

HAPPY MAGIC

BY

CHARLES WALLER

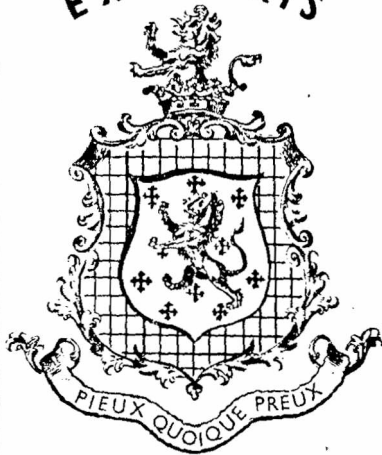
Author of "Waller's Wonders," "Magic from 'Below,'" etc.

PART I



LONDON
GEORGE JOHNSON
THE MAGIC WAND OFFICE
24, BUCKINGHAM STREET, STRAND, W.C.2
1932

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TO JOYCE, MY DAUGHTER,
WHO DID THE ILLUSTRATIONS;
WHO DRESSED OLD TED
(THOUGH HE DID COMPLAIN OF
THE FIT OF HIS TROUSERS);
AND WHO ON OCCASION
ASSISTS ME IN MY SOMEWHAT
INFREQUENT ENTERTAINMENTS,
I DEDICATE THIS BOOK.
CHARLES WALLER.

INTRODUCTION

HERE, as always, I have assembled a varied lot of material in the hope that all tastes will be satisfied. It is all original; or as much so as conjuring creations usually are. I am particular in this regard, for I am almost morbidly sensitive to any charge of "piracy." This is strange when one considers that mine is the honour of having introduced the Jolly Roger as a conjuring property.

Well, you must excuse me now—Noah and Old Ted are squabbling, and I must go and settle a dispute as to which of them invented the best Cut and Restored Rope Trick.

CHARLES WALLER.

"A ROSE BY ANY OTHER NAME—"

"A ROSE by any other name would smell as sweet." It is the magician speaking. As we see him now, he holds in one hand a rose, and in the other a hard felt hat. By his side stands his young lady assistant, with an expression on her smiling face which seems to bid us hearken to, and watch, this amazing though somewhat eccentric fellow. He continues—,

"I found that out for myself some time ago. It's not my fault that Shakespeare discovered it first—he had an advantage over me through being born so much sooner." Turning to assistant now, and holding out the rose, he says—,

"Will you tell me, please, what this smells like?"

"A rose of course!"

"Just so!" says the magician. "But call it what we will, the perfume remains unchanged. See! I shall just cover it with this hat to concentrate the odour, and we will *try* calling it by other names."

And he does so, addressing the rose in turn by such names as "Cigar," "Camphor," etc.; bidding the lady smell anew each time, and showing mild triumph when she declares that the rose, despite each change of name, still smells exactly *like* a rose. Between each test he brings forth the flower, and gaily flourishes it. In this way the audience is kept aware of its presence, and aware, also, of its continued existence *as a rose*.

"There you are!" says he, "It works every time. Now we shall impose a test even more severe." He again places the rose beneath the hat and, addressing the latter, says—, "Listen, rose!—you are not a rose any longer, but an onion." (to lady) "Take another sniff, my dear!" The lady does as she is told, but, quickly raising her head, turns to the audience a face crinkled into an expression of marked distaste.

"Well! How does it smell now?"

"Like an onion!" says she disgustedly.

"Impossible!" exclaims the magician, *whereupon*, lowering his head, he smells for himself. With an incredulous "Gee," he looks with astonishment at the audience, and then, slowly lifting the hat, reveals the fact that what was once a rose is such no longer, but an onion, and a fine large one at that.

Explanation. Consisting, as it does, of the mere change of a rose to an onion, the effect of this feat is exceedingly simple; yet the

presentation is such as to make of it a quite appealing experiment in magic—the properties are commonplace; the action is simple and direct; the theme is based on a quotation well known to all; and the climax is sure of a mirthful reception because the homely onion ranks among the greatest of Nature's unconscious comedians, and its appearance, or even the mention of its name, before an audience is sufficient to give rise to laughter. The experienced reader will also notice how the performer most cunningly sets forth both to capture interest and to hold it in suspense until the surprise is exploded at the climax.

The rose—an artificial one—is drawn under the coat by a piece of elastic. With one end fastened to the wire stalk of the rose, the elastic passes through the right arm-hole of the performer's vest, behind his back, and then round to be looped to a brace button at his right side.

The feat is intended as an opening one, and the performer enters with the rose in his hand, the elastic being already tied to the end of the stalk.

Quite real-looking paper roses can be bought at a shilling or so a dozen (the stiff waxed ones should be avoided). These may be used, and one sacrificed for each performance; or a good feather rose—not the humorous effort of the conjuring shops, but one which *looks* like a rose—may be secured and kept for repeated use.

The onion should be possessed of some four or five inches of its original stalk—this, because until the denouement the magician professes to be unaware of any change, and he could not in reason make that pretence were he not throughout holding *something* by a stalk. Besides, the onion, thus displayed, produces a more ludicrous effect than if it were held on an upturned hand.

Not until after the transformation is the interior of the hat shown. It contains the onion. But it is held mouth-downwards, a thing which is not ordinarily done with a hat containing anything less stable than its owner's head. Apart from this, why should the onlookers, having no idea of what is about to happen, suspect the hat of being otherwise than empty?

The stalk of the onion is pushed under the leather hat band, and the onion itself brought in contact with the side of the hat and close to the crown. A large pin pushed through the felt from without, and into the onion, holds the latter securely in place.

When the performer for the last time places the rose beneath the hat, he "lets go," whereupon the rose passes beneath his coat. Securing the onion he holds it in readiness for the end.

Where the magician is so unfortunate as not to possess a lady assistant he may present the feat single-handed, and do all the smelling himself.

BEELZEBUB'S BOOKMARKS

It is unfortunate that a stage assistant should be essential to the working of this very striking card trick, but as stage assistants *do* exist, I can only hope that the effect will have an appeal sufficiently wide to justify its inclusion in these pages.

Two volunteer helpers occupy chairs placed respectively left and right, and well forward, on the stage.

The various operations follow as set forth in numerical order below.

(1) The gentleman to performer's right examines a book; actually a small, cheap edition of a popular novel. For the general information he announces the number of pages contained in the book.

(2) Each of several (say four) members of the audience calls both the name of a playing card and a number representing a page in the book.

(3) As each double selection is made, the performer, standing centre-stage, chalks it on a small black-board.

(4) He transfers the book from its present holder to the other assistant, with a request that he, also, shall examine it.

(5) This done, with book and board in his hands, the performer retires to centre-stage. At this moment the stage assistant enters and, relieving the performer of the black-board, moves with it to the left-side table. With the lower edge of the board resting on the table-top he stands henceforth, holding the board in an upright position. The various selections, therefore, remain in full sight until the end of the experiment.

(6) The performer, after snapping a rubber band round the book, leaves it in the custody of the right-side assistant.

(7) The other assistant counts a pack of cards on to performer's hand, and finds that the cards correctly total fifty-two.

As all the preliminaries have been disposed of now, the magician enters on the actual presentation of the effect.

He tells one gentleman to hold the book above his head; he tells the other to place the pack in contact with his forehead. Still addressing the last named assistant he says—

“I must ask you to think violently—By the bye!—are you capable of violent thought?” The gentleman smiles somewhat foolishly, whereupon the magician continues—, “Now don't grin—this is a serious matter. I want you to look at the writing on the black-board, and think violently, in turn, of the name of each card written there, and think also of the page at which it is to appear in the book held

by your friend. And if you think violently enough you will create a series of thought waves; each wave will lift a card from the pack in your hand and carry it across to the correct page in the book."

It is to be expected that the spectators will be somewhat amused at the gentleman's efforts at extreme concentration as he endeavours to think "violently." The magician, watching intently, professes to see the cards as they make the journey. When all have supposedly passed, he invites the assistant to count the cards again. The total is found to be four short of the original number; moreover, investigation of the pack proves that the missing cards are those whose names are written on the board. The performer does not hold up the proceedings during this search but leaves the assistant to make his investigations whilst the final phase is in progress.

Turning to the gentleman with the book the performer asks him to open it at the page associated with the first card chosen. The assistant does so, and finds the card in residence there. Further search reveals the remaining cards, each in occupation of its chosen place in the book.

Explanation. Behind the scenes the assistant has a pack of cards laid out in suits, with the members of each suit arranged in sequence as to value, and all cards overlapping. The pack may be gathered up in a very few seconds.

The assistant also has a duplicate of the book in use. His operations commence with the proceeding set forth under—

(2) As each card is called, he selects it from the pack and places it at the correct place in the book in his possession. Having thus disposed of all the cards chosen, he gathers up the remaining 48 cards, shuffles them well, and places the pack in the left side pocket of his dinner jacket. He tucks the book beneath the front of his vest, and awaits his cue to enter. This comes when the performer takes the book from the second assistant as described under—

(5) The assistant walks straight from the wings to centre stage. The performer, whilst placing the board into his hands, grasps it for a moment or so by each of its longer sides; an action which brings the book behind the board and close to one edge. With his left hand the assistant grips book and board together; with his right hand he removes the loaded book from beneath his vest and places it in the performer's fingers as soon as they are free of the original volume.

Under cover of the board as it rests on the table he disposes of the now unwanted book; under the same friendly shelter he takes the 48 cards from his pocket and drops them on four indifferent cards, which have been resting throughout, backs uppermost, on the table. In this way he makes up a complete pack so far as number goes, but not a *perfect* pack, since its four lowermost members will probably have duplicates among those above.

(7) It is this pack which the performer uses. The counting process

brings the four indifferent cards to the top. The performer palms these off, and leaves the gentleman in possession of a pack lacking only the four chosen cards, and which are now in the book, patiently awaiting the time of their production.

TWO LITTLE DICKY BIRDS

“Two little dicky birds sat on a hill;
One named Jack and one named Jill.
Fly away Jack!—fly away Jill!
Come back Jack!—come back Jill!”

WHAT is to be said for a magician who has the hardihood to present this very ancient and elementary piece of conjuring? The explanation that he does so because it was the very first trick he ever acquired seems hardly sufficient. But wait!—the end justifies his efforts after all, for though in the beginning the birds behave as they have always done, the conclusion finds them changed to very real looking birds indeed. As these are released from the performer's hand they go hopping briskly across the table top.

The reader will be relieved to learn that no actual live-stock is needed for this droll little effect. For several years past very excellent clockwork birds of German manufacture have been on sale at the toy shops. They are made both as canaries and robins, and at a short distance are hardly distinguishable from our real “feathered favourites.” The spring is wound by a key which may be inserted in the side of the bird.

A long strip of light wood about 2 inches deep is screwed to the back edge of the table, its upper edge flush with the table top. Cut into this board and about 12 inches apart are two slots into which the heads of the winding keys may be wedged.

The springs are wound, and the keys, still attached to the birds, pushed tightly into the slots. The feet of each bird are rather wide apart (each foot projects beyond the bird's side), and if the slots have been correctly placed one foot will come just beneath the lower edge of the board. This foot serves as a brake to hold the bird firmly when it starts to revolve round the fixed key. Nevertheless, either bird may be easily removed by a slight drag in a backwards direction.

Standing behind his table the magician operates as is usual with both forefingers against its rear edge and tapping out the measure of the rhyme. The hands come just above the hidden birds. Jack “flies” away, and the magician leaves the finger on which he was supposedly perched pressed against the rear edge of the table. Thumb and remaining fingers come quite naturally below the level of the table top, the fingers being tucked into the palm. Follows the flight of Jill, and, whilst attention is directed to this, the aforementioned

fingers drag from its key the toy bird over which they rest. The hand comes up, and, closed, rests for a moment on the cloth. Then the bird is released, and, as all eyes follow its movements, the companion bird is secured by the other hand, and set free in due course.

OLD TED

IN many a magical programme there comes a time when it is advisable, if not actually necessary, to leave the stage for a moment or so and load up in preparation for a later trick. Yet all of us know that to do so is to commit a grave error in showmanship, since the stage should never be left cold and empty. It was to overcome this difficulty that I created the following effect—the performer sets things in train, then, departing, leaves his properties to amuse the audience during his absence. Of all my ideas none pleases me more than this; it is certain also that none cost me so much trouble before I reached a plan wherein practicability was persuaded to walk amicably arm-in-arm with simplicity in construction. The effect has already been rapturously received by several large audiences.

There is a quaint little man, in height about eleven inches. He is placed in a box and told to stop there; particularly is he impressed with the fact that he must not travel to a tube, previously shown empty, and now standing on a table at the other side of stage. The audience is asked to keep an eye on things, for it seems that the magician, having forgotten something, must go behind the scenes for a moment or so.

So he takes his departure, and the audience watches and waits. For a little while nothing happens, and then the onlookers become gleefully aware of the fact that the bald head of the little man is appearing from out the tube. Rising slowly at first, he wastes little time once he gets his arms over the top. With a pull and a quick, jerky, little jump he throws his legs over the front edge of the tube, where he remains seated, dangling his legs and grinning impudently at the audience.

At this moment the performer returns. Pretending ignorance of the little man's behaviour, he walks straightway to the box. Now, this has been lying on its front with its lid facing the audience. All present, therefore, can see into the box when the magician raises the lid and says, in careless tones—, "Well! Has he been a good boy?" Glancing into the box and finding it empty he drops the lid with a bang, looks sharply across at the tube, and, finding the man complacently seated there, throws up his arms in a gesture of despair. Turning to the audience he says, somewhat reproachfully—, "That was your fault, you know—I *told* you to watch him."

It will be noticed that the performer professes to remain in ignorance of the appearance of the figure until he has opened the box and thereby enabled the onlookers to see that it is empty. To show the box empty *after* recognizing the figure's presence on the tube would be altogether unreasonable. Listen! Suppose whilst entertaining my sweetheart in the parlour I leave her there and go into the back garden to pluck a rose or so; and suppose, returning, I find her gaily advancing towards me along the path. Well! Do I rush wildly indoors to discover if she be still seated in the parlour? No, of course not!—if she is with me she cannot be in the house. And so with this effect—if the very refractory little man is sitting on the tube it is not logical to look for him in the box; and so with all other effects wherein a *hidden* object makes a *visible* appearance.

Explanation. It will be most satisfactory to describe briefly the operation of this effect, and then, later, to treat in detail of various matters connected with construction.

The appearance of the figure. The cardboard tube seen through-out is quite ordinary, and serves merely as cover for another in which is contained a duplicate figure and the very simple mechanism necessary to the climbing operation. This hidden tube has a wooden bottom from the centre of which a steel pole rises to the full height of the tube. The figure's body is really a cardboard cylinder, closed at bottom, and three parts closed at top. Through this cylinder, its ends projecting slightly at both top and bottom, runs a piece of glass (or metal) piping. A light steel spiral spring surrounds the pole throughout its entire length, and extends also for a couple of inches beyond. Now, if the lower end of the glass pipe be passed over the top of the pole, the length and strength of the spring will be sufficient to keep the figure sitting comfortably on top of the tube. That may be called the figure's normal position. But it may be pushed down into the tube, the pipe sliding along the pole and the spring contracting under the pressure brought to bear from above. And if this pressure is removed, the spring, expanding, will shoot the figure very rapidly to its position atop the tube.

