

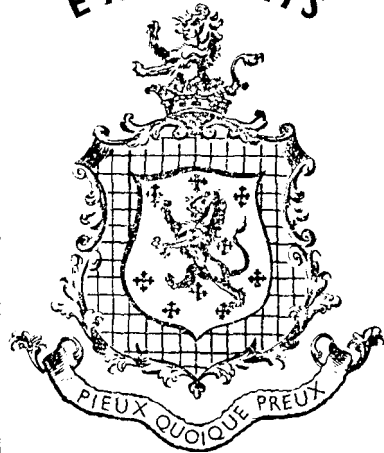
TWELVE

tested TRICKS

for you

by Verrall Wass

EX LIBRIS



WILL ALMA
M.I.M.C. (LONDON)

TWELVE TESTED TRICKS

by

VERRALL WASS

Author of "Essence," "Astound Your Audience,"
etc. etc.

There are no "hopes" about these tricks,
they are all so practical that certainty of working
is assured.

**VERRALL WASS PUBLICATIONS,
56, KINGSWAY, LONDON, W.C.2,
ENGLAND.**

CONTENTS

TRICKS :—	Page
1. Triple Transposition	5
2. British Made	6
3. Magical Book Covering	7
4. The Homing Liquids	8
5. Balancing a Handkerchief	8
6. Bluff	9
7. Box O' Chocs	9
8. Twice Twenty-Six	10
9. Poppies and Perfume	11
10. Transparent Transformation	12
11. Buddha's Shrine	13
12. The Blossoming Desert	14
ARTICLES :—	
An Act " Borrowed from the Audience "	15
Revolution Needed ?	16
More Publicity Please	17
ADVERTISEMENTS :—	
Interesting Information about " Astound your Audience "	19
Signed Copies of " Essence "	21

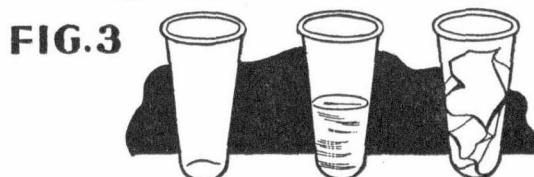
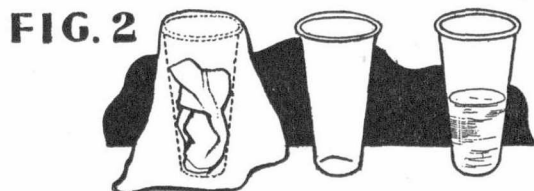
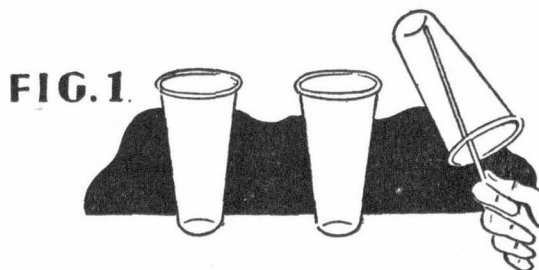
I.—TRIPLE TRANSPOSITION

A most ingenious series of moves makes possible this problem in which a borrowed handkerchief and some coloured water move about in a trio of tumblers which are seemingly unprepared and obviously contain no mirrors since the wizard places his hand behind each in turn.

Upon a glass topped table are three tumblers each of which the conjurer picks up and rattles on the end of his wand (Fig. 1) thus proving them clearly solid and solidly clear. After placing them in line he half fills the first with water, tinted with ink, and pours this from the first into the second, thence into the third, and from here back into the jug from which it came. He dries the tumblers, and requests someone to choose any number from one to three, the tumbler so selected is handed out for examination. No fault is found with it since it is not prepared in any way.

The conjurer declares he will shortly cover the tumblers with handkerchiefs and, as an example, he temporarily covers one which he afterwards half fills with the coloured liquid. He borrows a lady's handkerchief which he places in the tumbler at the other end of the line to that containing the liquid. The lady's handkerchief and the tumbler he covers with a handkerchief of his own or one borrowed from a gentleman in the audience (Fig. 2). Therefore, the draped tumbler contains the silk, the centre tumbler is empty, and the third is half filled with liquid.

Two uncovered tumblers are draped with a handkerchief, a few magic passes made, and when the handkerchiefs are removed it is seen the trick is done. Now tumbler standing alone is empty, the previously empty tumbler holds the liquid, and where the liquid was the borrowed handkerchief has arrived (Fig. 3).



Two unfaked tumblers, a bottomless tumbler fitted with a celluloid lining capable of holding liquids, two handkerchiefs, and a jug of coloured water comprise the apparatus needed. Assuming the performer is right handed, if he stands behind his table at the beginning of the trick he will have the bottomless tumbler plus lining at his left hand, the other two tumblers at its right, and the two handkerchiefs at their right. In working the trick he will stand at the side of the table to the left of the faked tumbler.

The preliminaries need no explanation until one tumbler is chosen for examination, it is just a question of counting from either end according to the number chosen since two of the tumblers are unprepared. When the tumbler is covered as an example, a crucial move is completed behind the handkerchief. Firstly, the handkerchief is spread out before all three tumblers, this giving the performer an opportunity to lift the lining out of the bottomless tumbler (Fig. 4). He slowly moves the left hand corner of the handkerchief to the right (Fig. 5) and under cover drops the lining into the right hand tumbler which he temporarily drapes. When he half fills this tumbler, the coloured water goes into the lining.

He stands the bottomless tumbler on his left hand while he puts the lady's handkerchief in it and drapes the tumbler with a large handkerchief. The lady's handkerchief is pushed down in the tumbler so it may be readily grasped by the right hand to which all is transferred while the draping handkerchief is straightened with the left (Fig. 5).

The lady's handkerchief is retained palmed in the right hand when the empty tumbler is placed on the table. Still palming the handkerchief, the right hand picks up the remaining handkerchief. Right and left hands grasp it held to the right of the tumbler containing the liquid (Fig. 6). Concealed by handkerchief, left hand swiftly lifts lining out of right hand tumbler and as the handkerchief travels across drops it into the centre tumbler as the right hand simultaneously drops the lady's handkerchief into the vacated tumbler. The handkerchief is now draped over both. This is taking the moves as they appear from the performer's point of view, but to the audience they should all blend into one. Except for showmanship, and the final revelation the trick is completed.

If this doesn't puzzle a few uninitiated magicians when they see it performed I will eat my opera hat and the magician's rabbit in it too!

2.—BRITISH MADE

"Woman is fickle" as poets down the ages have remarked; both Peggy Lynn and Joan Rutland have become engaged leaving me heartbroken. (Is he pulling our legs?). Joan Rutland has contributed nothing, and Peggy Lynn has only found time for this effect. Love's greater magic has banished the lesser. (He is pulling our legs).

