

THE MAGIC ART

DONALD HOLMES

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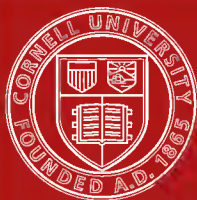


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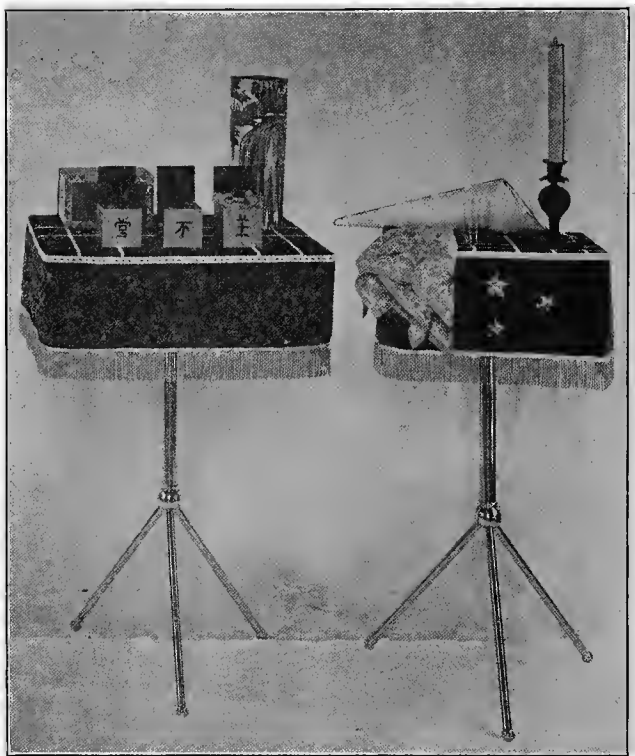


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Frontispiece

The Magic Art

BEING

Volume 1

of The Magic Art Series

BY

Donald Holmes

Author of

"SOME MODERN CONJURING," "NEW CARD
TRICKS," "A MIND READING
ACT," ETC.

With Numerous Illustrations

Published by the Author

1920



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By

D. H. ALSDORF

To the Memory of My Mother

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P R E F A C E

In presenting Volume I of The Magic Art Series to the conjuring fraternity, I make no apologies for the inclusion of certain known tricks and devices. The book is not intended so much for the collector of magical literature as for that great host of aspiring amateurs, who, seeking after enlightenment in the world of conjuring, must turn to its literature for practical instruction. With this constantly growing demand in view, I have selected those tricks which best suit my purpose for *practical instruction*, be they old or new, and which I feel certain will please the average entertainer in this field. Some of the items are inserted by request such as material used in previous hand-books of mine, and in most cases I have given later and better versions of such tricks. This also applies to several items from Roterberg's "New Era Card Tricks," "The Modern Wizard," and "Later Day Tricks," all three volumes of which are now out of print, and to which I hold the copyright.

The entire purpose of the present book, in a nutshell, is to give clear, practical instruction in conjuring in a manner that will enable the amateur to advance in, and be a credit to, his art. Previous efforts of mine in the arrangement of complete magic acts have met with such hearty approval, that I feel

certain the present work will prove of some value to the student seeking such assistance.

Subsequent volumes in The Magic Art Series will be uniformly bound with the present one, and their general makeup, as to style, thickness, etc., will be the same, insuring, in the due course of time, a complete library on the Art of Magic.

DONALD HOLMES.

Kansas City, Mo.,
October 15, 1920.

THE HISTORY AND PSYCHOLOGY OF NATURAL MAGIC

BY HENRY RIDGELY EVANS, *Litt. D.*

Author of "The Old and the New Magic," "The House of the Sphinx," etc.

"Come, show us of thy magic, Egyptian; * * * What canst thou do! Hast thou no new trick? By Serapis! if thou canst conjure as well as thou canst prophesy, thou shalt have a place at court. * * *

"Nay," I answered, "all tricks are old; but there are some forms of magic to be rarely used, and with discretion, that may be new to thee, O Queen!"—H. RIDER-HAGGARD: *Cleopatra*.

I.

As a boy I stood in awe of the enterprising gentleman who condescended to post bills in our town. I loved to watch him slap against the fences the flamboyant three-sheet theatrical and circus posters. One Saturday morning—ah, that delicious, never-to-be-forgotten morning—I saw my friend, the bill sticker, paste upon a fence the most unique lithograph in the world, which excited my youthful mind and made me think that the Arabian Nights' Entertainments had been transported from the Orient to good old Georgetown, D. C., where I spent such happy years. The poster in question represented the necropolis of Memphis. Looming up in the background was the Sphinx, majestic and weird-looking. In front of the stone monster stood a gentleman in evening dress (strange costume for an Egyptian desert). He was engaged in taking from a silk hat all sorts of objects, animate and inanimate, such as rabbits, bowls of gold fish, ribbons, flags, reticules, flowers, doves, chickens, etc. An antique brazier with the smoke of burning incense rising from it was depicted to the left of him. At his right stood Me-

phisto, in the traditional red costume, pointing approvingly at him, as if to say: "A disciple of mine; how do you like him?" Mephisto and his pupil were surrounded by a mystic circle of skulls and cabalistic characters.

The poster was labeled in red letters: "Herrmann the Great; the necromantic comedian, in his incomparable entertainment of magic, mirth, and mystery."

A magician! I thought of Aladdin and the Genii. The stupendous picture plunged me into ecstasies of delight. I vowed to go and see the wizard who could perform such feats. The following Monday evening I was seated among the gallery gods in the old National Theater of Washington, D. C., awaiting with breathless excitement the rise of the green baize curtain. Finally, the bell tinkled, the orchestra began a dreamy waltz, and the curtain ascended, revealing not an Egyptian desert with a mysterious Sphinx, but a brilliantly lighted drawing room, set with tables in red and gold, upon which lay some curious apparatus.

"Pshaw!" I exclaimed in supreme disgust, "no desert, no devil, no *Sphinx* (I was daft on Sphinxes in those days), no nuthin'!" Yes, I confess to the two negatives; all school boys are ungrammatical. They glory in it. Presently there entered a gentleman in evening dress, the replica of the figure depicted on the poster. About his neck, suspended from a red ribbon, was a jewel of some kind, which I afterward learned was a chivalric decoration given to him by the King of Spain, entitling him to be called Chevalier. He was the Chevalier Alexander Herrmann, the famous necromancer. He said something in broken English and began his performance. I began to sit up and take no-

tice. My previous disgust was turned into wonder and delight. I forgot all about the pictured Sphinx and the Devil. Here was a real, up-to-date Sphinx and a Mephisto, rolled into one.

Some years ago I went to see a performance by Imro Fox that pleased me very much. The curtain rose on a gloomy cavern, in the middle of which stood a smoking caldron, fed by witches *a la* Macbeth. An aged necromancer, habited in a long robe covered with cabalistic characters, entered. He made certain incantations, whereupon hosts of demons or elementals appeared and danced a weird ceremonial dance about the caldron. Suddenly amid a crash of thunder and a blinding flash of lightning, the wizard's cave was metamorphosed into a twentieth century drawing room, fitted up for a conjuring seance, and the decrepit sorcerer was changed into a smiling gentleman in evening dress, who began his up-to-date presentation of modern magic. He disclaimed all pretensions to the occult, and attributed his effects entirely to sleight-of-hand and ingenious mechanism. In this exhibition was epitomized the entire history of the magic art. Beginning in ancient times as an actual effort to propitiate the powers of light and darkness, to suspend at will the laws of Nature, to discover the destiny of man in the movements of the stars, to dispel sickness and the plague by incantations, to ward off demoniacal influences and the like, magic gradually assumed its present form as an amusing entertainment based on dexterity of hand and the wonders of optics, acoustics, electricity, and mechanics, with nothing supernatural about it.

Magic in ancient times was closely allied to religion and the practice of the healing art. Egypt, Chaldea

and Babylonia were the classic homes of sorcery and magical astrology. The Old Testament contains many allusions to necromancy, as witness the feats attributed to the Egyptian thaumaturgists and the story of Saul and the Witch of Endor. But the leaders of Jewish orthodox thought were opposed to such practices, and went so far as to persecute sorcerers with fire and sword. "The old magic," says Dr. Carus, "is sorcery, or considering the impossibility of genuine sorcery, the attempt to practice sorcery. It is based upon the pre-scientific world-conception, which in its primitive stage is called animism, imputing to nature a spiritual life analogous to our own spirit, and peopling the world with individual personalities, spirits, ghosts, goblins, gods, devils, ogres, gnomes and fairies."

Magic is usually divided into (1) White Magic, or the evocation of angels and beneficent powers; (2) Black Magic, or the summoning of demons; and (3) Natural Magic, or feats performed by dexterity and mechanical appliances, etc. Although believing implicitly in white and black magic, the medicine men, spirit doctors, and hierophants of olden times did not disdain to use natural means to overawe and surprise their votaries.

The art of natural magic dates back to the remotest antiquity. There is an Egyptian papyrus in the British Museum which chronicles a magical seance given by a certain Tchatcha-em-ankh before King Khufu, B. C., 3766. The manuscript says of the wizard: "He knoweth how to bind on a head which hath been cut off; he knoweth how to make a lion follow him as if led by a rope; and he knoweth the number of the stars of the house (constellation) of Thoth." It will be seen

from this that the decapitation trick was in vogue ages ago, while the experiment with the lion, which is unquestionably a hypnotic feat, shows hypnotism to be very ancient indeed. Ennemoser, in his *History of Magic*, devotes considerable space to Egyptian thaumaturgy, especially to the wonders wrought by animal magnetism, which in the hands of the priestly hierarchy, must have been miracles indeed to the uninitiated. All that was known of science was in the possession of the guardians of the temples. An acquaintance with stage machinery and the science of optics and acoustics was necessary to the production of the many marvelous effects exhibited. Every temple in Egypt and Greece was a veritable storehouse of natural magic. Thanks to ancient writers like Heron of Alexandria, Philo of Byzantium, and the Fathers of the early Christian Church, we are able to fathom many of the secrets of the old thaumaturgists. The hierophants were adepts in the art of phantasmagoria.

When Christianity became the state religion of the Roman Empire, the old temple worship with its mystic rites and ceremonies was abolished. The grotesque gods of Egypt fled in affright before the more spiritual conceptions of the Christian faith. Like the classic gods of Greece and Rome they were metamorphosed into demons by the Christians. The thaumaturgists of the temples were scattered far and wide. Many of them eked out a living by the practice of astrology and divination. With the waning of the ancient temple rites we see the gradual rise of natural magic and prestidigitation divorced from the supernatural. But the common people, who were more or less steeped in the superstitions of the past, still regarded the itinerant sleight-

of-hand performers as men possessed with demoniacal powers. The better to enhance the effect of their tricks the nomadic conjurers of the Middle Ages and later, often pretended to be aided by spirits, thereby rendering themselves liable to punishment by the religious and secular authorities. Treatises combating these pretensions to genuine magic were issued from time to time by students of natural phenomena, the scientists of the sixteenth and seventeenth centuries.

Roger Bacon, in his epistle *De secretis operibus artis et naturae et de nullitate magiae*, says: "Whatever is beyond the ordinary course of nature or art is either superhuman or a pretence and full of fraud, for there are men who create illusions by rapidity of the movements of their hands, or by the assumption of various voices, or by ingenious apparatus, or by performing in the dark; or by means of confederacy, thus showing to men many wonderful things which do not exist. Anyone who investigates the matter will find the world full of such things, for jugglers perform many deceptive feats by the dexterity of their hands."

Bacon does not discredit the existence of real magic but combats the false ascription to it of phenomena that are explicable by natural means. He was one of the early workers in science, and possessed a laboratory where physical experiments were conducted. The common people and many churchmen accused him of sorcery and he was compelled to go to Rome to clear himself of the charges brought against him.

In the sixteenth century conjurers wandered from place to place, exhibiting their tricks at fairs, in barns, and at the castles of noblemen. They were little more than strolling gypsies or vagabonds. Reginald Scott,

in his *Discoverie of Witchcraft* (1584), enumerates some of the stock feats of these mountebanks. The list includes "swallowing a knife; burning a card and reproducing it from the pocket of a spectator; passing a coin from one pocket to another; converting money into counters, or counters into money; conveying money into the hand of another person; making a coin pass through a table or vanish from a handkerchief; tying a knot and undoing it by the power of words; taking beads from a string, the ends of which are held fast by another person; making a coin to pass from one box to another; turning wheat into flour by the power of words; burning a thread and making it whole again; pulling ribbons from the mouth; thrusting a knife into the head of a man; putting a ring through the cheek, and cutting off a person's head and restoring it to its former position."

The seventeenth century is the age of the strolling mountebank, who performed wherever he could get an audience—in stable, barnyard, street, or fair. From him to the prestidigitator of the theater is a long step, but no longer than from the barnstorming actor to the artist of the well-appointed playhouse. There is evolution in everything. It was not until the eighteenth century that conjuring became a legitimate profession. This was largely owing to the fact that men of gentle birth, well versed in the science of the age, took up the magic wand, and gave the art dignity and respectability.

It was not until the eighteenth century that magic was shorn of its charlatanism. The celebrated Chevalier Pinetti, an Italian professor of physics, gained great fame as a prestidigitator. His tricks and auto-

mata were copied by hosts of successors. After Pinetti came Robert-Houdin, whose romantic life is recorded in his memoirs. Jean-Eugene Robert, known to fame as Robert-Houdin, was born at Blois, France, on December 6, 1805, and died at St. Gervais, a suburb of Blois, on June 13, 1871.

The crowning event of Houdin's career was his embassy to Algeria to overcome the influence of the Marabout priests over the ignorant Arabs. The Marabouts, or Mohammedan miracle-workers, were continually fanning the flames of discontent and rebellion against French domination. The French Government asked Houdin to go to Algeria and perform before the Arabs in order to show them that a French wizard, using only sleight-of-hand and the resources of science, was greater than the Marabouts, who pretended to occult powers and accomplished but simple feats. His success was most gratifying. The mission over, he returned to France and settled down at St. Gervais, near Blois, having ceded his theater to his brother-in-law, Pierre Chocat (M. Hamilton). He had amassed a handsome fortune as a magician. In his retirement he devoted himself to scientific research. The application of electricity to the running of clocks was his specialty.

II.

The question has often been asked: What is the oldest sleight-of-hand trick in the world? It is a difficult one to answer, but if a consensus of opinion were taken on the subject the reply would probably be in favor of the cups-and-balls. Angelo Lewis, in his *Modern Magic*, proclaims this feat to be "the

ground work of all legerdemain." The paraphernalia used in performing the trick is very simple, viz: Three tin cups, an ordinary wand, a lot of small cork balls, and some large balls stuffed with hair and covered with cloth. The object of the experiment is to produce apparently the balls from the wand, known as Jacob's Rod, and make them successively appear and disappear underneath the cups; the combinations that can be formed are seemingly endless. "It is by no means uncommon," says Mr. Lewis, "to find spectators who have received more elaborate feats with comparative indifference, become interested, and even enthusiastic, over a brilliant manipulation of the cups-and-balls." Among latter day conjurers who excelled in this trick were Charles Bertram, Adrian Plate and Krieger, whose clever presentations I witnessed with great pleasure. The cup-and-ball trick is not suited for the modern stage, because the spectators are seated too far away from the magician to appreciate the effects. But when the conjurer performs in a small room or hall the experiment is an ideal one. A bastard form of the cups-and-balls is known as "thimble-rig," which is used as a means of fleecing the unsophisticated rustic at country fairs and upon race courses. The mathematicians Ozanam and Guyot did not disdain to write treatises on cup-and-ball conjuring.* All books on the art of magic contain chapters on the subject.

Bosco was the classic performer of the cup-and-ball trick. A Parisian newspaper thus announced one of his entertainments: "The famous Bosco, who can conjure away a house as easily as a nutmeg, is about to give his performances at Paris, in which some mira-

*Guyot: *Recreations Mathematiques et Physiques*.

culous tricks will be executed." This allusion to the nutmeg has reference to the magician's cup-and-ball trick, nutmegs frequently being used instead of cork balls. Speaking of this remarkable man, Robert-Houdin says: "Bosco is, beyond all question, the conjurer who has achieved the greatest success with the cups-and-balls. He gave special prominence to this trick, and performed it with all the gravity which he would have displayed over a piece of genuine magic." Houdin, in his *Confidences of a Prestidigitator*, gives an account of Bosco's stage setting, his peculiar costume and his manner of introducing the cups-and-balls.

Magic has always been a popular form of amusement in the United States. Many of our native-born conjurers have attained great eminence, such as Harry Kellar, Harry Houdini, and Howard Thurston. Thurston, the successor of Kellar, is keeping up the best traditions of the stage, while Houdini works a field peculiarly his own, that of handcuff releases and thrilling escape acts. Kellar, the dean of American magicians, has retired from the stage, after a long career of unbounded success. In closing I wish to acknowledge my indebtedness for many hints in the preparation of this introduction to my friend, F. Trewey, the famous prestidigitator, juggler and pantomimist of Asnieres, France.

THE MAGIC ART

CHAPTER I

THE FAIRYLAND OF MAGIC

THE art of natural magic comes down to us from the remotest antiquity. Derived from the Persian *magi*, meaning a caste of priests, philosophers and magicians, among the ancient Persians, it was synonymous with necromancy and witchcraft, and many lives were sacrificed by fire and sword for the supposed practice of a power beyond the conception of the human mind at that early period. The temples of Egypt teemed with magic and mystery. The Greeks and Romans not only possessed great knowledge of the art, but were adepts in ledgerdmain. And thus magic worked its way down through the barbarous times of the Middle Ages. The dawn of the eighteenth century marked a new era in the progress of conjuring. Men of education, with a trend toward science, entered the profession, and their untiring efforts ultimately lifted the art of magic to the high level of legitimate entertainment that it now occupies. Not, however, until 1844 did the era of modern magic dawn. In this year Robert-Houdin, now recognized the world over as the "Father of Modern Conjuring," inaugurated his Fantastic Evenings at the Palais Royal, Paris. His reformation from the charlatanry of the past ages astounded the world, for he presented tricks of a different order and in a different manner than anything ever before dreamed of. The suspiciously-draped tables of his predecessors (employed for the concealment of confederates) were displaced by light, skeleton-built tables, elegantly appointed; but perhaps the most

startling innovation of all was his adoption of evening dress instead of the orthodox flowing robes of the conjurers of olden time.

Today, stripped of all religious significance, magic stands forth as one of the most fascinating, yet one of the most incomprehensible, arts known to mankind—a mere fraud, as it were, openly professed and as pleasantly accepted—for the magic of today is a never failing source of interest and entertainment.

Thus it will be seen that the history of this most fascinating art is a deep and absorbing one; in fact, to thread out its many phases so deeply buried in the past would well repay one's efforts many times over. But I must leave this to the student's fancy, and pass on to the subject undoubtedly foremost in the reader's mind—the Fairyland of Magic, a land full of bewitching surprises—the *pastime* of magic.

Great as was the reformation in Robert-Houdin's day, the advancement of modern magic along scientific lines within the past quarter of a century has been still more remarkable. The secrets of the modern conjurer are no longer locked within the bosoms of a comparative few, and any persevering person, possessed of average intelligence, and a willingness to comply with the cardinal precepts of the art, may easily enter this vast Land of Mystery and partake of the pleasant surprises there awaiting him. And more. Study, recreation, fascinating entertainment for one's friends, as well as the sharpening of the student's mental faculties—all these come to the devotee of conjuring.

In the beginning I can not too strongly impress upon the neophyte the importance of *beginning right*.

What is magic? What course is necessary to become a successful conjurer, or, at least, to enable one to perform a few tricks well?

The novice should look into the *theoretical* side of the subject before he attempts its practice. Not only will he make better headway by so doing, but he will acquire a better understanding of the art; he will take up its practice with a better knowledge of its requirements; and the fascination of its many perplexing problems will steadily grow upon him.

If you have already purchased some magical literature, you are probably no better off than the average amateur. In other words, you are quite at sea so far as taking the right course to fit yourself for the proper presentation of at least a short programme of conjuring tricks. The fault lies not so much with the books as with yourself. You have probably obtained a fair knowledge of the principles of "sleight-of-hand," hastily passed over in the reading, and hurried on with feverish excitement to learn the secret of this or that trick which has heretofore baffled you at the performances of professional magicians. You have practiced, and practiced hard, *for a time*, on certain "palms" and "passes," "without which," so the books have told you, "no one can become proficient in conjuring;" only to tire of the monotony of such practice after a time, and cast the subject from your mind as being too difficult, or requiring too much hard work, to be devoted to a mere "hobby."

Now, as a matter of fact, is anything attained without work? I know of nothing in the way of recreation (or a "hobby," if you prefer it) that so well repays one for his time and pains as the study and

practice of conjuring, *when followed in a practical manner*. The possibilities are endless.

To turn to the practical study of magic, I am positive that it can be acquired by anyone who is willing to devote sufficient patience and practice to its requirements. Do not be afraid of that word *practice*. The majority of books lay such stress upon this requirement there is little wonder the aspiring amateur often becomes discouraged at the outset. Practice is *one* of the essentials for successfully attaining proficiency in sleight-of-hand, just the same as in the acquirement of music, or any other art; but the amateur must first prepare himself *for practice*.

I do not wish my statements with respect to present day conjuring literature to be misconstrued, as I do not for one moment consider myself in a position to criticise or pose as an authority upon the subject. On the contrary, I would most strongly recommend the novice to obtain at least a small library of books on the subject, and study them well, leaving, for the time being, the practice of the tricks themselves for later acquirement, devoting his time in the beginning to the theoretical side of magic. In this respect the more knowledge he receives of the fundamental principles of sleight-of-hand, including such important branches as misdirection, elocution, etc., the more rapid will be his progress, and the more lasting his fascination for the art. I have yet to see the book dealing with this subject that has not imparted some ideas well worth retaining. Conjuring literature is steadily increasing each year, but the literature of the present day covers practically only the "latest novelties," which, at the outset, the student will not re-

quire; in fact, they would only serve to confuse him through lack of detail. Later on, as progress is made, the "novelties" may be considered, at which time it will be found helpful to keep in touch with the dealers for the latest books on the subject, and subscribe to one or more good conjuring magazines, in order to keep pace with the art.

Although I have said that any person of average intelligence may take up conjuring by careful observance of its cardinal precepts, it would be superfluous to claim that all who do so will succeed even in the slightest degree. Just as in any other art, there are individuals who would never, in a life time, pass muster as the most unpretentious conjurer, through their total unfitness for the work. It can not be disputed that the gentle art of hocus-pocus takes a full measure of "nerve" for its successful practice, but if the neophyte, who is about to take the step for pleasure or for profit, will first devote a little intelligent study to the subject, and thus obtain the full import of the word, his chances for becoming a successful conjurer will be strengthened many times over.

Again I say, what is magic? Is it the mere mechanical working of a piece of apparatus with whose true construction the audience is not aware? Is it magic when the conjurer holds his auditors spellbound by mere digital dexterity? Neither of these astounds or mystifies the average spectator without the proper *dramatic element* to weave the mystic spell. If the reader ever witnessed the inimitable Alexander Herrmann (Herrmann the Great) in his day, he will readily recall the atmosphere of charm, of perfect ease, and baffling mystery that surrounded the great necro-

mancer's every move. His very presence on the stage lent an awesome feeling of something beyond mere trickery acquired by years of untiring practice. In digital dexterity it is said that no man was his equal, yet without this great understanding of his art, Herrmann's digital dexterity would have counted little.

The proper presentation of a conjuring trick, therefore, consists of more than the mere mastery of its mechanical working, even though such trick involves the acquirement of some difficult "palm" or "pass." Not only must the trick be performed well in a mechanical sense of the word, but unless the performer carries it through with proper manner, gesture, and arrangement of conversation, much of the effect is lost upon his auditors. Right here, no doubt, is where the average amateur "falls down" at the very beginning. He devotes practically all of that *practice* to the bare *mechanical* working of the trick, and ignores altogether the manner, gesture, and arrangement of conversation, i. e., the *plot* on which the trick should be built.

In order to conceal his real doings, the performer arranges his conversation to divert the minds of his auditors, and by such means skillfully accomplishes those secret things upon which the success of his trick depends. *Misdirection*, therefore, is one of the most essential requirements in the practice of magic.

The old theory that "the quickness of the hand deceives the eye" has long since been exploded. On the contrary, the conjurer's manner should be one of perfect naturalness and ease. For the drawing-room, especially, his style should be neither profound, mys-

terious, nor burlesque to a marked degree, but rather the natural conversational. His "patter," i. e., the conversation, with which he clothes his tricks, should be bright, witty, without bordering on smartness (if he is naturally witty, so much the better), and entertaining, at the same time carefully arranged along some well defined "plot" for each and every trick, with due regard for the successful misdirection of his auditors at the psychological moment. Above all, he should *take his time*, both in speech and act, giving those present the fullest opportunity to comprehend just what *effect* he is striving to attain for their benefit.

Let us take it for granted that the student has acquainted himself with the theoretical side of the magic art, through the channels of current literature on the subject, or otherwise: that he understands to a reasonable extent what arts and sciences will be called into use for the proper presentation of a series of tricks. It now remains for him to learn the mechanical working of such tricks that he may select, and the actual presentation of same. There are tricks with cards, coins, billiard balls, handkerchiefs, eggs, and even doves and rabbits; tricks depending upon chemical means, and others upon mathematics and optics. Some call for pure sleight-of-hand, while others are so mechanical in their working that the veriest child could operate them, so far as mere operation is concerned.

Out of this vast Land of Mystery the amateur must select those tricks best suited to his own individual skill and style of working. The books you have obtained will tell you that this and that "palm" and

“pass” are essential to your success. This is very true, in one sense of the word, for if you attempt tricks depending upon such sleights, you will most assuredly require them. It is the ability to define *what* tricks are best suited to the skill of the beginner, as well as the individual, that has much to do with his progress and interest in the art. If the opportunity is yours to take a few lessons from an experienced magician, by all means take advantage of it; and the same applies to a course of dramatics in some good school.

Probably one of the greatest drawbacks in the beginner's progress is too close attention to the orthodox methods of conjuring, when the knowledge is obtained from books alone; in other words, he does not seek sufficiently after originality. With present day audiences it is not so much the trick itself that “takes,” even be it ever so old, as the *manner in which it is presented*. In the present book I shall mention tricks that have been before the public many years, in some instances since the days of Robert-Houdin, for we can not get away from the old masters in conjuring any more than in music or any other art. Many of these tricks are considered “professional” tricks, but the amateur will have no great difficulty in mastering them *providing* he will first confine his efforts to those tricks within his skill, and thus prepare himself, by degrees, for the higher class of conjuring.

The beginner should bear in mind there is invariably more ways than one for obtaining a certain effect, and this need not necessarily be obtained by pure sleight-of-hand. The sooner he gets the idea out of his head that, to be a successful magician, he

must resort to sleight-of-hand exclusively, the more rapid will be his progress; for sleight-of-hand is not *always* the *best* way for obtaining an effect, and, as a rule, not the easiest. It matters not what *means* you employ, so long as the result is what you are striving to attain.

And right here I want to pass a few remarks on a problem that is pretty sure to confront the novice at the very beginning. If he has purchased a few books on conjuring, and studied them more or less, he will note upwards of half a dozen methods for obtaining certain effects. They are all clever and effective, but *which method is the best?* I believe this question confronted the writer more than any other during his early studies of magic. Professor Hoffmann, in his book, "Later Magic," states in connection with the multiplicity of appliances for the same purpose: "Which of all these is the *best*? * * * the method which a conjurer finds he can work most satisfactorily is, for him, *the best*, though there may be half a dozen 'novelties' of later date for the same purpose. In point of *effect*, by all means seek after novelty, but in regard to artificial aids, it is by no means a certainty that the later appliance, however ingenious, will fulfill its purpose any better than, or even as well, as the good old fake, whose use custom has made second nature. Do not therefore jump at a 'latest novelty,' but test it very carefully before abandoning an old one in its favor."

And too much stress can not be laid on these words. *Adopt the method that is best suited to the individual.* Because the great magician So-and-so performs a certain trick in a certain way is no rea-

son that *you* must do it precisely the same. Still, on the other hand, it is sometimes advisable for the amateur conjurer to acquire more than one method for accomplishing the same effect. The reason is obvious. In drawing-room work he appears more or less before the same audiences, and he is therefore compelled, oftentimes, to adopt new means for presenting the tricks in his repertoire. With a little study and ingenuity, however, this is easily done in most cases. For instance, in the pretty trick of the "Color Changing Handkerchiefs," the *effect* is invariably identical in all versions, yet almost every performer today has his own particular method of working. By this it will be seen that it is not the effect that must be altered to suit the occasion, but the means by which such effect is obtained.

We now come to one of the most important branches of the Magic Art,—the "patter," i. e., the conversation, with which the magician clothes the working of his tricks. I have already made reference to the importance of this branch of conjuring, but too much stress can not be laid upon it, for undoubtedly it is the most neglected by the aspiring amateur. No matter how expert or finished the amateur (or the professional either, for that matter) may be in the *execution* of his tricks, more than half their effect is lost upon the audience if his patter is poorly arranged and delivered in a clumsy, school-boy fashion.

Not only does a careful arrangement of patter, properly delivered, add the "finishing touch" to a magical experiment, but it is most essential in misdirecting the attention of the audience from the things you *do not* want them to see.

Speaking before an audience may, or may not, be a secondary consideration with you, but in conjuring the performer must practically accomplish two things at one and the same time: he must have his lines at the tip of his tongue for the misdirection and entertainment of his audience, while his own attention is devoted to the execution of the tricks he has undertaken, even though his movements may be directly the reverse to what his patter leads his audience to infer.

Acquire the habit of using patter from the beginning, even in your practice. Make it short and to the point. There appears to be a strong impression among amateur conjurers that to misdirect an audience requires an endless flow of "talk" of the rapid fire variety, but no greater mistake could be made. *Take your time*, from your opening address to the dismissal of your audience. Do not make a tiresome discourse on a subject of little moment to your auditors, and, above all, let your remarks be delivered in a *perfectly natural manner*, as if they were not prearranged at all.

If possible, take at least a few lessons in elocution. This will be of more downright value to you than months of study and practice by yourself.

When you have mastered the *working* part of a trick, sit down and compose an accompaniment of appropriate patter,—clothe it, as it were, into a finished article of conjuring. To the beginner, originality can not, of course, be attained at the outset. If you have followed my advice, and purchased a small library of magical books, you will find therein many examples of patter for various kinds of tricks, which, by a little

revision, may be made to answer the requirements of your own programme. By this means you will not only get an idea of the proper use of patter, but will soon find yourself in a position to acquire a style of your own, which you should most certainly do at the earliest moment.

By a careful study of the patter used by leading professionals, it will be noted that *conciseness* is especially observed, yet perfectly comprehensible and entertaining; at the same time being so arranged that the misdirection of the audience is cleverly effected.

When you have drawn up the patter for a trick, try it as you run through the performance of the trick itself. This will show many defects that should be corrected. Then try it over and over again, each time improving it a little, until it *sounds* right, and enables you to deliver it in a *natural* manner. Eliminate all words or phrases that sound strained or out of place.

Having arranged your patter satisfactorily, for the time being, at least, the next step is to commit it so thoroughly to memory that you can deliver it freely while your mind is occupied with the actual performance of the trick. This will be found quite a different thing than merely running over the lines with notes to prompt you, and it will take some little time and perseverance to properly fit yourself for the proper presentation of each and every trick in your programme.

But bear in mind one fact: There is always room for improvement, and the successful conjurer is the one who is constantly adding a touch here and there to the weak points in his show, both as regards patter and the tricks themselves. A good trick does

not necessarily constitute a glittering array of apparatus or adeptness in sleight-of-hand. The performer's manner, gesture and conversation have considerable to do with its success.

CHAPTER II

SOME ACCESSORIES AND ARTIFICES OF GENERAL UTILITY

IN this chapter I shall describe several pieces of apparatus, as well as certain clever subterfuges, adapted to a large range of uses in conjuring.

I have always advocated the purchase of such "general utility" apparatus by the amateur, for it not only offers him a wide range of effects, but will tax his ingenuity in working out new combinations.

The Magic Pistol, the Changing Bag, the Drawer Box, the Mirror Glass, the Bottomless Glass, and many similar devices all come under the head of general utility apparatus, and are regularly stocked by most dealers. Provided with some of these, and especially a combination of trick glassware, any amateur with a practical turn of mind can arrange a very satisfactory conjuring entertainment.

The author takes pleasure in acquainting his readers with three very useful combinations of trick glassware, each of which is adapted to a wide range of effects, quite different from the other. The value of such combination outfits is threefold. First, many different effects are made possible; second, by combining several similar principles, the duplication of certain parts is done away with; and third, economy in the purchase price.

HOLMES' TUMBLER MANIPULATION

In conjuring, substitution is one of the many important factors which enter into the success of the

wizard's mysterious feats. The conjurer of olden time boldly draped his tables to the floor for the concealment of confederates, who performed frequent substitution of articles secretly passed to them; for the tricks of that early period invariably hinged upon these, and kindred, expedients. Latter day conjurers, while doing away with the heavily draped tables and confederates of their predecessors, as well as the wholesale use of secret exchanges of objects entering into their experiments, are still confronted with the necessity of an occasional substitution, which, in the case of objects too bulky for palming, are exchanged with the aid of a servante on the back of the table.

In the several tricks next following I shall outline an original principle of my own, involving a special Black Art table and the secret exchange of one or more objects in the most subtle manner; said exchange being accomplished through the agency of the conjurer's friend, the glass tumbler. The several movements essential to its success are so commonplace and natural that, with anything like reasonable care, detection is impossible. This principle is of greatest value in so-called transposition tricks involving the use of small objects, such as watches, rings, handkerchiefs, coins, etc., and possesses the unique feature that the objects making such invisible flight may, in many cases, be borrowed from the audience, and everything may be freely inspected at the conclusion of the trick without giving a clue to the methods employed.

The suggestions here laid down are subject to much variation. In fact, when once the reader has

acquainted himself with this novel principle, he will doubtless find many good uses for it, according to his own ideas and requirements.

The author first revealed this original system of tumbler manipulation in his hand-book, "Some Modern Conjuring," published in 1909, since which time sundry effective additions and improvements have been added, which are now presented to the fraternity.

I shall first describe the special Black Art table, which is not only essential to the system about to be explained, but is adapted to many other good uses.

This table top really differs very little from others of the Black Art type, but its size and the particular location of its wells are essential, hence the necessity of a description.