It is necessary that the figure be held down till a given moment, and that it should then make a *gradual* appearance. To secure this end, its tubular body is filled with fine sand. This is not sufficient actually to *weigh* the figure down, but if the figure be *pushed* down, the weight is enough to hold it there until the sand is discharged.

In the bottom of the cylinder forming the figure's body is an escape hole for the sand. Closing this hole is a tapering wooden plug; and running from this plug through the body—and consequently through the sand—is a stiff steel wire. This ends level with the crown of the figure's head. So, when the time comes for the little man to make his appearance, it is only necessary to touch the exposed end of the wire to push the plug free of the hole. As

soon as this happens, the sand commences to run into the larger tube. For a little while the figure does not move, and then, as the weight above it decreases, the spring begins to push the figure upwards along the pole. But the action is very slow at first—it is not until the spring, straightening, becomes possessed of more direct pushing power that it is able to exert its full strength on the weight above. This weight, also, is gradually reducing, so that the final motion is much more rapid than the earlier one. That is as it should be to secure the best effect.

The disappearance from the box. This is quite a minor phase of the comedy, and as such may be quickly dismissed.

An inexhaustible box will serve well enough if the operator happens to possess one of suitable size, but, if he is forced to make a box, he will find that illustrated in Figure 1 easy of construction.

Hinged to its back and as close as possible to the bottom is a wooden flap. This may rest against the back, or it may be dropped to form a false bottom to the box. In this last position its outer edge comes in contact with the front, a couple of inches above the bottom—this, because it possesses a depth greater than that of the bottom. When the figure is to be vanished it is laid in the angle caused by the junction of front and bottom, and the flap is pulled down above it. With the box open towards the audience the slope of the flap is such as to create with regard to the interior an illusion of complete depth.

Loading the visible tube. As the ordinary tube is shown empty in the beginning, it follows naturally that the hidden tube must be introduced at a later date. It is necessary that this prepared tube be disturbed as little as possible during the process. To effect this purpose I could think of nothing better (or half as good, as a matter of fact) than an ingenious loading plan contributed some years back by Mr. Len. J. Sewell to the pages of "Thayer's Magical Bulletin." As applied to the feat under treatment the arrangement is as follows—

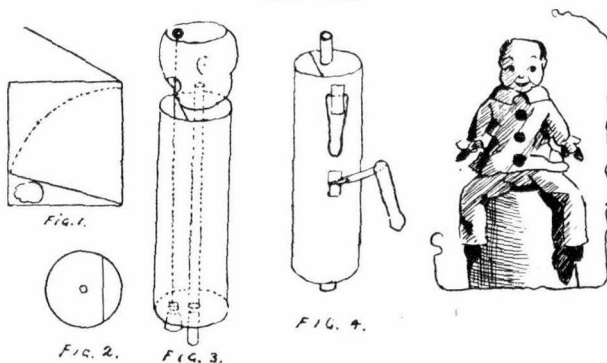
The box, closed and containing the figure, rests on the left side table, and close to its front. Behind it stands the tube (two tubes, really, because the loaded one is concealed within the other). As the tube is almost twice as high as the box, its upper portion remains visible to the audience. But when the lid of the box is raised, the tube becomes hidden entirely. Remember that fact, please!

The performer opens the box, and removes the figure with his right hand. He talks of the figure's wayward propensities, and mentions, also, its preference for the tube as a dwelling place. At this moment he picks up the ordinary tube with his left hand. The loaded tube remains behind on the table, hidden by the box and its upturned lid. After showing the tube to be empty, the performer seats the figure on top just in the position it will occupy at the finish.

Then, turning to the table, he places the tube thereon (and over the hidden tube), and at the same time puts the figure into the box. He lets down the flap, closes the lid, and carries the box across to another table. Now for the first time the audience sees *all* the tube while it rests on the table. Everything is ready, but, before leaving, the magician asks his audience to watch things during his absence. "I'm particularly anxious," says he, "that old Ted shouldn't get across to this drainpipe." So speaking, he rests a careless hand across the top of the combined tubes. As his palm comes in contact with the end of the wire he presses slightly downwards—the plug is pushed from the hole, the sand begins to flow, and in due course—though not until the performer has taken his departure—"the figure works."

Those not particularly interested need read no further—the following detailed instructions are for the benefit of those more discerning ones who may wish to build and use the apparatus.

OLD TED



1. Box. End elevation.
2. Top of body tube.
3. Body tube, minus arms and legs.
4. Mode of attaching arms and legs.

Details of Construction

The *ordinary tube* is a cardboard wireless former with a length of 12 inches and an internal diameter of $3\frac{1}{2}$ inches.

The *loaded tube* is another former, having a length of 12 inches and an internal diameter of 3 inches. Inserted at its lower end is a disc of hard wood by way of bottom. This is $\frac{3}{4}$ inch thick, and has at its centre a straightly drilled hole for the accommodation of the lower end of the steel rod or pole. The pole must stand quite rigid and straight. A tube of the smooth varnished kind is better in this case than the commoner type made from soft grey pasteboard. If the apparatus works satisfactorily, this tube may be left in

possession of its full length; but should the figure find any difficulty in getting its legs completely over the top, the trouble may be rectified by cutting about one inch from the upper end of this inner tube.

The Spring is made from 22 gauge steel piano wire and has a diameter of $\frac{1}{2}$ inch. It should be made 14 inches long, and if this proves rather more than is needed, the length may be reduced a spiral at a time until satisfactory results are attained. On the quality of this spring depends very largely the success of the experiment—it should be tightly and evenly wound by means of a lathe. The spring is not a fixture, being dropped loosely over the pole. When not in use it may be removed; a condition that makes possible the storing of the figure within the tube.

The Climbing Figure. The basis of this is a “former” tube with a length of 6 inches and an internal diameter of 2 inches. It is closed at bottom by a disc of stout cardboard, and more or less closed on top by another disc from which a slice has been cut (Fig. 2). At centre of each disc is a hole to permit of the passage through the body of the piece of glass tubing. This projects $\frac{1}{2}$ inch beyond each end of the body tube. It must be very strongly cemented into place, and as the thickness of the cardboard ends may not be sufficient to provide secure grip, it is well to increase it by the addition of cardboard washers passed round the pipe and well glued to the latter and to the discs also.

The head is that of a 7 inch celluloid Kewpie. The beheading must be evenly done and immediately beneath the chin. The cut edges are very strongly glued to the top of the body. It is also necessary to cut off the pointed Kewpie crown and thus leave a hole on top of the head. Incidentally, this seems to give the figure a bald and rather squarish head. A small piece of black cloth should be glued above each ear. These serve both to accentuate the bald headed effect and to keep the head from splitting. (Kewpies are made in two parts.)

The hole on top of the tube comes behind the figure's head. It is through this space that the sand is poured, a small funnel figuring prominently in the operation. Beneath this opening also, at the lower end of the tube is a $\frac{3}{8}$ inch hole for the escape of the sand. The tapering plug which closes this vent is inserted from below. The wire provided for its release is no more than a steel hat pin of the bead headed type, having a length of about $8\frac{1}{2}$ inches. During construction the pointed end of this is pushed from within through the celluloid at the back of the head, and close to the neck. From there it passes through the tube via the top opening, to emerge finally from the escape hole. The point is then driven through the wooden plug, and, for complete security, turned over on the far side. A pull on the beaded end sets the plug; a little pressure at this same end

releases it and starts the sand a-running. Simple though this release is, it is just perfect (Fig. 3).

Completing the figure. Figure 4 shows how the arms and legs are attached to the tube—the arms are fastened 1 inch from the top; the legs are fastened $2\frac{1}{4}$ inches from the bottom. The arms are in one piece; each leg is in two pieces. Arms and legs, alike, are of thin, strong cardboard. Hinges of light fabric form the connections. Two such hinges should appear at each point of junction—*i.e.*, a hinge appears at each side of the cardboard. These hinges must be stitched, as well as glued, to the cardboard. Look at Figure 4 and note particularly how the lower part of each leg projects above the knee joint. That arrangement ensures the legs bending in one direction only. Both arms and legs need to be cut slim.

The figure is dressed in thin Japanese silk—blue trousers, red coat with large white buttons (also of silk) and a large, white collar of the Eton variety round his neck. That is all—he wears no under-clothing.

The top of the trousers is fixed by thread and a touch of gum to a suitable position along the tube; the neck of the coat is attached by gum to the top of the tube, the little collar serving to hide the harsh line of the latter.

During the process of setting, arms and legs are turned up to lie alongside the body. Consequently, as the figure rises, the arms are first to fall; then comes the lower portion of each leg; finally the figure emerges in its entirety with a jump that leaves it sitting on top of the tube.

Well, there it all is!—the apparatus, with the possible exceptions of the spring and the wooden base for the loaded tube, may be made by anyone. But the task calls for care and patience. Do your best, for the effect is worthy of it.

Additional Notes. The sand used should be what is known as "Silver Sand." This is produced by first boiling, and then baking, ordinary fine sea sand. In its original state sea sand is too much subject to weather changes to be reliable. The sand should be carefully sifted, also, to remove such substances as small pieces of stick and seaweed.

My apparatus was made, as described, from wireless formers in the sizes given. If the reader is able to make his own tubes, it would be better, whilst retaining the size of the smallest (or body) tube, to increase the diameter of each of the outer ones by not more than half an inch.

WET PAINT!

THIS is spirit slate writing, but in comic attire—it is Hamlet strutting in clown's motley.

The magician has a clean slate in either hand. After showing all sides of the slates, he places them together, then leaves them resting on top of a tall tumbler. He slips a piece of chalk between the slates. During these several operations he has talked interestingly, though briefly, of the medium's favourite feat of producing spirit messages on slates. And he offers—the good natured fellow!—to secure for the audience a communication from his own particular spirit guide. Stepping back a few paces, he assumes a listening attitude. The spectators listen also, for it is a fact that beneath the urge of suggestion we all fall very readily into a condition of unconscious mimicry. And their attention is rewarded when, presently, they hear the unmistakable sound of chalk scratching over slate. When this ceases, the magician moves forward. Lifting the top slate he places it for the time being on his left hand, held palm-upwards; lifting the other slate he finds that it does indeed bear a message. On seeing this the audience laughs, for it is no more than those two words which together make the familiar warning notice "Wet Paint." The performer appears somewhat discomfited. "Well!" says he, in rueful tones. "We've got our message all right, but surely the spirits must be having a joke with us—there's no wet paint around here." With these words he lowers the slate that has been resting on his left hand. At the same time he turns the slate so that the side formerly underneath now faces the audience. Again the people laugh, for on this side appears a mighty "splotch" of brilliant red paint. On discovering this new development the performer glances sharply at the hand on which the slate has been resting. Then does he appear most unhappy—by the expression on his face, and by the manner in which he holds his hand—its fingers wide apart—we can tell that he is suffering from the disgust we all feel on handling something wet and sticky. Faugh! Picking up the cloth with which formerly he cleaned the slates, he carefully wipes his fingers.

Explanation. Use is here made of the spirit slate outfit consisting of two slates and a loose flap. As usual the flap is fitted to one of the slates. On the under side of the flap the words "Wet Paint" have been chalked; on the side of the slate hidden by the flap the red paint has been "spilt." This was done in water-colour and allowed to dry before the adjustment of the flap. So, as no wet paint actually appears in the effect, none of that unpleasant commodity ever gets on the performer's hand—that little bit is just a matter of acting. But one side of the cloth duster bears some very realistic red finger marks. Carefully hidden in the beginning, these marks are brought into some prominence after the performer has wiped his hands.

The flap slate is uppermost as the set rests on the glass. The flap falls into the slate below, leaving its inscribed side exposed as well as the painted side of the slate above.

Naturally, the chalk goes between the flap and the top slate.

The sound of writing comes from the scratching of a finger nail against a piece of slate—or it may even be the striking side of a match box—in the performer's pocket. By such simple means do we wizards work our wonders.

Additional Note. Instead of actually painting on the slate, cut a realistic "splash" from that form of paper which has a bright red surface. Stick this lightly to the slate with diachylon.

OBSERVATION AND DEDUCTION

THE piece of polished brass tubing seen in the performer's hands in the beginning has a diameter of $\frac{3}{4}$ inch and a length of about 15 inches. Of the remaining two objects mentioned in his opening speech, one—the handkerchief—is less than a foot square; and the other—a piece of stiffish brown paper—is large enough to be rolled into a cylinder for the concealment of the afore-mentioned length of brass tubing.

"I should like, if you please, to test your powers of observation and logical deduction. Please listen attentively. My preliminary operations are perfectly obvious, of course. It is plain that I hold in my hand a piece of brass tubing; it is equally plain that I am dropping the brass tube into this other tube which I have just rolled from a piece of brown paper. And, without using special powers of observation and deduction, you can realize that I am engaged at present in tucking one corner of a red silk handkerchief into the top end of the combined tubes. Watch closely, please!—for your cleverness will soon be taxed to the uttermost." He pauses, and gazes steadily at the handkerchief, now hanging from the upper end of the tube. As he transfers the tube to his other hand he suddenly shouts, "Go!"

Though the handkerchief makes an instant disappearance, the onlookers guess, and without employing any very large amount of deduction, that it has merely retired within the tube. Someone, less polite perhaps than the rest, may announce this fact in a loud, clear voice. But it is more likely, since the performer's manner has been so very mild, that the audience will be simply watching and waiting for what may happen. So, if there is no interjection, the performer says—

"You saw the handkerchief go? Yes! Well, I don't wish to cause confusion by having a number of people calling out at once, so I shall ask some gentleman in the back row to state where, in his opinion, the handkerchief has gone. Now then!"

A spectator obligingly responds, whereupon the following dialogue

—or something very much like it—takes place between him and the performer.

Gent. "In the tube."

Perf. "Yes, but which tube—the paper tube or the metal one?"

Gent. "The metal one."

Perf. "Quite right, sir! Allow me to compliment you on the accuracy of your deduction. Now tell me, please, where that metal tube is."

Gent. "Inside the paper tube."

Perf. "Correct again—but where is the paper tube?"

Gent. "In your hand, of course."

Perf. "Ah!—that's where you are wrong, sir." (As he unrolls the paper) "A tube is a tube only when it *is* a tube—what I hold in my hand now is not a tube, *but only a piece of paper.*"

In realizing this fact, so whimsically demonstrated, the onlookers also discover that both handkerchief and metal tube have vanished. The performer screws up the piece of paper and carelessly tosses it aside.