Enter the magician with a cigarette between his lips, and holding a box of matches. He shakes the box, hisses

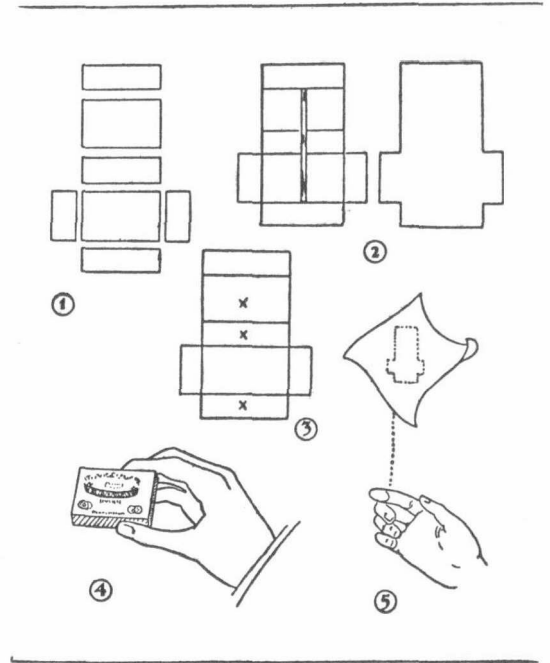
"Empty" (How to hiss a word without a sibilant is for the reader to solve), and throws first the cigarette, then the matchbox into the air. Whereupon cigarette becomes a wand and matchbox a Union Jack. "These matches are British made." He continues with some unique effect such as "Joining the colours" using the wand and flag.

The "Cigarette to wand" is known to most conjurers and consists of a strip of celluloid or similar material which

rolled the narrow way looks a cigarette, and on being released returns to normal as a wand, making a noise like an irritated pistol. As to the matchbox: procure one matchbox, some black cloth, a piece of watch-spring and a fourteen inch silk flag. Open outer case of matchbox along a striking side so this is separated into a strip of wood and a strip holding the striking material. Cut the case into five parts. Keep only the two shorter sides of the drawer (Fig. 1).

Cut the black cloth into two pieces (pattern right of Fig. 2), allowing a margin for hinging. Glue the seven matchbox strips on one of these, and the watch-spring on to the cloth side of three strips (Fig. 2). Glue the second cloth on top sandwiching the spring, and fix the flag with three dabs of seccotine where the Xs are marked (Fig. 3). Fold the flag up, close the matchbox, and all is ready (Fig. 4), throw it in the air and it becomes a flag with the matchbox concealed behind (Fig. 5).

An alternative use for this idea is to reverse the "Card to matchbox" trick,

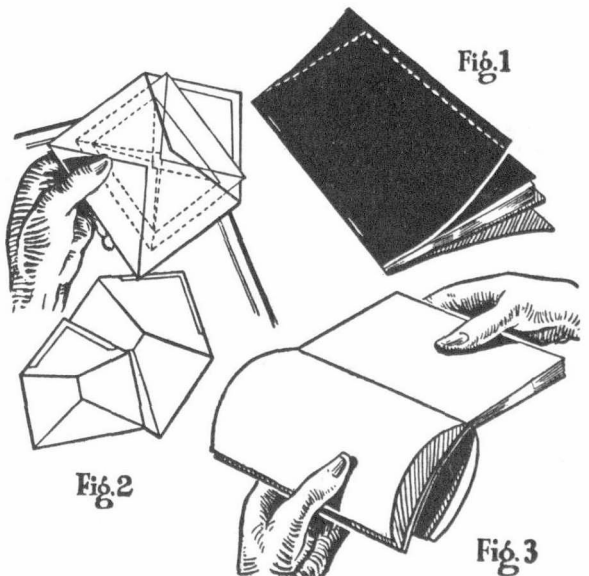


merely insert watch-spring between card and matchbox, hold closed, release, and there is the card. If you do not know the "Card to matchbox" effect you should not be reading this.

3.—MAGICAL BOOK COVERING

From a penny note-book the cover is ripped and torn into pieces. These pieces are placed in the smallest of a nest of three envelopes, the middle envelope being marked by a spectator. Upon the sealed envelopes being opened, the pieces are no longer to be found. The conjurer passes his hand over the pages from the note-book when the cover is seen to have been restored.

Obtain two exactly similar wire-stitched note-books, and remove the wire staples from both. Take one set of leaves and both covers and re-staple them together (Fig. 1), with one cover immediately on top of the other. In the largest envelope place two other empty



envelopes one sealed within the other (Fig. 2), have unsealed duplicates of these envelopes on the table (Fig. 2).

Flip through the pages of the note-book, taking care to conceal the presence of the extra cover. In ripping off the cover, first hold two pages against the inside of each half of the inner cover. Fold back so exterior faces of outside cover nearly meet (Fig. 3) and pull out cover (preferably held by one staple only). Throw rest on table, pages concealing extra cover.

Tear up the cover, have pieces sealed in first envelope and this sealed in second.

Drop both in largest envelope, but on second thoughts bring both (empty set) out again to be written upon. Return to largest envelope which seal down. Tear this envelope open, take out two envelopes, and hand to signer to undo, crumple up largest envelope and toss somewhere safe or place it in pocket afterwards bringing out another similar envelope containing no incriminating evidence.

Pass hand over note-book ; in so doing turn cover back to its normal position ; and cover appears. All is over.

4.—THE HOMING LIQUIDS

A cardboard cylinder, a large glass disc, a water carafe, a milk bottle, a large silk, and two jugs, one containing milk and the other water, are on the magician's table. The empty carafe the magician covers with the tube, and afterwards pours water into it. On top of the tube he places the disc and on the disc he stands the empty milk bottle. Into the milk bottle he openly pours water and slowly drapes it with the silk. When the milk bottle is undraped it is seen to contain milk, as it should. Tube and disc are lifted from the carafe and now it holds water. Milk and water have changed

places finding their ways to their rightful "homes."

The milk is made by pouring a strong solution of calcium carbonate into a strong solution of sodium carbonate. In the water carafe is a little hydrochloric acid which immediately turns the "milk" to "water," hence the carafe must be covered when the "milk" is poured in. The water has a little hypo. added. In the milk bottle is a little sulphuric acid. Since the reaction does not take place immediately the chemicals meet, the "water" may be poured into the uncovered milk bottle.

