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Up His Sleeve

By CHARLES WALLER



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Original Creation
for
MAGICIANS

Hitherto Kept

“Up His Sleeve”

—*By*—

CHARLES WALLER
OF AUSTRALIA

PUBLISHED BY F. G. THAYER
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Publisher's Note

It is with much pleasure that we are allowed the opportunity of supplying to the magical fraternity this most interesting volume.

In first reviewing Mr. Waller's manuscript, we were at once impressed with the fact that here was REAL MAGIC—something which would appeal to every entertainer in search of new and workable material, the practical application of which would warrant its immediate approval.

Our most considerate aim is to install the features of quality and satisfaction in all products which emanate from our establishment. To this end it is our personal desire that every reader of this book will derive many excellent ideas, and a thorough realization of their ultimate accomplishment to the success of "More and Better Magic."

F. G. THAYER,
The Publisher.

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Contents

	Page
Perverse Magic.....	8
The Secret Tube.....	12
Nest of Boxes.....	17
The Rising Cards.....	20
The Mountain of Flags.....	23
A Four Ace Climax.....	30
The Rainbow Force.....	33
The "Turn-Over" Force.....	32
Full or Empty.....	34
The Big Production.....	35
The Fourth Dimension.....	39
Charlie Chaplin and Spooky Ookum.....	41
The Utility Fans.....	44
The Candle That Was.....	46
The Garden of Long Ago.....	49
An April Shower.....	54
The Leaky Bag.....	58
The Floating Ball of Paper.....	59
A Japanese Idyll.....	62
The Bookworm.....	66
A Patriot's Dovecote.....	69
The Crystal Dyeing Tube.....	72
A Bottle and Orange Mystery.....	75
The Turnstile.....	78
Silk Stockings.....	81
The Screen of Life.....	83

Introduction

It is difficult, at all times, to set a value on a book of original ideas. Tastes differ, in Magic, as in other things, and what suits one man may not appeal to another.

I always claim that if the purchaser obtains from such a work one effect that he can present with distinction and success, he cannot consider that he has been charged too much.

Such being my opinion, I can only hope that the reader will secure not one, but many, workable ideas from the pages that follow; in which case he will be in the debt of the publisher and

CHARLES WALLER.



Perverse Magic

IN THE usual form of magical entertainment the most extraordinary things happen, professedly because the performer wills that it shall be so. He utters a command, waves his wand, or fires a pistol, and every natural law is apparently set at naught. In what I choose to call perverse magic, surprising things happen, **despite** the influence of the magician, and sometimes without his knowledge.

This is a mode of presentation that I have, for years, applied to certain tricks, and found productive of the most delightful results. Not only does this departure from the stereotyped style provide a pleasant change; but its discreet use helps to create a very desirable magical atmosphere. The spectators cannot help but feel that they are living in a world of wonders when inanimate objects, taking the audience into their confidence, so to speak, execute droll and astounding actions behind the magician's back. Let me give a few examples.

“The Cantankerous Handkerchief”

All conjurors are familiar with the “Instantaneous Knot,” and the “Handkerchief that cannot be tied in a knot.” This is how I combine and present both in dumb show, in accordance with the methods of perverse magic. With a complacent and leisurely air, I roll the handkerchief and proceed to tie a knot. When the half-formed knot disappears from the handkerchief, I gaze at the latter with a mild and puzzled air. Again I try, and with no better result (facial business showing annoyance). The third attempt is made in a brisk and determined manner, the set lips and furrowed brow plainly indicating an intention to overcome the obstinacy of the very wilful handkerchief. Another failure, and the handkerchief is dashed, with anger and

disgust, on the floor. For a moment I stand, as though regaining self-control; then with a gesture that seems to suggest the futility of bothering over so small a thing, I pick up the handkerchief. Behold! It has tied itself into a knot. I hold it away from me, and gaze at it with a face of comical despair, then untie the knot. In a flash, it is back once more. Again it is undone, and thrown quickly into the air. As it descends, I catch it across the open hand. The knot is there again. Shaking my head with a resigned though discomfited air, I let the handkerchief slip slowly, from the hand, to fall on the floor. It has won.

“The Golliwog Ball”

This is the feat wherein a ball rolls, at command, either up or down a sloping plank. I show it in this way.

Announcing the experiment as an illustration of the qualities of gravitation, I set the ball at the upper end of plank. Naturally, it rolls down. I then place it at the foot of the board, with a block of wood to prevent it from rolling off altogether. Now, standing to one side, and a little in advance of the plank, I deliver a brief lecture on gravitation. This is not a burlesque, but a statement of scientific facts, delivered with utmost seriousness. The humor of the whole performance lies in the fact that, behind my back, the ball is calmly doing the very thing that, in accordance with the law of gravitation, I declare **it cannot do**. Sometimes, to illustrate a point, I turn and pick up the ball. At such times, no matter at what stage of its travels it chances to be, it scurries back to the foot of the plank, just in time to avoid being caught. Picture the delight of the audience, when, at conclusion, I express the hope that its members will have benefited by the discourse.

One more illustration, and I shall have done with this phase of magical presentation.

“The Impish Card”

A card, chosen in the customary manner, is returned to the pack, which is then placed in an opera hat on the table. I stand, as in the foregoing example, and tell of the extraordinary control I possess over the cards—mere lifeless things of pasteboard, they become, under my influence, creatures of intelligence and action. Though, for the time being, they lie still and dormant in the hat, they will, at the word of the master, spring into life, to do his bidding. Now while I have been saying all this, in pompous and boastful tones, the chosen card, with the liveliest impudence, has repeatedly shown himself above the rim of the hat. Always, he has disappeared in time to avoid my eye. One can almost imagine that he winks at the spectators, as each time he pops his head above the hat. Later, I take the hat in my hand, and command the selected card to leap from his fellows into the air. As he does so, I catch him in my hand, and show him to the audience, who greet his reappearance with joy, for he has established between himself and them, a bond of comradeship that is born of conspiracy. And so they applaud, and settle back in their chairs, to await with expectancy the coming of the next problem.

I will explain the arrangements for this little interlude. The card, of course, is forced, and there are, in the hat, two duplicates, arranged in as many fakes. The card that is responsible for the premature appearance is contained in a little case, made of cardboard or leather, and covered with black silk. It is attached by one of its upper edges to that side of the mouth of the hat that will be nearest the spectators. One end of a length of black thread is fastened to the rear or unattached edge of the case, to pass through the side of the hat, just below the brim, and end in a black button. The hat stands mouth upwards on the table, and the thread is laid in little coils by its side with the button slightly apart. If the card (weighted

at its lower edge) is dropped into the case, it naturally carries the thread down with it. The performer, having secured the button, walks away to the full extent of the thread, which he manipulates as is necessary. The second, or jumping card, is contained in a fake that was described in Roterberg's New Era Card Tricks. This is a metal case, open at the top, and which, in this instance, is secured to the rear inner side of hat. Across the open mouth passes a piece of elastic, an end of which is fastened to each edge of case. Insertion of the card pushes the elastic down, and there is, also, a simple lever catch, fastened to the front of the case, with an arm bent over the top. Pressure on the longer arm (in front) draws back the short one, leaving the card free, to be shot by the elastic high in air.

“The Secret Tube”

LET me tell you of a device of such general utility as to warrant its very serious consideration by the reader. Practically, its possibilities are unlimited. By its use, a stout sheet of cardboard, rolled into a tube, becomes a self-contained piece of apparatus that will effectively take the place of any previously used cylinder or canister for purposes of appearance, disappearance, exchange, or transportation.

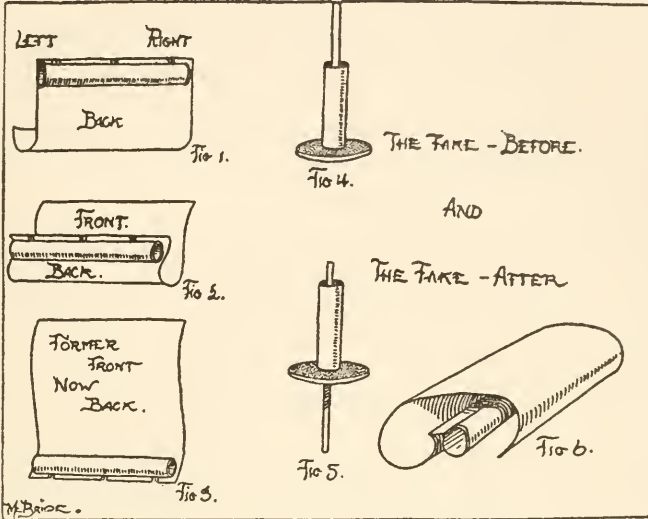
First describing in detail its application to the case of a specific trick, I shall later treat briefly of its effective use in certain other stock feats. As the example given will embody painstaking instruction in preparation and manipulation, the reader may take same as applying, with slight variation, to all other cases.

“The Growth of Flowers”

In the realms of magic there is no effect more popular than the instantaneous growth of real flowers. Setting at naught, as it does, the regular process of nature, it is as impudent as it is charming. Previous attempts to overcome the serious drawback of the long tablecloths have generally succeeded in adding complicity to the construction or working. By far the best scheme to come beneath my notice is that of Mr. Ladson Butler (“Sphinx”—Jan., 1918). I prefer my own method, however, on account of the extreme simplicity of the objects used.

The sand-filled flower pot is stood on a small table, beneath which there is no possible place of concealment. Instead of the usual suspicious looking cone is used a tube openly rolled from a large sheet of cardboard, both sides of which have been shown. The tube, kept from unrolling by a rubber band is thrust into the mouth of the pot. You know the rest. Seeds,

dropped from the cylinder grow and blossom in a manner to make sick with envy the amateur horticulturist.



Explanation—Briefly told, the secret consists in shifting from one side of the sheet to the other a tube that holds the plant. This much, while turning the cardboard, to display both sides. The cardboard is of a stout, glazed kind, measuring about 24 inches by 30 inches, and procurable at any shop stocking artists' materials. Suspended by short lengths of tape to one of its lesser edges is a tube made from similar stuff. While the diameter of this "secret tube" is roughly 5 inches, its length is several inches less than that of the sheet to which it is attached. The main sheet, also, is reinforced for about 5 inches down from its top edge by another strip, that reaches right across from side to side. (See Fig. 1.)

The tube carries the plant, made up on a special fake, which may now be fittingly described.

The basis of the plan is a large wooden spool with one disc removed. Such spools carry the cheap tapes used largely by manufacturers and dry goods men. The ability to secure one

Up His Sleeve

will save the experimenter much trouble in construction. Down the shaft of the spool runs a stick or cane, equal in height to that of the proposed plant. This rod is carefully made of a thickness to just grip the shaft, without either jamming or falling out. (See Fig. 4.) The leaves and flowers (daffodils, jonquils or chrysanthemums are most easily treated) are tied to the shaft of the spool. Starting at the top, the operator works in rows, until the foot is reached.

Thus arranged and with its base to the left, as viewed in Figure 1, the plant reposes in the "Secret Tube". The stick is drawn up, as indicated in Figure 4. It will be readily understood, however, that after the plant has been dropped on the surface of the sand the process of pushing the stick from above causes it to enter the sand and hold the construction much more securely than would be the case with a leaden base. (Fig. 5.)

The most satisfactory way of disposing of the sheet prior to its use is to stand it upright on the seat of a chair, resting against the back, and with the tube hanging behind the rail. An alternative method is to rest the tube on a table or chair seat, with the paper to the front and curled backwards over the tube. (Fig. 6.)

Now for the presentation. After showing the flower pot the performer takes sheet with a hand gripping each of its longer sides, but close to the upper corners. Fingers in front and thumbs behind and advancing toward footlights displaying one side. Now, with sheet held before him he, in effect, merely turns it over as though to show the other side. This is what actually happens. While the left hand, maintaining its grip, keeps the upper edge about level with the chin, the right shifts to its own lowermost corner. Bending the sheet upward and outward it pauses when the stage is reached, as indicated in Figure 2. The left hand at this phase should be holding the

main sheet between the first and second fingers, with the thumb pressing the wall of tube (from without) against the first finger. Promptly the right elbow presses against its own end of tube and steadies the same, while the left hand lifts it over the top edge of paper.

Without a moment's pause this end is brought downward to the rear, completing the turn and leaving the tube still at the back, but now at the lower edge (Fig. 3). While the left hand holds it in this position, the right rolls the paper around it in cylinder form. The cylinder may now be held upright or waved casually with the left hand, the plant being kept from falling by the protruding forefinger. While thus held it is stood in the pot. Later the stick is thrust downward through the sand under pretense of dropping seeds within the tube.

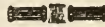
Doubtless, through the desire to be conscientious, I have produced a rather involved piece of description. The reader, however, has my positive assurance that the method is entirely practical and effective. I have used it many times, both in drawing rooms and before public audiences. On more occasions than one I have "grown" a Christmas tree, built on a telescopic metal frame, that ended in a leaden base.

The other purposes to which the "Secret Tube" may be put are innumerable. With the tube closed at one end, it becomes the carrying medium for a large quantity of compressible goods, cut flowers or live stock. Applied to the sheet of paper in which the "mutilated sunshade" is wrapped, it makes the exchange more artistic than any agency yet devised. By its aid a perfect trick is made of the "Dyeing" Plume. In this case, the tube is divided lengthwise into two compartments, opening at opposite ends. The plume first shown goes in at top, while one of different color is drawn from its place of concealment at the other end of cylinder.