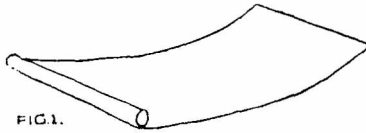
The effect just described consists merely in the disappearance of a handkerchief and a length of metal tubing. Performed along conventional lines, with a wand replacing the tube, the effect would be ordinary enough. But in this case the presentation is such as completely to misdirect the minds of the spectators, whilst at the same time their interest is gradually developed until the climax comes with its bewildering element of surprise.

The original metal tube is changed for a shell fake made from gilt surface paper. The exchange is made before the spectators are invited to watch closely; for, if it were made later, some of them might watch so intently as to bring considerable embarrassment to the magician.

One edge of the paper is turned in and gummed down to the main sheet to make a pocket, or tube, the full length of the paper (Fig. 1). The arrangement is identical with that applied to the paper, or mat, used in *The Mutilated Sunshade* trick. During the presentation this pocket will be made to accommodate the gilt paper shell which is to masquerade as the brass tube. For the present the pocket is pressed flat, and the paper tube is lightly waxed to the line represented by the fold of the squashed pocket. The paper is then laid on the table, with the pocket side downwards, and close to the table's rear edge. For the moment, therefore, the paper hides the shell.

Two hooks, screwed to the table at rear, together form a servante on which the brass tube may be dropped when the time comes to make the exchange. Having shown the brass tube, the performer places it in a somewhat precarious position across the near front corner of the table. In reaching for the paper he purposely brings his elbow in contact with the projecting end of the tube and thereby knocks it

to the floor, which it strikes noisily. Stooping, the performer recovers the tube with his right hand. With this same hand he now seizes the paper at its rear edge. The action quite naturally brings his hand beneath the level of the table top. He drops the tube on the servante, and, placing his fingers under the rear edge of the sheet, lifts shell and paper together. When he turns his hand over he appears to be holding the tube in contact with the sheet.



He lays the shell on the table, just as he laid its original a little earlier, but he takes very good care that the *shell* does not fall to the floor.

When making a tube from the sheet of paper he first presses the pocket into cylindrical form, and then rolls the remainder of the paper around it.

After dropping the gilt shell into its tubular pocket he picks up the handkerchief. Hanging from one corner of this handkerchief by a thread slightly longer than the cylindrical roll is a bead, or small leaden bullet. With the tube held upright in his left hand the performer picks up with his right, first the bullet, and then the silk. He drops the bullet within the tube (it goes into the shell, of course) whilst tucking a corner of the silk into its upper end. As the bullet falls out below, it is caught and retained by the fingers of the left hand.

A slight pull as the tube is moved from hand to hand is sufficient to cause the silk's disappearance. Its withdrawal from below is prevented by the fact that the thread passes between the fingers of the hand engaged in holding the tube at its lower end (Fig. 2).

There is no particular need to show the back, or pocket side, of the paper at conclusion—the process of balling-up the paper quite effectually disposes of any latent impression that the vanished properties may be lurking somewhere about it. Such a theory, whilst accounting well enough for the disappearance of the handkerchief,

must break down when applied to that of the metal tube. And if *wrong* in the case of the one it must be equally wrong with regard to the other. For this is the way—and fortunately for us—the matter will be viewed by those pleasant people who patronise our entertainments.

“STARING ME IN THE FACE”

THERE is enough of novelty in this version of the “reversed” card to justify its inclusion in these pages.

A gentleman is very industriously shuffling a pack into which he has just returned a card chosen by himself. You and I know, of course, that his efforts are futile, since the card has already been extracted, and is probably laughing at him from its hiding place in the performer’s right hand.

Ordinarily, a palmed card is returned to the *top* of the deck, but in this case it goes on the bottom; the pack being transferred from the left to the right hand, at that moment turned palm up to receive it. Naturally, the pack goes on top of the palmed card; and as this is face up, and all the other cards face down, the selected one is already in reversed condition, and needing only to be brought to the centre of the pack.

The performer stands with both hands held side by side, and palms up, before him. On his right hand is the pack. He asks the chooser of the card to cut the deck and put the portion removed on his left hand. He further instructs him to complete the cut by placing what *was* the bottom portion on top of the cards in his left hand. Good!—the reversed card is now well buried among the others.

“You don’t know where—I don’t know where,” says the magician, “but *somewhere* in this pack is the card chosen by yourself. I wonder if you can discover it in one try.” The assistant looks doubtful, but the performer continues—, “Cut the pack again, please.” The gentleman cuts, and on the bottom portion finds his card twinkling up at him from all its pips.

This quite striking result is brought about by the fact that the card, retaining the curl acquired during the palming process, makes a bridge, or break, at which the assistant can hardly fail to cut. This works almost every time, but if it does *not* work, then the performer straightway marches along a certain carefully prepared line of retreat.

He has been careful *not* to commit himself as to what is likely to happen. So, if he finds that the chosen card is not showing on the lower part of the deck he tells the gentleman to drop on this the

cards still remaining in his hand. He claims that the disturbance thus made will awaken the card and cause it to turn round in bed. He is right as usual.

LITTLE WILLIE'S DIE TRICK

THE magician has in his hands a wooden die and a cardboard cover; the shell die is missing, otherwise this is just a small cheap edition of "The Die through the Hat."

"I hope you won't mind," says he, "if I waste just a very few minutes, but as a matter of fact there's a boy conjurer present to-night, and I promised to show him how to perform the old trick of the vanishing die." (Looking out over the audience) "Where are you sitting, Willie?" (no response). "Never mind!—probably he's a little shy, and doesn't want people staring at him. Well! this is Willie's outfit for the trick—just a wooden die" (he vigorously bangs it on the table top) "and a cardboard cover in which the die may hide." Leaving both these objects on the table at his side, he walks across to another table on which repose a very large die and a correspondingly large cover. He continues—

"It occurred to me that those people in the rear seats might not be able to see Willie's die very well, so I persuaded a friend to make for me this very big die" (with the die held by diagonally opposite corners he turns it so that all its sides are submitted for inspection), "and a big cover to match." He holds the cover with its interior towards the audience. At the centre of its upper side is an inch-wide hole through which he pokes a wiggling forefinger.

"Now, Willie—I'm about to commence, and you must follow; all that I do with the closest attention. Look! I place the die on a tray, like this; I put the cover over the die, like this. I must now shrink the die to make it disappear. And to shrink the die it is necessary that I subject it to a blast of hot air—that's why I use this glass tube. See! I place one end of the tube in the hole and the other end in my mouth. I blow steadily through the tube." (He has uttered these last words with the tube in his mouth—this has rather a comical effect.) "then I stand, solemn and erect, whilst I count one—two—three—four—five; then, with a graceful flourish, I remove the cover, and behold—the die has gone." (He does not look down immediately at the tray, but stands posed, holding the cover aloft and with its inner side facing the audience. Warned by the general laughter that something is wrong, he glances at the tray, and discovers that the die has *not* gone, though it has become very considerably reduced in size. Hastily popping the cover over the shrunken die he turns a crestfallen face towards the audience.) "I'm sorry—it was silly of me, but I'm afraid that I didn't allow the die time enough in which to shrink. When I experimented with Willie's

little die I found that it shrank up quickly, like this." (Placing his hands a few inches apart, he quickly brings them together.) "But you can't expect a big die like this die to shrink as quickly as a little die like Willie's die; in fact, a big die like this die takes longer to shrink than a little die like Willie's die." (All this he has gabbled forth in the feverish, inconsequential fashion of one talking both to gain time and to cover a difficult situation.) "But now, I'm sure it has had plenty of time in which to shrink right away, and so" (raising his voice) "I lift the cover, and we find——"

He lifts the cover, accordingly, and gazes dumbfoundedly at the tray, for the die is still there, but now shrunken to a mere two inch cube. In sudden rage he seizes the die and shouting—, "Go—confound you—go!" tosses it in the air. And the die *does* go, very suddenly, in a sheet of brilliant flame.

Open-mouthed, the magician gazes in the air, as though astonished at his own success; then, recovering his composure, he says, in bland tones—, "And that, Willie, is the correct way of performing the vanishing die trick."

Explanation. Inspection of Figure 1 will make clear the construction of the composite trick die. For convenience in illustrating the idea, the various sections are shown more or less apart, and not nested as they would be in the beginning.

(A) The fancy cardboard cover.

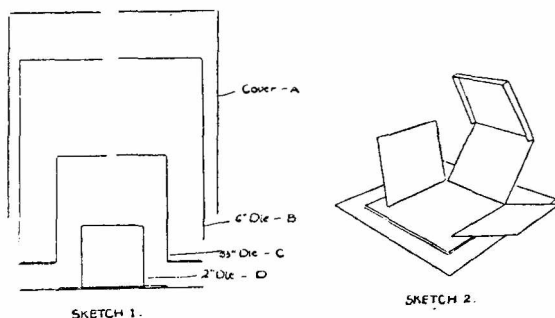
(B) The original 6 inch die. As seen in the sketch, it is no more than a five-sided shell, and needs the closing up of the parts shown below before it can be submitted as a perfect cube. In its upper side there is a hole coinciding with that in the cover.

(C) This, the first stage in the diminution, represents a $3\frac{1}{2}$ inch shell die permanently attached to a square base. This latter is formed by glueing together two pieces of cardboard, the lowermost of which is a little bigger than the other. The base, being thus provided with a narrow surrounding ledge, may be fitted to the open end of the large shell (B), and the whole handled without any risk of a side slip. Die C also has a hole in its top side, but in this case the hole is only big enough to permit of the insertion of the tip of a forefinger.

A square piece is cut from the afore-mentioned base to permit of the accommodation within Die C of the smallest sized die.

(D) This, a 2 inch die, is made with its sides separate and rubber-hinged to a base. As the die is never viewed from the rear, that side may be omitted entirely. The top is hinged to the side which, during presentation, will face the audience. This top is made like a box lid with flanged sides. It is intended to fit over the top edges of the remaining two sides of the die. Normally, the spring hinges keep the three sides tightly pressed against the base, but they may be raised, and kept upright by having fitted over them the lid, or top. When

the lid is raised, all three sides immediately fling themselves outwards and downwards until they come in contact with the base. The top is *not* spring-hinged, since, if it were so hinged, it would not properly hold the sides in restraint, but would itself be striving to escape. During presentation, the thumb of the hand which is supposedly removing the die brings the top over towards the front and leaves it in contact with the surface of the actual tray. (It will be understood



that the top extends *beyond* the base to which the sides are hinged.) The inner surfaces of the base and sides, as well as the upper surface of the tray, are lined with black material.

The outer surface of the base is spotted, for, when all the parts are assembled, this particular base must function as the sixth side to the original die.

It is necessary that this base, like that to which Die C is attached, should hold firmly when adjusted to the big die—*i.e.* it should not be able to slip sideways. This danger is removed by hinging the collapsible die to a square platform, made of cardboard, and glued to the actual base. This platform is just of a size to fit nicely into the space cut from the base of Die C.

The tray should be about ten inches square and possessed of a narrow rim.

All parts of the trick die might well be made from cardboard, though it would be better, perhaps, to use thin wood for the large shell and lowermost base, and cardboard for all remaining parts.

Operation. The small depot outfit is introduced in the beginning, partly to provide atmosphere and partly to give the performer *something* solid to bang against the table-top. The big die cannot be so treated, but when the magician after maltreating the small die immediately takes up the large one, the impression of solidity still lingering in the spectator's minds will be transferred to *that* die. Nothing will occur to shatter this impression so long as the performer does not excite the critical faculties by indiscreet references to "solidity."

To vanish the first die it is necessary only to crook a forefinger through the holes in tops of cover and shell and lift both together. This leaves the remainder of the apparatus on the tray, though only the second die size is visible to the audience. To vanish this die in turn, the forefinger must be passed through the aforementioned holes and its tip jammed into the smaller hole in the die below. All three parts may now be raised together, and the 2 inch die left exposed on the tray. As instructions have already been given for the disappearance of this size, all to describe now is the flash.

On the table, and hidden behind the edge of the tray, is a small crumpled ball of flash-paper containing the usual acid tube, etc. The little packet is picked up, held clipped between the fingers, and treated in the usual way when the time comes for the disappearance of the die.

A HARD KNOCK

A SMALL thing, this; so I must be brief.

A card placed face upwards at the bottom of the deck appears on top, and still looking upwards, when the deck is dropped on the table. Apparently the knock has been sufficient to drive the card through all its companions.

It is plain that the old "revolution" method of revealing a chosen card is used in this effect; it is not so plain that a certain well known face change is used also.

When the reversed card is placed below, the deck is in the right hand. The deck is then put, back outermost, in the left hand. The top card is shown, and, as it is being replaced on the pack, the bottom or reversed card is pushed by the left forefinger into the crutch of the right thumb. If the card were straightway placed on top of the deck it would show its face to the audience. It must be turned over. This is an easy enough matter—the top joint of the forefinger is slipped over the adjacent corner of the card, and the palming grip abandoned. As the card is now standing out almost at right angles to the hand it may very easily be left back outermost on the deck. But it is not placed square with the other cards, since it is necessary for the revolution effect that one of its long edges should lie projecting to the extent of an inch or so over the right side of the deck.

The cards are taken in the right hand, held about eighteen inches above the table, and then dropped. The top card turns over.

MAUD, THE MECHANICAL MAIDEN

THE humour in this effect is so very broad and simple that, properly presented, it can hardly fail to produce hilarity.

It is intended as a skit on one of those so-called mechanical talking heads which every once and awhile are brought before the public.

There is generally a head set on top of a cabinet. The doors of this may be opened to reveal an interior either empty, or apparently so filled with mechanism as to leave no room for a body which might conceivably belong to the head above.

Our little comedy needs two actors; one to play the lecturer, whilst the other impersonates the talking head.

The cabinet is an old bed-room wash-stand. Cheap cretonne closes its ends, and a curtain of the same gaudy material runs on a string across the front. The actor impersonating the automaton kneels on the lower shelf of the wash-stand and pokes his head through the hole provided for the accommodation of the wash-basin. His head has the appearance of resting on a tray, with a ruffle collar hiding the junction of neck and tray. This tray is specially treated to make possible its being fitted round the actor's neck. From the centre of a cheap, round tray is cut a hole big enough to encircle the neck. The tray is then divided into two portions, one of which is slightly larger than the other. After the two parts have been placed together, with their edges overlapping, they are united by a rivet near the rim. The two portions may now be either opened or closed, the rivet serving as the pivot on which they turn.

The actor's body is not visible when the front curtain is drawn. Reaching from shelf to top, and set about six inches back from the front, is a partition made from beaver board or three-ply. Painted on its outer surface is a confusion of odd-looking mechanical parts. Certain weird looking wheels and levers of a practical kind are also attached to the surface of the board. These are arranged to be worked simultaneously by turning a crank from behind the board. (The reader must solve this simple mechanical problem for himself, or he may, if he chooses, omit this feature entirely.)

At one end of the upper surface of the stand, and close to the front, is a dummy lever, or clutch, with behind it a row of equally spurious press buttons. A bottle, professedly containing whisky, and a large tumbler rest on the stand. The head is covered by a cloth, which, hanging over the front edge of the stand, conceals for the time being the latter's very humble origin.