The top is only 12x15 inches in size, and I mount it on a good, substantial table base, to secure good stability. There is considerable advantage to be gained by the conjurer, *in certain tricks*, by the employment of a small table top. For one thing, with the surface of the table limited in space, the performer oftentimes finds a necessary excuse for picking up or putting down various objects thereon, without exciting suspicion. But the main thing in employing the small top for my Tumbler Manipulation is to enable me to keep the objects employed at the front of the table in view of my spectators, and at the same time permit me to stand close to the table and perform the necessary manipulation without too great an arm reach. The height of the table is also carefully adjusted to prevent awkward movements.

If my fellow conjurers have never used a small Black Art top for manipulative tricks which employ a table, I can highly recommend the same.

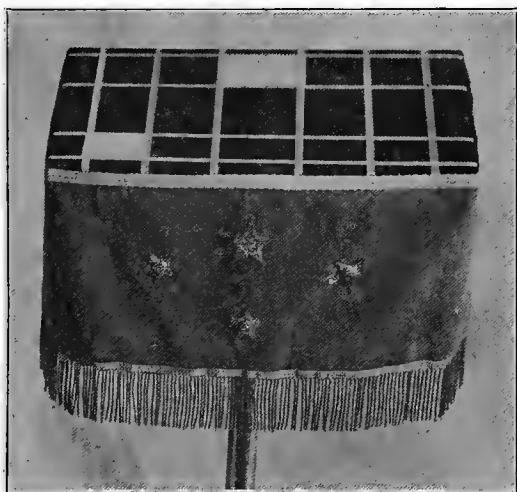


Fig. 1

My 12x15-inch top is, of course, covered with the conventional black silk velvet, with a sort of checker-board design laid off with old ivory colored ribbon one-quarter inch wide. I prefer the old ivory ribbon to that of a gold color, as the contrast against the black velvet is much stronger. In order to obtain two openings of unequal size in the table top, and still conceal their presence by the aid of a checker-board design, the rows of ivory ribbon are, of necessity, closer together near the front of the table top, widening out as they approach the large opening near the back. But, owing to the laws of perspective, this

irregularity in the design is never noticed, or, in fact, can it be discovered at a little distance from the table. Fig. 1 shows the location of the two wells, the larger of which, placed close to the rear edge of the top, is some three inches square. The smaller opening is close to the front edge, in the extreme right hand corner as I stand behind the table. This latter opening measures two inches square. The bag in the larger well is some four inches deep; that in the smaller well being but three inches. A five-inch brocaded plush drape completely encircles the top.

THE WATCH, HANDKERCHIEF, AND CONFETTI

The effect of this mystifying little trick is as follows: A lady's borrowed handkerchief and watch are deposited in a small tumbler, which is then covered with a second handkerchief, secured with a rubber band, and placed in the keeping of a spectator. Having thus disposed of the watch and handkerchief, the conjurer visibly fills a second tumbler with confetti, which is covered in like manner with a handkerchief.

A transposition of the contents of the two tumblers is now commanded to take place. The spectator removes the rubber band and handkerchief from the tumbler in his possession, and discovers the confetti therein instead of the borrowed articles; while the performer's glass now contains the borrowed watch and handkerchief in place of the confetti. Everything may be freely examined.

EXPLANATION: The aforesaid principle is based upon a novel manipulation of the tumblers. Naturalness of manner and neatness of manipulation

are the main requirements in presentation. The necessary requisites and preparation are as follows:

Four plain tumblers, of the tapering variety. I use a tumbler measuring three and three-quarters inches high, two and one-quarter inches in diameter at the mouth, and one and one-quarter inches in diameter at bottom, which is ample for drawing-room use, and a size easily manipulated. Two of these tumblers *nested* stack only one inch higher than a single glass. This fact should be duly noted, as it enters into the success of the trick.

Two mercerized silk handkerchiefs, at least twelve or fourteen inches square. These should be on the order of the fancy silk handkerchiefs much used today. For the present purpose, it is just as well to have them different in color, say one red and one blue. The main thing is to have them fairly opaque.

A small box filled with vari-colored crepe confetti. A "tall" cigar box will answer the purpose. I formerly used bran for the trick, but the brightly colored crepe confetti, obtainable in tubes and now much used for weddings, etc., is not only more attractive in appearance, but is cleaner to handle than the bran.

The Black Art table with two open wells, as already described.

Now, if you have obtained a tumbler of the pattern and dimensions above given, you will find that, if placed in the smaller well in the table top, the top of the tumbler protrudes to the extent of about one inch above the surface of the table.

One of the tumblers is beforehand filled with confetti, and placed in the small well at performer's right as he stands behind the table, and one of the silk

handkerchiefs laid carelessly in front of it, with one side of the silk drawn over the mouth of the tumbler, so that both handkerchief and glass may be picked up together.

The box of confetti is placed at the other end of the table, with the three remaining tumblers and silk handkerchief neatly arranged in front of it.

The trick is now ready for presentation. The performer asks the loan of a lady's watch, and to insure its safety while in his hands likewise borrows a handkerchief in which to wrap it. Returning to the table with the borrowed articles held well up to prevent the idea of substitution, one of the tumblers is taken in the left hand, while the right spreads the



Fig. 2

borrowed handkerchief over it, and pushes the watch, as well as the handkerchief, in this manner, into the glass.

This leaves the corners of the handkerchief protruding at top. They should be tucked in a little, just so they come flush with the brim of the tumbler. This arrangement is essential to later developments. The left hand now places the glass on the table, just in front of the large well, while the right picks up the silk handkerchief at that end of the table, at the same time nipping through the fabric, between thumb and



Fig. 3

forefinger, the brim of the concealed tumbler of confetti in the small well. It is to be understood that the glass is seized with the thumb inside and forefinger

outside the *front* edge, the back of the hand being presented to the audience; and if held with the fingers extended against the handkerchief in a perfectly natural manner, the presence of the tumbler behind the handkerchief is not suspected. (See Figs. 2 and 3, front and back views, respectively.)

Now the left hand is holding the visible tumbler, containing the borrowed articles, just in front of the larger well, with the ball of the wrist almost touching the table. The right hand draws the handkerchief over the glass, but the instant the latter is shielded by the silk, the left hand permits the glass to slip into the well, and seizes the concealed tumbler of confetti under the handkerchief, which is now lifted, still covered, from the table, and the handkerchief drawn completely around it. A rubber band is passed over handkerchief and glass to make matters doubly safe from deception, and the parcel placed in the keeping of a spectator, with the request to hold it at arm's length, to prevent possible injury to the lady's time-piece. This prevents any desire on his part to "peep."

Now, from the standpoint of the company, the borrowed watch and handkerchief have been disposed of in a manner prohibiting any tampering on the part of the conjurer. His every move has been perfectly natural and above board, neither the watch, handkerchief nor glass being removed from sight for a single instant until covered with the silk, when they are immediately brought forward, so covered, and placed in the keeping of the spectator.

The performer next offers for inspection the box of confetti, from which he fills one of the remaining

tumblers on the table. Taking the tumbler of confetti in one hand, and the last remaining tumbler in the other, he pours the confetti from one glass into the other several times, to impress upon the minds of those present that no deception enters into the proceeding. He then places the tumbler of confetti on the table, in front of the large well, as before, setting the empty glass to one side.

Now comes the novel part of the operation. The remaining silk handkerchief is shown freely on both sides, and then spread over the tumbler of confetti. The upper corners are permitted to fall in back, the left hand following to the table, and as the right hand seizes the top of the glass, through the silk, the left hand, under this cover, is lowered into the well, and brings up the tumbler containing the borrowed watch and handkerchief, nipped by the brim between the *first* and *second* fingers. As soon as the glass clears the well, the thumb supports it on the opposite side. Meanwhile, the right hand lifts the tumbler of confetti from the table; the left brings the other tumbler under the folds of the handkerchief (Fig. 4), and the tumbler of confetti is permitted to settle gently into the lower glass, the arrangement of the borrowed handkerchief in this latter tumbler preventing any "chink" of the tumblers in coming together. The left hand should force the lower glass firmly over the upper one, to reduce the height of the two to a minimum. The covered "tumbler" is then left on the palm of the left hand.

It will be found in actual practice that the closest observer will entertain no doubt in his mind as to the fairness of the proceeding up to this point. As far

as substitution is concerned, the tumbler of confetti has obviously been covered with the handkerchief and lifted from the table; and as substitution is the sole source of suspicion in the mind of the average spectator, he has not the remotest idea of a duplicate tumbler being smuggled into the folds of the handkerchief covering the confetti.



Fig. 4

The conjurer now calls attention to what has so far taken place: the borrowed watch and handkerchief deposited in the glass now held by the spectator; while the confetti is in his own possession. That, by the mere pronouncing of his mystic formula, the contents of the two tumblers will instantly make an invisible transposition.

The spectator removes the covering from his glass, and finds it filled with confetti. This having been determined, the performer, standing behind his table, likewise uncovers his own glass, disclosing the borrowed watch and handkerchief. In removing the silk covering, the uppermost glass (which contains confetti) is nipped, as before, by the brim between thumb and forefinger through the fabric. While all eyes are drawn to the disclosure of the watch and handkerchief in the (lower) tumbler, the right hand is carelessly lowered to the table, and places the silk thereon, permitting the concealed tumbler of confetti to slide into the large well, and the trick is done. The tumbler is immediately brought forward to the owner of the watch and handkerchief, who identifies her property. Of course, all the visible properties may be examined as much as the company pleases without offering a clue to the *modus operandi*.

THE EGG AND HANDKERCHIEF

Here we have a modification of the principle laid down in the preceding paragraph. As a practical example of its many uses to the conjurer, I shall give my own original version of Colonel Stodare's old-time "Egg and Handkerchief Trick," but since my first description of it in "Some Modern Conjuring," I have improved it to some extent, and I can recommend the later version as a very good "sucker" trick. It is the only Egg and Handkerchief Trick I have ever met with in which all the visible properties made use of may be freely examined "before and after."

The effect is this: A raw egg, a small tumbler, and a colored silk handkerchief are offered for exam-

ination, after which the egg is deposited in the tumbler, and the latter covered with the handkerchief. To make doubly secure, a rubber band is passed over the glass, which is left in view upon the table. A small green silk handkerchief is next examined, which is subsequently transformed into the egg in the conjurer's hands; and upon uncovering the tumbler the green silk is found therein, instead of the egg.

Now comes the "sucker" feature. When the conjurer rubs the green silk between his hands, and transforms it into the egg, he places the latter on the table. Uncovering the glass, he reveals the green silk therein. At this point he overhears (or pretends to overhear) whispered remarks directed at the egg reposing on the table. "Some of you," says the performer, "I can see are looking with suspicion upon that egg. Just why this is being done, I can not imagine; but a lady just remarked (it was only said in a whisper, but I heard it) that the egg isn't *real*." The performer carelessly picks up the egg from the table, and examines it with a critical eye. "So far as I can see, it's a perfectly good egg. May I ask what is wrong with it?" Somebody is pretty sure to nibble at the bait thus offered, and, desiring to show their knowledge of conjuring, offer the statement that the egg contains "the handkerchief." If no such statement is made, the conjurer, by adroit handling, causes it to be made. "Oh, you think the handkerchief is in the egg? I can not possibly see how you arrive at such a conclusion, when the green silk is right here on the table before your eyes."

The longer the entertainer talks, the more convinced will his auditors become that he is "stalling,"

and that is just what he is striving to lead them to believe. Nothing short of an examination of the egg will convince them now. Finally, and with some reluctance, the performer comes forward with the egg. He shows it all around, then taps it with his wand and requests the most argumentative spectator to examine the contents. When this knowing person reaches into the egg shell, he brings forth not a *green* silk, but one of a bright orange-color, which has never figured in the trick at all, of course. The conjurer bows, and smilingly retires.

To prepare for the trick, the performer selects two raw eggs as near alike as possible in appearance. One of these he empties of its contents by making a half inch opening with a sharp penknife in the broad end, after which the shell is carefully rinsed out and dried. An orange-colored silk is then packed into the shell, and the opening covered over with a disc of white adhesive paper. This egg is placed in performer's right hand trousers' pocket.

The other requisites for the trick are as under:

The duplicate raw egg.

Two small tumblers, of the type already referred to.

A large colored mercerized handkerchief.

Two small green silk handkerchiefs.

A "handkerchief egg," celluloid preferred.

A Black Art table, having a large and a small open well, as already described.

A rubber band and a wand.

Place, beforehand, one of the green silks in one of the tumblers in such manner that the silk just fills

the glass. This tumbler is deposited in the *large well* of the table. The handkerchief egg is vested or pocketed. The remaining egg, tumbler, green silk, mercerized handkerchief, rubber band and wand are arranged in view upon the table.

Having introduced the visible properties to the attention of the audience, the conjurer returns them to the table, setting down the glass, into which the egg has been placed, just in front of the large well. The large handkerchief is now spread over the tumbler, the latter being seized through the covering by the right hand. Simultaneously the left hand secretly brings up the duplicate tumbler (containing the duplicate green silk), and pushes it over the upper, original glass, under cover of the handkerchief, in same manner described in the foregoing trick; the silk in the lower glass being pushed to the bottom thereof, thus preventing any "talk." The two tumblers, appearing as one under cover of the handkerchief, are placed in view upon the table, and the rubber band passed over same.

Taking the green silk from the table, the performer takes up a position at some distance therefrom, secretly obtaining possession of the handkerchief egg from his vest or pocket, and by this means transforms the silk into the egg. The latter is then placed upon the table, just in front of the small well. The tumbler is then uncovered, revealing the green silk therein. Of course, the upper glass, containing the egg, is removed with the covering handkerchief in manner now familiar to the reader, and dropped in the large well of the table in the act of laying down the handkerchief; while the (lower) glass is exhibited with the green

silk, and, with the mercerized handkerchief, may be passed for examination.

The fact that the silk and glass are brought forward, but not the egg, will generally afford the performer the opening he is looking for at this point in his operations, and while he is making the inquiries recorded above, he carelessly inserts his hand in his trousers' pocket and palms the prepared egg. When matters reach the stage where he apparently picks up the egg from the table, what he really does is to bring his hand, in which the egg is palmed, across the table in front of the handkerchief egg resting in front of the Black Art well. The handkerchief egg is therefore swept into the well, and the palmed egg elevated to the finger tips, the illusion being perfect. In due time the performer taps the small end of the egg with his wand, and permits the spectator to extract the orange-colored silk therefrom. The contrast in the colors of the two handkerchiefs will be brought out to better advantage if the performer, during his argument with his auditors, picks up the green silk and draws it over his left forearm, where it remains until the trick is brought to a conclusion.

THE FLYING GLASS, WATCH AND FLAG

This, I venture to say, is a decided improvement upon the little trick described by Professor Hoffmann in "More Magic," page 364, under the title of "The Flying Glass, Watch and Handkerchief." It will be remembered that in the version there set forth the watch, handkerchief and glass were first deposited in a borrowed hat, but, under some pretext, were removed (exchanged), and the three articles then passed

invisibly into the hat at a distance. In my own version of the trick, the three articles do not, from the viewpoint of the company, approach the hat until they have been "passed" into it by so-called magical means.

Effect: A lady's borrowed watch is wrapped in a small silk American flag, and both deposited in a tumbler. A borrowed hat is placed upon a side stand at a distance. The watch now vanishes from the flag in the tumbler; the flag melts away in the conjurer's hands; and the tumbler shares the fate of watch and flag. All three articles are then taken, one after the other, from the hat.

The arrangement is similar to the "Watch, Handkerchief and Confetti Trick." The requisites follow:

Two small tumblers.

Two small silk American flags.

A large, double, mercerized handkerchief, preferably colored, containing a ring for vanishing a tumbler.

A hand box vanisher.

Black Art table, provided with large and small well.

A side stand on performer's left.

Beforehand, one of the flags is placed in one of the tumblers, which is deposited in the small well of the table. The mercerized handkerchief is spread over the protruding top of the tumbler, as already explained.

The hand box is hooked on the table drape at performer's right hand rear corner of table.

The conjurer begins operations by borrowing a lady's watch and a gentleman's hat, the latter being placed, mouth downward, on the left end of the table.

The watch is then fairly wrapped in the flag, and a spectator permitted to satisfy himself that the watch is so wrapped; after which the flag parcel is placed in the tumbler, and the latter covered with the large handkerchief. That is to say, the tumbler is placed just in front of the large well on the table, and the concealed tumbler is drawn from the small well in the act of picking up the handkerchief; and under cover of spreading the handkerchief over the visible glass the latter is dropped into the large well, the procedure up to this point being identical with the "Watch, Handkerchief, and Confetti." The performer, holding the covered (substitute) tumbler in right hand, takes a step or two away from the table, then suddenly recalls himself. Perhaps the company suspect some deception in the covering of the glass. As he would not deceive them for the world, etc., he will gladly remove the handkerchief and dispense with its services, which he does accordingly. As this substitute tumbler contains a flag, the company are led to believe that the watch is likewise contained therein, and do not suspect an exchange at this stage of the trick. The handkerchief is thrown on the table, the tumbler being retained in the right hand, while the left reaches for the hat. He states, "Since you suspect the tumbler perhaps you likewise suspect the hat. You will observe it is quite empty." He shows the interior of the hat, then replaces it mouth downward upon the table, this time in front of the large well, with its side to the company. This brings the left hand *behind* the hat. He continues, "I will place the tumbler, containing the watch and flag, here in plain view of all upon the table; and the hat—this little stand is just

the place for it." During the momentary hesitation, as if seeking a suitable location for the hat, the first and second fingers of the left hand, under cover of the hat, reach into the well and seize the rim of the original tumbler (containing the watch and flag). The hat is then lifted by the brim between the thumb and forefinger of same hand, when the mere act of raising it loads in the tumbler; and the hat is carried to the side stand and placed thereon, mouth upward.

Returning to the table, he decides to pass the three articles—watch, flag, and glass,—into the hat, by the invisible process of mystic transmigration. To make the process still more difficult, he will undertake to pass the articles singly instead of together. First the watch. He taps the glass with his wand, immediately shaking out the flag, and thus proving, according to conjurers' logic, that the watch has just made an invisible flight from the glass into the hat. At the same time the opposite hand rests for an instant at the rear table edge, and palms the hand box. The hands are now brought together, and the flag duly vanishes. Only the tumbler remains. This follows the flag by means of the double handkerchief, the tumbler being dropped into the well just vacated by the other glass; the performer moving away from the table with the handkerchief distended by means of the ring therein, and after suitable "hanky panky" draws the handkerchief through his hands, proving the evanishment of the tumbler.

It only remains to remove the original glass, flag, and watch, one after the other, from the hat.

It will be noted that the above method possesses the advantage over the other version referred to in

that the tumbler containing the flag and watch are apparently not removed from sight, or, at any rate, do not approach the hat, until the latter has been disposed of on the side stand.

HOW MANY GOLDFISH?

This very clever trick demands just a little "nerve" to carry through successfully, but if the operations described below are carefully studied, no difficulty will be encountered. I wish I knew beyond question who the originator of this ingenious arrangement really is, so that due credit could be given.

There are several methods by which the trick may be accomplished, but I include it here as the system of tumbler manipulation now under consideration greatly simplifies the working of this particular trick. It is most effective when introduced immediately following the Aerial Fishing Trick, or any other effect in which goldfish have figured.

The effect is this: Having finished, say, the Aerial Fishing, and acknowledged his applause, the performer remarks, "You seem to have a fancy for goldfish. How many more would you like?" While he is speaking, he fills a small glass about two-thirds full of water, and, throwing a handkerchief over the glass, walks into the audience with it. A spectator suggests, say, "five," whereupon the performer simulates the action of catching five goldfish in the air and passing them, invisibly, into the covered glass. Upon removing the handkerchief from the glass of water, exactly five small goldfish are revealed swimming therein, or whatever number of fish was called for. The effect is nothing short of marvelous.

The requisites are very simple: Two tumblers, *seven* small goldfish, and a pocket handkerchief. Beforehand, one of the tumblers is filled two-thirds full of water, and the seven goldfish placed therein. This glass is deposited in the small well near the front of the Black Art table, and the pocket handkerchief arranged over it to conceal the protruding top of the glass. The empty glass and a small pitcher of water are in view on same table.

When the conjurer inquires how many goldfish the audience would like him to produce, he places the empty glass in front of the large well in table top, and covers it with the handkerchief. But, combining business with pleasure, he lifts the concealed tumbler of goldfish with the handkerchief, and as the latter shields the glass of water the tumblers are substituted in manner now familiar to the reader, the glass of water being permitted to slide into the large well of the table, while the glass containing the goldfish is wrapped in the handkerchief instead, and brought forward so covered.

The performer states his intention of magically producing "any number of goldfish desired." But the audience must be reasonable,—any small number, up to eight or ten.

Now it is a fact well known among conjurers that, given a range of numbers up to ten, the choice will invariably fall upon the number seven, and that is just what the performer requires in the present trick. Assuming that No. 7 is named, the performer simulates the action of catching seven goldfish in the air and passing them, invisibly, into the covered

glass; after which the handkerchief is removed and a spectator invited to verify the count.

But, says the astute reader, how is the conjurer to escape from his predicament if No. 7 is *not* the number chosen?

If, for instance, a small number, such as three or four, is called, the performer is pretty safe in asking a second spectator to "add a few" to the first spectator's choice.

On the other hand, if the number called for is six, he repeats, "six," and turning to a lady at his side, remarks, "and shall I send one along for you? Very good; that will make seven."

As a rule, however, when the conjurer calls for the choice of a number up to eight or ten, he will receive several responses, and No. 7 is pretty sure to be among them.

It will be found a good plan, until the performer has gained the necessary confidence in presenting the trick, to have a confederate at the back of the room or theater, who calls out the additional number required to make up the total of seven, if necessary.

Where the performer is not provided with a Black Art table suited to the secret exchange of tumblers described above, the following method may be employed:

Beforehand, a small tumbler is filled with water and the seven goldfish, after which a rubber cover is placed over the rim of the glass, and the latter placed in the lower vest pocket.

The conjurer, as before, fills the duplicate glass with water, and covers it with the handkerchief, which, in this case, is the well-known double handkerchief

provided with a ring of the diameter of the tumblers. Seizing this ring through the handkerchief, he apparently lifts the glass of water from the table, but secretly slips the glass into a Black Art well, or lowers it onto a shelf servante with the opposite hand. As he walks forward, apparently with the glass under the handkerchief, he holds the latter against his body, when it becomes an easy matter for the right hand, placed under the handkerchief for the purpose, apparently, of steadying the glass, to steal the duplicate glass of water and goldfish, from the vest pocket, and insert it under the ring. The trick then proceeds as above described, the performer, in removing the handkerchief from the glass, secretly slipping the rubber cover and placing both handkerchief and cover in his pocket, out of the way.

The resourceful conjurer will find many good uses for the principles involved in this novel trick. Naturally, the effect is not confined solely to the magical production of a given number of goldfish, but is equally adapted to silk handkerchiefs, cigars, cigarettes, coins, and, in fact, any objects of suitable size.

The above effects are given as practical examples of the many good uses to which this novel tumbler manipulation may be applied. By certain modifications of the principles laid down, it is adapted to production, multiplication, transformation, or envanishment in the tumblers.

HOLMES' TUMBLER MANIPULATION ON A CHAIR

This is the same system of tumbler manipulation outlined in the foregoing pages, but performed by the aid of a chair instead of a table. I have reserved



Fig. 5

mention of it until now, in order not to confuse the reader in making him familiar with the cardinal principles of the system.

In many cases the entertainer's arrangement of tricks will not permit him to employ his Black Art table for the manipulation of the tumblers, but he can still include the latter by the aid of a chair, and with quite as good effect.

In this case, a special servante is employed, its particular type and method of use being depicted in Fig. 5. Note that the servante is one of the bag affairs, a metal ring, for supporting the duplicate tumbler, being affixed at the upper edge of the servante frame in the right hand corner. The chair is provided with a cover of black sateen or velvet, in order to render the back opaque, and the servante is hooked to this cover by means of strong safety-pins, so that its upper edge is close to the top of the chair back, as shown in the illustration.

With the duplicate concealed tumbler resting in the ring of servante, a handkerchief is draped in a careless fashion over the chair back, and partially covering the brim of the tumbler; the arrangement being similar to that employed in the case of the Black Art table, as already outlined.

A second tumbler, together with other properties employed in the trick, is placed on the seat of the same chair. When the performer is about to make the exchange, he picks up this tumbler from the chair seat, and steps directly behind the chair. Holding the glass in view, in his left hand, he seizes the handkerchief with his right, and apparently covers the tumbler. Of course, in this operation the dupli-

cate glass is brought up with the handkerchief, and under cover of the latter the first glass is permitted to fall into the bag of the servante, and the duplicate is wrapped in the folds of the handkerchief instead.

A NOVEL EXCHANGE

This is one of my latest additions to the system of tumbler manipulation now under consideration, and it involves a most subtle exchange by the aid of one tumbler only. It is adapted to the secret exchange of the *contents* of the glass for another object similar in appearance or totally different in character.

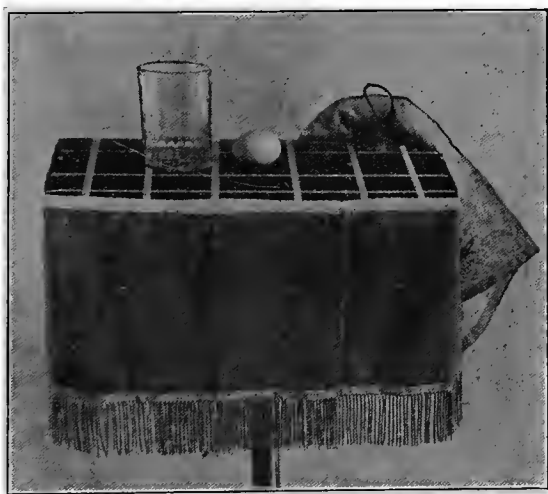


Fig. 6

The Black Art table employed is the same as described in the foregoing pages, being provided with the two wells; but the glass is bottomless, and the size of an ordinary water tumbler.

For the purpose of explanation, let us assume

that the entertainer desires to place an egg openly into the tumbler, subsequently causing it to change into a lemon, under the usual cover of a handkerchief.

The bottomless tumbler is beforehand placed just in front of the large well in table top. A lemon is prepared to the extent that a loop of stiff gut is attached to one end of the fruit, after which it is deposited in the small well of the table, the gut loop protruding therefrom, and the usual handkerchief thrown over that corner of the table. (See Fig. 6.)

The conjurer exhibits an egg in his left hand, and as he slides it into the glass on the table, his right hand seizes the middle of the handkerchief (together with the gut loop on the concealed lemon), and the handkerchief is drawn over the glass. Simultaneously, the left hand seizes the glass and draws it backward over the large open well. The egg passes through the bottomless glass, into the trap beneath, while the lemon goes into the glass from above, and the handkerchief is draped over all.

The same secret exchange, and quite as deceptive, may even be performed without the aid of the bottomless glass. In this case the egg is placed in front of the large well in table top. The conjurer, with his right hand, lifts the handkerchief from the table, seizing the gut loop on the lemon at the same time, and as the handkerchief clears the table the left hand apparently picks up the egg. As a matter of fact, the egg is swept into the trap, the hand being held in the correct position to carry out the idea that it really holds it. The right hand brings the handkerchief over the left, permitting the lemon to fall therein, after which the fruit is completely wrapped up and exhib-

ited in manner shown in Fig. 7. If a good, firm lemon, the same size as the egg, has been selected for the trick, the spectators will be firmly convinced that the egg and nothing else has been wrapped in the handkerchief.



Fig. 7

Other objects can be exchanged in a similar manner, such as a parcel of silks for an egg first deposited in the glass. Or an egg, apparently taken off the table with the left hand, and wrapped in the handker-

chief, may be transformed into a small bouquet of flowers, etc.

HOLMES' TRICK GLASS OUTFIT

This superb outfit of trick glasses includes certain indispensable principles in trick glassware combined in one set, enabling the up-to-date conjurer to obtain, by such combination, many effects heretofore unthought of or possible to obtain from the dealers. The set consists of the following items:

(a) A tall lemonade tumbler, simply but elegantly designed, and quite unprepared.

(b) A bottomless lemonade tumbler, similar to the above in appearance.

(c) A nickeled metal mirror insert, fitting either of the two glasses.

(d) A celluloid insert, tumbler shaped, fitting inside either glass.

(e) A confetti "feke," consisting of a tin shape, covered externally with brightly colored crepe confetti, open at the bottom and closed at top. This confetti feke slips easily into either glass, when the glass appears filled to the brim with loose confetti. The upper, closed end of the feke is concave for the accommodation of a small quantity of loose confetti, and the edge extends over the brim of the glass, enabling the fingers to lift the feke out of the glass with ease.

(f) A cylindrical metal tube or cover, finely nickeled, fitting loosely over either glass.

The greatest value of such a combination rests in the fact that the accessories are all *interchangeable*, while the following standard trick glasses will be recognized as comprising its makeup:

- (b) The Bottomless Glass.
- (c) The Mirror Glass.
- (d) The Demon Glass.
- (e) The Confetti (or Bran) Glass.

The general uses of the four standard trick glasses just mentioned are too well known to demand description here. They are immensely popular with amateur conjurers, and justly so, for they offer a wide range of effects not even obtainable with other so-called general utility apparatus. So I shall confine myself to the interesting possibilities afforded by the interchangeable feature of the various accessories when combined in the one set.

THE BOTTOMLESS MIRROR GLASS

Here we have a combination of two trick glasses that are probably most universally employed in conjuring. By the aid of such a combination, several very novel effects are possible. For instance, the visible vanish of a silk handkerchief from the glass.

Beforehand, a long black silk thread is attached to one corner of, say, a green silk, and the latter is then tucked into one side of the bottomless mirror glass. The thread passes through the bottom opening of the glass, thence through a hole in the table top, and on down through the shaft of the table base, thence off stage. The glass is placed upon the table with its empty compartment turned to the front, so that the glass appears empty. During the course of his entertainment, the performer makes use of a duplicate green silk, and finally pushes it well down in the glass upon the table; i. e., into the front compartment. Both sides of the mirror glass now contain green silks, so that the glass can be handled pretty freely without

giving anything away, and taking advantage of this arrangement, the entertainer gives the glass a half turn, bringing the threaded silk to the front. It is needless to remark that a little slack thread should be left between the glass and the table top. When the half turn is given to the glass, the latter is left with the front compartment directly over the opening to the table shaft.

The performer now retires at a distance from the table, and clapping his hands, cries, "Go!" The assistant, who has meanwhile taken up the slack, jerks the thread, causing the silk in the front compartment of the glass to disappear with lightning-like rapidity.

The glass is now free from any connection with the table, and can be placed aside.

THE BOTTOMLESS DEMON GLASS

The following effective combination involves the use of both glasses in the trick glass outfit. In this case the metal mirror insert is used in the glass *with* bottom, while the celluloid insert of the demon glass is used in the bottomless glass.

Beforehand, one compartment of the mirror glass is filled with confetti, and this side of the glass turned to the rear. In the front compartment of the glass is tucked a silk handkerchief.

A handkerchief pedestal is loaded with a duplicate handkerchief, and is placed in readiness upon the table, together with the two glasses, a tall paper tube, and a small box containing confetti.

The conjurer begins operations by filling the bottomless demon glass with confetti, pouring the latter openly from the box into the insert in the glass; after which the glass of confetti is isolated upon the

pedestal, and the paper tube slipped over it. In moving the pedestal slightly forward, the piston is lifted, projecting the duplicate handkerchief into the bottomless glass, which operation also serves to lift the celluloid container of confetti to the extent of an inch or so in the glass. This fact must be borne in mind in determining the height of the paper tube with which the glass is covered.

The performer now draws the handkerchief from the mirror glass, and spreads a large pocket handkerchief over the apparently empty glass. The silk is rolled smaller and smaller between the palms, until it vanishes altogether. Lifting the tube on the pedestal, the fingers at the same time seize and carry away therein the celluloid container of confetti, the latter being permitted to slip from the tube into a bag servante as the hand is lowered behind the table. The duplicate silk is thus revealed in the glass on the pedestal, while the missing confetti is discovered in the (mirror) glass.

The above use of the bottomless demon glass on the handkerchief pedestal is an arrangement of Mr. Victor D. Barbour's, a very enthusiastic devotee of magic.

THE BOTTOMLESS CONFETTI GLASS

The confetti feke fits either the bottomless or the unprepared glass of the set. Its use with the unprepared glass, like the old-time Bran Glass, is too well known to warrant description; but its application to the bottomless glass seems to have been generally overlooked by conjurers, although such a combination of two well-known principles offers some very fine effects not otherwise obtainable.

For instance, in Professor Hoffmann's "Modern Magic" is described the trick of passing several borrowed rings into a glass previously filled with bran, the bran passing to some other quarter. This old but popular trick can be made still more effective by employing the bottomless Confetti Glass instead of the orthodox Bran Glass; the glass, in this case, being apparently filled with the confetti *before the rings are borrowed*. The conjurer has only to make the secret exchange of rings, retaining the borrowed rings in his left hand. After the substitute rings have been caused to disappear, he places the confetti glass (which is covered with a bottomless paper bag) on the palm of his left hand, that is to say, the bottomless glass over the borrowed rings; the paper covering is lifted from the tumbler, together with the confetti feke, and the glass immediately given a shake, revealing the borrowed rings therein instead of the confetti, which may be reproduced according to the magician's fancy.

In the trick next following a still more ingenious use of the bottomless confetti glass is explained.

THE MYSTIC HANDKERCHIEF AND TUMBLER OF CONFETTI

Of the many combinations possible with the trick glass outfit, none are more effective, or possess greater real magical principles, than this mystifying little trick. A similar experiment has been described by Professor Hoffmann in his "Later Magic," under the title, "A Handkerchief Transformed Into Paper Shavings," but the version here given (my own) possesses several additions which I believe may be claimed as an improvement. It was for just such combinations as this that I originally designed the trick glass outfit.

The effect of the trick is as follows: A blue silk handkerchief is inserted into an empty paper cylinder, which is placed upright on the table. A piece of paper is formed into a small tube, the ends of which are twisted up and the tube placed in the keeping of a spectator. A box of confetti and a tumbler are next inspected, and the tumbler filled with the confetti and covered with a handkerchief. A change now takes place, the tumbler of confetti vanishing from the handkerchief, and reappearing under the paper cylinder; the blue handkerchief passing from the latter into the small paper tube held by the spectator. The conjurer now replaces the paper cylinder over the tumbler of confetti. The blue silk is caused to vanish, and reappears in the tumbler, the confetti returning invisibly to the box, according to the magician's statement.