Again the tube may be fitted with a metal receptacle to

Up His Sleeve

hold liquid. Think of its usefulness, so prepared, in such tricks as "The Filtering Ink" or the much more ancient "Pyramids of Egypt". So great, in fact, are its possibilities that to prevent myself from committing the error of becoming a man with but one idea, I have had to put a check to my inclinations to use it as a means to all ends.



The Nest of Boxes

WHAT I am about to describe is the outcome of considerable thought, directed towards securing a perfect and self-contained method of performing this old feat.

In effect, a lady's ring is found, after its disappearance, strung in a peculiar manner, on a piece of ribbon tied to a bouquet in the innermost of a nest of boxes. All the boxes are ordinary, except that which is second smallest in size. This is bottomless, and as the tapes cannot, in this case, cross the bottom, recourse is made to the customary device. The tapes end on each side just where they pass beneath the box. The boxes are now nested, with this box, for the time being, as the smallest and innermost one. Let me next tell of the smallest box of all, and in which the ring and bouquet will finally be found.

Though this little box is commonplace enough, it must be subjected to special preparation. The tape with which it is tied is peculiarly treated, so that on occasion its length may be reduced about one inch. To that portion of the tape which, when in action will be below the box, are sewn both ends of a piece of flat elastic. The elastic lays along the surface of the tape, and is sewn either while in a state of tension, or what brings about the same result, while the tape is not fully stretched. It will now be plain that if the box is tied without stretching the elastic, the appearance of things from above is quite ordinary. The lid may, nevertheless, be pried open to the extent of about one inch, and kept in that condition by the insertion of a little prop of wood. When the latter is removed, the elastic, getting to work, will contract the tape once more, and give the box the appearance of being tied with as much security as were the others. The bouquet with narrow ribbon

Up His Sleeve

attached should have been placed in the box before the commencement of these preparations. The ribbon should be about eight inches long. While one end is tied to the stalks of the

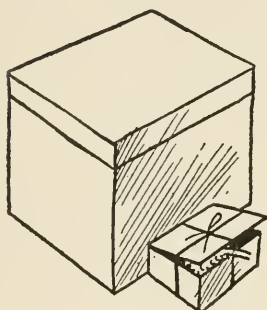


Fig 1.

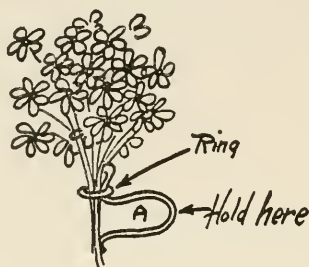


Fig 2.

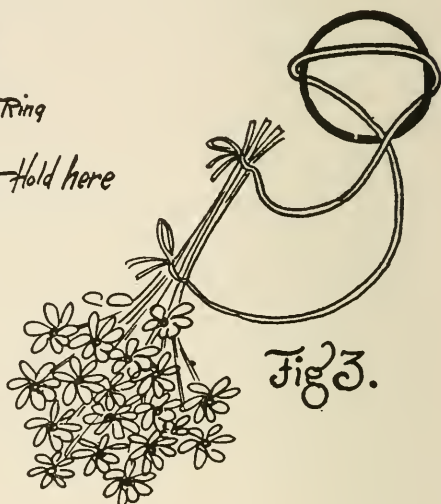


Fig 3.

bouquet close to where the flowers were cut from the plant, the other is secured as near as possible to the actual blooms. (See Fig. 2.) The result, as will be seen, is a loop of fair size. With the bulk of the bouquet in the box, the stalk end is drawn out through the space made by the propped-up lid, and kept from falling back by being jammed between the tape and the wooden prop. All that now remains is to set the nest of boxes on the table with the little one hidden behind. (See Fig. 1.)

Presentation

The table should be on the performer's right, and whatever means of disappearance are used must leave the ring, finger palmed, in the right hand. The performer, calling attention to what he describes as his jewel case, lifts the nest casually from the table. (As the left hand is in front, and the right behind, nest and small box may be raised together, the latter being

pressed against the rearmost side of the outermost of the nest.) Both are set down in their former relative position.

While the left hand is engaged unfastening the tape of largest box, the right quietly pushes the ring down over the projecting stalks of the flowers. When the ring is as far down as it will go, the bouquet is pushed right into the box, an action, also, that is made to knock away the little prop. Promptly the lid closes, leaving all in readiness for the next move. As each box is removed from the next in size, it is stood on the latter. When, however, the magician reaches the bottomless box, he puts it down behind the stack and **over** the smallest box. The pile of empty boxes is immediately removed, as though to make more room on the table. When the tapes of the bottomless box have been untied, the little one is taken out and carried forward. Holding the box on the palm of the left hand, the performer advances to the lady who loaned the ring, and asks her to unfasten the knots, and raise the lid. The moment the bouquet becomes visible, he seizes the ribbon daintily, between the fingers of the right hand, and shows that the ring is quite securely tied.

When I have told how this last operation is effected, my task will be done. Naturally, the ring when pushed along the stalks, will have passed also, over the ribbon. As the performer picks up the ribbon at a point between the ring and the ends of stalks, the position will be as shown in Figure 2. The ring is next gripped between the tips of thumb and second finger, and the bouquet allowed to fall until it meets with the check caused by the ribbon catching in the ring. It will now be found that the ring is securely tied, in the peculiar and intricate fashion shown in Figure 3. Both ring and bouquet are given to the lady, and box and tape carried away, before an examination of the latter reveals the fact that it is not quite as innocent as it should be.

The Rising Cards

IT WOULD be interesting to know how many methods exist for the execution of this classic in conjuring. My excuse for adding one more to the number is that, in the plan to be described, each card rises from the midst of its companions, and without the aid of apparatus. After the ascent of a card, the selector removes same from the deck.

As usual, the cards are brought to top of pack, and palmed off if the latter is to be shuffled. When replaced, they are brought once more to center. The little finger keeps its place



while the right thumb makes a "break" by bending back the rear edge of upper section of pack. The cards may now be care-

lessly passed from hand to hand, and if desired spread to show that those chosen are not in evidence at top or bottom.

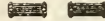
Finally the deck is stood face to audience on the front joints of the second and third fingers of the right hand, turned palm upwards. The pack is supported between the first and little fingers, while the thumb rests lightly on top. The break is found with the thumb tip which now separates the two sections of the deck, finally pressing slightly forward the front part. If the rear half is allowed to fall backwards towards the palm, its upper edge will come to rest in the thumb fork. It is now a simple matter to lower the thumb, and by pressure with its tip, raise the rearmost card of the front part. This operation is facilitated by the fact that the action quite naturally causes the rear portion of deck to bend into arched form. (See Sketch.)

When the card has risen to its full extent, the pack is seized by the left hand, fingers in front and thumb behind; on operation that brings the two sections together once more, with the chosen card still projecting at one end.

The enduring popularity of this magical effect is easy to understand. What is more difficult of comprehension is that, in the fact of many admirable and simple methods that exist, certain magicians should waste their ingenuity in the production of new and highly involved schemes that add nothing to the effect. An improvement must do one of two things—simplify the execution, or produce greater effect. If it combines both qualities, it is an improvement, indeed. I shudder when I think of some of the costly and elaborate arrangements I have seen described, having for their object the lifting of a card two inches above the pack. It has not come yet, but I am keeping my eyes open, and I know that some day I shall see recommended as a lifting agency, mule power, steam, or the principle

Up His Sleeve

of internal combustion. The various attempts, also, to secure a satisfactory means for the rise of **any card** called for, I look on as equally futile. Of what use is it to strive for this end, when the audience in the ordinary way imagines that it is getting a free selection? What is here written of the "Rising Cards" applies equally well to other feats. Conjuring, at the best, is a harassing pastime, and the less its exponents have to worry over in the way of execution, the more attention can they give to what is all important, viz., Presentation.



The Mountain of Flags

THOUGH the use of flags, in conjunction with telescopic staves, has become very hackneyed indeed, the feat of producing hundreds of flags, each with its own stick, is now rarely seen. Doubtless, the difficulty of manipulating so many flags to good advantage is responsible for this neglect; though the older production, well presented, is immeasurably more graceful and mysterious.

The arrangement to be described is the outcome of twenty years' desultory experiment in the direction of securing the utmost effect, by the simplest possible means. Perhaps it will seem unconvincing to the reader, by reason of its very simplicity. He is reminded, however, that, so long as there is no sacrifice of effect, simplicity in conjuring is of utmost importance. Also, that the gradual process of evolution, from the complex to the simple, is one that calls for both thought and labor. I dwell on this point because I wish to impress the reader with the value of the scheme under treatment. The results obtained are:

1. An undetectable means of obtaining the first load, which in itself is so large as to provide ample cover for the securing and development of the next lot.

2. The almost instantaneous development of each set, with every flag properly displayed, and a corresponding reduction in the number of flags needed.

3. The ability throughout to hold all sets in the left hand piled one above the other, and with the right hand left free to secure the loads, and if desired, a flag or telescopic staff at conclusion.

Let us imagine that the magician had created three small silk handkerchiefs, together forming the patriotic tri-color.

Up His Sleeve

When waved between the hands, these silks enlarge to about 36 inches square. After being drawn, in turn, through the right and left hands, the rope-like combination of silks is folded in half, and held in front of the body. It will be noticed that in this condition, the silks seemingly provide very little cover for loading. From the top of the hanging bundle there now emerges, like the gradual opening of a flower and with a beautiful fluttering effect, a cluster of flags, that expands to a

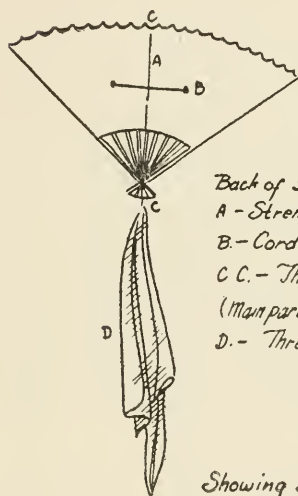


Fig 1

Back of set 1. after production.
 A - Strengthening Brace.
 B - Cord to support next set.
 C C. - Thread connecting fan + silks.
 (Main part of thread is in front of fan)
 D. - Three hanging silks.

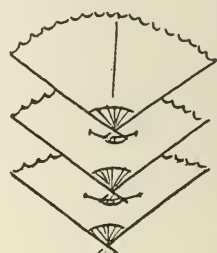
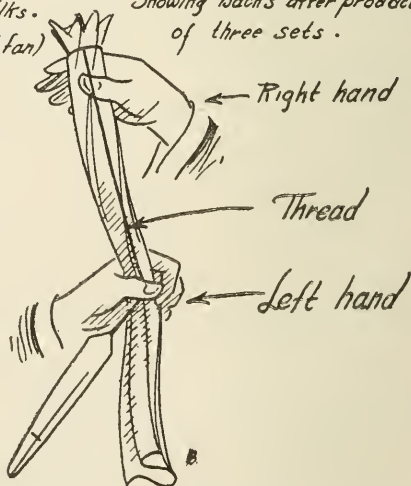


Fig 2.

Showing backs after production of three sets.

Fig 3.
 Showing set 1 being drawn from loading pocket (Back View)



trophy of fair size. Above this rises another, and then a third, each of gradually increasing size, till the climax finds the performer hidden in a glorious shimmering mass of silk flags and, waving above his head, an enormous flag on a long staff.

If the last effect be eliminated, the method admits of the

production of a fourth set of flags, making the final pile, about six feet high.

General Explanation.

The flags may, if desired, be made straight out, from silk in the allied colors. The easiest plan, however, is to procure Japanese silk flags, and discard the bamboo staves to which they are attached. (I am taking it for granted that these flags are obtainable in America, as they are here.) For each set of flags, also, a stout Japanese fan is needed. These may vary from 10 or 12 inches for the smallest to 24 to 25 inches for the largest size. Such fans take the place of staves as the supporting medium for the flags. The one size in flags may be used throughout, or they may, like the fans, be graduated, the largest fan naturally carrying the biggest flag.

Starting with the smallest size, a flag is gummed by its shorter edge to each of the folds and at top. If only one size in flags is used, it will be found that the largest fan will carry two rows. By the time the reader has covered one fan, he will be in a position to appreciate the beauty of the arrangement. It will be noticed, however, that the top of the trophy possesses a regularity of curve that is aggressively suggestive of a fan. This is overcome by cutting from the paper between each flag, an elongated and inverted triangle, leaving the mass with the appearance of being supported by many staves.

If the reader has ever closely examined the construction of a Japanese fan, he will know that the ribs do not actually reach the top. It is necessary, therefore, to strengthen the structure, by glueing and binding to the central rib a thin strip of bamboo, that will reach to the top of the fan. Furthermore, it is necessary to tie a short length of stout silk cord to a rib about three removed from the center, and carrying it across, fasten it to the corresponding rib on the other side. (See Fig. 1.) When the

Up His Sleeve

fan is stretched to its full extent, the cord should be taut. This cord is the very simple medium by which, during the production, one set of flags is kept supported, and showing above the other. Actually the butt or pivoted end of one fan rests on the cord of the fan beneath it. The treatment is not necessary in the case of the largest and uppermost fan. A fan, by reason of its construction, has considerable lasting power. It is advisable, however, to add to the life of each fan by giving the back a coat of light size.

Preparation :

Set 1. (The smallest size, produced first.)

