

STAGE ILLUSIONS

COMPILED AND EDITED

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"Exclusive Magical Secrets"

"Tricks and Illusions"

"More Tricks and Puzzles"

&c., &c.



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George J. Hadden

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Introduction

THERE is an old and very wise saying which states that half a loaf is better than no bread. The saying occurred to me when I was putting the finishing touches to this little volume. I am sure that the man who does not possess the volumes of "The Magician" and the "Magician Annuals" will find this "half loaf" of magic very acceptable. It is certainly better than no magic at all.

I turn, in imagination, to all those who already possess the volumes of "The Magician" and the "Magician Annuals." Do I abase myself before those gentlemen because I have made up this little volume from matter which they already possess? No—very far from no. I feel that I have done all those gentlemen a good turn, because I have arranged the information in this volume in such a way that it can be acquired with the greatest ease.

This is an age in which, in order to succeed, one must specialise. One conjuror will specialise in thought-reading tricks, another in silent illusion acts, another in sleight-of-hand tricks, another in the presentation of what I may call "large apparatus" tricks. This book will appeal primarily to illusionists, but I fancy that other magicians will find that it is well worth perusal. I have heard of illusionists

Therefore, whether you are an illusionist or a sleight-of-hand performer, I trust that you will find something to think about in this little volume.

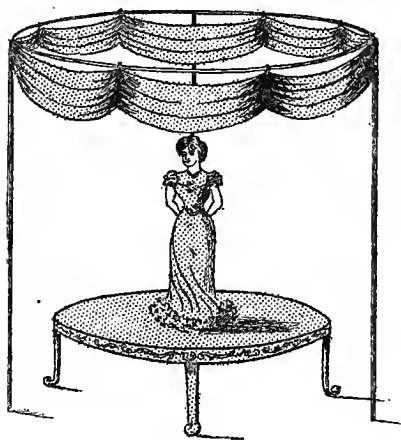


PART I.

***Illusions in which an Assistant
appears***

The Mysterious Lady

A lady stands on centre of a platform, away from the backcloth. The performer thrusts a long stick under and around the platform to prove that no traps or mirrors are used. The curtains are lowered round the lady. A revolver is fired, up go the curtains, and the lady has disappeared. The assistants immediately haul down the fittings and

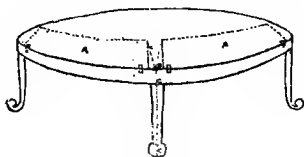


No. 1.

curtains, and then wheel off the platform. The lady appears amongst the audience.

EXPLANATION:—Illustration No. 2. A represents mirrors arranged underneath the platform. B is a small pulley wheel to which is fitted strong cord, and passed through C C, and proceeds down the centre leg of platform. The end of cord is in the hand of an assistant. To make mirrors ascend,

the cord C is pulled. Of course, when the lady is ready to vanish, the assistant slackens the cord, the mirror falls at 45 degrees; the lady then con-

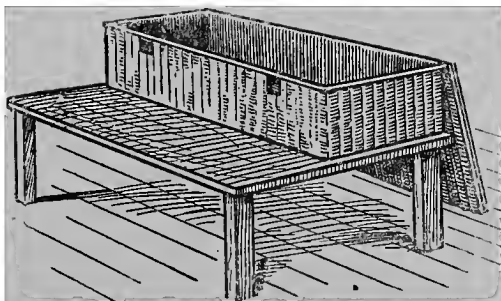


No. 2.

ceals herself behind the mirror. She is then wheeled off the stage. The rest needs no explanation.

An Indian Basket Trick

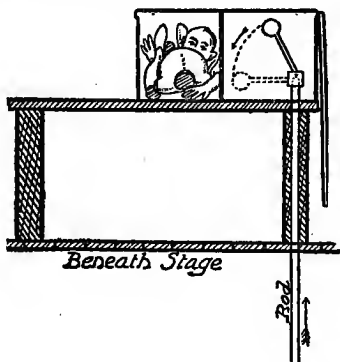
The effect to the audience is that a light bamboo table is shown, free from preparation, and a basket placed on top. The performer removes several parts of a human body, and throwing them into the basket, covers up the parts with a cloth. Upon the lid



being opened later, the body is seen to rise up in the basket, still covered up by the cloth, and jumps down, showing himself to be alive.

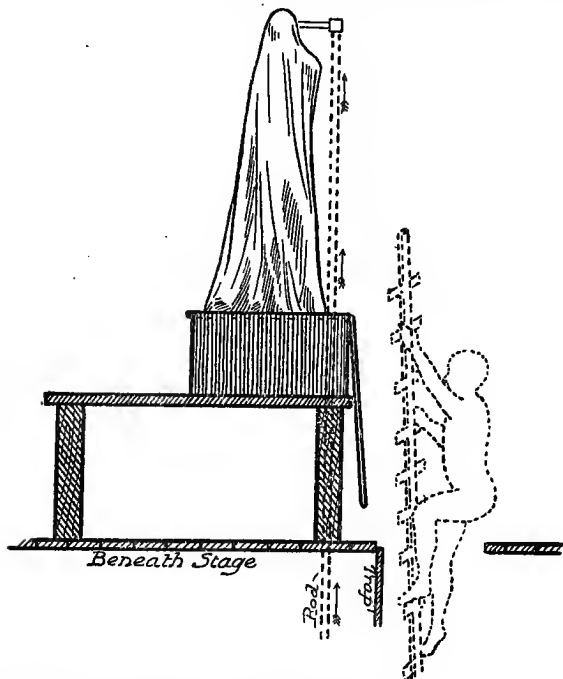
The plot should be cast with one or more assistants, as during one part of the trick it is absolutely essential that someone should crawl under the table. The reason for this will be made clear later in the explanation.

As will be seen in the illustration, the first peculiarity of the basket is that the lid is of such a width that when the basket is open the lower edge comes within about a foot of the ground, just sufficient to convince the audience that no trap doors



are used. The second is that at the back of the basket there is a separate division running right along, and that the back covers have holes right through. The table legs at the back are hollow, and in placing the basket upon it care must be taken to put the hollow legs over corresponding holes in the stage, and the basket over the holes in the table top; these are, of course, lost sight of in the design on the table top. Now a rather more elaborate affair is concealed in the back division of the basket, and is designed to give the impression that someone is

holding up the cloth when covered over just as the vanishing lady is worked. It is apparent, however, that as space is limited, so it is designed to fall forward from a hinged joint when withdrawn from the



basket, and has a hole in each corner to correspond with the holes in the basket.

As soon as the basket is opened the cloth which covers the apparently dissected body is thrown over the back division, so screening it from view. The body is now taken out and replaced in the basket, care being taken to tuck the cloth well down behind

the rod, and to fasten it by means of the clips provided. Now the lid is raised and rods are pushed up the hollow legs of the table from below.

These engage the apparatus, to which is fastened the cloth, pushing it slowly upwards. The action of the hinge will now be shown, as the cloth is carried forward well over the edge of the basket, and gives the appearance of a human being lifting up the cover as he rises from the basket.

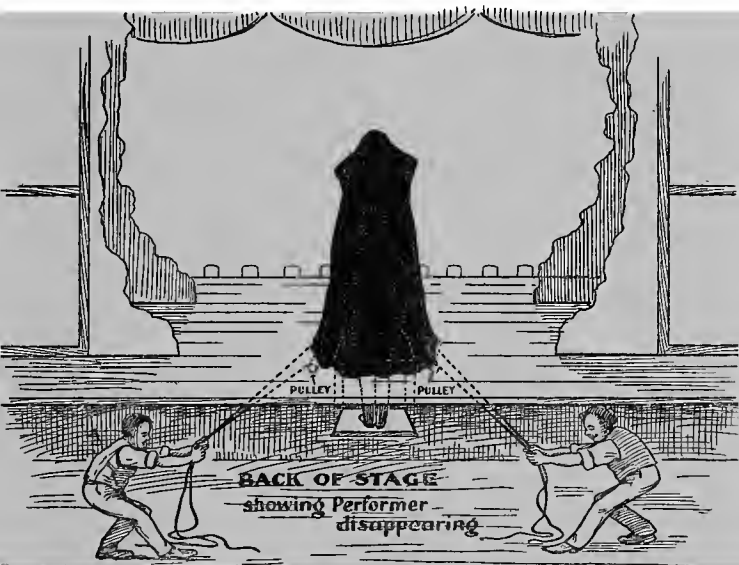
The assistant, seeing the terrible apparition of a living body being produced, shrinks with fear and hides under the table. Just so; this allows a stage trap to open and a man to climb up into the basket, as the screen formed by the assistant's body just masks the opening between the stage and the lid.

The steps are withdrawn and the trap closed, the man stepping into the basket under the cloth, and lifting the framework off the supporting poles, which are immediately withdrawn under the stage. Lowering the cloth and framework in front of him, he deposits them in the basket and steps out and off the table.

An Effective Change

The performer dons a black cloak and walks to the centre of the stage, at the same time covering the whole of his body; a pistol is placed in his hand, when he immediately fires off a number of shots. He throws off the cloak, and the audience are somewhat astonished to see a lady in place of the performer. A loud report quickly follows from the pit of the hall, and the performer is seen making his way on to the stage.

The trap and cloak are responsible for the change. The performer covers himself with a cloak fitted with



a wire shape, which is constructed to stand of its own accord. The trap is lowered (as illustrated), when up comes the lady taking performer's place.



The pistol is placed in the lady's hand (although it is believed the performer is still there); the firing is an excuse for allowing the conjuror to get to the front of the hall through the private entrance.

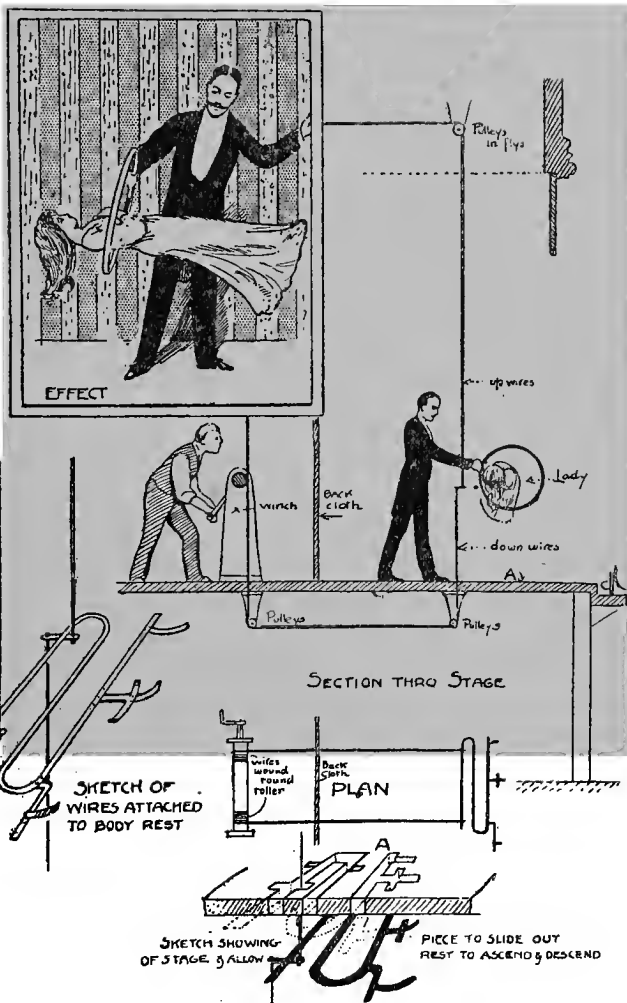
A Good Levitation

This illusion is more suited for a side show than a theatre stage, as it requires careful and accurate adjustment to make it a success. A lady reclines on the stage, and in response to the passes of the performer rises slowly in the air, and a solid hoop is then passed round the suspended lady.

The back scene is of some striped material, to help conceal the presence of the thin wires on which the illusion depends. A steel cradle, as in the drawing, is connected up with two endless wires passing over a long drum, round which it is lapped to give it a hold. By having a slotted stage the steel cradle is enabled to pass through the stage out of sight, and by means of a shaped plug this slot can be filled up whenever the cradle passes through the stage, and it can be removed again to allow the cradle to recede again.

The lady reclines on the stage in the correct place, and an assistant gradually winds up the drum, thus winding on the top wire and unwinding the bottom at the same time; in fact, the wires act in the same manner as if two steel bars were supporting the body. Another assistant underneath the stage looks after the placing and removing of the plug.

The passing of the hoop round the body is too well known to need any explanation.

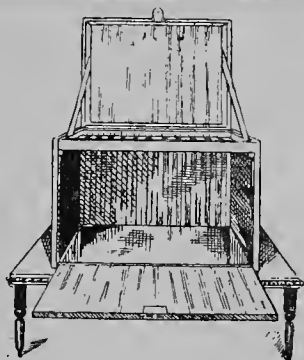


The Glass-lined Trunk

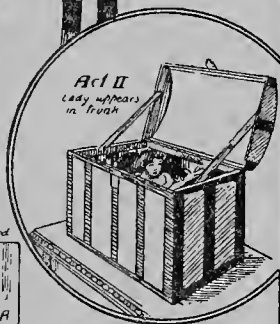
An empty trunk is seen standing on a platform, four sheets of clear plate glass are shown, and fitted into frames at the sides, front, and back of the inside of box. The performer lifts up the front flap of box and bolts it to the sides, the lid is dropped and locked to the front in the usual way.

The stand holding the trunk is turned around twice, when knocking is distinctly heard against glass. The trunk is quickly opened, when a young lady is seen seated in the centre of the trunk.

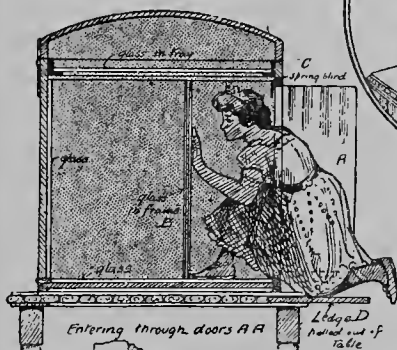
On examination of the illustration it will be seen that the lady is concealed behind the box on the projecting ledge. Immediately the box is closed, the lady pushes the back sheet of glass, which is made to slide to the front by means of the moving frame. The lady assistant slides back the ledge on which she was previously resting, fastens the back entrance in box, and loudly bangs against the glass.



Act I
Fitting empty trunk with glass lining



Act II
Lady appears
in trunk



Entering through doors A A



SECTIONAL PLAN OF BACK OF TRUNK & TABLE

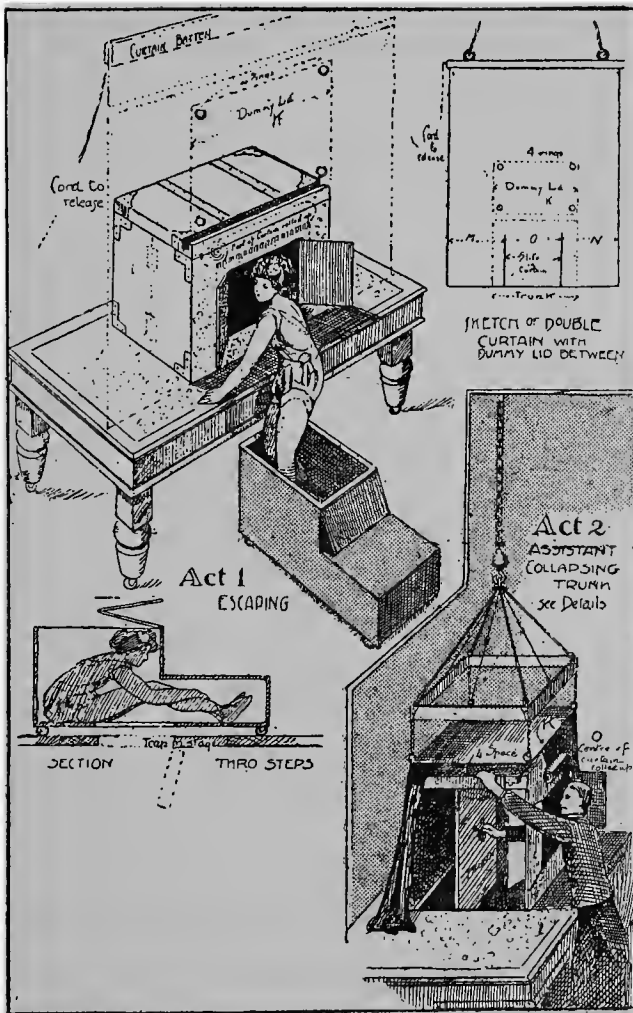
The Vanishing Trunk

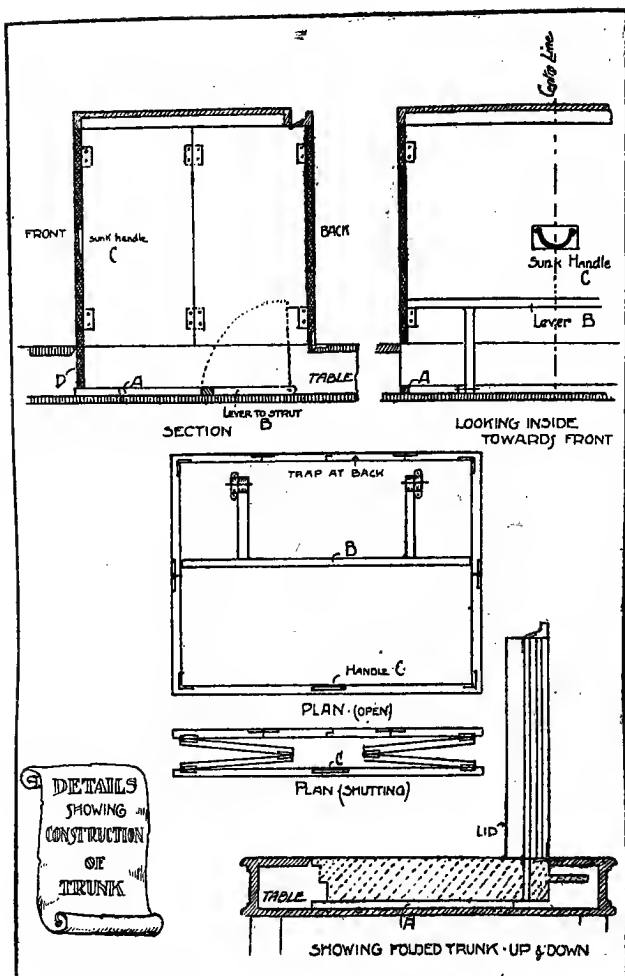
EFFECT:—A large trunk of the American type is seen standing on a pedestal on the stage. Performer then introduces a young lady, whom he places in the trunk. A large cloth now descends from the flies, completely covering the trunk. By an arrangement of lifting tackle the trunk is then hoisted in mid-air. The performer then fires a pistol at the suspended trunk, when the cloth collapses and falls to the ground, the trunk and lady having completely vanished.