So much for the effect of the trick. The requisites and preliminary arrangements are as follows:

A plain paper cylinder, eight inches long, and of such diameter as to pass freely over the tumbler.

Two blue silk handkerchiefs, of like size. In the center of one of these is stitched (by means of a little patch of silk) a disc of lead, an ounce or a little more in weight.

A piece of plain paper, 8x10 inches.

A handkerchief wand, with removable plug and hook.

Two lemonade tumblers of like appearance, one bottomless, the other unprepared.

The confetti "feke," which for the purpose of the present trick is used in the bottomless glass.

A double handkerchief, with a ring of the diam-

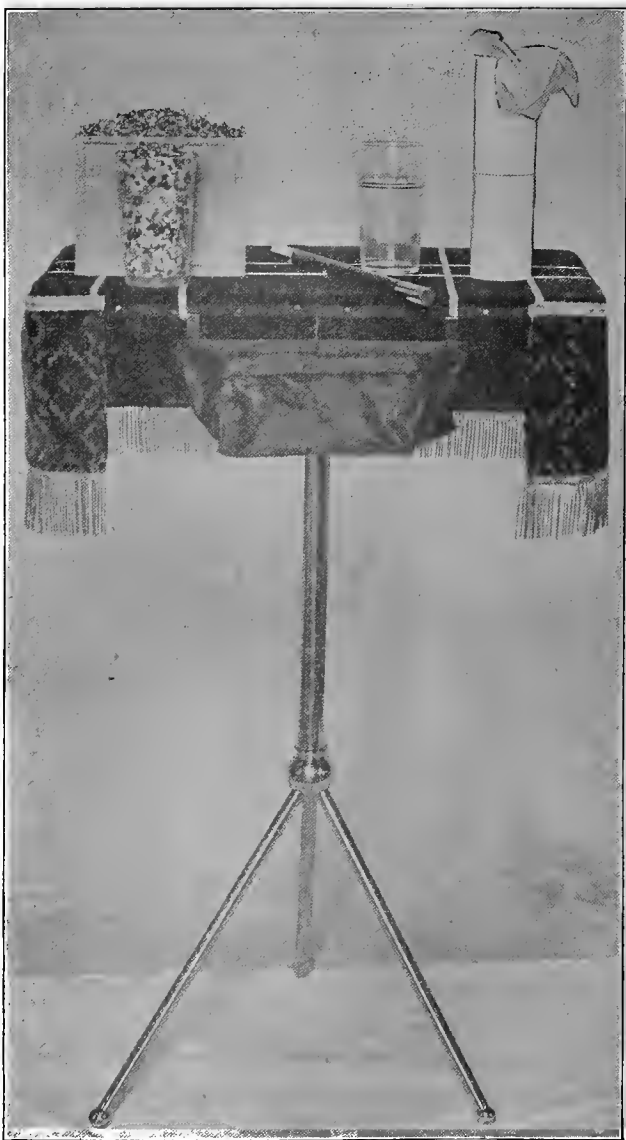


Fig. 8

eter of the tumblers inserted therein, in manner familiar to most magicians.

A small box, partly filled with confetti. The only specialty about this box is that it must be an inch greater in depth than that of the tumblers.

These various articles are beforehand arranged thus (See Fig. 8) :

Upon the table, the box of confetti, with the unprepared tumbler in front of it. Behind the box is concealed the bottomless tumbler, containing the confetti feke. At the other end of the table are placed the paper cylinder, sheet of paper, and blue handkerchief provided with leaden weight.

The duplicate blue silk is loaded into the handkerchief wand and its middle portion attached to the hook on the plug, and the wand placed upon the table between the box and paper cylinder.

The double handkerchief is thrown over a chair back.

The table should be provided with a bag servante.

The various operations involved in presentation are set forth in the following paragraphs.

The paper cylinder and blue silk handkerchief are first introduced. The performer then steps behind the table, placing the cylinder thereon *behind* the box of confetti, and at the same time slipping it over the bottomless confetti glass. Just as he lowers the cylinder over the concealed tumbler, he tucks the handkerchief partially in at the top of it, apparently to keep the silk in view of those present.

Having thus concealed the confetti glass, he is now free to bring forward the box of confetti and the

unprepared tumbler for examination. A boy is requested to fill the glass with confetti from the box, and while he is performing the operation the conjurer obtains the small piece of paper from the table, and forms it into a tube by the aid of the wand, thereby leaving the duplicate blue silk hidden in the tube; after which the ends of the parcel are twisted up, and it is placed in the keeping of the boy, who has by this time filled the glass with confetti. To prevent any inclination to peep at the contents of the parcel, the performer requests his volunteer assistant to hold the tube at arm's length above his head.

The conjurer carries the glass of confetti and box to his table. He removes the blue silk from the top of the paper cylinder and crumples it into a loose parcel, which he inserts at the lower end of the cylinder. This move demands a little practice, for it is necessary to pick up the bottomless tumbler together with the cylinder, by pressure of the fingers at a point about even with the top of the concealed glass; and in pushing the silk into the cylinder it must be passed through the opening in the bottom of the tumbler without disturbing the confetti feke contained therein. Hence the precaution of seizing the paper tube near the top, the fingers retaining the tumbler, as well as the confetti feke, in position. By tilting the top of the cylinder slightly toward the audience, the presence of the tumbler is not disclosed. The cylinder is then replaced upon the table.

Next, the glass of confetti is covered with the double handkerchief, the latter first being shaken out in such manner as to bring the ring to the center, and therefore over the top of the glass. Bringing forward

the covered tumbler, the conjurer states his intention of passing it invisibly from the handkerchief to the paper cylinder, which at present holds the blue silk. He accordingly flips the handkerchief in the air, the tumbler and confetti vanishing on the instant. Of course, in the act of lifting the covered glass from the table, the performer has permitted the glass to drop into a Black Art well in the table top, or lowered it into the servante. Going over to the paper cylinder, he lifts it without pressure, revealing the bottomless tumbler thereunder, apparently filled with confetti, the feke appearing precisely as the confetti in the other tumbler.

The blue silk not being accounted for, the performer requests the boy to open the paper tube, from which he extracts the missing handkerchief.

In the second stage of the trick, the performer replaces the paper cylinder over the glass of confetti. Retiring at a distance from the table, he now causes the blue silk to vanish, either by the roll palm, or some mechanical appliance. He removes the cylinder from the tumbler, revealing the handkerchief therein, the confetti having passed "invisibly" back to the box. Needless to say, in the act of lifting the cylinder, the confetti feke is carried away therein by a slight pressure of the fingers upon its upper, projecting edge, and while all eyes are centered upon the silk in the glass, the cylinder is lowered to the servante and the feke permitted to slide therein. It may make a little noise in falling, but this is concealed by quickly crushing the cylinder and tossing it into the audience in practically one and the same operation.

The use of the leaden weight in one of the blue

silks may not be quite clear to the reader. It will be found in actual practice that when the confetti feke is withdrawn from under the tumbler, under cover of the cylinder, that the silk handkerchief previously pushed therein through the bottom of the glass is inclined to follow the feke, owing to its lightness. As it is most essential to the success of the trick that the handkerchief remain behind in the glass, the little weight is sewn in the center of the silk to obviate this risk of failure. Just before pushing the silk into the paper cylinder (and into the bottomless glass), it should be crumpled up a bit to insure good results later on. A trial or two will show the correct procedure.

HOLMES' CRYSTAL JAR OUTFIT

This combination of trick glassware resembles the foregoing only in one or two respects. It was primarily designed by me as a large mirror jar to answer the requirements of many magicians who found the standard mirror glass too small for certain uses. From this beginning the Crystal Jar outfit has been evolved and, like the Trick Glass outfit, it offers many possibilities, especially in the way of combination tricks.

The outfit consists of the following items:

- (a) The Crystal Jar, consisting of a large, polygon-shaped glass jar, provided with a lid.
- (b) A nicked metal mirror insert.
- (c) A half-round receptacle of transparent celluloid, which may be inserted on one side of the mirror insert (b) when the latter is in the jar.
- (d) A confetti "feke" similar to (e) of the Trick Glass outfit, but fitting the Crystal Jar.

(e) A large container of transparent celluloid, fitting easily *inside* of the confetti feke (d).

From this rather unusual collection of accessories we may obtain some very clever effects, as will be noted in the following paragraphs.

THE CRYSTAL MIRROR JAR

When the nickered metal mirror is inserted in the jar, we obtain a large mirror glass, adapted to many good uses in the way of changing, vanishing or causing articles of suitable size to appear.

Beforehand, the compartment on one side of the mirror insert may be filled with the flags of different nations, after which the jar is placed on the table with the flag side turned to the rear, so that the jar appears empty to those in front. In presenting the trick, a quantity of colored silk handkerchiefs, or confetti, may be placed openly into the apparently empty jar. If handkerchiefs of different colors are used, the jar needs no covering for the transformation, being merely picked up and transferred to another table, when the necessary half-turn is made, bringing the flag compartment to the front, after which the flags are removed one after the other, and suitably displayed about the room or stage. In the case of using confetti, the jar should be covered with a paper bag of suitable size for the purpose of securing the half-turn.

One of the most clever uses of the mirror jar is in the vanishing or changing of such live stock as a white rat, a small dove, or a guinea pig. In this case the white rat, say, is first placed into a paper bag, which is then deposited in the Crystal Jar. Beforehand, you have placed in the rear compartment of the

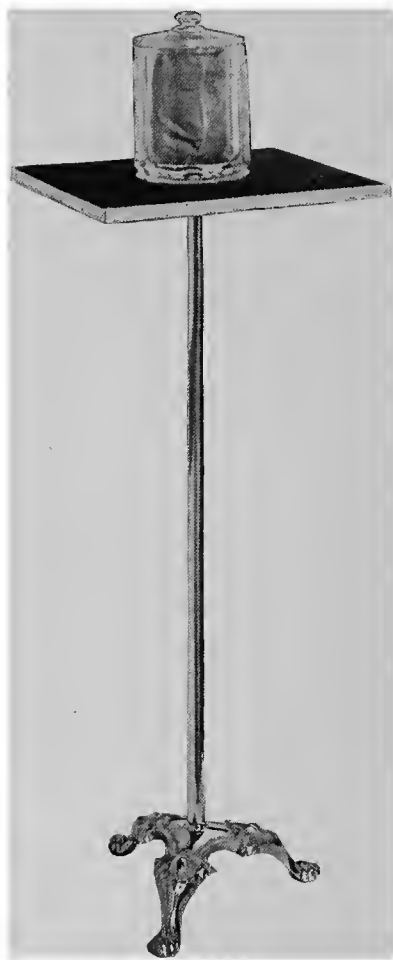


Fig. 9

jar a duplicate paper bag, which may contain, say, a lemon, or merely left empty, in which case the bag should be partly inflated, and the top twisted up, to

resemble in general appearance the other bag when it contains the rat. After placing the rat in the bag in the jar, the glass lid is put on (Fig. 9), and the jar transferred to another table or chair, thus enabling the conjurer to make the necessary half turn of the apparatus. As the contents of both compartments are of like appearance, the deception in the turn of the jar is not observed; and upon removing the (duplicate) paper bag from the jar later on, the rat is found transformed into a lemon, or at least to have disappeared. This apparatus will be found of great use in tricks in which live stock is employed, or for bulky productions in which candy, flowers, flags, etc., are used.

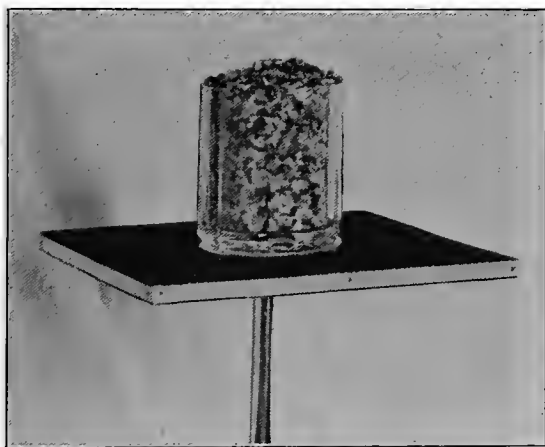


Fig. 10

THE CRYSTAL CONFETTI JAR

This portion of the outfit demands little explanation, the confetti feke (d) being employed with the

jar in manner similar to the standard Bran Glass, with which all conjurers are familiar. The transformation of the supposed confetti to the true contents of the jar is effected by the aid of a large paper bag, under which cover the feke is secretly carried away and disposed of.

The confetti jar is well adapted to the magical transformation of confetti into such bulky objects as a dove, rabbit, guinea pig, several white rats, or a quantity of candy, flowers, etc., this class of transformation tricks being very popular at children's parties and similar entertainments.

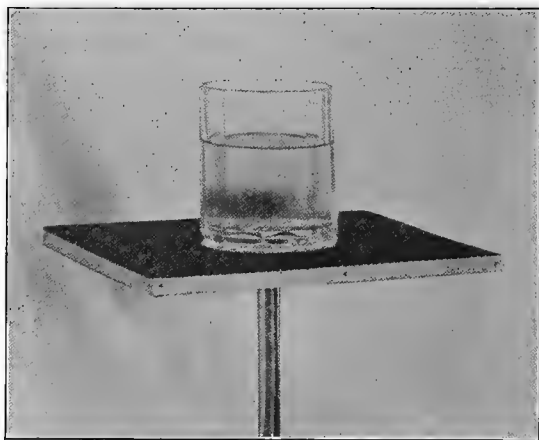


Fig. 11

CONFETTI TO WATER AND GOLDFISH

Under this paragraph I take pleasure in presenting to my readers an entirely new idea in the way of a transformation of a commodity, such as bran or confetti, into a fluid element, such as water and gold-

fish. But I must share the credit of the invention with Mr. Victor D. Barbour, of Toledo, Ohio, who wrote me of his arrangement soon after I had experimented with my own idea and perfected it.

The secret is decidedly simple, and why such an obvious combination has not been hit upon in conjuring circles ere this it is difficult to understand. In addition to the crystal jar and confetti feke (d), the transparent celluloid container (e) is employed. This container fits very loosely into the jar, to permit of the confetti feke being slipped *between* the sides of the jar and the celluloid container.

Beforehand, the container is placed in the jar, after which the former is filled two-thirds full of water and several goldfish added. The confetti feke is then slipped into the jar and over the container, giving the jar the appearance of being filled with confetti. A good handful of loose confetti is heaped on the top to carry out this impression, and in presenting the trick the conjurer merely calls attention to the large jar filled with confetti upon the table, tossing off the loose confetti on the top as usual (Fig. 10). A large paper bag is now inverted over the jar, and the transformation effected by lifting out the feke under cover of the bag, revealing the water and goldfish in the jar (Fig. 11). The fact that the celluloid container is somewhat smaller in diameter than the interior of the jar is never noticed from the front, especially if the performer takes pains to lift the jar from the table and permit the container to slide to the front therein.

A CHINESE PARADOX

This is an arrangement of my own for obtaining a so-called self-contained Wine-and-Water or Ink-and-Water Separation. The principles are not new, but the devices employed have greatly simplified the trick. The effect is this: The entertainer calls attention to a large crystal jar, provided with a lid, and empty, standing upon the table. Upon either side of the jar is an Oriental-looking jar, known to conjurers as the Chinese water can, but in the present case the two water cans are finished with Oriental decorations. Seizing one of these water cans, the conjurer pours its contents—water—into the crystal jar; after which he twirls the inverted can upon his wand to prove that the can has been completely emptied of its contents. He then pours the contents of the second can—wine or ink—into the jar, thus mixing it with the water, after which the lid is placed on the jar, and the latter covered with a large covering cloth. Once more the Chinese water cans are demonstrated to be empty, after which they are placed on either side of the jar and a small square of plate glass rested over the top of each. A red ribbon may be looped from the covered jar to one of the cans, and a white ribbon from the jar to the second can, to represent the liquids used, if desired.

The conjurer next introduces five silk handkerchiefs (magically or otherwise), and to carry out the Chinese setting of the experiment, these silks should be red, yellow, blue, white, and black, respectively, to represent the national colors of the Chinese Republic. These five silks are grouped together in the hands, and gradually grow smaller and smaller under

the artist's manipulation, until they disappear completely; or, if the performer is at all skillful in silk manipulation, a prettier way is to effect the disappearance of the silks by ones and twos, thus impressing his audience with his cleverness. The silks having been disposed of, the performer draws aside the covering cloth from the crystal jar, revealing therein, in place of the mixture of wine and water, the missing silks in the shape of a large silk flag of the Chinese Republic. The missing wine and water are discovered, completely separated, in the two cans, and are emptied back into the crystal jar; after which the conjurer seizes the flag and produces from its folds a bowl of water and goldfish.

The mirror jar, with the half-round celluloid receptacle (c) inserted in the front compartment, is employed for this pretty combination trick. The large Chinese flag is hidden behind the mirror partition. The two Chinese water cans are filled with wine and water, respectively, sufficient liquid being used to fill *both compartments* of each can.

When the performer empties the contents of the cans into the jar, he performs the operation with the partition in the can downward, so that really only one-half the contents escape, the rest remaining hidden under the partition, thus enabling the performer to rattle his wand within the can, proving, according to conjurer's logic, that the can is empty.

The covering cloth is now spread over the jar, the latter being given the necessary half-turn to bring the flag compartment to the front; and the water cans are covered with the squares of plate glass, which are used merely for effect.

The performer now introduces the five silk handkerchiefs, representing the national colors of China. In the author's opinion, the magical production of the silks at this stage of the trick detracts, rather than strengthens, the effect. Combination tricks demand, of course, more or less preliminary detail before reaching their climax, and the less detraction from the backbone of the plot the better the audience will follow and appreciate the same.

A good way is to arrange the five silks across the back of a chair in the order of red, yellow, blue, white, and black. The precise method for effecting their disappearance should depend upon the particular *style* of the act. If the magician is presenting a real Oriental act, wearing the Chinese robe, etc., the quick evanishment of all five handkerchiefs at one operation is best, employing some such method as the Demon Glass (see Trick Glass Outfit), the silks being drawn off the chair back, one after the other, and tucked into the glass after which the tube is slipped over the latter and when lifted the silks have vanished.

If, however, the entertainer is working in conventional evening dress, and presenting his experiments with patter, he may indulge in some clever manipulation in effecting the disappearance of the handkerchiefs, as suggested above. For instance, turning back his sleeves, he may begin with the red silk, which is vanished by the "roll-palm." In drawing the yellow handkerchief next off the chair back, the palmed red silk is dropped in the chair servante. A little byplay may be introduced with the yellow, employing the "finger tip" vanish, in which the conjurer

apparently smuggles the silk into his pocket. The blue silk follows by the aid of a Stilwell ball obtained from the servante in lifting the silk. As the white and black silks "represent no color at all," the performer vanishes them together, by the aid of a Bautier pull.

The trick is now done. The covering cloth is lifted from the crystal jar, revealing the flag in place of the wine and water mixture. The cans are emptied of their contents back into the (front compartment of the) jar, the latter now appearing alike both sides of the mirror partition, having liquid in both compartments. The trick is brought to a conclusion by the production of the bowl of water and goldfish from the large flag.

CHAPTER III

TRICKS—ORIGINAL AND OTHERWISE

SO many requests have reached me for a series of effective card experiments that can be performed "anywhere at any time," with any pack of cards, and with the minimum of skill, that I can not better open the present chapter than with a description of a "run" of card tricks which has been found highly satisfactory through the test of time. No claim for originality is made for any of them; they demand rather more address than skill, and the effect is marvelous to the uninitiated.

The cards employed are innocent of any preparation, with the exception of the joker, on one end of which is slipped a very small paper clip, forming a slight projection at this end of the card which is readily found by the sense of touch, but not easily noticed. This joker, therefore, serves as a "key" card when secretly added to the pack.

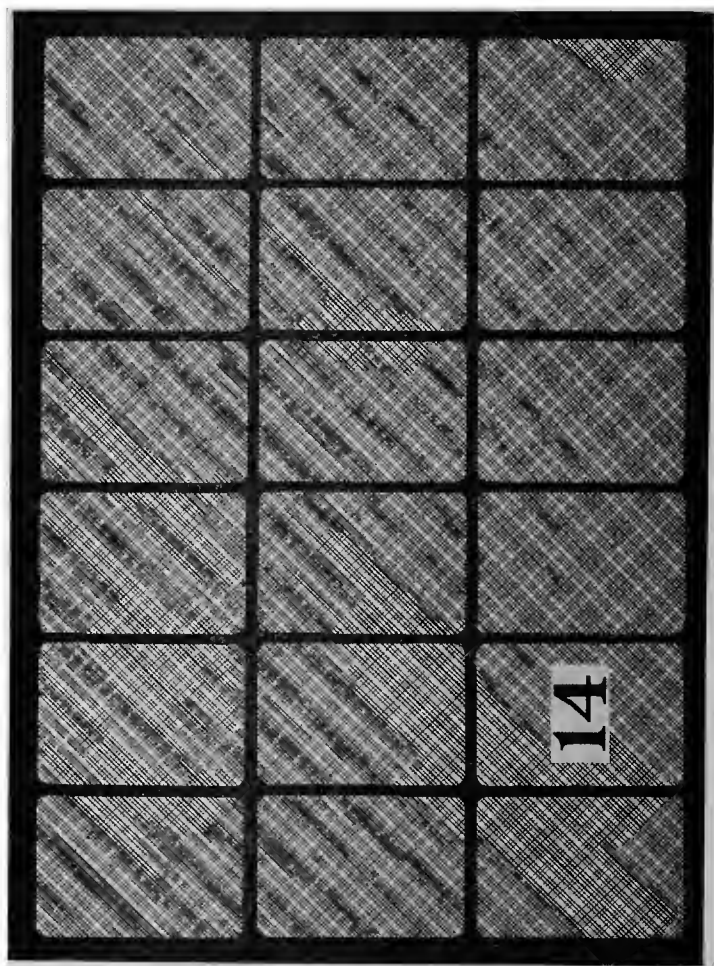
In presenting even a short series of card experiments it will be found both convenient and rather more effective if the entertainer can have the use of a table, before which the spectators are gathered. When I take the cards from my pocket a few of them are already prearranged on the top of the pack. That is to say, I have previously taken thirteen cards, from an ace to a king, well mixed as to suits, and placed these thirteen cards on the top of the pack, the king being on the very top. On this king I place the joker provided with the little clip. I step to one end of the table and place the pack face down thereon, announcing a few simple experiments with a pack of cards.

Just as the cards reach the table, I slip the joker off behind them. Nobody takes any notice of this movement, and if they did no importance would be attached to the elimination of the joker.

I begin operations by subjecting the pack to a riffle shuffle. That is to say, I make a sort of a riffle shuffle, taking care that the top thirteen cards are not disarranged or removed from their present position. I then square up the pack and request some one to come to the table, and cut the cards into two about-equal portions. I keep the identity of the original top portion, and immediately pick up the other cards, handing them to the assisting party and requesting he or she to secretly, while my own back is turned, count off on the packet of cards now on the table any desired number of cards. I say, "Any small number of cards, up to ten or twelve." When my request is complied with, I turn around and relieve the party of the cards he still holds. I pick up the packet on the table and place it on top of the other cards. Thus my prearranged thirteen cards, with an unknown number of indifferent cards, are still on the top of the pack.

I now proceed to deal the cards, one at a time and face down, in several rows of five or six cards each. For the purpose of my experiment I must deal at least *fourteen* cards off the pack, but it is better to use, say, eighteen in three rows of six cards each. As the card dealt at No. 14 is the key to the entire trick, it will now occupy the second position from the left in the bottom row.

While I am laying out the cards, I inquire of a lady if she has ever been hypnotized; does she be-



· Fig. 12 ·

lieve in the power of suggestion? Standing behind the table, I request this lady to comply with my instructions quickly. I explain this by saying that I want to get the first thought that comes to her mind at my suggestion. I now request her to indicate one of the rows of cards upon the table. She may, or may not, choose the row that contains the fourteenth card dealt down; but it should be borne in mind that while I have three *horizontal* rows of six cards each, I also have six *vertical* rows of three cards each. Thus, if the lady replies, "The second row," I accept her choice to suit my own requirements, in this case the second *vertical* row counting from my left (See Fig. 12). I therefore eliminate all the cards on the table except those comprising the chosen row, placing the discard on the pack. Now the lady is requested to indicate any two cards of the three left upon the table. More than likely her choice will include the original "fourteenth" card, in which case I remove the one remaining. I place the two cards side by side, and ask the lady to place one hand upon each of them, taking care to see that her right hand rests upon the card I am about to reveal. I suddenly request her to "raise one hand," and it will invariably be her right. I ask the gentleman how many cards were secretly placed on the packet in the beginning of our experiment. If he replies, for instance, "seven," the card I now turn up is a seven spot (the suit is immaterial).

In the elimination of the different rows and pairs of cards, it will be readily understood that, if in the first instance the lady had chosen a row which did not, figuring either horizontally or vertically, include the "fourteenth" card, I would have eliminated the

indicated row, and requested the choice of another row, continuing the elimination, to meet my own requirements, until only the row containing the "fourteenth" card was left on the table. The same rule applies to the elimination of the pairs in the one row.

I now assemble the cards, and hand them to a gentleman for thorough shuffling. The joker remains behind on the table. I request this person to have several spectators select cards from the shuffled pack while it is in his hands. When five cards have thus been taken, I relieve the gentlemen of the pack, and request the holders of the cards to show the latter to their neighbors, but not to permit me to see the faces of such cards. While I am speaking I step over to the table, as if to prevent my seeing the cards, and carelessly drop the pack, face down, on the joker. I immediately square up the pack on the table, and again bring it forward. As the table is very close to the spectators, nobody thinks anything about this latter movement on my part.

I now collect the chosen cards on the top of the pack, and request some one to cut several times, thus apparently mixing the cards thoroughly. Then, as if to complete the operation, I cut the cards myself in an offhand manner, secretly cutting at the key card, which restores the chosen cards to their original position on top of pack.

At this point I state that I wish everyone to be satisfied that the cards are thoroughly mixed, and with that end in view I will complete the shuffle in a manner convincing to all. Standing behind the table, I proceed to lay the cards, a few at a time, in four separate heaps, until the pack runs out. As a

matter of fact, I remove exactly four cards each time (without disturbing their order in any case), placing the first four at A, the next four at B, then at C and at D, until only four cards remain in my hand, and these are placed one on each packet in the order of

C B
D A

A, B, C, D. The pack is now assembled by picking up the cards in A and placing B on top of A; then C on B, and finally D on C.

Once more the cards are laid out on the table, but this time they are dealt rapidly into the four heaps, A, B, C and D, one card only being dealt successively on each heap. They are then assembled in the same order as before.

These operations consume very little time in actual practice, and if accompanied with suitable patter the spectators are merely convinced that I have thoroughly mixed the cards. As a matter of fact, the chosen card first returned to the pack by spectator is now the *fifth* card from top of pack (cards held face down); the second card is the *first*, or top, card of pack; the third stands at No. 14; the fourth at No. 27; the fifth at No. 40. To memorize the numbers, 1, 14, 27, 40 and 5, is not a difficult undertaking, especially when one bears in mind the fact that each is exactly thirteen points higher when counted in rotation from one up, with the exception of the last.

Armed with this knowledge, it only remains to

reveal the identity of the selected cards according to fancy.

I therefore square up the pack, and, holding it to my ear, riffle the cards sharply with the thumb. I announce to the person who last returned his card to the pack that I get the number "40." I count thirty-nine cards *face up* on the table, and, turning up the fortieth, show it to be his card. But while I am counting down these cards, I am combining business with pleasure, and secretly note the *twenty-seventh* card, as I pass it, for it will be the next card to reveal.

Having turned up the first chosen card, I restore the pack to its original order, and reveal the next by "mind reading," merely naming it while holding the pack to my forehead, etc. The third chosen card I announce as occupying the fourteenth position in the pack, and while counting down to it, secretly note No. 5, which is named in due time. This leaves one chosen card not yet produced, and as this card reposes conveniently on the top of the pack, I am in a position to reveal it in some striking manner as an appropriate finish to the experiment. My own favorite method is to give the cards a false shuffle at this point, in the following manner: First, the two top cards are passed into the right hand, after which the remainder of the pack is shuffled off on these two cards in parcels of twos and threes. This operation leaves the selected card second from the bottom.

Holding the pack with the bottom card facing the audience, the spectator who selected the card I am about to reveal is asked, if he had the privilege of naming it, what number he would suggest for his

card to appear at. Assuming that his answer is "five," I hold the pack face down in position for executing the sleight known as the "glide," and remove the bottom card, counting "one." As the right hand approaches to draw a second card off the bottom of pack, the bottom card is drawn back, and the card next above the chosen card is counted as "two;" and this operation is repeated until four cards (one less than the chosen number) are counted down on the table. The selected card is then permitted to square itself with the pack, and is removed as the fifth card, the chosen number.

I continue, "I will show you one more experiment with the cards. It's really a very remarkable thing, because I frankly admit that I, myself, do not know how the result is brought about. Perhaps some of you can solve the problem."

While a spectator is shuffling the pack, I produce from my pocket a pair of small dice, which I request some one to throw several times, in order to satisfy my auditors that they are "all fair." The gentleman who is shuffling the cards retains possession of them. He is first requested to throw the dice on the table, while I turn away, and, taking the total number of spots uppermost on the dice, to count down to such number from the top of the pack, and note such card that stands at that number, then replacing the cards in their original position. This being done, I take the pack and place it behind my back, saying, "A card has been chosen by the throw of the dice, and now stands at some number in the pack known only to this gentleman. Notwithstanding this, however, I shall cause the

chosen card to appear at any number you may wish. What shall the number be? Fifteen? Give me a pretty good number now." Say No. 21 is chosen. In a minute or two I bring the cards from behind my back and square them up on the table. "Your card is now at No. 21," I declare to the spectator assisting, who then counts down from the top of the pack, *commencing with the number originally cast by the dice*. If the total number of the dice were eight, the spectator counts the top as eight, the next nine, and so on to twenty, when the twenty-first card proves to be the selected card, originally noted at the eighth position in the pack.

The solution of the trick is simple enough. When I place the cards behind my back, and request my auditors to choose "a good number," all that is necessary is to have a number *higher* than the number thrown by the dice selected for the appearance of the card. Therefore, when some such number as "21" is called for, I hold the cards behind my back and noiselessly count off twenty-one cards from the top of the pack, thus reversing their order, and replacing them, in such reverse order, on the top again. Now, no matter what the number thrown by the dice may have been, if the counting is *begun* at the number thrown by the dice, the chosen card will always turn up at the desired number.

The above series of card experiments will be found easy to master, and very entertaining. Other effective additions can be made as desired.

THE TORN CARD TRICK

This popular card problem is entitled to share the same honors bestowed upon such classics as the

Four Ace Trick, the Rising Cards, etc., for when it is properly presented no more incomprehensible effect can be found in the whole range of card magic.

There are many versions of the Torn Card Trick, some involving the restoration of the selected card in a frame, some in an envelope, and one of the best methods effects the restoration of the card in the flame of a candle. Of all these methods I have selected three which I have used at different times with the very finest results.

The first method which I shall explain is the invention of Mr. Frederick Barrington, and its secret first appeared in print in Mr. Downs' "Art of Magic." My own presentation of the trick may be slightly different from the inventor's, but the root idea is his.

The requisites and preparation are as follows:

A pack of cards. This may be a forcing pack, if desired.

A pocket handkerchief prepared to the extent that the hem in one corner has been opened, and a playing card, torn into quarters, and the pieces stacked, is inserted into the hem, which is then closed with a few stitches.

Five envelopes, one fitting inside the other, each of four of them containing a card similar to the one to be forced (say, for the purpose of explanation, the Queen of Clubs), except that one-fourth of the card is missing. Fig. 13 shows how these four duplicate cards are prepared, with their loose corners. It should be noted that the same corner is not cut from all the cards, otherwise the similarity might be noticed. The four envelopes are secretly numbered 1, 2, 3, 4, and they are nested so as to have one card



Fig. 13

in each envelope to match the one to be drawn. The four corners or pieces that have been torn from the cards are numbered to correspond with the cards in the envelopes. That is to say, the envelope marked "1" contains the card whose missing corner is also marked "1." The four envelopes are then sealed and

nested, and placed inside of the large envelope, which is suspended somewhere in the room where I am going to perform. The four numbered pieces of the cards are squared up together on the table, and a small pair of scissors placed on them. The pieces of the cards are *face down*, and the secret numbers are written in one corner on the *back* of each. My own particular system of marking is a single dot for "1," two dots for "2," and so on, using the same colored ink as that with which the backs of the cards are printed.

I begin operations by forcing the Queen of Clubs (or whatever the card may be) on a lady. While she is noting the card, I drop the pack on the table, and *with my left hand* pick up the pieces of cards and scissors together. As I turn around I request the lady to state aloud for the benefit of the company the name of the card she holds, and when she complies I continue: "Now I want you to take these scissors and cut the Queen of Clubs in half." I offer the scissors with my right hand, retaining the card pieces in my left by the finger palm. When the lady has cut the card, I request her to place the halves together, and to further reduce the card to quarters. I extend my right hand and receive the four pieces on the fingers in position for the finger palm. This hand immediately *turns over*, covering the left hand, and apparently leaving the card pieces in the latter. As a matter of fact, the right hand retains its pieces in the finger palm, while the pieces in the left hand are immediately fanned. With the palm of the right hand downward, I take the scissors from the lady and place them in one of my upper vest pockets, getting rid of the card pieces in the same operation.

My right hand now joins the left and assists in spreading the four pieces of cards in front of the lady. The faces of these quarter cards are to the front, so that the secret marks are facing me, and when I invite the lady to retain one piece, impressing upon her the utmost freedom of choice, a mere glance at the backs of the remaining pieces reveals the number of the chosen piece.

While I am telling the lady to retain the piece as a means of positive identification of her card later on, my right hand goes to my coat pocket and brings out the prepared handkerchief. This is spread over the three pieces of cards held at the finger tips of my left hand. As soon as they are screened the card pieces are taken in the finger palm, the right hand pushing the prepared corner of the handkerchief into the middle from below. This latter hand then comes up and seizes the little card parcel through the handkerchief, and some obliging gentleman is invited to hold it in a similar manner.