5.—BALANCING A HANDKERCHIEF

The magician borrows a gentleman's pocket handkerchief (if the spectator is only a man and not a gentleman he refuses the handkerchief). He passes the handkerchief through his left hand once or twice, and presently endeavours to balance the handkerchief on his left hand. Naturally, the handkerchief falls down. He tries again, and the handkerchief falls again. At the third attempt the handkerchief stands up diagonally on his

hand without any apparent support. He squashes the handkerchief flat, and immediately passes it back. Nothing is attached to the handkerchief, and the magician's hands are empty as at first.

A flexible steel rule which rolls into a bakelite case is responsible for the mystery. Such a rule can be bought at Woolworth's for sixpence. At the outset it is in the right hand pocket of the coat. While the magician is requesting the loan

of a handkerchief, he palms out the ruler in its case from his pocket. As he passes the handkerchief through his left hand, he transfers the rule to this hand. The two unsuccessful attempts are for the sake of effect. At the third attempt, the rule is pulled up behind the handkerchief, one corner of the handkerchief resting upon it. As the right hand pushes the handkerchief down, it also pushes the rule back into the case. Case and rule can be palmed into right hand and transferred to pocket under cover of returning the handkerchief, or both handkerchief and

(hidden) case can be carelessly put into a pocket and only the handkerchief brought out again.

A silk handkerchief cannot be used in this effect since it slips off the rule, only a cambric one will do, but since no attachments have to be made to this or knots tied in it, this is no great disadvantage. A few trials will make the magician proficient, and a few performances will convince even the most sceptical that this little swindle really does mystify.

6.—BLUFF

This effect consists of two very old ideas joined together, the first being a simple force. In this, the performer sighted the top card of the pack, and then asked for any small number. Supposing the number given to be twelve, he then counted out twelve cards, but not being sure whether number was correct, he made one or two recounts. Whereupon, he asked spectator to take card from top or bottom of pile according to number of counts, the spectator supposing card was twelfth, whereas, in reality it was the first. Bluff!

The second idea was one in which any card was selected, and placed in centre of pack, the whole then being placed beneath a handkerchief. A number then being asked for, and the cards dealt out from beneath handkerchief, one at a time, the last card was the one selected. This again is mere bluff, the chosen card

being passed to the bottom of pack, the first cards being dealt from top, the last or chosen card from the bottom.

Now here is my combination. The conjurer asks someone to take a card, and place it in the centre of pack. The performer then takes a handkerchief from his pocket and covers the cards, at the same time asking for a number, say from 1 to 20. He then asks the spectator whether he would rather have cards dealt out from beneath handkerchief, or without it. The answer, of course, being "without." Whereupon, conjurer deals out the cards showing chosen one to be "umpteenth" as requested.

This excellent little combination (modesty prevents me saying more) is obtained by means of our very old dear friend the two-handed pass, bringing card to top, and the "recount" bluff. Still more Bluff!

7.—BOX O' CHOC

I built this item round Edward Bagshawe's brilliant little production box which looks exactly like a chocolate box, being covered with attractive fancy

paper. Two such boxes must be bought before this feat can be accomplished.

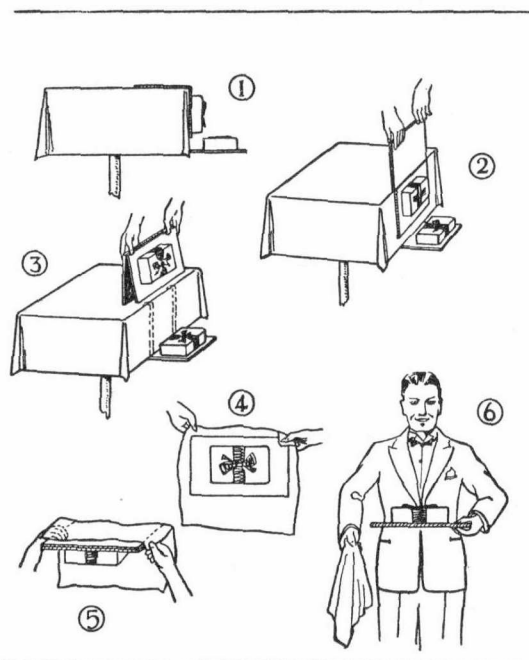
A tray is shown on both sides, covered with a dainty silk and there is a

chocolate box tied with ribbon. Box is opened, lid casually being shown empty, chocolates are poured into a glass dish, and handed round. After box has been closed it is again opened to reveal a further supply of chocolates or any previously vanished articles.

This will appeal to magicians who like making their own apparatus, as the tray is simplicity itself to construct. I made my first model from a large draught board which I covered with cretonne, and it was from this the illustrations were made. My second model was similar, only the back flap did not extend the whole length of the board, there being an inch cut off either side which reduced the liability of the flap being noticed during the performance of the necessary moves.

It will be seen from Fig. 1 that the box of chocolates is hidden behind the table and is securely held to the unseen flap by ribbons, which serve the dual purpose of keeping the box closed and of fastening the box to the board, the ribbons being passed through slits in the flap before being tied over the chocolate box.

Fig. 2 shows the tray being lifted up to display its underside, after which it is dropped again and grasped at the hinge when the two parts may be gradually closed (Fig. 3). The tray is held vertically and a silk draped over it, this silk being at least twice width of the tray (Fig. 4), Fig. 5 shows the manner in which the tray is held with the left hand and the covering silk with the right. A half



twist of the tray given by the left hand at the same time as the right hand snatches away the silk, completes the production (Fig. 6).

How the extra load is produced is not for explanation here, suffice it to say that it is concealed in the lid, the empty lid being changed for a full one concealed on the servante, the move being masked by the pouring out of the chocolates.

The two boxes may be obtained from Verrall Wass, 56, Kingsway, London, W.C.2, price 1/9 each post free. From the same address can be bought "Essence," by Verrall Wass, a book containing 30 tricks, price 4/2 post free.

8.—TWICE TWENTY-SIX

A tray having five clips (each holding an envelope) along one edge and a pack of cards are seen on the wizard's table. The pack of cards is handed out to be shuffled, and when it is returned the performer cuts it and spreads one half on the tray. He holds the tray at his

finger tips and never touches the cards again. Next he invites two spectators each to glance at a card but not to say which was chosen. He returns the tray to the table, envelopes towards audience. One of the envelopes is spectator-chosen, examined, and sealed. Afterwards it is

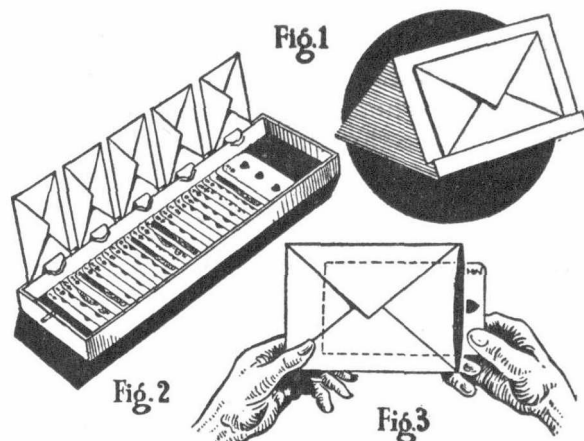
isolated on some kind of stand.

