

The Magic Wand "Shilling Series" No. 1.

CONJURING FOR CONNOISSEURS

By

BERNARD CARTON.

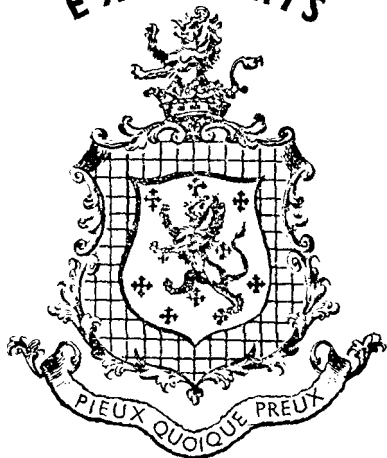


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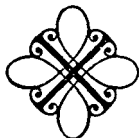
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1921

FOREWORD.

“Conjuring for Connoisseurs” embodies practical effects only. Additional tricks, by other well known Magical writers, appear in Part II of the brochure.

The items formerly appeared in the *Magic Wand* but many of the numbers of this magazine, in which the effects were first published, are now out of print.

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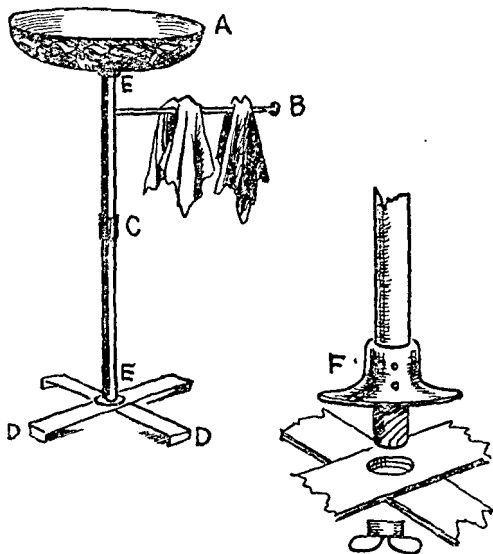
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Useful Tables.

This table is light to carry, an ornament, and useful. The leg is made from a lacquered brass gas pendant, and unscrews at C into two pieces



The rod B may conceal a Servante if desired.

for packing. At E.E. are soldered—and pinned—two flanges—as at F.

D.D.—the feet—are made from two strips of brass about 14 inches by $1\frac{1}{4}$ inches, heated and bent over at their ends—a hole being bored in the centre of both. This hole should be large enough to take the flange on the bottom of the centre rod—a butterfly nut will be needed to keep these feet tight on the rod.

B. is a thin rod, made to screw into the centre leg. B. is also drilled towards the outer end.

A. is a bowl of *papier mache*—decorated in Chinese characters—bowls of this description can be obtained from any Oriental stores, and some tea-dealers sell them. A hole is made in the base to take the upper flange of the centre tube, and a butterfly nut is needed here also.

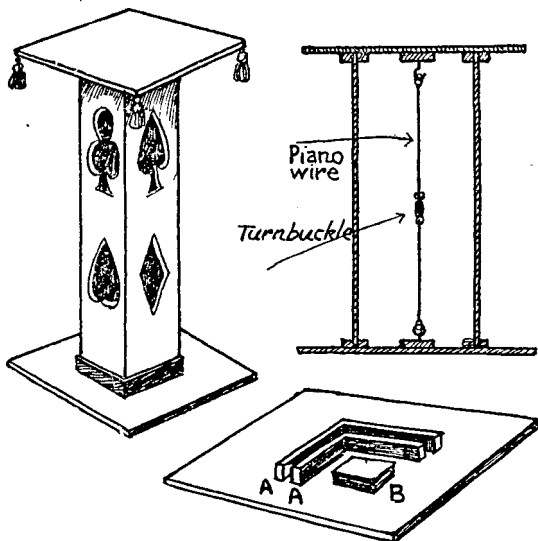
The bowl can be arranged to suit performer's taste—if lined with black velvet, various divisions and pockets may be made—both for vanishing and producing any moderately sized article.

The rod B. is for displaying silks, etc., but if one silk be permanently secured to the rod, it will serve to hide a useful servante—one that will never even be hinted at.

The material for this side-stand may be obtained from the rough stock box of the local ironmonger, and should not cost more than a modest 10s. altogether.

