

Houdini pamphlets: magic and tricks.

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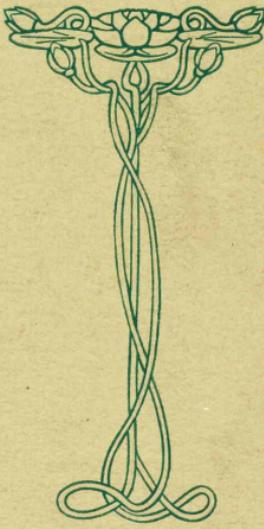
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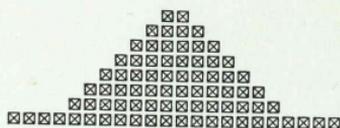
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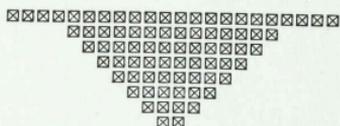
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*Bits of
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Bequest of
Harry Houdini
April 1927

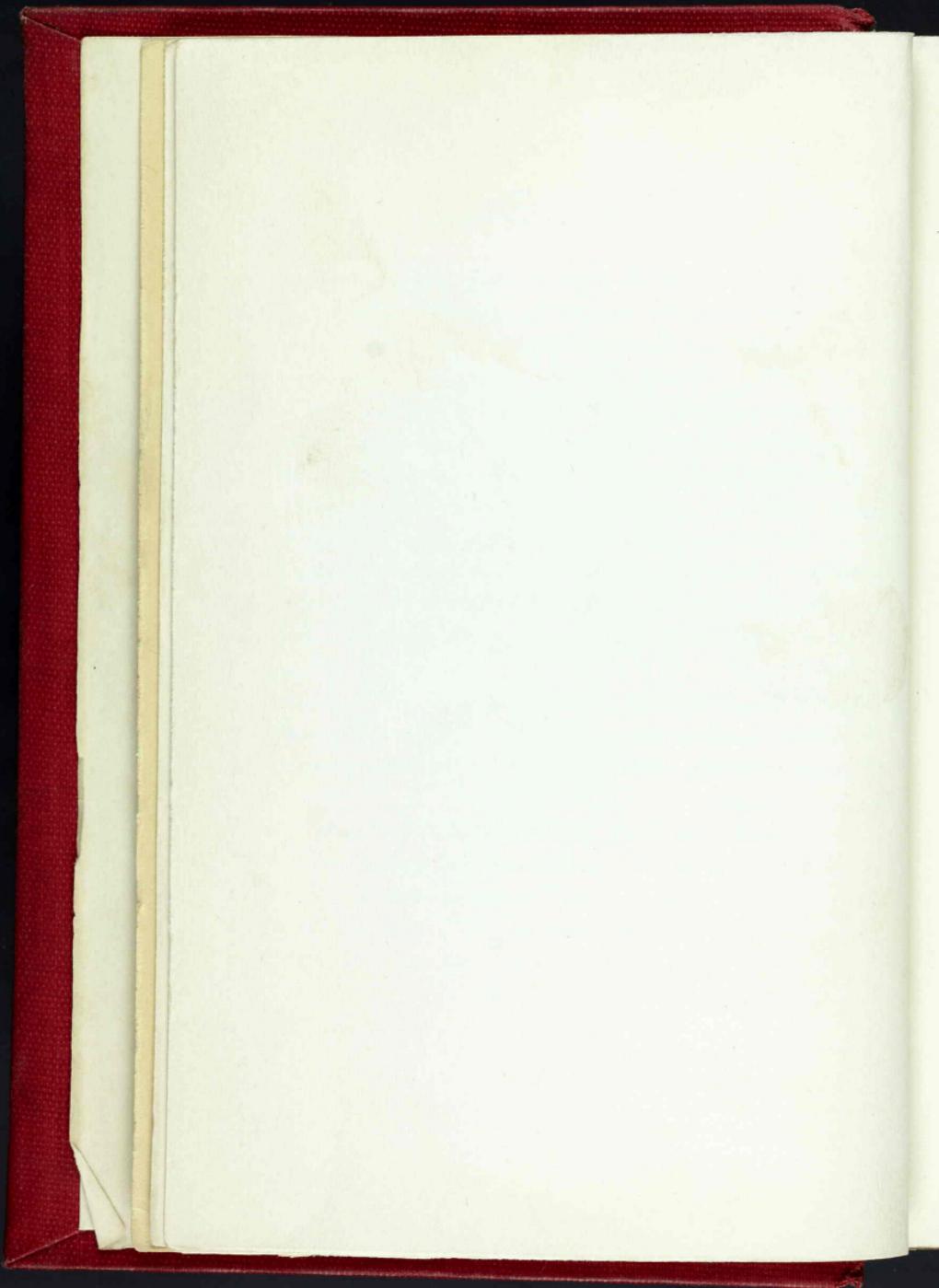
Just a Word

I have been connected with Magic for some years in various branches and in various ways. The most of my connection, however, has been along the "parlor" and "social entertainer's" line. I have been at both ends of that line. I know, or imagine I know, just about what sort of an entertainment people of the better class like to give in their homes, and again I know how hard it is sometimes to please them. I think that among the first requirements that people make of a magician, or of a "society entertainer," as some of our young stars term themselves nowadays, is that he be really clever,—clever not only with his hands, so that he can give a creditable performance without lumbering up their drawing rooms with a hack full of gorgeous hangings, but also with his mouth, in that he be able to talk to them in their own terms about the tricks he does.

Now, I do not claim that all I have written in this little booklet is really clever,—far from that,—but still it may be able to help some ambitious performer who finds trouble in talking just at that moment when he should be talking.

I have chosen rather simple tricks to deal with, but I agree with the old saying that a "trick is not the trick itself, but what you make of it." The patter, in every case, is merely a suggestion which may be worked up or cut down just as the performer sees fit. I feel that it is the kind of talk that will "go" in the finest drawing room, and will help make an act worth more, and I hope that you can use it.

THE AUTHOR.



Drum Head and Casatte

