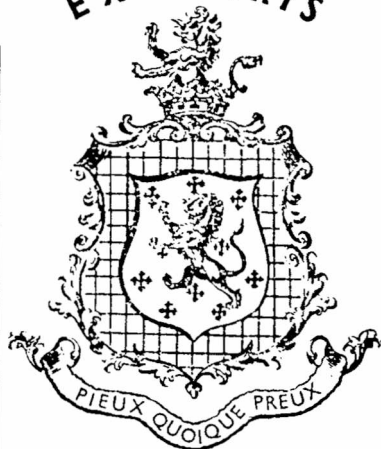


# NEW MAGICAL CONCEPTIONS

— BY —  
LOUIS F. CHRISTIANER



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**NEW**  
**MAGICAL CONCEPTIONS**

by  
**LOUIS F. CHRISTIANER**

author of  
"Magical Notions, Effective Tricks"  
"Modern Magical Effects"  
etc.



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# BOOKS ON MAGIC

by

LOUIS F. CHRISTIANER

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EFFECTIVE TRICKS

EFFECTIVE CARD TRICKS

MORE EFFECTIVE TRICKS

MORE EFFECTIVE CARD TRICKS

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F. G. THAYER

Los Angeles, California

## FOREWORD

Not so very long ago a well-known manufacturer, now retired, made the statement that something should be done to prevent "aspiring authors from inflicting the magic fraternity with their small paper cover pamphlets on magic."

Realizing that I, among others both in this country and in England, was one of the offenders, it may not be out of place to state my opinion. I have personally considered that a little book, even if it only contained one item that I used, was more than worth the fifty cents asked for it, and judging from countless letters I have received, there are others sharing this opinion with me. My booklets are not intended for the professional, but for the amateur who devotes his time to social and club entertainments, and I feel sure that every reader has at least received his full value from every little book I have written. However, the main argument against the small paper cover booklets was that they did not look well on the bookshelves. There we have my reason of the small pamphlets. Those who desire may have them all bound together for a very nominal cost.

LOUIS F. CHRISTIANER,

Los Angeles, Calif.

THE FLYING HANDKERCHIEF AND  
CIGARETS

One of the finest little combinations I have ever arranged and especially suitable for the club entertainer.

A package of cigarets is shown to be the real thing and is opened and one taken out by a spectator who verifies the fact that it is a real "smoke." The package is then wrapped in a piece of plain paper and a spectator holds it.

The performer then shows a large piece of paper and forms it into a cone. A silk handkerchief is introduced and placed in the paper cone, the mouth of which is then closed over. The performer then commands the cigarets held by the spectator to leave the package and to appear in the cone, while the handkerchief takes the place of the cigarets. Upon unrolling the cone, the cigarets drop onto the table, there being no trace of the handkerchief. The package held by the spectator is then torn open and the handkerchief found therein, the cigarets having vanished.

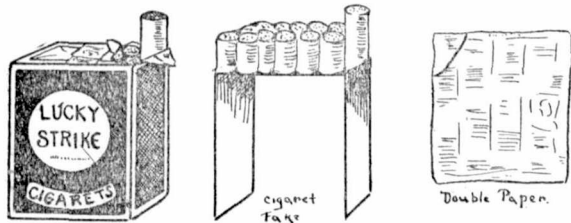
Some little time and trouble will be required to bring about the effect of the trick, but it is more than worth the trouble. First of all a fake must be prepared as shown in the illustration. This will be seen to be a piece of cardboard upon which about an inch of a number of cigarets has been pasted. Two pieces extend down either side of the top of the fake in order to support the sides of the package. A hole is left so an ordinary cigaret can be placed in the package. The fake thus prepared is placed in the original package, which had been steamed open to get the cigarets out. After having placed a duplicate handkerchief under the fake, the top is glued in place and the package assumes a natural appearance.

About fifteen cigarets are then tied together with a thread which is about eighteen inches in length. To one end of the thread a small safety pin is placed. The thread is then pinned in place under the coat hanging from the shoulder. The cigarets are thus out of sight under the coat, but by

slightly bending over they will swing out in front of the body.

The final item required is the old style paper cone for the vanish of the handkerchief. This is well known but is shown in the illustration.