Now, the performer asks the spectators to name their cards. This they do, and he immediately shows the cards have vanished from the tray. He goes to the envelope expecting to find the cards inside. But, no card is to be found. Whereupon, the performer finds the two cards in his pocket. Should the magician travel an assistant, he can find the two cards in the envelope. The assistant places duplicates behind a triangular ended stand (Fig. 1) and the performer picks up envelope and duplicates from stand, cuts off short end of envelope and pulls cards apparently out of, but actually from behind envelope (Fig. 3).

In finding the cards in his pocket, the performer uses a "cards from pocket" fake loaded with the requisite twenty-six.

The pack first shown is unprepared, when it is shuffled and cut one half is substituted for a fake double-faced twenty-six. These faked cards are held in a clip at the back of the table, and there is a small servante to receive the first set of cards.

Make the change while straightening with the left hand the "half pack" on table, thus diverting suspicion from right.



A complete pack is used in making the double cards, and the backing should be so done that one set of sides looks much like the other: for example, five of hearts and seven of hearts pasted together.

On the tray at one end is a spring-hinged flap having a card glued to one side and painted the colour of the tray on the other. When this is released by pulling out pin indicated by dots on left hand of tray in Fig. 2, all the cards are automatically turned over, the sides of the tray keeping them in line and the envelopes shielding the movement from the eyes of the audience (Fig. 2 shows position of tray when release is made).

9.—POPPIES AND PERFUME

Alliteration brought poppies into the title of this trick. Any colour spring flowers of paper or silk will serve equally well.

A cover is taken from a neat stand and shown empty. The cover is raised and flowers pour forth. The cover is placed on stand, the flowers returned to it, and a container lowered over it making the "scent packing" complete. When cover and container are lifted either

separately or together, a bottle of scent is seen, the flowers having vanished. The perfume has been manufactured from the petals!

The spring flowers are palmed into the tube stood on table, being kept closed by an easily broken paper band.

Underneath the stand is a black art well, and the stand has a hollow tube right through so the flowers fall into the well (Fig. 1).

Container is placed on cover. All the time inside the cover, top of which lifts off to facilitate loading, is concealed the bottle of perfume (Fig. 2) hanging from a hook. When the container is lowered on to cover, the hook automatically disengages from the tiny ring screwed or soldered to one side according to whether container is made of wood or metal. The disengaging occurs because container is of sufficient diameter to rest on first square plaque whereas bottle comes to rest on the top "disc."

It is as totally unnecessary as it is impossible to show the container empty, since the flowers "logically" should be crushed were it to contain anything.

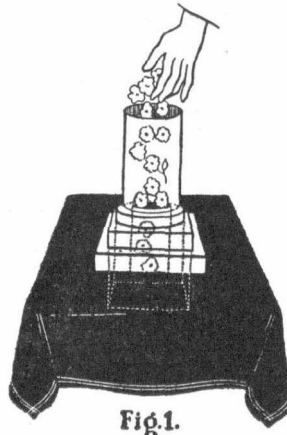


Fig.1.



Fig.2

10.—TRANSPARENT TRANSFORMATION

Even in its original version the crystal casket is excellent because simple and convincing. The version introduced by Will Goldston is doubly as good. In this casket the frame is a trifle wider, the movable spring glass flap dropping down toward the front of the box. Near the back glass are long flaps on both sides. These spring hinged flaps are held flat against the sides when not used. To prepare the casket, the flaps are bent forward and the movable bottom frame lifted and fastened to flaps by a catch. Thus two channels are formed on each side of the back of the box into each of which a handkerchief is pushed with a pencil. (Fig. 1 shows box unloaded, with square channels, one on each side.)

So the handkerchiefs shall expand, filling the box, tiny hooks are on the movable frame and each of the handkerchiefs is fastened to these by one corner. When the frame is released and springs down the handkerchiefs are carried by the hooks and fill the casket.

My alteration to this, though seemingly

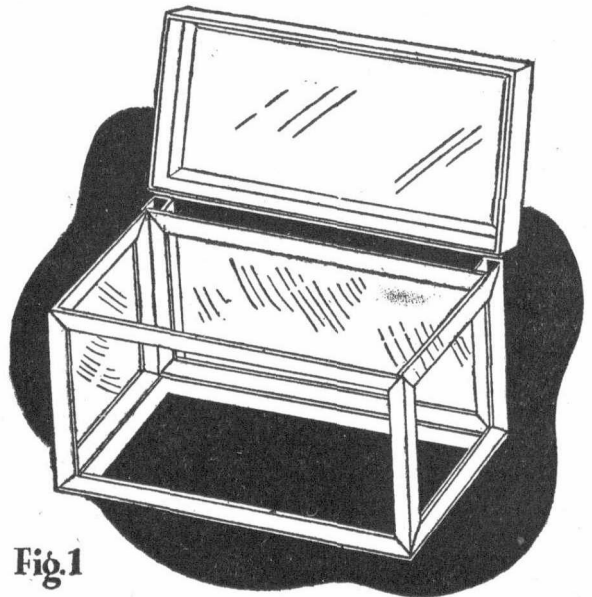
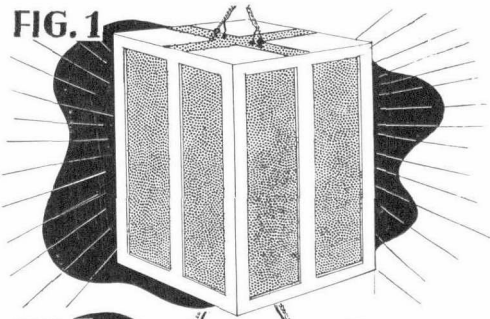
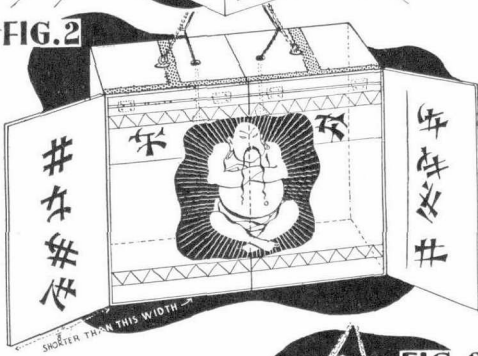
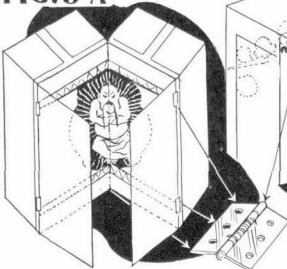
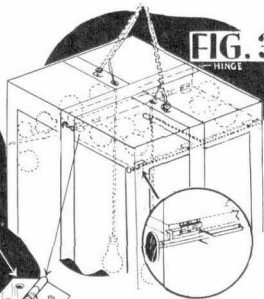


Fig.1

slight, makes the trick a new one. I omit the bottom glass of the casket, which I have large enough to take three balls, and use a black art well in the table.