And so, having set our stage, we may proceed with the show.

To an extra brassy opening cord the lecturer strides forward. His speech is glib, and his manner glossy and flamboyant.

"Ladies and gentlemen," says he, "it's a good job you waited for this act, because this act is absolutely and positively the most sensational act of the times. Bear in mind, ladies and gentlemen, that I'm not here to-night either to deceive you or to make you laugh—I'm here, instead, to introduce the greatest triumph of mechanism the world has ever known—the sublime, the incomparable, the marvellous 'Maud, the mechanical maiden'; a transcendently beautiful model of a female head, ladies and gentlemen, which sings, speaks, whistles, and drinks just like a human being. First let me show you the marvellous aggregation of mechanism responsible for Maud's accomplishments." (He draws back the curtain, and the audience, seeing the collection of very eccentric mechanical parts, gets its first realization that the effort is not a serious one. He draws over the curtain, and, turning to face the audience, declares—)

"But I'm not here to weary you with talk. Why, indeed, should I talk at all?" (Pause.) "Maud can speak for herself." (In louder tones, but solemnly) "Ladies and gentlemen—meet Maud!" With these words the lecturer removes the covering, and Maud is revealed in all her sweet and girlish beauty. "How shall I describe Maud—how tell of her bobbed tresses, her beautifully tinted lips, her extravagantly tip-tilted nose?" (Her nose goes up, and the corners of her mouth come down.) About her whole appearance there is something both grotesquely demure and grotesquely perky.

Despite her fixed expression of countenance, the audience is in no way deceived—indeed it is not *meant* to be deceived—but looks eagerly to the stage for that diversion which it knows will surely come.

The lecturer, who has been frowning severely on what he plainly regards as unseemly levity, holds up a hand for silence, and getting it, continues—

"Ladies and gentlemen, I must ask you to receive this presentation with the seriousness it deserves—one does not laugh at Niagara; one does not laugh at the Pyramids; one does not laugh at the Taj Mahal; and one most decidedly does *not* laugh at Maud. Attention, please!" (Picking up bottle and glass and partly filling the latter, he says—) "I shall first demonstrate Maud's astounding capacity for drinking whisky. Observe, ladies and gentlemen, I throw in the clutch—*that* sets the whole complicated machinery in motion below; I press No. 1 button—*that* sets moving the delicate clockwork necessary to imitate the action of drinking. Watch Maud closely—note how marvellously art imitates nature—see her eyes sparkle in anticipation of the promised drink—observe the lip and throat movement; and now" (placing the glass to assistant's lips), "drink, pretty creature, drink!"

Maud drinks accordingly, but with a mock-mechanical action which proves most diverting.

When presently the lecturer removes the glass, Maud shows marked disinclination to parting with it, and keeps her lips glued to its rim until her neck can stretch no further. The lecturer, affecting not to notice this action, leaves the glass close to the tray and addresses the audience again. What he says is of no importance, being delivered merely to provide a reason for his momentary turning from the table. As soon as this happens, Maud lowers her head sideways and, seizing the rim of the glass between her teeth, raises her head until she is able to drink. When the lecturer shows signs of turning round again, she quickly replaces the glass on the table and immediately assumes her air of fixed and wooden immobility. These actions she repeats whenever, during the ensuing patter, the performer turns his back upon her.

“And now, ladies and gentlemen, I shall press Button No. 2, and you will have the never to be forgotten pleasure of hearing Maud speak.” He presses the button, and in the usual “baa-ing” voice of the old-fashioned talking doll, Maud emits the sounds, “Ma, Ma!” and “Pa, Pa!”

The lecturer beams proudly on the audience, and turning again to the table says—, “Now, when Button No. 3 is pressed, Maud tells her justly far-famed story of the commercial traveller and the barmaid, but I shall not press that button to-night, because, unfortunately, we have quite a number of ladies in the audience. Gentlemen, on payment of a small additional fee, will be given a private exhibition behind the scenes. I shall not press Button No. 4, either, because when that button is pressed, Maud says her prayers; and I feel that a young girl’s prayers should be sacred to herself.”

By this time, in consequence of several attacks on the glass, Maud has emptied it of its contents of raw whisky. She is looking most decidedly frolicsome. Gone is her earlier manner entirely. She casts covetous eyes on the bottle, but an attempt to reach this with her mouth proves quite unsuccessful. At this stage of things she—or he, though it will be more convenient, perhaps, to continue the use of the feminine—giving up all pretences at acting, becomes just a frail human being alcoholically inclined. So the reader must understand that whenever henceforth a suitable opportunity occurs, a mysterious hand (Maud’s) comes creeping over the back of the stand and towards the bottle. But not yet does the hand reach its objective.

Let’s return to the lecturer. “Ladies and gentlemen, I now approach the most marvellous of Maud’s achievements—” (slowly and impressively) “she will sing to you.” (briskly) “Now what shall it be? No. 5 button produces, ‘When you played the organ and I sang ‘The Rosary’ ’; No. 6, ‘When Johnny comes marching home again’; No. 7, ‘Sweet Genevieve’; No. 8, ‘Yes, we have no

bananas'; No. 9, 'Caller Herrin'; No. 10, 'We won't go home till morning.' Pardon! Oh! 'Sweet Genevieve'! Very good!—then I shall press No. 7 button, and Maud will sweetly sing 'Genevieve.'

He presses the button, but Maud, whose thoughts and consequently whose efforts, have been directed towards the bottle, fails to respond; Whereupon the lecturer, angrily banging the table, shouts the cue again. As he turns to face the audience, Maud succeeds in getting her hand sufficiently far across the table to grab the bottle. Quickly drawing it down into concealment, she commences to sing. Unfortunately, the song she renders is not the chosen one, and the lecturer suitably registers his wrath. In agitated tones he again repeats the cue. This time Maud commences satisfactorily, but, no doubt wishing to atone for her previous neglect, she gives full measure and over-flowing. Commencing with "Genevieve," rendered in a ridiculous falsetto voice, she follows on with the titles of all the songs quoted, running them into a kind of medley with an appropriate change of air from line to line.

"Oh, Genevieve, sweet Genevieve
When you played the organ and I sang
Yes, we have no bananas, but
Who'll buy my caller herrin'
When Johnny comes marching home again,
Hurrah, hurrah?
Oh, we won't go home till morning,
We won't go home till morning,
We won't go——"

In the repetition of the last line Maud shows an inclination to linger hilariously, but the frantic lecturer, roughly clapping a hand over her mouth, brings the "melody" to an abrupt conclusion.

And now he addresses the audience for what proves to be the last time.

"By way of a final treat, ladies and gentlemen, I shall open the cabinet and show you the machinery in full motion—this is a favour which I bestow only on the most intelligent audiences."

During the foregoing speech Maud has brought the bottle into view again, and is now engaged in drinking hurriedly from it. In consequence of her pilloried condition the task is by no means easy, and the operation becomes most ludicrous in effect.

The lecturer turns, and apparently without noticing her occupation, stoops and draws back the curtain. The machinery is *not* working, so, raising his head above the stand, he angrily hisses—

"Curse you! Why don't you turn that crank?" So far from obeying, Maud, with a cheerful grin, hits him across the head with the bottle. As the unfortunate lecturer falls in a crumpled heap on the stage, Maud rises and, waving the bottle, commences a joyous breakdown. We must take our last glimpse at her now (the machin-

ery is revolving at last) as she dances with the tray round her neck, the cabinet hanging like a quaint garment from her shoulders, and her masculine trousers in full view below. The curtain falls.

THE LUCKY HORSE-SHOE

“Do you believe in luck?” inquires the magician of the volunteer assistant who has just helped him with a card trick or so. The gentleman makes some sort of reply, and as this is almost sure to be inaudible to the audience the performer interprets it to suit himself.

“Well, of course you have a perfect right to your opinion—every man must form his own conclusions in these matters, but, speaking for myself, I must confess that I am a firm believer in luck and in good luck charms. For instance, what would I do without my lucky horse-shoe?” With these words, he throws back the flap of his coat and reveals a gilded, full-size horse-shoe hanging on his breast. He removes the horse-shoe, and, leaving it for a moment in the assistant’s hands, steps quickly to his table and takes therefrom a hard felt hat. Having rejoined the assistant, he addresses the audience. He talks enthusiastically of the powers of his marvellous horse-shoe. During this speech he gesticulates freely, so that the audience is given every opportunity of seeing that the hat is empty. If one can believe his tale, he is greatly to be envied the possession of this remarkable luck bringer; it seems that not only will the horse-shoe protect him from ill-fortune, but to obtain anything he desires he has only to close his eyes, express a wish, and then throw the horse-shoe over his left shoulder.

Turning suddenly to the assistant he says—, “I wonder if it would work for you. It’s doubtful, of course, because you are an unbeliever; but perhaps if I stood very close to you like this, Lady Luck, the spirit of the horse-shoe, might think I was doing the wishing myself. Will we try? Good!—then take this hat in your hand. No!—take it in the *left* hand—you will need to hold the horse-shoe in your right hand, because you must throw it over your *left* shoulder.” The assistant, who, in response to instructions whispered earlier, has been obediently holding the horse-shoe in his left hand, now transfers it to the right so that he may receive the hat in the former. This piece of misdirection is deliberately arranged to enable the performer to lower the hat for a moment or so and load into it a glass of beer, which he has just taken from the left side pocket of his dinner jacket. He has been standing in actual contact with the assistant, his left shoulder just behind the right shoulder of the latter. The glass containing the beer is fairly short and squat; its mouth has been closed, not by the usual rubber cover, but with a suitably large cork somewhat loosely inserted. Considering his

position with regard to the assistant it has been easy for the wizard to remove the cork, which he leaves in his pocket, and bring forth the tumbler. For a little while he holds this behind his back, but whilst the assistant is shifting the horse-shoe from one hand to the other he lowers the hat, and, as he makes a half turn to face the gentleman, gently loads in the glass of beer. During this operation he has held the hat with its crown towards the audience. With his left hand still holding the tumbler he quickly turns the hat mouth upwards, and stands the glass on its floor, so to speak. As he places the hat in the assistant's hand, taking care that he shall hold it fairly high, he tells him in a whisper to keep it steady, then continues aloud with his instructions.

"Now you must think of what you want most in all the world, close your eyes, wish with all your might, then throw the horse-shoe over your left shoulder. Afterwards you must count five; then you may open your eyes and look in the hat to see if Lady Luck has granted your wish."

As the gentleman, with the performer still standing shoulder to shoulder with him, fulfils these instructions, his appearance with closed eyes and moving lips gives rise to much mirth. When he throws the horse-shoe, the performer rushes quickly up-stage and recovers it. He wastes no time over this operation, as it is important that he should be at the assistant's side whilst that gentleman is removing the glass from the hat. When he does this, the performer, standing with right side to the audience, relieves him of the hat; and, the general attention being then on the glass, he loads into the hat a life-sized production baby. This may have been hiding in a breast loading pocket, or it may have been hanging under the coat at rear and towards the left side.

The magician expresses delight at the success of the experiment, and extols again the qualities of his horse-shoe.

"And now," he joyously cries, "it's my turn to make a wish—I'm going to ask for an increase in my salary, and I'll have the first instalment right here in the hat."

With the horse-shoe in one hand and the hat held well up in the other, he follows the routine which previously he recommended for use by the assistant.

In due course the performer opens his eyes, but on looking into the hat he stares aghast at its contents. Then, slowly, and with a very rueful countenance, he brings forth the baby.

"I'm afraid," says he, when the laughter has subsided, "that Lady Luck must have misunderstood me—I asked for an increase in my salary, not an increase in my family."

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HAPPY MAGIC

BY

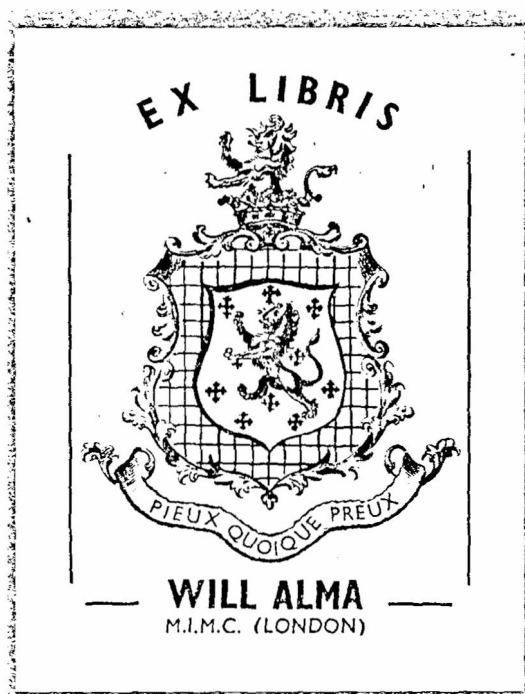
CHARLES WALLER

Author of "Waller's Wonders," "Magic from 'Below,'" etc.

PART II



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GIANT BLUNDERBORE'S MATCHES

IN this excellent opening effect the magician behaves exactly like one of those smokers with whom custom has converted the various small processes attendant on smoking into a routine at once graceful and nonchalant. Having made his opening bow he proceeds in a casual, meditative manner to take a cigarette case from his pocket, remove a cigarette, tap one end against the case, restore the case to his pocket, take out a box of matches instead, strike a match—and here the commonplace gives way to the marvellous, for no sooner is the match well alight than it expands quickly and visibly, being then about a foot long and broad in proportion. However, it is still burning, and the wizard proceeds to light the cigarette between his lips. About this time the onlookers become aware of the fact that the match-box, which has remained throughout in his other hand, has grown also, and appears now of a convenient size to accommodate such giant matches as are represented by the one on view. In fact, having extinguished the match, the magician carefully returns it to the box, which he places on his table. Taking the cigarette from his lips, he gazes at it for a moment or so, and then regretfully says—

“Ah well!—I can't smoke now, so *you* may as well go altogether”; whereupon he apparently tosses the cigarette into the air. So far as the spectators are concerned, that is the last of it. The magician proceeds with his show.

The Big Match is eleven inches long and made on the exact principle of a certain mechanical wand which may be made to rise through the hand. A piece of cord elastic passing through a hole drilled the entire length of the wand has one of its ends fixed to the top of the wand and the other to a flat metal button. As the elastic is at slight tension the button is kept drawn against the lower end of the wand. But the button may be withdrawn, and the elastic stretched to a



considerable extent. The sketch shows this arrangement applied to the match.

It is most convenient to make the match of *two* strips of wood, joined together like the two parts of a lead pencil. Down the inner side of one slip runs a groove for the accommodation of the elastic. It is better, also, to unite the two pieces, not by glue, but with small fine screws. This makes possible the easy replacement of the elastic; for elastic, most unreasonably, will not last for ever.

To ease as far as possible the friction on the elastic, the lower end of the match is bevelled on the outside and trumpeted within. Reference to the sketch will show how the elastic leaves the match near its upper end via a shaft bored at an angle of 45° to the main one, and will show, also, how the elastic is knotted outside.