One end of a strong silk thread is sewn to a corner of each of the three large handkerchiefs, and the other end tied to the top of the bamboo strip, added as a stay to the fan. The thread should be rather longer than any one of the ribs of the fan, so that when the latter is opened, and the thread brought to the front, the three large silks appear to hang from the rivet end of fan—i. e., from the performer's hand as it holds the fan. The three silks are next folded into a compact bundle, secured by a rubber band, and tucked into the top of the left side trouser pocket. The fan, with the flags rolled loosely around it, is stood, flag end upwards, in the breast loading pocket, on the same side. (This is the usual "Rabbit" pocket, with vertical opening. The connecting thread will be found just long enough to admit of the arrangement.)

Set 2. (Medium Size.)

The performer wears, around his waist and over the shirt, a belt of one inch garter elastic, into which set two is tucked, flag end downwards, and with the upper end thrust under the brace suspender, on left side, close to armpit.

Set 3. (Largest Size.)

Similarly arranged on right side.

If the feat is to end with the production of the large flag

on telescopic staff, the latter, closed, is put butt end downwards in the ordinary vest left side pocket. The loose flag is pushed into the sleeve at armhole. This is the simplest possible method of bestowing the flag, and entirely satisfactory, the usual throwing action being quite sufficient to draw the flag from the sleeve. Where the large flag is discarded in favor of a fourth set, the two intermediate sizes are stowed under the vest, on the left side, the largest fan being on the right side, as in the former arrangement.

When making up my own set, I was able to obtain, for the largest size, a fan of peculiar shape, designed, no doubt, for use as a fire screen. In this article, the wooden side pieces are not nearly so long, as the whole fan, when closed. If the experimenter is forced to use the more conventional fan he will need, in the case of the largest size, to reduce the length of the woodwork this much, to give pliability to the load, when worn under the clothes.

Presentation.

Having obtained the three small silks, hold them in the extended right hand. While the general attention is drawn to them, quickly secure the bundle of large handkerchiefs from the top of L. S. trouser pocket. This may be done by direct palming from the pocket, or by hooking the left thumb under the connecting thread, and drawing on same till the bundle comes into the fingers. Turning to face audience, roll the small silks into a ball, and conceal in the left hand under the larger bundle. Free the latter of its encircling band, and gradually develop, allowing the silks to hang by the joined corner from the left hand, held as high as the thread permits. Run the silks a couple of times through the right hand. Now, read carefully, please!

Up His Sleeve

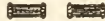
The right hand encircles the silks at the point of their upper end, formerly occupied by the left, the right thumb being **under** the thread. The left hand now grips the handkerchiefs, at a spot just beneath the right, and with the thumb **over** the thread. Apparently, the silks are merely drawn upwards, through the left hand. As, however, the set in the loading pocket is attached to the upper corners of silks, it is drawn from its place of concealment, and immediately behind the hanging handkerchiefs. The feat would not be practicable with so little cover, were it not for the fact that the left thumb and fingers, encircling both thread and silks, guide the load unerringly into position.

Still facing audience, let the upper half of combined silks fall to front over left hand, then with a series of fluttering shakes, push the fan up through the left hand, spreading it as it goes. (This knack of opening each fan, with one hand, is important, and must be early acquired. The fan is never thrown open in the customary manner, but is developed to left and right simultaneously, the thumb drawing one edge back, while the fingers push the other forward. Thus is set up the appearance of the flags opening from a common center.) When the set is fully developed, strike a momentary pose, with the right foot back, chest thrown out, and flags lightly touching the breast. The position, if sustained only for a few seconds, is natural under the circumstances. Quickly, under cover of the flags, the right hand enters the vest, and as soon as the handle of Set 2 is secured, a quick turn is made to the right, and the second size drawn out and held behind the first. Gaze for a moment at the flags, then turn quickly and face the audience once more. Develop Set 2, and when fully open, push it slowly up above the first lot, not to an extent that will display the lower part of the fan, but sufficiently high to permit of the butt end being rested on the cord.

There is now so much cover that later productions become very easy indeed.

Throughout the production, the flags should be kept, as much as possible, in a constant flutter, a condition that adds greatly to the effect.

Although, in the eyes of the audience, many hundreds of flags are employed, the quantity is actually much less. In fact, in my own case, ninety flags, spread over four fans, make a densely packed mass.



“A Four Ace Climax”

THIS idea is used by the writer as a showy finish to a series of four ace tricks, and is really an amplification of the Revolution Card Trick. At the conclusion of the last effect, the aces are replaced in the pack, which is straightway shuffled by a spectator or the performer himself. The pack is next divided into four packets, arranged in a row on the table.

“Somewhere, or other,” says the magician, “distributed through those four packets are the aces—exactly where, no man can tell, but it doesn’t matter—the aces will reveal themselves.” As he gives utterance to the last sentence, he picks up one of the packets and throws it smartly down again to the table top. As it touches the latter, the ace, with quaint effect, appears on top of the packet, turned face uppermost. This action is repeated, with like results, in the case of all three remaining packets.

Explanation.

Whether the aces are inserted in the deck separately, or all together is a matter for individual choice. In any case, they are brought to the top, and palmed off, if the shuffling is to be executed by a spectator, or kept under control, if the magician intends doing it himself. At conclusion the aces are left on top of pack, which is next laid on the left hand, with the fingers pressing on top card. About three-quarters of the cards are now raised in book fashion, and the smaller and lower portion drawn away by the left hand, and placed on table. In reality, the fingers of that hand, pressing on top card (one of the aces) draw it down by means of the old “slip” pass (*Modern Magic*, p. 35) so that it becomes the uppermost one of the lower packet. The same manoeuvre is repeated for the second and third packets, the fourth, having the last of the aces

already on top, being merely laid in row, with the others. Each packet is picked up with the left hand, and transferred to the other, the ace on top, being pushed by the left thumb, so as to project about three-quarters of an inch over right edge of pack. The little packet is then thrown by the right hand, with a smart slap onto table top, with the well known result of causing the top card to turn over.

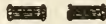


The "Turn Over" Force

THE purpose of this sleight is to force a number of cards at once. A spectator cuts the pack as it rests on the magician's left hand. The precise number of cards needed for the trick are then dealt by the performer to as many persons.

Explanation.

Before handing the pack to be shuffled, the magician palms off not only those to be forced, but at least one other ordinary card. On taking the deck again, instead of replacing the palmed cards on top in the usual manner, he places the deck **on** the cards. The natural result of this operation is that when the pack is turned backs uppermost the recently palmed cards are at bottom, and fall uppermost. The pack is rested on the open left hand, with the thumb underneath, and in readiness for the "Turnover". Immediately the assisting gentleman, divides the pack, and when he raises the upper portion clear of the lower, the "Turnover" is made, bringing the cards to be forced back uppermost, and on top. When they have been distributed, the extra card remains behind, concealing the fact that all other cards are now face upwards.



The "Rainbow" Force

THE cards are spread, with a vigorous sweep, in a semi-circle on the table, and a person asked to pick a card from the number. Despite the fact that special arrangement seems out of the question, the card selected is practically certain to be that needed for the requirements of the trick.

Explanation.

The card, formerly on top, is brought by the pass to the center, and before the pack is closed, slid back about three-quarters of an inch by slight pressure from the tip of the right thumb. Thus, the card will be left "jagged" at rear. When spreading cards on the table, in the ordinary way, the thumb grips the pack at left side and fingers at right. In this case, however, the positions are reversed, the pack being held between fingers at left, and thumb at right side. The consequence is, that when the cards are spread with a semi-circular sweep the rearmost end is brought to the front, and the "jagged" card left projecting beyond the otherwise even arc line to an extent that makes its selection almost a certainty.



Full or Empty

THIS is not an original item. As a matter of fact, it was shown me many years ago by a layman. Curiously enough, though, for twenty-five years I have been a close follower of magical literature, I have not come across it in print. I give it publicity here, because it deserves to be known. At the same time, I offer my compliments to the unknown author.

Three match boxes are placed in a row on table. These are of the small cylindrical type, in which wax vestas are generally sold. Performer picks up the box on extreme left, and shakes it (no sound)—“empty”; takes up the center one, and shakes that also (no sound)—“empty”. When the box on the right is shaken there is heard the unmistakable rattle of matches. “Full, or partly so.” Now, while the magician keeps up a stream of jerky patter, he constantly changes the positions of the boxes, after the manner of a demonstrator of the three card or thimble tricks. Like the latter gentleman, also, he challenges an onlooker to find the “full” box. Despite the fact that it has, apparently, been an easy task to follow the shifting positions of the box, the spectator fails. Nor is this surprising. All the visible boxes are empty, but the performer holds in his right hand a fourth box, partly filled with matches. When a box is to appear empty it is shaken by the left hand. If it is to seem full, the right hand comes into action.

The misdirection is so good as to make a perfect piece of sense deception. As to whether, at beginning or end, one of the empty boxes is, or is not, changed for the full one, is a matter for the decision of the individual performer.



The Big Production

THE value of this arrangement is obvious. By its aid, the performer has a perfectly self-contained and easy method of producing from a cloth, objects so large as previously to need the ample shelter of a Chinese robe. A glance at Figure 1 will show the load hanging behind the cloth. From corner to corner of the upper edge is stretched a length of fine silk line, to the center of which is fastened a shorter piece supporting the load. Buttons make the upper corners readily found, and provide, also, a secure grip for the magician's fingers. The silk line is

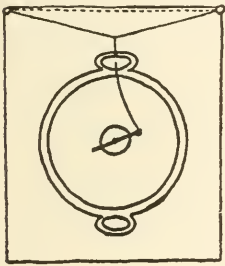


Fig 1.

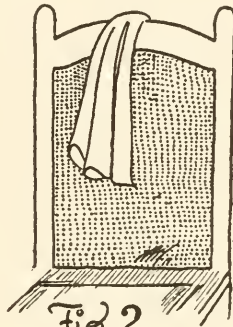


Fig 2.

Front of chair

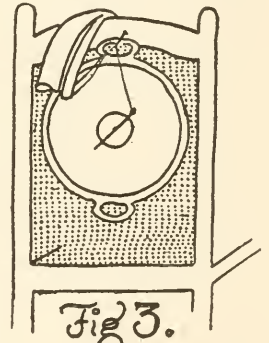


Fig 3.

Back of chair

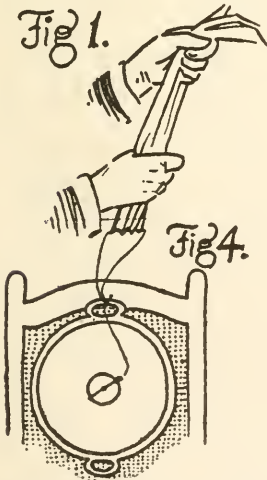
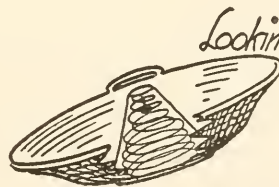


Fig 4.



Basket

Fig 5.

Looking at bottom

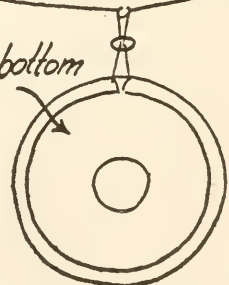


Fig 6. *Bowl*

not merely fastened to the corners, but is passed through a hem along the top edge of muffler. This is made necessary by the

Up His Sleeve

fact that the cloth at times has to bear the strain of considerable weight. The short end of cord is finished off by a metal ring, to which the load may be attached. With this ring, also, the load is hung on a headless nail driven into the back of the top rail of a chair. If the chair back is not naturally opaque, it must be temporarily rendered so by some form of covering. The attached muffler, roughly pleated with the two buttoned corners together, is hung over the back of chair, the corded end being behind same. (Figures 2 and 3.)

In presentation, the performer stands to the left of chair, and picks up the muffler by the free end, that hangs to the front. This end is now lifted as high in the air as the connecting cords make possible. With the muffler in its "closed" or pleated condition, there is a play of line so considerable as to make possible its easy handling without any suggestion of attachment. (Fig. 4.) The right hand next runs down the cloth till the buttons are reached. This is the critical moment. The left hand, dropping the upper end, which naturally falls to the front, joins the right hand, in opening out the muffler. This is done with a brisk action, at once backwards and upwards, that straightens out the line, and lifts the load from the nail to hang behind the cloth. (Fig. 1.) (These processes are almost impossible to describe in a manner to convey instantly to the reader's mind a clear idea of the action. A trial, however, with a handkerchief, roughly fixed up, will make plain the principle underlying the idea.) Without a moment's pause, the magician walks forward, with the cloth held stretched before him. Coming to a halt, he stoops and spreads the muffler, apron fashion around his knees, a manoeuvre that serves to demonstrate the fact that it contains nothing. (The load is swung between the parted legs, which are then slightly closed, so that the load rests behind the knees.) Once more, the per-

former stands erect, and after shaking and waving the cloth, throws it, finally, either over his left hand, or an uncovered table. As soon as the spectators become aware of the fact that some solid object is beneath the cloth, the latter is removed, revealing the load.

Of the objects best suited for the production, I enumerate the following:

1. A basket overflowing with cut flowers.
2. A large china bowl, filled with water.
3. An immense Chinese lantern, electrically lighted. The dry cell fixed in the bottom of lantern serves by its weight, to open the lantern fully. The opening of the lantern, also, by putting a strain on a cord, attached to the switch, automatically puts on the light.
4. A large folding bird cage.

I propose to describe, in detail, the arrangements for Nos. 1 and 2, leaving the others to the ingenuity of the reader.