FIG. 1**FIG. 2****FIG. 3 A****FIG. 3**

This reproduction of the figures shown on page 13 is given to enable you more easily to follow the directions seen on figures 2 and 3.

Into the casket I drop the three balls, close it and drape it with a silk. Afterwards I push it forward so it is over the well into which the balls fall (Fig. 2), and pushing it still further forward release the catch. When the casket is undraped, the balls have become handkerchiefs, and the casket has all its sides of glass.

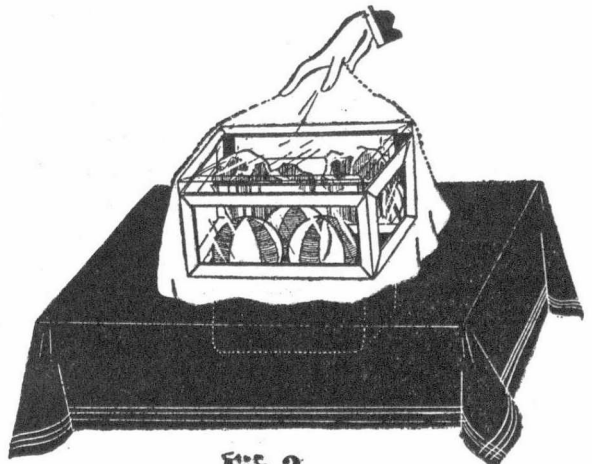


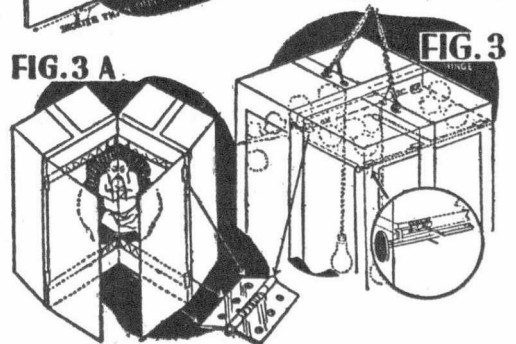
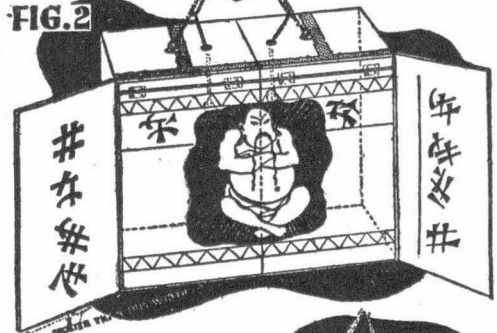
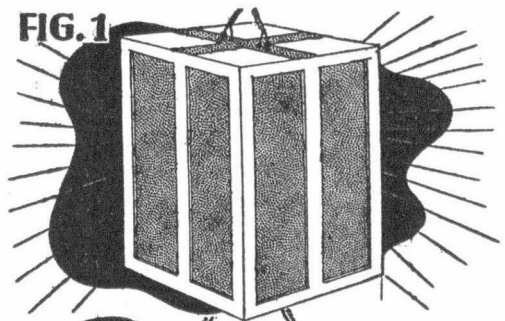
FIG. 2

II.—BUDDHA'S SHRINE

A neat lantern, eastern or east end, hangs on the stage and casts its kindly rays, etc. (Fig. 1). Suddenly the light is darkened and flowers pour from it to the stage. When all the flowers have gone, and the light has brightened again, a number of cloth balls or silks fall from the lantern. As a finale, the lantern changes into a double-doored shrine (Fig. 2).

The sectional diagrams (Figs. 3 and 3A) explain all. Two separate spring hinged traps, one concealing the flowers and the other the spring balls or handkerchiefs, are in the roof of the lantern, when either of these is released it just misses the electric light bulb lighting its half of the lantern. The lantern is given a half turn after the first release is made to bring the other load to the front. Two bulbs are used so the central division of the lantern will not be noticed.

When the side release is made (Fig. 3) the spring hinges fold the lantern back into a narrowly based shrine, the doors of which open because of the spring hinges and reveal an opened out Buddha cut-out previously folded with left painted half against right painted half.



12.—THE BLOSSOMING DESERT

On an undraped table stand a tube and a pot (Fig. 1). These are shown empty, and the pot filled with fibre. The tube is stood on the fibre and slowly raised from it, whereupon a cactus is revealed (Fig. 2), this represents the desert. When the magician touches the cactus it changes to a flower bush (Fig. 3), the desert has blossomed.

Concealed in the conical pot, of metal black-paper lined, is the cactus. In the pot is a disc attached to four elastics running over black rollers, the other ends of the elastics being fastened beneath the pot's lip. The cactus is mounted on a wood base having four metal flanges corresponding to those on the lower circumference of pot.

The tube of heavy metal, cloth lined to prevent "talking," is a fraction less in diameter than the smaller diameter of the pot. Tube shown empty and stood upright on the table, the pot is lifted and inverted the suggestion being that it is empty. The pot is then stood on the tube, and cactus released by pushing the lip on the wood base projecting beneath pot. Cactus slides down and hook engages on side of tube. (See Fig. 4 for details contained in preceding two paragraphs.)

Now, the pot is casually shown empty since disc forms the base, elastics having pulled it into position. After the pot is filled, tube is stood on and slowly raised, the hook being released and cactus revealed.

The cactus is composed of four or more wire frames cloth covered and these are hinged to the base. Inside are feather flowers sewn to the frame and a central bouquet affixed to the base (Fig. 5). A ring which can readily be pulled off holds the cactus together until the magician wishes to release it (Fig. 2).