The striking end of the match is drilled for the accommodation of three ordinary safety matches ranged side by side and in contact with each other. All three are inserted to about half length, but the centre one stands above its companions because about half an inch has been cut off the lower end of each of these.

Before making his entry the performer, drawing the button slightly away from the match, clips the exposed portion of elastic between second and third fingers of the right hand. This leaves the button at the back of the hand, with the elastic passing between the fingers to the front.

Stretching the elastic, he pushes the match, lowermost end first, down his right sleeve and into contact with the forearm. If released now, the match would shoot from the sleeve, but the performer keeps it under control by closing his fingers down over its striking end.

The Big Match Box is not collapsible, and if the experimenter is very fortunate he may, perhaps, discover an ordinary cardboard box which, by redecorating, he can convert to his purpose.

Rigidly fixed to one end of the label side of the box, and projecting beyond it, is a flat metal ring—such a ring as is used as a hanger for a wall calendar. In the centre of the lower end of the box is a hole big enough to permit of the easy insertion of a finger.

Operation. First taking a match from the ordinary box, the magician strikes it, but as this, after flaring briefly, retires altogether from business, he carefully restores it to the box and removes another. Actually, he takes *nothing* out, but merely permits the big match to slip forward a little and the composite match at its tip to show beyond his fingers. He strikes the middle one of the three matches, and then turns his hand slightly downwards as though desirous that the match should become well lighted. This quickly brings the flame into contact with one or other of the remaining two heads, and, just as this flares, the magician turns his hand up and allows the big match to rise between thumb and finger tips. As it is still tethered to his fingers it cannot escape entirely, but must end its upward rush as soon as the elastic exhausts its tension; and when *that* happens, the lower end of the match is very conveniently brought in position to be gripped by the finger-tips.

The sudden flare of the added matches helps the effect, and, later, their combined burning provides such a flame as might reasonably be expected with so large a match.

The ordinary match struck in the beginning will unfailingly "go out" if most of its head has been shaved off beforehand.

During the foregoing operations the performer has stood with his right side to the audience, but only "three-quarters on." Whilst general attention was centred on the match, he dropped his left hand, with the match box, to his side. Very quickly he slipped a finger into the hole at the lower end of the big box; with a slight, upward push he freed the ring from the hook; then, having drawn the box from beneath his coat, and as he turned to face the audience, he unostentatiously brought the box into view, and left the spectators to realize its existence for themselves. In fact, so far from commenting on the two marvels which have just happened, he displays no surprise at all, but treats the occurrences as natural and familiar accompaniments to his smoking operations. He does not even describe the effect as a "striking" one.

THE POSY

A QUEER fellow, this particular magician—he doesn't act like others we have seen. Whilst standing behind his table he has, in the most casual manner possible, called our attention to a straight-sided confectionery jar resting thereon. Yet he has neither remarked on its obvious emptiness nor expressed a hope that we may not see through the trick as easily as we see through the glass. Perhaps he will be better than those others. Let's watch, anyhow.

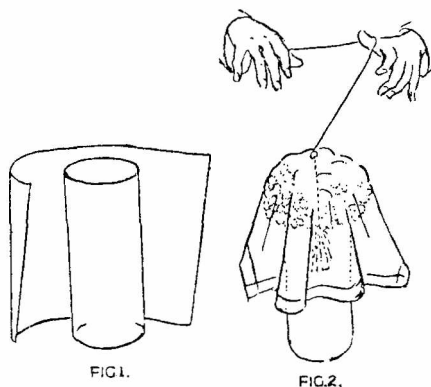
He sprinkles a little perfume into the jar, curls a sheet of cartridge paper around it, and spreads a pocket handkerchief over its top. We accept with a reserve of caution his statement that he does these things, in the one case to exclude the light, and in the other to conserve the vapours arising from the perfumed spirit.

And now, as the music trickles softly on, and as he waves his hands above the covered jar, we notice that the centre of the handkerchief is rising, and spreading as it goes. Presently, when the movement ceases, the wizard whisks away the handkerchief, and there, resting at the mouth of the jar, as in a flower vase, is a beautiful bouquet. We wonder whether there can possibly be anything in the magician's claim to have materialized this from just a few of the dead and gone flowers whose ethereal forms have been dwelling in the perfume bottle. Hard to believe, of course! Still—:

Explanation. The principle incorporated in this effect was first exploited by the writer in an article ("At the foot of the Rainbow") contributed to "Thayer's Magical Bulletin."

Though the jar contains the bouquet it appears empty because it is lined with paper matching the sheet which will be wrapped round it, and before which it stands in the beginning. This sheet stands upright because of the slight curl it retains as the outcome of earlier rollings (Fig. 1). The jar may be turned so that all its surface is submitted for inspection, but it must not, of course, be raised above the edge of the background sheet. For stage work cartridge paper is quite satisfactory, but it is better to substitute brown paper for use at close quarters.

The flowers are tied by their stalk extremities to one end of a light but rather stiff piece of wire. At this end the wire is turned over



slightly to prevent its being pulled from above through the flowers; at its other, or upper, end it is twisted to form a small ring. A silk thread tied to the ring passes through the centre of the handkerchief and ends in a small ball of cork, or rubber.

The thread should be long enough to pass from the bouquet to the jar, over the top of the standing sheet, and thence to the handkerchief as it rests at one side of the table. Under these conditions the little ball will be drawn against the centre of the handkerchief.

As the bouquet is somewhat loosely constructed, and its flowers bound only at their stem ends, it may be compressed and pushed into the jar. When pulled gently forth, it will expand again, with the spreading flowers preventing its return to captivity. (What a temptation to use feather flowers!)

Standing behind his table the performer first picks up the handkerchief. With this crumpled in his hand he curls the paper round the jar. He drops the handkerchief on the table whilst he ties a ribbon round paper and jar. As he spreads the handkerchief over the top he secures the little ball, and clips it between first and second fingers.

of his right hand. He must make the passes now. Moving both hands, palms downwards, above the jar he takes an early opportunity of hooking his left thumb under the thread. The bouquet is lifted, not by raising the hands, but by drawing them further apart (Fig. 2).

This pretty feat introduces an expedient of general usefulness. All things considered, it is better, in the foregoing example, to leave the bouquet in place at the mouth of the jar. But in cases where the jar itself is to appear full of magically produced commodities, the lining sheet is drawn away with the outer one at conclusion.

TWIN SOULS

THE performer is among the audience, and on the stage is his blindfolded lady assistant. She sits behind a table on which rests a large abacus, the bead calculating frame as common in our kindergartens as in Eastern counting houses.

This particular frame carries four wires strung with differently coloured beads. All the beads on any one row are alike in colour, the four colours being red, white, blue and yellow.

The performer has with him a very small edition of this frame. He has already explained that between himself and the lady there exists an affinity so strong that whatever he sees she will see also, even though it be only with her mind's eye. So he places the small frame in the hands of a near-by spectator, with a request that he shall first select one of the colours and then run off any number of beads in that colour.

When this has been done, the performer, looking towards the stage, utters some such expression as "Right!" Apparently this is just a signal informing the blindfolded lady to prepare for action; in reality it is the cue word which indicates the colour chosen. (There are four such words, one for each colour. "Right!" "Now!" "Yes?" and "Well?" would prove satisfactory enough.)

On hearing the signal the lady for a few moments permits her hands to play hesitatingly among the rows of beads. Finally, selecting a row, she runs clickingly from it a certain number of beads.

The helper in the audience is forced to admit that she has indicated both the right colour and the correct number of beads. And so on with other individuals and further tests.

How could she tell the number of beads to move? Well! She wears a fake blindfold through which she can watch the performer's actions. He stands motionless before her. She moves the beads somewhat deliberately, and stops counting as soon as she sees him

make some definite action. He may lift his head or lower his head, drop either hand or raise either hand. Most natural, perhaps, would be the action of sharply turning his head as though to glance at the person holding the small frame. As in all tests the signal indicates just the one thing, it need not always be the same, but may vary from time to time; it is sufficient that the lady should see him make some definite action after remaining for a time motionless.

Despite its simplicity, this idea has merit. Not only is the purpose of the effect easily grasped by the audience, but its presentation introduces colour, motion and sound. Moreover, the system may be very easily acquired.

A FAKE BLINDFOLD

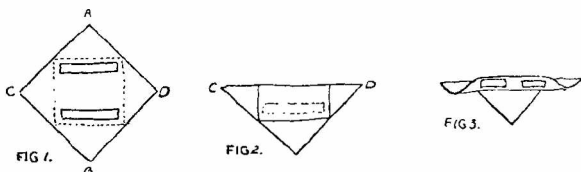
COMMON sense suggests that any object specially faked for conjuring should preserve so natural an appearance that no idea of its real purpose will ever enter the minds of the spectators. Unfortunately, so little consideration is given to this fact that many properties most blatantly proclaim their wickedness to a world much more observant and intelligent than the average magician seems to imagine.

In the lay mind a blindfold always takes one form—that of a handkerchief, loosely twisted, and tied round the victim's head. Consequently, whatever of this nature we use in our performances should follow the accepted, or traditional, idea of a blindfold. No harm will come if we introduce some small added detail calculated to make the blindfolding process seem more complete. But this must be done without complicating things, and without the need for laboured explanation. The blindfolding, as a matter of fact, must be done in an entirely casual fashion, as though unimportant, and added only as evidence of honesty.

In the foregoing effect ("Twin Souls") the performer blindfolds the lady whilst briefly explaining the nature of the experiment. He has taken from the table a large white cambric handkerchief already loosely rolled. At the same moment the lady picked up two small pads of cotton wool. Placing a pad over each eye she holds the pieces there until the performer binds them in place with the handkerchief. She seems now to be most convincingly blindfolded. As a matter of fact she can see quite well, because in the rolled handkerchief, and opposite her eyes, are two little windows of material much more transparent than the handkerchief itself. She has already removed the obstructions represented by the pads—under cover of the handkerchief, during the process of tying, she moved each pad a little to one side.

The following tells of the construction of the special handkerchief.

Consider Figure 1 first. The dotted lines indicate a square of butter muslin stitched at its edges to the handkerchief. In Figure 1 the handkerchief lies with its muslin side downwards. Where the rectangular forms show on the upper surface the handkerchief has been machine-stitched to the muslin. Afterwards, the portion of actual handkerchief coming within each rectangle was neatly cut away to leave the muslin exposed at those places.



The handkerchief being thus far prepared, proceed as follows—, Fold corner A over to meet corner B so that the result is as shown in Figure 2. The muslin is now showing on top, and the two cut-out portions have been brought together within.

Now fold the handkerchief down towards yourself along a line about 2 inches below the long straight upper edge (C-D). Fold—or roll—it over once again in the same way. The form of the handkerchief is now as shown in Figure 3, the two rolls just made being directly above the cut-out portions.

Next stitch through all folds of both muslin and handkerchief along the lines representing the smaller rectangular forms showing in Figure 3. This done, cut away the fabric within the two stitched spaces, but confine your efforts to the four thicknesses of actual handkerchief, and leave untouched the two folds of muslin below. The bandage is now complete. The small spaces represent the two windows through which the lady peeps. At these points her vision is obstructed only by two folds of butter cloth. The bandage is adjusted with the cut portion inwards and against her eyes.

The last mentioned process of stitching is sufficient to hold the bandage in permanent form and without giving it too “fixed” an appearance.

CARD JUGGLERY

Springing the Cards

ANNO DOMINI 1896. See me, a boy magician, watching the late Carl Hertz from the gallery of a Melbourne theatre. He opened his show with fancy shuffles executed with a strung deck. At that time I was already fairly proficient in springing cards by the legitimate method.

But the performance of Hertz dealt me a hard blow—it was so humiliatingly evident that the fake method was much more showy than the real one. Greater experience has convinced me that the strung deck fails through its very effectiveness. Unless the operator exercises considerable restraint it achieves too much. In such case reason, stepping in, suggests the cause underlying the effect. Even with the genuine springing it is no uncommon thing to find the whispered words “joined together” come floating softly towards one across the footlights. But in that case the artist, free from the consciousness of guilt, can immediately stop the springing and give the deck an ordinary overhand shuffle; then, as though quite unaware of the compliment so obliquely paid to his skill, he can take up his manipulations at the point where he abandoned them.

What Hertz did with a mechanical deck I was anxious to do with an ordinary one. I succeeded, too. When cards are sprung by the orthodox method they present their edges towards the audience. I soon concluded that the strung deck produced a superior effect very largely because during the operations its cards turned their *surfaces* towards the audience. Practice showed me that ordinary cards would behave like this if their front or finger tip ends were released in advance of those gripped by the thumb. This becomes easy if the rear ends are held well down along the thumb. As a matter of fact, the pack is held almost as it is when palmed. That is the whole secret.

In springing cards after the usual fashion it is customary to shoot them one by one from the right to the left hand. That is not done in this case. Instead, the concertina-like action used with the strung deck is imitated exactly; the cards are drawn ribbon fashion from out the left hand, which, following immediately in their wake, gathers them up as it goes to meet the right hand. Both hands unite then in squaring up the cards.

The springing may be done diagonally across the body, horizontally with hands held well above the head, and perpendicularly either before the body or at the right side. In this last position the faces of the cards are brought towards the audience. The effect is somewhat similar to that known as the “waterfall,” but it is much more impressive than the latter, because the cards are stretched to a greater extent.

With this method of springing, the familiar feat of running the cards up and down the arm may be made in a very rapid and showy manner. My plan is to stand facing the audience, with the left arm held in line with the leg. I start operations with the arm in this position, but with each successive “run” I extend the arm a little more towards the left. The finish finds it at right angles to the body. With the arm held so, I repeatedly run the cards along its under side. In doing this it is necessary to collect the cards very rapidly, for the

momentum imparted by the springing process must soon give way before the influence of gravitation.

This method cannot be used very successfully with new cards; the pack needs a little breaking in, and I have always found that "Steamboats" respond most readily to treatment. I have never known any other performer to spring cards in this way, nor did I come across it in print until Mr. Downs published his very admirable "Art of Magic." In that book was described something very closely resembling it.

I do not seem to have been much troubled by considerations of modesty in those early years. Recently I came across an old concert programme whereon I was described as—

"The Peerless Prestidigitateur and Champion Card Shuffler of the World."

Reading this I was inspired to wonder what the audience thought of the lanky, solemn faced, boy wizard when finally he came before them. (It is easy to see what he thought of himself.) On that occasion I must have struck a more than usually credulous and complaisant secretary. Despite the care with which I always prepared and forwarded these programme descriptions, more often than not I found myself down as—

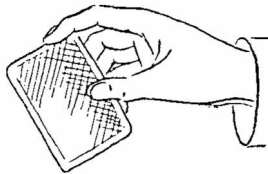
"Exhibition of Tricks - - - C. Waller"

Nowadays I am quite content if my name is only spelt correctly. ("Walker" and "Walter" are nice names, but neither happens to be mine.)

Throwing the Cards

I REALLY did become very skilful at springing the cards; and equally skilful at all forms of card throwing and catching.