I now direct the attention of my auditors to the suspended envelope, which, I remind them, has been in plain view of everyone throughout the entertainment. While I am speaking I carelessly insert my hand into my left trousers' pocket, thus getting rid of the finger-palmed card pieces. I immediately withdraw the hand, bringing out my pen-knife. I explain that my problem consists of precipitating the pieces of card from the handkerchief into the sealed envelope. I will do even better than that. I will completely restore the card during its little journey. I seize a corner of the handkerchief held by the gentleman, and cry "Go!" snapping the handkerchief in

the air, to prove the disappearance of the card pieces. I spread the handkerchief, showing it on both sides, then place it in my pocket. I cut down the suspended envelope, by the aid of my pen-knife, and slit open the outermost one of the nest. Any one of the four inner envelopes are easily and quickly identified by their numbers. If the lady is holding the card corner bearing, say, three dots, I remove the envelope bearing the same marking. I toss the remainder of the nest of envelopes to one side as having no further purpose in the experiment, and carry the chosen one down to the lady. She opens same and finds, apparently, her card completely restored with the exception of the missing piece, which she compares and finds it fits exactly.

THE CARD IN THE LOAF

The effect of this version of the Torn Card Trick is very good, and was one of the specialties of Mr. Ray Newton on the chautauqua platform.

The requisites consist of a forcing pack of cards, a conjurer's pistol provided with the usual nickeled funnel, a loaf of bread and a grocer's paper bag sufficiently large to accommodate the loaf.

Beforehand, one of the force cards, say the Jack of Spades, is mutilated to the extent of tearing off one of its corners, and this corner is stuck, by means of a pellet of wax, just inside the funnel of the pistol. Across one end of the loaf of bread (which should not be too fresh, to permit of making a clean incision) a wide slit is made by the aid of a sharp knife, reaching at least an inch and a half beyond the center of the loaf. Into this slit the torn corner Jack of Spades is carefully inserted, so that the cen-

ter of the card is at or near the very center of the loaf. The latter is then put into the paper bag, the top of which is drawn up and tied with a string, and the parcel suspended where it will be in plain view of the audience from the beginning of the entertainment.

When the performer goes down with the pack of cards, he forces the Jack of Spades. He requests the

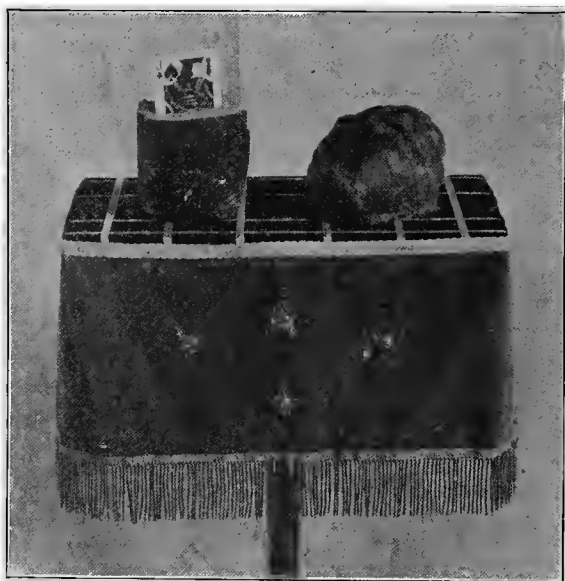


Fig. 14

spectator to tear the card into small pieces, and then to deposit all the pieces into the funnel of his pistol, which he presents funnel up for the purpose. When the spectator complies, the conjurer recalls that perhaps the person would like to retain a piece of the card for later identification, and he forthwith inserts

his hand into the funnel and brings out a corner, supposedly of the drawn card, which is presented to the lady or gentleman assisting in the experiment. But when the performer inserts his hand into the funnel, he really dislodges the card corner previously stuck there, and it is the piece which is given to be held.

A wad of paper is now rammed down on the card pieces in the pistol, and a little fun afforded in selecting a good marksman in the audience. The conjurer stands beside the man or boy who is willing to discharge the pistol, and directs the aim at the suspended paper bag. At the count of three the pistol is discharged; the performer seizes the pistol (to prevent any inclination on the part of the spectator to investigate the contents of the funnel), and runs upon the platform. He pulls down the suspended parcel and tears off its wrapper, revealing the loaf. He reflects a moment, as if puzzled over the contents of the parcel; then he breaks the loaf across the middle, revealing imbedded in its very center, the missing card. By reference to Fig. 14, it will be noted that the entertainer removes that end of the loaf which exposes the whole end of the card, the mutilated end being concealed in the lower half of the loaf. He states, "You see I have completely restored your card—not a single piece missing. Am I not correct?" Generally the spectator so addressed feels a hesitancy about exposing (as he or she believes) the conjurer, even though the corner of the card is in their possession, so when the performer apparently notes such hesitancy, he recollects that a piece of the card was retained by the spectator for later identification, and forthwith draws the card out of the remainder of the loaf, revealing

the missing corner. The card is passed down to the spectator, who, naturally, finds the corner to fit exactly.

THE CARD, ORANGE AND CANDLE

This Torn Card Trick demands a little previous preparation, but it is time well spent by the conjurer, for it is one of the most mysterious and spectacular experiments in card magic.

The requisites consist of the following:

A forcing pack, unless you force from an ordinary.

Three oranges.

A pocket handkerchief prepared as in the first method; that is, with four card pieces stitched in the hem at one corner.

A mechanical candle-stick employed for causing the magical appearance of a card in the flame of the candle.

A pistol provided with a funnel.

A small plate and a fruit knife.

One of the oranges is "faked" beforehand by removing the pip (which is saved for future use), and the pointed end of a lead pencil pushed into the top of the orange in the exact spot from which the pip was taken. Some times the tough, fibrous core of the orange can be removed without difficulty, although the introduction of the pencil will generally make an opening sufficient to answer the purpose intended.

Two cards are now removed from the forcing pack, say Kings of Hearts. From one of them is torn a corner (which is preserved), and the torn card is soaked in water for a few moments, after which it is rolled up tightly, as you would roll a cigarette, when

it is gently forced into the small hole in the orange, care being taken not to tear the skin of the fruit in this operation. The card is forced well into the orange, after which a little of the fibrous substance from another orange is used to close the hole. By the aid of a little adhesive wax the pip is attached to its proper place, when the closest examination will not reveal anything wrong with the fruit.

This prepared orange should be marked so that it can readily be identified among the other two oranges upon the plate.

The corner that has been torn from this King of Hearts is placed under the forcing pack of cards upon the table.

The second King of Hearts is placed in the clip of the spring arm on the candle-stick, and concealed in the base of the latter in the usual manner, the releasing thread running off to the screen or wing, to the hand of the assistant.

When the conjurer begins the trick, he comes forward with the plate of oranges, and by the aid of a little adroitness the prepared orange is forced upon a spectator. If, however, the first person to take an orange from the plate persists in selecting one of the unprepared ones, the performer merely requests him to examine it thoroughly, and passes on to another party. If the three oranges are arranged on the plate in the beginning in the form of a triangle, with the prepared orange at the apex, it will be found that the latter fruit will invariably be the chosen one.

After the spectator has carefully examined the



Fig. 15

prepared orange, it is placed on the table at the foot of the candle-stick, the candle of which is then lighted.

The performer now comes forward with the forcing pack in his left hand. The right hand finger palms the torn card corner. A King of Hearts is forced upon a spectator, who is requested to tear the card in half, and then to reduce it to quarters. The four card pieces are received on the top of the pack in the left hand, and the right hand now apparently takes one of the pieces and returns it to the spectator to retain, really giving him the palmed piece which has never left the right hand.

The conjurer squares up the card pieces (so that their precise number can not be noticed), and holds them at the finger tips of the left hand. The pack of cards is dropped into the pocket, and the prepared handkerchief brought out and spread over the card pieces, the latter then being finger palmed. A spectator holds the handkerchief in manner explained in the first method, the prepared corner of the handkerchief leading him to believe that he is holding the original card pieces.

Finally, the conjurer seizes one corner of the handkerchief, and tells the spectator to release his hold at the count of three. The performer accordingly snaps the handkerchief in the air, making the disappearance of the card pieces apparent. He returns the handkerchief to his pocket, and gets the orange resting at the base of the candle-stick on the table. By the aid of the fruit knife, the orange is cut open at right angles to the position of the rolled up card, so that when the fruit is divided into halves the card sticks up in one half. The entertainer car-

ries this portion of the orange down to the spectator, who pulls out the card and matches the missing corner to it.

Apparently as an afterthought, but really to pave the way to the second stage of the trick, the performer inquires of the spectator if he or she would care to retain the card as a souvenir; that inasmuch as the card is rather "soggy" with orange juice, it might be a good idea to "launder" it by the aid of a little magic. So he loads the wet card and the dry corner into his pistol, and fires at the candle. The card, completely restored, appears in the flame, and is presented to the spectator as a souvenir of the performance. (See Fig. 15.)

A HYPNOTIC EXPERIMENT

In this novel trick the conjurer states that he will next introduce an interesting experiment based upon the laws of hypnotism. He explains that not only animated objects can be subjected to the mesmeric influence, but inanimate objects as well. For his subject, he states, he will select some of the cards with which he has been performing, first exhibiting them to prove that they are in no wise prepared. He then proceeds, by means of repeated passes, to charge them with the mesmeric fluid, and taking two of them, gently rubs them against each other, causing one card to adhere to the other, which is held in the hand. Seizing another card and rubbing it against the second suspended card, he causes it to adhere to this in the same mysterious manner (see Fig. 16), and so continuing, if desired, until he has quite a chain of them clinging together. They are then re-

moved one at a time, and once more shown to be unprepared.

Of course, hypnotism has nothing to do with the experiment. The apparently wonderful result is obtained by very simple means, the performer using specially prepared cards for the trick. In each corner of the black line which surrounds the court cards a tiny hole is made with a very fine needle. Through this hole a human hair is drawn, and its end fas-

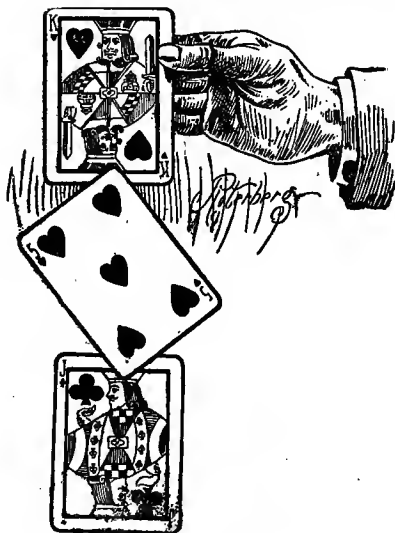


Fig. 16

tened on the back of the card by means of a small piece of another split card, which is neatly glued on to match the pattern. The other end of the hair is then passed through the second hole in the same end of the card, and secured in a similar manner. Each card, of all the court cards that are to be used, is prepared in this manner. By an inspection of Fig.

17, in which the hair is represented by a fine white line in the black corner line of the picture of the card, the arrangement will be easily comprehended.

The remaining cards, which may either be spot cards or court cards, are first split in the upper right and lower left hand corners, after which a very small hook (A, Fig. 18) is inserted at these corners, which



Fig. 17

are then glued shut. Properly prepared, the cards can be safely shown around without the slight preparation being noticed.

Holding a court card in the right hand, the conjurer with his left hand seizes a spot card and rubs its upper right hand corner against the lower end of the court card, and after a few pretended futile attempts, slips the hook A under the tightly stretched

hair of the court card, causing the two cards to apparently adhere in the manner described. Seizing another court card and rubbing its face against the back of the spot card, he suspends it to the latter, continuing this process until he has a chain of cards, which are then removed one by one and are again shown to be, to all appearance, unprepared.

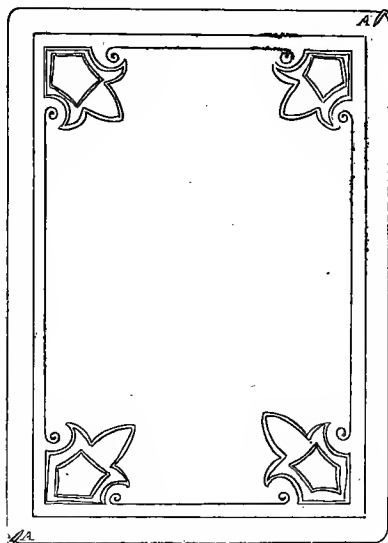


Fig. 18

A pretty effect can be created at the finish of the experiment by taking the disengaged left hand and placing it under the lowermost of the suspended cards, making an upward motion with this hand and causing all the cards to separate and fall to the floor.

Neatly performed, this clever little trick will be found highly satisfactory, especially if it is introduced after some more pretentious card experiment, as a

sort of impromptu item. But it should not be carried too far. Three, or at most, four cards "hypnotized" in manner explained will be found ample. For instance, at the conclusion of the Rising Cards Trick, in which three chosen cards have risen, successively, from the pack, the conjurer can take apparently these same three cards and "hypnotize" them as above explained. As a matter of fact, the prepared cards are resting on the table throughout the trick of the Rising Cards, and are merely picked up in place of the other cards. The combination of these two effects is very good.

THE CARDS, COINS AND GLASS

The trick of passing a few coins into a glass which is covered with a pack of cards, the coins being seen and heard to fall therein, is by no means new, but like many another old-time trick it is still worthy of the conjurer's consideration. I have used one of the methods explained in Mr. Roterberg's "New Era Card Tricks" with such good success that I am including that version here.

The table upon which the tumbler is placed for the trick must be either a regular conjuring table with box top, or, if the latter is not available, a parlor table with a partly open drawer may be used. Face down on the table lies a card, the back of which is painted the same color as the table top. To one end of this card is attached a black silk thread (A, Fig. 19), about fourteen inches in length, which is firmly tied to a small ring, C, to which also is secured a black elastic cord, B, the end of which is fastened to the inside of the table or table drawer, as shown in the illustration.

To set the combination of thread, ring and elastic, the latter is drawn out to its full tension, and prevented from flying back by the needle, E, which is pushed partly into the top of the table. To the eye of the needle is fastened another thread, D, which is either passed behind the scenes to the assistant, or may be secured to the performer's wand which is

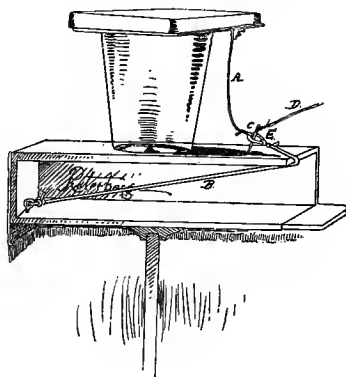


Fig. 19

lying on the table. I, personally, use an assistant, so that I may stand at some distance from the table when the coins pass into the glass.

My own presentation of the trick is as follows: I begin by borrowing two half dollars, which I request the owners to mark. I exchange these coins for two half dollars of my own, and just as I walk behind the table my assistant comes forward with a tray bearing the water tumbler and pack of cards. He places the two last mentioned articles on the table directly in front of the black backed card that is attached to the elastic, and under cover of his movements I secretly place the two borrowed coins beside

each other on the prepared card. I do this with my right hand, while my left is extended, holding the substitute coins in view at the finger tips. I immediately drop the substitute coins in the glass, and the left hand takes the glass, while the opposite hand picks up the cards. These movements are perfectly natural, and effectually cover the placing of the borrowed coins on the black card.

I now come forward with the coins in the glass and the pack of cards, permitting several of the spectators to examine same. It is a good idea to have the pack shuffled, for it is essential that the audience be impressed with the fact that the cards are unprepared. This being determined, I return to the table, placing down the pack on top of the coins on the black card. The substitute coins are tipped from the glass into my left hand, and the glass placed on the table a few inches in front of the needle which holds the ring, C. The pack, together with the black card and borrowed coins, are now placed evenly on the glass, the state of affairs on the table at this point being exactly as shown in Fig. 19.

I now make the pass with the two coins, really retaining them in the left hand, while the right makes a throwing motion toward the glass and cards on the table. At the same moment my assistant jerks the thread, D, pulling the needle out of the table top. This releases the ring, E, and the elastic recedes with great rapidity within the table, carrying with it the ring, thread and black card, which is so quickly jerked from under the pack that the coins do not accompany the card, but fall directly into the glass with a merry jingle.

As all preparation has vanished into the interior of the table with the elastic, a spectator may come up and inspect cards, glass and coins, which are, by the marks on them, identified as the borrowed ones.

This capitol coin trick is well worth the slight preparation necessary for its performance, as a trial will convince.

KNARF'S COIN AND BALL OF WOOL

Knarf contributed many good things to magic in his day, and had he lived the art would have been the richer for it. He prized this Coin and Ball of Wool trick highly, as he told me that it made a hit every time it was presented.

And yet the bare bones of the trick are very, very old. By adding a touch of originality here and there, however, Knarf "made a hit every time it was presented." Surely this is food for thought.

Briefly stated, the effect was this: A half dollar, marked by a spectator, was borrowed, covered with a handkerchief, and the coin then permitted to fall into a glass of water, under the handkerchief. A ball of wool, given into the keeping of a spectator, was then unwound, when the original, marked coin was found.

The plot sounds hackneyed enough, but, as stated above, Knarf put just a touch of originality into the trick, and obtained a highly effective experiment thereby. A close analysis of his method reveals the fact that his deception hinged upon the psychological fact that the spectators can not follow two separate lines of thought at one and the same time.

Knarf borrowed a half dollar, and had it marked

by a spectator. Spreading a handkerchief over his palm, he apparently wrapped the coin therein, secretly exchanging the coin for the usual glass disc. At this point he requested his stage assistant to bring him a glass of water, and as he lifted the glass from the assistant's hand, Knarf secretly dropped the borrowed coin into the assistant's palm. Now here is where a little well-timed work on the part of the performer and his assistant made the trick. Knarf now came forward with the supposed coin under the handkerchief in the one hand, and the little glass of water in the other. Nobody paid the slightest attention to the assistant, for everyone was watching the magician to see what he was about to do with the borrowed half dollar. Knarf asked that a spectator hold the coin in the handkerchief over the glass of water and would some young lady hold "this ball of knitting wool?" which for safe keeping was wrapped up in a second handkerchief.

As a matter of fact, the assistant, after getting the borrowed half dollar into his possession, had only to turn to a table placed rather back on the stage, and while his back was turned, he inserted the coin into the tin slide protruding from the ball of wool, and then jerked out the slide. He immediately faced the audience with the ball of wool in his one hand, and a rather large handkerchief in the other. By the time he had reached the foot-lights, the performer had placed the coin-in-handkerchief and glass of water into the keeping of a spectator, and now turned to receive the ball of wool from the assistant. The introduction of the ball of wool followed so closely upon the disposition of the coin and glass of water,

that the spectators missed the real psychological point in the working of the experiment.

The ball of wool was wrapped in the second handkerchief and given into the keeping of the young lady in the audience. Spectator No. 1 was told to drop the coin, and it was heard to fall into the glass of water. When he removed the handkerchief, Knarf had a little fun with the spectator by telling him he had lost the coin and must make it good to the owner, etc. Finally, the young lady was requested to unravel the wool, and she, of course, found the original, marked coin. Inasmuch as she was holding the wool in the handkerchief *before the coin was dropped in the glass of water*, the experiment proved a complete mystery to the audience.

An effective addition to the trick might be the finding of the coin in the innermost box of the locked Silver Boxes, provided for the Ball of Wool Trick.

THE COIN AND ORANGE TRICK

I am indebted to Mr. Roterberg's "Modern Wizard," now out of print, for the root idea of the present version of this very effective coin trick. Clothed with appropriate patter, and the ability to palm and ring coins, it forms a capitol experiment. In effect, a borrowed half dollar, marked for later identification by the owner, is conjured successively into the owner's pocket and an orange.

My preliminary arrangements are as follows:

On table, a coin wand for producing half dollars; a plate, or tray, containing two oranges; and a fruit knife. The right hand orange (as viewed by the company) is quite unprepared. The other orange has a slit cut into it reaching to the center of the

fruit, into which is inserted a half dollar. For the sake of clearness I will call this Coin No. 2..

Before coming forward I palm in right hand a second half dollar. This coin (which I shall call No. 1) bears the same date and general appearance as Coin No. 2, and both coins bear a mark, say a cross, on one side.

I begin operations by asking the loan of a marked half dollar, which I receive in left hand, in readiness for the tourniquet pass. I immediately carry the coin to some gentleman on the other side of the room for verification of the mark, "ringing" (exchanging) it during the journey for the substitute in right hand. As this second gentleman is not acquainted with the original mark, he naturally accepts the mark on the substitute as the original. While he is examining the coin, I return to my table and invite the company to choose one of the two oranges for the experiment to follow, really forcing the choice of the unprepared orange (on my left, as I stand behind the table), by the well-known alternative of "your right and my left." I immediately bring forward the chosen orange, together with the fruit knife, and hand both to the first gentleman (the owner of the coin) for inspection, requesting him to place the orange upon the point of the knife and hold same well up to the view of the company. In taking the orange from the table, the palmed borrowed coin is left concealed behind the wand.

I now advance to the second gentleman, incidentally showing my hands empty without verbally calling attention to the fact, and take from him the substitute coin, supposed by those present to be the original.

Retreating a few steps toward the table, I vanish the coin (No. 1) by means of the tourniquet, simulating a throwing motion with the right hand, which is supposed to contain the coin, toward the orange held by the first spectator.

Showing my hand empty, I walk to the table to obtain my wand, getting rid of Coin 1 during the journey, and again obtaining possession of the original coin as I pick up the wand in left hand. I then come forward, requesting the gentleman to cut open the orange and extract his coin. He complies with my request, to the extent of cutting open the fruit, but naturally fails to find any trace of the half dollar therein, even after dividing the orange into quarters.

"This is very strange, sir," I declare. "It is very seldom that the coin fails to reach its proper destination, but inasmuch as it did not pass into the orange, perhaps if you will be good enough to search your pockets, it may throw some light on the mystery."

He accordingly searches his clothing, but without results. So far I have had the borrowed coin concealed in left hand by holding the wand in same hand. I now carelessly transfer the wand to my right, leaving the coin still in the left. Offering to lend a little assistance to the gentleman, I tap first this pocket and then that one with the tip of my wand, finally professing to detect a slight metallic response on the outside of the coat directly over the inside pocket. Requesting him to open his coat, I rub the tip of the wand on my coat sleeve, "to arouse the necessary magnetism," and then quickly insert the "coin" end of the wand into the pocket. This operation brings

no result, but a second attempt discloses the missing half dollar mysteriously attached to the tip of the wand. I remove it with my left hand, and immediately return it to the owner for verification of the mark. The apparent removal of the coin from the wand is, of course, accomplished by the usual secret exchange.

The apparent production of the borrowed coin on the tip of the wand from a pocket totally inaccessible to the conjurer, never fails to elicit the greatest astonishment and applause.

Having, according to my own viewpoint, failed in passing the half dollar into the orange, I now offer to repeat the trick, using the same marked coin. I therefore obtain the remaining orange from the table, and, inserting the point of the knife into the slit already there, bring knife and orange forward to the *second* gentleman, remarking that the first is too much of a conjurer himself to be trusted again. The borrowed coin is now vanished once more (wrapped in flash paper, and "flashed off" in the candle flame, is a good variation), and upon cutting open the orange the gentleman discovers therein "the" coin, which, being marked identically the same as the first coin shown to him, is accepted as the original half dollar. Walking over to the owner of the coin, I "ring" the substitute for the original, and the owner is bound to admit that the half dollar is his own.

For those of my readers who do not possess a Half Dollar Wand for the above trick, I will briefly describe the version given by Mr. Roterberg in the "Modern Wizard."

As before, two oranges are used, but in this case

each is provided with a slit beforehand, in one of which is inserted Coin No. 2. The trick now proceeds precisely as above described, the performer, however, in the first instance forcing the choice of the orange *without* the coin, into which he secretly pushes the borrowed coin in the act of bringing it forward for the owner of the coin to hold. The substitute (No. 1), after being shown to the second spectator, is then caused to vanish, and the owner of the half dollar discovers his property buried in the center of the orange upon cutting open the latter. Offering to repeat the experiment, the performer now places the second orange (containing Coin No. 2) into the keeping of the second gentleman, and vanishes the original half dollar. Of course, the spectator finds the substitute (No. 2) imbedded in the fruit, which is once more secretly exchanged for the original, which latter coin is returned to the owner for final identification, thus bringing the experiment to a close.

A DYE TUBE "WRINKLE"

If my memory does not fail me, this clever "wrinkle" for secretly getting rid of the dye tube in the Color Changing Handkerchief Trick was imparted to me by my friend, Mr. C. Porter Norton.

A bottomless tumbler is placed in readiness for the trick on a Black Art table, just in front of an open well or trap.

When you have apparently passed the three white silks successively through the paper tube, and brought them out red, blue and orange, respectively, or whatever colors you use, you still retain the dye tube within the paper cylinder, and, picking up the three colored

silks, push them all together partly back into the top of the cylinder, *at the same time* placing the latter into the (bottomless) tumbler on the table.

Let the dye tube settle down to the bottom of the paper cylinder, so that it rests on the table through the hole in the glass, and permit the paper to open out around the sides of the tumbler, cornucopia-fashion, with the colored silks hanging over the edge.

Immediately this state of affairs is reached, draw the tumbler back over the Black Art trap, permitting the dye tube to slide into the opening. In other words, the right hand seizes the tumbler, and, with a sweeping motion, carries the glass up to the opposite hand, placing it on the palm thereof. Advancing to the audience, a spectator is invited to remove the silks and paper cylinder from the glass for close inspection.

The above method of dispensing with the dye tube is particularly effective for close work.

KNARF'S "THE FLAG BETWEEN"

Some ten years ago my good friend, Mr. Frank P. Knight (Knarf), now deceased, contributed, among other tricks, the following effective version of the Twentieth Century Trick, for a book on conjuring which I was then planning. The trick involves several points of novelty, and most of the objects employed are unprepared.

Four silk handkerchiefs, two blue and two white, and two American flags, 8x12 inches in size, all unprepared, are used. Also an unprepared glass tube, a vanishing handkerchief wand, a conjurer's pistol, and an imitation candle consisting of a hollow paper tube, with a short piece of real candle inserted in one end.

The conjurer begins operations by knotting one blue and one white handkerchief together, which he loads into the funnel of his pistol. He then forms a tube of paper and places it inside of the glass tube. The flag is draped over the tube and pushed down with the wand.

The performer explains that he will try to shoot the two handkerchiefs into the tube, and tie the flag between the two handkerchiefs. He places the tube in an upright position on a table at the opposite side of the stage, and, finding that he can not see it very plainly, calls for a lighted candle, which his assistant brings in. This candle is the dummy, loaded with the duplicate flag tied between the duplicate blue and white silks. The lighted candle is placed between the glass tube and the performer, who then shoots at the tube, and, walking over to it, finds that not only has the trick failed, but the flag has completely disappeared from the tube. The assistant now whispers something to the conjurer, and after an apparent argument, the performer remarks that his all-wise assistant claims to have seen the handkerchiefs and flag fly into the candle. Securing a piece of paper, the candle is wrapped therein and the parcel twisted up until it bursts, when the flag, tied between the blue and white silks, is found in place of the candle, the latter being produced, lighted, from the conjurer's pocket.

The best part of this trick is, as Knarf said, that the flag and handkerchiefs can be freely shown, as there is no preparation about them.

THE HANDKERCHIEF SWORD

Many of my readers no doubt possess this fine sword, by the aid of which a silk handkerchief is mag-

ically produced upon its point; but its main objection is the brevity of the effect commonly obtained.

My own method of presenting the Handkerchief Sword creates a more pretentious effect; in fact, used as a climax to a series of handkerchief manipulation, it will be found a most brilliant stage trick.

During the course of his act, the conjurer produces, magically or otherwise, some ten or fifteen brightly colored silks, representing nearly all the colors of the rainbow. These are finally arranged over a chair back, or across the front edge of the table. The performer now goes into the audience with a number of small cards, each bearing the name of some color, such as red, blue, green, orange, etc. The cards are casually shown all different, and a spectator invited to select one, to note the color written upon it, and then to place the card in his own pocket. The performer returns to the stage, and, gathering up the different colored silks, passes them one after the other to his assistant, who groups them in his outstretched hand.

The conjurer now introduces the sword. He assumes a fencing attitude, facing his assistant, and at the count of three the assistant tosses the silks high in the air; the performer lunges into the falling silks, and steps forward with one of the handkerchiefs impaled on the sword tip. The spectator who selected the color card verifies the color of the silk caught on the sword.

Of course, the particular color is forced upon the spectator, the lower section of the packet of cards bearing different color words, while the top section

has the same color word written on some ten or a dozen cards. Say the color is to be green, the handkerchief sword is beforehand duly arranged with a green silk, and a duplicate green silk is among the other colored handkerchiefs used in the act. When the performer goes into the audience with his pack of color cards, he raises the pack and spreads the bottom portion, showing the different colors written thereon. Lowering the pack, he spreads the top portion and requests a spectator to select one. Naturally, one of the "force" cards is drawn, which is placed in spectator's pocket. When the conjurer returns to the stage, he gathers up the silks and passes them, one by one, to his assistant, who receives them in his left hand and thence passes them to the right, where they are seized by one corner between the thumb and forefinger. This procedure is followed with a purpose, for the assistant wears a sleeve pull, which terminates in a long gut loop slipped over the first and second fingers of the right hand, and thence up the sleeve. The silk of the forced color is about the third silk passed to the assistant, and as he transfers it from his left hand to the right, he passes its corner through the loop of the pull. The remaining silks are grouped in the same hand.

The conjurer now seizes the sword and faces the assistant, who tosses the silks into the air. The higher the silks are tossed, the better the effect. The straightening of the assistant's right arm in the throw brings the sleeve pull into action, and the green silk flies up the sleeve. The magician lunges into the shower of silks, and produces the duplicate green silk on the sword tip.

IMPROVED CANDLE AND HANDKERCHIEF TRICK

This clever trick is the invention of Mr. Louis F. Christianer, whose fertile brain has contributed many good things to magic.

The performer exhibits a solid glass candle-stick. A cardboard tube is shown to be absolutely empty, and is placed in the candle-stick. A candle is next lighted and placed in the tube, but it projects above the tube slightly so the audience can see it burning all the time. The performer then places a small cap on the candle to extinguish it. Two handkerchiefs are then taken up and rolled in the hands, and are caused to vanish. The tube is then lifted out of the candle-stick, the cap removed, and the handkerchiefs found therein, all trace of the candle being gone. The candle is then produced from the inside coat pocket.

Reference to the illustration (Fig. 20) will make matters clear. The candle is a brass tube enamelled to represent a candle. There is a small cup for the top end, as shown at "A." A small portion of a candle with a wick is in this cup. The bottom end of the candle is provided with a small plug, as shown at "B." This is readily removed, but at a short distance is not noticed, as it represents the lower end of the candle.

There is no preparation about the cardboard tube, except that it is made so that the candle will fit in same tightly. Also at one end there is a narrow ledge, as shown at "C," running around the inside of the tube. The lower edge of the fake candle comes in contact with the ledge, and prevents it from slipping out of the tube. The candle is of such a length that, when pushed down flush in the tube, and after the

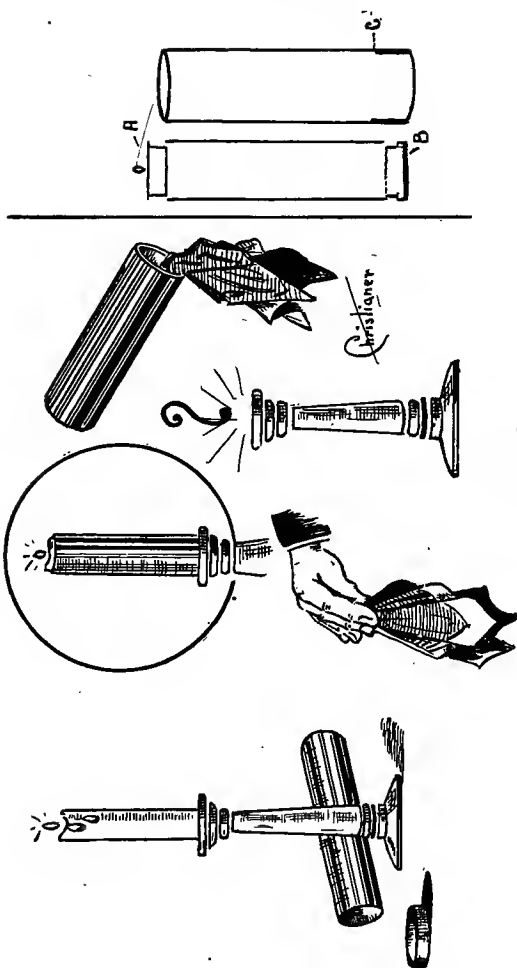


Fig. 20

top cap has been removed, the upper edge will be flush with the top of the tube.

The fake candle is loaded with two silks, and the

top cap with wick and the lower plug are inserted at the ends.

In presenting the trick, the conjurer calls attention to the candle-stick, which is of glass so that everyone may see that nothing comes up from the bottom. The tube is shown to be empty, and placed in the candle-stick, with the ledge in one end downward.

Next the candle is lighted, and in the act of placing it in the tube the lower plug is palmed off. The candle is then pushed down in the tube, but projects above the top so that it is seen all the time. The cap is then placed over same, as "demonstrating the old time method of snuffing candles." The duplicate silks are taken up and vanished by means of the handkerchief pull. The cap is removed, and the candle found to have disappeared. Naturally, the cup in the top of the fake candle comes off with the cap. The tube is removed from the candle-stick, and the handkerchiefs produced therefrom. Magical entertainers will find this a very effective trick.

HOLMES' COLOR CHANGING EGG

To prepare for this novel effect, a little preparation of two celluloid eggs is necessary. One of the eggs is painted a bright green; the other red. At the broad end of each egg a small hole is made, into which the knotted end of a loop of gut is pushed by means of a sharp instrument, after which a dab of plaster paris is cemented over the opening, and the spot touched up with paint. The gut loops on these eggs should be about two inches long.

Beforehand, the wand is laid on the table with one end extending beyond the rear edge to the extent of a few inches, and the green egg is suspended be-



Fig. 21

hind the table by means of the gut loop slipped over the projecting end of the wand, as in Fig. 21.

The red egg is inserted in the small well close to the front edge of the table, the loop on the egg protruding from the well, and a handkerchief is placed over this corner of the table.

