

TESTED - - MAGIC !



By

ERIC

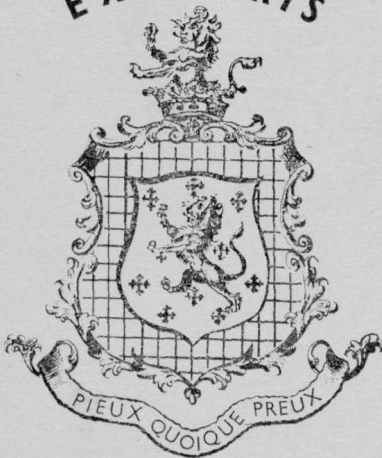
P.

WILSON.



JAMES MORGAN

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TESTED

MAGIC

BY

ERIC P. WILSON

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Illustrated by James Morgan.

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PREFACE.

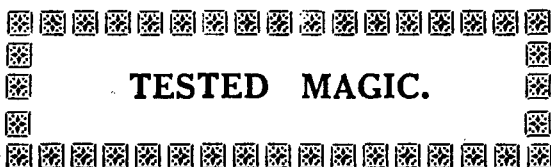
Most magicians I suppose at some time or other, have had the following experience.

After reading the published description of some new effect, and deciding that it was just the ideal experiment for their programme, they have been disappointed to find, that when "TESTED" it would not work.

In the following pages I have endeavoured to get over this, inasmuch "THAT EVERY ITEM HAS BEEN TESTED," and to twist a common phrase, "Not found to be WANTING."

ERIC P. WILSON.

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TESTED MAGIC.

A USEFUL OPENING ITEM.

I recommend this to those magicians who appreciate a smart effect, and a desire to travel light.

The stage is bare, and performer enters carrying a newspaper, and remarks to the effect, "That although he is down to entertain the audience with magic, he has unfortunately lost all his apparatus, and so proposes to read a few news items instead." As it does not seem to interest them however, he says, "Well! There isn't much in it, unless you except "THIS", -"THIS" being a small table, covered with apparatus, which is suddenly produced from the newspaper.

The basis of the construction of the table (which is of course collapsible) is a Japanese sunshade, the ribs of which are cut to form the size of the top required. The paper top is left on and covered with black silk. On this cover, in various positions, loops of black silk are sewn, to hold cards, silks, and other pieces of

apparatus required by the performer.

The handle is shortened, and has fixed at the end a tin tube—A.Fig.1. To the bottom end of this tube, three pieces of tin shaped as—B.Fig.3. are soldered, into which three wooden legs are fastened by small pieces of wire to form hinges. From the top of each leg there runs a length of strong elastic, which passes through a small hole in the side of the tube, and then up the tube itself, to a staple secured in the end of the handle.

As will be noticed from the illustrations, no mechanism is used for retaining the legs in their folded position, (see Fig.2.) or for the purpose of opening the top. This is unnecessary, because concealed in the newspaper is a tube of white cloth, exactly the same length as the legs, into which the table, in it's folded condition, is placed to prepare the effect for presentation. (see Fig.4).

TO WORK.— The table has simply to be lifted out of the tube and the legs, pulled by the elastic, immediately open, and the action of swinging it down to the floor automatically opens the top. The newspaper is folded and placed aside, the tube (being made of cloth) naturally allowing this.

The top or knob of the sunshade should not be removed, as this suitably decorated, forms

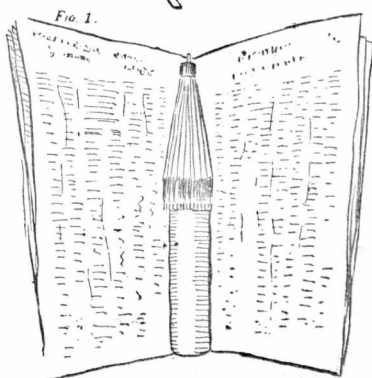
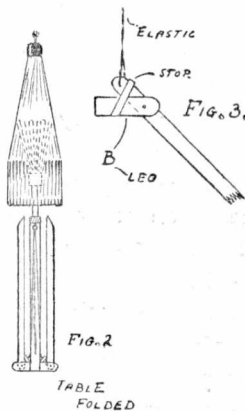
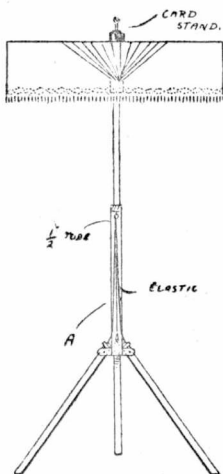


FIG. 4.

the base of a small stand for displaying cards etc.