CONSTRUCTION AND WORKING:—As will be seen, the trunk is a folding one, and capable of being concealed in the top of the pedestal, the back of the box or trunk having figured felt to correspond with the top of the pedestal. The back of the trunk has a trap also concealed in it, which will allow of the lady escaping into the pair of steps. She can go right through the stage, if there is a trap in use, or else the steps can be wheeled into the wings, thus enabling her to make her appearance again in any way desired.

To hide the escape of the lady from the trunk to the steps, a large cloth is lowered from the flies. This cloth has a portion cut away at the bottom to correspond with the trap in the trunk, and is not noticed in the act of lowering it, because the cloth comes down in a half-folded condition.

This cloth is suspended from a batten, and is capable of being released from it by means of a pull on a stout cord. Inside the cloth is sewn a shape which exactly covers the top of the trunk;





consequently, when the cord is pulled, the shape will fall on the top of the trunk. Before pulling the cord the performer takes a stick and raps the trunk to show its solidity, and thus gives time for the lady to get into the steps, which are removed.

The pedestal with the covered trunk is now wheeled to another part of the stage, underneath the lifting tackle, and when the performer is hooking on the chains and arranging matters generally, his assistant folds the box into the pedestal, as in the drawing. The "trunk" is now hoisted in the air and the pedestal removed. At the pistol-shot the assistant pulls the releasing cord, and the supposed "trunk" falls to the ground; the lady appearing elsewhere as desired.

A glance at the drawings will explain matters easily, and if made as shown with a lever inside the box to keep it rigid, it will stand even a close inspection. It is best constructed from well-seasoned wood, as if it warps it will not work nicely, and care must be taken in placing on all hinges neatly and well, especially on the lid of the trunk. When all the woodwork of the trunk is complete, it can be covered with canvas and painted. It can also be decorated and bound with brass, taking care that the ornamentation does not interfere with its folding.

This illusion can also be made in such a way that the trunk will appear on the pedestal again under cover of an erected canopy. The device can also be used in conjunction with a great many other illusions.

The Golden Fly

In this illusory effect a lady, attired in gold and with golden wings, is suddenly endowed with power to fly, and is seen first to rise from the ground, then to dart through the air from one side of the stage to the other; finally she rises almost out of sight and floats in mid-air, twisting and turning freely about and lazily flapping her wings and slowly floating from one side of the stage to the other.

The accompanying illustration should make clear the working of this very effective illusion.

Concealed in the flies is a system of wires and pulleys—three upon one side and one upon the opposite side—which are numbered in diagram 1, 2, 3, 4, respectively. The wire running over 1, 2, and 4 is one endless wire connected down at the wings with the small windlass. Upon the lowermost portion of the wire—that which runs from 2—4 is suspended a double pulley, over the lower pulley of which runs an almost invisible wire connected with the lady at its free end; the other end being connected with the pulley 3, and thence down to the larger windlass beside the small one before referred to. The action of this complicated-looking arrangement is as follows:—

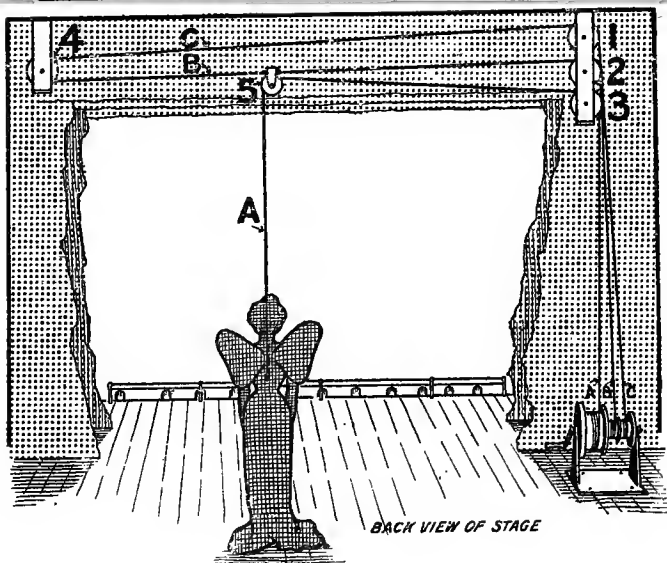
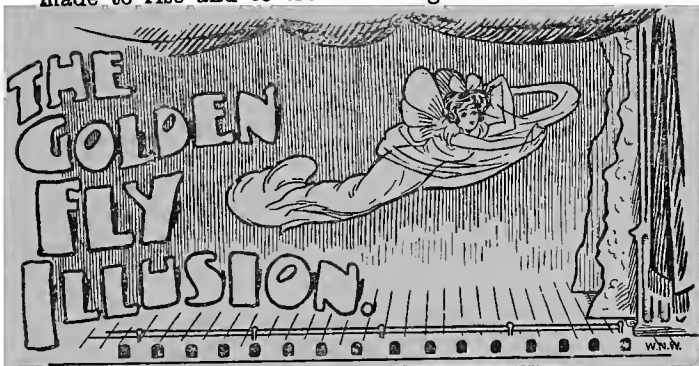
By turning the *smaller* windlass the lady is moved along from side to side of the stage between pulleys 2 and 4.

To enable her to be so moved, she is first raised up from the ground by means of the wire attached to the *larger* windlass.

In this condition the lady is a dead weight upon the upper endless wire, and as it is caused to travel

back and forth from 2—4, it must, perforce, carry its burden with it.

By working both windlasses at once the lady is made to rise and to cross the stage at a bound, and

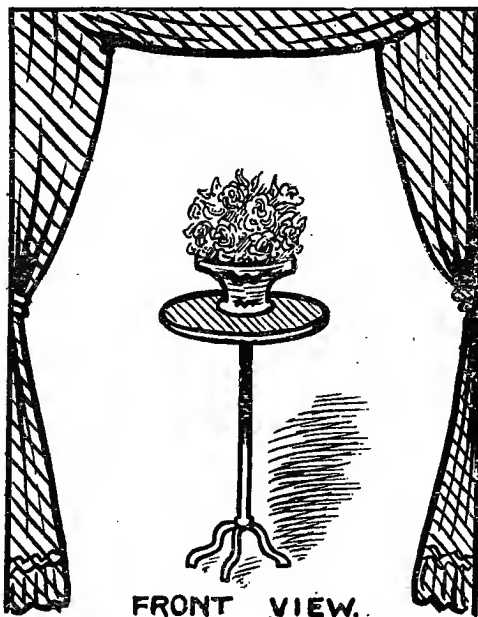


a reverse movement allows of her barely tipping the ground at the reverse side of the stage before the mechanism picks her up and skims her through the air back to her former place, etc., etc.

It seems hardly necessary to state that the strain of the foregoing evolutions is borne by a steel corset worn upon the lady, and not by the lady's body itself.

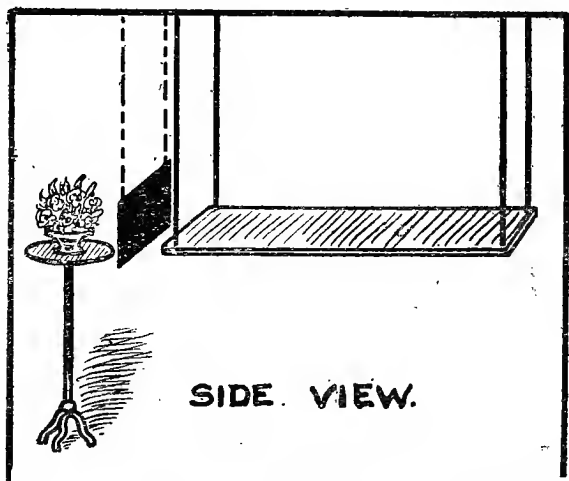
The Flower Girl

This is a really practical and inexpensive illusion, which may be used upon the stage, or may be fitted up as a side show equally well.



In effect a bowl of flowers is seen upon a glass top table. The table can be really seen through, and no curtain or mirror is used beneath it; yet, suddenly from amidst the flowers are seen a lady's head and shoulders emerging from the bowl or basket.

The lady is alive and will answer questions, sing, and do anything else of a reasonable nature to demonstrate the fact.



Singing still she slowly disappears into the basket again. The voice grows fainter, and finally dies away entirely.

This mysterious lady is reposing really upon a board which, like the lady herself, is covered with black velvet—all but the lady's head and bust, that is, these being concealed behind a black velvet cloth hanging upon two threads running upon two pulleys overhead. This cloth is weighted at the bottom to keep it flat.

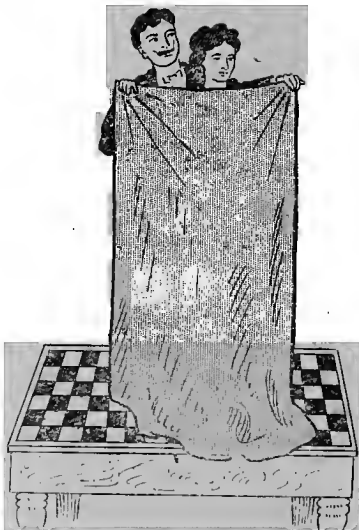
As the whole cabinet is draped also with black velvet, it only requires the velvet cloth to be properly manipulated by an assistant to create a most startling illusion.

The illustrations should make all the construction that is necessary plain and easy to comprehend.

The Vanishing Lady

TWO VERSIONS.

THE EFFECT:—Upon the stage, in full light, is a table of most ordinary and unsuspecting character. In



appearance it is more like a chess-table from the ordinary sitting-room than a stage accessory.

A few introductory words, and the performer

begs to introduce to his audience the lady who is to form the victim of his experiment.

She mounts upon the table, stands erect, and allows the performer to mount behind her, and to cover her with a drapery, the unpreparedness of which is so obvious as to make comment unnecessary.

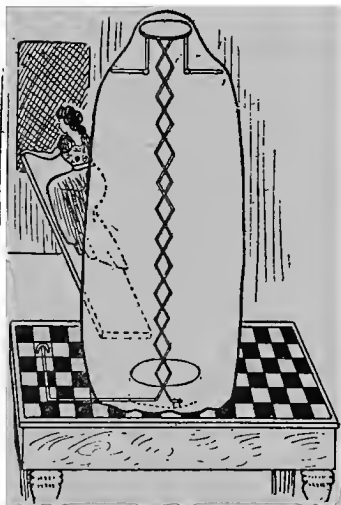


Fig. 2.

Immediately, the performer steps down upon the stage, fires at the swaying figure—and in one instant—the drapery collapses, and upon the performer crying out “Where are you?” the lady’s voice, proceeding from the gallery, assures him, “Here I am!”—and, true enough, there she is!

“Well I’m——!!” exclaims the performer in an access of astonishment, filling in the blank with a “blowed,” “blessed,” or other similar

ejaculation, thus providing "in once" both a catchy "ad" for the hoardings and an effective finale to the illusion.

THE EXPLANATION:—Examination of illustration No. 2 provides us with the information that, once again, all is not as it seems. Alas! in its very innocent homeliness lies the deception of the table—for in the table is concealed the whole of the mechanism.

In the centre of the table, and a little to the front of it, is a well, the top of which is covered to match the pattern of the table top. This round piece is supported upon what is known to most conjurors as a "lazy-tongs" or "scissors," *i.e.*: a sort of "trellis work" which may be compressed into a few inches, but upon its ends being pressed together "scissor" fashion, opens out into as many feet. Attached to the round top are two pieces to represent shoulders, which fold against the "neck" of the dummy when in the "well."

The illustration accurately shows how one of the innocent-looking chess squares is responsible for the uprising of this dummy "woman" from out of its hiding-place. This is put into action from the cover of the drapery by the heel of performer's shoe; and it is under the same cover that the *genuine* lady escapes, *via* a bridge pushed out from an opening in the back scene.

It is evident that by the time the performer has the lady (?) draped, she is already making her way into the gallery.

Under cover of the pistol-shot, the mechanism is reversed, and the "bogie" drops of its own

accord into its place, and the public is——sold again!

There have been “Vanishing Lady” illusions by the score, but this is the only one of its kind, and conjurors should note that this is the only *correct* explanation, which may come as a shock of surprise to many who have read and—very



Fig. 3.

often—bought the “secret and drawings” at a high price, written by one who never knew it to start with!

A clever but vastly inferior method is that shown in illustration No. 3.

In this case the table is round, and is supported upon only one centre leg, which certainly is not big enough to allow of the lady passing down it.

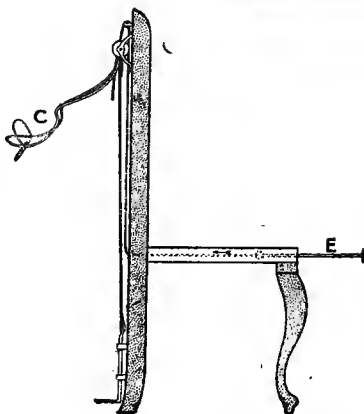
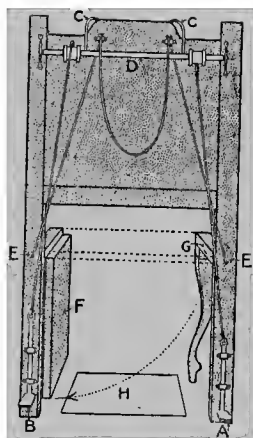
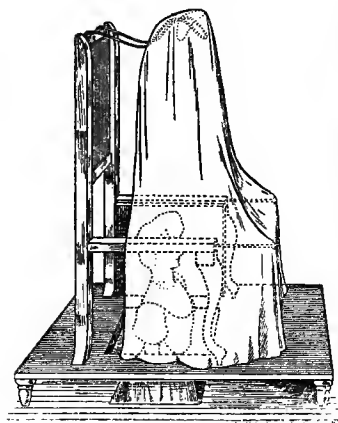
All the same, that is just exactly what she *does* do. The leg of the table is not so innocent as it looks, by a long way. It is so made that it *expands* in a backward direction, leaving the appearance unaltered from the front. Down the "well" thus made the lady lowers herself (feet foremost) with the assistance of willing hands from "below stage."

An Improved Vanishing Lady

In this version of the "Vanishing Lady" illusion the lady is seated in a chair of very ordinary appearance, and is covered with an unprepared cloth.



On the cloth being suddenly removed (although the form is seen up to the last second) the



lady vanishes! It will be seen by illustrations that the lady vanishes through a trap, her shape

apparently being seen through the shawl. Immediately cloth is thrown over lady, she pulls both rods out of the seat of chair exactly the same length as her knees (E), the shape of head is manipulated by a lever at the back of chair (C), this being done by the performer as he covers the lady with the cloth. During the performer's patter the lady makes her escape by releasing catch under seat of chair (F), just before she drops through trap in platform (H), the seat is pushed back, holding itself in position by a mechanical catch. When performer wishes to show chair empty, he pulls cord (E E) towards him, works the lever (B) with his foot, and at the same time pulls the cloth off chair with both hands in one clean sweep.

I am indebted to Gustave Fasola for this illusion.

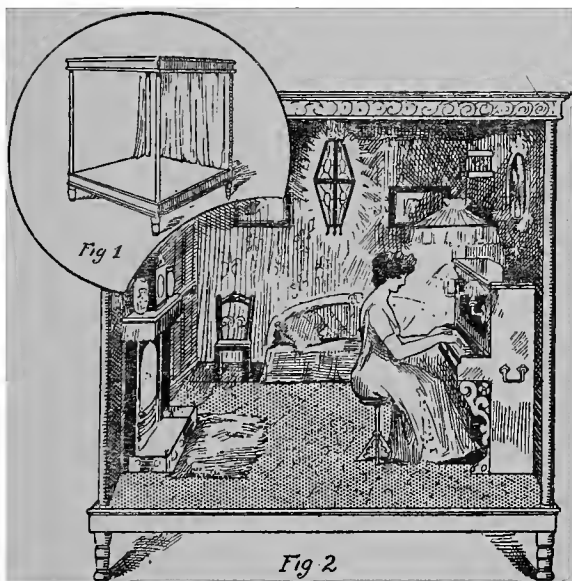
A Furnished Drawing-Room and Lady produced from Nowhere

An empty cabinet is shown free of all preparation (Fig. 1). The demonstrator then draws the curtains and keeps his audience amused until "all right" is signalled, when he pulls back the front curtains and reveals a fully furnished drawing room with a lady seated at a piano playing a dreamy waltz (by proxy, off), Fig. 2.