When I finish a trick in which an egg has figured more or less prominently, I place this egg (preferably of white celluloid) on the table just in front of the large well. Presently, I apparently pick the egg up with my left hand, really sweeping it into the trap, and holding the hand partly closed as if the egg were there. With my right I pick up the wand, but the hand goes behind the table and gathers in the green egg suspended there, as it rises and lifts the wand. I tap the closed left hand impressively with the wand, which is then slipped under the left arm, and the right (with the palmed green egg) covers the left. The hands are rotated a little and the green egg exhibited at the finger tips of left hand. If due care has been exercised in the precise position of the hands, the illusion of the white egg changing to green is perfect.

While I am exhibiting the egg, I profess to hear a spectator remark that he does not like the color. I say, "Oh, perhaps you don't fancy the Irish. Very well, sir; I will show you something altogether different—say a bolshevist egg. You don't know what a bolshevist egg looks like? Then watch."

While I am speaking, I pick up a glass and put the green egg into it. This glass is bottomless, so I rest it on my left palm when I slide the egg in. My right hand then picks up the handkerchief thrown over the corner of the table; the gut loop attached to the

red egg is seized at the same time, and this latter egg brought out of the small trap as the handkerchief is raised to cover the glass. It is not a difficult operation to screen the glass with the handkerchief, and permit the green egg to settle down through the lower opening into the palm, while the red egg is inserted at the top. The handkerchief is then spread completely over the glass, and both taken in the right hand, while the left, which holds the green egg, dispenses with the latter in the servante in the act of reaching for the wand.

The right hand is now inserted under the handkerchief, and the glass placed on the palm. The glass is shaken, to prove the presence of the supposed green egg therein. I hand my wand to the gentleman to whom my previous remarks were addressed, saying, "You see when you are dealing with a bolshevist element, it is necessary to take precautions. That is why I have confined the egg in this glass. Now I will ask you to tap the glass with my wand—that's good, and," removing the handkerchief, "you see our Irish friend has become the most radical bolshevist."

I roll the red egg out of the glass, and exhibit it at finger tips, concealing the presence of the gut loop with my thumb.

CHRISTOPHER'S EGG AND BAG TRICK

It is with a feeling of genuine pleasure that I here present to the reader the original patter and method employed by my good friend Christopher in his inimitable presentation of the Egg and Bag Trick. Every magician who knows Christopher (and his friends are legion) knows that in his hands this conjuring classic is nothing short of a masterpiece. His

description constitutes a real lesson in conjuring—a lesson which even the “old timer” may peruse to his advantage. And so I say, if you have never seen Christopher do the Egg Bag, you have missed a real treat. He can set the patter, the misdirection, down with his pen, but the personality, the *magic spell* woven by the originator, can not be duplicated.

The description follows in Christopher’s own words.

THE EGG AND BAG TRICK AS I DID IT

No doubt most of my readers are familiar with the impressive method of presenting the egg and bag trick. Its only drawback in playing theaters where there are balconies and galleries is the fact that the upper floors can not see what you are doing when you are in the aisles, thus losing some of the effect of the trick. To overcome this, have two boys come upon the stage; I prefer men when I can get them. If necessary, have the boys “planted,” but do not rehearse them in anything that they are to do, or they will try to “act” and thus overdo it.

There are several ways of making the bag. My favorite is the one with one side double, and the opening in the lower right hand corner in the seam. Provide yourself with a “Demon Handkerchief,” a fan, a wand, and several blown eggs. The egg to drop on floor should be thoroughly dried out.

Presentation: “In my next trick I would like to have the assistance of two boys upon the stage”—then if slow in coming, “any boy from ten to sixty will do.” When you get the boys on stage, place one on your right and one on your left. “The reason I invite the boys on the stage is to enable me to perform

the trick where everyone can see what is transpiring. I will direct attention to a small bag,—perfectly empty, inside and out.” Turn bag inside out. The egg is in the double side.

“The best way to prove the bag empty is to have someone examine it.” Have boys hold your arms and while doing so you again turn bag inside out, and have one of the boys feel in the bag to see that it is empty, holding the egg in upper corner of bag during the examination. Close bag, holding it shut with the index finger; then say to boy on your left:

“I wish you would place the chair, the gilded one, near to the footlights.” The boy looks for chair, but sees nothing but an old dilapidated one. You say, “That’s it.” While the boy is moving the chair, “Look out! Be careful how you handle antique furniture.” Lay bag on chair. “I also use an egg in this eggperiment. What I use is the blown egg, or egg shell. I blow the contents so in case of accidentally dropping one, there will be no disagreeable features connected with the trick.”

Say to the boy on left, “I believe that you are a good judge of henfruit. Will you examine the egg and see if it is a real egg, or egg shell, as I explained?” Hand egg to the boy, and at the same time turn up stage to get your fan and demon handkerchief. “Have you examined the egg sufficiently? Then I’ll relieve you of it.” Reach for the egg, and as the boy goes to hand it to you give it a pinch, which will cause it to fall to the floor and break. This is where you use the dried egg shell. Pause—look at egg—look at boy, at the same time moving your lips as if saying, “Look what you have done! You have spoiled the trick!

You little rascal," etc., etc. Look at egg—look at boy. Keep a straight face and look serious. Turn suddenly and look at the other boy, as much as to say, "What are you laughing at?" Look back at first boy, at egg, etc., and keep it up as long as there is a big laugh, but don't overdo it.

Then break into a pleasant smile, and say, "Never mind the egg. That is why, as I explained a moment ago, that I use the blown egg or egg shell. I always have two or three extra ones in case of an accident." Take another egg and offer it to the boy, and when he reaches for it, draw your hand back and say, "Never again!" and give the egg to the other boy to examine, at the same time getting the double handkerchief ready.

"Now before I touch the egg, I want you to hold my left arm with your right hand, and you hold the other one." The boy's dirty hand will stand out beside your clean arm. "I see you need Sapolio." Pause for laugh. "Now don't allow me to place my hands in my pockets. That is the reason why I have you hold my arms." Make a bluff to put your hand in pocket, and say to boy, "Don't allow me to do that. I do it very quickly some times."

Wrap the egg in the handkerchief, giving the latter a twist, and hand to the boy on your left, telling him to hold it with his fingers under the egg so that he will not drop it. Dismiss the other boy, and have the remaining boy move over to your right.

"The reason why I dismissed one of the boys is that there is a certain amount of danger in this trick," look at boy, "and I do not want to injure any more boys than necessary. Now, you have seen the bag

examined, proven empty and placed upon the chair; and the egg wrapped in a handkerchief and held by this young man. I am going to cause the egg to disappear from the handkerchief and to reappear in the bag, or at least attempt it." To boy, "Hold the egg up high so that we can all see it"—pause—"say about seven or eight feet, more or less. If you feel a slight electric shock, don't jump"—pause—"any higher than the ceiling." To leader, "A little concerto, please. That will do, thank you." While music is playing, go through motion of fanning the egg from the handkerchief toward bag. Shake out handkerchief, quickly showing both sides, lay handkerchief and fan on the table, and dismiss the boy.

"The egg has disappeared from the handkerchief, as I said it would; therefore it must be where I say it is—in the bag." Pick up bag from the chair, and produce the egg from it. If you are pressed for time, you may finish the trick at this stage, as you have "pulled" all the big laughs. If not, continue:

"I will do a still more wonderful trick. I'll place the egg in the bag, lay the bag on the chair, and then at a distance of several feet, cause the egg to disappear from the bag without going near it or touching it; a trick that you must admit is wonderful."

Place the egg in the bag, and withdraw your hand awkwardly as if it contained the egg; lay the bag on the chair and turn up stage to get your wand, at the same time fumble coat tail pocket as if putting the egg in the pocket. Advance toward foot-lights, and say, "Now I will cause the egg to disappear from the bag."

The audience will let you know that something

is wrong, at which you pretend embarrassment. "I don't believe that you quite understand. I just placed the egg in the bag, and I'll cause it to disappear from there. That's understood, is it not? It is"—pause—"not. Oh, I see what the trouble is. You don't believe that the egg is in the bag. Now I would not dream for a moment of deceiving anyone. Certainly not. There seems to be a doubt as to where the egg is, so I will show you once more." You roll the egg out of the bag with the wand.

"Now if I wish to make the egg disappear, it is not necessary to go near a chair or table, or to put my hands in my pockets. I'll just place the egg in the bag, invert the bag or turn it upside down, and the egg is gone!" In the meantime you have slipped the egg into the double side of the bag. Turn the bag inside out, bang it on the hand, and fold it up square.

"We'll see if we can find the egg." Go into the aisle. Have one person on each side of you hold your arms, at the same time turn the bag inside out; have another party feel in the bag and declare it empty. The egg is held in the upper part of the double side until spectator's hand is withdrawn, when it is allowed to drop to the bottom. You say, "Hold the bag yourself." Allow him to hold the bag at the top corners with the bag wide open. Be careful here if anyone tries to reach into the bag to jerk it away from him, in this case again turning it inside out as if assisting them to show it empty. While the man is holding the bag, you say, "You see the bag is perfectly empty, and my hands are empty.", Put hand in bag and produce the egg, then return to stage.

You continue, "now I don't mind showing you how the trick is done, and I'll show you how easy it is to deceive the public. There is no preparation whatever about the bag. Get an egg, make a small hole in each end and blow the contents; it makes the egg light and easy to handle. That is the real reason why I use the blown egg or egg shell. I might say that it is an egg-shell-ent trick. Such wit! Then I place the egg into the bag" (you palm the egg), "turn the bag upside down, and the egg is gone! The secret is that I do not allow the egg to remain in the bag. I hold it in my hand all the time. See? With a little practice you can hold it in the hand without any danger of dropping it." Or say, "With a little practice and the aid of Le Page's Liquid Glue—I get two and a half for that advertisement,—you can hold anything in the palm of the hand without dropping it.

"Then when I have the attention of the audience directed on the bag, or elsewhere, I slip the egg under my vest. Then I can show my hands empty, turn the bag inside out, allow people to examine it, and to hold my arms. When I want the egg again, a little pressure above it with the thumb causes it to drop into my hand; then all that is necessary is to place the hand in the bag, turn it over, and produce the egg. Now, isn't that simple?" Pause. "I don't believe that you quite understand my explanation. I'll explain the trick once more, and so thoroughly that every one of you will be able to do it as well as I can do it myself, or better. As I said before, I place the egg in the bag"—slip it into the pocket of bag—"turn the bag upside down and the egg is gone! I don't let the egg stay in the bag; I hold it in the hand all

the time. See?" You look in hand, then in the other hand, around the floor, and look surprised. "I wonder where I laid it." Turn bag inside out, bang around, and fold it up. Then produce the egg from the bag. "I thank you." Exit.

I have described one trip into the audience, as it is such a splendid effect and creates a great deal of favorable comment. If the performer desires to leave this out, he can remain on the stage, manipulate the bag to show it empty, produce the egg therefrom, and then go into the pretended explanation of the trick.

THE PAPER BALLS AND PLATES

This excellent impromptu experiment is based on the principle of the cups and balls. Four small plates, or saucers, are placed in a row on the table, and four pellets of paper (preferably tissue) the size of hazel nuts, are formed. The object of the experiment is to place one of the paper balls under each plate, and then to cause them to appear eventually under one plate. To make my explanation clear, we will number the plates 1, 2, 3 and 4, from left to right.

You begin by placing a ball in front of each plate. Exhibit both hands empty, then take the ball that is resting in front of Plate No. 1, holding it between the tips of the fingers and thumb of the right hand. Pick up the plate with the same hand and turn it over, leaving the pellet under the plate. Ball No. 2 is placed under its plate in the same manner. Ball No. 3 is apparently placed under the third plate, but is really retained between the tips of the fingers, the

back of the hand being turned toward the spectators. The right hand immediately picks up Plate No. 4, and the left hand takes the remaining ball. In placing the plate over the fourth ball, the palmed ball is also inserted thereunder. The onlookers believe there is a ball under each plate, but the balls are actually distributed as follows: Two balls under No. 4; nothing under No. 3; a ball under No. 2; and a ball under No. 1.

Now turn over Plate No. 1 with the right hand, and take the ball in the left in position for making the tourniquet pass. Apparently take the ball in the right hand, making a kneading movement with the fingers of this hand just above Plate No. 4. With this same hand lift the plate, immediately transferring it to the left, thus concealing the ball palmed in that hand. The spectators see two balls on the table, one supposedly having passed through the plate. Replace the plate over the balls, secretly adding the palmed ball.

The same operation is now repeated with the ball under Plate No. 2. As there is no ball under Plate No. 3, you inform your auditors that you will do the trick invisibly. You therefore pretend to remove the ball through the plate without lifting the latter, calling attention to the fact that you are holding an invisible ball, and then apparently pass it under Plate No. 4, lifting up both Plates 3 and 4 simultaneously. Thus the four pellets are revealed assembled under the first plate, and only four pellets are used.

THE CHINESE MARBLE TRICK

This clever little trick has a sort of family likeness to the foregoing, in that the marbles are manipulated at the finger tips on the principle of the cups and balls, so I include it here. Neatly executed, it is wonderfully deceptive.

Of the four marbles used, the audience have knowledge of the existence of three only. The conjurer exhibits the three marbles, having the fourth concealed in the fingers, as in the cup and ball trick. He proceeds to place the three into his mouth, one at a time, and very slowly, in order to show that there is no deception. He then forms his left hand into a fist, and holds it steadily in front of him, thumb upwards. With the right hand he pretends to take a marble from the mouth, the concealed one being exhibited instead. The action of taking a marble from the mouth must be closely imitated, and this is best done by rolling it along the lips until it travels from the roots of the fingers to their tips. The sleight is quickly done, for the eyes of the audience are full upon the hand. Place the marble on the top of the left hand, that is, on the doubled up first finger, which, after a pause, open slightly, permitting the marble to disappear in the hand. Now with the right hand the performer actually takes a marble from the mouth, which will now contain two. He pretends to place this marble on the left hand, as before, but in reality he conceals it in the right. When the left hand is momentarily covered with the right hand as it feigns to place a marble upon it, the first finger is opened, and with a sort of squeezing process the first marble is again brought to the top.

The audience think that marble No. 1 is in the hand and marble No. 2 on top of the fist. After another short pause, the marble is allowed to again sink into the hand, giving the idea that two marbles are concealed in it. The conjurer, with the right hand, now affects to take another marble from the mouth, the concealed one being, of course, shown. In placing this marble on the left hand, the same deception as before is employed, after which it is allowed to disappear like its two supposed predecessors.

At this stage, the state of affairs will be thus: The right hand, presumably empty, contains one marble; the left hand contains presumably three, but in reality only one marble; the mouth, presumably empty, contains two marbles.

Proceeding with the experiment, the performer allows the marble in the left hand to sink until it is in the position for concealing at the roots of the fingers. If with the tips of the second or third fingers it can be pressed firmly home, so much the better, for the command to vanish can at once be given, and the hand opened, palm downwards, of course. If the marble can not be secured in this way, the thumb must be brought into use in the usual way, but the hand must be waved about a little in order to cover the movement.

The three marbles are now supposed to have vanished. The performer can proceed to find the first of them in any manner he pleases, say under his coat collar, coat lapel, or in the pocket of a spectator, etc. As each hand conceals a marble, it is also immaterial which one is used. This first marble is placed on the table; and another one found. This

second one, instead of placing on the table, the performer pretends to pass into his ear, concealing it as before, and after a few seconds it appears at his lips, the one thence protruding being, of course, one of the two concealed in the mouth. The marble is permitted to fall from the mouth, and the performer then proceeds to find the third marble, which he passes, say, through the top of his head. The remaining marble in the mouth is then exhibited, and the three wanderers are recovered.

If the marbles are not small, their presence in the mouth, when they are not supposed to be there, will be discovered. It is well to conceal one on each side of the mouth, between the lower gums and the cheek. Ivory balls are preferable to the marbles.

THE NEW SPIRIT HANDKERCHIEF

This is the original method of Mr. Charles Neil Smith for working the Dancing (or Spirit) Handkerchief in the parlor or upon the stage; and the effect is perfect, the handkerchief dancing in every direction; forward and back, around in a circle, jumping through your encircled arms, etc., and but one concealed assistant is employed. The method is very simple, and Mr. Smith uses the same thread for the Thurston Rising Cards, a Doll Levitation, etc.

First note Fig. 22, which explains the whole secret. Note that there is one continuous loop of thread used (A A), with a weight (B) at the lowest part of the loop. This weight, and this side of the room, must have some sort of a covering screen, or something in front of it so that the assistant working the dance will be concealed from view, and at the same

time be enabled to see the performing handkerchief from his place of concealment.

This "safety weight" (B) is simply to keep the thread taut and out of harm's way until you are ready for the dance. Therefore, the three small screw-eyes (C-1, C-2, C-3), through which the thread loop passes, are placed at points safely above the performer's head.

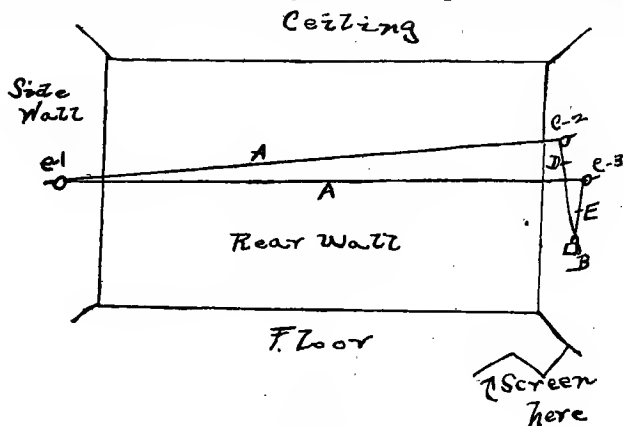


Fig. 22

Of course, the screw-eyes should be as small as possible for parlor work. Screw-eye C-1 should be concealed in the wall beside of a picture or other wall ornament. C-2 and C-3 are behind the folding screen, where the assistant stands. If there is a door-opening to be had in the wall at about this point, these two screw-eyes can be put into the door casing. It will be noted that the loop of thread passes through the three screw-eyes, and the weight is suspended between C-2 and C-3.

When the dance is ready, the assistant removes the weight, but not until the handkerchief has been

tied around the thread by the performer. Mr. Smith's method of getting the thread is, that the assistant walks across the room, or stage, with his hand over the thread that runs from Screw-eye C-1 to C-3, and hooks the thread under a pin on the *front* of a chair back just as Mr. Smith borrows the gentleman's handkerchief in the audience. Returning to the stage, the performer holds the handkerchief in the right hand, and while referring to the experiment about to be undertaken, he pushes the chair back in a natural manner, as if to give more room for his operations. This is done with the hand which holds the handkerchief, and it is an easy matter to tie one corner of the handkerchief into a knot around the thread as you bring the thread away from the chair with you.

The concealed assistant stands ready at Screw-eyes C-2 and C-3, and he leaves the weight on the thread till the dance is just ready to start. The even, steady pull of the weight on the thread is much easier to manipulate while tying the handkerchief, etc., than it would be with the assistant pulling the thread.

The handkerchief is knotted quite tightly on the thread, and as soon as the assistant sees that the knot is made, he quickly removes the weight, and the performer permits the handkerchief to fall to the floor. The assistant now seizes the thread at points D and E, below the two screw-eyes, and by pulling on one and at the same time releasing the other (a sort of "see-sawing" motion), the handkerchief will dance back and forth from one side of the room to the other, etc. The manipulation of the thread in this manner by the assistant should be thoroughly tried out until all the possibilities of this method are thoroughly under-

stood. The manipulation is very simple when tried out with the handkerchief on the thread.

The precise presentation of the trick is largely a matter of experiment and individual taste. In order to make the handkerchief go backwards, you simply back your own body against the thread, pushing the handkerchief along with it. To bring the handkerchief forward, towards the audience, slip your hand over the thread and pull it forward. If your left side is towards audience, simply let the right hand catch the thread, and as though enticing the handkerchief forward, you also move, and as the handkerchief is perhaps dancing some six feet away, and two feet back of you, you can easily make it walk forward and back without being suspected. By proper manipulation, it will go around in a circle, etc.

At the finish the handkerchief arises to your outstretched hand, and the instant you have the knot securely between your fingers, the assistant breaks the thread at Screw-eye C-3, and pulls the other end of the thread (at C-2) as fast as possible. This pulls the thread clear of the knot, and without a suspicious move of any kind you return the handkerchief to its owner, still knotted and absolutely unprepared.

If you have never worked this clever little spiritualistic stunt, you will be more than surprised at the wonderful results you can obtain. If you do try it, during the experiment put the handkerchief on a chair (or command it to leap onto the chair), and put a derby hat over it. Then after the hat quivers a little bit, and all that, the handkerchief raises the hat a little and crawls out. It is the most entertaining little byplay, and Mr. Smith has even pinned a little

hat on the handkerchief during the dance, and it is very funny. He would also have the handkerchief answer questions by rapping its "head" on the floor, etc., and you can secure no end of comedy and real mystery.

What puzzles the "wise" spectator is that the handkerchief dances almost over to a bare wall, and explodes the old theory and method of a man on each end of the thread.

GLOVES TO DOVE

In his excellent book, "The Dramatic Art of Magic," Mr. Louis C. Haley describes a very effective transformation of gloves into a dove. The trick has been a favorite of mine for some years, and as I have simplified the working of it, I am including its description here.

The effect of the trick is this: The performer makes his entrance, gloves in hand. He rolls them up and makes a throwing motion over the heads of the spectators, when the gloves change into a dove. The transformation is so sudden, appearing to take place some distance in front of the conjurer, that it is really startling.

In Mr. Haley's version of the trick he employed a pull for effecting the disappearance of the gloves. After using the trick for some time, I dispensed with the pull, as I personally found it needless. In arranging the trick, a small dove is taken in the right hand, after which the performer is assisted in putting on his coat. The dove is left in a position along the forearm, inside the coat sleeve, and it will be found to facilitate the performance if the shirt sleeve is turned back above the elbow.

At one time I bred many of the little white Japanese doves, which are peculiarly adapted to magical purposes, as they are very gentle, and will remain perched almost anywhere. Their small size also makes them preferable to the common pigeon for conjuring. I always use one of these little Jap doves for the glove trick, and it goes into the sleeve easily.

When I make my entrance, I carry the gloves in my left hand, my right forearm being bent slightly before the body to insure the dove remaining in his place of concealment. I now roll the gloves into a compact parcel, and apparently seize the latter in the right hand, immediately making a quick upward throw with that hand. It is astonishing the distance that a bird can be thrown when tossed out of the sleeve in this manner. My Jap dove will generally recover his wings within ten or fifteen feet in front of me, with only a light toss. He will flutter in mid-air a moment and generally return to a perching position on my hand.

When I apparently toss the gloves into the air, I really palm the parcel in my left, of course. Now I learned in actual practice that the eyes of my spectators are so taken up with the startling transformation taking place before them, that I have ample opportunity to drop the gloves into my pocket without the least danger of detection.

I have used this dove trick in double parlors, in which case I substitute a white silk handkerchief for the gloves, as being more appropriate to the occasion. In this case I make my entrance with the handkerchief tucked into the outside upper pocket of my coat, and while making my opening remarks I seize a cor-

ner of the silk and jerk it from the pocket, drawing it through my hands several times, and then causing it to disappear by means of the "roll vanish," but as before I have the dove in my right sleeve and the silk is palmed in the left hand. I do not know of a more effective opening trick than the gloves to dove transformation.

THE DOVE AND HAT TRICK

This trick follows the foregoing so nicely that the combination of the two creates a very fine effect. No originality is claimed for the trick; in fact, it is one of Herrmann's variations of the Rabbit Trick.

When I have transformed the gloves (or handkerchief) into the dove, and the latter has returned to my hand, I carry it to the center table, upon which rests a hat. Now projecting from the back of this table is a perch four or five inches long, for the accommodation of a second little Jap dove. If this bird is perched behind the table a little while before the opening of the performance, he will settle down contentedly and never reveal his hiding place.

Upon one of the side stands rests a drawer-box, whose inner dimensions are sufficient to accommodate a dove. When I carry the dove to the center table, I lift the hat, showing it empty, immediately replacing it, crown upwards, over the dove. Then I change my mind, and apparently take the dove from under the hat. As a matter of fact, I tilt the edge of the hat that is nearest the rear edge of the table, and bring up the dove that is roosting upon the hidden perch. Properly performed, the sharpest eye can not detect the substitution. The hat is lowered, leaving the first dove thereunder, while Dove No. 2 is

carried to the side stand and placed in the drawer-box. I say, "Now, if you watch me very closely, you will see the dove fly out of the box, and back to the hat." The box is opened, and its interior shown empty. The dove has disappeared. Walking over to the hat upon the center table, it is lifted and the bird revealed thereunder.

THE CONTRARY FLUIDS

This novel wine and water trick is an arrangement of my own. I have never heard of any similar arrangement, and can recommend it as a pleasing variation from the usual run of tricks of this nature.

Upon each of two side stands is a tray of glasses and a glass pitcher, the one pitcher containing water, the other pitcher containing wine. A lady assistant, holding a large covering cloth, stands to the right of stage as the curtain rises.

The performer makes his entrance, delivers his opening remarks (unless he works to music), and, seizing the large covering cloth from his assistant, produces a bowl of water and goldfish. The assistant relieves him of this bowl, when the performer produces a second similar bowl.

The conjurer then states: "Ladies and gentlemen, it shall be our pleasure to demonstrate to you this evening one of the most astounding problems ever witnessed. We call it Precipitation Extraordinary, or the Contrary Fluids. Upon this stand you see a pitcher of plain, everyday water, and a few glasses. Upon the other stand, a pitcher of red wine, and some more glasses. To all appearances, nothing could be more commonplace, but wait a moment."

The lady assistant has walked forward to a position behind the stand upon which rests the pitcher of water.

Performer: "The lady prefers the water, you notice, so I am left the wine. Lucky fellow! Pure sparkling wine! The nectar of the gods!" lifting the pitcher.

Assistant: "Pure sparkling water! The emblem of sobriety!" lifting her pitcher.

"The emblem of sobriety!" scoffs the performer. "I put no stock in that stuff."

"Watered stock!" declares the lady.

Performer pours a glass of wine and tastes it; the lady pours a glass of water, ditto.

Performer: "Ladies are always contrary; now if *she* had the wine, and *I* had the water, it would make a world of difference."

Lady stamps her foot.

Performer: "Very well; we shall see." He fills a second glass from the pitcher, but the fluid proves to be water instead of wine.

The lady pours water from her pitcher into a second glass, and it turns to red wine. Performer beams; lady pouts.

Performer: "Oh, very well; have your way," pouring into a third glass *wine*, while the lady pours *water*. "They say Fun, Deviltry and Death lurk in the wine cup."

"Yes," responds the lady, "and headache!"

"Let's mix a cocktail," suggests performer. He pours a portion of his wine into the lady's glass of water, and she pours back, resulting in clear water in both glasses.

"It's the female of the species!" cries the performer, and forthwith dashes all three glasses of fluid back into his pitcher. The result is *water* in the pitcher instead of wine.

The lady, at the same time, returns her three glasses to her pitcher, and obtains all *wine*. She re-fills the three glasses with wine, filling a fourth with *water*. The performer re-fills three glasses with water, and obtains *wine* in a fourth.

Finally, the contents of all the glasses are returned to the pitchers, the performer having red wine, and the lady clear water, as in the beginning.

The trick is simply a double arrangement of your own particular Wine and Water formula. In preparing it, the pitcher of water and its accompanying glasses are chemically arranged according to your system; while the other pitcher and glasses are prepared in reverse order, to enable the start with wine. A little experimenting may be found necessary to obtain the proper results.

An effective termination of the trick would be a wine and water separation, such as "A Chinese Paradox," described in Chapter 2.

THE DAVID BELL FUNNEL

This is an ingenious arrangement of Mr. David Bell's, by means of which any magic funnel may be filled with water (or other fluid) beforehand, and safely carried in one's baggage without fear of leakage.

The funnel itself is the standard double affair, but it is provided with *two* air-holes instead of one. The usual air-hole is found at the top of the handle for controlling the fluid contents of the funnel, while

the second, smaller air-hole (not over a sixteenth of an inch) is made just below the handle and *inside* the funnel.

In order to fill the funnel, and prevent subsequent leakage, a small cork is pushed into the lower end of the spout, and a large cork is inserted at the upper end of the spout, inside the funnel. A second, smaller funnel, with a spout that will enter the larger air-hole in the handle of the trick funnel, is employed for filling the latter. The air-hole inside the funnel permits the fluid to enter the double funnel with the corks in place, and when filled the small funnel is laid aside and the smaller air-hole carefully stopped with a pellet of wax. The larger air-hole in the handle is likewise stopped in the usual manner.

Thus prepared, the funnel may be safely packed in one's luggage without fear of leakage; and upon setting up the show it is only necessary to remove the corks and the funnel is ready for business.

Mr. Bell has also communicated to me the very latest method of stopping the air-hole in an apparatus of this kind. A small piece of surgical adhesive tape is employed, and one end of the tape should be rolled a little, which enables the thumb to roll the tape off the air-hole with ease. The metal surface around the air-hole should be wiped perfectly dry before applying the adhesive tape, to insure perfect results. Conjuror's wax will be found the best for stopping the small air-hole inside the funnel, and is never noticed.

While on the subject of the magic funnel, another very satisfactory method of stopping air-holes is to use a small disc of very thin celluloid, say a quarter of an inch in diameter, or slightly larger than the

hole it is intended to cover. Smear one side of the disc with wax, and place same over the hole, waxed side *uppermost*, after which the wax is pressed firmly over the *edges of the disc*, effectually closing the hole, yet easily dislodged with the thumb nail when desired.

One of the most effective methods for presenting the magic funnel to an audience is the following: When a boy is invited upon the stage to assist in the trick, he is given a glass of water. The conjurer, lacking another glass, takes the funnel, and placing his forefinger under the spout, fills the funnel with water from a pitcher. The boy is invited to drink the water in the glass, while the performer drinks from the funnel. The boy will not hesitate to drink if he sees the conjurer doing likewise, and the filling of the funnel with water not only impresses the spectators with the idea that the funnel is unprepared, but likewise accounts, later on, for any drops of water which may work out of the double compartment in handling, which often occurs where the fluid is held by air pressure. After the boy drinks the water, the funnel is employed to apparently draw it out of his elbow.

THE WATCH AND PILL BOXES

This is a capital parlor trick, demanding the minimum of skill. The conjurer borrows a watch and wraps it in a handkerchief, giving this to a lady to hold. He then brings forward an oblong box which he opens, taking out of it twelve or fifteen pill boxes, which he places on the table beside the large box. The lady is then requested to determine, by placing her ear to the handkerchief, if the watch is still running, and answers in the affirmative. The entertainer

then opens each pill box and closes it again, showing that each one is empty. The large box, which contained the small ones, is then placed aside, and the lady requested to choose one of the pill boxes. She decides upon any one of them, whereupon the performer takes the handkerchief from her possession, shakes it out, and shows that the watch has disappeared. Upon opening the selected pill box, the watch is found inside.

The handkerchief in which the watch is wrapped is a prepared double one, inside of which an old watch, in running order, is suspended by means of four thin ribbons sewed to each corner of the inside of the double handkerchief. In the act of wrapping up the borrowed watch, the performer palms it, showing in its stead the shape of the watch concealed in the prepared handkerchief. He then goes to a table placed rather back in that part of the room which serves as the stage, and brings forward the box containing the pill boxes.

The large box is prepared by cutting in its bottom a round hole of the circumference of a pill box. A bottomless pill box, a shade larger than the other pill boxes, is glued over this hole. One of the pill boxes, with its cover off and resting beside it, is concealed behind the box on the table, and when the conjurer goes back to the table for the large box, he quickly slips the borrowed watch into the concealed pill box, puts on the lid, and as he lifts the large box from the table, he pushes the pill box containing the watch into the hole in the bottom of the large box, retaining it there with the fingers of his right hand.

The large box is brought forward to a convenient

side stand, and the pill boxes taken out and shown empty as described. Finally, in lifting the large box from the table to place it aside, the pill box containing the watch remains on the table, behind the other pill boxes, the secret addition of one more box to the lot not being noticed.

By the use of the well known alternative, "Which box shall I take?" and "your right and my left," the conjurer forces the choice of the prepared box upon the lady. He then shakes out the handkerchief, revealing, apparently, the disappearance of the watch, after which the latter is discovered in the selected pill box.

Another method of forcing the choice of the prepared box on the lady is to place all the boxes on a tray, allowing this box to occupy the most conspicuous position. The lady will generally choose this box, especially as the entertainer, by adroit manipulation of the tray, practically compels her to do so.

My own method for forcing the choice of the pill box containing the borrowed watch is as follows: Each of the pill boxes is boldly numbered on its cover with figures cut from an old calendar. In connection with same I employ a pack of numbered cards, which is arranged after the manner of the so-called "self-forcing" pack. Thus, while this deck can apparently be shown to consist of all different numbered cards, it readily "forces" a particular number upon the unsuspecting spectator who selects a card therefrom. It therefore follows that, if the "force card" of this pack is, say, No. 10, the pill box which I conceal behind the large box in readiness for the trick bears the same number upon its lid. When the trick reaches

the stage where the lady selects one of the pill boxes, I bring the latter forward on a tray, together with the numbered forcing pack. From the latter the lady takes a card, and when she has noted same, I lift the pill box bearing such number from the tray, and holding it at the finger tips of the left hand, seize a corner of the handkerchief concealing the watch, and shake it out, revealing the complete disappearance of the time-piece. The pill box is then handed to the lady, who opens it and finds therein the missing watch.

A borrowed ring or two instead of the watch may be employed for this trick with equally good effect, and perhaps less difficulty. In this case, one or two cheap rings are sewn in one corner of the hem of a rather large handkerchief, and in apparently wrapping the borrowed rings therein, they are concealed in the hand and the substitute rings are held by the spectator instead.

THE MYSTERIOUS DOVE PANS

Two dove pans of neat design are shown empty and placed upon separate tables. In the one pan is placed a silk American flag, after which the lid is placed on this pan. Into the second pan is placed a dove, and this pan likewise covered. A transposition now takes place. Upon removing the lid of the first pan, which originally contained the flag, the dove is found; while the second pan now contains the flag instead of the dove. Both lids may be shown empty. While the above patriotic effect makes a very pretty trick, the practical magician will readily appreciate the possibilities of this fine principle. When I first hit upon the idea some years ago, I used it for the invisible transposition of a black and a white rabbit.