It should be noted that in these sunshades a small wooden peg will be found, about four inches from the ferrule, the object of which is to prevent it opening too far. In the above table this peg is shifted to a point three inches from the top, the familiar wire clip which keeps it open being moved correspondingly.

The length of the table when folded is twenty inches, and it's weight about twelve ounces.

In conclusion, any piece of apparatus that is on the large side, must be placed in the loops after the table has been folded.



“LADIES and GENTLEMEN”--

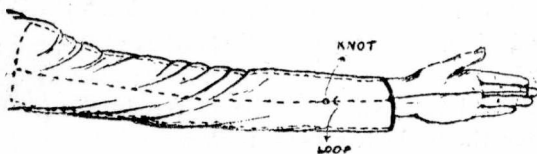
Although there may be nothing extraordinarily magical about the following, it is one of those little wheezes that will put the performer on good terms with his audience.

During the opening speech the right coat sleeve is rolled to the elbow, after which the left arm is extended, when this sleeve is seen to roll itself up.

The apparatus (?) is very simple and easy

to make, the rolling being performed by means of four pieces of elastic, three of which are sewn at the top and bottom of the sleeve in a stretched condition. (Two of these three pieces can be seen by referring to the outer dotted lines in the illustration, the third piece being at the back of the sleeve).

The fourth piece serves two purposes, as be-



sides assisting in the rolling, it is used to keep the sleeve down until the effect is presented.

To do this a small fake consisting of a finger tip is used, it being fixed to the free end of this elastic, which is not sewn at the bottom but extended and passed through a loop, placed about four inches up the sleeve. The finger tip is placed on the middle finger and a knot made in the elastic at the point shown in the illustration. It will thus be seen, that if the elastic from the finger fake to the knot is tight, the sleeve cannot be pulled up.

Preparation and Working.—The left shirt sleeve

is rolled to the elbow, and the coat sleeve pulled down to it's fullest extent. The middle finger is then inserted in the finger tip, with the elastic that is attached to it lying straight along the palm.

The right sleeve is rolled, after which the middle finger of the left hand is bent until the fake is pressed against the fleshy part of the thumb. A beckoning motion is made with the right hand, and the left finger with fake on is slightly raised allowing the fake to slip off, so that the sleeve is pulled to the elbow and at the same time the finger tip vanishes up the sleeve.



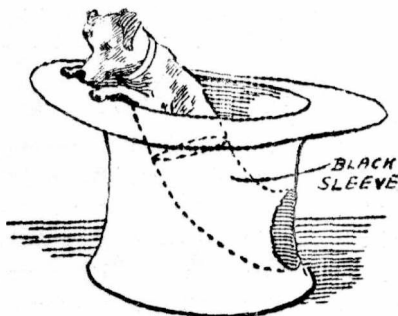
“BOW WOW”

This effect, though primarily designed for the entertainment of children, has been found to go exceedingly well with all classes of audiences. It is very easy to work but requires presentation.

The effect in brief, is that the performer enters carrying a small thin tray covered with a handkerchief. On this handkerchief rests an open opera hat, looking over the edge of which can be seen a small dog. Advancing toward the footlights the conjurer suddenly crushes the

hat flat:—The Dog Has Gone! The hat and tray are immediately shown back and front, the handkerchief dropping to the floor.

The apparatus consists of an opera hat, and one of the familiar toy "Glove Dogs" which can



be obtained at most toy-shops.

To the open end of the dog a black silk sleeve about 6 inches long is sewn. A hole is next cut in the side of the hat, between the springs, large enough for the performer's hand to pass easily through. (To find the exact position of this hole, the hat should be placed on a small tray, held in the left hand, the bow of the hat being on the right. The hole is then cut in the quarter nearest the body). To com-

plete, the free end of the black sleeve is sewn round the edge of the hole and everything is ready. Any tray or silk can be used.

PREPARATION and WORKING:—On a thin tray about 12 or 14 inches square, place a silk of sufficient size to hang over the front (ie. side that faces audience) about 3 inches. The hat is now stood on this, the hole at back and near body. The left hand holds tray at front and right hand is placed into dog, the **THUMB** in the left paw and the **SECOND FINGER** in the right.