Of course any interior could be worked to suit the taste and pocket of the showman. It is obvious that here is a case where "money talks"; a large and convincing interior would take little more time to materialise than a small and inferior one, with far

greater success. In any case the furniture should not be too redolent of paint and canvas.

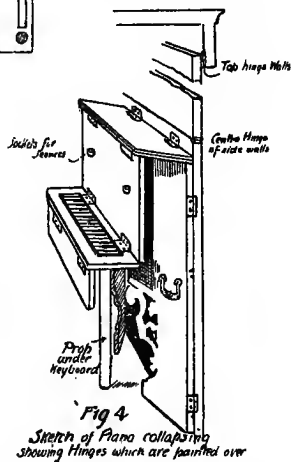
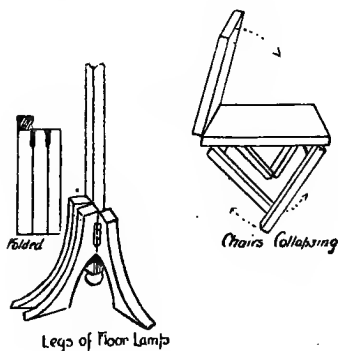
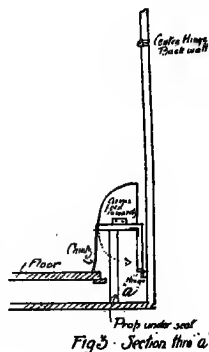
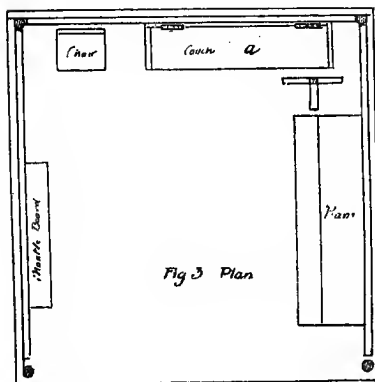
As will be assumed by many readers the whole of the properties are collapsible. The chairs, floor, lamp, fender, rugs, clock, etc., fold neatly up and are packed away in the recess A (see Fig. 3). The couch seat folds down as also shown in Fig. 3, and



thus closes hole A in platform. The back of the couch, fireplace, pictures, mirrors, etc., are merely painted on the walls.

The floor is clear now for the fixtures and the walls. On the right hand side is a piano, which is the most difficult property to dispose of. It folds up as shown in Fig. 4 and lies flat against the wall. On

the left-hand side the mantel-board does the same thing. Each wall, including the back one, is divided and hinged in the middle and at the top under the



cornice (see Fig. 4). They are swung up into the ceiling, carrying with them the collapsible lantern, birdcages, or whatever hangs from the roof; turn-

buckles hold walls in position. When everything is completely stowed away, the cabinet appears as in Fig. 1.

If all hinges are of the spring order, considerable time is saved in preparing scene.

On presenting the illusion, the performer gets an assistant inside the cabinet, after the curtains are drawn, by any convenient method, and he proceeds to set the scene.

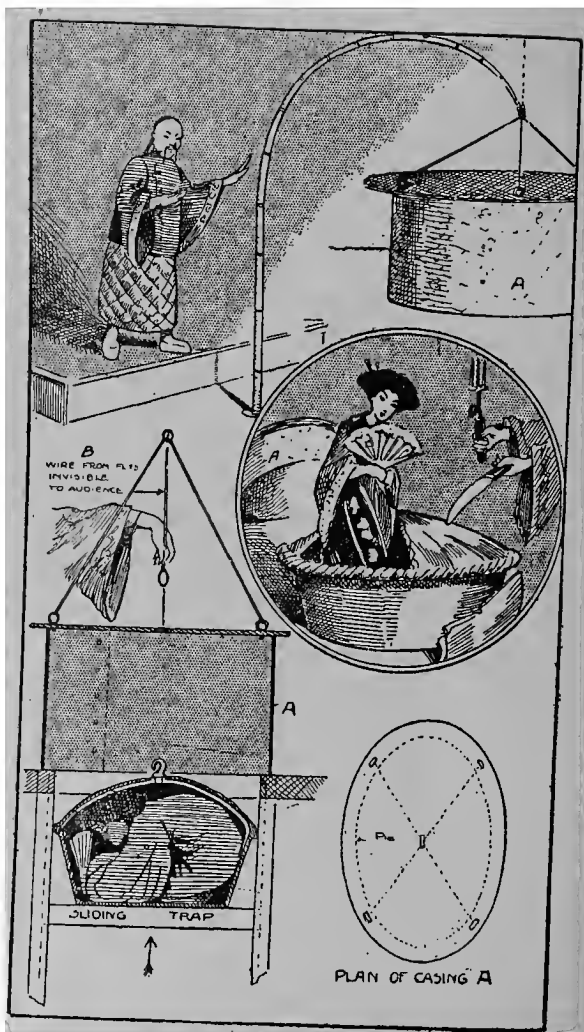
As he leaves at the back, a lady enters, and the back wall is then dropped, and front curtain raised, disclosing interior similar to Fig. 2.

The number of pieces of furniture used are subject only to the ingenuity of the designer in disposing of them either in the platform or roof.

An Oriental Dish

Performer brings forward a large piece of linoleum or some similar stiff material, and fastening the two ends together, forms a sort of oval shape, which he shows entirely empty. He then places a cover over it as seen in the drawing, and brings forward a bent bamboo pole. By means of light tapes he fastens the shape to the pole and raises the whole structure in the air. He then inserts the pole in a hole in the floor, the shape being suspended from it. After some by-play and pantomime the shape is lowered to the ground again, the pole disconnected, and the shape opened, when it is seen to contain a large dish with an imitation pie, and on the crust being broken open an Oriental lady makes her appearance.

As will be seen, when the performer is tying the tapes on to the shape, etc., a large pie is sent up the

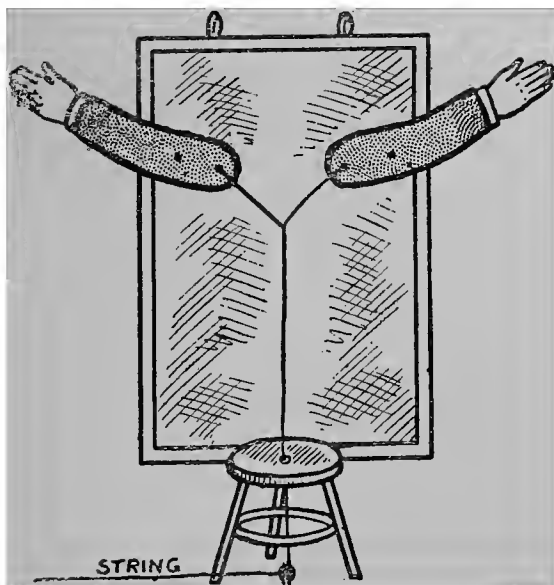


trap, and when the performer is fastening the tapes he also fastens a fine steel wire in the top of the pie. This wire passes into the flies, and it is this which supports the weight when performer lifts the seemingly light shape, the wire being hauled up as required. The rest of the illusion will now be easily understood; properly worked it is most effective.

The Rapid Transit

A BURLESQUE ILLUSION.

I don't know who invented this illusion; in justice to myself, however, I may state here that *I didn't*, which is a matter of much rejoicing to us.



Two wooden screens, covered with paper, are hung upon opposite sides of the stage upon a wire.

A stool is put beneath each screen, and performer takes his stand upon one, and at a pistol-shot (*must* have a pistol-shot or you can't do it; some people can't do it even then!) he travels from one side of the stage to the other, at least his *arms* do, for that's all that is seen of him. Then in a flash he is back again upon his stool.

Inspection of the accompanying illustration will show that the screen has a pair of arms of its own, worked by a string. At pistol-shot the assistant pulls the string, causing the dummy arms to shoot out upon either side, and the performer stays where he is until it is time to get down again.

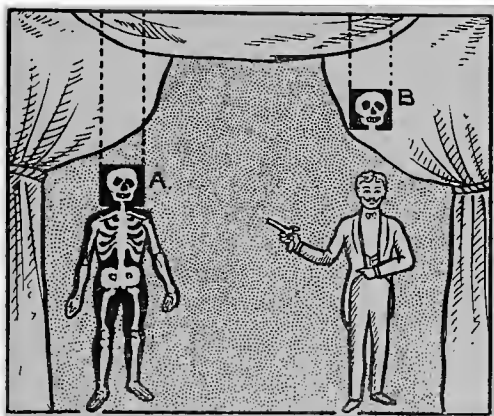
Phantom Decapitation

In this weird illusion a skeleton, and the performer who is exhibiting it, change heads in a bewildering and uncanny manner.

This effect properly belongs to the "Black Art" show, but can very well be worked as a separate illusion.

The skeleton (A) is really a man in black velvet tights, and with a skeleton painted on the front. It is only possible against the surrounding dense blackness of the velvet-lined cabinet to see the outline of the skeleton, the form of the man being completely lost.

The head is made up to resemble closely the performer's head, but in front of it hangs a velvet cloth on a wire frame with an enamelled metal skull (B) attached to its centre.



A duplicate of this arrangement is hanging immediately above the performer, and both are operated in contrary directions by a concealed assistant as soon as he gets his "cue" by hearing the report of the performer's pistol.

The result is an exchange of heads. The skeleton's head is drawn into the flies and duplicate lowered just in front of performer's face.

Obviously this can be, and must be, repeated before the performer can move from the cabinet.

Two Sack Tricks

EFFECT:—Performer brings forward a large sack.

After being examined by committee from audience the performer is tied and sealed up in same in the usual manner. Sack is then placed behind screen or in a cabinet; a few seconds later performer steps out on the stage with the sack on his arm—still tied and sealed. The committee, on examining

the sack, fail to find by what means performer made his escape.

EXPLANATION:—The sack is made from a large piece of black canvas or other strong material, not less than 5 ft. in width and 6 ft. in length, to allow for plenty of room to work in. First, a narrow hem is made round both sides and bottom, into which are inserted at intervals of about an inch

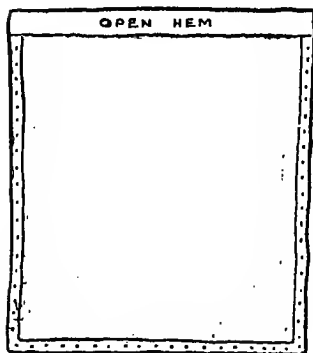


Fig. 1.

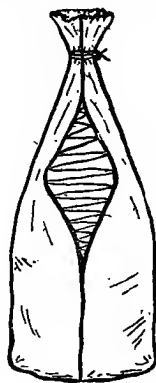


Fig. 2.

or so brass eyelets same as those used for lace-up boots. At the top ledge make a hem about $\frac{3}{4}$ of an inch in width, leaving an opening about $\frac{1}{2}$ an inch wide at the ends, for a reason to be explained later (see Fig. 1). Now fold the canvas over until the sides meet. Now take two long pieces of strong black cord; starting from the bottom corner (middle of material), lace round bottom and side, crossing the cords like lacing a boot; from within 4 ft. of top hem the lacing must be unbroken, that is, done with the same two pieces of

cord—no joinings. After reaching the hem at the top, do not cut the cords off short, but leave about 3 ft. more of each than required for the lacing, tie a knot at the ends, and push surplus portions with a pencil into the hem at the top. To represent the finish of the lacing put an extra short piece at the top with a few knots tied in it, making it look as genuine as possible. To escape from the sack after it is sealed up you pull in the lacings about 3 ft. from the top, thus pulling in the surplus portions from hem, you will find that you will be able to make an opening large enough to get out between the lacings; after getting out, you draw the cords taut, straighten the sides of sack, tie a few knots in cords at top of sack, cut off the surplus portion, and walk to committee, who can examine sack as much as they please, without discovering the secret (see Fig. 2).

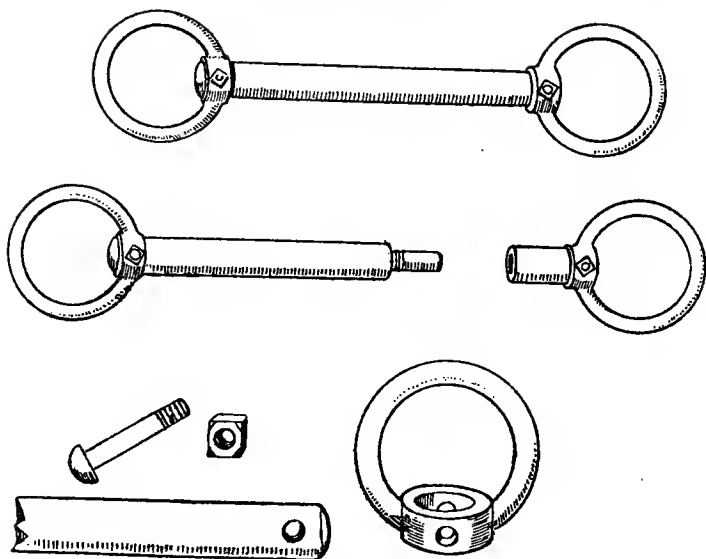
In the second version of the trick the performer hands the audience a large canvas sack for thorough examination, also a solid steel bar with two sockets and rings, these being secured by solid bolts. After the most exhaustive examination, he is placed inside, then secured by passing the bolt through the holes provided in the mouth of the sack. The ends are then securely bolted on and sealed, the seals being marked to prove that no one may tamper with them. A small screen is now placed around the performer, and, after a few seconds have elapsed, he steps around from the screen perfectly free, the sack being found intact with the steel bolt still in position and the seals unbroken. The secret of this remarkable trick lies in the bolt, which, although it will bear the

closest scrutiny, is really cut in halves, the right-handed thread being cut upon a short bolt projecting from the end of one half fitting inside the other. This is clearly shown in the illustration. When handing the bolt to the audience, do not leave the ends on, as these act as levers, and a side twist is sufficient to expose the trick in the bolt. All the performer



has to do is to reach up until his hands hold the rings, which are twisted until bolt opens, and the sack drops off the steel bar.

The bolt is then replaced and very tightly screwed up, when the sack presents the same appearance as before. The rings may, of course, be substituted by borrowed padlocks, which are locked on, the keys being retained by the audience, making the trick even better, as the performer should do his best to divert



the attention from the steel bolt as much as possible by using such precautions against escape as will tend to lead them to imagine that the trick lies in the method of securing the sack.

Cremation Illusions

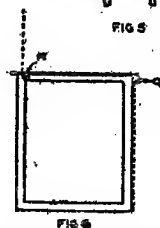
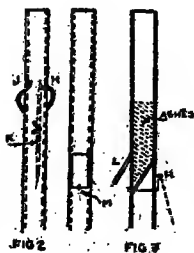
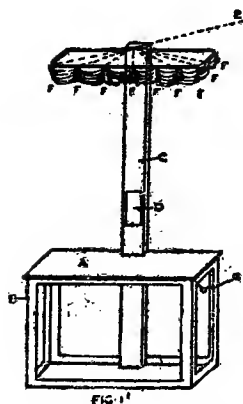
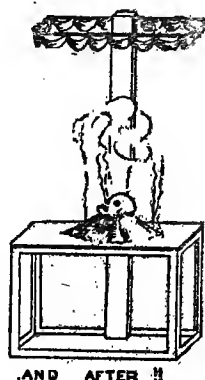
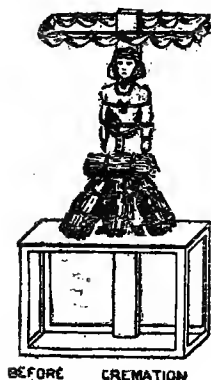
BY PERSHAD SINGH.

What magician is there who, having read the Cave Scene from Rider Haggard's "She," where Ayesha bathes in the Fire of Life, does not think of the tremendous possibilities of this wonderful description from the magical point of view? And yet, when he has considered the matter from every standpoint, he reluctantly decides that such an effect would

be of little use, unless worked in conjunction with a magical play of some sort. The effect can be produced, however ("Magician Annual," 1908-9, page 70), but the apparatus required is too bulky for the amateur. This idea, however, immediately gives rise to others, one of the first of which to appear on the stage was "She at the Stake," usually worked by means of the now famous mirror table used by Stodare for the "Sphinx," or as explained by Will Goldston ("Tricks and Illusions," page 98). The drawback to most illusions of this type, from the amateur point of view, is either that the apparatus required is too costly and cumbersome, or that they necessitate the use of a stage trap, which is usually quite an impossible accessory. The following illusion has two advantages. It is cheap and it can easily be made at home; it will be found quite suitable for amateur entertainments, for which purpose the original was constructed.