While on the subject of tables, I should like to refer to the "Folding screen type"—as I call it—a form of table hardly ever seen. I presume the difficulty really lies in the lack of rigidity. I

give here an attempted solution of this problem. The table consists of a base and top connected by two pieces hinged together—the top, base and leg all taking apart for packing purposes. The best method for attaching, I consider, is by means of two lengths of thin piano wire connected by an aeroplane turnbuckle—an article easily obtained nowadays for 6d. or so. The sketch renders the procedure quite clear.



The battens at A A and the block B are attached to both top and base.

I suggest that the top and base be cut to resemble two diamonds and the wood covered with red

velveteen. In both the sides of leg, could be fretted out, clubs and spades, these openings being backed also with coloured velveteen. If the remainder of leg be painted a dead black, and gold lined, the whole would be a pleasing variation to the eternal tripod—whilst the possibilities for loads, etc., are increased correspondingly.

Both top and base have nailed and glued battens A.A., as sketch—these form a groove for the sides to fit in.

Note, at B.—both top and base—is glued and screwed a small block of hard wood—in the base block B. a screw-eye is inserted—and to the top block a screw-hook is attached. The piano wire can be looped permanently to base and to turn-buckle—the other end of piano wire being looped to go over screw-hook in the top.

To assemble place leg in grooves, hook wire over hook in top and give the turn-buckle a few turns to strain the wire—this will hold the table absolutely rigid.

Two Flag Tricks.

Effect No. 1.

Effect.—A number of flags are shown knotted together; they are then placed in a large tumbler. The performer introduces a number of cards, painted and lettered to correspond; these are shuffled and a member of the audience is asked to select one. Attention is now drawn to a flag-staff and base upon the conjurer's table, and the

tumbler containing flags is placed on the table in front of this stand. On asking the member of audience to name his selection, the chosen flag is seen to rise from the tumbler and ascend to the top of the staff—the string of flags is displayed, proving that the selected flag has actually left.

The Flag-Staff.—The base is made from a child's toy-brick nailed to a square piece of wood, the latter being bored to take the staff—this should be gilded. The staff is made from a piece of vulcanite tubing—a celluloid bicycle pump, if long enough, will do—it should be ornamented with a push-in knob at the top, and painted a greyish shade. The reason for this staff being made up from vulcanite or celluloid is to avoid "talking" on the part of a cylindrical lead weight, which is made to slide up and down easily inside the tube.

Two holes are next bored in tube—one just under the knob at the top, and the other at a distance down the staff equivalent to the length of the flag used. The edges of the holes should be made smooth in order to minimise friction.

A duplicate of the flag to be chosen is attached, through these holes, to this weight—the lengths of thread (which should be grey, to tone with colour of flag-staff) must be sufficient to bring the flag into its correct position on the staff when the weight is at the bottom.

The top of flag should have a small ring sewn on—this prevents the flag being drawn into the hole, and also serves in conjunction with two eyelets on the edge of a B.A. well (just in front

of the flag-staff) to anchor this flag until needed.

To Set.—Pull the flag from the staff, pleat it, and push into the small "well" mentioned above, get the ring on flag between the two eyelets—a small needle should be pushed through all three rings. For the release, a thread from the needle can be attached to any convenient article, say, the wand or a fan.

The Cards.—The card to be chosen can be forced, a small forcing pack may be made up, or again, a changing bag can be used. I leave these details to the performer.

The Tumbler.—This may be a large size mirror tumbler, the back portion being loaded beforehand with a duplicate lot of flags, minus the one to be selected. Or, the tumbler, with the complete set of flags, may be substituted by either of the two methods given below—this is preferable, as then the tumbler may be handed to the audience to remove the second string of flags.

See P. Naldrett's *Magical Notes and Notions* ("The Suffragette Problem"), or D. Holmes' "Some Modern Conjuring," *pp.* 7 and 8.

Remarks.—After the tumbler has been changed, it should be stood on the table immediately in front of the flag-staff—the small "well" being between these two articles. The card is then forced, and, after the necessary, palaver, a wave of the wand withdraws the needle, and the "chosen" (?) flag mounts the flag-staff. The tumbler is then handed to the audience and reveals the fact that the flag has really gone.

Effect No. 2.

Why does nearly every conjurer use red, white and blue tissue—then a throw-out, and then some flags? Echo answers, Why? I here submit a variation—a touch of gilt for this old, though everpleasing, item.