The **FIRST FINGER** is placed in the head, the hand thus being in a position to operate the dog. All is now ready to present.

PRESENTATION:—Walk on platform working dog, front of tray facing the audience, and when about middle of stage has been reached make a half-turn and advance toward footlights.

When a few feet from them draw the dog into the hat, tucking the head and paws **UNDER** the black sleeve, at the same time withdrawing the hand and hold tray with it at back.

The hat is now crushed with the left hand, and it only remains to hold the hat with this hand and the tray with the right, allowing the silk to drop to the floor to complete the effect.

NOTES.

The use of a "Puppy Barker", off stage, before

the performer enters, greatly adds to the Effect.

The silk is used of course to hide the fact that performer's right hand is not holding the tray when he first enters.

The Effect should be presented smartly, but not too quickly.

LET THE DOG BE SEEN.



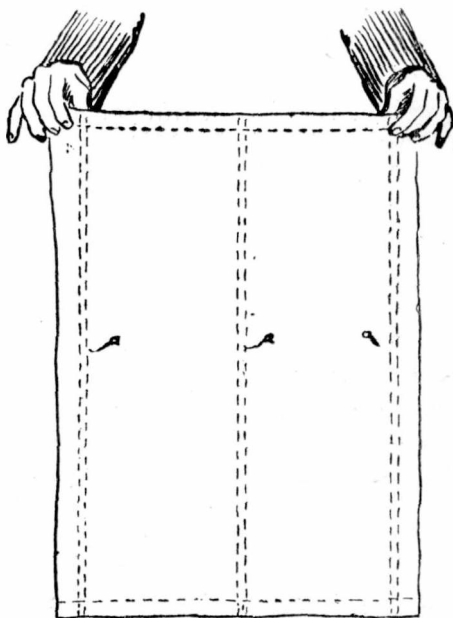
VOILA!

I suppose the majority of magicians at least once during their programme, roll a sheet of paper into a tube. This being so, I thought it would be rather a novel idea to have a sheet of paper, which when required, would roll itself up.

The following is my method and for an amusing effect is hard to beat.

A large piece of thin paper is held between the thumb and finger of each hand as shown in the illustration. Suddenly it starts rolling upwards until it is a perfect tube.

The mechanism which is very simple, consists of three thin brass springs obtained from the inside of the cheap tape measures now on the market. They are stuck by means of seccotine between two thin pieces of brown wrapping paper



CARDBOARD
STRIP

THREAD
LEADING TO
FLOOR

A knot should be made in the thread at the point where it touches the floor.

in the positions indicated by the dotted lines; A. A. in the illustration. At the top and bottom edges, between the pieces of paper two strips of fairly stout cardboard are gummed, and to the lower piece a length of thread is fastened of sufficient length to reach the floor when the paper is held as illustrated.

PREPARATION:—The sheet of paper is laid over the back of a chair with the inside of the springs to the rear, (the inside of spring refers to that part which is inside when it is coiled) and the thread at the bottom.

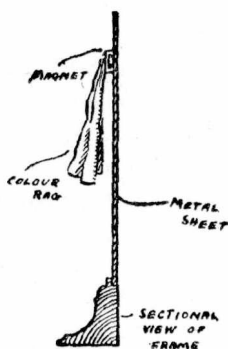
PRESENTATION:—The paper is picked up with the right hand at the top and the left hand at bottom, thus keeping it fully extended. The foot is now placed on the thread which allows the left hand to be removed from the bottom and take up the position as illustrated, after which it is only necessary to raise the foot slightly to allow the paper to roll. The thread of course disappears INSIDE the tube.

It should be noted that when the paper is first shown it can be folded sideways (casually) which apparently proves it unprepared.



A NEW IDEA IN RAG PICTURES.

This form of entertainment, which owing to its novelty appeals to all classes of audiences, has



not been exploited much by magicians owing I believe to the amount and weight of the apparatus required. The method I am about to describe not only does away with the above, but also allows of more variation in the actual construction of the pictures themselves.

The idea is that **instead of** using fasteners to fix the pieces of rag to the **frame**, small magnets are used, the background consisting of a thin

coloured metal sheet.