One of the dove pans is constructed in a manner familiar to all magicians. I will call this pan "A." The second dove pan, which I will designate as "B," is the same type, but has the bottom cut out of the pan proper, leaving, however, a rim about one inch

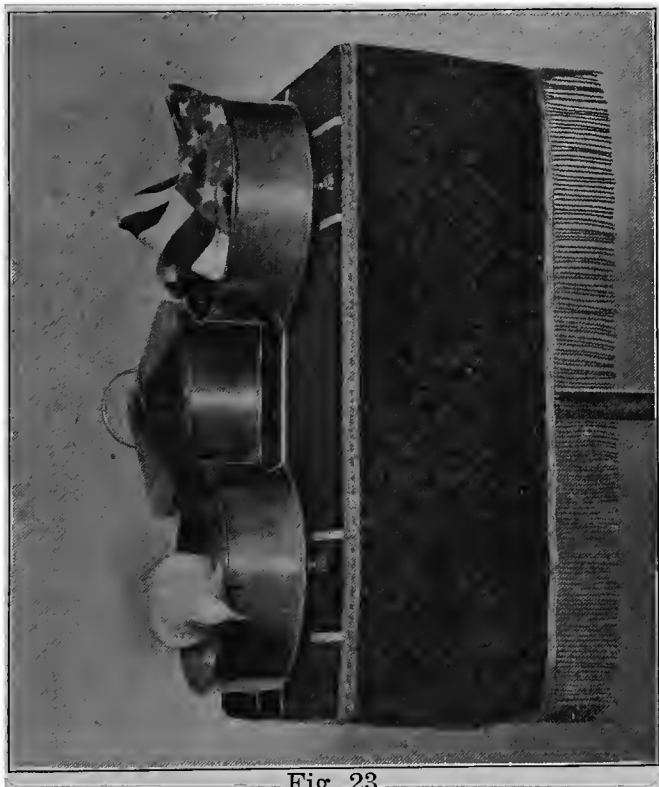


Fig. 23

wide around the edge of the pan. A loose disc of tin, with which to cover the bottom opening, accompanies this pan.

One of the tables upon which the trick is worked is provided with a drape and there is a circular opening in the table top corresponding in diameter to the opening in the pan (B). The opening in the table top is disguised by means of a Black Art design.

In arranging the trick for presentation, the conjurer places his wand just in front of the opening in the table top, for a reason presently explained. The one pan (A) is prepared by placing a dove in the inner pan, and the latter locked in its lid. The second pan (B) has a flag placed in its inner pan, and this is locked in the lid in a similar manner. The two pans and their covers are placed upon one table, the pan (B) resting over a little cube of wood, or similar article, which serves to hold the loose disc of tin against the bottom of this pan, thus covering the opening in the latter.

In presenting the trick, the conjurer first seizes pan (B) and shows it empty, the fingers retaining the loose bottom in place. With the opposite hand pan (A) is next exhibited, while the first pan is lowered sufficiently behind the table to dispense with the loose disc in the servante. Pan (A) is replaced upon this table, while pan (B) is carried over to the table provided with the opening in the top. The pan is placed directly over the opening, behind the wand. The flag and dove are next introduced, and the former deposited in the first pan (A), after which the lid is placed on this pan. The dove is carried over to the second table, and dropped into the second pan (B). Of course, the bird goes directly through the pan into the box top of the table, and to prevent this fact being discovered by the audience, the performer

claps the lid on the pan the instant he drops the dove therein. As the pans are mounted upon claw feet, the presence of the wand in front of the opening in the table top effectually masks the passage of the dove through the pan into the table.

Upon lifting the covers, the dove is found in pan (A) and the flag in pan (B), and the inside of both pans may be freely shown. (See Fig. 23.)

Many other mysterious combinations are possible. In the standard type of dove pan, only the most flat objects can first be deposited in the pan before the transformation takes place. In the above idea, any object such as a dove, guinea pig, rabbit, an orange, etc., may first be placed in the pan, immediately changing to any object of similar size.

THE TALE OF A RAT

"For my next experiment," begins the conjurer, "I shall have to borrow several ladies' rings. Nowadays, a magician is looked upon with such unkind suspicions that, to protect his reputation, he is compelled to use borrowed articles as much as possible. And then, too, from a purely selfish standpoint, it is so much better (for the magician, at least) to use other people's property should anything go wrong."

He steps into the audience, wand in hand, and obtains three rings, which the owners are requested to slip on the end of the wand. Returning to the stage, he places the wand on top of a glass, the better to keep the borrowed rings in view of everyone.

"When anyone reposes such perfect confidence in me, as these ladies have in the loan of their rings, I always take special pains to look after their property. I am going to deposit the rings in this paper bag."

He opens and shows the bag quite empty. Holding the bag under the end of the wand on the glass, he pushes the rings, one after the other, into the bag, saying, "there goes the little wedding ring; next the diamond, and last the emerald," or whatever sort of rings they may be. With his free hand he lifts the lid off a large crystal jar standing upon the table, and deposits the paper bag therein, remarking, "now they will be quite safe."

A little mahogany case, containing a drawer, is next brought forward from one of the side stands. The entertainer lifts out of it a live white rat.

"There is an interesting tale connected with this—box, not the rat. As a matter of fact, this little box was presented to me by the Emperor of Japan. The Japanese call it the Wanderer's Box, because it possesses the unique power of attracting to it anything that has been lost by its possessor. Some of you look incredulous, but I can assure you that I am perfectly serious about the matter. I don't mean to say that if one of these ladies who loaned me her ring possessed this box, she could immediately cause her property to return to it. It all depends upon this little pink-eyed rat—and the whistle." The entertainer takes a small whistle from his pocket and blows it. "Now you have probably guessed the formula. The rat is sent after the missing articles, the whistle is blown, and everything immediately flies to the box. Isn't it simple? Well, we shall see." To a boy down front, "Here, young man, you hold the magic whistle. Better step right up here, and, mind you, don't blow the whistle till I tell you. You would get everything all messed up if you did."

The conjurer continues: "As we already know where the ladies' rings are at present, we will just deposit Mr. Rat in the bag with the rings." He removes the paper bag from the crystal jar, shakes it up to prove the presence of the rings therein, and then drops the rat in. Twisting up the mouth of the bag, the performer places it back in the jar, and claps on the lid. He then carries the jar over to one of the side stands, close to the front, so that everybody can keep an eye on it.

To the boy, "We are getting on famously. You saw me put the rings and the rat in the bag, and the bag in the jar. I guess that's perfectly clear to everybody. You have the whistle, so I'll hold the Wanderer's Box." He picks up the mahogany box, pulling out the drawer and showing the interior perfectly empty, then closing it.

"Now—attention, please. When I count three, I want you to blow the whistle. Be sure you don't blow it before! One—two—three!"

When the boy blows the whistle, the latter makes no sound, the boy receiving a cloud of flour in his face instead.

"Goodness!" exclaims the conjurer, "I forgot to tell you that the whistle must be held in the *left* hand, *always!* And you were facing the moon! Never face the moon when you blow the magic whistle. Now, that's better. One—two—three!"

The boy blows the whistle. "Fine!" says the performer. "That's much better. Did you see the rings fly into the box? No? Well, they travel so fast it is almost impossible to see them." He relieves the boy of the whistle, and dismisses him. Returning

to the box on the table, he pulls out the drawer, turning it on edge to reveal it filled to the brim with bouquets. As a matter of fact, the box contains just two of these bouquets, to the stem of each of which is attached one of the borrowed rings, which are thus returned to their owners.

The performer apparently overlooks the fact that a third ring is missing, for he shows the box empty, then walks over to the crystal jar and removes the paper bag therefrom. The bag is empty.

Retiring for a moment, the performer returns with a bottle of wine and a glass on a tray, which he places on the table. He carries the bottle and glass into the audience, inviting several spectators to sample "the rare old vintage." While this is going on, the conjurer suddenly recalls that three rings were borrowed, and but two returned to their owners. Offering his apologies to the lady, he hastens to the stage and affects a search for the missing ring. Finally, he taps the bottle with a hammer, completely shattering it, and revealing therein the missing white rat, with the lady's borrowed ring attached to a ribbon round the animal's neck.

The novel part of this neat combination rests in the fact that it can be performed without an assistant. Like other tricks with live stock, it will be found appropriate for a children's programme, and borrowed articles other than rings may be employed to suit the occasion.

The requisites are as under:

The Crystal Jar, with metal mirror partition.

A Drawer Box, of medium size.

Two paper bags, of similar size and appearance.

The Magic Whistle. As above described, this is the so-called "Torpedo Whistle," which may be secretly adjusted at pleasure either to blow "all fair," or to blow flour in the operator's face. The flour episode may be omitted if desired, and any ordinary whistle employed in its place.

Two small bouquets, either real or artificial, tied with narrow ribbon, to each of which is attached a small hook, which is best formed out of soft wire for a reason presently explained.

A short piece of narrow ribbon, with a similar hook knotted in the middle of same.

Two live white rats.

A Dove Bottle, of the Windecker type.

A wine glass, tray and small hammer.

A wand with three "dummy" rings slipped on one end.

To prepare the trick, the mirror jar is placed on the center table with one of the empty bags, partly inflated and the top twisted up, concealed behind the mirror partition. The duplicate bag is placed in view on same table.

The drawer box is placed on the side stand on performer's right. The inner drawer contains the two bouquets, the hooks on the stems of the flowers being arranged in proper position for finding quickly. The outer drawer of the box is left open, and one of the white rats is placed in this.

Off stage, the other white rat has the piece of ribbon which carries the hook attached to its neck. The dove bottle is left separated, and the neck is filled with a small quantity of grape juice or any other sub-

stitute for wine. The wine glass and hammer are in readiness upon the tray.

The performer slips the magic whistle in his vest pocket, and comes forward with the wand in his right hand, the fingers concealing the three dummy rings. The borrowed rings are received on the opposite end of the wand, and the usual exchange effected as the performer turns to go back to the stage. The wand with the dummy rings upon it is laid across a goblet or any convenient object on the center table, while the borrowed rings are retained, for the time being, in the left hand. The bag is opened out and the (dummy) rings dropped into it, after which it is deposited in the front compartment of the crystal jar.

The drawer box is taken from the side stand and the white rat removed therefrom, after which the drawer is shown empty and closed. In replacing the box upon the side stand, the borrowed rings are left behind it.

The magic whistle is here introduced, and a boy brought up from the audience to operate it. The rat is placed in the bag with the rings, and deposited in the crystal jar, after which the lid is put on and the jar carried to the left side stand, which little journey enables the conjurer to effect the necessary half-turn of the jar.

The conjurer takes up a position by the right side stand, and while directing the boy with respect to the magic whistle, he picks up the borrowed rings, from behind the drawer box with his right hand, immediately taking the box in this hand. He pulls out the outer drawer and shows the box apparently empty, then closes it again. The boy blows the whistle and

covers his face with flour, after which the performer secretly closes the plunger of the whistle, and requests him to try it again. This time the whistle blows; the boy is dismissed, and the performer opens the box, showing it filled with bouquets. As he inserts his right hand into the box, he quickly passes one of the borrowed rings onto the hook on bouquet, and presses the soft wire together, effectually fastening the ring. The bouquet is passed down to the owner of the ring, and while thanking her for the loan the performer again inserts his hand in the box and attaches a second borrowed ring onto the hook of the remaining bouquet, which is thus returned to its owner.

The conjurer now retires for a moment, carrying the third borrowed ring with him. This ring is quickly snapped on the hook on the rat's neck, and the rat is placed in the bottle and the top screwed on. The performer returns to the stage, bearing the tray with the bottle, glass and hammer. He makes a pretense of serving the liquor in the audience, and the discovery of one ring being missing, the trick being brought to a conclusion by the breaking of the bottle and the discovery of the white rat, bearing the ring on its neck, therein.

THE TEA CHESTS OF WANG FOO

This is one of the Wang Foo Mysteries, developed by the author, and it will be found a real novelty in this particular branch of conjuring. The execution is clean, demanding the minimum of skill, and the effect all that could be desired. The simple story provides the necessary misdirection for the essential

moves in the trick; in fact, without it the effect would be more or less commonplace.

For convenience in making my explanation clear later on, I shall insert a number at each point at which the performer has something to do that is not known to the audience.

The conjurer carries into the audience a small tray, on which are arranged three small tea chests, richly laquered in gold, and a tall square tube of oriental design (see frontispiece), which passes easily over the tea chests when they are stacked one upon the other. The lids of these little chests are open, revealing in the first Chinese Keemun tea leaves, in the second Pekoe tea leaves, while the third chest contains three exquisitely colored pieces of silk,—green, old rose and orange, respectively. The spectators are invited to satisfy themselves that the contents of the chests are exactly what they are represented to be, and that there is no specialty either about the chests or the tube.

Upon the magician's center table is placed a small box filled with colored confetti. In view upon one of the side stands is a small tumbler, an Oriental candle in its candle-stick, a paper cornucopia, and a colored silk handkerchief is thrown over the corner of this table.

When the performer has convinced his auditors that the three little tea chests and chimney-shaped cover are free from deception, he carries them back to the stage, and places them upon the center table. He begins:

"These little tea chests, ladies and gentlemen, were once the property of a crafty old Chinese man-

darin, Wang Foo. I need not tell you how the chests came into my possession, for what we are concerned with at this moment is their strange history, and I think you will find it interesting. I have shown you this little chest is filled to the brim with Chinese Keemun, or black, tea; the second chest with the leaves of the Pekoe tea; while the third chest is filled with silk,—rare old oriental silk! What gorgeous hues!

(1) Now you might suppose Wang Foo prized these silks for their beauty, if not their value; but such was not the case. As a matter of fact, this wise old Mongolian had discovered strange magic in their weave, and so he took precautions to protect them from theft. I notice that some of you are not accepting my statements literally, as I had intended you should; but I forgive you because I have not yet given a practical demonstration of their mysterious qualities.

“Like all high-caste Chinese, old Wang Foo employed many coolies as servants in his household, and these coolies were the source of considerable annoyance to Wang Foo, so he was ever devising new schemes for protecting his valuables. He hid them in all sorts of unexpected places. His silks he kept in this little tea chest, just as you see them now,” showing the silks in Chest No. 3, “and he *always* kept this particular chest on the *bottom* of the stack, and covered it with this long tube.”

The three chests are stacked accordingly, and the chimney cover dropped over them, by way of illustration.

“Things went along for a time very well. Old Wang Foo’s treasured silks were unmolested, and he was congratulating himself upon his craftiness. But

he overlooked one member of his household,—Song Foy, the house boy, who one day, by the merest chance, witnessed an exhibition of his master's mysterious magic, unseen. I will show you just what Song Foy witnessed. He saw Wang Foo lift the tube and open the three little chests,—Keemun,—Pekoe,—and then the beautiful silks. (2) Wang Foo drew each silk over his forearm,—the green, old rose, and the orange; after which he touched them impressively with a wand, and presently thrust them into a little cornucopia of paper. After considerable chanting (which I am not prepared to repeat for your benefit), Wang Foo opened the cornucopia, and—Song Foy could scarcely believe his eyes,—the beautiful silks had vanished!

"But Wang Foo was not yet through with this marvelous experiment. He took the candle and carefully wrapped it in a bit of paper, like this, twisting it up until the parcel bursted,—and now you see just what Song Foy saw,—the missing pieces of silk!" (3)

The performer produces from the parcel the green and old rose colored silks, only, in place of the candle, drawing them over his forearm as before.

"And the candle,—well, in just a moment Wang Foo found that, still burning, in the folds of his robe (4)." To a spectator, "I beg your pardon! The orange-colored silk! Quite right, it seems to be missing. Things *are* getting a bit mysterious around here. Suppose—now I have it! You will remember it was *burnt* orange, so it must still be in the candle!" producing the missing silk from the candle flame.

"When Wang Foo had completed his mysterious performance, he carefully packed the silks in their

chest, and put it at the bottom of the stack (5). Bidding his time, Song Foy slipped into the room, lifted the cover very cautiously," the performer suiting the action to the words, "and peeping into each chest, finally located the silks in the bottom one (6).

"But just as Song Foy seized the chest of silks he heard the footsteps of Wang Foo approaching, and in great fright he quickly thrust first the one chest of tea, then the other, and last of all the chest of silks, into the tube (7), and, in plain English, beat it with all haste. You will bear in mind that he left the chest of silks on *top* of the stack, and it occurred to him that that was a pretty good thing after all, for when things quieted down in the house that night, he had only to slip in and seize the uppermost chest, containing the magic silks. So he hung around in sight of the chests all day, and was sure that no one had tampered with them. You can judge of his surprise that night when, upon lifting the cover (8), and opening the top-most chest, he found tea instead of silk. You can see for yourself, Song Foy found the Keemun tea in the first; the Pekoe in the second; and at the bottom of the stack the chest of silks. Utterly dumbfounded by this strange magic of the tea chests, the terrified Chinaman hurriedly tossed the boxes back into the tube, and ran off. But, mind you, he was wise enough to *again leave the chest of silks on the top of the stack* (9).

"Well, sir, after that first experience, you may be sure Song Foy never permitted that stack of tea chests to leave his sight for a single instant. He wanted one more try at the chests before he would be convinced that the witches were working against

him. So presently he slipped back and again lifted the cover. Whong-poy-sow! Tea in the top chest again; tea in the second; and the silks snugly reposing in the bottom chest as before (10)!

"With the very witches staring him in the face, Song Foy seized the chest of silks and tucked them into the first thing handy,—into this tumbler, for instance; and for the double purpose of filling the chest to hide his crime for the time being, as well as to dispel the witches, he filled the chest with josh-paper (11). Then he quickly dumped the boxes back into the cover,—mind you, the josh-box *first*,—then the Keemun, and then the Pekoe chest on top; and throwing a cloth over the silks, he beat a hasty retreat to his own quarters (12.)"

The performer pauses, then continues: "The ending of this unusual tale is very, very sad. If there are any ladies present who do not feel able to listen, they will be excused before I proceed. Well, when little Song Foy got to his quarters, he thought he would examine his ill-gotten gain, so he lifted the cloth, and—would you believe it! (13) The magic of old Wang Foo has again been at work, for the silks have changed to the josh-paper," which is now shown in the glass, "and if we examine the stack of tea chests," lifting the chimney tube, "we find the Keemun tea on the top; then the Pekoe, and," opening the third chest, "you see the wonderful silks have invisibly returned to the bottom chest." (14.)

The root idea of this interesting trick is based upon that of the "Bewildering Blocks," as explained by Professor Hoffmann in his book, "Latest Magic."

As in that trick, a fourth tea chest, exactly resembling the other three, is secretly employed in my own version, and this fourth chest contains three duplicate silks,—green, old rose and orange. The chests are three inches square. They are richly lacquered in gold externally, the interior being finished dead black.

There is no ornamental decoration on the tea chests, except on the front of each, and this consists of a single Chinese character in black, which best harmonizes with the gold. Of the three chests which are first brought to the notice of the audience, this Chinese character is different on each chest; but the fourth chest, containing the duplicate silks, and of the presence of which the audience have no knowledge, bears a similar Chinese character to that found upon the other chest of silks. Thus, the ornamentation on the front of the chests not only serves as a sort of identification mark in following the mysterious movements of the tea chests (in addition to their particular contents), but also serves to point out to the conjurer, during the performance of the trick, the location of the front edge of the lid of each chest, a very great convenience in actual performance.

To prepare the trick, the three tea chests are arranged in a row upon the tray, the lids being open so that their contents are displayed. One of the chests is filled with black tea leaves ("Keemun"), another with green tea leaves ("Pekoe"), while three pieces of silk are in the third. The chimney tube, which contains no specialty other than that it is sufficiently high to accommodate all four of the tea chests in a stack, with possibly an inch to spare, is placed behind the chests upon the tray.

A shallow box or basket, filled with colored confetti, is on the center table. The dimensions of the confetti box are immaterial, so long as it is sufficiently deep to conceal the extra tea chest, containing the duplicate silks, which is placed behind the basket in arranging the trick for presentation.

Also on this table are arranged a candle-stick holding an oriental candle of a rich coffee-gold shade; a paper cornucopia arranged with secret pocket for vanishing silks; and a piece of newspaper 8x12 inches in size.

This oriental-looking candle is the usual hollow paper affair, familiar to all conjurers, but it is larger in dimension than the standard size candle, measuring one inch in diameter by nine inches in length, the upper end being provided with the usual plug of a real candle for the purpose of lighting, and the entire exterior of the paper shell is handsomely finished in a rich coffee-gold shade. Into this hollow candle are packed, side by side, duplicates of the green and old rose colored silks.

A second candle, resembling the paper-shell candle to all outward appearance, but of different construction, is also employed. This candle is my own design, and consists of a metal tube one inch in diameter by nine inches in length. It is handsomely finished on the exterior in the same coffee-gold shade, to match the other candle. The bottom of the tube is closed, while at the opposite, "wick" end a slanting partition is soldered about half an inch down, for the accommodation of the usual piece of genuine candle. In the present case, however, about half a match is held upright in the receptacle, and the space filled with

melted candle grease, thus holding the match secure. Just below the slanting partition at the upper end of the candle is a small oval opening, giving access to the interior of the tube. This opening is easily covered with the ball of the thumb in handling the candle, and when the latter is inserted in the candle-stick the opening is, of course, turned to the rear. In preparing the trick, a duplicate orange-colored silk is pushed into the hollow metal candle, a loop of fine waxed thread being attached to the final corner. This loop is permitted to protrude from the opening, being "bent" upward beyond the upper edge of the candle. Thus prepared, this candle is inserted, match end downward, in the inside breast pocket of the performer's coat, and between the sides of a folded piece of sand-paper, in manner familiar to conjurers for producing a lighted candle from the pocket.

In view upon one of the side stands is placed a small tumbler, and a colored silk handkerchief is thrown over the corner of this table. Unbeknown to the audience, this side stand is a Black Art table provided with two open wells of a size and arrangement already described in Chapter 2, under my original system of tumbler manipulation. The small well near the front of the table conceals a duplicate tumbler filled with colored confetti, and the handkerchief is thrown over this corner to conceal the presence of the glass and its contents.

With the three tea chests and cover arranged upon the tray, and the duplicate chest of silks hidden behind the confetti box on center table; the paper-shell candle lighted in candle-stick, the paper cornucopia, sheet of paper, and the tumblers arranged on

the Black Art side stand; and the metal candle in performer's pocket, the trick is ready for presentation (see frontispiece).

When the conjurer carries the tray into the audience, the essential thing is to have the spectators thoroughly examine the chests and their contents, as well as the chimney tube, for by so doing the mystery of the problem that follows is greatly enhanced. The performer then returns to the center table, placing the chests and tube thereon, and dispensing with the tray.

The points in the trick at which the performer has something to do that is not known to the audience, now follow:

(1) The conjurer again opens the chests to show their contents, revealing tea in the first two and silks in the third. A moment later, as the patter indicates, he again shows the silks in their chest, then places the two tea chests on top, and slips the chimney tube over the stack.

(2) When the performer explains how Song Foy saw Wang Foo lift the tube and open the chests; he suits the action to the words, finally drawing the three silks from their box and draping them over his left forearm. He draws the wand impressively over the silks; then shows the empty cornucopia (which has its secret pocket already opened), which is taken in the left hand, while the right draws the silks, one after the other, off the arm and pushes them into the paper cone. Finally, he opens the latter, showing the complete disappearance of the silks.

(3) Here the paper-shell candle is removed, still

burning, from the candle-stick, and wrapped in the sheet of paper, the parcel being twisted up and bursted in the middle after the approved fashion, revealing the presence of the duplicate green and old rose silks therein, which are once more draped over the left forearm. This placing of the silks emphasizes the absence of the orange-colored one, and the audience are not slow to observe the discrepancy.

(4) The metal candle is drawn from the performer's pocket, the match igniting on the sand-paper by pressure on the outside of the coat against the pocket. The burning candle is replaced in the candle-stick with the opening turned to the rear, of course. A moment later, when the performer seeks the missing handkerchief, he passes his right hand, palm to the front, upward along the back of the candle, seizing the loop of waxed thread as the fingers reach the flame, and jerking the concealed silk into view with such rapidity that it appears to spring from the very tip of the candle.

(5) The silks are returned to their chest, and the tea chests stacked upon it, after which the tube is slipped over all.

(6) In this stage of the proceedings the duplicate chest of silks is secretly introduced into the tube. When the entertainer explains how Song Foy cautiously lifted the tube from the chests, he suits the action to the words, removing the tube very slowly, and while he is peeping into each chest, the tube is lowered over the hidden chest behind the confetti box. A little pressure is exerted with the fingers, and the chest is now lifted in the tube, the latter being placed

down in front of the confetti box, to leave both hands free.

(7) When Song Foy hears the footsteps of Wang Foo approaching, according to the patter, the performer simulates fright and hastens his movements. The two tea chests are thrust, one after the other, in at the top of the tube (where, of course, they slide down and rest upon the duplicate chest of silks), and last of all the chest of silks.

(8) The manipulation of the extra chest must now be reckoned with. When the tube is again lifted it is seized at the upper edge by the right hand, and raised very slowly. Just as the lower end of the tube approaches the top of the *third chest* in the stack, the left hand seizes the tube near its lower edge with a little pressure, thereby carrying away the fourth chest which rested on the top. The left hand, therefore, places the tube on the table, and the audience is unaware that it contains the original chest of silks. The three chests in view are again opened, and the silks found in the bottom one.

(9) This is merely a repetition of the seventh operation.

(10) Repeat the eighth operation.

(11) When the silks are again found in the bottom chest of the stack, the performer pushes them hurriedly into the tumbler on the side stand, and fills the chest with confetti from the box.

(12) In this operation the performer secretly dispenses with the extra chest, which now contains confetti. As he is simulating great haste at this stage of his story, his precise movements are not easily followed.

The chest of silks is now hidden in the tube, and when the other three chests are dumped in upon it, the one containing the "josh-paper" is the first to go in. But no sooner has the performer "eased" it down on the hidden chest by exerting a little pressure on the outside of the tube, than he lifts the latter, revealing apparently the chest of josh-paper on the table, when, as a matter of fact, he has carried away that particular chest in the tube, and it is the chest of silks now seen by the audience. At this stage of the operations, Song Foy is apparently all confusion; he has made way with the silks and filled the chest with josh-paper, and the performer's actions should express his state of mind. Therefore, he has slipped the chest of josh-paper into the tube, but as if undetermined he immediately lifts the tube and picks up the chest now revealed. During this momentary pause, the hand which holds the tube is lowered to the table, directly behind the confetti box. The tube scarcely reaches the table when it is again carried forward, but the movement is ample to permit the hidden chest to find a resting place behind the box. The performer therefore claps the tube over the chest supposed to contain the josh-paper, and with the opposite hand dumps the two chests of tea in on top.

Leaving the chests covered with the tube, the performer now goes to the side stand and apparently covers the tumbler of silks. I say apparently, for when he lifts the handkerchief that rests on the corner of the table, he carries within its folds the duplicate tumbler filled with confetti. The instant the tumbler of silks is screened by the handkerchief, it is permitted to slide easily into the large Black Art

well, and the handkerchief is now draped around the glass of confetti. The conjurer walks forward with the supposed tumbler of silks thus covered.

(13) The handkerchief is lifted from the glass, revealing "josh-paper" instead of the silks.

(14) The performer empties the confetti back into the box on the table, and then lifts the tube from the stack of tea chests. He opens each chest, revealing its contents in turn, finally reaching the silks in the last, which he removes and draws over his arm. As in the beginning, the spectators may examine all of the visible properties at the termination of the experiment without being any the wiser for their pains.

One little detail in the performance should be emphasized, to insure a perfect effect. When the extra chest is hidden in the tube, and another chest is inserted into the latter, the contact of the two metal boxes will not be audible if, just as the chest is dropped into the upper end of the tube, the opposite hand exerts a slight pressure on the outside of the latter, compelling the chest to glide noiselessly to the bottom.

The secret exchange of the tumbler of silks for the tumbler of confetti is described with the small Black Art table outlined in Chapter 2; but it will be readily understood that the same exchange may be effected by the aid of a chair, if desired, as likewise explained in that chapter.

Later on, I shall describe another version of the Tea Chests of Wang Foo, which I have specially arranged for children's entertainments.

CHAPTER IV

WORKING UP AN ACT

WE now come to an entirely different phase in the art of conjuring, and strangely enough, it is one that has been almost completely ignored by writers in the past. So far, I have explained the artifices and accessories, as well as individual tricks, employed in the practice of magic. In the present section I shall take up the task of arrangement and presentation of various groups of tricks, with suggestions for blending them into a finished product of conjuring.

It is to be understood that *arrangement* and *presentation* only will be considered here, as space forbids the description of each and every trick.

This "working up" of a complete act is the stumbling block of the average entertainer; its importance in magical entertaining may be said to be sufficient to insure his success or failure, and considerable time, study and experiment will be spent before a satisfactory arrangement is found.

Every amateur should have at least *one* set act—that is, an act which he can make ready and present on short notice, if need be, and under almost any condition. There is a feeling of great personal gratification to the amateur so equipped. An act of a half hour's duration will be found best adapted for this purpose, and if it is cleverly arranged it can be cut to suit any occasion, from a ten or fifteen minute "turn" up to the full half hour, without in any way breaking the original sequence. The act, "Fun, Deviltry and Magic," which follows, will serve such a purpose admirably, and I shall make

further comment on this subject after a description of the complete act.

FUN, DEVILTRY AND MAGIC—A THIRTY-MINUTE ACT

I call this a thirty-minute act, but it will be understood that much depends upon the patter and rapidity of execution as to the precise duration of the act. The writer has used this particular series of tricks, with minor rearrangement here and there, for some years, and can recommend it as an ideal magic act from almost any viewpoint. First, it is very effective, always holding the attention of my auditors from beginning to end; and, second, it is easily made ready and as easily packed up again.

The present act was not worked out in a day, but was the gradual evolution of many ideas, duly tried out (both as to fitness and popularity) by the elimination process. At the same time it will, of course, bear almost unlimited variation, and the author often substitutes or adds a trick here and there to suit a particular occasion, without, however, destroying the familiarity (to him) of the set act.

I shall first describe the precise effect of the complete act, giving my own method of presentation, suggestions for patter, etc., after which I will go over the working of it in detail. As to the patter, let me impress upon the reader this important (and yet so sadly neglected) factor in successfully entertaining by magic. In my own case, I consider the patter which I use in this act at least sixty per cent responsible for its success. Not necessarily the particular patter used, but the fact that it is sufficiently inter-

esting to hold my auditors' attention from one experiment to another.

THE EFFECT: When the act is ready the audience see some properties arranged upon two tables and a chair. I step before my auditors and, after a few opening remarks, pick up a handsome little mahogany box from the table. I begin:

"I was fortunate in obtaining not long ago this quaint little Egyptian box, which I am told was once the property of an Egyptian princess named Karnac. Princess Karnac lived about the time of the building of the pyramids. Of course, I have had the box carefully restored, so that it appears quite new, but the old mysteries of the temple still remain, and I shall presently show you some of them. You will notice the box is without lid, and the bottom is removable. I was puzzled for a time about this hole in the bottom, but upon going back into history I find there was an old superstition among the Egyptians to the effect that a good little genii presided over the welfare of the possessor of the box, so an opening was always provided for his special convenience.

"I am going to try and bring this good little genii to life here tonight. You will recall that Aladdin rubbed his Wonderful Lamp, and the genii appeared—just as this little piece of rare old Egyptian silk appears here now."

The silk (which is of a brilliant red shade) is slowly pulled over the front edge of the box, which latter has been repeatedly shown empty during the above remarks. "I want the ladies to examine this little piece of old Egyptian silk very carefully—note its wondrous lustre and rare texture, and think of

the marvelous state of preservation when you consider the hundreds of years it has laid in the temple."

Well, the ladies examine the "rare old silk" with great care, and some times actually marvel at its state of preservation!

I now return to my table, and again facing the audience, replace the red silk in the box, leaving a portion in view. I continue, "Let me show you this pocket. Empty, like every conjurer's pocket. See what I shall do. By repeating certain incantations of the Temple, handed down to us from the days of Nostradamus, I shall conjure the little piece of red silk from the box into this empty pocket. Listen! Chiddy, biddy, bee; chiddy, biddy, bi; chiddy, biddy, bo! See, the silk has left the box—empty! And here in my pocket is the missing silk!"

The silk passes invisibly from the box to my right hand trousers' pocket. I now explain that by merely reversing the process and the formula, the silk will pass from the pocket back to the box, which is duly carried out, and the pocket again shown empty.

Stepping behind my table, I now introduce a glass pitcher of milk and a large empty tumbler. I fill the tumbler with milk from the pitcher, and then isolate the glass of milk upon a handsome, nickeled pedestal standing upon the table. I then remove the red silk from the box, and lift the latter off its bottom, permitting the spectators to look right through the box, after which I replace the box on its bottom, and drop the silk back into the box, crying, "Go!" All parts of the box are instantly shown, but the silk has vanished like a flash, Still retaining the box in

my left hand, I step over to the glass of milk resting on the pedestal, and showing my right hand front and back, insert my finger tips into the milk in the glass, and slowly draw out the missing red silk, *perfectly dry*. I show the silk freely, then toss it back into the box, while I lift the glass of milk off the pedestal and place it to one side on the table.

I now walk forward with the box on my hand, and reaching into same, again slowly pull out the red silk, but to the surprise of my auditors a yellow silk is found attached to the red; a blue one to the yellow; then white, orange, black, old rose, etc., follow, the silks being knotted at corners diagonally opposite, in a long string, the whole making a very gorgeous display. I continue:

"Really, ladies and gentlemen, when once these marvelous forces are set at work, the possibilities are without limit, and they can be applied to all manner of objects. Let me show you. I will use just one of these silks, say the blue, and this paper cylinder, which has no specialty, being merely nothing with a rim around it, and a round hole at each end. Several other objects will be employed in my experiment, such as this glass and some of the confetti in this box. I wonder if some obliging boy will assist me by filling the glass with confetti? Thank you; now don't make a mess of it. Fill the glass right up to the brim. Such faithful service merits reward. I am going to present you with a wishing tube."

While the boy is filling the glass with confetti, I return to my table and form a paper tube by the aid of my wand. The ends of this tube are then twisted up, and it is carried to the volunteer assistant,

who has by this time filled the glass with confetti. Holding the paper parcel before him, I give it an impressive tap with the wand, pronouncing the mystic word, "Abracadabra," at which everybody laughs.