No details are given, as I assume readers have sufficient knowledge to follow the working. Various titles suggest themselves, such as: *The Influence of "Music on Mystery," "Symphony on Sorcery," "Tunes on Tricks," "Songs on Sleights,"* or *"Discords on Deception."*

The effect is as follows: Sheets of white tissue paper are shown, rolled up into separate balls and placed on a small several-armed stand—a wire stand to be obtained at a shop-fitting establishment.

The first paper ball is picked up, and the pianist plays "Goodbye-ee"—result, it vanishes! Easy—with palming, and a black art well.

The second ball, to the tune of "La Marseillaise," changes into a French flag.

The third one, with "Rule Britannia," or a similar tune, changes into the outside sheet of "John Bull."

The fourth—"Come back to Erin"—changes into a green shamrock leaf—tissue, of course. The possibilities should afford the humorous magician opportunities for good fun.

The papers may now be burnt, and the ashes are transformed into *separate* silk throw-outs, green, red, blue, and so on, to correspond. Finally,

a large composite flag makes its appearance. This should be made of red silk, a Union Jack forms the centre, and smaller flags—of various nationalities—make a decorative border.

The Vice Versa Candles.

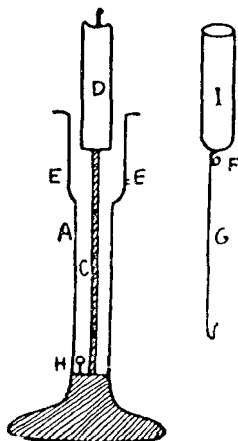
Effect.—The performer lights and picks up two candles and candlesticks—one is red and the other green. A wave of the hands, and the candles have changed places, though still alight.

Apparatus.—Reference to the accompanying sketches should make all details quite clear.

A is a tubular candlestick, the base of which, B, is detachable.

In base, B, is fitted a stout rod—a motor cycle spoke answers admirably. The end of the rod is heated and pushed into the candle D. In this base is fastened a screw-eye, H. At EE a hole is drilled through the candlestick.

I is a cylinder of coloured silk to fit over the candle, D. The top of this is glued to a rubber ring, which slightly grips the candle and prevents this cylinder slipping down—the bottom end being sewn round a small ring.



NOTE. — In the drawing the letter B has not been inserted, but the working should be perfectly clear.

G is a piece of cord elastic, having at F a ring and a hook on its end.

To Set.—Detach the base—pull silk bag up over candle, put wire pin through EE, and ring F on silk bag. Elastic can then be threaded down and hooked over H in base.

The Release may be arranged to suit performer. If a pair of candles be used, the pins may be attached to the opposite candlesticks, when a slight movement apart will draw pins and effect the colour change.

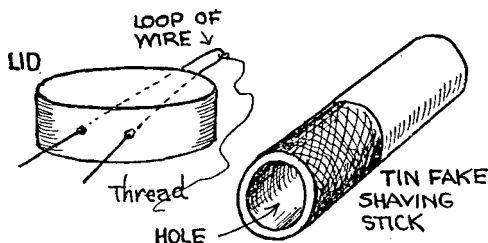
A Soaples Case.

This effect I worked out and sent home from Palestine in 1916. I make this statement in case I should be accused of plagiarism. I find on my return, the firm that previously made the soap in question has discontinued doing so—but—here it is. The same effect may be obtained with one of the many metal-topped glass boxes sold by chemists.

Effects.—A “Yardley” glass shaving soap case is shown, and the soap removed, the case then being wrapped up and given to a member of the audience, or assistant, to hold. The soap is wrapped in tissue paper and warmed over a candle—flash—the soap disappears.

A silk handkerchief is next taken—or produced from the candle—and on rolling it between the hands it changes into the shaving soap, whilst on uncovering the glass case, the missing, silk is

found inside, and removed by the member of the audience holding it.



The method of retaining silk, and the faked shaving stick.

Apparatus.—The lid of case is faked by having two small holes drilled in each side. The silk—or rather a duplicate—is pleated up and inserted in this lid.

1. A piece of florists' wire twisted—as a hair-pin—is pushed through both sets of holes. When this is withdrawn, the silk expands and fills the glass tube—a slight shake also assists.