A Basket of Flowers

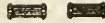
The basket, broad and shallow, is lined with green silk, or muslin. As it is intended that the flowers, when produced, shall rise well above the upper edge, the basket contains a spiral spring, conical in shape, and covered with the green material. To the apex, or small end of the spring, is fixed a short piece of wire ending in a ring. When the spring is depressed, the ring may be passed through a hole in bottom of basket. A hatpin passed through the ring holds it temporarily in place. (See Fig. 5.) The flowers are kept in the basket by a cover, made of fabric similar to the muffler, and having a hemmed edge, through which runs an elastic cord. This cover, which fits over the basket after the manner of the rubber covers in the fish bowl trick, is connected by a cord, to the head of the

Up His Sleeve

hatpin. The operation of removing the cover with the muffler by withdrawing the pin, frees the spring and allows the flowers to rise.

The Big Bowl

The bowl should be broad and shallow, with a rolled or turned-over edge. The cover is made from a piece of light waterproofed material, and has a hemmed edge, through which passes a fine strong cord. Both ends of the line, after emerging from a cut in the hem, pass through a loose ring, to the supporting cord of the handkerchief. The bowl should be almost full of water, on which floats a few oranges or toy celluloid ducks. The very considerable weight of the bowl and water will stretch the cord so tightly behind the rolled rim as to eliminate all possibility of leakage. The muffler should be thrown over a stool or uncovered table. The removal of the cover, with the muffler, is an easy matter, once the strain caused by the weight is relaxed.



“The Fourth Dimension”

D OUBTLESS, ladies and gentlemen, you are familiar with what is known as the theory of the Fourth Dimension. As mortals, we have a power of vision only over three dimensions—length, breadth and depth. Scientists, however, have long considered it possible that beings of a higher civilization than ours—say the dwellers on another planet—possess control of a Fourth Dimension. That is to say, they have the power of seeing inwards.

“I can assure you that such a faculty exists, because I possess it myself.

“Take this pack of cards, just shuffled. As I hold it on my palm, you can measure, with the eye, its length, breadth and depth. I can do more than that. I can look into it, and see any card at any position. Somebody mention a number, say, between three and ten. Seven! Thanks! Looking downwards, into the pack, my gaze pierces through all the intervening cards and tells me that the seventh is the five of hearts. Please take the pack and count down yourself. Correct! Thank you! Now a larger number, please? Say one between ten and twenty,” and so on.

I present the above simply as a new *mise-en-scene*, that may be made to cover many known feats.

The reader will readily recognize, in the example just given, the methods used for the old feat of finding a card at any given number in the pack. The ruses used to obtain this effect are so many and varied that I leave it to the reader to select from his own knowledge or literature.

Also, the feat may be easily produced by means of De-Land’s “Dollar Deck”.

The patter is admirably suited for use in connection with

Up His Sleeve

any one of the feats consisting in the naming of objects concealed in a box or other receptacle. Of such, the following will be found in Thayer's Catalog:

The Chaldean Mummies,
The Mento Mystery,
The Mysterious Clock,
The Mystic Ballot,
The Box of Numbers.

I would suggest that the performer start with the card trick and finish with one or other of the pieces of apparatus mentioned.

There is no doubt that for really artistic magic presentation each trick should have its own plot, told in words as few and as simple as possible. Such a plan adds interest and romance to the performance. Also, the intelligence of the audience is misdirected from the simple means of deception used, and sent on a wild goose chase, in the regions of the doubtful probable. Most magicians seem to lack, altogether, this knack of patter building. How is it done? Natural qualities of imagination must, of course, help a great deal. Still, the power of patter writing, like other qualities, may be developed by systematic effort.

Take any trick to be treated, and ask yourself, what is suggested by

1. The appearance of the objects.
2. Their everyday use (if any).
3. The actual effect of the illusion.

The answer to one, or more—possibly a combination of all three of these queries—should suggest a theme that may be worked into a story, appropriate to the effect. Though, at the outset, it may be just a rough sketch, later, for magical purposes, it must be pruned and trimmed to fit the action, and working to a definite climax, describe the effect of the experiment.

Charlie Chaplin and "Spooky Ookum"

HERE is an idea that turns to droll and effective use the ingenious little Thayer specialty known as "Spooky Ookum".

In the beginning, a sheet of cartridge paper, about equal in size to a leaf torn from a writing pad, is rolled tube fashion after both sides have been shown. The paper cylinder is stood on a plate to the performer's left. The little "Spooky Ookum" tube is next displayed and stood on right side table. Into the wooden tube is lowered a model of he who is greater than kings—Charlie Chaplin, to-wit: Slipping his left hand under the "Spooky Ookum" the magician removes it from table, and walks towards audience. Understand that the apparatus stands on the palm of performer's left hand. Dipping his right hand fingers into top of tube, he raises the figure by its head, and having given proof of its presence, lets it drop back again. A moment later he blows into the tube, and immediately afterwards shows it empty. When the paper cylinder is picked up with a jerk, the little figure bobs up suddenly, then falls back again. With successive jerks, it is made to appear and reappear in a manner suggestive of its great original. Finally the paper is unrolled, and the doll removed.

Explanation.

The performer will need two of the dolls, which may be bought at any fancy goods shop. One of them is suspended by a short length of thread to the center of one of the shorter sides of the cartridge paper, the thread being attached to the head of the figure. The paper rests on the left side table, towards the back, and with the figure lying on an improvised servante, made of two hooks or nails. Understand, that the

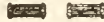
Up His Sleeve

thread is long enough to make this arrangement possible. The other figure needs special treatment.

The arrangement is identical with that in the case of the old "Bonus Genus" or vanishing doll trick. The head is severed from the body, but prepared for temporary attachment by a simple peg and hole device. The right side table carries a black art well. In presentation the magician picks up the sheet of paper, with the end to which the thread is attached downwards. The thread is long enough to permit of this end being held a few inches above table. When, however, the paper is reversed, to show the other side, the thread is brought uppermost. The result of this move is to draw the doll from behind the table to the back of the sheet. The paper is then rolled around the figure, and the resulting cylinder stood on a plate. Picking up the "Spooky Ookum" the performer, after showing it empty, stands it just in front of the black art well. The doll is dropped within. Performer, however, keeps hold of the head, and moving the tube backwards, allows the body to drop into the well. The left hand is then slipped under the tube, and the apparatus carried away from table. The left thumb then pushes in the secret slide at back, forming a rest for the head when the latter is dropped. The left thumb maintaining its position keeps the head from falling through the trap. Again the head is raised by the fingers of right hand. When it is again dropped, this hand grasps the tube across the open trap at back, so that the head, as it falls through, is retained and concealed. A moment later, the tube is turned mouth to audience, the slide falling naturally into place and revealing only the empty interior. The head is dropped down well, as the "Spooky" is replaced on table. When the paper cylinder is picked up, with a jerk the figure pops out the top, to be jerked back again, when it reaches the end of its "tether".

This action is repeated several times, after which the paper is unrolled.

This little trick, which may be described as a Movie Comedy, is technically quite perfect and worthy of inclusion in any close quarter program.



The Utility Fans

PLAITED palm leaf fans of Eastern manufacture are cheap, and obtainable, no doubt, all over the world. The reader, therefore, can easily test the efficacy of this idea. Here are some of the effects. In all cases, the magician wields two fans, which may be gracefully waved about, or juggled carelessly from hand to hand.

1. The fans are placed together, both handles being gripped by the left hand. The magician, seizing the tip of the uppermost fan, bends it back, while an assistant places several silks between the two. A wave of the fans, and their instant parting shows that the silks have gone. They make their reappearance between the fans, or can be found in some other object. Conversely, the handkerchiefs may be vanished in some other way, to be caught between the fans.

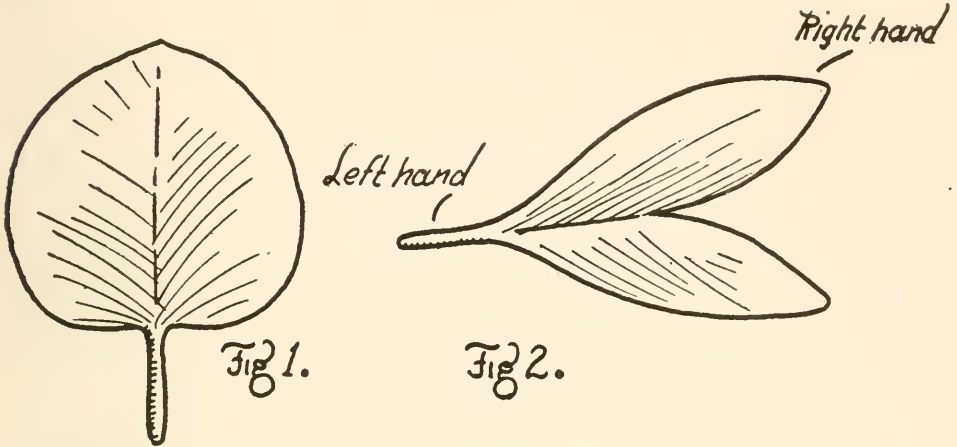
2. Several silks, placed between, are dyed to different colors.

3. Three handkerchiefs, making together the patriotic tri-color, change to one big flag.

4. From the fans, opened oyster fashion, as above described, is shaken a large quantity of spring flowers.

The preparation is exceedingly simple. It must be understood that the fans used are of the flexible plaited type. Such an article is not flat, but concave or convex, according to which side is viewed. Take two fans, identical in size, and place them together, so that concave side faces concave side. Now, bind the handles tightly together, with raffia. It will then be seen that as a result of the concavity and flexibility of both fans, the edges press tightly together, with a kind of spring. By reason of this spring, also, objects soft and light in nature may be stowed between the fans, without causing the separation of

the edges.. Thus, the combination, even at close quarters, has the appearance of one fan.



The style of fan.

Parting the fans.

For effect No. 1, it is sufficient to use an ordinary fan in conjunction with a trick fan. In all other examples, both the fans are “tricked.” For the vanishment of the silks, the fans are placed together, with the fake one **undermost**. The performer seizes the combined tips of the ordinary fan and the uppermost section of the trick one. When the handkerchiefs are placed within the latter, the thing is done. In exchange, of course, the silks are placed within an empty fake, the other one being already loaded with colored duplicates. The spring flowers should not be stowed in one bulky load, but distributed in a number of small parcels, the largest by far being two last placed where the spring is strongest, close to the handle. This production is exceedingly pretty, the flowers “gushing” more and more freely from between the fans, as the uppermost is drawn slowly back.

The Candle That Was

HERE is quite a startling little trick, that is both easy and practical. If not as brilliant an illusion as the Vanishing Lamp, neither is it so costly.

In the beginning, the candle, unlighted, reposes in a stick of the tall variety. The magician drapes over it a paper serviette, in the center of which a small slit has been torn. The wick passes through the slit. He lights the candle, and removing it, still covered from the stick, walks to center of stage. Suddenly, as the paper catches fire, it is thrown high in air to be caught and crushed between the hands on its descent. The candle has gone. With that smile of calm superiority that the wizard always assumes, as he nears the successful termination of a trick, he places his hand in his breast pocket, and produces the candle, still burning.

Explanation.

The candle stick is hollow throughout, and open at top. The candle may be the real article, or made of wood or metal tubing. In either case, there is a tiny fake, in the form of a short section of tubing that fits over the top of candle. The tube has a division across its center, the upper portion being designed to carry a thin slice of candle, complete with wick. To the center of the partition on the lower side is soldered a short peg, with a knobbed end (See Fig. 1), for the accommodation of which a hole is drilled in the candle. A length of thread is tied to a tack, driven into the lower end of candle. When it is desired to hold the candle upright in the stick the thread is passed below the base of latter. The weight of the whole is sufficient to keep the thread pressed down, and the

candle upright. Nevertheless, if the stick be lifted ever so slightly, the candle disappears. (Fig. 2.)

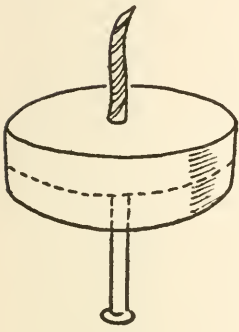


Fig 1.
The fake.

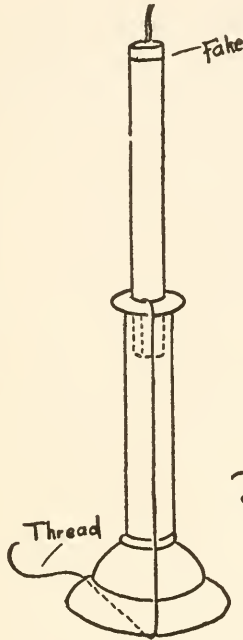


Fig 2.



Fig 3.
Lighted fake and napkin.

When the performer, in effect, removes the candle, he really grasps the little fake through the paper with the left hand. As the right hand at the same time raises the stick a trifle, the actual candle drops within the latter. Coming to a halt at a position well away from table, he introduces his right hand beneath serviette. The projecting peg is clipped between the second and third fingers at rear. When the blazing paper is tossed upwards, the hands are naturally turned with palms to audience, the straightening of the fingers bringing the fake out of sight at back of right hand. The flame is extinguished by the quick upward movements. The right hand entering breast pocket, secures the duplicate candle, prepared as usual with a match head, to be struck against a piece of sand paper

Up His Sleeve

or the striking portion of a safety match box. The fake is left behind in the pocket.