For long distance throwing the best method is that wherein the card is held between first and second fingers ("Modern Magic," page 38). But for general purposes, and *always* for "return" work,



the best plan is to hold the card as shown in the sketch. In the first-mentioned method throwing force comes from a sharp jerk of the wrist; in the second method it comes more particularly from a backward drag imparted by the forefinger on one corner of the card just as the latter is leaving the hand. If the card is to travel far,

this drag is combined with the jerk used in the other method; but if the card, after a brief flight, is to return boomerang-fashion to the hand, then the jerk becomes less pronounced and the drag more so.

I had many little throwing dodges peculiar to myself. (At that time the Americans had not enriched our language with the very useful "stunts.") The following tells of some of them.

(1) This is a very pretty method of catching a card. Throw the card up at an angle—not too sharp—from the body. Extend the right arm stiffly towards the returning card. Let the hand be open and palm outwards. The instant the card strikes it, turn the hand up, with the card coming to rest flutteringly upon its surface.

(2) Here, four cards are thrown in quick succession, and as each returns it is caught in one or other of the spaces between the fingers. For obvious reasons the space between thumb and forefinger is last to be filled.

(3) Much more difficult than the foregoing is this effect.

Throw a card, and whilst it is still in the air, throw another. Catch the first card as it returns, and replace it on the pack. Then catch and return the second card. Quick work!

(4) Bend the entire pack lengthways so that its upper surface remains convex. Remove five or six cards together, show them as one card, then throw them directly above the head. Catch them on their return—still as one card—and spread them fanwise. To spectators unaware that more than one card was thrown this comes as a complete surprise.

The cards used must be neither new nor heavy; a sharp "boomerang" jerk must be given as the cards are leaving the hand; and the experimenter must not hope for success at the very first attempt.

(5) This flourish, alone of the several described here, is not original. Though almost forgotten now, it was at one time well known to card manipulators.

Throw a card, then, using both hands, quickly spread the deck. Make a break somewhere about the middle of the fanned cards, and catch the returning one therein.

(6) I know of nothing in card jugglery to compare with this in brilliancy of effect.

Face the audience, with the left hand, in which is held the pack, about level with the face. Remove the top card and throw it about five feet above the head. Instantly remove another card, catch the returning one between left thumb and top of pack, then throw the second card. Repeat this set of moves again and again just as fast as eye and hand can work. But, as the feat continues, gradually part the hands so that the cards must be thrown more and more from one side to the other. Each card in its parabolical journey from the right to the left hand forms a coloured disc, brightly revolving. Though there is never at any time more than one card in the air,

it is probable that the onlookers get the impression that the magician is showering cards just as a juggler showers balls and other objects. If the manipulator is so expert as never to drop a card it will result in the same two cards being in operation throughout. To obviate this, he can stop the play of his fountain for a moment or so, throw one of the cards out across the audience, then take up again with a fresh card. Or he can on occasion place a card on the bottom instead of the top of the pack. However, not for some time will he need to resort to either of these dodges. Rescuing odd cards from where they have fallen behind the drawing-room furniture is more likely to be his concern during the periods of practice.

(7) Bring the above feat to a conclusion by throwing the card in the hand to a height of four or five feet above the head. As it returns catch it between the lips.

To do this it is necessary to throw the head well back.

CARNIVAL

EVEN though the performer *does* rush exuberantly to the footlights, with his clothes be-sprinkled with confetti and his eyes still covered by the small mask of the dance floor, it does not follow that he has had "one over the number." Blithesome he is, to be sure, but no more than that, and as he pulls off his mask and gaily spins his opera hat in the air, he dashes breathlessly into the following speech—

"Excuse me! I've just rushed round from the Purple Bullfrog. Believe me or believe me not, but joy is unconfined round at the old Bullfrog to-night. I just remembered my engagement here in time. Before I left I grabbed a drink for someone—I hope it hasn't spilt—it's in my pocket here." As he speaks he is engaged in carefully extracting a large, tall tumbler from his pocket. His bewilderment is extreme when he discovers that the glass contains, not liquor, but a number of those coloured throwing balls which contribute, among other things, to the gaiety of the modern dance carnival.

"Now what do you know about that? When I left the festive scene this glass contained something vastly different from those little balls. I'm thinking that the spirit of the Purple Bullfrog must have followed me up and indulged in a little prankishness. Never mind! I could show you a puzzle with those balls if I chose. Shall I? Very good! Well! Shall I cover the glass with the hat, like this; or shall I stand the glass on the crown of the hat, like this? Pardon! Leave it on the hat. All right! I knew you'd choose that, but you are mistaken if you imagine you will see more, that way—I'm going to cover the glass with my handkerchief." (He does so, removing the handkerchief from his pocket for the purpose.) "Now the

problem is to persuade the balls to leak through the bottom of the tumbler, pass through the crown of the hat, and fall out below. Watch!"

Watching, the spectators see the balls fall, a moment later, like coloured hail from the hat, and scatter in all directions on the floor. The performer uncovers the glass—it is empty of course—and carelessly crumpling up the handkerchief returns it to his pocket. He places the glass on a table and is about to do the same with his hat, when, chancing to glance at its interior, he gives a start of surprise. Facing the audience again, with the hat held mouth upwards, he removes from it and sprays over its front edge a number of coloured silk ribbons. Then, with these hanging streamer fashion to the floor, he takes out, though not without some difficulty, a large air balloon. It is seen that the ribbons are hanging from the balloon, and, what is more, that the latter is brightly illuminated from within. The effect is very pretty.

Explanation. The balloon, the ribbons, and the balls that fall on the floor are all in the hat in the beginning. A piece of black silk hides the load. Even with the objects thus masked, the interior of the hat may be shown only in a very brief and casual fashion. Beyond this, the performer relies on misdirection to prevent the thought arising that the hat is otherwise *than* empty. He makes no reference to its condition, for fatal indeed would be the attempt to prove it empty—he simply behaves throughout as though it *were* empty. As he makes his entrance he is apparently just in the act of removing the hat from his head; he spins it, and catches it again by its brim; on occasion he handles it in such manner as to bring its interior for a fleeting moment within view of the spectators—even the supposed passing of the balls through the hat has its influence, since the onlookers cannot help but form an impression—subconscious, of course—of the balls falling through the hat as through an empty tunnel. But the strongest influence of all is provided by the performer's act of apparently placing the hat over the glass. The truth is that the hat does not go *over* the glass, but in front of it. One brief trial before a mirror will show the illusiveness of this operation.

The balloon—a wide necked one—is stretched over the bulb end of a small electric torch of the cylindrical type. If a pump is not available, the inflating may be done by blowing through a thin tube thrust between the torch and the neck of the balloon. An alternative plan is first to blow up the balloon and tie it well back along the neck. Afterwards the bulb may be inserted and the temporary fastening removed. It is a good plan to inflate the balloon whilst it is in the hat.

The ribbons, united at one end, are attached to the torch. When the balloon is in the hat its exposed portion presents a dome-like appearance. The torch is dragged as far as possible over towards

one end of the hat, and the ribbons, pleated, are stowed at that end also. The pith balls occupy the space at the other end. The masking piece of black silk has been sewn by one of its edges to the hat lining about half-way down and at the end where the ribbons repose. The silk is brought up, over the ribbons, the top of the balloon and the balls. Its edges are then tucked down all round and left with the natural elasticity of the balloon holding them in place.

At one end the silk is slit in two places; the slits being some inches apart, and running from the centre to the edge. The silk is so disposed as to bring the portion between the slits over the spot occupied by the balls. This flap portion serves as a trap—when it is dragged aside by the fingers the balls fall to the floor.

The balls seen in the beginning are strung on threads. The thread ends are joined to a little button of leather or cardboard. By means of conjurer's wax the button is stuck outside the glass and close to the rim. The fact that the balls are connected does not prevent the performer from running some of them out into his hand. Incidentally he permits several loose ones to fall to the floor, and remain there. During this operation he keeps the thumb of the hand in which the glass is held pressed over the button. Later, when uncovering the glass, he grips the button through the handkerchief, and carries the light balls away within its folds.

When the balls are to percolate through the hat he is standing side on to audience with the hat held before him, its brim gripped by a hand at either end. The balls are at the end nearest the audience. To bring about their downfall the performer drags away the silk flap with the hand furthest removed from them.

AGAIN, THE RING ON THE STICK

I PREFER to introduce new effects rather than new methods for the execution of known effects. Such being so, and considering how many versions of the above trick already exist, there seems small reason for my contributing another. Yet I shall do so, as much because my own plan has merit as because it is totally different from all others.

The magician, together with two volunteer assistants, is on the stage. "At the moment our story opens," these gentlemen are engaged, one at either end, in supporting a walking stick. From the stick's centre hangs a steel ring to which one of the assistants, after careful examination, has just given a character quite beyond reproach. Moreover, the ring has been placed on the stick by this gentleman, and *not* by the performer himself. Standing behind the stick, the magician stresses this point what-time he is occupied in draping a cambric handkerchief over ring and central portion of stick.

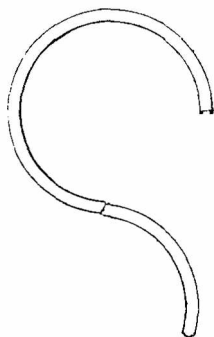
With a hand beneath the handkerchief he pushes up the ring so that its outline becomes clearly recognizable through the fabric. He asks one of the assistants to grasp the ring and endeavour to pull it through the stick. The gentleman makes the effort, but fails, as might be expected, whereupon the magician invites his companion to try. This assistant obligingly follows instructions, though somewhat perfunctorily, for he feels that he cannot hope to succeed where his friend has failed; in any case he views this operation as a mere preliminary introduced to enhance the effect of something yet to come. Imagine his astonishment, therefore, when both ring and handkerchief come away in his hand—he has something of the sensation experienced when, stepping over an unfamiliar doorstep, one finds the drop much less than expected. Having recovered from his surprise, his first instinct will be to examine the ring. But this he may do without enlightenment, since the ring is the one inspected by himself in the beginning.

Explanation. The feat is made possible by the existence of a regular commercial article in the form of a ring used in the familiar "loose-leaf" office system. It is made in many sizes; the largest, and that best suited to our purpose, having an external diameter of $2\frac{1}{4}$ inches. The ring, which is the product of The Morden Manfg. Co. of Connecticut, U.S.A., is most ingeniously constructed. A section of its circumference, working on a ball pivot at one end, may be turned outwards to leave an opening in the ring. The opposite end of the moveable portion closes on the main body of the ring with a snap catch of the ball variety. So beautifully is the ring constructed that the two breaks are by no means readily perceptible. They may be felt, however, and most easily by running a finger-nail along the surface of the ring.

There is, of course, a duplicate ordinary ring employed in the course of the trick. This figures in the beginning, and then again at the end. It is like this—,

The performer gives the ring to one assistant and the stick to the other, with a request that each shall examine the object in his possession. This operation concluded the magician makes a change over of the objects, giving the ring to him who held the stick, and vice-versa. It is during this action that the switch is made. Whilst the examination was in progress the performer secured from a pocket, and finger palmed, the fake ring. He did this with the hand furthest removed from the present holder of the solid ring. It is necessary now that for a moment or so he gain possession of the latter; it is important also that his handling of it be so casual as to pass unremembered by the spectators. So, instead of actually *asking* for the ring, he holds out his hand, at the same time saying—, "Will you take the stick from your friend please!" The gentleman takes the stick, but before doing so lays the ring on the performer's hand,

so invitingly outstretched—it is the natural thing to do under the circumstance. Whilst the stick is changing hands, the performer executes a similar action with the ring, but only *his* hands enter into this last operation—as one hand turns down in the act of apparent transfer, the other turns up; the solid ring is finger-palmed in one hand, and the fake brought to view lying on the fingers of the other. In passing the ring to its future holder the performer presents it in such way as to compel him to grasp it with his fingers covering the tricked portion. Thus is he forced, unconsciously, to preserve the ring's secret even from himself. Apart from this, he is given no time



for examination, but is straightway told to place the ring on the stick. The position is safe once the ring has been moved along to the centre. It is easier to open the ring with one hand than with two—the thumb presses while the fingers grip and steady the ring on the other side.

The magician mutters a prayer of thankfulness if the ring opens at the break first reached—it is more likely that the ring, with the perverseness characteristic of conjuring props during actual performance, will first submit the break represented by the hinge joint. In such case the performer must just turn the ring until he feels the other break.

He opens the ring, but does not yet remove it—instead, he asks the first assistant to “take a pull,” meanwhile holding the ring so that it remains well hooked, so to speak, on the stick. This gentleman failing in his efforts, the performer turns to his companion and, doing so, removes his hand, with the fake ring finger-palmed therein. At the same moment he brings up the hand in which the solid ring remains concealed. It is this hand that goes now beneath the handkerchief; consequently it is the solid ring that the second assistant grasps when *his* turn comes.

In this version a ring is taken *off* a stick, whereas in most cases the opposite procedure rules. It would be well to combine this with an experiment of the latter class; or it might be used in conjunction with

the trick called "Just on and off" in the writer's book "Magic from below"—there, a *handkerchief* was pulled through a walking stick.

In the hope that the prospective publisher will have grown weary before reading thus far, I have left to the end the confession that some time ago I contributed a smaller version of this effect to "The Linking Ring." In that case a small ring was used together with a piece of string—the feat gains strength from the change to larger objects.

SNAKES AND LADDERS

THIS is not a very brilliant piece of magic, but it possesses a surprise ending; the action, also, should prove amusing, not only to children, but to those older people whom circumstance has forced some time or other to indulge in that distressing game of ups and downs known as "Snakes and Ladders." It is a game wherein the adult player prays ardently for the end, caring not if his opponent *is* first to reach the goal, so long as the misery is not too far drawn out.

An assistant is needed on the stage. As this person must play a small part, the usual volunteer from the audience would not prove very satisfactory. It is scarcely likely that such a helper would respond to whispered instructions with sufficient readiness to make the action as brisk and convincing as it should be. If the magician is without a regular helper, he may make his arrangements beforehand with one or other of the officials in attendance at the concert. It is sufficient to instruct this gentleman when to walk on, and to tell him, also, to protest vigorously whenever he seems to catch the performer cheating in the course of the game.

The play is about to commence—:

When the applause from the last feat has ended, the performer looks towards the wing in which he knows his assistant to be waiting, and cries—

"I say Mr. —, I'll give you a game of 'Snakes and Ladders.'"

The assistant steps forth.

"Pardon?"

"I'll give you a game of 'Snakes and Ladders,'" repeats the performer.

"All right!" says the assistant. "It's a foul game, but, if I *must* play, then let's get the job over and done with"; whereupon the performer, bustling enthusiastically about, displays and arranges the several properties. These consist of the board, two differently coloured counters, and a die. All objects are much larger than those ordinarily used in the game—the board folds across the middle, and is provided with an easel prop at rear; the counters are of cardboard, and each

is equipped with a drawing pin for its easy attachment to the board; and the die—the object round which the plot moves—is as large, perhaps, as six inches across.