I have a little improvement over the present system of parcels post that you may be interested in. For convenience we will use small articles. This handkerchief and these two small nickeled tubes. They are of different shape so that you will be able to keep track of them the better. This long slender tube we will call the New York postal station. You see there is not a thing at the New York end of the line (showing tube). Now to keep everything out of New York we will put these bits of paper over the ends of the tube,—so, and just imagine that they're heavy steel doors bolted again and again. (Here set tube down directly behind the handkerchief, and in doing so set it right on the "feke," which has up to this time been hidden by the handkerchief. At same time pick up the handkerchief.) Now we go to the other tube. This we'll call the _____ office (name of local town). Now, Mr. _____ (name of man in audience) has a load of chickens, onions, potatoes or money that he wants sent to New York. This handkerchief will represent the load and we will shut it up in the home office. Now the next morning we walk into our home office and find that although the building has been carefully guarded throughout the night, still the load is missing. At the same time, the postmaster of New York steps down to his office, finds the doors, both front and back, intact, but yet on entering (break paper) is confronted by Mr. _____'s load. And there you are. If it only proves practical, I'm sure that the government will adopt my system. Don't you?

Orange and Ribbon

I have here what I call my patriotic orange. It was grown on a dog tree,—a *bad* dog tree in fact. I know that it is a *bad* dog tree because it has a very "rough bark." Never saw a dog tree? You can always tell one by its "bows." Well, this dog tree was planted in the Grand Canyon and happened to grow over three different colors of earth,—red, white and blue, and strange to relate, this tree bears oranges, such as this,—just common-looking orange oranges. (Passes the orange around for inspection.) Now this orange, if coaxed along a bit, will bear out my statement about its being patriotic. If you rub it, so—gently at first, it sprouts a bit of Old Glory's colors. (Starts ribbon.) More and more, as you see, in fact, I am almost afraid that I coaxed it too much and that it will never stop. But no, here is the end, and now if anyone cares to try out my patriotic orange he is at liberty to do so. (Reaches in pocket for knife, and leaves fake), for I will cut it open to prove that, to all appearances it is but a common orange and not one grown on the patriotic dog tree.