If the reader is in a position to make or buy flash paper in large sheets, as a substitute for the serviette he has it in his power to secure still greater effect. The interior of the candle stick at bottom should be provided with a pad of cotton wool to make noiseless the fall of the candle.



“In the Garden of Long Ago”

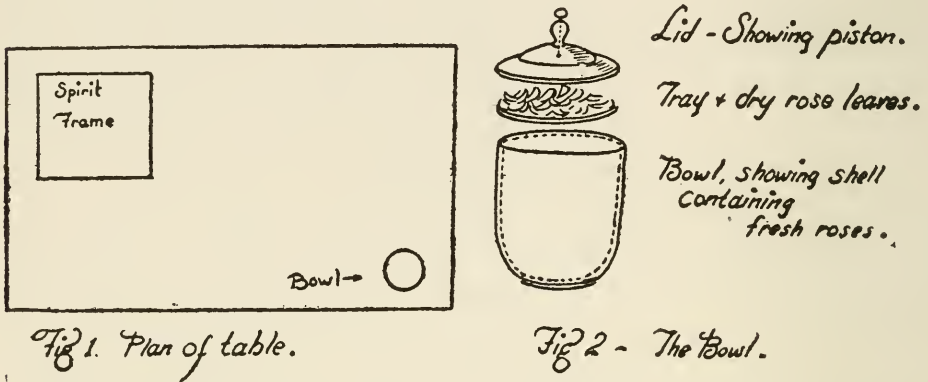
MAGICAL presentation, to date, has been almost entirely lacking in poetry and romance. Though conjurors have always been commendably quick to turn to magical use the latest inventions in the realms of science, presentation, the more artistic branch of the craft, has been very much neglected. Performers style themselves variously as “Wizards,” “Magicians,” “Necromancers” or “Wonderworkers,” and cover their bills with devils and weird goblins. With the imaginations stimulated by all this suggestive material, one would naturally expect to see a performance of dramatic mysteries. Instead, when the curtain rises what does the audience view? A talkative man, in a dress suit (sometimes shabby and ill-fitting) moving amongst gas-piping tables, placed before any old setting. Further, he shows hackneyed feats, in a conventional manner, to an accompaniment of jokes, so feeble as to be treated with derision by a vaudeville comedian. I think that magical progress in the future will be as much (if not more) in the direction of improved presentation, as in technical and scientific advancement. There is too much of the commonplace in magic, because its exponents play only to two senses—curiosity and humor. If magicians are poor actors it is due, not so much to lack of histrionic parts, as to the fact that they have never thought to develop any latent qualities, in this direction.

This article breaks new ground, inasmuch as it applies to comparatively small material; methods that have been successfully used in the sketches at St. George’s Hall, England.

Briefly described, the effect suggests the memories revived in an old man’s mind by the stirring of the contents of a jar of potpourri, once the property of his long dead wife. A small version of the “Spirit Paintings” figures in the creation. Be-

Up His Sleeve

fore entering on the dramatic side of the effect, the performer quickly displays the various properties, all of which are on one table. Showing the "Spirit Frame," he places in it a blank canvas.



Then there is the jar of "potpourri". The dried rose leaves are temporarily poured into a box, that the jar may be shown empty. When the leaves have been replaced, it is stood on the table at the end (on right of audience) away from the frame. Briefly stating the purpose of the illusion, performer takes seat at the table, with the jar before him. (See Fig. 1.) The light behind the Spirit Frame should be already burning. Now, while the house lights are gradually lowered, and while the orchestra softly plays one of those haunting refrains ("When Other Lips," for example) popular in the mid-Victorian era, he delivers the following lines. (Of their quality I will say no more than that they are intended merely to point the way to some brother magician who may possess greater powers of versifying than myself.

As he speaks, he stirs, gently, the rose leaves in the bowl.

"Withered and sere are the rose leaves, only their perfume lives,

Lingering as the recollections of the joys of other years,
Breathing forth tender memories, fragrant with love of she,
Who so gaily gathered the roses, In the Garden of Long
Ago.

“I see her again, in the springtime, the spring of our wedded
life,
Full of innocent gladness, her measure of joy complete,
Laughing and gay in the sunshine, with her baby at her feet,
As she tenderly gathered the roses In the Garden of Long
Ago.

“Nothing is left but the rose leaves, withered but fragrant still,
Making a mystic garland, woven of memories,
Sad, and sweet, and joyful, spanning the stretch of years,
And taking me back with my lost love to the Garden of
Long Ago.”

The verses ended, the old man, placing the lid on the jar, falls into a reverie. As he gazes, musingly, on the illuminated canvas, in the frame, there slowly materializes, on its surface, in warm, bright colors, the head and bust of a young woman with a cluster of roses pressed to her bosom. Stepping eagerly to the frame, he removes the canvas, and gazes tensely at the picture. (Thus the audience is given every opportunity of seeing that the picture is actually on the cloth.) He retires once more to his chair, and lays the canvas before him on the table. Lifting the lid from the bowl, he finds that the roses have come to life again. He pours them forth, and for a little while plays lovingly with them. Then, with gentle fingers, he restores the roses to the jar, and replaces the lid.

One rose that has been omitted he holds clutched in his left hand, resting on the table. The orchestra plays softly on.

Up His Sleeve

Slowly his head sinks to rest on the right arm. As the lights go suddenly up, the music livens, a young girl enters and glances, casually, at both sides of the canvas. It is blank. She lifts the lid from the jar, and it is seen to be filled once more with withered flowers. Tenderly placing an arm around the shoulders of the old man, she calls "Daddy".

He slowly raises his head, and opening his hand releases a few dry leaves.

"Dead! Dead!" he mutters. "Dead, as all my hopes."

"Now, daddy," says the girl, "Remember you still have me."

"Aye! Lass; thank God for that."

"Then cheer up, old boy! You've been brooding again over mother's old jar of potpourri. Now come and have your supper." (Exit, arm in arm.)

Little remains to be told. The "Spirit Painting" method may be as simple as possible, because the effect is not presented under test conditions.

The bowl is built on precisely the same lines as the bran vase that consists of vase proper and lid, with a shell to fit the inside of the vase, and a tray that fills the mouth of the shell at outset, and is carried away within the lid at conclusion. A small addition is necessary, in the form of a short wire piston that passes through the knob on lid, and is finished below by a round plug. Its top or outer end is surmounted by a smaller knob. Pressure on this knob causes the tray to be detached from the lid, and fall once more to close mouth of shell. This operation takes place, when, for the final phase, the jar is to have the appearance of being filled once more with withered leaves. If the reader possesses a large bran-vase, it may be converted to the purpose, though the shape shown in Figure 2 is more suitable. In this instance, dried rose leaves replace the bran on top of tray fake.

The performer, in his seated position, works the cord that operates the sliding carriage, in the Spirit Frame. Having taken the materialized picture from the frame, he switches it under cover of the table for a blank canvas. This is done while he is again taking his seat, and as the left hand, by shifting the jar, provides the necessary mis-direction.

For the final little incident, the left hand secures a dead rose from a convenient pocket. The living rose is palmed in the act of pretended transfer to the left hand.

This article has been carefully written to illustrate **one** phase in dramatic presentation. I do not claim that it is the only style. Indeed, quite apart from the need for variety, it would be absurd to present every feat in the same manner. I do not think that in this example I have set the reader, to whom it may appeal, an impossible or even a difficult task. Both the Bran Vase and the Spirit Paintings have been proved practical by thousands of performers the wide world over. There remains, then, only the acting.

If desired, the verses may be omitted, and with some brief explanation, at the outset, the effects presented in a dumb show. I notice that Mr. Thayer lists a small and quite inexpensive form of the "Spirit Paintings". I have not had the opportunity of inspecting this, but am certain that the reader could rely on any information Mr. Thayer might give him, regarding its suitability for this particular purpose.



An April Shower

THIS is an entirely new idea. As an opening trick, it should prove startling enough to wake up the most somnolent audience.

When the magician walks on, he carries over his shoulder an open umbrella. First he shows the interior. The umbrella is then held upright, and gently twirled. Suddenly, from beneath its shelter fly eight doves, while from as many points around the outer edge drop strings of beautiful floral balls. Cascades of gay silken streamers, also, descend from beneath the cover, each in its fall setting free a shower of flowers.

Explanation.

To the best of my belief, I am the first to think of closing with black fabric, the spaces between the short supporting ribs of an ordinary umbrella, so as to secure a receptacle capable of holding a considerable quantity of light production material. While the idea might be employed in several ways, that to be described represents the most effective use I have been able to make of it to date.

If the reader will open an umbrella, he will find that the cover is divided into eight sections by as many ribs. Also, there are the eight short supporting ribs that travel from the tube on handle to about the center of the long ones. The space between any two of these shorter ribs is triangular in shape, the apex coming at the aforementioned tube. For our purpose, it is necessary that each of these spaces be filled in with a flap that may be instantly removed, to permit of the fall of the articles in the chamber above. Each triangular section of black material, therefore, is stretched over a wire frame, that makes one point of the star-like arrangement shown in Figures 2 and 3. This star is designed to take up either of two positions. When ful-

filling its function, as a mask for the contents of the chambers, it lies along the shorter ribs, with its points to the handle. When, however, the production has happened, it rests against the cover of umbrella, between the points where the short ribs join the long ones, and the edge of cover. In short, it flaps over. It remains to be told how this process is effected.



Fig 1.

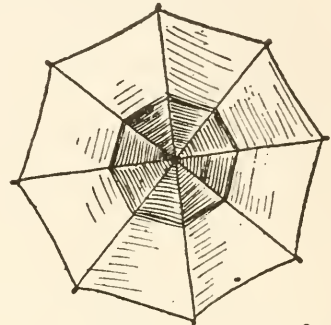


Fig 2. - Flaps Closed

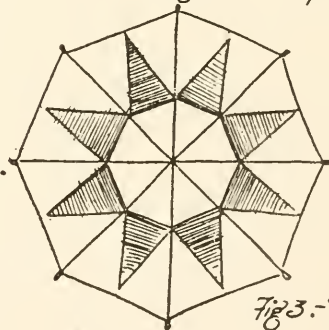


Fig 3. - Flaps Open

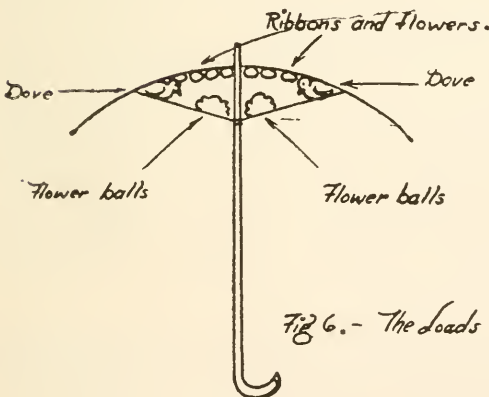


Fig 6. - The Loads

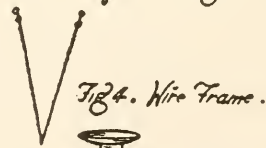


Fig 4. Wire Frame.



Fig 5. - The Catch.

The basis for each flap is a V-shaped wire frame as shown in Figure 4. It will be noticed that each end of the wire is twisted to form two eyelets, separated by about one inch. Each frame is attached to the long ribs of the umbrella by pivots passing through the innermost of these eyelets. As it is not

Up His Sleeve

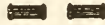
desirous that the ribs be weakened by drilling, a small piece of metal is bent around the rib, securely soldered, and provided with a hole through which the pivot may pass. Each pivot connects one branch of the frame in the compartment adjoining. As all pivots are outside the cover, it follows naturally, that the eyelets on extreme ends of wires will also be above. When all the frames have been pivoted on, the umbrella is turned upside down, and a piece of strong cord elastic passed through each of these end eyelets. The ends of elastic are tied, so as to leave the latter in a state of mild tension. It will now be found that the combination of flaps making the star occupies what may be termed its normal position—i. e., each flap presses against the lower side of cover (Fig. 3) and each star point approaches the edge of same. But, when the flaps are all turned over, to fill the spaces between the short ribs and (Fig. 2) then released, they immediately spring back to their former position. This is because the folding over process puts a greater tension on the elastic, the pull of which is towards the center of umbrella. It is necessary to find some simple means of retention for the flaps when in position as shown in Figure 2. A metal collar is fitted around the sliding tube on handle, and this tube is provided at top edge with a projecting rim, made concave, on the upper side. When this is pushed up to press against the extreme tip of each flap, it holds all in place. Its withdrawal sets free the flaps, which instantly revert to Figure 3.

Naturally when the flaps lie along the short ribs the latter are hidden. As they have a bright appearance, the absence of which may be noticed, it is well to sew around the two long edges of the cloth on each flap a narrow bordering strip of shiny black American leather or oil-cloth. The material used for covering the flaps is umbrella cloth, and the "base" (so to speak) of each triangular flap is sewn down to the actual

cover. Here is another detail that makes for smooth working. Each short rib is connected with the section of long rib immediately above by a piece of light black cloth. This arrangement makes each space a compartment to itself, and whatever is placed within may fall without entanglement with the contents of another chamber. Now for the preparation.

The flower balls are attached to flap joints that they may appear around the edge of umbrella. The streamers hang from rings, distributed at intervals along the top ribs, and are rolled around the flowers. The doves are put in last, and each is tucked as far back as possible, under the broadest part of the flap. The production takes place when the magician reaches up and slides down the collar.