To work the trick, the package of cigarets is introduced and operated and the ordinary one slightly drawn out so a gentleman in the audience can take it and verify the fact that it is quite without preparation of any sort. The spectators are also given a glimpse of the inside of the package which has the appearance of being filled with the cigarets. The package is then wrapped in a piece of paper and given to a spectator to hold.



Then performer shows the sheet of paper (one fake for the double cone) and after showing it on both sides, forms a cone out of it. But it is just as the paper is held out flat in front of the body that the performer bends forward slightly, which allows the cigarets to swing out and the thread can be grasped by the left hand, while the cone is at once made, around the cigarets, so to speak, although the spectators do not know of their presence. This is the hardest part of the trick, but after a few trials the performer can tell at what moment to bend forward and when to form the cone. While pretending to fix the cone inside, the thread is broken and the cigarets are loose in the cone proper. Also the faked portion of the cone is bent over so the handkerchief can be readily placed in the double side.

The duplicate handkerchief is then introduced and placed

in the cone, but in reality it goes into the double side. The mouth of the cone is then turned over for an instant, while the performer tells what he intends doing. The rest of the trick is readily understood. When the cone is opened the cigarets fall out, and the paper is at once crushed into a ball. The end of the package is torn off and the handkerchief produced while the package is crushed and tossed to one side. The performer is certain of receiving a good hand at the conclusion of this trick.

If it is so desired, the double cone may be done away with and the handkerchief vanished by means of the handkerchief wand. Also the cigarets can be reproduced from a small drawer box. In this form the handkerchief can be vanished by means of the pull. However, the trick as explained in the first part is almost perfect, and although a little more practice is required, it is well worth the trouble.

## THE RING AND PAPER NAPKIN

Making use of the handkerchief with the ring in the faked corner, I have often used the following trick as an after-dinner effect. When serving light refreshments, the use of a paper napkin is a general thing, and the performer can merely use the one that has been given him. Showing the napkin he crushes it into a paper ball and drops it into a glass. A ring is borrowed and wrapped in a handkerchief and held by the owner. Then giving the handkerchief a jerk, the ring has vanished, and found in the center of the paper napkin.

When the ring is borrowed it is wrapped in the prepared handkerchief, but in reality palmed and the one in the corner is gripped by the owner, who thinks that she is holding her own ring. Then the paper napkin is shown on both sides, and when it is crushed into a ball, the palmed ring is placed in a glass.

All the performer has to do is take hold of one corner of the handkerchief and give it a jerk, the impression being given that the ring has vanished entirely. The glass con-



taining the paper napkin is then given to the owner of the ring, who unwraps the napkin and finds her ring in the center of same. Simple as this trick seems, it has never failed to mystify a dinner table party and as there are no cumbersome properties or any special skill required, all entertainers should add it to their list.

### A CLEVER CARD TRICK

A deck of cards is thoroughly shuffled and spread out on the table. A card is then freely chosen, returned to the deck, which is then squared up by the spectator. The spectator then deals the cards off one at a time and places them face up on the table. Suddenly the performer calls, STOP. The next card is then turned face up and found to be the card selected by the spectator.

This very effective trick is accomplished by very simple means and is well worth the trouble to work. It requires mostly nerve and quickness of thought.

The performer shuffles the cards with the ordinary riffle shuffle and in so doing, notes the top two cards and the bottom card of the deck. He then turns the lower corner of the top card up a little, after which the pass is made, bring the three noted cards to the center of the deck, with the turned up corner card in the center. All this requires a very short time and is never noticed by the spectators. The cards are then spread out on the table face down, spreading them a little more in the center than elsewhere, and taking care that each card is exposed. Then request a spectator to note a card and ask him to place it in the deck "near the center." You watch him very closely but in a casual manner to see how near the card is placed to the three that you know and which is easy to do on account of the turned up corner of the card.

It is then a very simple manner to tell which card to stop at by counting from the card which you know to be the one that was chosen and say "stop" just after the card

you know appears so the next card to be turned up will be the chosen one.

If the spectator has placed his card below those that you know he will then deal from the top of the deck. If it is just the other way, have him turn the cards over and deal from the bottom.