As will be seen only one frame need be carried, and by moving the small magnets different pictures can be made up from the same pieces of rag; for instance during the course of a story parts of the picture can be easily moved to illustrate certain points, with very amusing results.

Another useful point is, that with a little practice the frame can (after a picture has been set) be turned on it's side when an entirely different picture is to be seen.

The idea for this method was, I must confess, taken from a new shop window sign that has been placed on the market. The letters used have magnetic feet but for our purpose full stops only are required, though the letters may be used with advantage for the titles of the pictures.

A special frame and set of stops can be obtained very cheaply, and their purchase is recommended to those magicians in search of a change from their usual programme.



A SELF-CONTAINED RISING AND FALLING BALL.

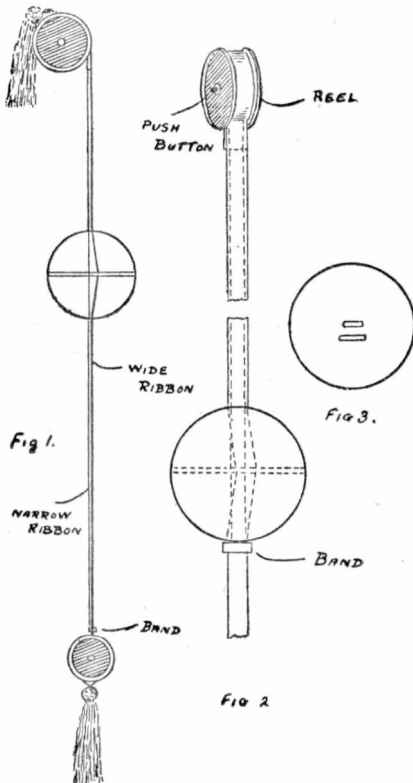
The following, which is a self-contained method of working the above effect, has one or two little points that will I believe appeal to the artistic magician. The effect of the ball stopping at any chosen point, can be done while it is rising.

The ball is threaded on ribbon instead of cord which fact alone makes this method possible.

The mechanism for the rising, consists of a small spring tape measure, the measure of which is removed and a length of narrow ribbon fixed in it's place.

To construct the necessary apparatus a celluloid ball should be obtained and cut in half.

To the open part of one of the halves a piece of cardboard with two small slits in it and shaped as—Fig.3. is fastened by seccotine. The remaining half ball is gummed in position and the ball is finished, except for two slits which should be cut in the top and bottom directly over the centre slit in the cardboard and of the same length as the longer slit. A length of wide ribbon is next required which is fastened round the edge of the tape measure, the free end being extended for about one inch at the point where it leaves the measure (this point is



at the edge of the hole through which the tape passes when it is wound up). The edges of the ribbon for the inch referred to above, are sewn together, thus making a kind of tube for the narrow ribbon to run through (see Fig. 2).

Both ribbons are now passed through the hole in the top of the ball and then through their respective slits in the partition and out of the bottom. A small tin is then fastened to the end of the wide ribbon to form part of a tassel, to correspond with the tape measure at the top.

To the end of the narrow ribbon a small celluloid band (of the same colour) is fixed. This band which passes round the wide piece is for the purpose of pulling the ball up when the button in the tape measure is pressed. To finish, a silk tassel should be fastened at each end for decorative purposes. (see Fig. 1).

PRESENTATION and WORKING:—The lower tassel is placed under the right foot and the top one is held in the right hand, the ball being at the top.

The falling being performed in the usual manner needs no explanation so we will pass on to the rising. The ball is allowed to fall right to the bottom of the ribbon and it is only necessary to push the button to make it rise. If it is required to stop the ball on it's upward movement the button has simply to be released.

To repeat the rising effect the ball must be PUSHED down the ribbon, the button being pressed as this is done, making a kind of free wheel movement.

In conclusion, the space between the slits in the cardboard partition must not be too great, otherwise it will be found there is too much friction for the ball to rise. To fasten the ribbon to the spring of the tape measure, three inches of the measure should be left when it is cut and the ribbon SEWN to it.

The tape measure that is used must be of good quality, as a cheap one while it will certainly work the effect, will not last more than a dozen times, as I have found from experience.



? ? ?

It must be understood that the first two of the following items are simply for the purpose of introducing a little humour into one's programme.

I make no apology for including them in this book as since the time when I first conceived them, some dozen years ago, I have never seen them described or presented by any of the magical fraternity.