FIG. 1

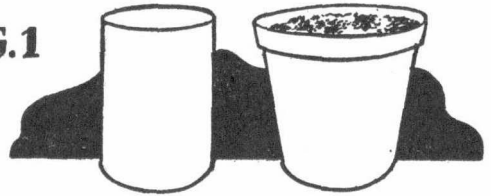


FIG. 2

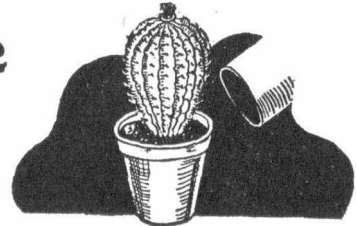


FIG. 3

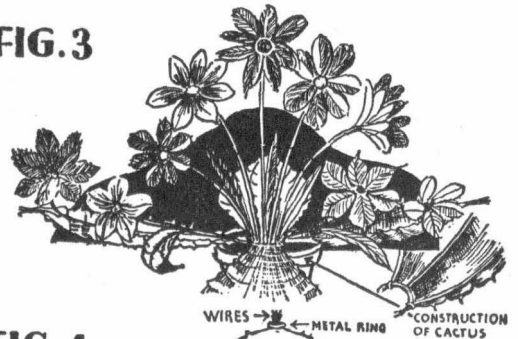


FIG. 4

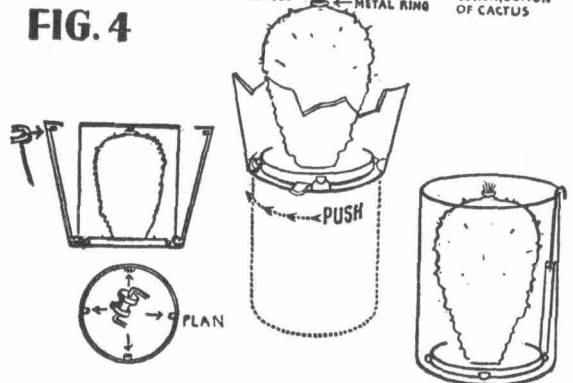
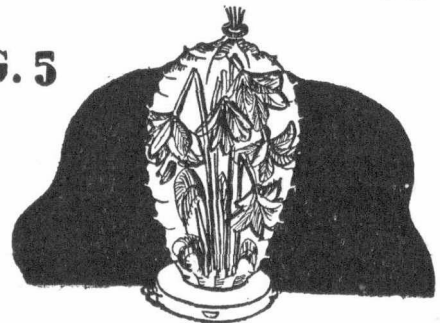


FIG. 5



AN ACT "BORROWED FROM THE AUDIENCE"

Although the variety world is not in so low a financial state as it was, magicians do not receive the big money that was the rule rather than the exception before the war, and even top of the bill acts find it difficult to keep their date books filled. It may be this has led to the spate of imitation Cardinis, since an act requiring only cigarettes, packs of cards and a few wine glasses is not expensive, in preparation, replacement, or in travelling. Cardini has proved tricks with small objects can occupy a place on the large stage, but this is no reason for copying his act almost move for move. An act could readily be built along somewhat similar lines and yet be totally different from the point of view of an audience. It is my intention to outline one such act which has occurred to me.

The evening dress clad wizard, like a mute at a funeral, enters and displays the emptiness of a gigantic changing bag which he has hoisted into the air, or has on a stand. In either case, a girl attendant holding a standard sized changing bag jumps out. Whereupon, the wizard makes a little speech in which he appeals for the loan of objects from the audience, saying he will perform the remainder of his tricks with these. The girl goes down and makes the collection, or she can collect the objects as they are required for each trick.

In the first case the magician must take pot luck and be prepared for all emergencies, in the second he can borrow just the articles he requires for his pre-arranged programme. The first is to be preferred, since it gives the audience more latitude, and the programme is not broken up by a series of collections. Fortunately, the articles which he will be given are not many; it is unlikely that anyone will drop an elephant into the bag. Such objects as watches, programmes, handkerchiefs, pencils,

keys, rings, pens, lip sticks, powder puffs, tickets of various kinds except pawn, coins, pound and ten shilling notes in England, dollar bills in America, bangles, packs of cards, cigarettes, etc., etc. Other articles received, though not in the bag, may include hats, walking sticks, umbrellas, etc., etc.

The magician need not perform tricks with all the articles he is given, as both lack of time and preparedness may make this impossible. He should, however, endeavour to build the tricks he does perform up to a climax. It may be found the climax so obtained is not sufficiently strong. To guard against this, the performer may have one effect, using only his own apparatus, to serve as a climax to his turn. In so far as is possible, two or more borrowed articles should be used in each trick. For instance, Bertram's trick with borrowed programmes is such a combination.

There are literally thousands of effects suitable for such an act, and many standard magical appliances to make the magician's work easy.

Patter appears to present an insuperable problem, since it would seem this must be impromptu, and very few people have the gift of sparkling impromptu. Which impromptu is more often than not the result of the burning of much midnight oil, impromptu being more often using the right prepared phrase at the right moment, than the inspiration of the moment. Nevertheless, the patter is not impromptu, but is as carefully prepared as for any performance.

A list of all the articles at all likely to be offered is made, and these are combined into a set list of tricks, not more than one trick for each article. Around these tricks the patter is written, and the patter studied until the magician has it by heart. Nothing, surely, could be simpler.

REVOLUTION NEEDED ?

Is a magical revolution needed ? I think it is. By this, I do not mean that one should shoot the members of the audience who fall asleep whilst one is performing a card trick. Neither do I mean that it is necessary to thrust a dagger into the man who will keep saying "I know how it is done." Nor do I think it absolutely necessary to strangle one's assistant when he makes a mistake.

I feel sure that at some time you, gentle reader, have been tempted to shoot members of the audience (but why perform that beastly card trick ?). Again it is quite likely that you have felt equal to strangling your assistant. But, remember, even assistants are only human. With reference to the poor fool who "knows exactly how it is done," do not bother about him. Usually, he has not even the remotest idea as to how the feat is really performed.

One evening, I was returning home from Maskelyne's, and in the railway carriage I took out the programme and began studying it. A gentleman seated opposite commenced a conversation with me, during the course of which he told me exactly how the "Levitation" was performed. He said that the "victim" wore a metal suit ; and that situated, one above and one below the stage were two electro-magnets, and that these were kept so that their forces should be exactly equal, thus keeping the "victim" suspended in mid-air. I give the idea to you to work upon !!!

Therefore, never bother about these "explanations." But come, I am deviating from my subject. By a magical revolution, I mean a general revision, both in magical methods and in magical presentation ; chiefly in magical presentation. I do not consider magic has made

adequate progress since the war. This is sweeping and destructive criticism ; remember that destructive criticism is very necessary at times. We have, I know, a vast number of amateurs interested in the art. But, on the whole, the standard is surprisingly low.

By "the standard," I mean the standard of magical presentation and of methods. There are, of course, exceptions. There seem to be so few really outstanding youngsters to take the place of such performers as : Horace Goldin, the late Arnold De Biere, Frederic Culpitt, Oswald Williams, Louis Nikola, and the only David Devant, and, in the authorship side, the only Will Goldston.