The main thing to impress upon the audience is that after the trick has been started, you have never touched the deck, and that the spectator was the only one who saw the chosen card and that he alone handled the cards after noting the card. Try this effect sometime and you will be gratified with the result.

## THE PAPER NAPKIN AND CANDLE

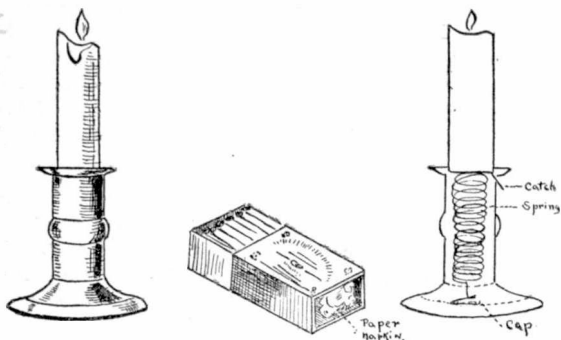
The above trick always found a welcome spot on my club program, and from the audience's point of view, always was very effective.

A tissue paper napkin is shown and torn into a number of small pieces which are rolled into a ball. This ball is then held over the flame of a lighted candle. Suddenly there is an explosion and the candle vanishes, leaving no trace whatsoever behind. The little tissue paper ball is then unrolled and the napkin found to be perfectly restored. The lighted candle is then produced from the inside coat pocket.

Readers will recognize the well-known torn and restored tissue napkin in a new dress. Reference to the illustration will quickly solve the mystery. The candle stick will be seen to be hollow. The candle in same is a dummy. That is, it is a hollow tube with a piece of candle in the top end. Attached to the other end is a strong spiral spring. The candle is held up in place by means of a small catch at the side of the candlestick. Down in the bottom of the candlestick is a small receptacle in which a small cap is placed. Now, when the candle is released, the spring draws it into the candlestick like a flash and when it strikes the cap there is an explosion, which also hides the noise of the candle hitting the bottom of the candlestick.

A small match box as shown in the drawing is also required. A duplicate tissue paper napkin is rolled up and placed in the space left in the end of the match box, after the drawer has been pushed out a little way. This also will be recognized as the old handkerchief production. A duplicate candle may be placed in the inside coat pocket prepared with match and sandpaper to produce it lighted, if so desired.

The performer is now ready for the trick and commences by showing the paper napkin, which he tears into a number of small pieces, after which the pieces are rolled into a small ball. Holding the ball in the left hand at the finger tips, the match box is taken up with the right hand and held in the palm, while a match is taken out by the left and the drawer at once closed, and the match box dropped on the table. The match is at once taken from the left hand, by the right hand, which action hides the duplicated balled napkin in the right hand.



The candle in the candlestick is then lighted. The ball of torn pieces are then rolled a little tighter, during which they are exchanged for the duplicate and complete napkin, which is held at tips of fingers of the left hand. The right hand at once takes up the candlestick, and it is during this

move that the torn pieces are either dropped in a black art well or behind some high object on the table.

Stepping forward with the lighted candle in one hand and the torn pieces in the other, the performer holds the supposed torn pieces over the flame for an instant. Then he presses the catch holding the candle up. The spring pulls it down and the cap is exploded, after which the candlestick is placed on the table. The ball is then unrolled and the napkin found to be restored, while the duplicate candle is then taken from the inside coat pocket.

The beauty about this trick is that the moves are all natural and it is a very effective and very easy trick to perform.

## COUNT THE CARDS

This is a very effective little trick for the card table, and has the added advantage of being very simple to work. I have always found it to fool many of those who are acquainted with the general run of self-working card tricks.

A deck of cards is thoroughly shuffled and cut several times by the spectators. The entertainer then turns his back and deals the cards one at a time, face up onto the table, requesting that the spectator count the cards and make a mental note of one card and the number at which it stands from the top of the deck. The cards are then squared up and again cut several times by the spectator, after which the performer deals the cards face up on the table, with the exception of one card which is thrown to one side face down. The spectator states that his card is not there. Turning up the card that has been placed face down it is seen to be the one he noted.