The effect is as follows:—A platform is seen on the stage (Fig. 1), consisting of a light collapsible framework B (fastened together with hinges, so as to fold for convenience in stowage), and a top A, which rests upon B without being fixed to it in any way. At the back of this is a large post C fitted at the top with a curtain rod and curtain (of cashmere) as shown; this curtain can be lowered as far as the table top, by means of the cord E acting through the cords F F F, to each of which it is secured. After the performer has removed the table top with the help of an assistant, and shown that there are no traps in it, he crouches behind the table to show that the direct view underneath is not interrupted in any way. A girl,

with her arms bound to her sides, is now brought on from the wings, and lashed with ropes to the post C.



Assistants now bring in four bundles of faggots, which are piled round her, producing the effect shown in the illustration, "Before Cremation." The curtain

F F F is now lowered, and a brazier brought on to the stage, over which the performer chants incantations and then lights the torch, which he thrusts under the canopy; a blaze of fire immediately starts inside, coupled with agonised shrieks from the victim. This part of the illusion gives great scope for acting on the part of the performer, and, should it be desired, the effect can be considerably increased by lighting red fire in the wings, and weird band music, such as that of the Mephistopheles Scene from "Faust." These sounds gradually die away, until, amidst dead silence, the canopy is raised, revealing the effect as in illustration—"And After."

There are two distinct methods which can be employed for working this illusion; one is that in which the girl escapes via a trap in the back scene, and a plank from that to the table, handing out the faggots to the assistant behind the scene. The other method, which is perhaps the more artistic, is to have a black background, and a black roller-blind fitted to the back of the table (*see* Fig. 6), this blind being pulled down by means of a pull from the wings, under cover of the assistants' bodies while placing the faggots in position, and after the performer has walked round the table; having seen the performer's person through the space below the table, the audience will naturally conclude that this space is open during the whole experiment. In the case of the blind being used, the girl simply gets off the table on to the stage behind it, taking the faggots with her. The fire is ordinary red fire primed with a small quantity of meal gunpowder, and contained in the dish shown in Fig. 4, which is fitted with a reflector to prevent the full glare of the fire being noticeable to the audience;

this dish of fire is placed on the table with the last bundle of faggots. The rope with which the girl's arms appear to be bound to her sides, when she first comes upon the stage, is in reality a belt with two loops for the arms formed of rope sewn together and fastened with hooks at the back, under what appear to be the knots securing the rope. The ropes with which the girl is bound to the post have one end securely nailed thereto at the back (H, Fig. 2), and the other end (J, Fig. 2) merely secured with thread, the appearance from the audience being that these two pieces are one continuous piece passing *round* the post, and tied by the performer in front of the girl. I used four of these.

To release herself the girl simply leans forward, breaking the thread J, and each rope falls behind the post, out of sight of the audience, into the position K. It will be seen that the post is in reality a "built-up" affair, used as a receptacle for the ashes (Fig. 3). The trap L releasing the ashes is operated by the performer by pulling G (Fig. 1), which is a direct connection to the release catch M (Fig. 3). The ashes and "spring ball" skull (weighted with shot) thus fall out of the "shoot" D (Fig. 1) on to the blazing fire, smothering it, and causing the effective smoking appearance shown in the second illustration. To ensure safety the curtain should be fire-proofed. The torch can be conveniently made by fastening a Colgate's shaving-stick tin (*see* Fig. 5) on to a wooden rod, T, and wrapping the whole with brown paper, to give the appearance of wood; the tin is then filled with cotton wool saturated in turps and kept in position by means of two cross-wires; the lid will be found to be a useful extinguisher. For anyone

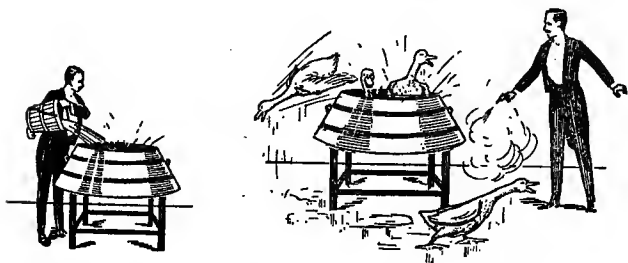
not possessing a black background, the blind may be covered with newspaper, and the floor and back wall covered with a large sheet, formed by sticking together a lot of newspapers. Great stress should then be laid on the impossibility of using traps under these conditions; needless to say, the newspaper-covered blind against a newspaper background is used in the same way as the black blind and background. A further improvement might be made by fitting a spring blind at R, of red and yellow painted material (gauze), and use a gauzy canopy; under these conditions, with this blind kept in rapid motion by a wire from above to represent flame, etc., and the flickering of the actual fire, the effect would be absolutely realistic, which is far from the case with the majority of cremation illusions.

PART II.

Miscellaneous Illusions

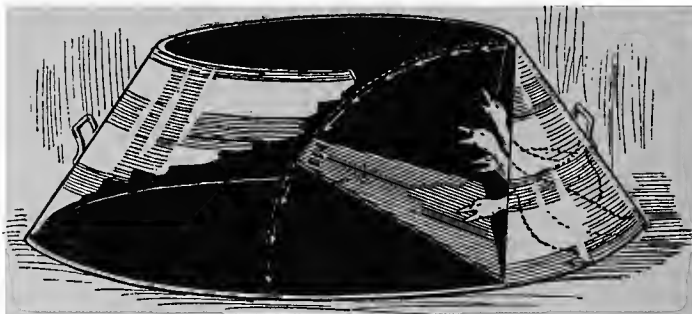
Two Tubs

A metal tub, after shown to be empty, is placed on an unprepared stool. Several buckets containing water are brought forward and emptied into the



tub; at the report of a pistol several ducks are seen completely filling the tub.

It will be seen in the diagram that the ducks are concealed behind a flap. The birds, on being released, make for the top of the tub, and so help the effect.



In the second version of the illusion the conjuror shows an empty tub, then places it on a stool, uncovered, and in full view of the audience. At the



report of a pistol the performer produces an endless variety of flags, cages, and live stock.

The stool is fitted with a sliding pan (see illustration), which holds the entire load. A release lever is fitted on to the outside of one of the legs.

When the performer wishes to produce the load, he touches the lever with his toe; immediately the sliding pan rises, striking the star trap at top of stool, tearing the paper in bottom of tub—and there you are.

The Spirit Blackboard

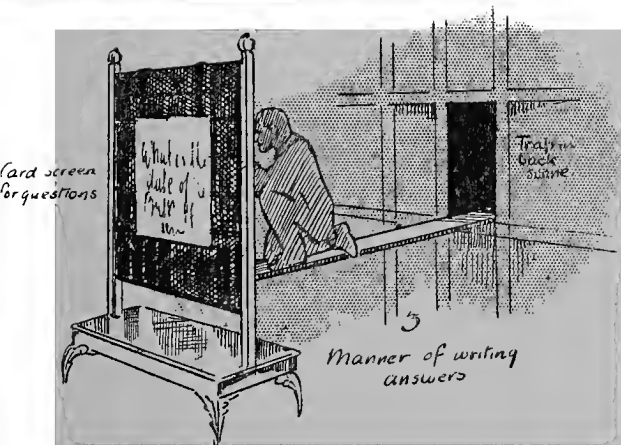
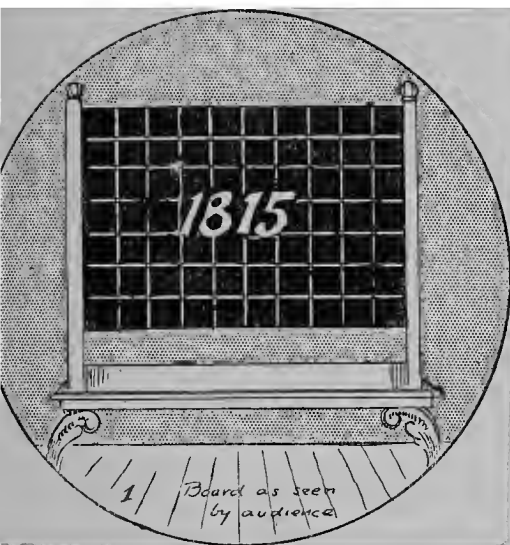
A blackboard, after being thoroughly cleaned, is turned around to prove absence of trickery.

The performer covers the centre of blackboard with an unprepared cardboard square, this being held firm against the centre of board by means of a long, thin piece of wood, which fits into the frame of the blackboard.

The name of a selected card or answer to a sum is seen written on the centre of board when the cardboard screen is removed. Quite a number of answers can appear written with great rapidity.

On examination of the figures, all will be quite simple to the reader. The back centre of board opens on a hinge, the front being covered by the cardboard screen. Assistant pushes bridge through back opening in scene, and writes the answer, closes the centre, and waits for the next question to be written.

When performing this illusion, care should be taken not to bring the blackboard too near to the front of stage.



The Growth of Flowers

FOUR VERSIONS.

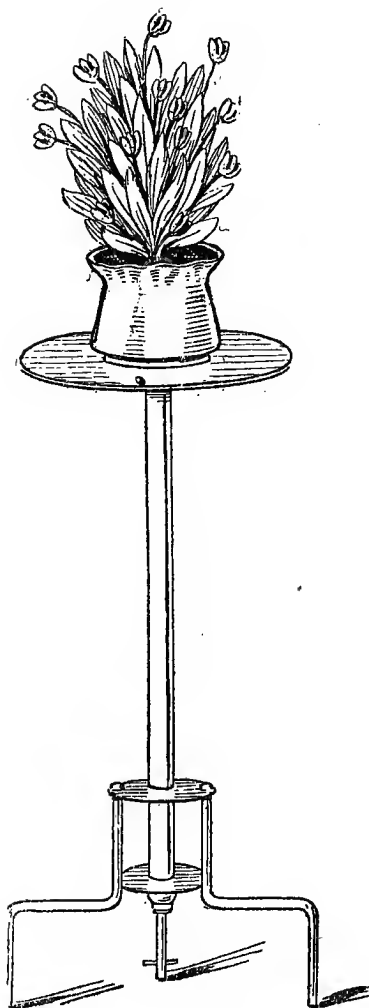
I suppose everyone has listened with more or less belief to the travellers' tale of that marvellous yogi (some are irreverent enough to suggest that bogie would be more appropriate!) who, after planting an infinitesimal seed in the ground, produces in succession (very much in succession!) plant growths of various sizes until quite a respectable tree is grown, which, having regard to the voluminous folds and draperies of an "Eastern Mystic" and other small considerations, probably isn't as wonderful as it sounds—or as truthful either for that matter. Here is a more startling effect, under seemingly impossible conditions.

An *ordinary* flower-pot is shown half filled with mould, some seed is planted and copiously watered; then, to engender a little warmth, a borrowed handkerchief is thrown over the top. Almost immediately the handkerchief is seen to move upwards, and in a very short time a complete plant is grown standing some twelve inches high and covered with leaves and flowers. *This whilst performer is amongst audience*, and without any assistance whatever. Gentle reader, have you ever seen an acetylene cycle lamp? Yes? Well, there then is your embryo "plant." And to make it you need but to bear in mind the principles and behaviour of the lamp, and to follow faithfully these ensuing directions, when you will possess an illusion which is otherwise unobtainable, and which surpasses in ingenuity the most complicated mechanism I ever was introduced to, which last is saying a good deal.

Upon a flat board pin down with stout drawing pins *two* sheets of thin indiarubber 15 in. by 8 in. (which *must* be absolutely faultless) one upon the other. Now, with a sharp knife, cut out the shape of a tree or plant with spreading branches. The *root* or *trunk* must be not more than $1\frac{1}{2}$ to $1\frac{3}{4}$ in. in width; the remainder must, of course, be in proportion, or your "plant" will bring you more ridicule than applause, by a long way.

Now to the extent of $\frac{1}{8}$ in. all round outline of "tree," when completely cut out, spread bicycle rubber solution, leaving the mouth of the "root" untouched. Having done so and adjusted your two rubber "trees" exactly (wait till solution is "tacky," or it won't stick well), rub and press them firmly upon each other and leave under pressure until *perfectly* secured. Into the open "root" is inserted permanently a small box of brass working upon a hinge; in the top half—*i.e.*, that inserted in the "neck" of the affair—a $\frac{1}{8}$ in. hole is cut. The *lower* half is drilled with as many small holes as you can get into it, without destroying it entirely.

To operate this affair you cover and paint the trunk, limbs, etc., with leaves, and *small* artificial flowers, and, when dry, turn in all branches to centre, and then fold the whole in "pleats" as neatly as you are able from top downwards to within 2 in. of the box or "receiver," then tie with thin thread into a compact parcel (not too tight). Place a lump of calcium-carbide within the "receiver," close same securely, and place the complete arrangement on a servante, or in pocket, etc. (according to your "pet" method of loading).



In filling plant pot with mould, the load which has been secretly got into the pot is brought to the top, and the *root* and *box* buried beneath the soil; the "plant" itself is merely sufficiently covered to pass muster at a short distance away. Now it is evident that as soon as the water penetrates the mould and reaches the carbide, gas commences to generate, which naturally escapes by the most open route, which is in this case *via* the $\frac{1}{8}$ in. hole in top of receiver, and thence into the plant itself, spreading it out and erecting it into a full blown tree.

Any surplus gas will make its way out through the mould, which acts as a safety-valve, thus obviating the least danger.

This novel and interesting application of acetylene gas is most ingenious, and suggests experiments in other directions.

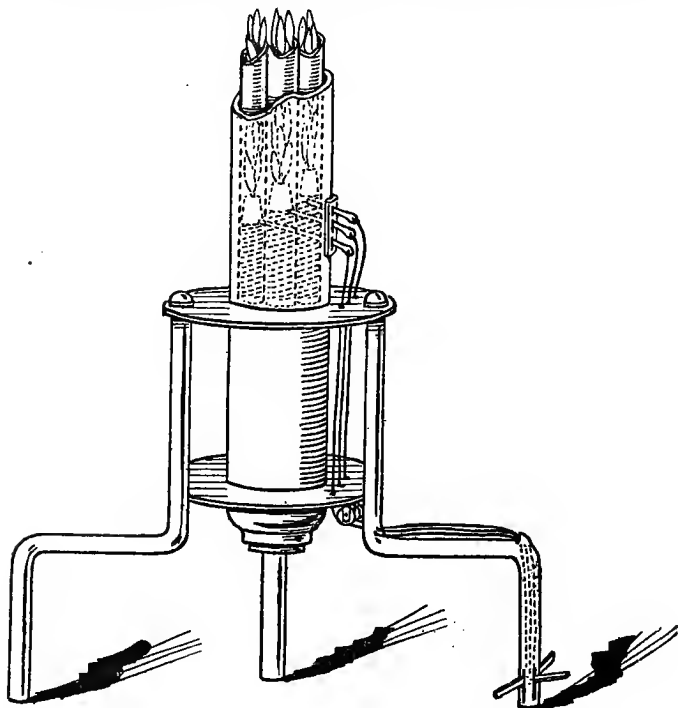
In "Latest Conjuring" was given the secret, with illustrations, of the "Growth of Flowers." The pot is filled with earth, in which seeds are planted, and is then placed upon a glass-topped table, supported only upon a slender nickel pillar. The firing of a pistol-shot causes an instantaneous growth of flowers in full view of the spectators, no covering being made use of at all.

As will be remembered, this was effected by using a bouquet of expanding feather flowers, concealed in the pillar of the table—which is really much larger than it appears at a little distance.

The bouquet was forced up the pillar and through a conical tube fixed within the flower-pot by means of a concealed spring worked by a lever, and released

by the simple action of pressing it down with the foot.

The flowers were made to "jam" into the conical tube by a cone-shaped plug, which the tension of the spring forced into the bottom of the flower-pot, the

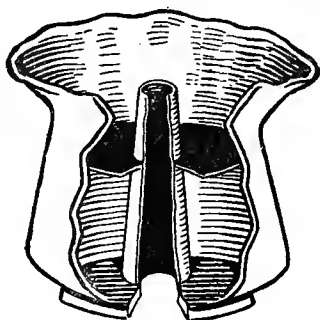


cone-shaped tube causing it to wedge itself firmly in, and so allow of the pot's removal from the table.

In the latest version *three* plants of different colours may be produced, one after another, upon the same table.

This is accomplished by means of an ingenious application of the foregoing.

Three flower-pots are used, each prepared as described previously, and also three plants of feather flowers. But each plant is contained in a separate tube, having a separate spring of its own, and worked by a separate lever. The three levers are disposed at equal distances from each other, and project from the rear table leg. They can therefore be worked quite independently of each other.



The whole of the three small tubes with their separate mechanisms are concealed by the outer tube of the pedestal.

The illustration will convey an exact idea of all the working parts of this excellent improvement.

A further improvement is the substitution of a thin plate of nickel silver in the place of the fragile and troublesome plate glass top, always so liable to damage.

The new table is only one-eighth of an inch in thickness, and is therefore quite as effective as the transparent top, and, if anything, still handsomer.