"Don't laugh, please. I have merely borrowed the good little genii of the Princess Karnac, and conjured him into the tube. Now, sir," to the boy, "you hold the tube at arm's length above your head—my goodness, no, not with the right hand; always the left when you fool with geniis. You almost spoiled the good forces. I will take the glass and box, and leave you the wishing tube. All you have to do is to wish for something and it will materialize in the tube. Mind, you are not supposed to wish for an automobile or an aeroplane, or anything else rather bulky, and don't let your mind lose its concentration on the tube for a single instant, or the genii will be disgusted and return to the box."

I carry the glass and box to my table. I remove the blue silk from the top of the paper cylinder, and, crumpling it into a loose parcel, push it into the lower end of the cylinder, which is then replaced on the table.

"I want you to notice that I merely push the little blue silk into the paper cylinder. Then I cover the glass of confetti with this handkerchief, because the mystic forces do not operate properly under strong light. See, they are already at work—the glass and confetti have utterly vanished. But they are not far off, for we find them under the paper cylinder." The paper tube is lifted, revealing the glass of confetti thereunder, in place of the silk.

"Now,—I beg your pardon, someone asked what

has become of the little blue silk. I confess I had forgotten it for the moment. Perhaps it passed into my pocket." I search my pockets without result, and then go over to the boy, who has all this time held the paper tube above his head.

"Have you been concentrating intently upon the wishing tube? You have? Perhaps the blue silk is in one of *your* pockets." I relieve him of the paper parcel, and feel in several of his pockets, then: "Oh, now I see where the trouble is. My assistant here forgot all about the wishing tube, in watching my operations, and taking advantage of that fact, the genii took a hand in the experiment."

I twist up the parcel until it bursts, revealing the missing blue silk therein. I return to my table with the silk, and now replace the cylinder over the glass of confetti. I roll the blue silk smaller and smaller between my hands until it disappears entirely, and my hands are shown quite empty. Then I lift the paper cylinder from the glass, revealing the blue silk therein instead of the confetti with which the glass was filled.

"You see the confetti has obligingly made way for the silk, and returned invisibly to the box," dipping my hand into the box and bringing up a handful of the confetti. "Isn't it wonderful?"

This completes the handkerchief work, and I now gather up all the silks and place them into the mahogany box; the glass and paper cylinder are dropped into the confetti box, and both boxes placed to one side. I then pick up from the chair a large bag of black broadcloth, which is provided with a network opening in one corner. I come forward turning this

bag inside out and back again, beating it against my knee, and otherwise handling it in a manner to preclude any possibility of the bag having anything concealed within it.

"We read of some funny things in the newspapers these days. There is the professor who tried to develop a breed of chickens that would lay square eggs for convenience in shipping. Of course he failed in the undertaking, and I believe they have sent him to some institution to round off the corners. Now, if he had just resorted to conjuring, he might have succeeded a little better. At any rate, I, myself, have succeeded in producing eggs without chickens, but they are the regulation style, minus the corners, and I have so far kept out of an institution. I make the latter statement just for the sake of setting your minds at ease.

"Now I get my supply from this plain black bag. You can see for yourselves that it is perfectly empty, but to satisfy the skeptics I'll turn it inside out again, and back. Nothing could be more simple. A lot of people have bothered their heads over this process of egg making, and have advanced some strange theories as to how it's done; but let me tell you they are all wrong. Why, one man went so far as to claim that I had a hen up my sleeve, and this hen laid the eggs that I produced from the bag. Just to disprove such senseless theories, I will turn my cuffs back to the elbow."

The bag is held between my teeth while I roll up my sleeves, and the hands are then shown empty. Once more the bag is turned inside out and back again,

very slowly, when it is seized between the thumbs and forefingers at opposite sides of the opening.

"Notice the simplicity of the process. First I show you the outside of the bag. Then I show you the inside, and back again. Please observe, by the way, that I am perfectly empty-handed. Watch! I just shake the bag a little, and that makes all the difference. See, there's an egg in the corner."

The egg is seen in the network corner of the bag, and is removed and placed on the table.

"Watch the corner of the bag. See, there's another. Quite an *eggstraordinary* egg experiment, you must admit. I'll turn the bag inside out again. Nothing there—in other words, it's perfectly empty; but wait a moment. You observe that the supply is *eggshastible*."

Five or six eggs are thus produced from the bag. Finally, I walk forward with the bag, and again turn it inside out, remarking, "Perhaps you would like to see the source of this mysterious egg supply. Well, I am going to let you in on this one. I told you in the beginning that I did not have a hen up my sleeve. I didn't, and that's a fact. I really don't use a hen at all."

Here I reach into the bag and extract an immense *egg plant*. "It was in the bag all the time."

I now place the bag, the egg plant and the plate of eggs to one side, and arrange the properties for the next trick. These consist of a clear glass decanter, partly filled with water, a nickered skeleton card *houlette* which fits into the neck of the decanter by means of a cork, a pack of cards, and a tray of wine glasses. All these articles have been on my table

throughout the entertainment, with the exception of the tray of glasses, which has been placed in readiness on a table or chair near the back of the room or platform, and which I now bring forward and place on the chair near my conjuring table.

"The experiment which I am about to show you, ladies and gentlemen, is one of the most beautiful, as well as the most marvelous, in magic. It is strictly scientific in nature, and I shall ask you to consider it as such, and give it your very closest attention."

Advancing to the audience with the pack of cards, I continue:

"I am going to ask several ladies and gentlemen to assist me by selecting cards from this pack. Will you take a card, please?—Note your card carefully, so that you will be sure to know it later on. And you, sir, kindly take a card; do not let me influence your choice. Thank you. And now one more, please. Thank you."

Three cards are selected by as many different spectators.

"Now I am going to ask you to hold up your cards so that everyone may see them. I will turn my back, as I wish to be the only one in the room who does not know the chosen cards. That will do, thank you. Please take down your cards. I will appoint this gentleman to take the pack and collect the selected cards therein, after which I would like him to shuffle the pack thoroughly. If any other person desires to shuffle the cards, permit him to do so. Thank you."

While the cards are being collected and shuffled, I return to the table for the card houlette. "Next I wish to call your attention to this little nickeled case,

or frame, which I use in this experiment as a card holder. It is free from deception, but you may examine it if you wish."

I finally return to my table with the pack of cards and the houlette. The former are laid on the table, while I fit the houlette on the decanter, remarking, "I hate to bother you with these preliminary arrangements, but they are really quite essential to the experiment. You will notice that I place this card holder on top of the decanter, for I want you to be able to see the cards clearly." I insert the pack of cards in the houlette.

"Now before I proceed to give you a remarkable demonstration of my control over any particular card, I should like to remark that the majority of people do not sufficiently understand that the capacities of man are capable of an almost infinite extension in a higher direction. I do not state this fact for the purpose of arousing astonishment, but merely to test your capacity for accepting possibilities which have not hitherto come within the range of your experience. For instance, the mere act of concentrating one's whole strength of will upon a particular determination—as, for instance, the materialization of a spirit being,—is to command that astral or invisible form to manifest its presence within the circle of influence.

"Hitherto, such manifestation has served no useful purpose; but continual scientific progress has enlarged the ordinary sphere of man's psychological grasp to such an extent that he is now able to harness spirit force, and compel it to give practical demonstration of its latent energy.

"You are well aware that we have three selected

cards, mixed with others, and secure from personal contact, tangible influence, or any known natural force by complete isolation in this little frame. Now by a severe mental effort I desire the spirit of the great Cagliostro to manifest itself. I command the astral form of the spirit I have named to materialize in the decanter. Watch closely and you will see that the atmospheric pressure in the decanter is disturbed by the pressure of the life waves that tend to displace the point of gravity, and thereby force the card of which I am thinking to rise from the pack." A card rises.

"Perhaps the lady will be good enough to state aloud, for the benefit of the company, if this is her card. Thank you.

"And now for the second card. I believe this gentleman selected the second card. For the benefit of those who failed to grasp the trend of my previous remarks, I will repeat them backward. Better still, I will do it silently, so that you may not think the card rises to stop me talking." (Card rises.) "There, you see, the spirit moves it.

"And now for the last card. I do this trick for the third and last time in order that you may form your own idea how it is done. Some people think it is done one way, some another, but I can assure you neither way is correct—it is done in a different manner altogether. In fact, while I have been talking the spirit of the great Cagliostro has turned the trick." (Third card rises).

I carry the three selected cards, the decanter and the houlette still containing the pack, into the audience for close examination. Then, as I return these

articles to my table, I remove the houlette from the neck of the decanter, and continue:

"A gentleman advanced a rather startling solution of this problem the other evening. I believe his theory was something to the effect that the water in the decanter had something to do with the behavior of the cards, even going so far as to advance the argument that I used *alcohol* whose fumes *might* act upon the cards. What a clever fellow! I admit the problem to be spiritualistic, but my spirits are of a different sort than those found in bottles."

While I am speaking I transfer the tray of glasses from the chair to the table, and take my position behind the latter, with the decanter placed behind the row of glasses on the tray.

"However, while we are on the subject of spirits, liquid or otherwise, I may as well show you my own particular formula for brewing 'the essence of joy.' I don't want my method generally known, of course, and I am revealing it only in the strictest confidence. (I notice a good many members of the Home Brew League present this evening,—don't leave, Mr. Bryan, we'll get to the grape juice a little later.) When the dry season hit this country a few months ago, it was truly astonishing how the men suddenly took an interest in domestic affairs. Most of them could be found at home—in the basement—any evening in the week, and in their usual unselfish way they shared their joys with the wife—even to letting her wash the bottles.

"I understand a good many methods have already been worked out. In fact, if you'll eavesdrop around any two or more men these days, you'll hear as many

methods as there are Home Brewers in the bunch. Some advocate the raisin, others the prune, and I've even heard of a Mexican bean that raises all sorts of Ned in a home brew.

"For my own part, I belong to the raisin cult. I was raised-on raisins. That may be the cause of it; but I flatter myself that I've discovered just about the best method of them all. Of course, my fellow home-brewers will declare they all say that, but I am going to prove my assertion right here and now. No nineteen days in *my* brew—no malt—no prunes—no Mexican bean. Just a small quantity of plain, everyday water, and a few gentle, brunette raisins. Isn't it simple?

"I keep my raisins in a glass box, for the little creatures love plenty of sunshine. They are California raisins; I suppose that accounts for it.

"Now for the secret process. First, take a bottle and fill it with plain water, just as we have it here. If any of you gentlemen doubt the contents of my decanter, I shall be glad to have you sample it." I fill one of the glasses with water, and replace it upon the tray. "Now I will show you what one poor little innocent raisin can do when he is thrust into the world upon his own resources."

I open the glass box and remove a raisin, which I drop into the second, empty glass on tray.

"Observe! I merely add a little water, and—there you are! Real sparkling wine! The essence of joy! The concoction of merriment! The perfume of forgetfulness! Can you beat it?" The water has turned to red wine.

"Now you might think I had tampered with the

water, but you can see for yourselves that, without the aid of his Majesty, the Raisin, nothing comes of it." I pour water into Glass No. 3.

"I shall repeat the process with Glass No. 4, just to prove to you that the thing is all I claim for it. This time I shall select a raisin with light blue eyes, but otherwise brunette." The raisin is dropped into Glass No. 4. "Then I add the water, and the result is apparent to all. You don't have to use a raisin to each glass of water—just mix the contents of the two, and you have one for the wife, or someone else's wife." The fluid in Nos. 1 and 2 are mixed together, resulting in wine in both glasses.

"I was demonstrating my private process before the Desert Reclamation League the other evening, and had just reached the present stage when there came an energetic knocking at the door. Someone whispered 'Federal agents,' and there was quite a bit of excitement for the moment, for the wine was very much in evidence. There wasn't the slightest need of anxiety, however, for, just as the agents came in, I calmly returned the contents of all four glasses to the decanter," suiting the action to the words, "and—you can see the result for yourselves—nothing but water!"

"The explanation is absurdly simple—too many cooks spoil the broth; or, more properly speaking, too many raisins spoil the brew. It seems they are jealous little creatures, and refuse to work unless they are left entirely alone. Well, these Federal agents took a look around, found nothing but water, and with due apologies, made their departure. No sooner had the door closed upon them than I dropped an energetic raisin into each glass but one—(one fel-



Fig. 24

low wanted water—he belonged to the prune delegation, I believe), and served wine to all but the prune advocate.” I fill three of the glasses with wine and the fourth with water.

“I hope all of you have followed my demonstration closely. You can’t go wrong on the process; but, whatever you do, don’t give it away, for I value it highly.”

I now close the act with an old conjuring classic, namely, the Sliding Die Box, and some points in the mode of presentation here given will no doubt be new to the reader.

The die box, with its accompanying nickeled “chimney” cover, have reposed up to this time on the chair, and when I have finished with the wine and water experiment, I place the tray of glassware to one side, and transfer the die box and chimney to the table. Nothing remains on the chair but a folded newspaper. Opening the die box, and lifting out the solid die, I advance to the audience with the die and chimney.

“That little caddy on the table was bequeathed to me, along with several other antique objects, by my grandmother. I did not attach much importance to the legacy until I discovered that the caddy possessed some very remarkable qualities of a magical nature. This large die was in the box, and as it could not possibly have belonged to my grandmother, I have a sneaking suspicion that it belonged to grand dad, who may have been something of a crap-shooter in his day. However, that hasn’t anything to do with the problem which I am about to propound. The first operation is to instill into your minds the fact

that the die is nothing more or less than a solid cube of wood," tapping it on a small boy's head, "and this square cornered tube serves as a cover for the die when it wishes privacy. Take them into your own hands, please, and satisfy yourselves that everything is just as I represent it. I wouldn't deceive you for the world."

While the die and cover are being inspected, I borrow a derby hat, in which I now receive the die, while my free hand takes the chimney cover. Returning to the stage, I place the hat, still containing the die, upon the chair, at the same time removing the newspaper, which I now spread upon the table and place the chimney upon it.

I continue, "I forgot to show you that the caddy is empty since I removed the die from it," opening the two doors and closing same, and replacing the caddy upon the table. "People are always so suspicious of a conjurer's movements! Now, watch. Where did we place the die? Oh, yes, in the hat!" I walk over to the hat and lift it from the chair, at the same time reaching into it with the opposite hand and lifting out the die. The hat is replaced on the chair, and the die carried to the table and covered with the chimney.

"There are just three ways in which you can catch the professor in this experiment, and I flatter myself that I am quick enough to deceive you even with telling you of my weak points. All you have to do is to keep one eye on this tube where the die now reposes," lifting the chimney and revealing the die thereunder, again covering same; "one eye on the tea caddy, which, as I showed you a moment ago, is quite empty," again opening the two front doors of the

caddy and showing its empty interior; "and the other eye on the gentleman's hat, over there on the chair. If you will just remember to do this, you'll have no difficulty whatever in learning how the thing is done."

The die is now commanded to pass from the cover into the tea caddy. I immediately lift the chimney and show it empty—even passing my hand through the tube,—the solid die has gone. I then pick up the die box and open the two front doors. The missing die is visible in one of the compartments, and I lift it from the box, show it, and then replace it in the box.

The next stage of the problem is to again dematerialize the die and cause it to pass from the caddy into the hat. The magic word is spoken, and the top and front doors of one compartment of the box are thrown open, showing that end empty. These doors are closed, the box tilted, and the other top and front doors opened, revealing the second compartment likewise empty. This operation is repeated several times, until the audience, fully aware of an audible sliding sound that emanates from the box each time the latter is tilted, insist that the die is still in the box. Once more the box is tilted, and this time I run my fingers into the compartment that is now uppermost, showing box all around with the two doors of this compartment wide open. This brings the house to screams of laughter, and loud exclamations of "Oh, we see it—it's in the other side!" for the die is apparently seen in the lower, closed compartment.

I therefore close the two upper doors, and the die now vanishes from the box with a click, and all

four doors are opened and the box shown perfectly empty. Going over to the hat, the solid die is tipped out on the chair.

Curtain.

I shall first list the properties employed in the act, and follow with their arrangement and presentation.

A Japanese Handkerchief Box.

Three red silk handkerchiefs.

Ten or twelve silk handkerchiefs of different bright colors, tied in a long string.

A small pitcher of milk.

A trick glass having a funnel-shaped tube blown up from the bottom, said tube being open at both ends. Being of glass, this tube is never noticed in the tumbler.

A Handkerchief Pedestal, which ejects a silk handkerchief out of the upper end of the shaft when a piston is raised.

Two lemonade tumblers of like appearance, one bottomless, the other unprepared.

A confetti "feke" fitting into the bottomless tumbler.

A double handkerchief containing a ring of the diameter of the tumblers.

A plain paper cylinder, about eight inches long, which passes freely over the lemonade tumblers.

A sheet of plain paper, 8x10 inches.

A handkerchief wand with removable plug and hook in one end.

Two blue silk handkerchiefs of like size. One is provided with a little patch of silk holding a leaden disc in its center.

A "tall" cigar box, partly filled with vari-colored confetti. This box is of sufficient dimensions to conceal one of the lemonade tumblers behind it, but not as tall as the paper cylinder.

A large black bag, provided with a network corner, commonly called the "Producing Egg Bag."

Five or six celluloid eggs.

A plate.

An egg plant with a black bag of suitable size to hold the vegetable.

A "squat" decanter, partly filled with water.

A skeleton card houlette, provided with a cork under its base, which fits into the neck of the decanter.

A packet of threaded cards, three of which are arranged to rise as in the orthodox rising cards trick.

An unprepared pack of cards, minus the above threaded cards.

A forcing pack of cards, three kinds only.

A tray of glasses and a small glass box of raisins.

A Sliding Die Box, containing the usual four-sided shell die in the one compartment; while a loose flap, representing upon one of its sides the "four" spot side of a die, reposes, spot side down, in the other compartment.

A nicked "chimney" tube containing a hinged die shell.

A solid die.

A newspaper.

Two conjuring tables and a chair are used. I use a black sateen slip to cover the seat and back of the chair, rendering the latter portion of the chair opaque for concealing the egg plant load.

My center table is the Acme type, with a 16x22-

inch top, and provided with a bag servante. The side stand is one of the familiar Kellar types, carrying a 13-inch square top without drapery.

In setting up the act, the two tables are first assembled, of course, and the slip cover tied on the chair. The Kellar stand is on my left as I face the front, and a little forward of the other table, while the chair is rather close to the latter and about even with it.

One of the red silk handkerchiefs is inserted into the flap of the Jap box; another into the shaft of the handkerchief pedestal; while the third is crumpled up and inserted into the "top of the pocket" of my trousers on the right side.

The string of colored silks is formed into a compact parcel, the outermost silk in the string being red (to match the others of this shade), which is used as a covering for the parcel, which is vested on my left side.

The handkerchief pedestal is placed on the right hand end of the center table, with the Jap box, resting upon its side so that an onlooker can see right through it, placed on top of the pedestal. The bottom of the box is off and resting through the box to keep the secret flap (which is lowermost) closed.

The plate rests just behind the pedestal, with the handkerchief wand, duly "loaded" with the unprepared blue silk attached to the hook on the plug, beside it. The 8x10 sheet of paper is here also.

On the left end of the center table stands the confetti box, with the bottomless lemonade glass, containing the confetti feke, hidden behind the box. The blue handkerchief that carries the leaden weight is also by the cigar box; while in view in front of the

box stand the unprepared lemonade glass and the paper cylinder.

The water decanter, card houlette, forcing pack, pitcher of milk and "funnel" glass are in view on the Kellar stand. The packet of threaded cards rests just behind the decanter, with the slack of the thread hanging down in back, and the end of this thread is attached to the *base* of the stand.

The unprepared pack of cards is placed in my lower vest pocket on the left hand side.

The bag containing the egg plant is suspended from a headless nail driven into the chair back; and the double handkerchief is thrown over the latter.

On the seat of this chair are arranged, first, the newspaper, which is folded in four, and "leaned" against the chair back. The hinged shell die is concealed behind this newspaper. In front of the newspaper are placed the sliding die box, the solid die, the chimney cover, and the producing egg bag, the latter being duly loaded with the five celluloid eggs.

Rather back from my tables I place any small table or chair to serve the purpose of an "off stage." The tray of glasses and box of raisins rest here until wanted, and the various properties are carried back to this table when they have served their purpose.

The glasses on the tray are, of course, duly prepared for the wine and water experiment, according to your own favorite formula, as well as the water contained in the decanter.

The act is now ready for presentation, most parts of which will be fully comprehended by a careful study of the effect given in the beginning. When I step before my audience, I pull the bottom of the Jap

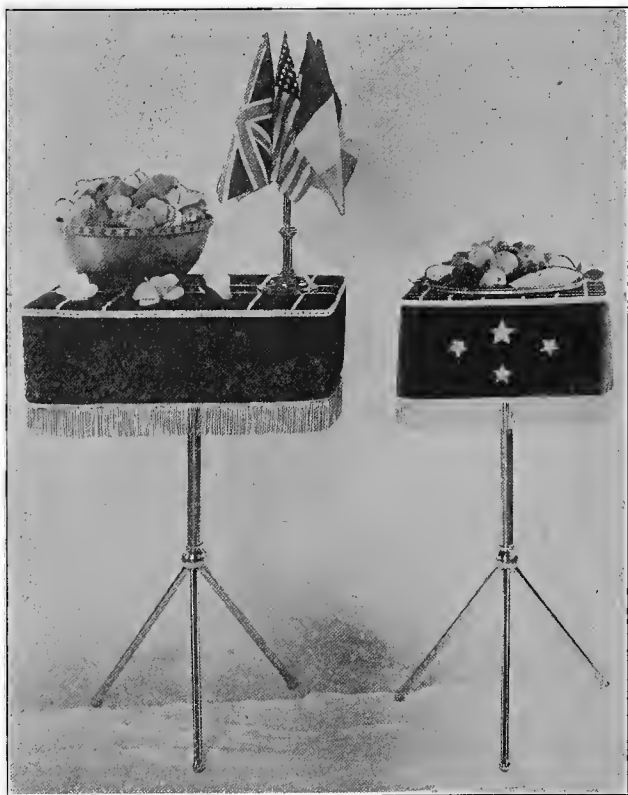


Fig. 25

box out of the box proper with my left hand, and lift the box with my right, the thumb keeping the flap safely closed. During the telling of the story of the Egyptian princess, I continually turn the box about so that my auditors can clearly look right through it. When I say, "You will recall that Aladdin rubbed his Wonderful Lamp, and the genii appeared——" I have

replaced the box on its bottom, and now rub the front of the box with my right fingers; then, "just as this little piece of rare old Egyptian silk appears here now." I reach over the front edge of the box, and slowly, very slowly, draw the red silk over the edge into view.

After the ladies have marvelled at the wonderful state of preservation of the little piece of silk, I pull out my right hand trousers' pocket, showing same perfectly empty, as this operation does not disturb the duplicate silk reposing in the top corner of this pocket; but in pushing the pocket back into place the thumb goes into the top corner and drags the silk down to the bottom of the pocket.

The visible red silk is now pushed into the box, vanishes, and is reproduced from the pocket. It is then returned to the pocket—really bunched up a little and pushed again into the top corner of pocket with the thumb, while the fingers go to the bottom as if actually pushing the silk well down there. The silk now passes invisibly from the pocket back to the box.

Leaving the silk hanging over the front edge of the box, I now step to the side stand and fill the "funnel" glass with milk from the pitcher, taking care to bring the milk not quite level with the upper opening of the "funnel" in the glass. The glass of milk is then isolated upon the pedestal, and the latter transferred to the side stand, during which operation the piston is pushed upward, propelling the hidden silk into the funnel of the glass of milk..

Again picking up the Jap box, the red silk is placed therein and vanished. Retaining the box in

my left hand, which is held against the front of my body, I approach the pedestal with my left side toward the audience. Showing my right hand empty, back and front, I insert my fingers, apparently, into the milk in the glass, drawing out the missing red silk, perfectly dry.

Now in holding the box my thumb is through the hole in the bottom to keep the flap closed, and the fingers are resting against the front of the box, and this side is against the body. While all eyes are watching the silk as it is drawn out of the milk, the left hand fingers steal the parcel of silks from the vest, and hold same against the *outside* of the box. The red silk just drawn from this box is now placed *over the parcel of silks* in left hand, effectually concealing the load, while the right hand, still diverting attention, lifts the glass of milk from the pedestal and places it down on the table. The left hand is now brought around with the box and (apparently) the red silk resting on the finger tips. The right hand takes the silk (together with the parcel it conceals), and carelessly drops it into the box.

After a moment's pause, I again reach into the box and apparently begin the deliberate removal of the red silk, but this particular red silk is the outermost handkerchief of the string, and the brightly colored silks are slowly produced from the box, forming a very brilliant display.

The above production of a great quantity of silk from the Jap box is practically undetectable, especially if the outermost silk of the load is the same color as the silk used in the various experiments with the box. The author has puzzled many magicians with

this production, their first guess invariably being that the Jap box must be some new type with greater silk capacity than commonly employed.

I now gather up the string of silks, and push them into the Jap box, and about the same time I pick up the blue silk (with leaden weight) that rests near the back of the table, and place it at the front of the table. Later on, if given any thought at all, the average spectator believes this silk was one of those produced from the box.

The "Mystic Handkerchief and Tumbler of Confetti" is the next item on the programme, and a full description of its presentation will be found in Chapter 2.

This is followed by the producing egg bag, for the presentation of which the chair is pushed right up to the center table, so that when I stand with the chair on my left, the plate on the table is a slight straining point. The egg bag is picked up from the chair, and the five eggs duly "produced." Now when I produce the last egg, and reach over the chair to place it on the plate on table, my left hand, *with the bag*, is rested in a perfectly natural position on the top of the chair back. While in such position, the fingers of this hand seize the bag containing the egg plant, and when I now step away from the chair the load is brought along behind the egg bag. I again proceed to turn the egg bag inside out, and by this operation the egg plant is brought into the bag, from which it is now produced, with more or less effort on my part to dislodge it. I am by no means the first to use the egg plant as a finale for the egg producing bag. It makes a decidedly novel, if not appropriate, finish for this

particular trick, and is useful where the performer does not find it convenient to produce a rooster, or other live stock.

The rising cards on the decanter is the next item offered. The method employed will be recognized as the orthodox, but the particular version is very brilliant and satisfactory. When the three cards are selected from the (forcing) pack, and I turn my back for a moment so that all the spectators may see the drawn cards, I quickly drop the forcing pack into the large pocket under my coat, and pull the unprepared pack out of my pocket, so that the drawn cards are, of course, returned to an unprepared pack, and may therefore be safely shuffled by a spectator. This pack is placed down on the threaded packet of cards on the side stand, as of old, while the decanter of water and card houlette are introduced to the public eye. When I insert the houlette into the decanter, and slip the cards therein, it is not a difficult operation to push the slack of the thread off the edge of the table, so that when I lift the decanter and houlette together from the stand, the thread comes away to the front perfectly free. I take a few steps forward, holding the neck of the decanter in my right hand, with my left side to the audience, and the slack of the thread now taken up. Now, in order to cause the cards to rise, it is only necessary to swing the decanter forward with a slight, imperceptible movement, which draws the thread taut and therefore raises the card.

With the center table cleared, the tray of glasses is now placed upon it, and the wine and water experiment presented. I always use an attractive-looking

set of wine glasses for this trick, for the fluids are seen to so much better advantage in this style of glass than if the plain water tumblers are employed.

The sliding die box is the closing item on the programme, and as most conjurers have their own particular method of presentation for this old-time trick, I shall confine my explanation to several "wrinkles" introduced in the presentation which may be new to some of my readers.

It will be remembered that all the props for the trick are in readiness upon the chair, the shell die with hinged lid being concealed behind the folded newspaper. I begin operations by picking up the caddy and, tipping it over, open the two doors that permit of showing the interior empty. I then place the box on the center table.

I now pick up the solid die and the chimney cover, which are brought forward for examination. I ask the loan of a stiff hat, and as both my hands are occupied, I drop the die in the hat in order to receive the latter, and return with these articles to the chair. The hat is rested, crown downward, and still containing the solid die, on the chair seat. My left hand performs this latter operation, the nicked chimney being in my right, and just as the hat is pushed well back on the chair, the fingers of the right hand clip the folded newspaper and the left hand takes the newspaper from the right as I now step over to the table. This leaves the shell die effectually concealed behind the hat on the chair. My left hand opens the newspaper with a shake, and spreads it upon the table, and my right then places the chimney tube upon the paper. All of these movements are perfectly natural,

and the ultimate effect created is, that nothing but the solid die is employed.

I now return to the chair, and apparently lift the solid die out of the hat with my right hand, while the left picks up the hat. As a matter of fact, the left hand lifts the hat as the right *goes down behind it* and lifts the shell die; the hat is tilted a little away from the audience, and the right apparently removes the solid die from same, really bringing up to view the shell die, and leaving the solid one in the hat. The latter is isolated on the side stand, being placed crown down as before, and I carry the (shell) die to the center table, and cover it with the chimney. Again the box is shown empty, and the chimney is also lifted once more to prove the presence of the (shell) die thereunder. The magic word is spoken; the chimney lifted with a little pressure of the fingers to retain the shell therein, the die having apparently vanished, its absence being further emphasized by pushing the hand through the tube. The die is now revealed in the box; is taken out and shown, and then replaced.

Now in working the "sucker" feature of the trick, I introduce one of the cleverest die box wrinkles I have ever met with. It is an arrangement of my good friend, Mr. George C. Staples, a decidedly talented and artistic magical entertainer.

The Staples' die box wrinkle involves the use of the little flap already mentioned, which represents on one side the four spot side of a die, while the other side is finished plain black, to match the interior of the die box. This little loose flap rests, in the beginning, "spot" side downward in the one compartment

of the box, the other compartment being occupied by the four-sided shell die, as usual.

When the entertainer succeeds in working his auditors up to the proper pitch, by leading them to believe that the supposed die in the box is really sliding from one end of the box to the other, he finally tilts the box right on end, the compartment holding the shell die being lowermost. This operation causes the little die flap to turn over and rest on the partition in the box, the spots on the flap thus being uppermost. The entertainer now opens these two upper doors, and if the box is held in the proper position, the spectators will *think* they see one side of the solid die in the lower, closed compartment of the box, and will voice their opinion accordingly. In due time the box is again tilted back, causing the flap to again turn down on the bottom of the box, becoming invisible; all four doors are then opened, and the die has completely disappeared, subsequently being tipped out of the borrowed hat.

I am indebted to several writers for some of the lines of patter included in the foregoing pages: to Messrs. Hatton and Plate for certain phrases in the handkerchief effects; to Selbit for the "scientific" patter used, with modifications, in the rising cards. When I consider the constantly growing demand for good patter, in the light of all the good "lines" now in print in current magical literature, all of which may easily be adapted to suit the individual's own style or trick, I wonder at this cry for "more patter."

I have said that if an act of a half hour's duration is cleverly arranged it can be cut to suit any occasion,

from a ten or fifteen minute turn, up to the full half hour, without breaking the original sequence. The foregoing act has served my own purpose well in this respect.

For instance, the series of effects with the Jap handkerchief box and tumbler of confetti, constitute a good ten or twelve minute turn. Or, for the sake of diversion, I have some times followed the Jap box series with the producing egg bag trick, omitting the handkerchief and tumbler of confetti.

Again, in the case of a fifteen minute act, the Jap box series, producing egg bag, and the rising cards on the decanter, will be found an effective trio.

In other words, the magical entertainer who masters a thirty or forty minute act of the foregoing description—who not only masters the skillful performance of the various effects entering into it, but likewise has the accompaniment or patter at the tip of his tongue—such entertainer will experience no difficulty in re-arranging the particular sequence of the act to suit almost any occasion, without the slightest inconvenience.

So far, I have considered only the *cutting* of the act to one of shorter duration. In the case of, say, an hour's entertainment the same careful consideration in the selection of additional tricks must be given, and probably the addition of another side stand to provide for their exhibition.

Again, in the further consideration of this act, the versatile entertainer will frequently be called upon to present his programme under certain conditions, or before a certain audience, where spectacular effects, rather than those presented more on the order of

scientific problems, will be best appreciated. In this case the entertainer must be prepared not only to alter the order and make up of his act, but certain modifications in his patter must be provided for.

For instance, such a performance may consist of the Jap box series (without the handkerchief and confetti trick), followed by the producing egg bag; the rising cards on the decanter (presented with less "scientific" patter), and, omitting the wine and water experiment, follow the rising cards with the sliding die box. The performance is then brought to a spectacular finish with the Wang Foo production bowl, the confetti which it apparently contains being transformed, first, into a tray of fruit, followed by many colored silks, then an American flag, and, finally, vast quantities of flowers. This gorgeous display is brought to a finale when the performer throws the American flag over a large candle and candlestick, immediately removing same and revealing the candle transformed into a tableau of the flags of the Allies (see Figs. 24 and 25).

A SUIT-CASE ACT

Conjurers who confine their efforts to the so-called "suit-case act" will obtain the maximum of effect with the minimum of apparatus in the present arrangement. The sequence is perfect, and the entire act is easily made ready, and therefore good at any time or place. Presented with the proper dash and patter, it is all that one could wish in an act of this description. Of course, it is subject to considerable variation, so that the performer who wishes to introduce some of his own particular effects should have

little difficulty in altering the arrangement to suit his requirements.

When everything is made ready, the performer has a small conjuring stand on his left and a chair on his right. A small, neat suit-case, with the lid tilted back, rests upon the chair.

The entertainer makes his entrance, puffing a cigarette. After his opening remarks, he pushes the cigarette into his closed left hand; strikes the fist a sharp blow—and the cigarette has vanished! Now he draws back his sleeves—turns them right back to the elbow, and showing both hands empty, he rubs the palms together and evolves first a blue silk handkerchief, followed by a white one. Drawing these two magical silks over his forearm, the spectators are invited to select one of the colors, say blue; and this silk upon being pushed through the closed left hand, changes to a red color. The audience laughs, thinking the blue handkerchief remains in the closed left hand, whereupon the entertainer slowly opens this hand, revealing it empty.

Now the performer turns the side pockets of his trousers inside out, to demonstrate their emptiness. The silk—now red—is pushed into the right hand pocket, from which it vanishes, passing invisibly into the left hand pocket.

The red silk is now transformed into a red billiard ball, with which sundry clever passes are executed. Suddenly the ball multiplies to two solid balls in the one hand; then to three, and finally to four. The balls are then dematerialized in a manner as mysterious as their production.

The entertainer next introduces, from his magic

suit-case, a small broadcloth bag, for the demonstration of which he invites two boys upon the stage. He turns the bag inside out, beats it upon the table, etc., as a proof of its emptiness. An egg is then caused to disappear, and is found in the previously empty bag. The performer then offers to show his volunteer assistants "how the trick is done," but his explanation only puzzles them all the more. The bag is finally carried into the audience, and proven to be empty once more. A spectator is requested to hold the bag, and the conjurer then draws back his sleeves, and showing his hands empty, reaches into the bag and brings out the missing egg.