2. A tin fake, covered with tin foil and glazed paper to resemble a stick of shaving soap is made. This should have a hole in the tin foil covered end, so that when stood up it is apparently solid all round.

3. Two silks—duplicates: a piece of newspaper—a candlestick, and of course, the ubiquitous flash paper.

Working.—This can be easily followed from the effect, and I think needs no further explanation—When wrapping the glass case up in the news-

paper, there is plenty of opportunity to withdraw the wire fake, thus enabling the silk to expand and fill the tube.

Bouquet Production.

I am not aware of the usual method adopted by the average conjurer to conceal his bouquet, but I give my method and trust it may be of use. A piece of black sateen is made into a bag, open at both ends; at one end is sewn a black ring. This bag should roughly be of the same length as the bouquet, and of a width to take the flowers when compressed.

Method.—Pass the bouquet through until the ring of bouquet projects at the bottom end. It may now be kept anywhere until wanted without fear of a premature floral display, and needs a minimum of cover from which to produce; this is easily carried out by grasping the ring of the bag through the cover, the ring of bouquet from below, and quickly withdrawing the latter. The bag is thrown on one side with the covering silks.

A Useful Accessory for the Okito Tumbler.

It has often struck me that the idea generally used for loading this useful accessory, *viz.*, either palming the first handkerchief, or placing the tumbler on a table or double tray—was rather a clumsy expedient, and I accordingly adopted the following piece of apparatus—I won't say fake—to improve the effect. It can be made up by

anyone, and costs practically nil, so I say—Try it!

The accessory consists of a piece of thin brass tubing about $2\frac{1}{2}$ inches long, and of a width to easily fit the tube of the glass. It is cut up for one inch, by a hack-saw, and then



The loading tube. The bent portion facilitates back palming.

heated and bent as sketch, a finish being obtained by means of an old friend—a tube of flesh-coloured paint.

Method.—The tube is loaded with a silk, and stood behind some convenient piece of apparatus on the performer's table. While picking up the tumbler and the jug of milk, opportunity is seized to back-palm the tube with the left hand, which immediately picks up the tumbler. The milk is poured in and jug replaced on table, after which the glass is taken in the right hand and casually shown, a move which also proves the hands to be innocent. The right hand now places the glass of milk on the back of the left, which is reversed under cover of the right—the loaded tube naturally entering the centre tube of the tumbler.

The silk may now be extracted as usual—and to get rid of this loading device, the procedure may be reversed, or the tumbler taken—with tube—and passed over black art well when replacing on table.

The Magic of Millinery.

As this seems a popular fancy, opportunity is taken to describe a hat-box and hat, which may prove useful.

The Box.—This is made of stout cardboard, and its covered inside and out with a black and white black striped material. The lid is rather deeper than usual, and is provided with a flap inside which fits very loosely. This flap is provided with two wire loops, one on the middle of each side, as sketch, which protrude. Through these two loops runs a piece of black wire attached to a thread fastened to table. These loops and holes must be along one of the black stripes on the top. This much for the box.

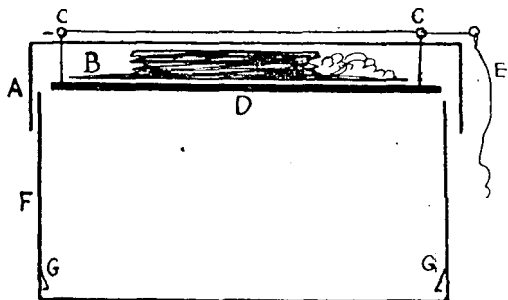


FIG. 1



FIG. 2

The Hat.—This is made of two pieces of card connected by a wire spring. The whole is covered

with silk of a striking colour, and may be enriched by the addition of a plume of feathers attached to a spring hinge on the bottom piece of hat the spring normally keeping plume upright.

The effect.—The hat is pressed flat, with the plume folded down and round, and is then placed inside the lid of box. The flap is now placed in position with the small loops sticking through their respective holes in the lid. The black wire is threaded through loops from the outside. The whole is stood on the table.

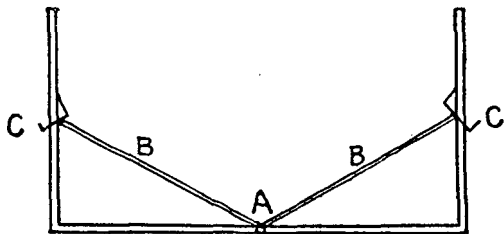
Working.—Box is shown, palpably empty, lid is casually displayed, box is closed and carried down towards audience. This movement with draws wire, and the hat, expanding, forces the flap to the bottom of the box, unnoticed when box is opened, and hat produced.