Last of all, the arrangements do not interfere with the closing of the umbrella, for purpose of travel.



The Leaky Bag

A CANNON ball is enclosed in a small silk bag, around the mouth of which is tied the center of a long piece of tape. The ends of the tape are held by two volunteer assistants. The bag is now hanging on the tape, but the weight of the ball provides the magician with a reasonable excuse for keeping his grip on the neck of the bag.

When the interest of the spectators is thoroughly aroused, the performer, giving the bag a slight upward toss, releases his grip. The ball falls with a thud to the stage, leaving the bag hanging limp on the tape.

Nor does examination of the bag give the slightest clue as to how the ball makes its mysterious passage through the fabric.

There is employed, in this feat, the principle of the double bags, as used in one well known form of the sack trick. After the enclosure of the cannon ball, performer palms in a duplicate bag, the neck of which is then drawn through the mouth of the other one, and the left hand used to conceal the point of juncture.

The tape, of course, goes around the neck of the empty bag. The magician wears a simple cord pull that travels up the right sleeve, across the back and ends in a leaden weight resting in the left trouser pocket. The sleeve end of the cord terminates in a swivel hook, temporarily fastened to the shirt cuff. Securing the hook, performer fastens it to a ring at the right lower corner of the bag. The right hand now relieves the left of its grip on the combined necks of bags. Standing with right side to audience, he gets possession of the leaden weight. At the count of "three" he gives the bag an upward throw, and pulling on the cord, draws the outer bag up the sleeve.

The Floating Ball of Paper

THIS is an original plan that admits of a greater variety of movements than is possible in most methods.

Use a long loop of black thread, on which slides a short piece of light tubing, with a bend in the middle. (This is the little device described by Prof. Hoffmann in "More Magic," for the trick of the "Obedient Orange.") Place the tube in the upper pocket of vest, on the left side, and pass the loop at other end beneath the left foot. This is an entirely safe arrangement that leaves the tube in position to be quickly secured. Having obtained the tube (the loop stays throughout) borrow a program, or tear a sheet from a writing pad. With both hands between the threads of loop, roll the paper into a ball between the palms and around the tube.

1. Face audience, with palms together, and thumbs uppermost. Slowly part the hands, when the ball will be seen floating between.

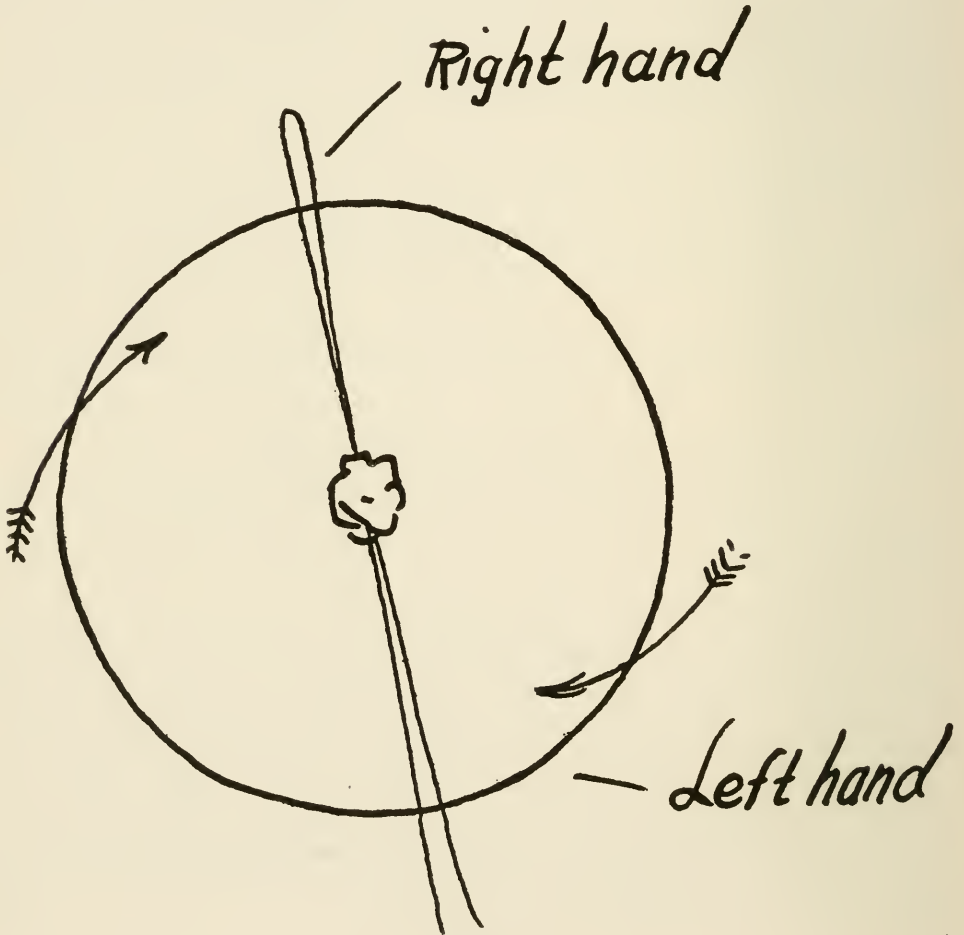
2. Raise the right hand at such time as the left is gradually lowered. With a peculiar and graceful parabolic curve, the ball will float upwards, to the right hand.

3. In the same way, by alternately raising and lowering either hand, the ball will travel from one to the other, a pretty and quaint effect.

4. The left hand is drawn from between the threads, and the right raised (with the ball) to tightly stretch the loop. Place the left hand (outside the thread) about 18 inches below the right. At command, and while both hands remain passive, the ball travels to the lowermost. When told to stop half way, it does so, resuming its journey on instruction. (The little tube comes into action here, the result being obtained by alternately slackening and tightening the thread.)

Up His Sleeve

5. Transfer the ball to the left hand, and pick up a hoop to be temporarily dropped over the right arm. Pass the ball once more to the right hand, put it in suspense again, then, seizing the hoop, draw it down over hand, thread, and ball. Move it up and down several times. The ball has now been proved free of attachment **in one way**. To make the hoop encircle the object **horizontally**, use the following subtlety: Let it hang from fingers of right hand, so that the ball seems to float at about its center. With the left hand, seize the lower edge of hoop, and using the fingers of both hands, twirl it



around the ball with the thread serving, so to speak, as the axis, on which it turns. This is a most effective move, worth noting, for application to other tricks.

The above description does not, by any means, exhaust the possibilities of this method. I leave the reader to experiment for himself.



A Japanese Idyll

THE feat of spinning a ball on a Japanese sunshade is delightfully pretty and fascinating. Also, it is amongst the easiest, in the repertoire of the juggler. Though I do not, in a general way, approve of the inclusion of juggling feats in a magic show, I thought this one so attractive that some time ago I arranged it as the basis of a mystical production.

First of all, a parti-colored ball is produced from the bare hands. An assistant takes this, and gives the performer, instead, a sheet of cardboard. The board is rolled into a tube (after being displayed on both sides), through which the ball is dropped, to be caught as it emerges from the other end. The ball is transferred to the left hand, which also grips the tube around the middle. A moment later the magician, thrusting his hand into the tube, draws forth, with a graceful sweep, an open Japanese sunshade. The assistant removes the tube, leaving performer with ball and sunshade. Bouncing the ball on the floor he catches it as it descends on the umbrella top. Now follows the spinning feat. Even in its simplest form, this accomplishment always brings forth applause, but the operator will find, that, as he grows expert, many extra tricks will occur to him, the inclusion of which will secure greatly enhanced effect.

Having carried the performance as far as he thinks fit, he tosses the ball from the umbrella, to be caught in the right hand. Bowing to the applause, he lowers the umbrella, but almost immediately raises it, and replaces the ball on its surface. Again comes the spinning process. The sunshade, however, has not made many revolutions, when the ball bursts into many others, that stream over the edge to the floor. Before the audience has recovered from this unexpected develop-

ment, the performer is seen to be holding **two** umbrellas. An assistant takes these, but leaves the magician smiling beneath the shelter of one gigantic umbrella, that has, apparently, materialized from nowhere.

Explanation.

The ball production is a matter of simple palming. The cardboard sheet is prepared according to my principle of "The Secret Tube". The invisible tube holds the umbrella and a duplicate ball. Both ball and umbrella handle are together, at what will be the lower end when the cylinder is held upright. When the visible ball is dropped in at top, it falls into a small bag, the mouth of which is secured to the tube opening. Instead, the duplicate ball (previously retained by the projecting fingers of the left hand) emerges as its representative. The umbrella is developed with the usual semi-circular sweep.

When the performer, after the juggling feat, lowers the umbrella, he quietly (and under its cover) drops the ball into one pocket, and takes from another, a bundle of spring balls. These are made up to resemble the original, which is also cloth covered. If the reader has any acquaintance with spring balls, he will know that a bundle always takes a roughly spherical shape. Also, that if tied around one way only, a very slight knock is sufficient to cause their escape from bondage. The bundle is placed on sunshade, and the latter spun immediately, so that the audience does not get the opportunity of judging the shortcomings of the "Ball". If the bundle does not burst after a few revolutions, it is tossed into the air, to come down heavily on top of sunshade, a process that may be relied on to do all that is necessary.

The second umbrella is carried behind the performer's back, and hanging from a hook between the shoulder blades under coat. The assistant makes her entrance, with the large

Up His Sleeve

sunshade hanging behind, and well masked by her dress. To get possession of it, while transferring the smaller ones to her hands, is an easy task for the performer.

Instructions for the execution of a juggling trick consist, as a rule, of little more than advice to practice until the knack comes. It is perfectly true, that such accomplishments do come to the experimenter quite suddenly, and about the period when he has reached a condition of despair. There must be, nevertheless, a physical basis to what is known as "knack," and what my experience has taught me in mastering this particular feat, I shall now impart to the reader.

The sunshade should have a stout frame, and measure not more than fifteen inches from center to tip of ribs. As it is not spun by the end of handle, but from a point just above the center of gravity, part of the handle may be cut off. This will simplify the task of production. Hold the handle between thumb and fingers of left hand, and on that side of body, and learn, first of all, to make it revolve, **to the left**, with clean, swift spins that keep the top as level as possible. This last condition is important, and the operator will soon learn that the performance is as much one of balancing as spinning. Having acquired some skill at the spinning as a process in itself, place the ball on the sunshade, with a slight roll that sends it **to the right**. The position of the ball should be between the performer and the center of sunshade. (It will be understood that the ball does not travel around the umbrella, but keeps practically to the same position.) The natural difficulty is to keep the ball from rolling off the surface. If the spin is even and swift enough, the principle that underlies the feat makes success certain. The least deviation, however, of the umbrella top from the horizontal, or a slackening in the spin by stopping the momentum of the ball will cause it to roll over the side. It is necessary, therefore, to instantly correct such deviations, by

a quick return to the level. The performer will find, that by imparting an upward bobbing movement to each spin the ball is made to bounce slightly, and the task becomes much easier.

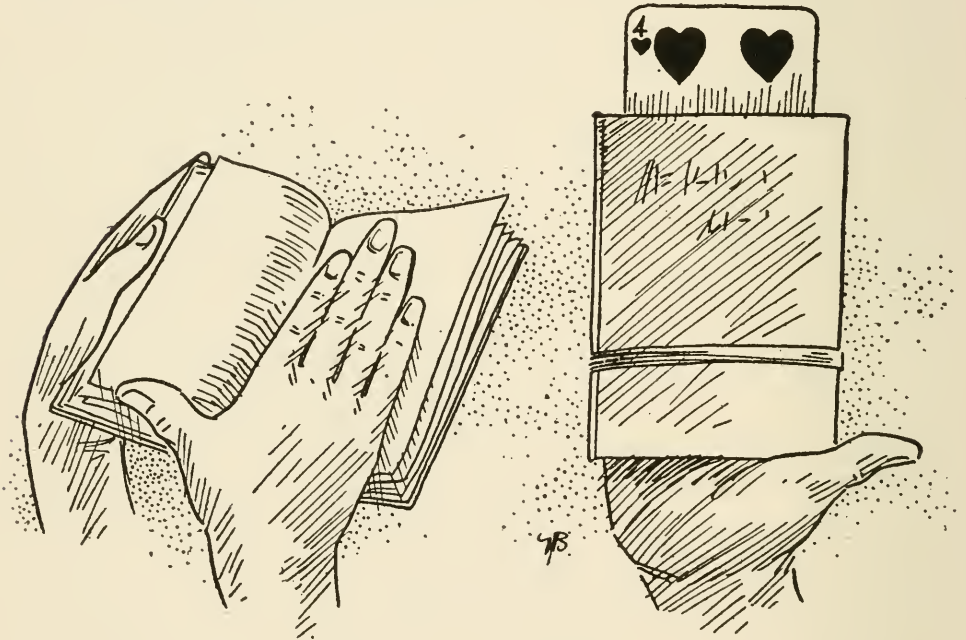
As something like perfection comes, this bobbing action gradually disappears, or merges in the general spin.

I feel that I cannot conclude this article more fittingly than advising the reader to "Stick to it, till the knack comes."



The Bookworm

IN THE beginning a lady examines a book—a small edition of one of the earlier writers, as Dickens or Thackeray. Taking it back, and mentioning that the pages run to (say) 800, the magician invites his fair assistant to state a number, less than that, and preferably about the middle of the book. Let me imagine that she calls 452. He casually turns over the leaves and stops at a certain page, which then he displays, and announces as the chosen one. The same lady selects a card, and after its return shuffles the pack.