Astra Floating Ball

Some time ago a friend of mine, a young geologist, who had gone to the innermost parts of China to study mountain formation, wrote me an odd note. I have it here and will read you a line or two so that you may have his own words on this weird happening. (Reading) "This old wizard, Sangas Hahn, on learning that I had a friend interested in magic, promised me that he would lend his Astra globe to you for the period of one year. When I asked him how he could send it, he smiled, and said that you would see. Now I have seen this globe often,—it is black and has golden stars upon it, and in the hands of this old wonder worker is marvelous—it actually floats in the air. I have passed my hands all about it while it is suspended in mid-air and I can vouch that it is connected with nothing but his power."

There is his note. The day I received it, while I was reading I suddenly saw a hazy globe come floating into the room right through the wall. It was the Astra globe of Sangas Hahn. Now whether it floated all the way from China, I do not know. I only know that I have it, and that it came just one year ago tonight. Here it is (taking globe out of box). You see I keep it safely.

Now, as I hold this sphere on my palm, I have no power over it, myself, but when I *command* it in the name of its master, Sangas Hahn, to rise (ball rises) you see how readily it responds. Higher and higher it floats, and as you see, quite free from everything except the power of Sangas Hahn (passing hoop over it). And now it comes down again, not at my bidding but at its master's (places ball on table and picks up cloth). To keep this gift safe I always cover it up with this silk cloth (covers it with cloth which has wire frame of ball sewn in it, and then lets the real ball drop into servante, carrying away cloth as if it contained the ball), and then pack it away again in its box. But look! (shakes cloth out) it's gone! The year is up and Astra has gone back to Sangas Hahn.

The Rice Bowls

Here I have a bowl of rice—the Japs' "staff of life." Now people have often wondered why the Japanese chose the rice plant to cultivate above all others. I have just learned why and I'm going to tell you. You see years ago the people had nothing to drink in Japan but the salt water of the sea. There were no springs and consequently no rivers nor streams. So the Japs had to drink salt water. Well, this went on for some time until it became a national question. Things were getting worse and worse—in fact, the whole nation was becoming pickled. It was then that the old court magician came to the rescue. He brought forward two bowls just such as these—very ordinary to look at but

fashioned and shaped for mystery. He filled one of these bowls with rice—just to the top,—as I am doing. Then he placed the other bowl on top of this bowl,—so,—and pronounced his magic words. I don't speak Japanese so I'll have to leave that part out and trust to luck that we come out all right. Then, on uncovering the rice it had doubled in quantity—a thing most marvelous and useful in itself. But his greatest blessing remained yet to come. After he had covered his rice up again—lo and behold, it had changed to pure sparkling *fresh* water and the nation of Japan was saved. We have conjurers here in our country who turn hops into a sparkling liquid in a manner such as this, but I won't say that they have saved the country by it.

The Hindoo Lota

Recently an Arab magician was found who had lived in the great Sahara desert for some forty odd years without ever going near an oasis. The doctors at first thought that they had discovered some new species of camel, who is noted for its long abstinence "between drinks," but later it was found that this Arab owned a wonderful little bowl which seemed to conjure up water for him out of the very dry air of the desert. I have a small copy of that bowl here and will try to show you how it is used. You see he used it to carry some of his effects in, as I do, and yet when he felt his thirst too strongly, simply turned it upside down three times, so. On the third time, pure, sparkling water gushed forth from his bowl as if it had been a fountain,—so. Then later perhaps one of his camels wanted to dust out his throat and so our Arab went through the same performance for the benefit of his thirsty audience. (Repeat as many times as desired.)

The Cards from the Pocket

My next sleight may be of interest to any of you who may be card players. It's a clever little thing that might be handy when you seem to be changing each blue chip for one white one. I know I find it useful at times. (During this talk turn pockets inside out, keeping "feke" in secret pockets, and put one-half of the shuffled pack in each pocket.) For instance, suppose you hold a flush but for one card,—in diamonds we'll say. Just fish (reach for card in pocket) for it,—so. Or perhaps you may need a seven to fill out a little straight—in the other pocket,—so. Now, let's suppose that we all are holding hands—of cards of course. Let's have some one call out what he may need to win the "pot." Speak right up—you're among friends. How was that? The Queen of Clubs? Fine!. Here she is (taking queen out of pocket). Eh? Oh, you've got two kings and you want two more? Nothing easier. We've got one in each pocket,—so. (Let this run on for a short time.) And then, too, you

may be in need of an entirely new hand. Then this is the best plan to follow. (Have five aces in a bunch hung behind one of your knees with an "Excelsior" clip.) Just get them—(produce from knee in a fan)—so. And again you see my pockets are empty but for the remainder of the pack.