Having stood the board upright on the table, the magician gives his opponent a choice of counters. He also tells him that he may have “first go,” stressing loudly his generosity in conceding these two points quite without argument. He shows the assistant how to throw the die.

The gentleman makes his cast, and the die falls to the floor. Glancing at the die, the performer announces the result of the throw, then, moving to the board, attaches a counter accordingly. He also does this when presently he makes his own first effort. The assistant's turn comes again. So far, all has been fairly conducted, but I must now regretfully confess that our hero is about to embark on a course of action which I cannot do otherwise than condemn.

Suppose the assistant's first throw was a “three”; and suppose he now throws a “six.” Glancing at the die, the performer exclaims—,

“Well done, sir! Good throw! Three and six are thirteen,” then, proceeding to the board, he says—, “Oh! Bad luck, sir—bad luck indeed! Thirteen just brings you on the tail of a snake—go back to starting point.” Chuckling gleefully, he moves his opponents counter back to “scratch.” Naturally, the assistant protests against the audacious arithmetic of the performer, but that gentleman, coolly remarking—, “Now, I hope you are not going to be a bad loser. Be a sport, boy—be a sport,” picks up the die, and makes his second throw. Whatever this may be, he simply adds the result to the amount of his first throw, and boldly, and quite inaccurately, declares the total to be nineteen. Hastening to the board, he exclaims—,

“Hurrah! Nineteen brings me to the foot of a ladder—advance to ninety-nine.” Having rapidly run his counter up to just one remove from “home,” he turns a triumphant face towards his opponent. Perhaps the latter has already, and for the second time, declared against the unfair nature of the performer's play; if not, he does so now, and in no uncertain manner. But his protest is unavailing—thrusting the die into his hands, the performer says—, “Here! Don't talk so much; it's your throw.”

The magician registers the result of this throw quite correctly, and then, with the die in his own hands, he remarks—,

“It's my turn now. Let me see—I must throw exactly ‘one’ before I can go out.”

Whilst speaking, he turns the die about, and it is plain to the assistant—and probably to the audience also—that at conclusion of his manœuvres the “one” spot is uppermost. This is too much for the former, who very emphatically voices his objections. An alterca-

tion ensues, at conclusion of which the performer remarks, in injured tones—

“Very well! If you think I’m cheating, I’ll wrap the die in paper—you’ll know then that I can’t tell *which side is uppermost*.” And he does so, using for the purpose a half sheet of newspaper. First placing the die against its centre, he presses the paper well round, and finishes off the parcel by roughly screwing the edges of the paper into a twist above the die. The assistant, who has been watching these proceedings with a wary eye, now claims that the position remains unaltered, since the “one” is still on top, and the top plainly indicated by the twisted edges of the paper.

“Confound it!” says the magician, “Will *nothing* please you? I’m going to have my throw, anyhow—here goes!” So speaking, he tosses up the die, but instead of permitting it to fall on the floor as was formerly done, he first catches it in his hands, and *then* dumps it on the floor. Once more the assistant protests, and with good reason, for the unscrupulous performer has set down the parcel *with the screwed-up portion on top*. Disregarding his wail, the performer quickly tears open the parcel. In more senses than one this is his undoing—the die is gone, and from the paper leaps a fearsome snake in length about six feet.

“Ah!” cries the assistant, “That’s what you get for cheating.” Rushing to the board and seizing the performer’s counter, he says, as he moves it to the lowermost point—, “That’s the biggest snake of all—back to scratch you go.”

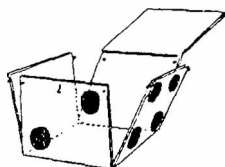
Explanation. It will be seen that in this effect I have performed the very remarkable feat of using the conjurer’s familiar, spotted, wooden cube in the actual capacity for which a die is intended.

The repeated throwing establishes in the minds of the audience a definite impression—*viz.*, that the die is solid. And the die used in the beginning *is* solid; or, if not actually solid, it is made from rather strong boards permanently nailed together. But before the magician makes his final throw, he changes this solid die for a trick one in which is contained the snake.

Just below the centre of one edge of the trick die is a small hole. By means of this hole the die is suspended from a short nail fixed fairly high up at the back of the board. After each throw the performer picks up the die and takes it with him when he goes to shift the counter on the board. He makes the change whilst registering the last throw of the assistant; merely dropping the solid die on the table behind the board, and carrying off the trick one instead.

The snake is one of those dreadful spring monstrosities which manufacturers of conjuring apparatus foist on poor innocent magic men. Makers of this property would be well advised to avoid those countries in which real snakes abound—even a snake has its feelings.

The sketch shows the construction of the fake die. The top is hinged to one of the sides; and all four sides are hinged to the bottom. Short nail points project from the upright edges of two of the sides; small holes appear in similar positions in the remaining two sides. The lid fastens with a simple hook and eye catch of the kind used on the box of a Jumping Jack. With the snake in the die, the pins inserted in their corresponding holes, and the catch securely fastened, the structure remains quite firm and rigid. Yet the removal of the catch brings about the instant collapse of the whole and the immediate escape of the snake. It should be mentioned that the compressed snake is placed in the die with head and tail each pressing against an end in which are, not the pins, but the *holes*.



The wrapping of the die in paper is something more than a piece of business—it is for the purpose of providing at conclusion a place of concealment for the collapsed die. All parts of the fake are lined with newspaper. When the snake, wildly escaping, kicks over the various sections of its prison house, these fall against the newspaper. With their inner sides exposed, and matching the latter, they pass unnoticed.

As the performer wraps up the die he is careful to leave the edge with the catch uppermost and to the right. Having made the parcel, he tears through the paper, and thus leaves the catch exposed and accessible. He slips the catch after making the final throw, and while the parcel is still in his hands. If the spring is strong and the paper not too tightly twisted, the end *may* come as soon as he places the parcel on the floor; if this does *not* happen, he quickly drags the parcel open, and leaves the snake to do the rest.

TO AND FRO

SEE the magician! He stands facing us with both hands closed, and held before him. We know that in his right hand is a crumpled paper serviette and in his left a very small tumbler containing wine, or something he has described as wine. For the time being the serviette is hidden entirely, but we can still see the tumbler's rim as it shows above his hand.

And now, as he stresses the condition of things, he slightly opens both hands and gives us a momentary glimpse at wine and serviette.

He announces his intention of making these things change places. No sooner said than done—we are amazed when, a moment later, the wine rises geyser fashion from his right hand to a height of several feet, whilst the serviette appears in the glass in his other hand.

It would be difficult to find with small objects a feat more startling than this.

In the beginning the serviette, folded, stands on the table, just as serviettes so often stand on restaurant tables. Behind this hides a soft rubber ball in which is contained the wine necessary to the operation of the fountain. The ball, a child's penny one, has a diameter of $1\frac{3}{4}$ inches. A small hole has been made through its surface with a red hot knitting needle. The ball is filled by being immersed in the fluid what-time its walls are pressed together. When released, it will expand quickly, filling itself as it goes. The orifice is kept temporarily closed by having pressed over it, not a pellet, but a wafer of conjurer's wax. Thus treated, the ball may be palmed with as much safety as a billiard ball.

The little tumbler is really a mirror glass. I am no lover of that piece of apparatus, but it is foolish to carry prejudice *too* far—in this case a mirror glass provides the most convenient means of making a certain exchange; there are other ways, of course, but those ways are much more difficult ones. In this case the mirror is so small, and, moreover, is so little exposed, as to give the "prop" small opportunity for a display of its usual eccentricities.

The glass must be capable of retaining fluid in one of its compartments. As I was not clever enough to cut, and then fix, a water-tight mirror division, I made a celluloid insert instead. It is shaped like a half glass. The flat side is in contact with a piece of polished tin which serves as the mirror. A duplicate serviette hides in the portion of the glass not occupied by the fake.

The performer stands with a table at his left side bearing these prepared properties and also a small bottle containing something which looks like wine. He picks up the visible serviette and the rubber ball together. After unfolding the serviette he casually passes it from hand to hand, always moving the ball with it and under its cover. In this way he creates the impression that his hands contain nothing but the serviette. With the ball concealed in his right palm now, he crumples the serviette, which he holds henceforth in his right hand and between the ball and the audience. His left hand is free, and with this he pours wine from the bottle into the front compartment of the tumbler. Picking up the tumbler he holds it so that his fingers hide the wine and only its upper edge is visible. He is ready for the actual demonstration. Having given the onlookers a final look at wine and serviette he raises his voice, the better to excite interest in the forthcoming miracle. It has been easy for him to turn the ball so that its orifice points upwards, and easy, also, to

scrape away the wax with his thumb nail. To produce the fountain he presses sharply against the ball; to produce the serviette he turns the glass round in his hand and then opens his fingers.

Before the spectators have recovered from the surprise caused by this dual happening, the magician makes a sharp turn to the left. With his right hand, in which are concealed the rubber ball and original serviette, he removes the now visible serviette. He takes opportunity, whilst the hands are close together, of transferring ball and crushed serviette to the left hand, which then holds them in company with the tumbler. It is plain that only the serviette is in his right hand. He places all the articles on the table, with the serviette in front and hiding those things of the existence of which it is desirable that the audience should have no knowledge. It is the end.

Making the celluloid insert. Celluloid cement consists of acetone in which fine parings of celluloid have been dissolved. Where two over-lapping surfaces are to be welded, one of them must be painted with the fluid. After a few seconds during which this has been left to grow tacky, the surfaces are pressed together, and held tightly in that condition until the weld has been effected.

This fake must have a water-tight bottom. Fixing that is a different matter. A piece must be cut to fit at a point about half an inch up from the lower edge. This should be pushed down from within until it jams. It is necessary to use here a much thicker cement—*i.e.*, one containing more celluloid. This must be applied *once only* from without as well as from within. If the fake leaks after the cement has dried, another application may be made.

CARROTY KATE AND SANDY SAM

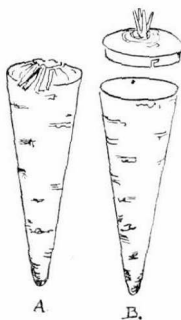
Two conical bags just rolled from cartridge paper stand, each in a tall tumbler, on the magician's table. Into one cone goes a large carrot; into the other a quantity of fine red sand. Then the sand and the carrot change places, the cones being shown empty at conclusion.

And the story! Well, please yourself, but the title would seem to suggest man and wife, both possessed of hair of fiery hue, and both given to commenting on the extreme redness of the other's locks. But it is the magician's task to prove that nothing exists to choose between the two. "For," says he, "You saw me place the carrot in this bag, and the sand in this. Now, I ask you—can you tell *this* from the sand" (pouring sand from the cone which formerly contained the carrot) "or can you tell *this* from the carrot?" (taking carrot from cone which previously held the sand) "No! Well, there you are!—now doesn't that prove that one was just as red as the other?"

This trick makes somewhat novel use of the familiar shell, or outer casing, principle. A well formed carrot is almost conical in shape—so much so, in fact, that a metal cone somewhat blunted with regard to its point, and properly painted to represent a carrot, will pass as such at very short distance indeed.

There are two metal carrots, one (A) fitting as a shell over the other (B).

Both may be temporarily closed; the shell by a dull green, fabric top provided at its inner edge with a draw-string like the top of a lady's Peggy bag, or work basket; and the carrot proper by a lid which may be locked to the top of the conical portion by the familiar bayonet catch arrangement. As the flange of the lid fits *within* the carrot, the pins for the catch must be inside the latter, and the slots cut from the flange.



The draw-string for the bag-like top of the shell carrot is made from two short pieces of bright green velvet ribbon sewn together at their centres. Besides providing the means for closing the carrot, these ribbons represent the short stalk ends generally remaining after a carrot has been shorn of its leaves. Four short ends of similar ribbon are attached to the lid forming the top to Carrot B. Two of these ends are united to form a loop.

In preparation, Carrot B, its interior filled with sand and its lid adjusted, is fitted within the shell. The cloth top of the shell is then drawn shut over the metal top of the carrot proper.

The combined carrots are submitted as one, their stalk ribbons being held by the performer's right hand. Incidentally, the loop attached to the lid of Carrot B is hitched over his middle finger.

One of the paper cones is taken in the left hand, and, under some pretext or other, the carrot is momentarily dropped within. During its removal the left hand fingers, pressing through the paper, grip and hold back the shell. As the carrot is dragged upwards, the bag top of the shell opens to permit of its passage.

The bag, with the shell inside, is returned to its tumbler, and the remaining bag taken up instead. Into this bag goes the carrot, but

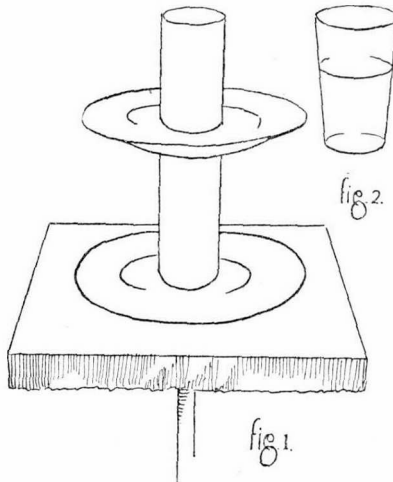
before its release the metal top is screwed off. The tasks of removing the lid and of carrying it away afterwards are made easy by the fact that the loop is still attached to one of the performer's fingers. This bag is in turn placed in its tumbler, and the lid disposed of as soon as a favourable opportunity occurs.

Sand poured from a glass jug into the supposedly empty bag goes really into the shell. The closing of the cloth top as the shell is dragged forth by the ends of its draw-strings leaves the performer with a carrot, complete, and, so far as appearance goes, tempting enough to serve as a lure for the donkey in the old-time comic drawing.

Finally, the second bag appears empty at conclusion because the hollow carrot it contains is lined with cartridge paper. Robbed of its lid, this carrot becomes a mere cone fitting as a lining within the conical bag.

APPLE BLOSSOM AND PEACH

A PRETTY trick this, and mysterious too. Consider the structure appearing in Figure 1. It has just been built by the magician. The



two cylindrical objects are tubes fashioned from pieces of cartridge paper. The lowermost tube conceals a large glass full of a mixture of pink and white confetti (the apple and peach blossom of the title); the uppermost tube conceals another glass; in this case a much smaller one, and empty. Both glasses rest on small dinner plates.

Whilst making the foregoing arrangements the magician has been talking, and somewhat in the following strain— :

“Apple blossom, ladies and gentlemen, and peach blossom too!

But it's all mixed, as you see. I can imagine no task more tedious than that of separating the pink petals from the white." (Addressing a lady, real or imaginary, in the front row.) "Excuse me, miss!—I just wish to ask you something. If I were your boy friend—" (Hastily.) "Oh, but you musn't mind my putting it like that—I know, of course, that you wouldn't consider me in that capacity. I'm too old. Besides, I'm not attractive enough. In any case it would be useless—Oh, quite!—because I'm married already. But let's pretend. Well, supposing you wished to test both my love and my cleverness by setting me an almost impossible task: I don't mean one of those risky stunts such as rescuing a glove from a lion's den, but something safe, though terribly difficult. Would you like to challenge me to separate the pink blossom from the white? You would! Good! Now watch, please."