As before stated, the secret is extremely simple. After the cards have been thoroughly shuffled and cut, the performer takes them, during which he has an opportunity to note the top card, which we will say is the ace of spades. He then turns his back and counts the cards onto the table face up. The spectator is told to count the cards to himself

and stop at any number he desires, noting the card at that number. We will suppose he stopped at sixteen and the sixteenth card was the three of hearts. The rest of the deck is dropped on those dealt on the table, and the deck squared up after which the performer or the spectator cuts the cards.

It is now necessary to know how far down in the deck the card is that he noted, so the performer says—"by the way, how many cards did you count?"—"Sixteen? I wish that you had counted to twenty," or words to that effect. Asks the spectator to cut the cards once more, then deal the cards face up onto the table, watching till you come to the ace of spades for this is the cue card, and you know that his card must be the sixteenth for the deck was only cut and not shuffled. As soon as you reach the ace of spades, begin to count until you come to the sixteenth card which you throw to one side face down. This must be done quickly and without any perceptible change in the manner of counting the cards. Then ask what card he noted and turn up the card and it will be found to be the one noted. Try this the next time you do tricks at the card table.

## THE FLYING SILKS AND JAR OF CONFETTI

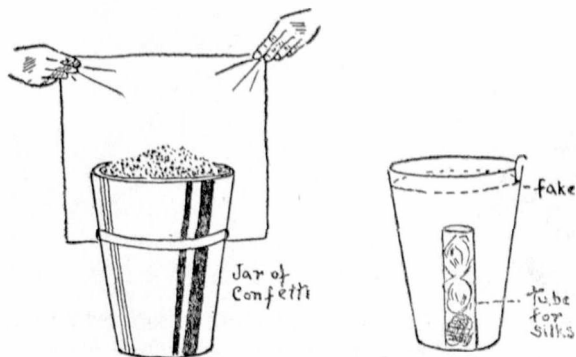
A small nickeled jar is shown and filled with confetti, after which a small piece of velvet is thrown over same. The velvet is then removed a second later and the confetti has vanished, and in its place is found hot coffee or milk. The milk is then poured back into the jar which is placed on the table.

The performer then takes two silk handkerchiefs and rolling them in his hands, he causes them to vanish entirely. Reaching into the jar, he produces the silks, one at a time, perfectly dry. The hot coffee is then poured into a cup and in the act of throwing it to the audience, confetti flies out of same instead of hot coffee.

Readers will no doubt recognize two or three well-

known items in this combination, such as the coffee cup, but they are used in a slightly different manner than usual.

The jar which is filled with confetti is not prepared in any way, but there is another jar made of tin which fits loosely into the nicked jar. Inside this is a tube as shown in the illustration. On the outside of this inner fake is glued confetti. The interior is painted black. A small wire fake is made which is covered with silk, to the top of which is also attached some confetti. The fake is then filled with hot coffee and the fake silk top placed on. It is then placed in the box of confetti. Beforehand, however, two silk handkerchiefs are placed in the inner tube, with the darker handkerchief on top.



The cup used in the trick is the well-known confetti cup with the extra partition to hold confetti and the hollow saucer to catch the coffee or liquid used. A pull can be used to vanish the handkerchief or any other method that the performer may desire. A small square of red or green or any color velvet is all that is required.

To begin with, the nicked jar is shown empty. The performer then takes a little confetti with one hand and drops it into the jar. Then he takes a big handful, this time it is the faked inner jar as well as a little loose con-

fetti and places it in the jar. Naturally the fake top gives the impression that the jar is filled with confetti. Now the small square of velvet is thrown over the jar, and when removed a second later, the fake top is taken with it. The velvet may be crushed into a ball and thrown into the box of confetti. The hot coffee is then poured into a glass so audience may see that it is real coffee and then poured back into the jar.

The two silks are then caused to vanish by means of the pull, and are produced from the jar in which the coffee has been placed. After the silks are taken out pick up the jar and pour the coffee into the coffee cup and take up cup and advance to the audience. Suddenly take cup off saucer and throw to audience as if about to sprinkle the coffee upon them. The confetti then flies out, making a pretty conclusion to this effective combination.

### RING, BRAN AND EGG

Simple indeed, are the methods employed in this combination, but I have often found it to be one of the most effective tricks when giving a parlor entertainment.