Now perhaps you may wonder what to do with your excess cards. Just treat them so (vanish with a card vanisher). How's that? Didn't see it? No, I didn't expect that you would. But I'll do it again,—slower (takes fan of diminishing cards). You see we start, so, and then once again and so on until at last they become so small that we just very naturally swallow them—so.

The Thumb Tie

I must trouble some one to tie my thumbs together for my next experiment. Thank you. Tie them tightly. They're a good pair of thumbs, so don't let them fool you. Now, you're sure that they're fast, aren't you? Yes? I thought so. They feel it.

Now this trick was first performed by a Chinaman. This man had lost one of his thumbs through an unfortunate accident, but he had "saved the pieces" as it were, and had had a very good "false" thumb made for himself. Now of course when his thumbs were securely tied it was an easy matter for him to loosen his "false" thumb, and to pass his hands right through any solid cane such as this,—so (suiting action to word) and back again,—so (it is best to have your own assistant hold the cane or rod here). And of course his two thumbs would be just as securely tied as ever,—just as mine are. Then for the benefit of a few doubting ones he would pass among the audience (go down) and do his little stunt again,—so. Oh, yes, they're tied. Then back off again as before. You see it was very simple for him,—having his hands chopped up in such an accommodating fashion, and all. He could even pass his hands over a gentleman's arm,—in this manner, so (pass hands over some man's arm; it is best to have him hold his hands, as it looks better). Yes, truly he was a wonderful man. But I have just been explaining to you what some of us magicians could do. I'm sorry that I haven't a thumb to spare, so that I could do his little trick for you, but since I haven't I'll have to ask to be untied and if you'll let me, we'll let it go at that.

The Banknote and Lemon

"This is a lemon. Yes, the fruit kind. Just an ordinary, common lemon that they use to make lemonade and jokes of. Not the circus lemonade, although that is a joke. I would like to pass this about among you if you'll take it in the right way—that is, not think that I'm

trying to 'hand you anything.' I'm not, although I am doing my best to 'slip something over on you.' You find the fruit O. K. in every way, do you? Good. I'm glad that you agree with me,—you remember I told you it was all right. Now following a time-worn habit of mine I would like to borrow a bill. Not the 'first of the month' kind,—no. I have plenty, thank you. The other kind. Some of that lovely pocket-lining kind. How large? Oh, the larger the better. They usually ask me 'how small.' Ah, that is fine. Now, you, sir, will you be so kind as to mark this in some fashion for me? You might note the number, too. Thank you. Now I will place the gentleman's bill, folded nicely, in this handkerchief,—and Madam, could I trouble you to hold it tightly? Don't let me get it from you! And our friend the lemon. We will place it,—let me see—ah, yes, on this upturned tumbler. I suppose that I must say that time-worn saying, "that I use a glass so all can see through the trick"—and that's odd, too, for I once knew a man who had glass for an eye and he couldn't see at all. At any rate there is the lemon isolated so that all may watch it as carefully as they wish. A good plan will be to keep one eye on the lemon, one eye on me, and the other on the lady entrusted with the bill. By the way, you still hold the bill, Madam? Good. Rest easy, sir, we haven't spent it yet. Now, Madam, if you will hold the bill between your fingers and let go at three we will play a little trick on everyone. Thank you. Now, one, two, three! And it's gone. Have you all kept one eye on the lemon? Good. But money flies as well as time, for see,—here we have the bill nicely tucked away inside the lemon. Now if you will identify it, sir, and then let me dry it off for you." (This last I consider very important. I once saw a very clever magician hand a bill back to a gentleman, who had been kind enough to lend it to him after he had tried in vain to borrow one for several minutes, dripping with juice. The man was disgusted and so was the audience.)