Note. Should the performer be of a careful nature a useful addition is a couple of wires catches—like an umbrella catch—in the sides of the box. When taking the hat out, the flap can be pressed down underneath there catches. The whole thing can be made up by the veriest amateur box-maker, and the effect is splendid.

A Box for Vanishing, Exchanging, or Producing.

This box is a variation of the one previously described. It is decorated with striped material and the stripes run longitudinally, i.e., from side to side along the flaps. It is merely illustrated in section as the idea will be readily grasped. A wire runs along the bottom of the box, and this acts as a hinge for either or both of the flaps, B.B.

Umbrella catches are shown at C.C. These protrude through the sides of the box, enabling the performer



to release either or both flaps at will. The upward action of the flaps may be facilitated by the use of spring hinges.

Novel Wand Production.

Hoffmanns "Later Magic" page 103, gives details of a wand production from a purse. A modern method would be to substitute a large matchbox and a model match, the latter of the same length as the wand. This could easily be elaborated, i.e. the large match produced ex. matchbox, might be wrapped up, as in the well known wand trick, vanished, and reproduced from and Okito tumbler containing milk.

A Rag Picture Combination.

The performer displays a tie (of hideous pattern—a gift—all gift ties are hideous!), and explains that he cannot possibly wear it.

A tube is made of a sheet torn from a fashion paper. The tie is passed through and changes to

a lady's stocking and a collection of rags and tatters. The performer then discovers that the journal is a *feminine* fashion paper, and proceeds to utilise the stocking and rags in forming a rag picture on his board and easel.

There is no secret here, simply the old colour changing tube, a little patter and ingenuity. A useful method of using old apparatus and also of introducing the necessary materials for the rag picture.

A Card Banner.

After various card manipulations, a few cards are taken, shown back and front, and squared up in the left hand. The right hand now takes the top card and the arms are stretched apart—the cards have disappeared and a strip of white ribbon, bearing the performers name, takes their place. An effective concluding item.

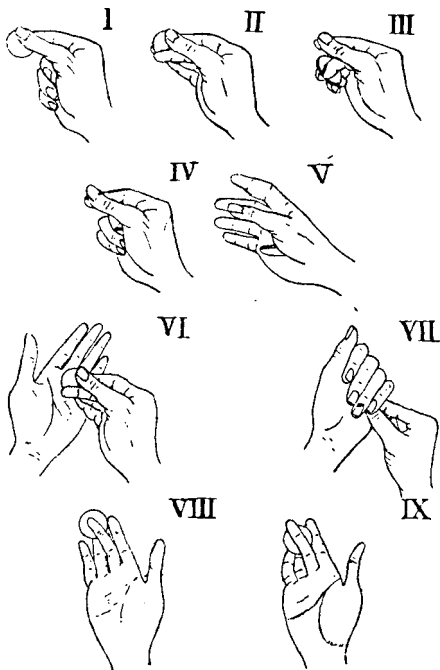


Apparatus and Working. A strip of silk ribbon (of the same width as the cards used) is stencilled with suitable lettering; at each end is glued a card as illustrated. The silk is pleated between the two cards, and the whole placed in an accessible position for exchanging—the clip on a card servante is suggested. Further explanation is unnecessary.

PART II.

Palming a Coin.

The following is the coin palm I use, and I feel convinced that when once mastered, like Pears



Soap, you will say "since when I have used no other."

I have never seen it in print and never saw

anyone use it except the late Martin Chappender.

Follow the illustrations very closely; they represent my own hands as seen and drawn by myself when making the various moves.

Hold the coin as shown (Fig. I.) between the first finger and thumb, the bulk of the coin being below the thumb.

Fig. II. Open the fingers, so that second finger comes in front of coin, and third finger behind it.

Fig. III. Grasp coin between second and third fingers and move it towards palm.

Fig. IV. Shows all three fingers closed and coin pressed into palm, whilst first finger and thumb remain out and are pressed together as if holding coin.

Fig. V. Shows hand fully open and coin in palm.

These five figures fully describe the actual palm.

Now how to use it.