No.1. A SUBTLE (?) VANISH.

The performer stands facing the audience with his right hand and arm outstretched, the thumb pointing to the floor. The left hand is brought up and curled round the right thumb and quickly removed, when the thumb is seen to have vanished (?). The left hand is shown to be empty. To finish, the thumb is produced by placing the closed left hand in the position usually occupied by the thumb and slowly withdrawn downwards.

WORKING:— The thumb is simply curled into the right palm. Need I say that this little stunt must be performed in all seriousness.

No.2.

"O-ER I"

To the handle of a small jug fix a length of black cord elastic, which when it is fastened to the middle finger of the right hand, will allow the jug to hang at a point about two feet from the floor. (The hand is held level with the performer's mouth to find this length).

To perform, the performer enters carrying the jug in the right hand, with the elastic coiled in the palm. When the front of platform is reached the jug is lifted to the mouth as if a drink is to be taken, and when it just touches the lips it is DROPPED, and before the spectators have realised that it is not smashed it is again in the performer's hand, having naturally returned there by the pull of the elastic.

The expression on the faces of the audience and the gasp as the jug drops, will I am sure delight the humorous magician.



No.3.

COVER.

This little problem, which is a great favourite of mine, will be found useful as a break be-

tween two long items.

The assistance of a small boy is obtained, and when he is on the platform a piece of tissue paper about 12 inches square is shown. The paper is torn and the boy requested to count the number of pieces; they are now rolled into a small ball which is placed in the boy's left hand. He is next asked to state a number between 1 and 12, and the performer explains that he will endeavour to remove that number of pieces invisibly. The requisite number of passes being made, he is asked to count the pieces he has and finds there is only one; the original(?).

The performer shows his hands empty.

WORKING:—This is simplicity itself, when the paper is first shown it is slightly crumpled and the part held in the hand, has the duplicate ball between the folds. The paper is torn and the pieces rolled into a ball, and changed for the duplicate which is placed in the assistants hand.

The performer now steps behind the boy and asks for the number as stated above, and under cover of his (the boy's) body calmly pockets the pieces.

The idea of holding the paper slightly crumpled does away with any awkward moves, as to my mind there is no necessity to try and prove there is only one piece as it is only shown as such at the beginning.

THE GLASS THROUGH HAT.
(A SLEIGHT-OF-HAND METHOD).

Wishing to get the maximum amount of effect with a minimum of apparatus, I devised the following method of presenting and working the above well known effect.

A small glass containing a coloured silk, is stood upon the outstretched fingers of the right hand and covered with a handkerchief. An open opera hat is now rested on the handkerchief and glass and the usual effect takes place; the glass is seen to apparently pass through the handkerchief and hat from which it is removed with the silk still inside. The hat is shown to be empty and the handkerchief perfectly whole.

The only special apparatus required is the glass, which really consists of two glasses fitting one within the other as in the familiar die and shell. The inner glass is slightly shorter than the outer one thus leaving a small space when it is in position, large enough to hold a silk in a crushed condition (see Fig.1.)

WORKING:—The glass, with the lining in position, is held in the right hand in such a manner that the silk cannot be seen. A duplicate silk is taken and placed in the glass, after which the fingers of the right hand con-



FIG. 1

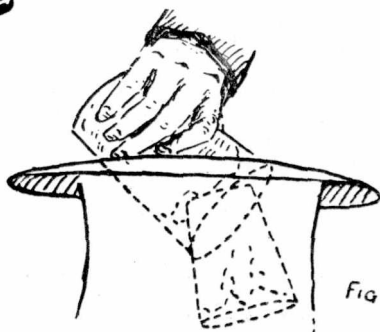


FIG 2

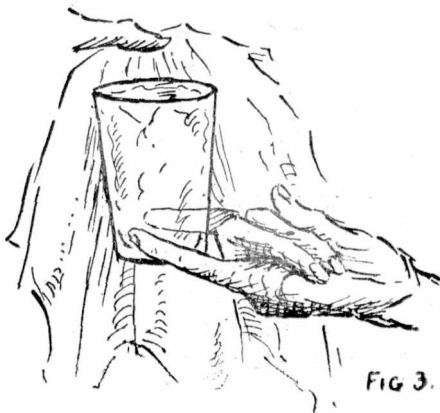


FIG 3.

cealing the original silk, can be safely removed.