When the entertainer finishes the trick with the egg and the bag, he comes forward, wand in hand, and asks the loan of a hat. Moving about the stage, he seemingly plucks from the air half-dollars innumerable, which he tosses into the hat, until he has accumulated some fifteen or twenty. Occasionally he varies the operation of depositing the coin in the hat, pushing it through the crown of the latter; or, again, he tosses the coin high in the air, and catches it in the hat. Finally the coins are emptied onto a plate as a proof of their genuineness.

A card trick is next offered by way of diversion. The money catching and this card trick really open the way, later on, to a hat production. The actual working of this card trick is absurdly simple, but the effect appears marvelous.

When the performer begins this experiment with cards, he takes a pack from the table and gives it a thorough shuffle. Meanwhile, his patter runs something to the following effect. Most of this patter is

adapted from Prof. Hoffmann's "Latest Magic," and the reader is reminded that he can get many other good tips on patter from this book.

"I am about to show you a curious effect with this pack of playing cards—an experiment, in fact, in magnetism, but magnetism of a new kind. The old sort of magnetism was a comparatively poor affair; it would only work on iron or steel. Anything else it wouldn't attract worth a cent. Now my sort of magnetism is a very superior article. It will attract all sorts of things. So far I have been chiefly experimenting with playing cards, and I will show you how the thing works."

Having completed his shuffle, he now brings forward the cards and invites three ladies or gentlemen to each take one card. They are reminded to take free choice, after which the three drawn cards are returned to the pack, and the latter again shuffled. A gentleman is invited to hold the previously borrowed hat for the entertainer. The shuffled pack is dropped into the hat, and shaken up a bit for full measure. The volunteer assistant is required to hold the hat up high.

"Now I use my wand as a magnet. It is really a very powerful magnet, and I will make it still more vigorous by rubbing it on my left coat sleeve. Do you know why on my left? Do you all give it up? Because in this case the left happens to be right. Simple when you know it, isn't it? Well, as I was saying, I use my wand as a magnet, and I shall ask my assistant to hold the magnet for me in this manner." He places the wand in the gentleman's right hand—the hat, containing the cards, is in his left, held high.

"Now permit me to impress upon you just what has taken place. Three cards have been selected from the pack, returned, and thoroughly shuffled, and the pack shaken up in the hat. Under the circumstances, it is obviously impossible for me to know the precise location of any particular card in that pack; still, by the aid of this new magnetism, I expect to perform a very difficult task with ease. May I ask this lady the name of her card? The Queen of Diamonds? Thank you. The Queen of Diamonds, being a red card, I merely touch this end of the wand lightly with my finger tips; reach quickly into the hat before the magnetic influence has time to evaporate, and—here is the Queen of Diamonds!"

In like manner the remaining chosen cards are picked from the pack in the hat. Sometimes the spectator refuses to name his card before the performer produces it. This really heightens the effect, and the result is all the same.

When the trick of the cards from the hat is finished, the conjurer recalls that the gentleman's hat has not been returned, and, picking it up, holds it in both hands against his body, with the opening of the hat toward the audience. It is perfectly clear to everybody that the hat is empty. He remarks, "By the way, who loaned me this hat?" He steps forward as if to pass it down, when, as of old, he "discovers" something in the hat, which proves to be a silk handkerchief. Slowly, very slowly, he removes, one after the other, three or four colored silks from the hat, finally getting back to the chair, in order to place the silks over its back. Again the opening of the hat is turned toward the audience, showing it empty, still

a half dozen more silks are drawn therefrom. These are followed by many yards of very wide, tri-colored ribbon, which makes a gorgeous display; next, half a dozen pretty little satchels, which are stacked pyramid-fashion upon the table; then an immense quantity of bright-colored flowers are shaken from the hat.

The performer again shows the interior of the hat to be quite empty, and walks forward as if to return it to the owner, when again the mysterious headgear is found to be filled to the brim, as before. This time the hat yields up a dozen or more of the flags of all nations, ending with the production of Old Glory, of course, of suitable dimensions.

The accessories and arrangement involved in the act follow:

Cigarette Vanisher.

One blue, one white, and two red silk handkerchiefs.

Ball feke for color changing handkerchief.

Hollow billiard ball.

Three solid billiard balls and a half-shell.

Holmes' ball tube pocket.

A wand.

A soup plate.

An egg bag of the type described by Christopher in Chapter 3.

Three blown eggs.

A Demon Handkerchief for vanishing an egg.

About twenty palming coins.

Holmes' Master Self-Shifting Pack.

Holmes' Devil of a Hat.

A dozen or more colored silk handkerchiefs.

A bolt of tri-colored ribbon.

Six hat satchels.

A hundred spring flowers.

A dozen or more 8x12 inch silk flags of different nations.

A 24x36 inch silk American flag.

Everything is nicely accommodated in the suitcase, even to the conjuring stand. The latter, for preference, is of the Acme type, as shown in Fig 25. The top is provided with a drape, and a portable shelf servante at back.

In setting up the act, the table is assembled, and the wand, the pack of cards, the plate and the stack of palming coins placed thereon. The coins are hidden behind the plate.

The suit-case is placed on the chair, with the lid tilted open. The Demon Handkerchief and the egg bag (containing an egg) are left in the case, and the latter is ready to receive the various accessories as they are dispensed with during the act. The two remaining blown eggs may rest on the soup plate, on the table, until needed.

The bolt of tri-colored ribbon, the six satchels and the spring flowers are made into a compact parcel and held secure by the aid of a broad rubber band. This production "load" is suspended from a headless nail driven into the chair back. If the latter is open, a cloth should be thrown over the chair back to render it opaque, thereby concealing the hat load.

Now the hat used is really the conjurer's own property, being known in conjuring circles as Holmes' "Devil of a Hat." Many entertainers who are using it proclaim it the greatest self-contained hat production in existence. Be that as it may, this Devil of a

Hat certainly will mystify any audience, and especially the individual who has seen some hat loading, and thinks he is "wise" to your own. Furthermore, some of the productions can be made right down among the spectators, permitting them to satisfy themselves that the hat is empty, the performer then continuing the production therefrom.

Of course, the hat is "planted" beforehand with a friend, or, if this is impossible, it is placed down front, and when the performer asks for the loan of a hat," he "discovers" it there and proceeds with it in the money catching trick.

In the present case, the hat is duly loaded beforehand with, first, the large silk American flag, next the small silk foreign flags, after which the colored handkerchiefs are packed in on top. It will be noted that the hat does not contain, in the beginning, all of the articles produced. The ideal way of working the hat production with the Devil of a Hat is to have several other loads of more or less bulky proportions concealed in the usual manner upon a table servante or behind a chair back, using the load concealed in the hat between the production of the other loads, to enable you to show the hat perfectly empty now and then, and then immediately continue the mysterious production without a suspicious movement on your part. This arrangement makes a most perfect hat production, and is followed in the present act.

And now for the "body loads." The cigarette vanisher is properly adjusted under the coat in the approved fashion; and one of the red silks is concealed in the uppermost corner of the trousers' pocket on the left hand side.

The second red silk is packed into the ball feke for the color change, and this ball is inserted first into the ball tube pocket. Next above it in the tube pocket is placed the hollow billiard ball, and then two of the solid balls. The tube pocket is then attached under the edge of the performer's coat. The third solid ball, with half-shell over it, is placed in the outside pocket of the coat.

The blue and the white silks, rolled into a compact parcel, are placed at the bend of the left elbow, a portion of the coat sleeve being drawn over the parcel to hold it secure, the arm being held slightly bent before the body, in a natural position.

The performer comes forward, puffing his cigarette. During his opening remarks, he removes his handkerchief from his pocket and lightly brushes his face. He replaces the handkerchief in his hip pocket, which affords him the opportunity to secretly obtain possession of the cigarette vanisher in a natural manner, and the lighted cigarette is duly vanished. It will be found that this latter operation can be performed without revealing the presence of the parcel of silks held in concealment at the bend of the left elbow, for the left arm is kept in its bent position, although moved freely, throughout the manipulation of the cigarette.

The entertainer now draws back his right sleeve, showing the right hand front and back. The right hand then draws back the left sleeve a little way, while a half turn is made to the left, and the right hand secretly obtains possession of the parcel of silks from the bend of the elbow in the act of showing the left hand empty. The silks are slowly materialized

between the joined hands, first the white, followed by the blue; after which the silks are drawn over the left forearm, and the audience invited to make a choice. The performer stands with his left side to the front, for this purpose; his right hand, under this cover, drops to the side and secures the color change ball from the tube pocket. I am presuming, in this description, that the ball tube pocket is worn on the right hand side, the subsequent multiplying of the billiard balls being performed with the left hand; but it is to be understood that the arrangement should be reversed if it is more natural for the reader to multiply the balls with his right hand.

The choice of silks being made, the silk not chosen is thrust into the upper, outside coat pocket, and the color change then executed with the chosen handkerchief. This leaves the performer with the red silk and the ball feke (the latter palmed) in right hand. He now transfers both to the left, and reaching into his right hand trousers' pocket, turns the latter inside out. The red silk and ball feke are now taken in the right, while the left turns the left trousers' pocket inside out. The duplicate red silk, it will be remembered, is pushed up in the top corner of this latter pocket, and its presence is not disclosed when the pocket is drawn out. When the pocket is pushed back in place, the fingers at the same time draw this concealed silk out of its corner, and thrust it down into the pocket proper. The right hand now pushes the pocket on that side back into place, and the visible red silk, together with the ball feke, are then pushed into this right hand pocket. Silk and ball are really pushed up into the top corner

of pocket by means of the thumb, while the fingers go to the bottom of the pocket as if pushing the silk well down.

The performer slaps the outside of the pocket, and cries, "Go!" Showing both hands empty, the right hand pulls out the pocket on that side, showing the red silk to have vanished. The left hand reaches into its pocket and slowly draws out the (duplicate) silk, the left side of the performer being turned to the front for this purpose. Meanwhile, the right hand goes to the tube pocket and secures the hollow billiard ball. The hands are joined together, and the silk worked into the ball, the latter then being shown as a solid billiard ball.

Sundry passes are now executed with the (hollow) ball, care being taken not to reveal the hole in same, during which passes the hollow ball is exchanged for the solid ball and half-shell in the coat pocket. For instance, the hollow ball may be apparently taken in the right hand, being retained in the left by the "finger palm." The right hand, shown empty, now follows the imaginary flight of the ball, finally producing the solid ball, with half-shell over it, from the coat pocket as the missing ball. While all eyes are drawn to this pocket, the hollow ball is gotten rid of into a convenient pocket.

The precise method for the multiplication and subsequent dematerialization of the billiard balls is mainly a matter of individual preference.

The egg and bag presentation has been ably described by Christopher. When it is brought to a conclusion, the entertainer returns to his table and places the bag thereon. He picks up his wand with the right

hand, while the left secures the stack of coins, and this latter hand holds the coat lapel as the performer walks forward and "borrows" the prepared hat. The left takes the wand, as the right receives the hat, and the latter is shown perfectly empty.

Like the Egg and Bag Trick, the feat of catching money in the air is another conjuring classic, and, well performed, it never fails to elicit the greatest wonder. The exact procedure in the trick is not always clear to many amateurs, so I shall describe a simple method as a basis to learn the trick, then as the performer becomes more proficient he will no doubt find many elaborations which may be added to strengthen the effect.



Fig. 26

The apparent catching of the money in the air is accomplished by the proper execution of the orthodox coin pass. It has been said that the trick also demands plenty of nerve, but I am inclined to the opin-

ion that *dramatic ability*, rather than nerve, is the proper requisite. When the entertainer obtains possession of the stack of coins, he holds them in the left hand in the position shown in Fig. 26. This position of the coins is very important, for it enables the fingers to "feed" the coins, one at a time, into the hat each time the opposite hand pretends to deposit a coin therein.

Therefore, when the performer borrows the hat and shows it empty, he transfers it to the left hand, which seizes it with the fingers (and coins) inside, the thumb resting over the brim. The coins are pressed against the sweatband and the second finger draws down the outermost coin, ready to release it.

Now begins the search for money. As the conjurer moves about the stage the audience is allowed to see that the right hand is empty. Suddenly he grasps at the air, and then peering into his hand, which is partly closed as if containing something, he apparently tosses the object into the hat, the left hand bringing the latter forward to meet the approaching right. At the psychological moment the left second finger releases the outermost coin of the stack, and a coin is heard to fall into the hat. The right hand is immediately thrust into the hat and brings out the coin, some comment being made as to its date or origin. Again the coin is apparently tossed into the hat, but this time it is palmed in the right, while the left releases a second coin in the hat in place of it.

The search for money now begins in earnest. As the entertainer moves around the stage, he jerks the palmed coin to his finger tips, then apparently adding it to the store in the hat, which is each time sup-

pliéd from the left hand. Occasionally, the coin is actually thrown into the hat, and the right hand clearly shown empty; still the performer produces a coin from his coat collar, or from the bottom of his trouser leg. This diversion is accomplished by the aid of a hooked coin, which is, of course, placed in concealment beforehand.

Sometimes the entertainer pushes the coin, just caught, upward through the crown of the hat, and it is heard to join its comrades with a merry jingle, the coin being palmed as the right hand sweeps up to the crown, and the left permitting another to fall in its place, after a slight pause, as if the coin experienced a little difficulty in penetrating the headgear.

Or, again, the caught coin is apparently tossed high into the air, and, after due interval of time, is heard to drop into the extended hat.

When the store of coins in the left hand is exhausted, the performer carries the hat to the table, and empties the money upon the plate, making a great show of quantity.

Now the trick of picking the chosen cards from the hat is performed, of course, by the aid of my Master Self-Shifting Pack. I like the trick because its effect appears simply marvelous, although accomplished without the slightest skill. Of course, the sleight-of-hand expert need not resort to the use of the prepared pack, although I am of the opinion that the present case is one where the prepared pack is best employed, for all the movements are so open and above board. When I first arranged the trick, I used the Self-Shifting pack, but after devising my Master pack I found the latter added to this particular trick, in

that the pack is first given a thorough shuffle, and again after the selected cards are returned to it.

When the entertainer has successfully picked the last chosen card from the hat, he passes such card to the person who selected it, and removes the pack from the hat and places the former upon his table. Walking forward with the hat, he presently "discovers" something therein, which proves to be a silk handkerchief. Slowly, very slowly, he removes, one after the other, three or four brightly colored silks from the hat, finally going back to the chair, in order to place the silks over its back. As is often the case, several of the silks slip to the floor, so the conjurer stoops to pick them up, and as he straightens his body the load suspended behind the chair back is swept into the hat. The hat now contains practically the entire store of production articles, which are produced in succession as already outlined.

"THE MAGICAL MAN"

This might well be called a magical phantasy for little folks—and grown-ups too. In proper hands it is a riot of fun from start to finish. The startling productions and tricks with live stock please the little folks immensely.

The curtain rises revealing several tables holding the strange paraphernalia of the Magical Man,—an immense gold bowl heaped with confetti first catches the eye; a large crystal jar, a stack of miniature chests, and a funny little brick wall follow as you move the eye from one table to the other. The music has started, of course, and before you know it the Magical Man, himself, stands before you. He

bows very profoundly and seizes the big gold bowl, and scatters the confetti in a glittering shower about the stage. Finally he claps a tray over the bowl and inverts the latter, and when he lifts the bowl there isn't a flake of confetti left—the tray is heaped to overflowing with big blossoms of gorgeous hues. And almost before you remember what becomes of the flowers on the tray, the Magical Man is tossing flags of every conceivable nation out of the Wonderful Bowl, and presently he claps the bowl mouth downward on the table, and lifts it, revealing a flock of doves. And then more flowers gush from the bowl, until the supply seems utterly inexhaustible.

"The Fairies' Wonderful Bowl!" explains the Magical Man, as he concludes this marvelous performance. "How many of you little folks believe in fairies? Well, there seems to be a lot of you. I am glad to see that, because I am going to show you a lot of their doings this evening, providing they are in the mood. Let me show you this Magic Carpet."

The Carpet rests upon the table, and the conjurer picks it up and turns it this way and that, so that both sides are repeatedly shown, and even the edges, calling attention to the peculiar weave of the fabric—"It isn't much to look at—just an ordinary old carpet in appearance, but there's truly magic in the weave."

The Carpet is obviously devoid of trickery—surely nothing could well be concealed in its thin sides; and yet—the Magical Man folds it in half, a little girl makes a wish over it, and—lo, and behold!—a real, live rabbit is shaken out of the Carpet!

But the Magical Man is not yet through. Where

there are rabbits it is always possible to get a few Easter Eggs, for how are Easter Eggs found in all sorts of unexpected places if Bunny doesn't have something to do with them? Anybody knows that! So the Magical Man takes Mr. Bunny and puts him in a brown paper sack. Any other kind of a sack, you understand, won't do at all. And he puts Mr. Bunny and the sack into a big Crystal Jar, and claps the lid on. After what seems a very long time, especially when you are right on edge to know what is going to happen, the Magical Man removes the lid, pulls out Mr. Bunny's brown paper sack, and empties out of it a whole lot of brightly colored Easter Eggs! The rabbit isn't in the bag, either, because the Magical Man tossed it right out in the audience.



Fig. 27



Fig. 28

He continues, "Of course, you have all heard of Humpty Dumpty—the chap that sat on a wall. Well, perhaps you didn't notice this distinguished fellow among these eggs. At any rate, here he is!" He

holds up to view an egg with the face of no less a personage upon it than Humpty Dumpty himself.

"What a solemn looking fellow! Can't you smile? No? Well, then, I'll have to tickle you," passing his hand over Humpty's face, when the latter's countenance instantly assumes a very pleasant expression. "We'll put old man Humpty here on this wall," placing the egg on the miniature brick wall on one of the side tables. "What was that verse about him? Does anybody know? Oh, yes—

Humpty Dumpty sat on a wall,
Humpty Dumpty had a great fall;
All the king's horses and all the king's men,
Couldn't put Humpty Dumpty up again!"

The egg suddenly rolls off the brick wall and crashes to the floor.

"There!" exclaims the Magical Man. "What did I tell you? Now what are we going to do about it?"

He picks up the unfortunate Humpty from the floor. "You will recall that 'all the king's horses, and all the king's men, couldn't put Humpty up on the wall again;' but it could have been accomplished in the good old days if they had just resorted to a little Magic, and I am going to prove my assertion. If some little lady will just make a good wish for poor old Humpty over her handkerchief, and let me take it, I think we shall soon have him back again in his old spirits."

A little girl makes a mental wish over her handkerchief, and gives the latter to the entertainer. He slips the battered Humpty into a glass on the table,

and covers the glass with his own pocket handkerchief. "Now we have Humpty all snug in the hospital. I want that little girl to stand up and repeat a few words after me." The Magical Man places the covered glass on the table, and holds the borrowed handkerchief between his joined hands. "I want you to say, 'Handkerchief fly into the glass and make Humpty well again—Humpty fly out of the glass into the Magical Man's hands.'"

The entertainer rubs the handkerchief between his palms until it disappears from sight, and when the little girl repeats the above words, he opens his hands revealing—Humpty Dumpty all well again! The handkerchief has vanished! The covering is removed from the glass, and the little girl's handkerchief found to have passed invisibly therein, as commanded.

"You can see for yourselves what a little Magic would have done for the king," says the Magical Man. "Humpty is not only smiling, but he feels so 'good he wants to stand on his head," and the egg is forthwith balanced on its pointed end on the very top of the little brick wall.

"Let me tell you about little Johnny Green. The most important thing about Johnny was, that he had a grandmother who made just about the finest ginger snaps that ever were made. How many of you folks ever had a grandmother? Hold up your hands. That's funny. I notice quite a lot of you that never had a grandmother. Now that's too bad. Well, be that as it may, Johnny Green's grandmother made such remarkable ginger snaps that it got to the point where she couldn't keep any of them in the cookie box

at all; they invariably disappeared. Not that anybody suspected Johnny, of course; but the ginger snaps were forever leaving the box, and this set grandmother to thinking. You know when grandmothers set to thinking, something usually comes of it. Let me show you just what Johnny's grandmother did.

"First she told Johnny that he was *never* to tilt the lid of the cookie box without her special permission, and then she fixed things so that she could tell if anybody disobeyed her. She had three little boxes that looked exactly alike. As a matter of fact, these are the identical three boxes. I will show them to you."

The Magical Man brings the three boxes down to the audience on a tray, and he shows that one box contains tea, another coffee berries, and the third and most important box of all is filled to the brim with real old-fashioned ginger snaps! He shows a long tube which he calls a "chimney," that just fits over the three boxes when they are stacked in a pile. When he returns to the stage, he places the boxes and tube on the table, and continues:

"Now grandmother had a very clever idea—or what she thought was a clever idea, with respect to her ginger snaps. She put them on the *bottom* of the stack, with the tea caddy next and the coffee on top, and then she put the chimney over the whole thing. The first chance Johnny had to get into the pantry unobserved, he lifted the chimney—like this—and looked into the boxes. It didn't take him long to discover the ginger snaps in the bottom box, but just as he was about to fill his pockets, he heard footsteps

approaching, so he dropped the boxes, helterskelter, back into the tube, like this. He didn't have time to arrange them in their previous order, and the cookie box went in on top; but when he got outside and thought it over, it occurred to him that it was a pretty lucky thing for him that the cookie box *was* on the top, for all he had to do was to slip into the pantry, snatch up that top box and make way with it before grandmother could catch him.

"So he hung around the pantry window to see if grandmother had been to the boxes, but they were exactly as he had left them. Presently he stole back into the pantry and again lifted the cover. He grabbed the top box, but it didn't feel, somehow, like the cookie box, so he stopped to peep into it. Would you believe it? See, the top box contains the coffee berries, the next box the tea, and here on the bottom are the ginger snaps, in their accustomed place. To say it plainly, it got Johnny's goat!

"He decided to put the boxes back in the chimney,—first the tea, then the coffee, and the cookie box again on top. He watched again, but no one went near the pantry, so he again stole in and lifted the tube. Watch! Again the coffee berries are in the top box, the tea in the second, and the cookies in the bottom box! It fairly made Johnny's hair stand on end, I can tell you! But he had no idea of giving up the ginger snaps! No, sir! Instead, he emptied them—every single one of them—into this tumbler, for instance; and then to cover up his deception he slipped an egg in the box where the ginger snaps had been. Then he quickly dumped the boxes back into the cover—first the cookie box containing the egg;

then the tea and finally the coffee; and hiding the ginger snaps under his coat,—I'll use this handkerchief to represent Johnny's coat,—he ran off to enjoy his ill-gotten gain.

"I guess most of you know what happens to little boys who rob their grandmother's cookie box. Well, I want to show you what happened to Johnny Green. When he got by himself, he opened his coat, and instead of having the ginger snaps, the fairies had changed them into the egg," the performer uncovering the glass and showing the egg therein instead of the ginger snaps. "And when we lift the chimney, and examine the boxes, we find coffee in the top box, tea in the next, and—yes, here are the ginger snaps all snug in the bottom box as before. So, you see, it doesn't pay to try to steal grandmother's cookies."

For the next experiment the entertainer's assistant brings forward a bottle and two glasses on a tray, and places them on the table.

"This old black bottle belonged to my grandfather, but I don't want you to think any the less of him on that account. Grandfather was a teetotaler, and he never kept anything in this bottle stronger than root beer, or ginger ale, or something of that sort. I found it while rummaging the attic, and it's got some of grandfather's famous root beer in it still." To a boy in the front row, "I want you to have a glass with me; come right up." The entertainer fills two glasses from the bottle, and offers one to the boy. Both drink.

"That's *some* root beer," says the performer, then suddenly turning to the boy he exclaims, "My goodness, but you look pale! Aren't you feeling well?"

How's that? The root beer tastes *queer*? Come to think of it, it doesn't taste exactly *right*. Sit down in this chair a minute."

A chair is pushed forward, and the boy sits down. The instant his weight touches the chair, the latter collapses and falls to the floor with a terrific explosion; and as the boy scrambles to his feet the chair instantly resumes its former upright position. The entertainer hastens to apologize, brushing off the boy's clothing, etc.

"It's bad enough to drink something that disagrees with you, without sitting down on an unobliging chair. Are you feeling better? You still look rather pale around the eyes. But I can fix you up all right, never fear."

The Magical Man brings forward from the table three articles: a large funnel, a brad-awl, and one of the glasses. He stations the boy with his right side to the audience, and places the glass on the floor in front of him. He bares the youth's left arm well back above the elbow, and apparently punctures the arm by the aid of the awl. He then places the boy's elbow in the funnel, and working the arm up and down, pump-handle fashion, extracts through the funnel the supposedly troublesome fluid, which is caught in the glass on the floor.

"There you are," assures the entertainer, completing the operation; "you are as good as new. I wonder what is really in that bottle." He goes over to the table and picks up the bottle. "Now that I think of it, the stuff *did* taste queer. We'll investigate."

He taps the bottle all round with a small hammer,

completely shattering it, and revealing the true contents of the bottle in the shape of a white rat, which is very much alive!

For the closing feature of the entertainment, the tables are set to one side, and a miniature "Noah's Ark," consisting of a rectangular box with ends added to it which curve upward, boat-like, is brought on the stage and rested upon two wooden trestles. The Magical Man lets down the ends of the Ark, and the front and back lids, revealing the skeleton frame of the structure. The front and back lids are then closed, and the ends again swung up into place. Several pails of water are brought on by the assistant, and a funnel inserted in an aperture in the upper corner, by which means the water is poured into the Ark, as a representation of the flood. When it is apparently filled with water, the exit of the animals from the Ark begins. The small windows in its front are opened, and pigeons, guinea pigs, rabbits and ducks are taken out and turned loose on the stage. All of the occupants of the Ark are perfectly dry, and it is wondered how they are all contained in an inclosure the size of the Ark. Finally, the front and back lids of the Ark are again opened, revealing the interior perfectly dry, as in the beginning, no trace of the water being apparent.

The Magical Man bows; the curtain falls.

The duration of this novel act is about one hour, but much depends upon the rapidity of its performance, patter, etc. Very little explanation will suffice to make its inner workings clear, for much of it either has been explained in the foregoing pages, or will be familiar to the magical entertainer.

The requisites and preparation follow:

A center table provided with a bag servante.

Two side stands with Black Art tops and draped,
one stand being provided with a shelf servante.

The Wang Foo Production Bowl.

The Carpet from Bagdad.

Crystal Mirror Jar.

Two brown paper bags.

Six or eight eggs dyed or painted "Easter style"
in bright colors.

A deep soup plate.

An egg half-shell of celluloid to fit over one complete side of any medium-sized egg. On the convex surface of this half-shell is painted the *sober* countenance of Humpty Dumpty, as depicted in Fig. 27. This is easily done with a small line brush.

A medium-sized real egg, *hard boiled*, fitting loosely into the above half-shell. On one of its sides is painted the *smiling* countenance of Humpty Dumpty, as in Fig. 28.

A medium-sized celluloid egg resembling the hard boiled egg in general appearance, also painted with the *smiling* countenance of Humpty Dumpty. This egg is further prepared to the extent that an opening has been made in its broader end, and some bird shot and melted paraffine (or similar substance) run into the pointed end of the egg, so that it is sufficiently weighted to insure the balancing of the egg on that end, like the proverbial "egg of Columbus."

A miniature brick wall, measuring nine inches long by four inches high, or thereabouts. This is simply a piece of board painted to represent miniature red brick, which are outlined with white lines

as the "mortar." The board is nailed on edge to a narrow base board, while its upper edge has several slight depressions hollowed out for the reception of an egg stood on end.

A bottomless glass.

The Tea Chests of Wang Foo, adapted in the present act to the "Grandmother's Cookie Box" trick. A perusal of both tricks will make the latter version clear.

A Windecker Dove Bottle, two glasses, a tray, and a small hammer.

Holmes' Trick Chair.

A Magic Funnel and Brad-awl.

The Noah's Ark illusion. For our present use this illusion made in miniature size will answer every purpose; say with a body length of two and one-half feet, exclusive of the end pieces, and proportionate in height. In designing this small Ark I have provided for the water by means of a "self-contained" arrangement, which does away with the necessity of running the water off into a receptacle situated under the stage; thereby making the illusion suitable for presentation on any platform or stage, and even in double parlors.

In this case, the platform, or bottom, of the Ark consists of a hollow metal container, concealed by the cabinet frame, and accommodating two or three pails of water. The supporting rods of the cabinet are in fact hollow tubes, one of which opens at its lower end into the tank in the bottom of the Ark; and it is into the upper, open end of this tube that the funnel is inserted when the pails of water are about to be emptied, apparently, into the Ark.

The boat-shaped end pieces conceal most of the smaller live stock, such as pigeons, guinea pigs, small rabbits, etc., and instead of concealing a lady assistant on the inner side of the rear lid of the cabinet, for the finale of the illusion, as is customary in the orthodox version of the Noah's Ark, I substitute in the miniature Ark a flat, box-like container which is fastened to the inner side of the rear lid, for the accommodation of several ducks.

In setting up the act, the Carpet from Bagdad is laid on the side stand on the conjurer's right hand, the load for the carpet consisting of a small rabbit that will go into one side of the crystal mirror jar.

The large production bowl is duly loaded with flowers, several doves, and the flags of different nations, after which the bowl is heaped with vari-colored confetti, and placed on the Carpet from Bagdad on the right hand side stand.

On the center table are neatly arranged the tray holding the three boxes for the "Grandmother's Cookie Box" trick, and the tall chimney cover. The fourth box used for this trick is hidden behind any small box or basket of sufficient size to conceal it. Also on the center table are placed one of the brown paper bags; the crystal mirror jar, which has hidden behind the mirror partition, the duplicate brown paper bag containing the colored Easter eggs; the bottomless glass; the deep soup plate, which contains the hard boiled Humpty Dumpty egg, with the half-shell over it, and the miniature brick wall.

The side stand on the conjurer's left is the Black Art stand prepared for the secret exchange of tumblers in the "Cookie Box" trick. To be more explicit,

a small tumbler is in view on this stand, while a duplicate tumbler, containing an egg* is hidden in the small well at the front of the table, being further concealed by the presence of a handkerchief thrown over this corner of the table.

The celluloid Humpty Dumpty egg is concealed about the performer's person so as to be readily obtained.

The trick chair, duly loaded with a blank cartridge, is placed between the right hand side stand and center table; and the magic funnel and brad-awl are placed on the seat of this chair.

Off stage, the conjurer's assistant has the dove bottle and two glasses in readiness upon a tray. The receptacle in the neck of the bottle contains a little root beer, or any suitable beverage, and the neck is off the bottle in readiness for the insertion of the white rat. The miniature Noah's Ark is also in readiness for "loading," but the assistant does not put the live stock into the Ark until about the time the performer begins the trick with the bottle and funnel.

The actual presentation of the act will no doubt be clear by a careful perusal of the foregoing pages; but a little detailed explanation of the egg trick may be found helpful.

When the entertainer places the rabbit in the paper bag and deposits both in the crystal jar, he picks

*It will be found in analyzing this act, that the logical egg to use in the "Cookie Box" trick is the weighted Humpty Dumpty egg, which has apparently been restored and balanced, "upside down," on the little brick wall a few moments before. It therefore follows that the duplicate egg in this hidden tumbler should be still another Humpty Dumpty with the "smiling" countenance.' The fact that this egg is decorated with a "face" only adds to the mystery of the "Cookie Box" trick.

up the latter and gives it the necessary half turn as he swings round to bring it forward, thus bringing the bag of eggs to the front. Having thus apparently transformed the bunny into the brightly colored eggs, the latter are emptied from the bag into the soup plate, on top of the Humpty Dumpty egg and shell already there. The entertainer carries the plate of eggs into the audience, and passes them out to his juvenile spectators as souvenirs of his performance. When he has about emptied the plate, he "discovers" no less a personage than Humpty Dumpty himself. He picks up egg and shell together, as one, exhibiting Humpty with the very sober countenance. In a moment the opposite hand is passed over Humpty's face, and the half-shell palmed off, revealing Humpty changed to a genial mood. This egg is passed round for examination, while the performer slips the half-shell under his vest or into a convenient pocket.

Returning to the stage, Humpty is deposited on top of the brick wall, the latter being placed close to the front edge of the table, so that when the egg fails to balance and rolls off, it goes to the floor. Having the egg hard boiled eliminates any possible disagreeable feature in the trick, and the egg strikes the floor with just the proper sound to convey the impression that "Humpty had a great fall."

The smashed egg is picked up and slipped into the bottomless glass, which is held in the left hand, and covered over with the entertainer's own pocket handkerchief; and as he places the covered glass upon the table he permits the egg to fall through the tumbler into his hand, and slips it into a Black Art well.

A little girl is now requested to make a wish over

her handkerchief, which the performer then takes, meanwhile palming the weighted Humpty Dumpty from his pocket. The hands are joined together, and the handkerchief duly transformed into the egg by the simple process of rolling the handkerchief into a compact parcel, which is palmed off and the egg exhibited. The latter is balanced upon its small end on the brick wall, to show Humpty's delight at his recovery; and when the covered glass is brought forward, the palmed borrowed handkerchief is inserted through the lower opening, and therefore duly found therein.

The up to date entertainer can put this Humpty Dumpty trick to many good uses. The faces are easily painted on the eggs if the lines shown in the photographs are followed.

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THE HANDKERCHIEF SWORD

from p 115 of
Donald Holmes THE MAGIC
ART.

Maji produces some brightly colored silks - These are arranged over a chair back or across front edge of a table. Performer now goes to audience with a number of small cards, each bearing the name of some color, such as red, blue, green, etc. Cards are shown casually to be all different, and a spectator invited to select one, note the color written on it, and then place the card in his pocket. Performer returns to stage, gathers up the different colored silks, passes them either to an assistant or a spectator, who bunches them in his hands.

Magi now introduces the sword. Assumes a fencing attitude, facing the one holding the silks; at the count of three the silks are tossed into the air; the maji lunges into the falling silks, and steps forward with one of the silks impaled on the sword tip. The spectator who selected the color card verifies the color of the silk caught on the sword.

Method: The particular color is forced on the specatator, the lower section of the packet of cards bearing different dolor words, while the top section has the same color written on some number of the cards. Beforehand the forced silk is placed in the sword; a duplicate silk is among the ones displayed. As he picks up the silks from the table the forced silk is placed in a pull and vanished while he is in the process of picking up the silks, showing them again, etc.