An ordinary glass tumbler is half filled with bran, and placed on a table in plain view. A ring is then borrowed and wrapped in a handkerchief which is held by a member of the audience. Next the performer shows about a foot of red ribbon. While holding the ribbon at his finger tips, it suddenly vanishes. Taking a corner of the handkerchief in which the ring is wrapped, he gives it a jerk. The ring has vanished as well. Next a small cover is placed over the glass of bran and when lifted a second, the bran has vanished and in its place is an egg. One end of the egg is broken and it is found to be filled with bran. During the act of removing the bran and length of ribbon is found, tied to the center of which is the borrowed ring.

As stated before, the methods are extremely simple, and not entirely original. A fake for the tumbler is made out of celluloid. There is a partition in the center of this

fake, and it is only the top and the lower part of the fake that is covered with bran. When this is in the glass the impression is created that the glass is only half full of bran. An egg is blown, an ordinary wedding ring is tied to a narrow strip of red baby ribbon and pushed into the egg, which is then filled with bran. A piece of white paper is then pasted over the opening of the egg. The prepared egg is then placed in the fake which is placed in a small box of bran. A handkerchief with a ring in one corner is also provided and you are ready for the trick, with of course a duplicate length of ribbon.

Glass is shown and filled with bran during which the fake is slipped into the glass. This is done by dipping the glass into the bran. Of course you do not need so much, so you pour half the bran out of the glass. A book or piece of cardboard is placed over a portion of the opening of the box and the glass placed on this, so it will be in plain view. Next a wedding ring is borrowed and wrapped in a handkerchief, the faked one, and it is the ring in the corner that is held, while the original ring is palmed and dropped into the side coat pocket while the ribbon is taken up. While explaining what you are going to do, the ribbon is passed through the loop of a sleeve pull, which is well known to all performers. Suddenly giving a throwing motion with his hands, the ribbon is gone, having been drawn up the sleeve by the pull. Will Goldston describes an excellent pull in "Exclusive Magical Secrets." The cardboard cover is then placed over the glass and when removed a second later, the fake is taken with it and dropped into the box of bran. The egg is then taken out and broken open, showing the bran and finally the duplicate ring. This is taken to someone in the audience to untie, during which you obtain the borrowed ring and change for the duplicate in act of handing to the owner.

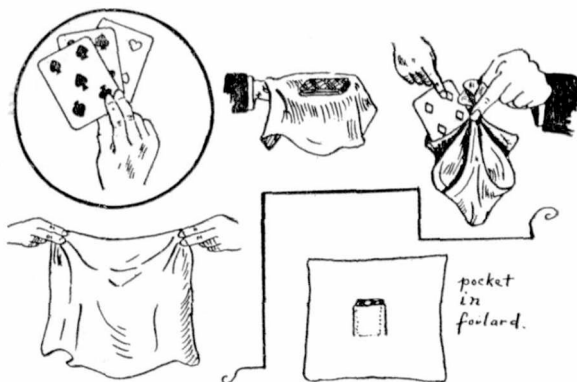
Another method and better that I like to use, but requires more practice is to keep the ring finger palmed and while pattering with the ribbon, same is slipped through the



ring, and during the various gestures and talking a knot is readily made, thus tying the real ring onto the ribbon. This is then vanished by sleight-of-hand, merely rolling the ribbon up and palming. This is then exchanged while going into the audience after producing the duplicate and handing the ribbon and all to the owner of the ring. Do not pass this effect up because it makes use of a few old ideas, for after all, we have plenty of ideas in magic. All we have to do is to use them in different costumes.

### THE CONJUROR'S TOUCH

This trick formed part of the program while performing in the various military camps, and with the addition at the end, always made a hit.



Three cards are chosen from the deck, noted and returned, after which the deck is shuffled. After displaying a large foulard on both sides, it is formed into a bag by holding the four corners. Into this improvised bag the deck is dropped by a member of the audience, after which the foulard is shaken up so as to mix up the cards.

The performer then reaches his hand into the bag and

after feeling the cards, brings out one, which turned face to the audience, is seen to be the first card selected. Once more the bag is shaken up and again the performer takes out a card which is seen to be another of the selected cards. This is repeated with the third and last card.