You, of course, first show the coin as in Fig. I, then you move right hand towards left getting into position shown in Fig. II., immediately you begin to move, you, at the same time, extend and open the left hand ready to receive the coin, which you place as shown in Fig. VI. You then begin closing fingers of left hand and, as you raise them (they cover those of the right hand) you withdraw coin (Fig. III.) and press it into palm (Fig. IV) and let audience see your hand as in Fig. VII. Now visibly pull out finger and thumb of right hand without the coin, which audience think remains in closed left hand. You then open the right hand fully (Fig. V.) and

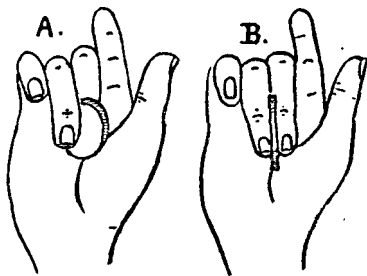
proceed to deal with the abstracted coin as you desire.

If you wish to show right hand empty close it again as in Fig. IV., seizing the coin between the second and third fingers (back of hand being towards the audience) open hand, when coin will be as in Fig. VIII., second finger in front, third finger behind; now pull down or contract third finger, and this will bring coin to position shown in Fig. IX., with the edge in front of first finger. Now bring first finger forward and let go the third finger and you will find the coin held at the back of hand between first and second fingers. Swing the hand from left to right as this is done turning the hand over and then front is seen empty.

This process is reversed if you want to change over again to front palm.

Additional note.

The diagram a shows how the coin should be hold just before completing the palm,



and the diagram B, how many performers endeavour to hold the coin. It will be noted that the latter position makes it impossible for the slight turning over of the thumb to

grip the coin and to complete the palm.

The Magic Drinks.

A new and practical chemical effect.

In introducing this absolutely new trick the author is aware that chemicals and magical adjuncts are very unpopular.

This is the result of careless manipulation by magicians, and the compounding of the various mixtures, by conjuring firms whose staff are ignorant of their properties.

In order, therefore, to demonstrate the practical value of this chemical conundrum, it may be stated that the trick, exactly as described, was received with marked interest and enthusiasm.

It is, of course, only an effect and lasts, but two minutes; but, performed smartly and accompanied by a steady flow of "patter" it will create an impression on the audience equal to that of a far more difficult and expensive trick.

The performer introduces the trick as one shown him by a friend who had a very particular landlady. She allowed him to keep nothing drinkable in his rooms but water.

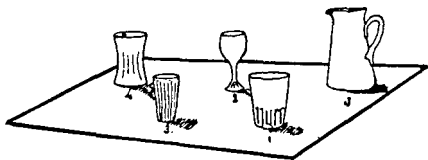
By means of a magic jug (left him by a great grandfather) he was able to pour out any liquor his friends desired, and yet, if the landlady appeared, could turn them all back to water again.

As the description proceeds, the performer pours out

- | | |
|-------------|------------|
| (1) Water, | (2) Wine, |
| (3) Whisky, | (4) Stout, |

into glasses of appropriate shape.

Then, finally, he pours them back into the jug, wherein they all become water.



The explanation lies in the fact that each of the glasses is treated with a chemical solution and the liquid in the jug (a glass one) is also doctored.

The necessary chemicals and solutions are as follows:

A. Some crystals of potassium iodide.

B. A solution made up of starch, sodium nitrite and dilute sulphuric acid or vinegar.

C. Tincture of iodine.

D. A solution of roseaniline hydrochloride in alcohol.

E. A saturated solution of sodium sulphite.

Before going further, a few notes with reference to the above chemicals are perhaps necessary for those unused to handling acids and so forth. Potassium iodide is obtainable at any chemists. The starch is the ordinary white, commercial article.* Sodium nitrite must not be confused with sodium nitrate, which is quite useless for the purpose of the experiment. The same remark is

* The solution is made by grinding a few grains with cold water, pouring the mixture into some *boiling* water and then allowing to cool.

applicable to sodium sulphite (sulphate is of no use and the names are easily confused.) Rosaniline hydrochloride will probably have to be obtained to order. The alcoholic solution is made up in the same manner as the Phenol-phthalein for the well-known wine and water trick. The saturated sulphite solution is made by placing, say, an ounce of the chemical in a small bottle, and permitting the water, afterwards placed therein, to absorb as much of the sulphite as it will. In diluting sulphuric acid, always add the acid to the water, and not vice versa. Be careful with all the chemicals and see that none of the solutions touch the clothing and keep all bottles tightly corked.