The book is then laid on the palm of the performer's right hand, and the lady asked to encircle both book and hand with a rubber band. Thus, the hand may be held upright above the head, and the book supported without aid from the thumb.

Speaking of the literary tastes of his cards, performer

states that it is difficult to keep them from browsing into any book that may chance to be about. "Now tell me please, madam, what card you looked at. The four of hearts—how strange! That card, in particular, is a regular bookworm. It would not surprise me to find it already in the book, and at the page selected by you. Now, four of hearts, will you kindly leave, for a time, the love affairs of David Copperfield, and show yourself?" As all eyes are directed to the book, the card is seen to slowly emerge from the pages, atop.

"Very good," says the magician. "Now you may return, and finish the chapter, after which—bedtime, my lad." (With a comical little rush, the card retires.)

"Madam, if you will be kind enough to remove the band, and open the book, I am sure that you will find the card at the page selected by yourself."

Explanation.

On top of the deck at the outset are two editions of the four of hearts. Casually handling the pack, performer palms off one of these. After hearing the number of the selected page, he runs the leaves over with the right thumb. Approaching the chosen page, he commences to call off the numbers, in a nonchalant, meditative manner of one engaged in such a task. On reaching the actual place, he announces it as 454 and turning back one more leaf boldly shows the open pages and calls in a louder tone, four hundred and fifty-two. Really, the book is open at 450, but as nothing has been done to indicate the purpose of this operation, the spectators, though they cannot see the page numbers, have no reason for doubting the magician's word. It will be remembered that the right hand held the four of hearts palmed. When the correct place was reached, the hand was held flat on the right page (453) and kept there till the right thumb, reaching across, had drawn the opposite

Up His Sleeve

leaf (451-452) to hide the card. The reader has my positive assurance that this barefaced, though subtle, move is entirely deceptive. The second four of hearts, after being forced on the lady, is returned to, and palmed from the deck. The volume is laid over the palmed card, which remains, after the fixing of the rubber band, firmly held between the book and the hand. Now, when the book is held in the air, after the manner of a pack, in the old feat of the "Rising Cards" the card may be pushed up by finger pressure from the rear. (Fig. 2.) The effect is particularly striking because the extended thumb suggests the impossibility of action by the hand. In reality, the elastic band provides the resistance that in the "Rising Card" trick is given by thumb and fingers gripping opposite sides of the deck. The disappearance of the card is caused by the fingers being quickly bent back, to give space in which it may fall. The hand, with the card palmed, is removed, and the book passed to the assisting lady.



A Patriot's Dovecote

A DOVE that the magician has created in the manner that pleases him most is left, for the time being, on the right side table. On a table at the other side is a box painted red, and taped in the orthodox manner. When this is opened and tilted towards audience, there is revealed as its contents a white box, which in turn contains another—blue, this time. This is lifted out, and put alongside the dove.

Returning to the other boxes, magician encloses the white in the red once more, and hands the result to an onlooker. The reader is invited to note this point, which makes the feat different to the many others, in which nests of boxes figure.

After the dove has been placed in the blue box, the latter is wrapped in a sheet of newspaper. When the interest of the audience has been worked up to the desired pitch, the performer suddenly crushes the paper between his hands—dove and box have gone. The gentleman who holds the other boxes opens them, and finds the blue one, as the innermost of the set, with the dove safely housed therein.

In conclusion, the spectators are asked to exercise their minds on the interesting problem as to whether the dove carries the box or vice versa.

Explanation.

All three boxes, as seen at the finish, are commonplace. There is, however, another and bottomless blue box that fits as a shell over the box proper of that color. This is the arrangement when the nest is first opened. Though the shell box is tied like its companions, the tapes end at the base of each side. This fake, also, is provided with a bag, which, without interfering with the nesting arrangement, serves later to retain the

Up His Sleeve

dove, within the shell. A duplicate dove is in the actual blue box. The dove and fake box are vanished by means of a "Chapender Newspaper Servante." The arrangements for this simple appliance, which cannot be too highly praised, are as follows:

Two full sheets of newspaper, with a strengthening piece of calico between, are pasted together. Also, between the sheets, with one of its longer sides, close to the central fold of the paper, is a piece of cardboard. To the outer long edge of this is cloth hinged another piece of similar size and which forms the servante, or shelf. After the last named has been covered with newspaper and attached by two tapes, that it may stand out at right angles to the first piece, the apparatus is complete. The free half of the paper is fastened to the table top by means of drawing pins. Now, if the rear half is dropped over behind the table, the shelf stands out in readiness for the load. In preparation, the paper is opened out, and another ordinary sheet laid thereon, after which both are closed up and laid on the table top. During presentation, shell box containing dove is raised by the right hand, as the left opens out the papers. The prepared half of the trick paper falls behind, and the shelf opens automatically. As the left hand lifts the loose sheets, the right places the box below. The paper is pressed over the top of box, that an impression of the latter may be retained, after it is deposited on the servante.

When the performer opens the red box, in the beginning, he tilts it towards the audience, revealing the white one within. A similar procedure is followed to show the blue box. Before the removal of the latter, however, the white box is tilted back to its natural position. Consequently, when the blue shell is taken out, the spectators have not the least suspicion that another box remains behind, to play its part in the climax. Entirely simple as this subterfuge is, the deception is complete.

My original intention was to make the shell of blue silk,

stretched over a collapsible wire frame on the lines of DeKolts's vanishing cage. The fake was to be bottomless so that the dove might be disposed of via a Black Art Well. Like the cage, also, this fake was to disappear up the sleeve. Though I have not, as yet, tested the practicability of the trick in this form, I notice that Mr. Brunel White, in his excellent book of originalities, employs a similar device in connection with a vanishing die. I mention this idea for what it is worth.



The Crystal Dyeing Tube

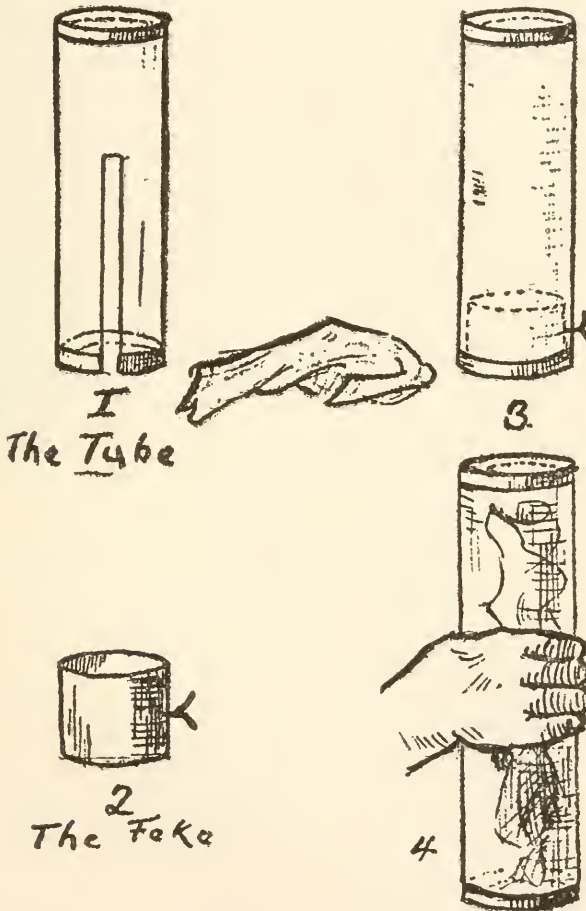
FOR the effect of this experiment I am indebted to Sydney Legrande; to Max Sterling's now defunct journal, the "Magical World," August 13, 1913.

The mode of execution to be described, however, is quite original and entirely different to that of Mr. Legrande's. Without going into details regarding the construction of the latter, let me mention that it was dependent upon the Mirror Division. In effect, a white silk of large size is pushed through a transparent gas chimney, and emerges a brilliant red. As the chimney is only grasped around the center with the right hand, the silk is only out of sight during the time it is passing by the fingers. Also, the tube is shown empty, both just before the insertion of the handkerchief and immediately afterwards.

Though my original intention was to make use of a chimney of glass, I was discouraged in this by a glass cutter, who informed me that the cylinder would have to be specially blown. Consequently, the one I use with good effect is made of celluloid finished off at the ends with strengthening bands of metal. While the mica chimney of commerce could, no doubt, be treated as desired, I consider that its length is too short for effective use. My own chimney measures eight inches in length and resembles exactly the familiar one of mica.

A narrow slot is cut along the tube for half its length, permitting of the passage up and down of the wire finger grip, attached to the handkerchief changing fake as shown in Figure 2. This fake is little less across than the internal diameter of the chimney, and has a length of about 2 inches. Not only is it fitted with the usual changing bag, but it is covered with flesh colored silk. This is to insure silence in working in addition to serving a purpose to be described later.

At the outset, the fake is in the chimney at its lower end, the finger grip projecting through the slot. In such condition the chimney rests on the table, the presence of the fake being masked by the white handkerchief which provided plenty of cover when crumpled ball fashion. (Though Figure 2 shows the tube in an upright position, it is plain that it may be laid on the side.)



The right hand seizes silk and tube together, with the finger behind and the thumb in front. While the thumb presses

Up His Sleeve

the handkerchief against the chimney, the projecting fake grip is passed between the second and third fingers.

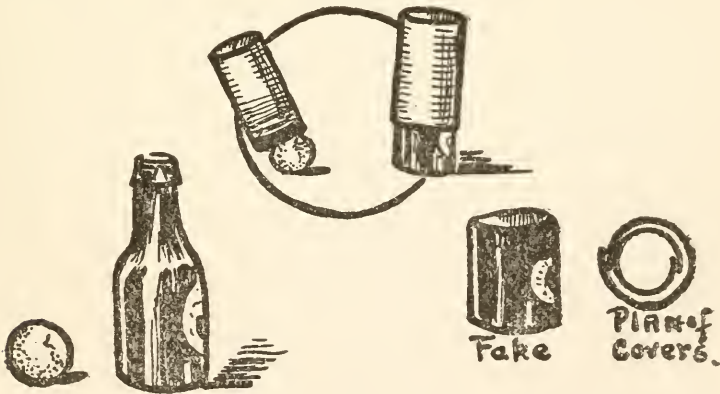
After the left hand has removed the white silk, the right is held outstretched for a brief period, exposing the whole interior of the chimney. This action is made possible by the existence of the flesh colored fake, which, seen through the celluloid, resembles exactly the fingers of the hand behind. Both hands being brought momentarily together, the fake is slid along as far as it will go, and the right hand turned with the back to the audience. Now the white handkerchief is inserted in the top of the chimney and pushed through with the wand. As it makes its gradual disappearance behind the hand, its colored duplicate emerges with quaint effect below. The left hand, after removing silk, grasps the chimney by its upper end, and drawing same away from the right hand, leaves the fake concealed in the latter. An easy task, thanks to the "grip". Thus, the chimney may now be shown actually empty and the silk, grasped by the right hand, used as an effective means of concealment for the fake.



A Bottle and Orange Mystery

TWO familiar objects, ladies and gentlemen—on my left, an orange—on my right, a beer bottle. I hope you do not mind my calling a beer bottle a familiar object. Then, there are two sheets of paper, both to be roughly moulded into tubes around the bottle, so. While one tube is intended to go over the orange, the other remains as a covering for the bottle.

“Now you know the exact condition of things. Orange here (lifts tube on left), bottle here (lifts tube on right). Yes, orange there (pointing), and bottle there (pointing). At least that is what any sensible, logical person would imagine. But there is nothing either sensible or logical about a magical process, and so we find the orange here (lift right side tube) and the bottle here (lift left side tube), and, to put it mildly, it is really unfortunate when a fellow never knows where to find the beer bottle.”



The reader should have no trouble in following the action of the trick from the patter. The bottle is an ordinary one of glass, but with the bottom knocked out. Not only does it cover a second orange, but it fits within a cylindrical shell of

Up His Sleeve

transparent celluloid. This shell, open at both ends, and equal in height to the straight part of the bottle, is lined with a colored surface paper, either dark green or black through the celluloid, and white inside. Thus, the shell may be made, at will, a lining for one of the tubes, or a cover for the lower portion of the bottle. In either condition it is invisible. Also, this shell has a label to match that on the outside of the bottle, and a small "lug" or "tab" of celluloid projecting from that point of its lower edge, which, when in operation, will come to the rear.

The sheets of cartridge paper are of equal width, and large enough to go around the bottle, with a couple of inches to spare. In height, however, one is greater than the other by about two inches. At the outset rolled lengthwise (the shorter around the larger), they rest on the table top between bottle and orange.

The papers are taken up and the smaller one unrolled and placed around the bottle in such a manner as to keep the opening to the front, and with the left edge outside and overlapping the other. Then the larger paper is placed on this, but with the "opening" to the back, just opposite to the position of the shorter paper. While the thumb and forefinger of right hand nip together the overlapping edges, at the top of tubes, the second finger dips into the neck of bottle. During this operation, which follows without an instant's pause, on top of the arrangement of the second paper, the left hand moves up and down the cylinder as though moulding it to the shape of the bottle, coming to rest finally at the bottom, the thumb of the hand is rested against the projecting ledge or tag of celluloid. Now comes the critical move. In effect, the right hand merely lifts the outer or taller tube and places it over the orange. This move, if neatly executed, passes without suspicion, for actually the bottle, dangling from the second

finger is shifted also and dropped gently over the orange. The raising of the outer tube invariably drags up the inner one, and shows the celluloid fake, but which looks like the bottle and no one suspects that the bottle has been removed.