A gilded table is seen on the stage, placed somewhat near the back cloth, and performer brings forward a wooden pot and a bag of earth. He invites a



Fig II

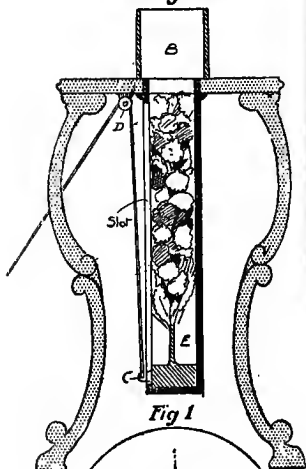


Fig I

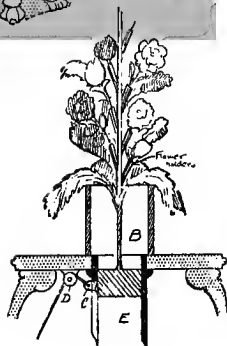
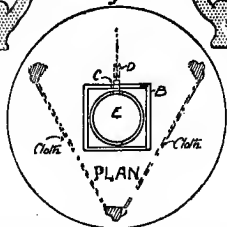


Fig III

member of the audience to fill the pot with earth, and then places it on the table. Performer then proceeds to fan the pot, after he has placed in some seeds, and to the accompaniment of slow music a

magnificent tree is seen to appear gradually covered with real flowers and leaves. When it has fully grown performer cuts off the flowers and presents them to the audience.

The secret of this trick depends on the old principle of Black Art, and, as will be seen in the illustration, the table has three legs. Between the front leg and the two back legs is stretched some velvet to match the back cloth, which hides a round tube with a lift arrangement operated by a string or clockwork. The flowers are inserted in this tube, and, of course, rise as required. The pot is really a double one, or rather one with an outer shell; this shell has no bottom, and when the performer passes near the servante of another table or chair he allows the solid pot containing the earth to slide out, consequently it is only the shell he places on the table, which will allow of the tree to pass right through. To mask the hole which is necessary in the top of the table, and which would be noticed by the audience, the performer places an open fan over the hole until it is covered by the shell.

The effect of this version is exactly similar to the Kellar growth, except that the cone is exhibited empty and given for examination before and after the trick, and that three full-sized plants are produced.

In the first place, you require an ordinary flower table, such as is used in the sudden growth in a brass vase; this stands to the front of the stage, and the feather flowers must be designed to represent exactly iris or daffodils, a very easy matter in good hands. The other tables stand back and have large covers on,

but the servantes consist of a screw clip and bent arm, as shown in the diagrams; to these are suspended by means of a brass chain and loop the two plants to be produced. Exhibit the cone, and place the brass flower-pot on the trick table in its correct position for producing the plant, and cover with the cone, at the same time pressing the lever, which



causes the flower to appear. The cone, plant, and cover are now carried to the rear table, and a brass vase placed on the now empty flower table; this is filled with sand and all is ready.

The performer lifts the cone revealing the plant, and in the act of lowering the cone it is allowed to drop over the concealed flowers, the style of flower used allowing them to go easily inside, the fore-

finger slips into the ring and lifts the plant, immediately passing to the second table and producing the



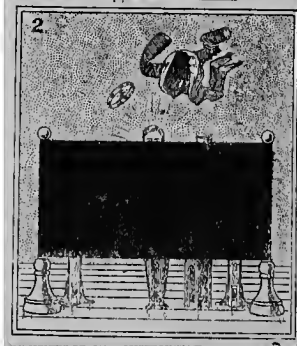
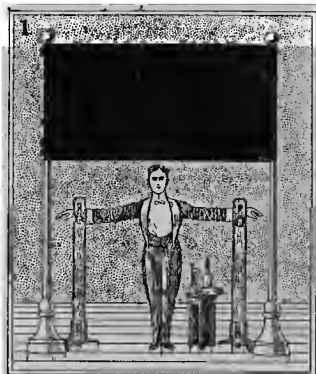
flowers, the third being obtained while exhibiting the second in exactly the same way as before. This is carried forward and produced on the first table.

Sham Spiritualism

The performer's wrists are securely fastened to unprepared posts, with borrowed padlocks. Curtain is lowered so that the head and legs of the conjurer are distinctly seen by the audience. Instruments, which have previously been placed on the stool, are heard to play and are seen over top of curtain; as a climax the performer's coat is thrown over top of curtain, and falls on to the stage. Immediately the curtain is raised, when the conjuror is seen to be securely fastened to the posts.

The method of working this effective illusion may

appear to our readers to be a little barefaced. If presented by a good showman there is every chance of making more of this than an ordinary illusion. The boy assistant, concealed on the shelf, which slides



up and down with the curtain, does the work. The performer's coat sleeves have patent fasteners in place of the seams, specially fitted to release coat. See illustrations showing working parts of apparatus.

The Drum which can't be Beaten

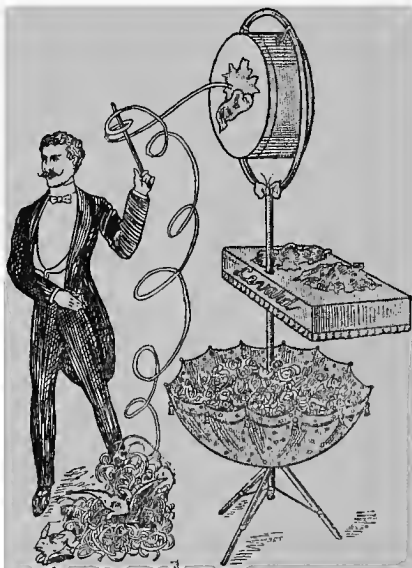
The performer exhibits a broad band or collar of metal, also two nickel-plated rings, which fit over either end indifferently.

Now covering the large band with a sheet of newspaper, he presses down the metal ring upon it, securing it in its place. He then turns over the "drum" and proceeds to treat the opposite end in a like manner, thus creating a kind of "drum" innocent of all deception and without raising the faintest suspicion.

The "drum" is now hung—as shown in the accompanying illustration—within the circular metal stand, which composes part of the apparatus for working the trick in this method.

Finding, however, that little music is to be extracted from his drum—even now that he has made it—the performer puts the end of his wand completely through the paper, and commences to drag from the drum several coloured silk handkerchiefs, which he lays down upon the small table attached to the stand. Picking up several of these in his hand, the conjuror multiplies them into many more, which suddenly develop a quantity of lovely flowers amongst their folds. As the supply increases, these overflow and fall into a sort of umbrella shape stand of gauzy material, which is fixed below the small table to receive them. Next, twenty-five more silk handkerchiefs are drawn from the "drum," from the midst of which a still larger quantity of flowers is produced, making, together with the former production, quite a tremendous display, completely filling the sunshade.

These are quickly followed by a large quantity of "Flags of all Nations," which, in turn, are followed by an enormous display of paper ribbon, which the performer extracts by means of his wand and twirls out of the "drum" in endless profusion upon the floor.



The supply being at last quite exhausted, it is, together with the handkerchiefs, placed upon the table, half upon it, and half dropping down into the servante.

One of the large flags is now taken up and given a shake, when out flies a *live duck*!

Another flag is shaken and a large rabbit puts in an appearance, which, upon performer pulling its ears, develops into two rabbits; and upon

a third flag being shaken out flies another duck to keep No. 1 company. The performer now goes to clear away the ribbon from table, when, suddenly dropping same, he is seen by audience to be holding a large 6 ft. nickel flagstaff upon which is mounted a huge Union Jack. And waving this trophy to an obliging "Rule Britannia!" from the orchestra, he makes an effectual exit.

THE WORKING:—The apparatus required for this really fine illusion is as follows:—

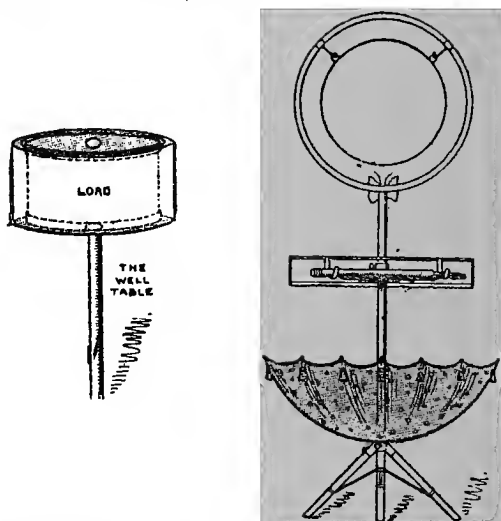
(1) The "drum," consisting of a centre band of nickel and two flat nickel rings, to fit upon either end of "drum," the band being 9 in. in diameter and 7 in. deep. The two others are 9 in. by about 2 in. deep.

The accompanying illustration shows clearly the parts of the "drum" and the manner in which they fit one into the other.

(2) The fake for loading into the "drum," which is made of tin and is practically an inner "drum," having two lids each and a circle cut out about 3 in. diameter in the centre. One lid is painted or covered black, to match the table top, the other is covered with the same paper as is used to make the "drum" with. The size of this inner "drum" just allows of its easy insertion into the "drum" which you show to audience. This inner "drum" is loaded with all the articles to be produced, and finally a square of black paper should be placed upon the last handkerchiefs put in so as to prevent them showing or coming into unwelcome prominence.

(3) The loading table. This is a special table used to load the inner fake into the "drum" proper.

It measures 11 in. in diameter by about 9 in. deep. This extra depth is relieved by the trimming of the table, which is arranged to hide it. In construction the table is very simple. It is really a hollow ring into which the fake "drum" fits, and the sides of the "ring" are capable of moving up or down, so as to leave the fake exposed, simply resting upon the bottom of the table, or to hide it completely, in



which case the black side of the "drum" being uppermost it is easily mistaken for the table top, as it is exactly flush with the edge when in position. Now having prepared the fake "drum" and put it black side upmost upon the table and drawn the sides up to hide it, we may commence to show.

A large piece of newspaper is pressed upon one side of the "drum" and secured in that position by

one of the nickel bands. Having shown the "drum" empty, place it open side up on table so that loose paper will conceal the downward motion of the sides of the table. When placing a second sheet of paper upon the "drum" and securing with band No. 2, pressure is applied upon the "drum," with the result that the sides of the table sink down, and the inner "drum," cutting completely through the paper upon "drum" proper, enters into it unknown to anyone. Now, owing to one side of the fake being also covered with paper, the whole may be shown to the spectators, each side, once more.

As both the older methods of producing the various "loads" from the "drum," *i.e.*, that of laying down upon the table simply or of hanging upon chains or cords across the stage, have great disadvantages, a description of the combined stand, table and servante may be of service to those professionals and amateurs who wish to specialise in this trick.

The stand is in five small parts, and consists of a foundation supporting a gauze sunshade in mauve and silver and supporting a small table also in mauve and silver, with name or initials embroidered in silver upon the ground, which in turn supports a rod holding a large ring to support the drum. The whole has an exceedingly pretty and elaborate effect, and it is quickly built and unbuilt.

Two hundred flowers in two packets of 100 each are secured each in a handkerchief, which, with two other handkerchiefs for "cover," should be placed on either side of the table. Upon picking up the "silks" just produced, these are also picked up with them, and whilst the flowers are developing a few

handkerchiefs are allowed to fall, so as to give the effect of multiplying (?). The remaining flowers are then allowed to overflow into the sunshade servante. A peculiar feature of the table is that it is not central but considerably to one side of the servante, so that articles from the drum will fall into the servante below; also upon the rear edge are two hooks carrying the flagstaff and flag, which is lifted off under cover of the papers. The ducks are in box servantes upon the chair backs, and the rabbits likewise.

Novel Mirror Illusion

Performer shows a mirror in elaborate gilt frame.

Seizing upon a hammer, he smashes the mirror, genuinely cracking it all over.

Upon covering it for a second the mirror is miraculously restored.

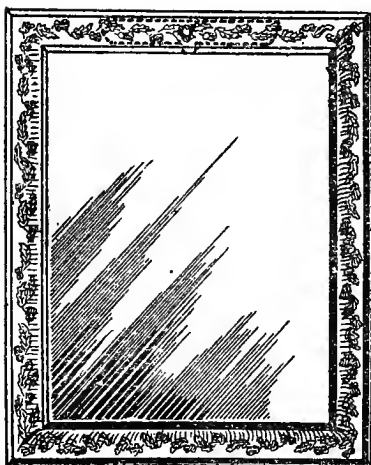
Referring to the accompanying section drawing, it will be seen that the frame is upon the old "sand-frame" principle.

D is a gully containing mercury (quicksilver), the normal position of which is at the bottom of the frame.

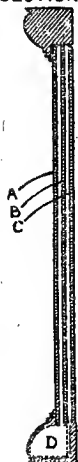
A B are two plain glasses, between which the mercury runs. C is a sheet of mirror seen clearly through A and B.

The mirror is cracked and broken *from the back*, the smashed mirror appearing to occupy the frame alone, as the glasses in front of same are quite invisible.

Of course, all that is now needed to "restore" the frame is simply to turn it round, when covering



SECTION.



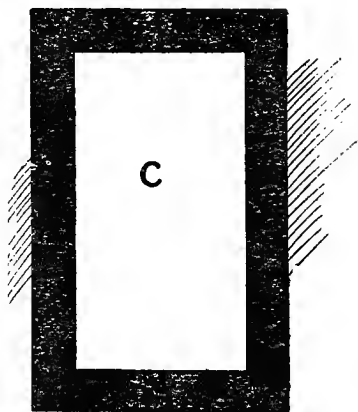
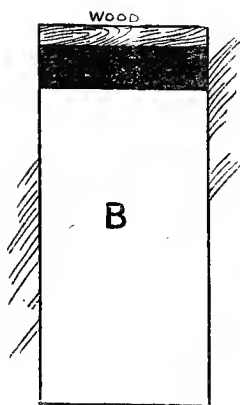
it with a flag, etc., when a perfect duplicate is produced *in front* of broken mirror by the mercury running between the double glasses.

The Vanishing Sketch

EFFECT:—Performer sketches a picture or cartoon on a sheet of white paper, with a border all round it, which is then taken off and rolled up tube shape. Now, after a few passes, the paper is unrolled, when the sketch or cartoon is seen to have vanished.

SECRET:—Procure two boards, each of which is the size of an ordinary blackboard, and a quarter of an inch thick; these are now placed together in such a way that they will have a space of half an

inch between them; the top is left open. The front of the board has a slit in it that will allow the small sheet of paper (B) to pass through it.



The board is now painted black to give it the appearance of an ordinary blackboard, one inch thick.

You now procure a sheet of white paper, with a black border painted all round it, the size of the board; this is now placed on the board with four drawing pins, the top of the paper on a level with the slit in the board (not over it).

You now take the piece of paper (B), which has a black border at the top only; the white part of this slip is the exact size of the white centre of the sheet of paper on the board, the black border is also the exact size of the top border on the paper.

The border end of this paper (B) is passed through the slit in the front of the board, and out through the top. A slip of wood is now glued to the paper and left to dry. When dry the white end of the paper is drawn through slit down over the white centre of the paper on the board. This is now kept in position with two drawing pins. The paper then appears as sketch C.

The trick is worked as follows:—Performer sketches a picture or cartoon. When finished, he removes the four drawing pins that hold the two sheets of paper at the bottom of the board, and also draws the ends of the sheets of paper up to the top of the board. While holding them in this position, he releases his hold on the sheet of paper with the sketch on. The moment he does this the weight of the slip of wood draws the sheet of paper through the slit into the space between the board.

Performer now removes the two pins that hold the large sheet of paper. He now removes this sheet from the board in such a way that the audience cannot see that it is a blank. It is then rolled tube



shape. After a few passes the paper is opened out and shown each side, when the sketch is seen to have vanished. The blackboard is also shown back and front.

Conradi's Coin-Ladder

On a nickel-plated stand hangs a ladder, made of glass. The top also is of glass, and is completed by a metal tube, shown empty, before being put on the glass plate.

Performer, after having shown various tricks with coins, and last, but not least, "The Miser's Dream," takes the coins from the hat—preferably a borrowed one—and puts this hat on top of the metal tube. A second hat—also borrowed—is hung between the forks, provided for this purpose, at the bottom of the ladder. Performer, or even one of the spectators, throws any desired number of coins into the hat resting on the tube, and these coins at once penetrate the hat, glide down the rungs of the ladder, and fall into the second hat. After all the coins have passed in this way from top to bottom, performer shows the top hat—meaning the one on the top—empty, while the coins can be taken from the bottom one by anyone desirous to gratify his curiosity.

This, as a finishing trick to coin manipulation, cannot be excelled, especially if "The Miser's Dream" has preceded it. The preparation of the ladder is as follows:—The rungs of the ladder are made of thick plate-glass, the edge being bound with metal strips, nickel-plated. The pieces of glass, however, fill their respective frames only to three-quarter their space, and this space allows the coins to glide from one rung to the other, until they reach the hat placed at the bottom of the ladder.