The trick is worked as follows:

In the jug place two pints of water, and add three crystals of A.

In glass 1	solution	E	A few drops, the
" 2	"	D	exact amount to
" 3	"	C	be tested by
" 4	"	B	experiment.

In returning to the jug, the "water" is poured in first then the other liquids in any order.

Cigar and Candle.

I invented this little combination in 1910. It is delightfully pretty in effect, outstanding enough for stage work, yet possessing an impromptu air in its performance.

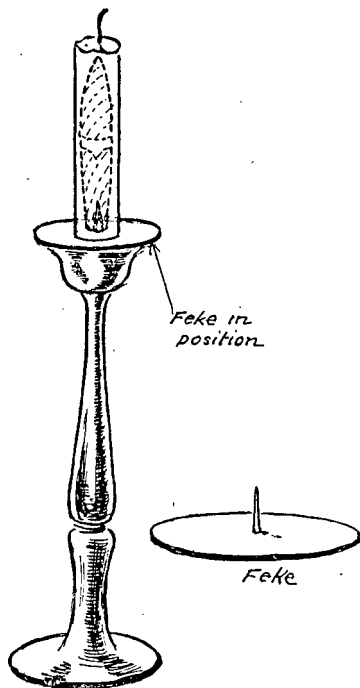
Effect: Upon the table is seen an unlighted candle mounted in the usual candlestick. The table

stands on performer's right hand. The wizard removes from his pocket a cigar case and selects a smoke. This he places between his lips, and strikes a match. The surprises now follow in rapid sequence.

The cigar is removed from the mouth and the match approaches it: the weed suddenly vanishes, and the performer stands gazing blankly at a burning match and the empty left hand.

His eyes turn towards the candle, and remarking on the fact that it is unlighted, he endeavours to remedy this, but a vivid flash of flame heralds the exit of the candle. Standing upright on the candlestick the audience see the missing cigar!

Our magician now removes this and once again places it between his lips and, quietly removing the missing candle from his pocket (already lighted)



proceeds to ignite his cigar, before restoring the candle to its receptacle.

I have tried, in the above description, to make plain the style of presentation. The performer's own apparent bewilderment is half the fun of the illusion.

Method: Little explanation is necessary to enlighten the advanced student, but here are the working details.

The candle is, of course, a mere tube of flash paper, but if care be taken in the making a really illusive model can be made. Use the minimum of adhesive to secure the tube, insert a disc of paper at the top, with a small piece of black tissue screwed up to form a wick (slightly bent as all wicks are) and your candle is ready.

The candlestick contains a disc of tin, firmly fixed, with a gramophone needle-point protruding in an upright position. A cardboard disc could be used, with a tin-tack forced through it, but I do not personally recommend this.

The cigar is impaled on the point and covered by the dummy candle. In the breast coat pocket have a candle prepared for production in a lighted condition.* Lastly, an elastic pull terminating in a "claw" clip is required to grasp duplicate cigar. Pull passes under left coat lapel.

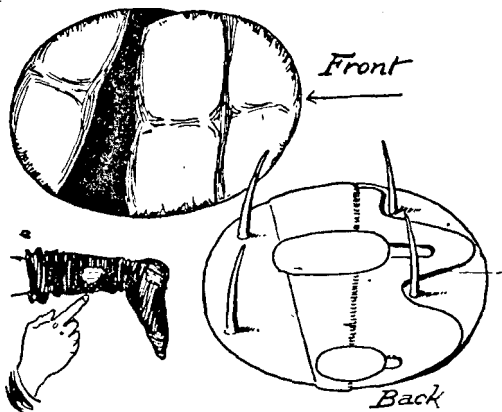
The sequence of moves can now be clearly followed, but here are some tips. Make your

* By preparing the top of candle with a wax vesta in lieu of wick, and stitching to lining of pocket a strip of the prepared striking surface of a match box.

candle carefully and only a little while before using, as you cannot fold it flat and pack away without spoiling. Keep the joined edge away from the audience, and, finally, don't hurry. Be careful to give the audience a chance to understand one effect before you spring the next.

The Hole in the Stocking.