The next move is of course to secretly introduce the glass into the hat, this is easily done by making use of the old die and shell load (see Fig.2.). It will be found that when the the inner glass has fallen into the hat, the silk, which is secured to the shell glass will expand thus showing no apparent difference to the spectators. The hat is now placed aside.

The next move, which is one of the most difficult in the experiment, is worked as follows:—The glass is placed upon the outstretched fingers of the right hand, (right side of body is facing the audience) and as the handkerchief is brought up to cover it, the middle fingers are bent into the palm, and at the same time the first and fourth fingers grip the sides of the glass, the position now being as Fig.3. (The left hand steadies the glass to facilitate the bending of the fingers).

The hat, containing the duplicate glass, is now carefully rested on the handkerchief, and as soon as it is steady the left hand is removed.

To simulate the passing of the glass through the hat, the space between the first and fourth fingers is gradually widened, allowing the glass to slowly sink until it's top is level with the knuckles of the bent middle fingers. The result of this is shown in Fig.4.

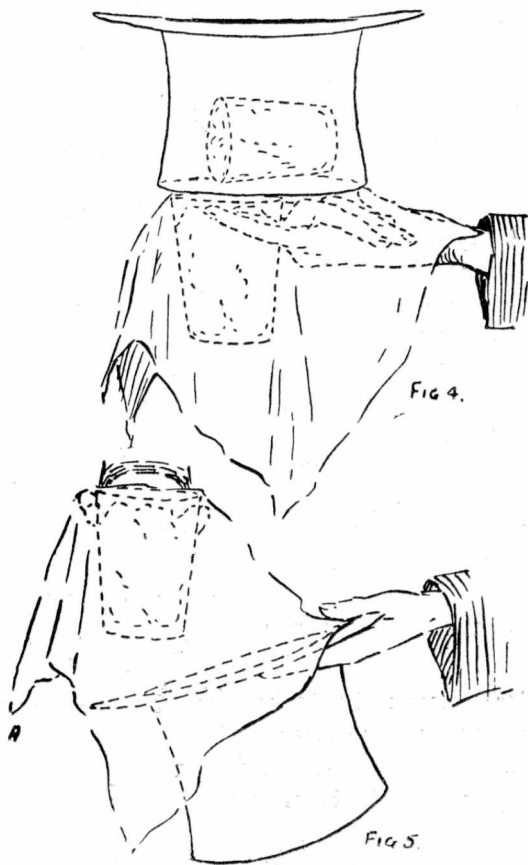
The glass is now taken from inside the hat, attention being drawn to the fact that the silk is still in position. The hat is removed with the left hand and shown to be empty, and there only remains one thing to be done, viz:—to prove the handkerchief free from guile. To fully appreciate the manner in which this last move is attained the reader is requested to carefully study Fig.5. which illustration it should be noted is taken from the front (ie. as seen from the audience). The hat is held between the fingers and thumb and brought up underneath the glass, the handkerchief being gripped at the point A.Fig.5. as this is done. Immediately the corner just referred to is held by the fingers, the glass is dropped into the hat. The left hand and hat are now moved away from the right hand, the handkerchief being left stretched between the hands.

To finish, the hat is placed on a chair and the handkerchief shown to be perfectly whole.

NOTES.

Real glasses should be used, which of course must not be too large. There is no talking when the inner glass is dropped into the hat, owing to the silk being between.





FOR VENTRILOQUISTS ONLY.

Although this idea is only of use to ventriloquists, I think it will be found interesting to magicians.

It is a combination of Living Marionettes and Ventriloquism, and was originated for the purpose of working two characters on the miniature stage simultaneously, with only one performer. The method follows:—

To one of the small marionette bodies a ventriloquial head (full size) is fitted, the whole figure being seated at a model piano on the stage. It is of course now obvious that if some means are found to operate the head movements etc., without interfering with the working of the performer's own figure, a new and really novel entertainment can be given.

The way in which this is done can be seen by referring to the illustration on page 39.

The small stage is placed upon a table, the front of which is covered with a large cloth.

A. A. A. are three lengths of fairly strong cord, which run from the levers working the mouth, eyes and arms of the figure, (it is of course obvious that only essential movements can be worked) to three keys fixed to a small board placed on the floor.