The Chinese Linking Rings

This trick is one of the most pleasing and at the same time one of the most effective for either a parlor or small stage performance. Though they are old, people seem to never tire of seeing them used over and over again. Many an offer for an engagement has finished with these words: "And *please* bring your rings. They are *so* pretty and deceptive." Of course they have to be well done and quite a bit of acting must be used in bringing out the best effect. The following is a simple method and may prove helpful:

On entering for the trick have the key ring under the left arm beneath the coat. Hold the other rings in the left hand in the following order, from left to right: Three rings linked, two rings linked and two rings separate. Now go down among the audience and pass out the two separate rings for examination. Hold the remaining rings as follows: The three rings linked together well down in the hand and the

two rings linked together out almost on the tips of the fingers. Now, on retaking the two separate rings passed out for examination, receive them in the right hand and turn as if to return to the stage. In so doing let the hands naturally approach each other and quickly change the two separate rings for the two linked. This can be done almost without turning, without a sound and right under the noses of the audience. It is hard to explain, but with the rings in your hand you will fall onto the knack of it very quickly. This change being performed, pretend to change your mind and turn again into audience. Hold out the two supposedly separate rings well away from the body and let one fall. They are now linked and may be passed out for examination. Then pass out the two separate rings again as if they were entirely new and un-inspected. Say something as following to the person holding these: "Now just take them so, as I take these rings, all in a bunch. Then just run your hand around them sharply, so. That's it,—and if you have done it *all* right they will be linked together as these." (Drop rings and show them linked.) Of course the spectator will not be successful and so you change rings with him, or pass out the three linked together to some one else. Now to all appearances every ring is in the hands of the audience.

Collect the rings and in turning to return to the stage, or spot where your tables are, slip the right hand quietly under your coat and bring down the key ring to the rest in your left hand. Now you are ready to go through any special phases of the trick that you desire.

It seems better to dispense with any "noise" that you might make with your mouth in the way of "patter" and let the rings talk for themselves. Make just as much noise as you can with them, and above all, keep them moving. By working the fingers of the hand in which you hold the key ring, the ring seems to be turning around continually. This is very helpful in hiding the presence of the "key."

Another wrinkle. When you have the rings hanging down in a string and one separate ring through the "key" at the top, get it loose and then bring it down behind the rings, jerking it ring by ring, clear through to the bottom and then free. The effect is that you have taken one ring and pulled it ring by ring through the whole lot, and is very startling.

This trick is one of the best that ever has been devised and is capable of almost endless "wrinkles" and variations. If you have passed it by as "old stuff" just give it a try.

New Use for an Old Piece of Apparatus

I should like to call attention to a very useful piece of apparatus which has been sold in connection with the trick "Spiritualistic Manifestations in Full Light." While its original use has grown rather old, the apparatus is highly useful in productions of all kinds, being especially handy to a parlor performer. Anything can be "loaded" by simply holding this cloth before it, provided you have your load near at hand.

A hat can be loaded from the vest, a big production bowl from the servante and so on. If the parlor magician would only obtain this apparatus and "dope" the false hand a bit to match his own he can work up any number of simple yet baffling effects.

Notes

Too many men seem to feel that they must have a lot of apparatus, that they must have everything "new" that comes out. As far as the drawing room entertainer is concerned a few good pieces of apparatus mixed with well done sleights and small sleight-of-hand features are far more pleasing than a couple of small illusions, which call for little or no skill on the part of the performer. It is the personal cleverness in an entertainer that pleases the drawing-room audience.

Don't forget that a little variation in your act, such as some neat paper tearing, or a few good shadow pictures, are always acceptable, and make your magic stand out better. In fact, if the audience is given a little rest and treated to something beside magic, they will appreciate it all the more when you go back to it.

When you finish with your cards don't lay them down again on the table. Get rid of them in some way. Carry out the mystery of the performance and vanish them or turn them into a bouquet. Little things such as this make the entertainment more pleasing to a host or hostess and they really do not cost much in the long run.

Of course, be careful of your dress, and if you do not work in a "dress" or "tuxedo," make your get up as simple and quiet as possible. People expect an entertainer to fit into his proper place, and one can hardly do that with "gay" neckwear or "loud" shirting at a dignified gathering. Black and white are always good.

It hardly seems necessary to speak about such a matter as dress, but I have seen so many magicians lose return dates on account of just such matters that I feel forced to mention it.