As he stands behind the table, the magician makes a pass or so above the structure. Then, lowering his hands, he gazes intently into the uppermost glass. And as he does so there spreads slowly over his face an expression, first of pleased interest, and then of delight. A few moments pass, and then above the rim of the paper tube gradually appears a small mound of pink confetti. Expanding as it rises, this spreads with beautiful effect over the edge of the tube to fall and be retained by the plate below. When the flow ceases, the magician quickly whips off the cover and reveals the glass still full of pink confetti. Setting both plate and glass on one side, with equal quickness he removes the covering from the lower glass. And *that* glass, now only half full, contains nothing but white confetti.

Explanation. In the beginning, a small box contains, not only the mixture of pink and white confetti, but a "bran" fake made after the plan shown in Figure 2. Constructed entirely of clear celluloid, the fake is divided into two compartments by a disc placed rather more than half-way up. The whole of the interior wall of the lower compartment is coated with a mixture of the two shades in confetti. The space above is left clear and empty.

The fake hides in the box with its smaller or confetti-lined end uppermost. The compartment at this end is full of loose white confetti.

When the magician proceeds to charge the large glass from the box he follows the customary plan of carelessly tossing back the first filling. Operating a second time, he merely drops the glass over the inverted fake and, bringing up the two together submits what is in effect a glass half full of confetti. Instead of again immersing the glass in the box he completes the process of filling by pouring the confetti in by hand. The loose confetti is accommodated, of course, in the clear upper compartment of the fake. Thus, the loose confetti above and that gummed to the wall of the lower part of the fake combine to represent a glass entirely full of mixed confetti. It must

also be remembered that this lining of confetti completely hides the loose white confetti in the lowermost compartment.

I wish I could with all honesty claim the invention of this ingenious form of the "Bran" fake. As a matter of fact I *did* imagine that I had created it especially for this trick. Then came the realization that somewhere or other, though not recently, I had seen it described. I feel confident, therefore, that in my case it was just a matter of subjective memory.

And now to account for the appearance of the confetti in the top glass.

It is better that this vessel be a straight sided one. In any case it should have a holding capacity of rather less than half that of the big glass below.

In the beginning, and before the building of the stack, this small glass rests on its own plate. Behind it, and also on the plate, stands the piece of paper from which the tube will be made. The pink confetti is contained throughout in the glass, but this fact remains unsuspected because the glass is lined with paper matching the piece at present forming a temporary background. The plan is identical with that used in another feat ("The Posy") described elsewhere in this book.

Then there is the matter of the visibly erupting confetti.

Before the filling of the small glass a certain simple preparation is made.

One end of a short length of fine black silk thread is attached to the centre of a sheet of pink tissue paper. After the paper has been squeezed into ball shape it is dropped into the glass. Picture the paper from which the tube will be made as being already in position behind the glass. The sheet is about one inch higher than the glass. The thread from the paper ball must now be drawn over the rim of glass at rear, through a little hole in the paper sheet level with that spot, then down to the plate whereon, finished off by a little cork ball, its end may be left to rest until wanted. The preparations are completed by pouring pink confetti in on top of the balled piece of tissue paper.

In presentation. The stack has been built, and the performer, his story told, takes up his position behind the table. From now on the feat had best be presented to a pretty, rippling, musical accompaniment. I believe there is a song called "In apple blossom time." I *know* that in my youth there was a very pretty one called "In the shade of the old apple tree." Then there is Maidie Scott's "Green Apples," but *that* song most decidedly could not be recommended in this case. Well, as the music plays, and as he stands gazing expectantly into the glass, the performer secures the end of the thread. Pulling very, very gently on this, he raises the paper ball higher in the glass. As the ball rises the confetti rises also, for the confetti, it

will be remembered, was pressed above the ball. As the confetti clears the top of the tube it loosens, spreads, and "froths over," so to speak, with very pretty effect.

The magician must resist the temptation to carry this operation too far, since the glass should remain practically full at conclusion. For this reason the confetti was rather tightly packed in the beginning. What emerges from the top of the tube is supposed to be the overflow, the inference being that the top glass is not sufficiently large to accommodate *all* the pink confetti.

The feat is practically over, and the final operation of dismantling the stack should be very quickly conducted. The uppermost tube and the piece of paper that masked the presence of the confetti in the glass are taken away together. The paper now makes a lining to the tube, just as formerly it made a lining to the glass. And now, for the first time, the glass full of pink confetti becomes visible to the audience. The plate, with the glass upon it, is removed and set on one side. Finally, the lower tube is withdrawn, and with it the bran fake, an operation which leaves only white confetti in the large glass.

As the tubes are taken off each is dropped into the discarded box of confetti, which, having served its first purpose, was deposited on the floor at the side of the table. The small tube, after its removal, may be shown casually as empty. If, however, the performer wishes to show the large tube in a similar state he must first dispose of the fake through the medium of servante or black art well. This is a matter for individual choice. For myself I would not bother—the feat is ended, the lover has made his achievement, and it is better, perhaps, to let sleeping fakes lie.

CONFUSION IN THE ARK

THE beginning and the end—those are the vital spots in a magic show. The opening is important, but more important still is the closing item.

"Confusion in the Ark" is one of my favourites. Large, showy properties and a really striking effect make of it an appealing climax to almost any type of act. Permission to include it here has very kindly been granted by The Thayer Manfg. Co. of Los Angeles, to whom I sold the rights of manufacture some years back.

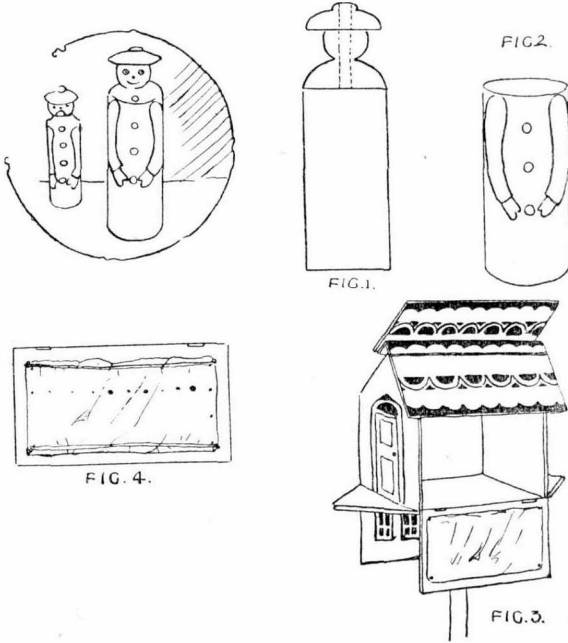
On the table, standing side by side, are Noah and his son Japheth. Cardboard cylinders hide them now, but a little earlier both celebrities were formally introduced to the audience.

The Ark, mounted on a table base, is at the other side of the stage. Front and back of the Ark are hinged to let down; both sections of the roof are hinged near the ridge pole. It is possible, therefore, to open the Ark, and permit of a view right through its interior. After

this has been done and the Ark closed again, a small guinea pig is placed inside. The covers are raised momentarily to permit of a second look at Noah and Japheth. Follows a most bewildering change about of the three characters—Japheth is found in the Ark; Noah in the tube where once dwelt Japheth; and the pig in the tube formerly occupied by Noah. Both the tubes are empty, or apparently so.

Construction. Noah wears a red robe and a black hat; Japheth a blue robe and yellow hat. The arms of both are merely painted on their bodies.

Japheth is turned from wood, but Noah is wooden only from the shoulders up—the rest of him is tin, and open below. Over the cylindrical portion of his body is a tin shell painted to represent the part it hides (Fig. 2). A shaft wide enough to permit of the insertion of a finger tip passes right through the wooden upper portion (Fig. 1).



In the beginning Noah, wearing his shell as a kind of overcoat, and with a small guinea-pig in his interior (I don't mean that he has eaten the pig) stands to the left side of table top. Japheth is at his right, but almost a foot away. The tube covering Noah, though about 2 inches taller, has a diameter somewhat less than that of its companion. The tall tube, therefore, will nest within the shorter one.

I have already said that the Ark opens to allow inspection of its interior. As a matter of fact this Ark operates on the principle of the one used in the old "After the flood" illusion; the back of the structure being equipped to carry a load on its inner side. During operations this back is lowered *before* the front; and the inner, or loaded, side being then rearmost, the load remains invisible to the audience. This condition is maintained when the Ark is again closed, for then the *front* is first to be raised (Fig 3).

Figure 4 shows the inner side of the back of the Ark.

It is first covered with soft, black cloth glued down and with an inch wide margin of wood left showing all around. Close to each of the four corners is a projecting peg in the form of a small screw. The hiding place for the load is provided by a piece of black stockinette having a hem along each of its longer sides. Through these two hems pass lengths of cord elastic, with their ends tied to the aforementioned screw heads. The narrow ends of the stockinette are permanently fixed to the wooden back. The fabric is also tacked to the back along a line as shown in the sketch. The result is to form a double-compartment hiding place, the space adjoining the hinge side being the smaller of the two. Access to the compartments is made from one or other of the long sides.

In the small compartment hides a duplicate edition of Japheth.

It should be mentioned that, when raised, the back and front are safely upheld by simple catches consisting merely of short pins projecting from the Ark's sides and engaging in holes suitably placed in front and back.

The floor of the Ark is carpeted with thick black material.

Measurements.

Noah—Height $11\frac{1}{2}$ inches; Diameter $3\frac{1}{2}$ inches.

Japheth—Height 7 inches; Diameter $1\frac{3}{4}$ inches.

Ark—Height to top of ridge pole $9\frac{1}{2}$ inches;

Width (without considering thickness of front and back)
 $5\frac{1}{2}$ inches;

Length (outside measurement and exclusive of the end,
or boat, portions) 11 inches.

Colour Scheme—Body of Ark, bright blue; roof and boat
portion, bright red.

It was Mr. Thayer's idea to fix the Ark on top of a table base, an arrangement which adds considerably to the ease of handling. The standard ordinarily fixed beneath a table top is attached in this case below the Ark itself.

Manipulation and Presentation.

The magician stands behind the table whereon Noah and Japheth, both hidden by tubes, await the moment of their introduction. That moment approaches. Remember that the tall tube covers Noah, whilst Japheth hides within the shorter, and broader, one.

Removing the tube from Noah, the performer begins—
“Ladies and gentlemen! Meet Mr. Noah, the famous shipbuilder and managing director of the Ark line of steamships.” (Pauses.) “Hasn’t he got a nice kind face?” (Replaces tube, then uncovers Japheth and drops *his* tube over the one already hiding Noah. So, for the moment, Noah is within the nested tubes, the taller of the two being innermost. Performer picks up Japheth.) “This is Japheth—one of Noah’s little wooden-headed kids.” (Replaces Japheth on table.) “He looks rather miserable to-night—don’t you think? I expect he’s been eating those green plums again.” (During the delivery of the last sentence performer has removed one of the tubes from Noah, and carelessly dropped it over Japheth. The presumption is that he has merely replaced the tube which he removed a little earlier. In reality, the tube now covering Japheth is the *tall* one, and, whilst removing it, the performer also carried Noah away. To do this he nipped the tube’s upper edge between thumb and forefinger. Then, jamming his second finger into the hole in Noah’s head, he raised tube and figure together. The shell, with the guinea pig inside, remained in the shorter tube. When the tall tube was dropped over Japheth, he passed within Noah, where now he hides. Let’s return to the performer—he’s still talking.)

“Ah well! Boys *will* be boys, whether they wear trousers or whether they wear these oriental one-piece robes.” (With this last remark he casually raises the left side tube to reveal what is supposedly the lower portion of Noah’s gown. It is the shell that is seen, but this action, so nonchalantly performed, is sufficient to convince the audience that Noah is still to be found at the same old address. At this stage the magician turns and, pointing to the Ark, cries—) “Behold Noah’s ocean greyhound—the good ship ‘Ark.’” (Approaching Ark.) “Once upon a time Noah used to sleep in the Ark.” (Opening it.) “He does so no longer—he’s grown too fat.” (As he closes front portion.) “Nowadays young Japheth sleeps there instead.” (Passing to rear of Ark, with his left hand he raises the hanging back, whilst with his right he removes the duplicate Japheth and stands him on the floor of the Ark.) “The Ark, you see, was handed down to him along with his father’s old pants. But to-night I shall put this guinea-pig in the Ark.” (This, the only pig of which the audience has any knowledge, he has just taken from a basket by his side; the pig goes, not into the Ark proper, but within the larger of the two cloth compartments.) “I do hope you’ll believe me when I tell you that this guinea-pig is a direct descendant on the mother’s side of the original couple which Noah took aboard the Ark. Now then!”

The end is within sight, and it is necessary that the action should *live*. Briskly crossing the stage the performer takes his stand behind.

the table. As he addresses the audience his tones are crisp and his manner is forcible.

“Now, you all know the condition of things—Noah is here”; (He raises the tube to reveal Noah’s representative—the shell.) “Japheth is here,” (With a finger thrust into the hole in Noah’s head he raises tube and Noah together. Thus, for a fleeting moment, is Japheth left exposed.) “and the guinea-pig” (Pointing.) “is in the Ark.” (He walks to position midway between Ark and table, glances at the Ark, and glances also at the objects on the table.) “Yes, the pig is in the Ark, Japheth is in the near tube, Noah is in the distant one.” (Solemnly.) “Well! You would think so—now wouldn’t you? But in magic everything may be turned topsy-turvy in an instant—black is white, wrong is right; and that which *is* can never be. And such being the case it is not surprising perhaps” (Opening Ark.) “that we should find that Japheth is in the Ark, that Noah is here; and that the pig is here.”

In raising the tubes to show their changed inhabitants the performer uses his right hand for the removal of the one from Noah. As this tube is really empty, its interior may be shown forthwith. The other tube contains the shell, but fitting very loosely indeed, for this, of course, is the broader of the two tubes. When the performer lifts tube and shell together, he leaves the guinea-pig in sight on the table—or, to be exact, on a tray supported by the table. (It seems that I omitted to mention earlier that the objects and their covering tubes rest on a tray, and not on the magician’s beautiful velvet table cover.)

The artist’s task is almost done. He nests the tubes. And the shell being narrower than the narrow tube, and the narrow tube being narrower than the broad tube, the narrow tube must pass between the shell and the broad tube; and the shell’s interior being of like colour to the tube’s interior, then the shell’s interior is mistaken for the tube’s interior when the magician places the nested tubes end on to audience on the tray. So nobody knows there is a shell. (Well! You’d get like that too had you been forced to write so much of “tubes.” Anyway, I don’t use *cardboard* tubes, but only tubes rolled from sheets of cartridge paper.)

Note. A small toy animal of the furry type may be used with almost as good effect as the guinea-pig.



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