The working is now easily seen; the keys

are pressed by the performer's feet and the figure plays and sings etc.

In conclusion, the use of strainers in the centre of the cords, allows a table of any reasonable height to be used.

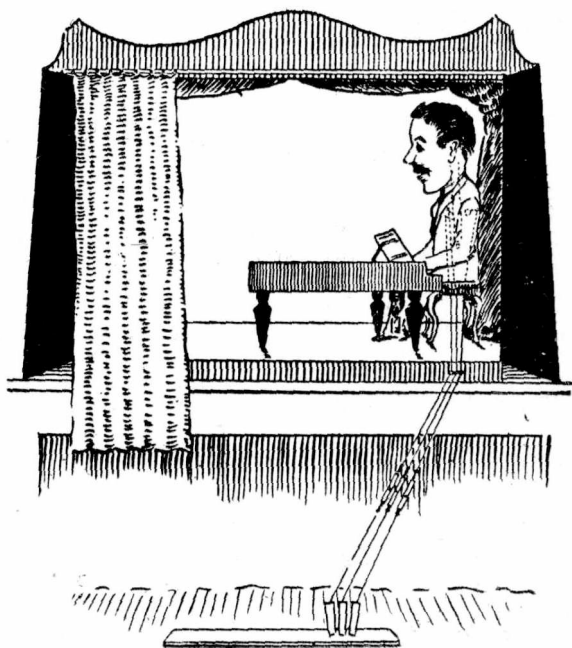


TWO TIPS.

In connection with the above, the production of a mouth coil from a vent. doll is always sure of a good laugh, especially from the younger members of an audience.

Another little wheeze, which may not be well known, is for the performer to recite "The Charge Of The Light Brigade" and at the words "Cannons To The Right Of Them, Cannons To The Left Of Them," the figure's head is moved correspondingly. Lastly, at the words "Cannons All Round Them," it is only necessary to turn the head completely round, to get the final laugh AND applause.





A STUMP STUNT.
(AN ALWAYS TOPICAL EFFECT.)

This experiment, which with a little alteration in the presentation is always topical, is strongly recommended to those magicians who favour interesting plots. The story is as follows:—

“At the last cricket match between the Surrey and Yorkshire teams, a rather amusing incident occurred. There were present two small boys who had made up their minds that directly the match was over they would obtain one of the stumps as a souvenir. Well, this is how they managed it:—On the morning of the match they purchased a small cricket ball, like this (ball is shown). It was wrapped in a piece of paper at the shop, and at the same time they begged from the shop-keeper another piece of paper, like this.

In the afternoon off they went to the ground, one boy carrying the ball and the other the spare paper. It was a very good game, and our young friends thoroughly enjoyed it, but at the same time they were anxiously waiting for the finish. Well this came at last, and as soon as the players had left the pitch, the boy with the paper ran across, picked up one of the stumps, wrapped it in the paper and made his way to the exit. In the meantime the boy

with the ball had already gone.

Now things began to happen, before the boy with the stump reached the exit, its absence was noticed and the policemen on the gates were instructed to stop anyone carrying a suspicious parcel. When the boy arrived he was immediately stopped and asked what he had in his parcel." He answered "Nothing!" which naturally did not satisfy the constable who ordered him to show what was in it. Instead of unwrapping the parcel however, the boy held it like that (the stump is held between the hands) and said "It's only a cricket ball, as indeed it was." (parcel changes to ball). The policeman was very astonished but let him pass through.

A few minutes later two small boys could be seen unwrapping a small parcel which proved to be the missing stump."

APPARATUS.

Two small balls are required, two stumps, and two pieces of paper.

One ball is made on the principle of the Devant cannon ball, the other being a small hollow one of rubber, with a slit cut in it to allow it to be crushed practically flat. (Fig.1.) One of the stumps (which are about twenty inches long) is solid and has at the top a small wire loop.

The second stump is made from a barber's pole suitably coloured and shortened. Fig.2.