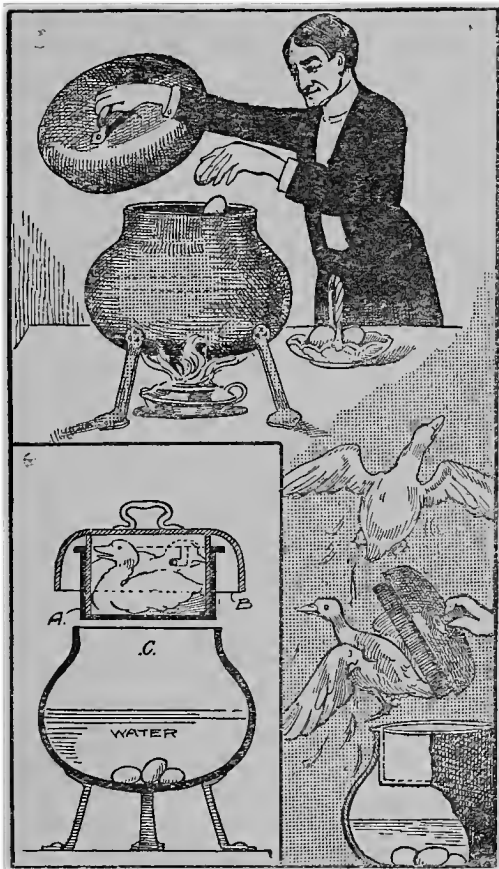
But how do the coins penetrate the hat? you will ask. In this way:—The metal tube, which was shown empty just before starting the trick, has an

inner tube, into which the coins are placed beforehand. This inner tube is concealed by the hat which performer is using as the bottom one. After showing the larger tube empty, performer goes to the table, on which the hat stands, and with his right hand puts this tube over the inner tube (which is behind the hat and filled with the coins), and takes up the hat with his left. These are quite natural moves, and excite no suspicion. The inner tube has a mechanism which, when operated by means of a thread by the assistant, always allows one coin at a time to slip out.

But how is it that the top hat—again meaning the one on top of the tube—is shown empty, although the coins were seen to be dropped into it? Two flags, which are placed on the right and left of the stand, appear to be there only for decorating purposes, but are not quite as innocent as, no doubt, they look. One of them has hidden in its folds, away at the back, a caché, and this caché is put secretly into the hat, when the latter is put on top of the tube, so that any coins, thrown apparently into the hat, are really dropped into the caché. When, at the finish, performer takes down the hat, the caché is left again behind the flag, which effectually conceals it.

The Cauldron of Macbeth

A very pretty and cheap trick may be arranged in the following manner. A cauldron, such as is usually represented in witch scenes, is exhibited and filled with water; three or four eggs are now dropped in and the lid placed on. The fire is lighted underneath, and upon removing the lid out fly either four



white pigeons or two ducks, as fancy and the size of the pot dictates.

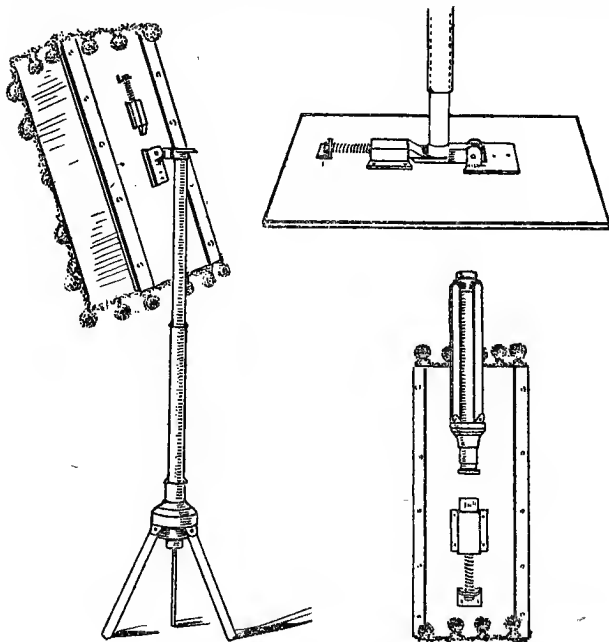
The secret lies in the construction of the lid, which resembles the familiar dove pan, the ducks being concealed in B or the lid proper, A, fitting

indifferently and secured by a small bayonet catch and fitting tightly into the neck of the cauldron when once the lid is put on, leaving the false section and ducks behind.

A Table from a Shawl

The effect to the public is that the performer produces from a handkerchief a small table, which is very useful for card or coin manipulations.

As will be seen from our illustration, the top is divided into three to fold quite flat, the stem being



hinged and fixed with a catch-bolt. The stem also slides down with its own weight, and forms a perfectly solid and firm stand. This locks by means of two spring catches, which have to be pushed in again to close the table.

The Vanishing Lamp

The performer exhibits a pretty lamp alight upon a tray.

The lamp is first covered with a light cloth having a hole to allow the glass chimney to be seen up to the finish.

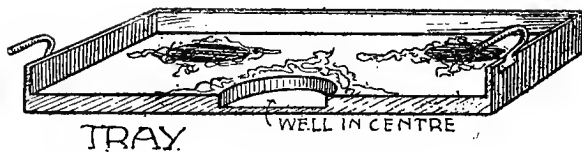
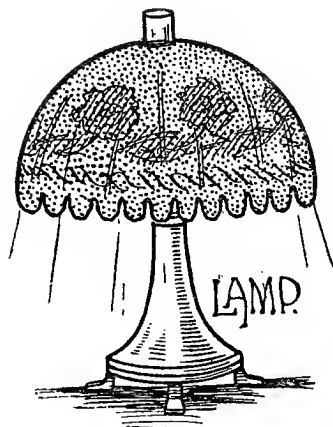
Lifting the cloth to exhibit the brass base, the performer picks the lighted lamp off the tray, and then it seems to melt in his hands, the covering cloth dropping to the floor. A glance at the illustration should explain the method up to a certain extent, the construction of the lamp claiming our first attention.

Everyone must have seen a small drinking cup made in aluminium, the chief merit of which is that it will close down to the depth of, say, half an inch or so.

The base of the lamp is constructed on an exactly similar plan, consisting of a number of brass rings, each being graduated from the base. The smallest of the rings is placed in the centre and the other rings around inside the largest, which has a bottom to it, and a piece of tube soldered in the centre.

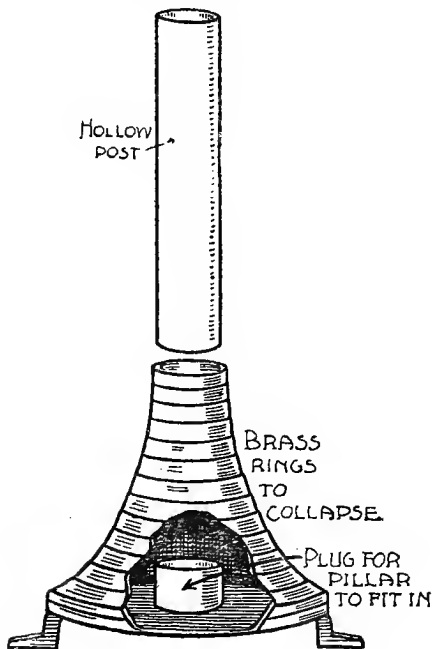
The centre support of the lamp is a hollow rod, fitting into the piece of tube just mentioned, and has the oil reservoir fitted loosely on the top.

The light is obtained from a small wick in the reservoir, and is inside a kind of brass cage into



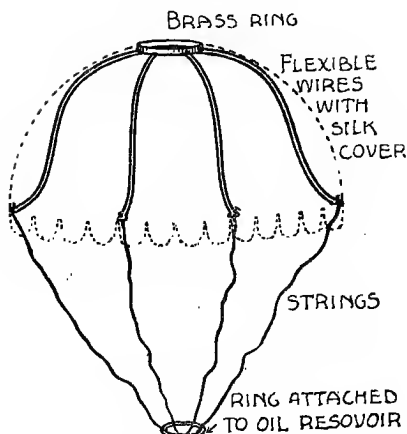
which fits the glass chimney; this part is very fully explained in the illustration.

The shade is made in a suitable silk, edged with lace, the shape being obtained with flexible wires fastened to the central-ring, which fits loosely over the



glass tube. These are connected by light cords from the ends of the wires to the oil reservoir itself, a strong ring being soldered to the pointed end.

The tray is made hollow with a centre hole, which just allows the brass rings forming the base of the lamp to fall inside, a slight tilt to one side allowing

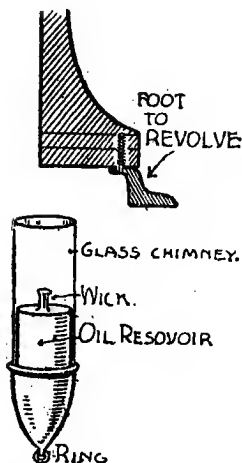


them, when collapsed, to slide out of sight, the tray being painted in a design calculated to disguise the presence of the trap; the base of the lamp is fitted with four brass feet, which revolve inwards as soon as the weight of the lamp is removed.

To perform the vanish, the conjuror covers the lamp, which is standing over the hole, and in the action lifts the cloth to show that it is still there.

After the assistant picks up the tray the lamp is lifted; this allows the feet to revolve and the base to drop into the hole, the jerk causing the rings to collapse. The centre rod is now taken in the hand and off the tray, a slight tilt being given to the tray to cause the rings to slide out of sight.

The tray is now placed upon a table, and under cover of the cloth covering the lamp, the rod is pocketed, leaving the chimney and reservoir held in the hand, the audience being quite sure the lamp is still there.

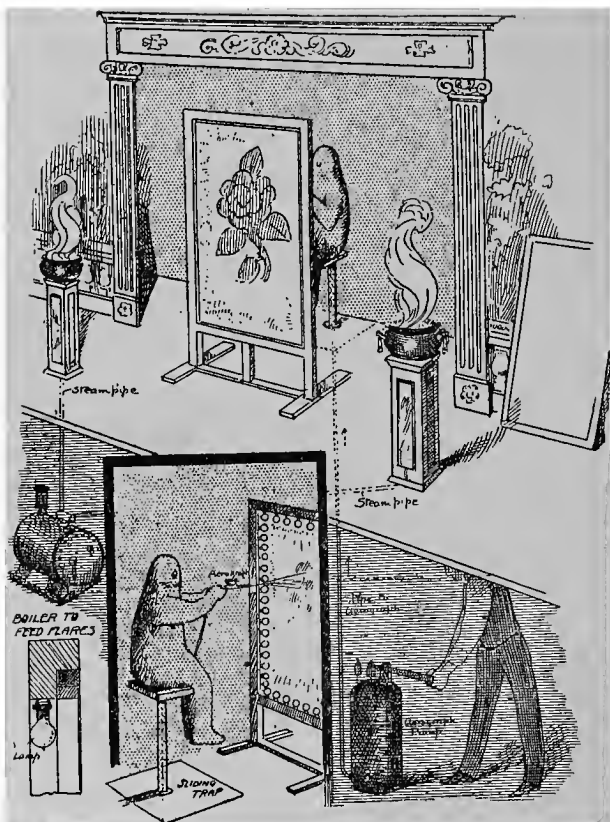


A strong pull is now attached to the ring, and the shape drawn up the coat along the back, the strings attached from the reservoir to the ends of the wires preventing them projecting and catching the cloth.

The Latest Spirit Picture

An easel fitted with a number of electric lights is shown; then the canvas is taken out of the frame and stood in front of the easel. The medium walks around the frame, and stands behind the back of easel to prove absence of mirrors.

Canvas is lifted, and fastened on the easel, medium seats himself into a comfortable easy chair, and goes into a trance (?). A member of the audience requests a rose to be painted on the canvas, when, almost



SECTION THIRD
EARL & CHIMES

immediately, the picture appears. The reason electric lights are fitted in the frame is this: when the canvas is stood on the floor, the assistant cannot be seen rising by means of sliding trap, since he is covered with a dark velvet bag of the same colour as background. The painting is done by the assistant, who should be a good artist; an aerograph is the instrument used.

The blazing urns hide the noise of the aerograph.

**Those of my readers who are interested
in Puzzles and Jokes should send for a
copy of "Gamagic." This book is sent
post free anywhere.**

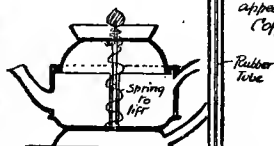
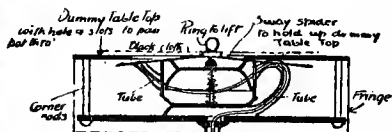
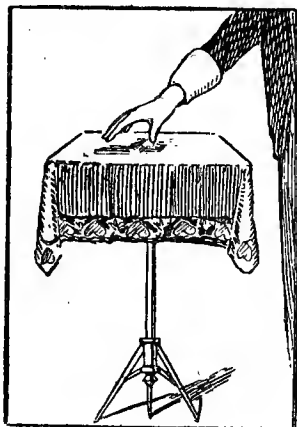
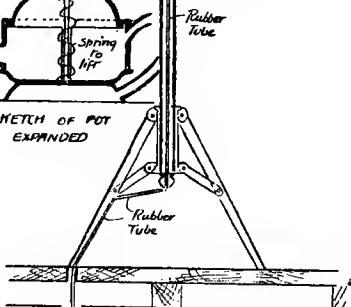


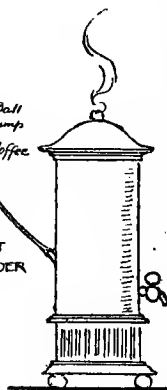
Table prepared for appearance of Coffee Pot.

SKETCH OF POT EXPANDED



Tube & Ball to pump up Coffee

URN OF HOT COFFEE UNDER STAGE.



An Inexhaustible Coffee Pot produced from an Empty Table

The performer throws a large silk cloth over an empty table, when on removing same a monster pot containing coffee is seen standing in the centre of the table. Assistant comes forward with a large tray containing a number of cups; these are filled, then handed to members of the audience. This inexhaustible coffee pot can fill about 200 cups if necessary.

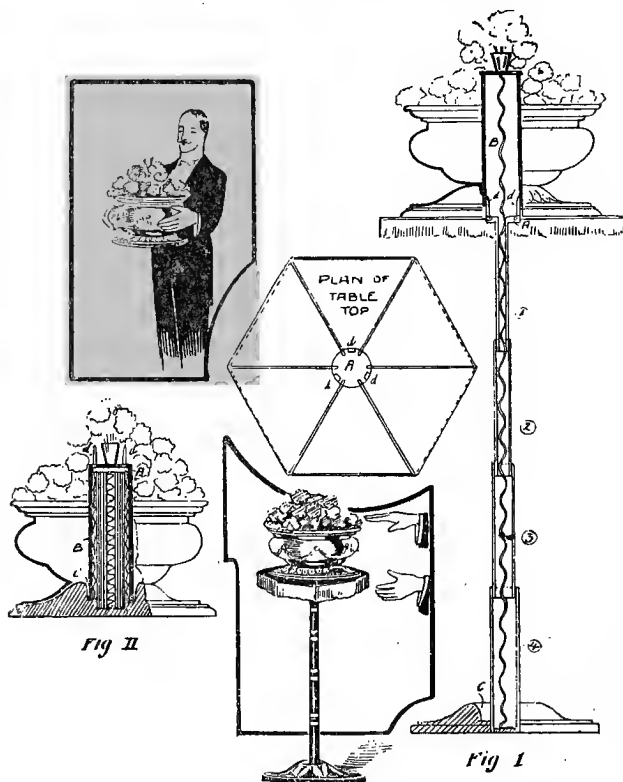
The pot is made in two sections, the top fitting into the bottom half; when closed the false top is lifted and covered, thus hiding the pot. A filled coffee urn is standing underneath the stage, to which is fitted a rubber tube with a ball centre, connecting the coffee pot (see diagram). An assistant under the stage fills the pot by working the ball pump.

Materializing a Table

During the course of his entertainment the performer takes a handsome metal bowl of flowers from a table, and, while he is indulging the audience with some appropriate patter and throwing a few of the flowers to the ladies, his assistant clears away the table on which it stood. After finishing his remarks the performer turns to replace the bowl and finds the table gone; he calls to his assistant, but can get no answer. Showing comic anger he turns to place the bowl elsewhere, but everything is full up. With a few choice remarks regarding his assistant, he says he has got to get a table from somewhere; for a second

or two he steps on one side, and behold, the bowl once more stands on its table (see sketches).

For this trick two tables of identical appearance



are required, one of ordinary construction, and the other made up as shown in Fig. 1 of drawings. This table has a circular wood base, decorated to look massive, from which springs a series of four tubes,

each one telescoping into the other. The uppermost tube has a circular metal cap A, about two inches in diameter, to which are attached with spring hinges six or eight umbrella wires, covered with thin cloth as shown on the plan of table top. In addition, the metal cap A is provided with three or four vertical strips of metal, the purpose of which will be explained.

A long spring runs through the whole of the four sections of the table and the bowl, as shown on drawing. The bowl itself should be very lightly made, having in the centre a tube B, slightly larger than the diameter of the cap A. This tube projects above the edge of the bowl, as it is advisable that the bowl should look as small as possible to make the trick more mystifying, but it can be hidden by the flowers, having a holder for stem fixed to the top.

To prepare for the trick the table is telescoped, beginning by folding down the umbrella top and then pushing in the sections until the whole is only equal in height to the base and first tube section. It will then be found that the table will fit closely into the bowl, the stem and top going up into the tube B, and the base into the foot of the bowl. The guide strips of metal D on cap A are designed to prevent the table coming right away from the bowl when released; these will have to go through slots in top of tube B. Two small catches on edge of bowl will hold table inside, until appearance is desired.

A strong spiral spring is not necessary, as the table will drop by its own weight; but something is required to start it, and prevent the umbrella top from jamming. This is a matter for experiment.

The four tube sections should fit fairly close; if made loose, provision must be made for a spring stop at the top of first three sections to ensure rigidity when out.

Telescoped in the bowl, the table has the appearance of Fig. 2 in the drawings. The clip C in the base is to accommodate the tube B, while allowing the base to appear quite substantial and bulky from the audience point of view.