The fake for this astonishing affect consists of two plates of tin loosely riveted together, and fitted with four prongs, each three quarters of an inch in length.



The moveable plate on which fingers are painted. Heads of rivets are oval, this permitting the two halves of the appliance to be in close contact when the opening and closing movement of the fingers takes place,

The front of the appliance is decorated with a painting representing the middle joints of three

fingers. The plates are caused to slide apart by the action of the fingers holding the fake.

"Borrowing" a lady's black stocking from some innocent looking member of the audience (preferably with a venerable beard) the performer calls attention to the fact that there are no holes of any description in the stocking. The fake is palmed and, placing one hand on the outside of the stocking and the other inside, the prongs of the appliance are impaled in the material. The fingers now cause the fake to open and close thus disclosing what appears to be a large hole.

It should be mentioned that the top surface of the plate that has one finger painted thereon is partly covered with black velvet. Thus, when the two plates are drawn apart, this appears to increase the size of the rent.

The fake is afterwards palmed off, and the stocking offered for inspection.

Fire Flashes.

The following is merely an outline of an idea, and the ambitious magician can develop it according to his fancy or individual requirements.

Four cards make their appearance from a pack, previously placed in a small cabinet, and the idea of this effect is that they should make their debut amidst a flash of flame. The notion obviously lends itself to other tricks, a harmless flare up at the conclusion of a magical experiment, being generally a sure harbinger of tumultous applause.

Whilst devoid of actual mechanical details, the working of the effect can be accomplished in the following manner. The cabinet is divided into two compartments, the dividing screen being of metal or asbestos. The hindermost compartment contains a lightly rolled spill of flash paper, which is wrapped round with a small

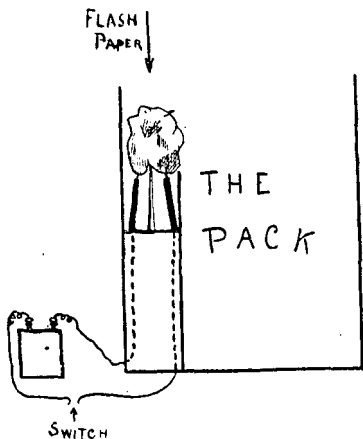


Fig. 1.

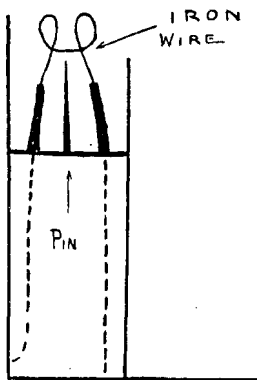


Fig. II.

spiral of iron wire.

It is well-known that if electricity is passed through a short length of iron wire, the resistance offered to the passage of the current is so great that the metal becomes red hot. Two wires from an ordinary 4-voltac cumulator are led into the back compartment (they must be insulated or kept apart) and joined by a short twist of iron wire (the shorter the wire the fiercer to glow).

In order to be able to make the current pass at will, the circuit must be broken somewhere and a switch introduced. On completing the circuit, the wire will glow for an instant and the flash paper will catch fire. The connections are clearly shown in Figures I. and II.

The appearance of the cards is effected on the "card-on-bottle" principle. They are fixed in a clip at the end of a wire, which carries them into position just over the back of the box.

Two small spiral springs are the motive power and these can be fixed either on the table or the box. Until required the cards are behind the box flat on the table and the springs are released just as the flash finishes.

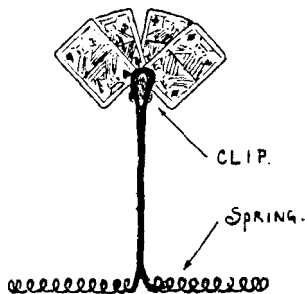


Fig. III.

By having a slit in the base and back of the cabinet and arranging the position of the wires, etc., the cards may be made to appear exactly over the centre of the box.

A candle may be lighted by fixing the spiral (best made, in this instance, of platinum wire) just over the wick, as illustrated in Fig. IV.

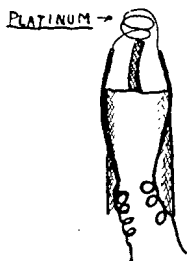


Fig. IV.

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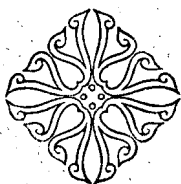
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