The old performers (the word "old" is used in no disrespectful manner) have done their bit, and we are proud of all of them. It is interesting to note that the most successful of them, have at one time or another invented illusions and effects. There are too many young performers of to-day who are content to perform the old, old effects. Whilst these effects may be very pleasing to the audience, they do not advance magic. If all magicians were content to do this, we should all be performing with a half-crown box of tricks.

But let me come down to more fundamental points, which may appear very drastic, and perhaps will not pass the censor :

- (1) Conjuring of the superior kind is a gift. If you have not the gift then you will never be a "superior" conjurer. David Devant, I believe, had this gift. I also believe that Robert Harbin has it, and we shall be even more startled by his successes.
- (2) Black Art table could be revised out of recognition. I suggest that a

table without a drape, and decorated with a jazz effect, plentifully spotted with black discs, be used instead. The well is in the leg of the table.

- (3) Stage traps should not be used save as a last resource when the trick can be worked by absolutely no other method.
- (4) Evening-dress should only be worn where absolutely necessary. I do not despise evening-dress, but I consider that there are other costumes which are preferable.
- (5) More attention should be paid to the aesthetic side of magic. There has been too much "jumble sale" apparatus in the past. I consider gold apparatus should be banned where possible. Go in for bright colours, but do not make the stage like a "Flash" stall. Choose subdued, yet artistic colour schemes.
- (6) Pay more attention to patter. Do not continue using Mr. David Devant's (great though it is). For heaven's sake do not introduce "Maiden's Blush."
- (7) Make all your actions artistic. It is not so simple as it sounds.
- (8) Cultivate a clear style of enunciation.
- (9) Secure really good opening and closing effects. These are difficult to find, but the trouble is worthwhile.
- (10) Invent your own effects if possible ; if not, do make up some of the effects which you see in books, or buy some of the latest mysteries.
- (11) Cultivate a distinctive personality.
- (12) Finally ; practise, practise—then practise.

MORE PUBLICITY PLEASE

Film stars have the backing of what for all practical purposes is unlimited capital. Magicians have not the huge backings of film stars, and most have no publicity department behind them. Yet, magicians should have more publicity than at present. Some magicians receive such publicity, but many are insufficiently advertised. Why? Dare I suggest it might be due to laziness and lack of initiative rather than to lack of capital only.

There is no reason I can see, I am a "damned fool idealist," why all magicians should not contribute a sum of money towards an advertising campaign. The amount raised might not be large, but I think a series of short films featuring masked magicians could be made of sufficient merit to interest the vast army of film fans. Perchance such a series would be better devoted to the history of magic. In all probability

these shorts would realise a handsome profit.

It is my contention that it is useless to consider the radio and the movies as enemies of magic. The more appearances magicians make over the air and on the screen the better, always providing they keep some special sensations for their personal appearances. Fame has come to too many performers solely because of the radio and the movies for my statement to be refuted.

Though collective advertising would help, individual advertising, providing it does not consist of knocking the other fellow, is more likely to do good since in all probability it will be carried out with more enthusiasm. Too often committees stop growth. Such individual advertising would help not only the advertiser but all good magicians ; bad magicians should be charmingly executed with the bullet trick.

Individual advertising must be endowed with inoffensive novelty. No such publicity as the Cornells employed should be used, considered at its lowest level it is bad business, and ethically it is revolting. But advertising must be novel none the less, too much is as dead as the Cornells' corpse.

The magician himself should adopt an individual style in everyday life (especially when reporters are about). When he wants a match to light a cigarette, let him produce it lighted from his pocket. If he sits in a restaurant, let the roll of bread walk unaided across his plate. If he takes a handkerchief out of his pocket, let it change colour. Should he come up to a little boy, let him magically produce one or two toffees (he should not do this too often unless he wishes to be followed by a herd of little boys). In brief, he should proclaim that he is not just a magician for set performances, but is one always. This will secure him much free publicity because outdoor stunts are always good publicity getters.

Any magician who wishes to reach the top should make friends with reporters, not in an endeavour to influence their reports, but to remember they are only human, and rudeness may mean no report at all—there is plenty of news more important than news of a magician. For small papers it sometimes pays to have the report already typed to hand in, the paper may be almost a one-man job and a busy man will welcome this assistance. Such papers are not to be despised, the "local rag" often carries more conviction than the Daily with the largest circulation. An axiom for all who seek publicity would be "Never try to dictate, but notes upon which an article or report can be based are always welcome. Glossy black prints for photographs please."

No magician can be held responsible for the condition of the theatre or other

place in which he performs—and how antiquated some theatres are is beyond me to describe—but he is responsible for the attractiveness of his frames and his billings. Photographs always attract attention, but the attention must not be just that of a passing glance. Photographs of the magician in six different positions will not do; one head and shoulders study is enough, the rest should be of him in action. If the magician has an outstanding trick it should be featured, if he has performed in foreign countries there should be photographs of the performer in surroundings typical of the country he has visited. One stunt photograph taken from some unusual angle can be used also.

The billing should be bright, clean and snappy. Every magician should have his own individually printed poster; this should be designed to attract. In John Mulholland's "Story of Magic" there is a reproduction of a poster of Weiss in which are featured a skeleton assistant, the devil, and a little man riding on a spider. As John Mulholland says, this form of advertising is exaggerated, but it probably attracted at the time it was used. Such a poster would not convince to-day, but a little more "punch" could well be added to many posters without vulgarity or exaggeration.

Other forms of advertising worth exploiting include aeroplane streamers, miniature gramophone or phonograph records, post cards, throw-away novelties, sandwich men, mechanical figures, etc. There are hosts of forms of publicity, but the ultimate publicity is the performer and his performance. All kinds of publicity will induce a spectator to see a performer once, but if the spectator is disappointed in the performer, or the performer's personality displeases him, he will not easily be induced to see the performer's act again, however good the publicity be.

"Astound Your Audience"

There are hundreds of magical works—why publish another ?

Sixteen years ago in "The Bibliography of Conjuring and Kindred Deceptions," compiled by Sidney W. Clarke and Adolphe Blind, were listed 2,500 volumes. Last year, John Mulholland mentioned his library contained thirty-five hundred magical books ; it has probably grown since then. Why then publish another magical work and have the audacity to issue it in five seven - and - sixpenny volumes ? The question can best be answered by asking a few more. Why endeavour to improve on the automobile ? Why continue with medical research ? Why endeavour to progress in any way ?