While very effective, the secret is extremely simple, as will be seen by the drawing. The foulard has a small pocket sewed into the center, open on one end so three cards may be slipped therein. As the pocket is made of the same material as the foulard, it is not noticed at a short distance.

Three duplicates are on top of the deck, or in my case, I had them on the table behind the foulard, face up. After working some other card trick, I laid the deck on the table on top of the three cards. While I picked up the foulard and showed it, after which it was thrown over the left arm. Then when the deck was taken up the three duplicates went along, and were eventually forced on three persons in the audience. While still in the audience, the foulard was formed into the bag and a member of the audience requested to drop the deck in the bag. The performer then produces the cards as he sees fit. It is best not to do it too quickly. Make it appear as if it is necessary to feel the spots.

Instead of producing all the three cards, I often concluded the trick in the following manner. After the second card has been produced, remove the deck from the foulard and square it up. Then lay the foulard over the right palm, with the pocket underneath, and the opening of same, facing the performer, or yourself. The pocket still contains one card. The edges of the foulard are of course hanging down from the hand. Now place the deck on the foulard and over the pocket. Throw that part of the foulard nearest yourself over the deck, after which the two sides are folded over. Then hold the foulard by the edges away from your body and let deck hang down so the pocket is facing yourself, and what was the face or bottom of the deck, facing the audience.

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Then gently shake the deck up and down and the card in the pocket will gradually fall out, giving the impression that is passed through the foulard.

Those familiar with the effect of passing a card through a handkerchief will recognize this method. For parlor, clubs or like places, this will be found to be a very effective trick and well worth using.

## MY FAVORITE TRICK

From the above title, the reader will naturally assume that this must be an exceptional effect. I give it the above title for the reason that I seldom give an entertainment in a club or parlor that this trick does not figure in the performance. I like it and it never fails to create a deep impression on the audience.

After the deck of cards has been thoroughly shuffled, a member of the audience is allowed to take a peep at a card. A second card is selected and the deck once more shuffled. I then state that I will cause the card selected to appear on top of the deck. Gently tapping the deck on the person's hand, I turn over the top card and it is seen to be the card selected. This card is plainly placed on the floor and the spectator requested to place his foot over same. I then state that I will cause the card to leave the floor under his foot and reappear back in the deck either face up or face down. We will presume the answer is "face up." Gently tapping the deck on the person's knee, the cards are spread out on the floor so all may see, and his card is seen face up in the center of the deck. The card under his foot is then turned over, and found to be the one selected by the first person.

The only original thing about this trick is the combination. Two well known sleights are used; the pass and that of holding two cards to appear as one. In having the first card selected, I make use of the flesh grip as described in the "Art of Magic" by Downs. The deck is held face

down in the left hand, with the thumb on one side and the fingers on the other. A spectator is requested to take a peep at a card, and in order to do so, he lifts up a portion of the deck so as to see the face of the card. Just as he lets go the top portion, the second finger of the left hand is pressed firmly against the edge of the deck, and a small bit of the flesh will be gripped between the two portions of the deck. (Mr. Downs suggests the first finger.) In turning to a second person, the second finger is inserted between the parts of the deck, or in the break, and pushes the card out to the side where it is gripped by the right hand which immediately places it on top of the deck. A second card is then selected and the deck opened to receive same. The slip is then made, bringing the top or first card selected, on top of the second, after which the pass is made, bringing both cards on top of the deck.

The two cards are shown as one and the deck turned over so that the face is up. The two cards are then placed on top of the deck, but clear to the right edge and held in place by the left thumb. The cards still appear as one. The left hand is then turned over so back of cards will be up and at the same time the thumb draws the first card back and fingers push on second card which drops, back up, on the floor. The impression is given that the card the audience has just seen was deliberately thrown on the floor. This is an original change of mine and is described in "Effective Card Tricks." The spectator is then requested to place his foot on the card, which he does. The right hand then takes hold of the deck and in a slight upward motion, the bottom card is turned over, so the back will be down. The pass is then made, bringing the card to the center of the deck. When asked if they want the card face up or face down, the answer is invariably "face up," and the performer is already to finish the trick. As before stated, this trick certainly makes a deep impression and every performer who does close work should try it out some time.