The table stem and base should be enamelled black and picked out with gold lines and relief, thus concealing section joints.

It will be observed from drawings that the table top when out is larger than the base of the bowl. This is where the audience will least suspect that it has been loaded into bowl, owing to the apparent impossibility of concealing such a large area. The bowl itself practically throws its weight on to the stem of the table only, so there will be very little pressure on the umbrella wires, certainly not enough to depress them if the springs are substantial.

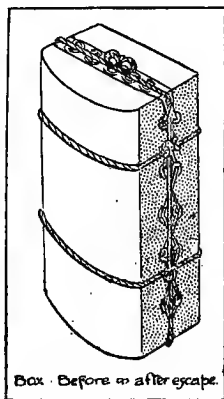
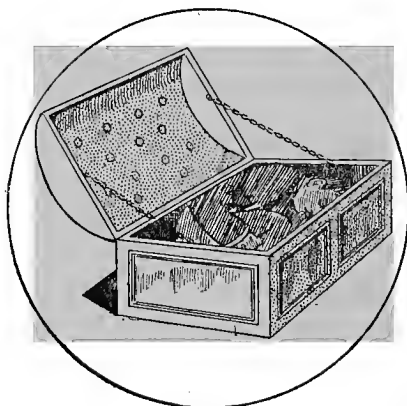
**The Complete Apparatus for any Trick
explained in this book can be obtained
from A. W. GAMAGE, Ltd.,
— Holborn, London, E.C. —**

A NUMBER OF BOX ESCAPES EXPLAINED

A constantly recurring feature of an illusionist's programme is the mysterious box from which an assistant successfully escapes, although securely locked, corded and almost sewn in. The general public will always cordially respond to this effect, especially if it is permitted to thoroughly inspect and investigate the box before the performance, this latter privilege accounting largely for the popularity of box escapes, making as it does an appeal to the mental acumen of the audience. This is where a good box trick has a pull over many other escape illusions, it being quite possible to so effectually conceal that section of the box which is to open that the smartest professionals can freely examine every part and yet be baffled, although they know where the escape must be effected. Few illusions can undergo the ordeal of such close inspection and not yield their secret.

The mystery of most box tricks is the mystery of the secret panel, a deception that probably precedes the Pyramids—certainly the priests of the old Nile must have found such devices of material assistance whilst hoodwinking the populace with their fantastic ritual. In the Middle Ages the secret panel became a kind of domestic adjunct, as many an old manor house will testify, and even now there are some so cleverly constructed that they remain undiscovered. In modern days, lacking the necessity for frustrating relentless and lawless enemies, man has found an outlet for such ingenuity in box tricks and kindred illusions.

The first two illustrations are concerned with the "£500 box trick," which received the magnificent advertisement of passing through four courts of law and occupying the attention of seventy-four special jurymen, two High Court judges, and eight Lords of Appeal, before a well-known London magician could be induced to part with a sum of £500. What the costs were of exhorting so much judicial wisdom our readers can easily guess.



Box Before or after escape.

The case is well known to many magicians, but for the benefit of others I here give a brief recapitulation of the events that led up to such prodigious legal proceedings.

A famous London magician for a considerable number of years had exploited a box trick, the secret of which apparently defied detection. So confident was he of its inviolability (and erstwhile with an eye on a good advertisement) that he offered £500 for an exact imitation of the box. For a number of years

many smart gentlemen tried, but failed to obtain the award, but in 1897 three bold and confident men invited inspection of a box that they were sure hit the right thing at last, and claimed the £500. The challenger refused to inspect the apparatus and repudiated the whole business.

Then the three bold men invoked the aid of the law in support of their claim, and the case was taken into the Queen's Bench. At the first attempt the jury disagreed, the London magician refusing to accept a verdict by majority. On a re-trial the claimants won, as they did also in the Court of Appeal; not content, the London magician approached the final court, the House of Lords, and five great judges said him "nay." If he could have taken his case further, no doubt he would have done so; but he had to be content with the last decision, and probably afterwards meditated on the fallibility of human self-confidence.

So much for the history of the case. The following description, with the aid of the diagrams, gives an explanation of the *modus operandi* according to the claimants, whose box differs in minor details, but not in essentials, from the one that carried the reward.

As will be noted from the details in the second sketch, one end of the box is a movable panel, made to fall inwards when released. The release is peculiar and "brilliant," simply consisting of a marble A running in a concealed channel. The panel is pivoted and the pivots rest on springs E. The tendency of these springs is to keep the panel up, forcing its top edge into a groove in the top frame of the box. Now, if these springs alone constituted

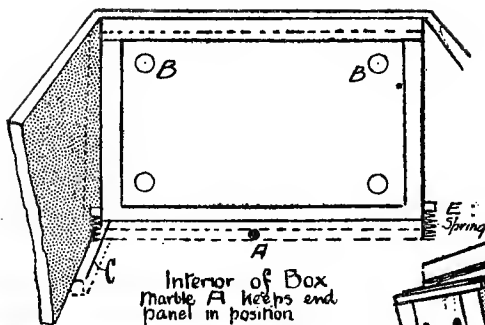


Fig 1

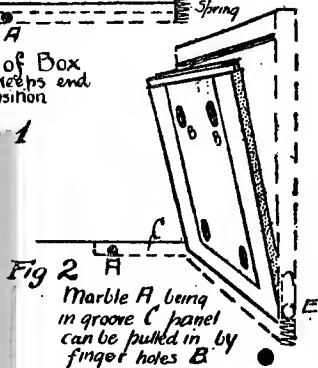
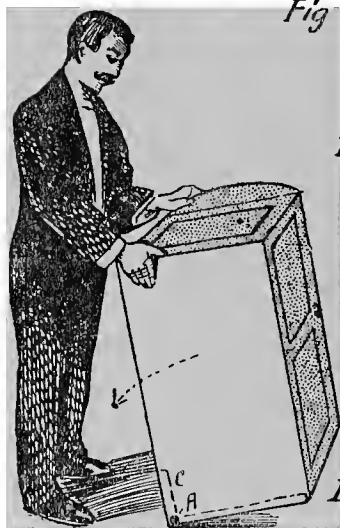
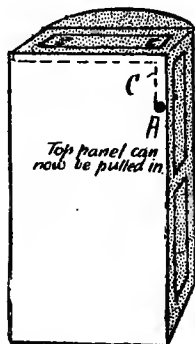


Fig 2

Figs
3 & 4

Two Views showing how
Box is tipped to get marble
into C. Shown without cover.

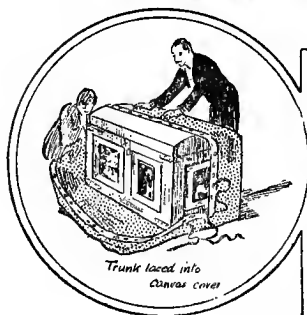


the secret, an observant examiner of the box would soon discover that the panel was movable and that it had only to be pushed down clear of the top

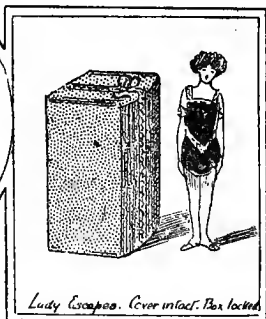
groove to be pulled inwards on its pivots. But the marble entirely stops such a proceeding, for it is impossible to move the secret panel while the little sphere lays in the channel below it, and in the ordinary position of the box on the floor, that is where the marble would lay. A glance at the drawings, however, will disclose the fact that there is another channel, a short one marked C, and when the box is tipped in a certain way the marble rolls into C. Fig. 3 shows the manner of tipping. First the box (containing the assistant) is tipped to run the marble into the junction of the two channels; it is then dropped on its side and pulled up on to the other end, leaving the moving panel on top, and the marble in the bottom of C as shown in Fig. 4. The concealed assistant then pulls down the panel by the finger holes B (*see* Fig. 2), makes short work of the lacings of the canvas cover, gets out, pulls panel to again, relaces the cover and disappears conveniently, leaving the demonstrator to replace the box in such a position that the marble rolls under the panel again. Of course the box, when opened, is not only empty but exactly the same as when previously examined, and defies attempts to find the exit. In the first drawing chains are shown instead of webbing for supporting the lid; the intention of this is to drown the noise of the rolling marble by rattling when the box is handled, but rubber lined channels would be equally efficient. It cannot be gainsaid that this is an ingenious box, and until the three gentlemen brought forward their successful solution, no one got anywhere near it in all the previous years.

The Crystal Chest

The next three illustrations are sketches of another clever box trick—the Crystal Chest—in which again one end panel is removed to enable the assistant to escape. This particular box is panelled with glass,



*Trunk laced into
Canvas cover*



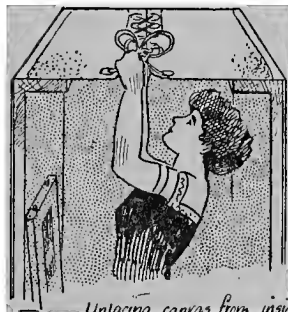
Lady Escapes. Cover intact. Box locked

and the assistant can be seen inside almost until the last moment. On examination, nothing can be discovered that is suspicious about the end panels; the secret one is quite immovable when shut, and could not possibly be opened with the naked hands.

On looking at the second of the drawings the method is revealed. The assistant takes a small screw-driver into the box with her; after being laced into a canvas cover, the chest is tipped on one end, with the secret panel on top, and, of course, placed in a cabinet with the blinds drawn. With the aid of the screw-driver, which she inserts in a small opening in the top edge of the inner panelling, the girl levers up a centre catch. This catch is actually part of a rod concealed in the framework of the box, and



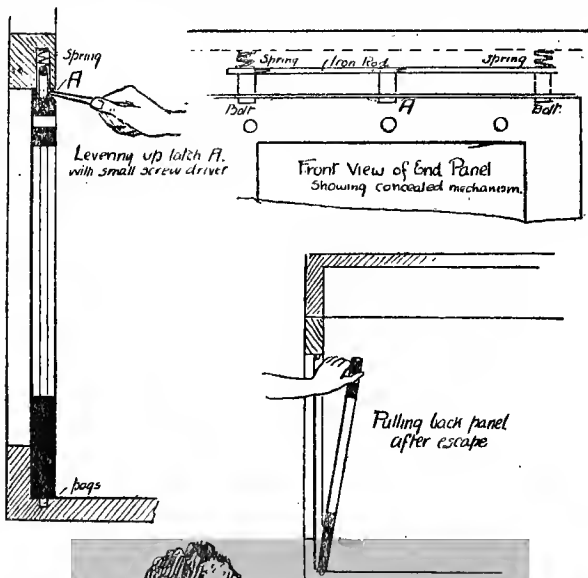
Removing end panel from trunk.



Unlacing canvas from inside

on each end of the rod is a fixed catch bearing on springs. When the captive lifts the centre catch, she also lifts the two end ones as well, thus releasing the panel, which is now only secured by two small pegs on the bottom edge, which drop into the floor of the box. The panel naturally drops inwards, and is no trouble to remove, leaving a clear way for the girl to unlace the cover and escape. To replace the panel it is only necessary to pull it up until the pegs drop into their holes, and then draw it to like a trap-door by placing the thumbs through two of the

air holes. The catch bar, being on springs, snaps the latches into their sockets in the panel, and the box



*Relacing
cover
after
closing
Trunk.*



stands as before, and, when finally shown to the audience laced in its canvas cover, has absolutely no appearance of being tampered with.

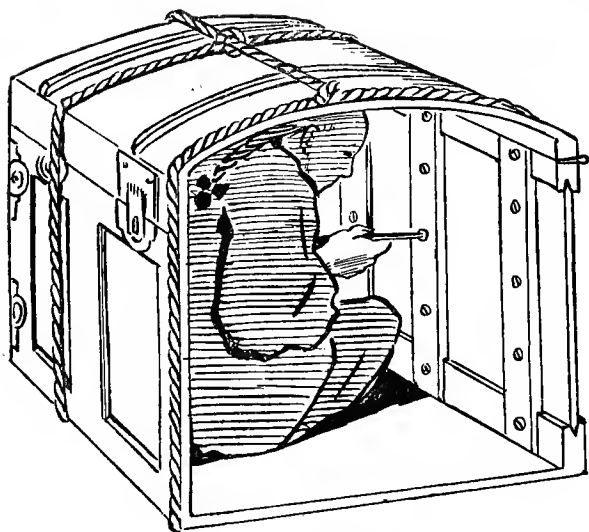
The lady afterwards appears from another part of the hall. There is no difficulty in making a change act of it, if desired, by having another girl or a man get into the box after it is opened. The first occupant then laces it up again before disappearing, and on the box being unlocked the audience is amazed at what has transpired, especially if the box is barely large enough to accommodate one person. A good box this, easy to escape from, and not likely to get out of order.

The next box trick has a somewhat different *motif*.

The East to West Mystery

"East to West Mystery," when shown to the audience, appears to be a strong travelling trunk, well clamped at the corners with metal angle-pieces bossed up. The interior is lined, and at intervals has strengthening battens screwed to the body of the box; there is nothing unusual in this inside appearance, no projections or irregularities, and considerable strength may be used, and yet the examiner will fail to detect looseness in any part of the construction. The trunk having been most thoroughly examined, an assistant steps in, and the lid is securely fastened down and locked. The box is corded, and the knots may be sealed. The trunk is now concealed for a minute in the usual cabinet, with curtains drawn, and, on re-opening, disappearance or change has taken place, leaving the trunk apparently unscathed, the rope untied and the seals intact.

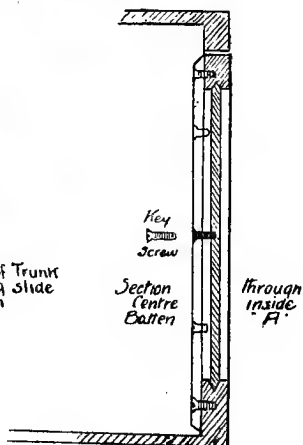
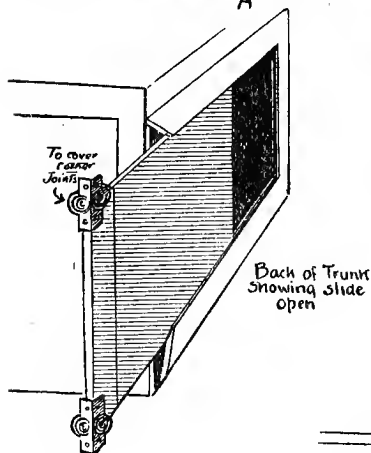
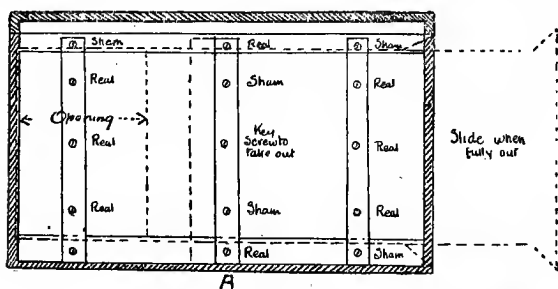
An examination of the drawings will reveal the secret. The reader will see that this particular box

*Enter Chinese**Exit Lady*

has its negotiable panel at the back, that the panel does not actually remove or hinge doorwise, but slides in top and bottom grooves opening far enough to allow a person room to comfortably escape from the trunk. The "open sesame" is one ordinary little screw, one amongst so many with heads all alike. While this screw is in position the back panel is secure from the attacks of the curious, but the moment the assistant inside has removed it with the help of a concealed screw-driver, he or she has only to use the left-hand back batten as a handle to force open the panel, leaving a clear opening for escape. The diagrams will disclose to the appreciative what a neat, effective, and workmanlike device this is. It is the centre portion of the back of the box that moves, carrying with it the end post of the frame, including the top and bottom bosses and the angle clamps. When shut to, the large bosses effectually conceal the mitred joints, and, of course, the returns of the clamps have sham screws on the outside. Looking from the inside, the left-hand batten has three centre screws and one each top and bottom. Now the top and bottom screws only penetrate the batten, whereas the three centre ones fix it to the back panel, so that this batten is independent of the frame of the trunk. On the contrary, the right-hand batten is really fixed top and bottom to the box frame, but two of the centre screws stop before they reach the panel, the other screw *actually* holding the panel to the batten. Therefore, if the screw is removed there is nothing to prevent the panel from sliding in its channels, carrying the left-hand batten with it, but leaving the right-hand one behind

attached to the box frame. When the two battens meet, an aperture has been left sufficient to pass the body of a man. The cording of the box in no way interferes with exit or with the movements of the panel.