If you wish to vegetate you will read no new magical works. If you wish to discriminate you will buy only works offering real value for money. You will not waste money on typescript productions at book prices, one book is generally worth five of them. You will

buy books to which you can refer again and again, books containing practical tricks and authenticated facts. Five such books comprise the work called "Astound Your Audience."

Verrall Wass has worked seven years on this work, testing, re-testing, pruning and perfecting his magical inventions to give them performance simplicity and originality.

Two hundred tricks were invented, but only half that number were considered good enough for "Astound Your Audience." There are twenty brilliant effects with cards of all sizes, twenty simplicity swindles using all kinds of objects, twenty effects with handkerchiefs and flowers, twenty more elaborate problems using a diversity of things, and twenty stage illusions.

Only a partial list of the contents is given overleaf, the titles can impart no idea of the originality of the tricks themselves.

Verrall Wass writes 5-volume work—
with 500 illustrations. Each volume cloth bound.

Only 750 sets will be issued for the whole world—
the population of the world is 1,977,000,000.

Post the order form to your magical dealer, or to :—

**VERRALL WASS PUBLICATIONS,
56, KINGSWAY, LONDON, W.C.2,
ENGLAND.**

Volume 1.—CARDS

Force It—Spell It—Count It
Dual Reverse
One From Six
Message in Nicotine
Harbin's Note in Lemon
Telepathy Proved
Numerology
One Destiny

Dissected Giant
An Accomplished Impossibility
Rifle Range
Prediction in Red
Catching Ten Thousand Cards
Verrall's Card Sensation
etc. etc. etc.

Volume 2.—SIMPLICITY SWINDLES

Rameses' Wine and Water
Up or Down ?
The Leopard's Spots
Wool Gathering
Chameleon Lucifers
Underground
Candle Conception
Butterfly Wings

Jam !
Flags of Most Nations
The Photographic Album
On Parade
Billboard
Shifting Sands
etc. etc. etc.

Volume 3.—HANDKERCHIEFS AND FLOWERS

Pail Penetration
Crinoline
There and Back
The Dissolving Box
Dyeing the Ether
The Phantom Bouquet
Colour Cascades

The Greenhouse Robbery
Triple Flower Growth
A Problem in Patchwork
Blossoms and Balloons
A Tankard of Beer
Flowers Fantastic
etc. etc. etc.

Volume 4.—MORE ELABORATE PROBLEMS

Buying a Bathing Costume
My Lady's Powder Puffs
Slate Alteration
The Glass Tubes
Scrambled Eggs
Doves and Cages
Passing the Time
Not just " Organ Pipes "

A Vanishing Vase
The Dolls' Wedding
Box of Soldiers
Hare and Tortoise
A Crate Idea
A Fan Finale
etc. etc. etc.

Volume 5.—ILLUSIONS INEXPENSIVE

The Ghost Train
Rags to Riches
A Posing Poser
Chest Chinese
The White King
Jack-In-Box
Hoop la !

Sealed in Cellophane
Golly !
Mermaid
Ghosts in Glass
Bathing Box
etc. etc. etc.

Any one of these volumes costs 7/6 (2 dollars). Any two of these volumes ordered together cost 14/- (3 dollars, 75 cents). Any three volumes ordered together cost £1 0 0 (5 dollars). All five cost £1 7 6 (7 dollars) before November 1st, 1936, after this date £1 12 6 (8 dollars, 50 cents). Cash with order ; packing and postages free. Use the order form before July 1st, 1936, and receive a personally inscribed copy, or write for fuller particulars to be published later.

Good as the twelve tested tricks in this booklet are, they were not nearly good enough to be included in " Astound Your Audience." Indeed they are marked as 40% against the 100% standard of this work.

**Verrall Wass Publications,
Imperial Buildings, 56, Kingsway, London,
England.**

Seven years of work makes these tricks perfect for you to perform . . .

If I were to ask you to come round to my house to-night, saying I wanted to show you a few of the hundred tricks I had sifted from two hundred invented during the past seven years, I feel sure you would accept.

For you to see them all would mean our spending several evenings together. On two or three nights at least we should have to leave my home for the theatre in order to view the illusions. It would be necessary for you to travel from your home to mine, and the evenings would have to be chosen to inconvenience neither of us.

Therefore, I have spent many a long day in compiling these inventions in a five

volumed work for you to study at your leisure. But, to keep the secrets valuable I have limited the edition to just 750 sets. There will be no reprint. The urgency of applying for your copies cannot be too greatly stressed.

Remember, only until November 1st, 1936, will the fifth volume be given FREE to subscribers for the other four. The prices will then go up. Only till July 1st, 1936, will signed copies be sent at no extra charge. Take advantage of the present low prices by posting your order immediately. Study these brilliant magical mysteries in your easy chair at your own fireside. Post off the order form now.

Handed to you by the postman—

Just fill in the order form now, send it with twenty-seven shillings and sixpence, and each of the five books will be sent to you on the day of its publication.

Or you can send for one or more volumes as a test, but it will cost you more, and you will be sorry you did not send for them all at once when you see how good they are!

Two days' free examination is allowed to magicians in Great Britain and Northern Ireland. If the volume/volumes is/are received back in good condition on or

before the fourth day after their dispatch, the money sent will be refunded, less the cost of packing, posting, insurance, etc.: 1/3 (35 cents.) per volume.

*Send the order form to your Magical Dealer,
or to:*

VERRALL WASS PUBLICATIONS,
IMPERIAL BUILDINGS,
56, KINGSWAY, LONDON, W.C.2.
ENGLAND.

A few personally inscribed copies of "Essence" are available at the original price of an unsigned copy — 5/6 (post free).

Send for your copy now!

Only from:

VERRALL WASS PUBLICATIONS,
IMPERIAL BUILDINGS,
56, KINGSWAY, LONDON, W.C.2,
ENGLAND.

First published in March, 1936, by the
Inventor-Author, Verrall Wass, 56, Kings-
way, London, W.C.2, England. Booklet
designed by Verrall Wass, and made in
Great Britain. Printed and bound by
The Broadway Press Limited, Broadway
Buildings, Westminster, London, S.W.1.
Drawings by Artco, 65A, Holborn Viaduct,
London, E.C.1. *All rights reserved.*

REMACP
797.8
65287

You will find twelve enthralling mysteries in this book, and some of these you will almost certainly add to your programme. There are two card tricks, a miniature illusion needing no assistant, a novel effect with flowers, an “impromptu” swindle with a penny note-book, a milk and water transposition

T W E L V E

T R I C K S

By VERRALL WASS

needing no fakes, and six other performance-worthy effects. There are no “hopes” about them, all are so practical that certainty of working is assured. Beside the tricks are such articles as “An Act Borrowed from the Audience,” and an additional three pages of exciting news.