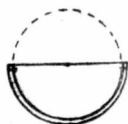
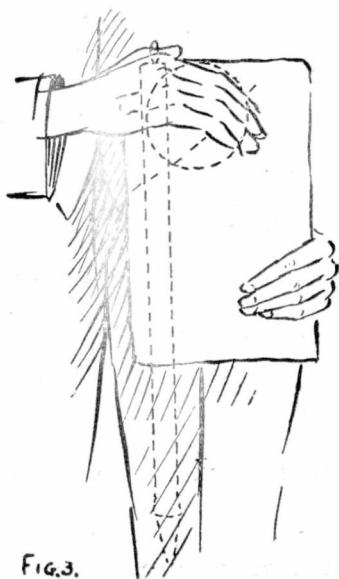


FIG. 1.

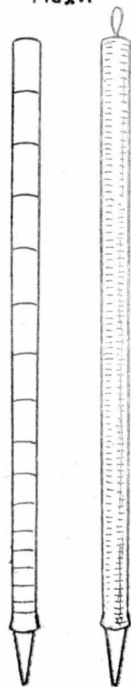


FIG. 2.

One piece of paper is about 14 inches square, and the other 4 inches wide by two feet long.

PREPARATION.

The solid stump is placed in a long waistcoat pocket on the left hand side. The Devant ball (folded) which during the effect has to be palmed, is concealed, it's position being a matter for each individual performer.

The sheets of paper are laid on the table, the long piece on top, with the solid stump and rubber ball.

WORKING.

The solid ball (ie. the rubber one) is taken and wrapped in the long paper strip and placed on the table. The stump is next covered and at the point in the story where it changes, the Devant ball is palmed in the right hand.

The stump is then crushed, paper and all, into the inner half of the ball which is subsequently turned over to show the result of the change.

The next move which is the change of the ball to the stump, is accomplished in this manner; The ball is held in the right hand just above the level of the waistcoat pocket containing the stump. The left hand takes hold of the end of the paper and starts to unroll it downwards, at the same time the right thumb being passed

into the loop at the top of the stump.

As soon as the thumb is in position the right hand unrolls the paper upwards, the left remaining steady. The result of this is that the stump is produced BEHIND the paper.

To finish, the paper is turned over and the stump allowed to fall to the floor, which not only proves it's solidity but also makes a good finish. The ball is left crushed in the hand and is disposed of when the paper is laid aside.



NOTE:—The Devant ball can be made from a cardboard one, the two halves being fixed together by shoemaker's eyelets.



A SUBTLE SLATE MOVE.

One of the weakest points in the working of the spirit slates, at least to my way of thinking, is the use of cover to dispose of the flap. In the method I am about to describe the slate is never out of sight, and there is also a logical conclusion in the use of chalk.

The slate is shown and rested on the top of an ordinary cigar-box, in which a new piece of chalk has already been placed.

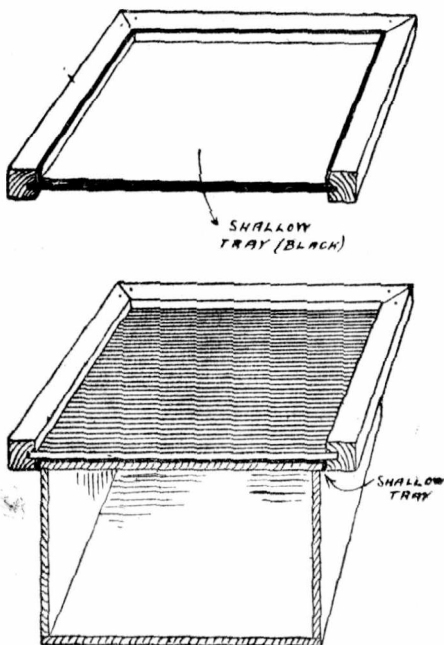
A card is chosen (the effect described is only for the purpose of illustration) and subsequently vanished. The slate is now lifted and the name of the card found written in chalk on the underside. The box is opened and the chalk found to be slightly shorter, obviously having been used, which little fact being in keeping with the experiment, makes a good finish.

WORKING:—

The chalk is of course changed, which sleight will not be difficult for the average magician.

The disposal of the flap is accomplished in the following manner. A shallow tin tray is made, its inner side being painted black to match the slate, and the outer side being faked to represent the lid of the cigar-box. The box

is also faked by cutting away the recess pieces at each end, allowing the lid to simply drop



on the box.

It will thus be seen that the flap will fit both

the slate and box lid, which fact makes any further explanation unnecessary.

In conclusion it may interest my fellow magicians to know, that if the necessary apparatus is well made, a member of the audience can lift the slate from off the box without any fear on the performer's part.



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