This box is more adapted to a change act than a simple disappearance, for the obvious reason that if the audience is to examine the box after the performance (not necessarily, of course), the secret screw



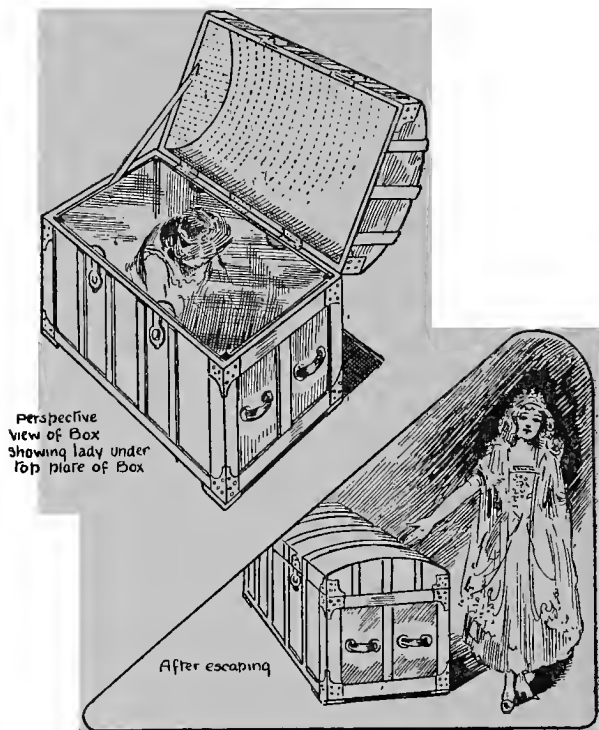
should be replaced. If a girl takes the place of a man, or *vice versa*, he or she can easily replace the screw before the trunk is opened.

The "East to West Mystery" is a suggestion for dressing the act. An assistant garbed as an Oriental could first enter, giving way to a typical English girl, an effect appropriate to a trunk of P. & O. appearance.

The Escape of Cinderella

The last box trick in this series may be described as "The Escape of Cinderella." It is quite the latest word in this form of illusion, and remarkable and beautiful in effect. This is a glass-lined trunk illusion. There have been others, but nothing like so baffling, so smoothly working, or so innocent in appearance.

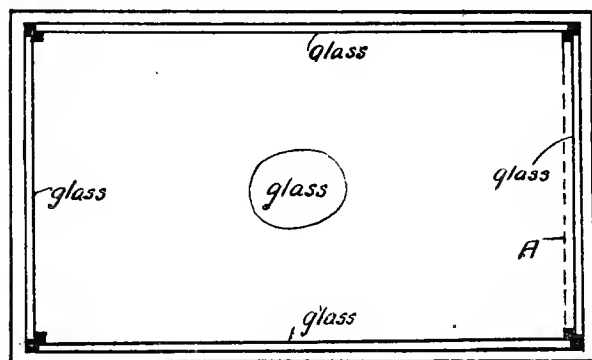
The performer submits a strong, important-looking trunk for inspection, which is lined completely with the usual material used for the purpose, and it is important to notice that this lining discloses no sign of a break from the lip of the box to the floor; there is no pleating, binding, or other deceptive ruse. Clear sheets of plain glass are now taken up, the floor first being completely covered and then the four sides, the glass dropping into grooved fillets fixed into the corners of the trunk—an obvious and natural method of keeping the glass upright. At this point the box can again be inspected before "Cinderella" steps in. When the damsel is comfortably ensconced, the final sheet of glass is placed over her head, leaving her completely walled in with crystal. The box is shut and locked, roped and sealed



to taste ; yet the lady gets clear all right, and when the box is opened it is seen that the six sheets of glass occupy their respective positions as before, and can only be taken out in the way they were put in, *i.e.*, from the top.

The first illustration gives an idea of the appearance of the trunk before and after the lady's escape, and the small plan of the box shows how the glass is fitted in. Turning to the last set of diagrams the

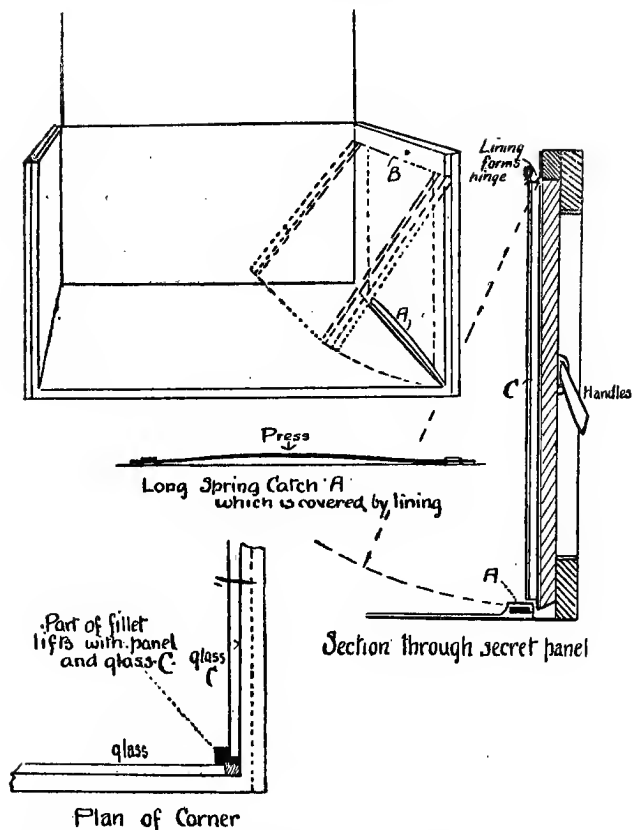
secret will at once be disclosed, the top sketch disclosing the manner in which the hidden door opens. The greater part of one end of the trunk opens inwards from the bottom, taking with it the two end panels with their centre bar and handles, but not the corner posts of the box or the top and bottom rails. The inside lining of the box where it crosses the joint B forms a cloth hinge, so that when shut the interior



PLAN OF BOX. Filled with glass.

shows no projections and the joint is completely hidden. Although on the outside the corner posts are left standing, the flap covers the whole of one end on the inside, and the two particular grooved fillets at that end are attached to it so that when the glass C is inserted, flap, glass, and fillets can all be lifted together (see plan of corner of box). These fillets hide any joint that might otherwise be apparent.

The catch A, which is not so prominent as shown in the sketch, and actually only appears to be a ruck



in the bottom lining, consists of a long bowed spring of steel, which holds back the bottom edge of the flap.

In order to release herself, the prisoner in the trunk presses down the centre of the catch A, and the ends of the spring being held loose by two staples

(*see* small sketch), it lies flat, enabling the flap to be pulled over it.

The rest is simple; the lady escapes through the aperture and pulls the door to after her. As its bottom edge is bevelled it readily passes the spring catch and immediately becomes all secure.

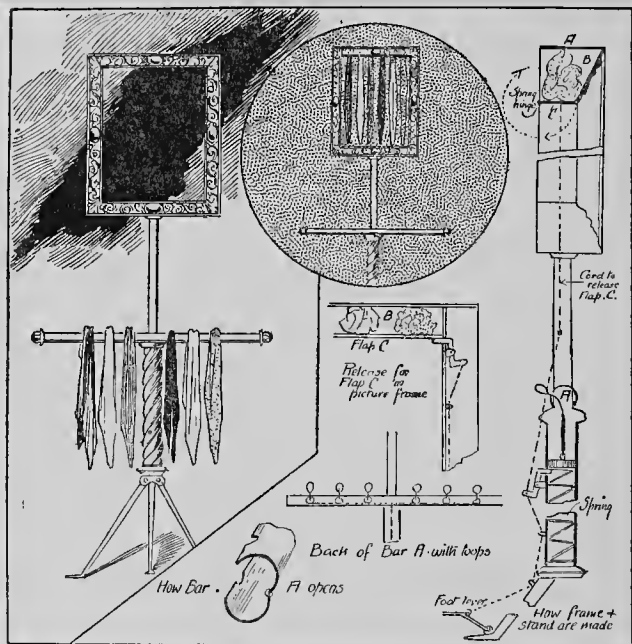
Original Flying Handkerchiefs Illusion

INVENTED BY COLLINS AND BRETMA.

Standing on the stage is a nickel-plated tripod supporting a handsome picture frame similar in design to that illustrated by our artist. Having performed some trick in which a number of silk handkerchiefs are employed, performer selects say half a dozen of them and arranges them tastefully over the rod crossing the centre of pillar. Retiring to opposite side of stage, artiste takes careful aim at the foulards with his pistol, whereupon they are instantly transported from the cross-bar to the frame above it and reveal themselves in precisely the same order of colour as assigned to them on the arm below.

The top of the frame is designed to form a sort of box-like receptacle by adding the two extra pieces A and C (*see* right-hand sketch), but whilst A is permanently fixed in its position, C, on the other hand, works on two spring hinges which allow it to form either the bottom or back of fake at pleasure, the back, however, being its normal position. Six handkerchiefs (duplicates of those to be

vanished from the arm below frame) are concealed in this receptacle, and the flap C, after being folded round to form a bottom to fake, is kept in position by means of a lever catch at right-hand side. To



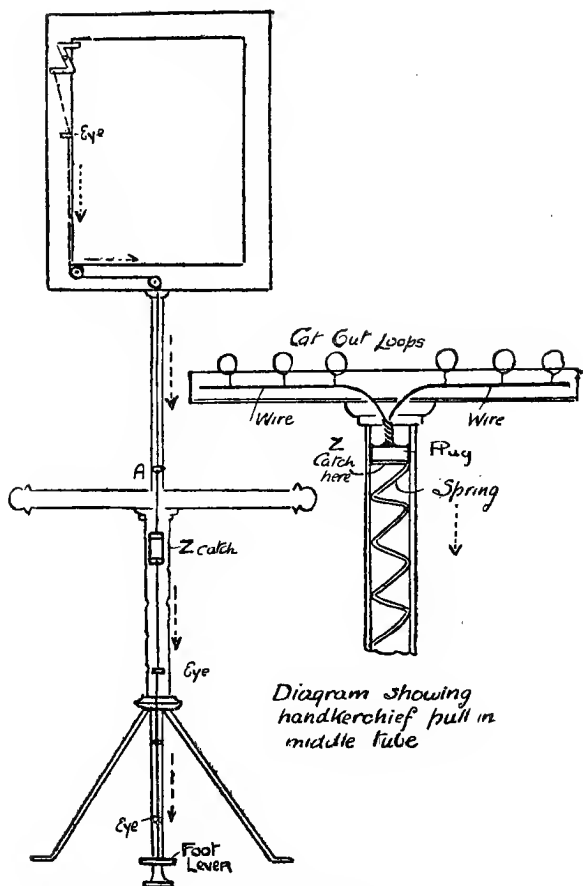
ensure the silks falling when the flap is released, a few small shot are sewn into one corner of each of them and the opposite corner attached to inside top of fake.

The evanishment of the handkerchiefs is somewhat more complicated than their reproduction. The

portion of pillar below cross-bar is hollow, and is traversed by a metal plug connected with bottom of tube by a powerful spiral spring. This spring is kept extended by means of a very small lever catch fixed on outside of pillar and released by pulling a thread attached to it. To a ring on the plug is attached a flexible wire cable of the cycle-brake order, the wires of which branch off right and left in a prong-like manner and extend to the two extremities of the cross-bar, which, in its turn, is but a hollow tube. To each of these wires three catgut loops are fastened at regular intervals for the purpose of receiving the handkerchiefs, which loops pass through holes in the rear side of bar of sufficient size to enable the handkerchiefs to pass easily through them.

The vanish of the handkerchiefs and their subsequent reproduction are actuated by one release, and will be easily comprehended by studying our last diagram, which shows a back view of the apparatus. The thread attached to lever catch holding the flap C of frame passes immediately through a small eyelet on right side, over the small pulley wheels on lower side of frame, down centre pillar, out again at point marked A, over cross-bar to lever catch supporting plug, through two eyelets, and terminates in a small foot lever fixed just above one of the feet of tripod. A downward pressure on the latter with the foot causes the lever catch to be withdrawn from plug and the other catch to release the flap of frame.

To facilitate the withdrawing of the vanished handkerchiefs and the re-faking of the apparatus, the cross-bar is constructed in two pieces, one side (the front) being fastened by means of a pin hinge.



Back of frame and stand showing direction of Pull throughout.

This arrangement enables the tube to open as shown in sketch.

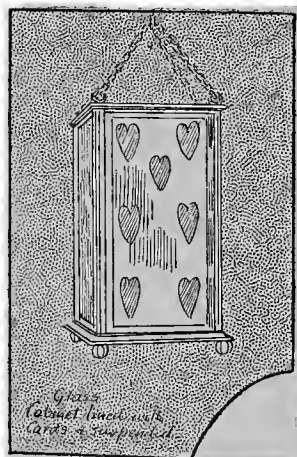
The Gambler's Bride Illusion

INVENTED BY COLLINS AND BRETMA.

For the purpose of this illusion, performer is provided with a pack of giant playing cards about six feet high, which are freely exhibited to prove the absence of any special preparation. After being stacked together they are openly dropped into a large glass cabinet of sufficient size to just receive them, and by means of chains lowered from above the apparatus is pulled clear of the stage to the height of about seven feet, and set rapidly revolving round and round. Now, although the cabinet is quite isolated in mid-air, the cards suddenly disappear and leave in their stead a lady attired as a court card.

The main secret of the trick lies in the construction of the cabinet into which the cards are placed. The base of this opens downwards as a trap, and is kept closed by means of a bolt on the under side. The top framework conceals four spring rollers, around which are coiled a like number of silk blinds, the front one painted as a card face (say seven of hearts), the rear one as the back of a card, and the two side blinds made to represent the edges of the pack by painting perpendicular lines at regular intervals. The lower ends of these blinds are fastened to an oblong steel rod frame having a metal step projecting outwards from the centre of each side, which engage, when blinds are drawn, in the lever catches KK, Fig. 3, concealed in lower framework of glass cabinet. Four small hooks projecting inwards from this rod frame support a shallow metal tray designed to prevent cards from becoming unstacked when being

dropped into cabinet, which tray is effectually concealed by the ornamentation on top of case. Now for the working.



Glass cabinet lined with cards & suspended

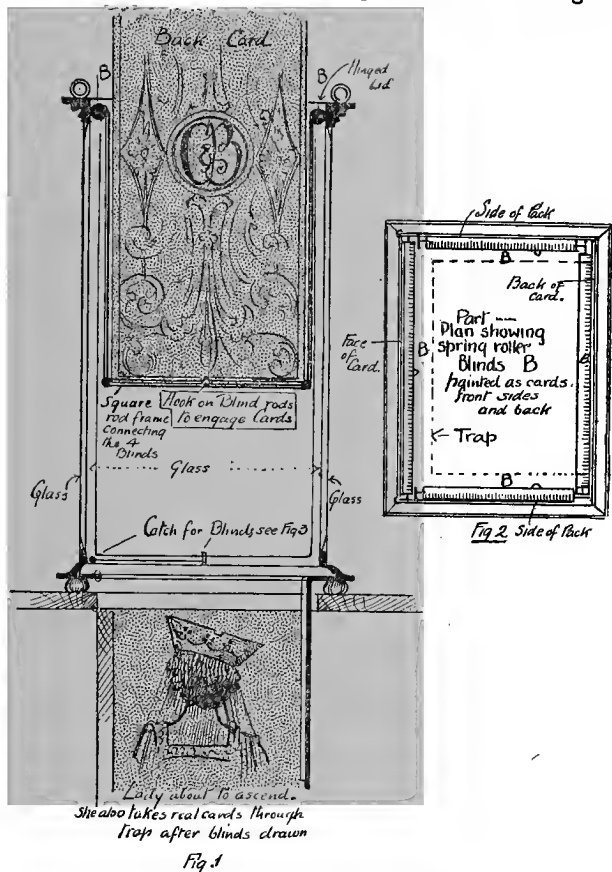


Cards vanish and Lady appears



Glass cabinet, after having all sides exhibited, is wheeled into position immediately over stage trap, and performer has the large cards dropped visibly inside and the lid replaced. The cards, on being put in at the

top of the case, naturally press down the tray, and with it the four spring blinds as in Fig. 1,



which shows a back view. On reaching the bottom, the rod frame is securely held by lever catches KK, the appearance of trick now being shown in Fig. 4.

Whilst performer and his assistant busy themselves with hooking the elevating chains on to the cabinet, lady below stage is equally busy lowering cards through trap and then herself occupying the space vacated by the pack. All being ready, the cabinet

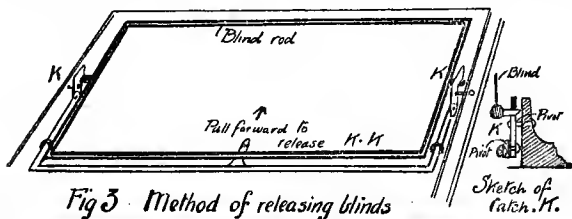


Fig 3 Method of releasing blinds

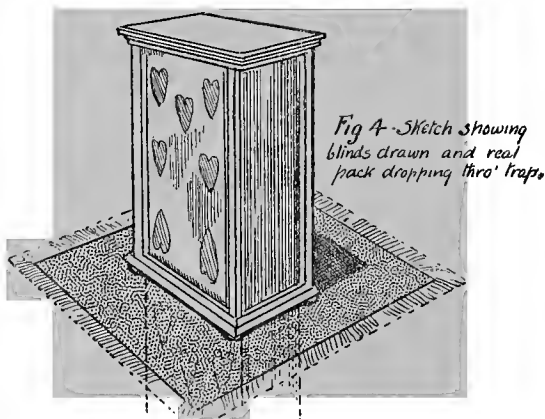


Fig 4 Sketch showing blinds drawn and real pack dropping thro' trap.

is pulled clear of the stage and set rapidly revolving by performer. On hearing pistol shot, lady pulls release forward with her foot, causing the blinds to fly up and leave her revealed in their stead.

The inside top of cabinet should have a ring or strap in the centre for lady to hold, to prevent her from swaying.