Later, when each tube is in turn raised to show that the bottle and orange are in their respective places, the left fore-finger is dipped into the neck of the bottle as before, and the bottle raised with the tube.

The second paper is merely raised high enough to reveal the fake actually clearing the top. Finally when it is desired to show the transposition, the magician, standing on right of table, seizes the tube that hides the fake at the point on top edge where the edges overlap. Nipping these overlapping edges between the fingers, he tightens the paper around the fake, making easy the task of lifting both together.

The tube is now transferred to the left hand and held in a manner to permit inspection of its interior. As the second tube is without preparation, it may, when lifted to show the bottle, be allowed to fall open in a casual way. Afterwards it is rolled around its companion, and both, including fake, are tossed carelessly over neck of bottle.

If desired, the fake may be made of metal, which by its greater weight will not cling to the bottle. In other respects, however, the celluloid fake is preferable. There are many things to recommend this experiment to the performer, and it is really superior to the passe passe bottle and glass tricks.



The Turnstile

THIS illusion, based on the principle of Black Art, is intended for the instantaneous production of four human beings.

The apparatus takes the form of a broad circular stool on which is mounted a turnstile arrangement of four black covered panels. In appearance, the whole strongly resembles the revolving turnstiles, on which pictures are sometimes displayed, in shops and galleries. The stool carries a raised edge to mask the presence of a turntable, into which the turnstile is fixed by pins in its lower edge. Thus, the turnstile may be revolved in either direction to show all parts.

All the outer edges of the panels, with the exception of those at base, are bordered with white. While this arrangement gives an appearance of depth to each compartment, the gloom of the interiors is really made more impenetrable, by the glare of the white border lines. The turntable, like the panels, is covered with black cloth.

Each assistant, prior to production, stands in the angle, formed by the junction of two panels, and is hidden by a black flap. As each flap is spring hinged to a panel, its normal position is against the latter, and within the white border lines. For the purpose of concealment, however, it may be opened out like a door, till its outer edge touches the further panel, and is kept in position by the operation of a spring catch.

These arrangements are so simple and the operation of the Black Art principle so well known that there is no doubt regarding the practicability of the conception.

In presentation, performer steps into one of the chambers and, giving the appliance a "push off" goes for a ride. Getting out, he sets the turnstile moving once more. Four pistol shots

are fired in quick succession, and as each compartment comes into view, it is seen to be the abiding place of a beautifully dressed damsel. Much of the success of illusions of this type depends on the selection of characters that will make an instant appeal to the taste or imagination of the audience. Four girls in Georgian costume, male and female, might emerge and execute the step of an old time minuet. Music and dresses combined would make of this an appealing feature. Again, the assistants, appropriately attired, might execute one of the modern folk dances. Clown, Pantaloon, Harlequin and Columbine could be created to perform their drolleries. A quaint effect might be obtained, by openly standing a tiny girl in one of the spaces. Round and round goes the wheel of life, and with each revolution the child is seen to pass through the successive stages of womanhood,—flapper, young woman, matron, and ancient dame.

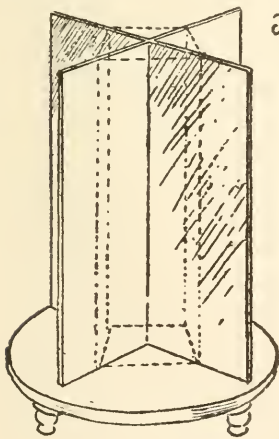


Fig 1

*Dotted lines show
Secret flaps.*

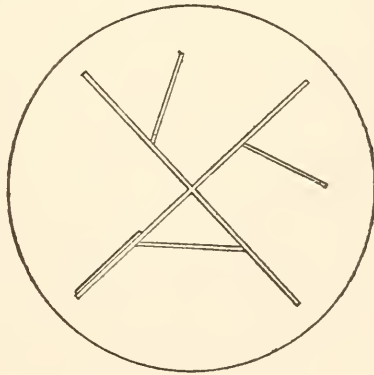


Fig 2

*Plan. Showing flaps.
Closed, open or in
process of opening.*

Curious would be the effect of turning the apparatus the reverse way to produce a series of rejuvenations, ending once again, at the stage of childhood. All costumes should, as much as possible, be designed to give the appearance of bulk on production.

Up His Sleeve

The catches on "doors" are so devised, that they may be drawn back by a pull on a black cord that hangs on the inner side. Each hidden assistant frees her 'flap' by a pull while the compartment in which she is placed is away from audience. Promptly she steps forward to loom as bulkily as possible in the eyes of the spectators.



Silk Stockings

BECAUSE this idea is simple, I hope its ingenuity will not be overlooked.

A large box, built like a safety match box, and decorated and inscribed to resemble one of the fancy cardboard cases in which silk stockings are packed rests on the stage. The box, which is closed, stands on one of its narrow sides, and end-on to audience.

Performer and assistant, between them, turn it around, so that the printed side faces audience. The drawer is pulled right out of the case and the latter turned around and laid on its bottom. The spectators can now see right through the case to the scenery at rear.

The case is restored to its former position, and the drawer reversed to show the bottom. Finally the drawer is pushed into the case, which is then turned with front uppermost.

Now comes the effect.

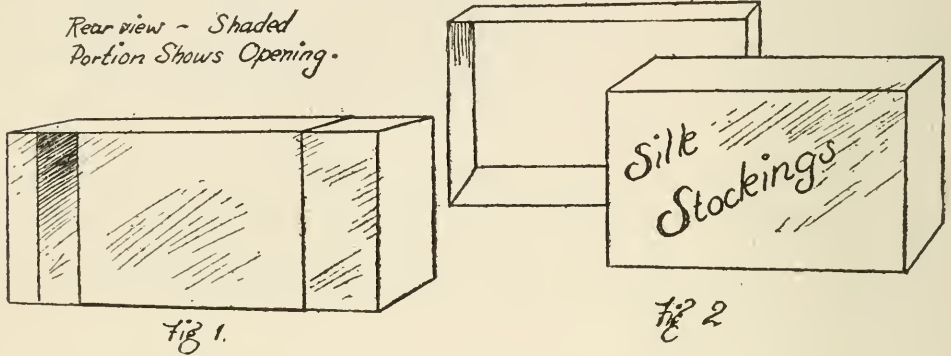
Performer pushes the drawer partly through, to protrude about a foot beyond the case. Instantly, is popped up a pair of shapely legs, clad in dainty shoes and silk stockings. The vision lasts for but a moment, when the legs are withdrawn, and the drawer pushed through to protrude in the same way on the other side. Up comes a second pair of legs, displaying hose and shoes of another color. The male spectators are not given time to appreciate the fascinating display because the drawer is pushed through once more. This time, the wearer of the stockings rises, right end uppermost, and steps from the box. In the same way, the second lady emerges from the other end—a taking effect.

Explanation.

Though both drawer and case are faked, the arrangements

Up His Sleeve

are very simple. That end of the drawer which, in the beginning will emerge last, is spring hinged to the bottom; so that normally, its upper edge presses against a bar that connects the two sides at top. A section, also, is cut from the bottom of the case. (See Fig. 1.)



The drawer is inserted with its faked end nearest to the end of case, at which the opening is situated. Both girls, at outset, are within the box. As the drawer is slowly drawn out, they bend down the moveable end, and passing into the case, leave it via the open trap at rear. (Naturally, as soon as the drawer passed the opening the way was clear for them.) As quickly as possible, they get behind that portion of the drawer that has left the case, and follow up its further movement. The case is then turned down and around, to display the interior. (The trap is not noticed because the interior is painted a dark color, to match a cloth spread on floor.) When the case is placed once more on its narrow side, it is stood just in front of the drawer and with the ends overlapping slightly. (Fig. 2.) Promptly, the assistants leave the shelter of the drawer for that of the case. Entering the latter, they wait for the re-insertion of the drawer. As it runs in, they push back the end and enter in turn. That is all.

The Screen of Life

LONG ago, I bought a "Box of Tricks." That was before the era of back-hand palming, and at a time when magicians were content to let lions and tigers slumber peacefully in the Zoological Gardens of the world. As usual, this cabinet contained, among its marvels, the "Magic Pocketbook." The feature to be described represents a successful attempt to turn to larger use the ingenious stringing arrangement that made this trick possible. By its use, there is obtained an inexpensive and self contained illusion, capable of variation to any extent. Here is one striking effect.

On the stage, stands a large three-fold screen. Approaching this from the front, magician closes and turns it right around, then opens it anew, so that the side that was formerly rearmost, now faces the audience. The fact of the reversal is easily grasped by the spectators, because the cloth on one side is of a different color to that on the other. The screen is next arranged to make a triangular enclosure. Suddenly, as the incense of burning sandalwood floats through the theater, and while the orchestra is twanging a quaint little Chinese air, the screen is opened, and there emerges a Chinaman, bearing on his shoulder, a pole from which hang two chests of tea. The interior of the screen also, has been transferred to an Eastern background, while an immense Chinese lantern hangs from a cord stretched from panel to panel.

Explanation.

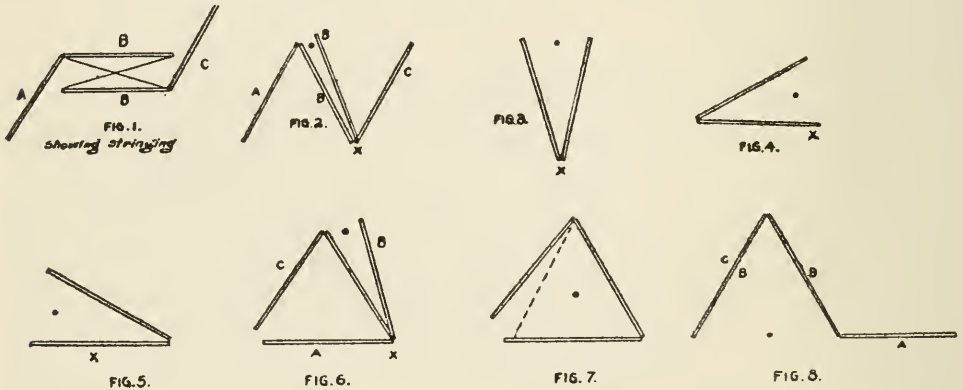
An inspection of Fig. 1 will show that the screen is really built up of four panels, the center one (B. B.) being in duplicate. These two sections are connected by bands of stout webbing, two bands being at top and two at bottom. The manner in which each band passes from the edge of one panel to the

Up His Sleeve

furthermost edge of the other, is clearly shown in the sketch. The reader, familiar with the operation of the pocketbook will know that like the latter, these two panels may be parted along either of the longer sides, the opposite long edges being thrown together for the time being, to form the back, or hinged side of the book.

It will be noticed that, in the case of the outside panels, one (A) is hinged to the back, and the other (C) to the front B section.

That the screen may be easily shifted without raising from the floor, each panel is provided at base with two castors, or the more modern and satisfactory furniture cones. In all sketches X shows the position taken by performer, while the assistant's place, for the time being, is indicated by a dot.



At the outset, the screen is arranged as in Fig. 2. Performer closes outer panels A and C against the particular section of B, to which each is attached, and produces the wedge-shaped formation shown in Fig. 3. In effect, the screen has been closed up. The spectators within the range of visibility on either side cannot judge of its condition while the interposed body of the performer prevents those directly in front from realizing that the screen is not quite closed. As a matter

of fact, even at its furthest edges, it is not open very many inches because the hidden assistant stands side on to audience. Furthermore, the panels are not solid throughout, being merely rectangular frames, over which the cloth is stretched. There is, thus, a considerable amount of "Give" in the sides.

The screen is next turned quickly to the left, around assistant, and while he remains stationary. (See Fig. 4.) Now comes the critical move. The performer holds the screen steady, while the assistant moves between the two B panels, to the opposite side. As he advances, stepping en route over the lower bands, the panels open before him, and automatically close, at his rear. (Fig. 5.) When the panels are opened once more, the condition is identical with Fig. 2. As, however, the screen has been turned right around, the respective positions of A and C have been reversed. Panel C (according to Fig. 2) is now brought around to close the opening. (Fig. 6.) Immediately this is done, the assistant pushes the innermost B panel across, so that it comes to rest against the opposite side of the triangle. (Fig. 7 shows the panel in course of transition.) The assistant now has the whole triangular space in which to roam, and the two rear walls of enclosure are made by what were formerly, the inner sides of the panels B.

These interiors should either match in color, the side that is now to the front, or be decorated with a design in keeping with the effect of the illusion. In this case, they should represent a pattern in Chinese lattice. If the assistant carries in his pocket a scroll, showing a similar design to be hung on the inner side of the front panel, all three sections of the screen, when opened, will be in harmony. The lantern hangs from a wire already stretched between the tops of panels B and is tacked, for safety, beneath a band that forms part of the lattice pattern. The Chinaman's broad brimmed straw hat, pole and tea chests

Up His Sleeve

(collapsible) are similarly stowed in a manner to be readily secured.

The performer, passing behind screen, changes places with an assistant attired and made up to represent magician. Assistant might then, with back to audience, operate the screen in the manner just described, leaving the actual performer at conclusion, with the screen, to wait his part in the finale. The assistant would then of course, don some form of cloak, and make a further exchange by other means with a female character.

I leave it to the reader to make the best possible use of the idea.



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