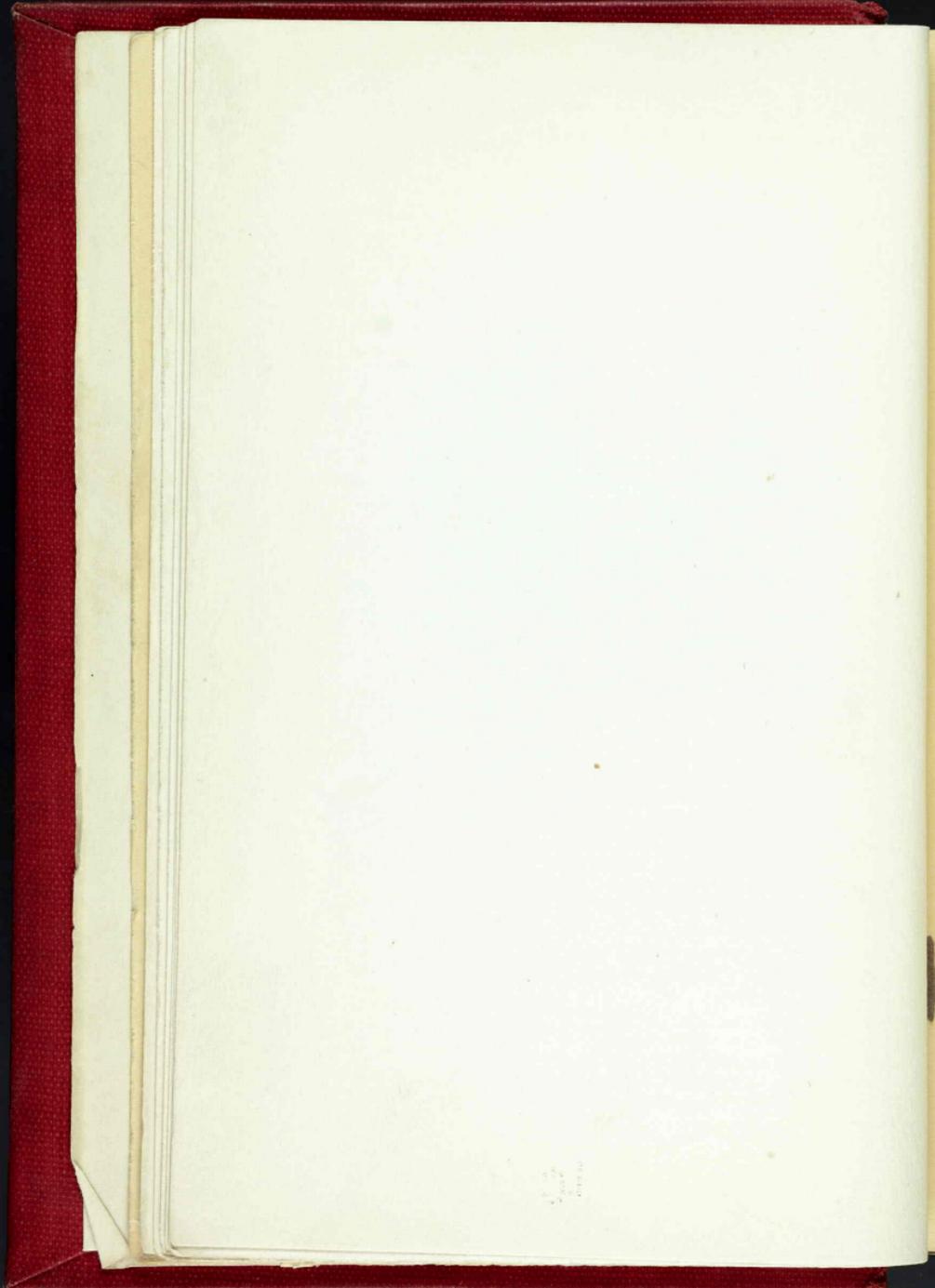
It is awfully hard to keep your hands "fairy-like" white after handling your apparatus before your show, but as considerable attention is drawn to your "digits" care should be taken to keep them spotless.

Remember that a good many men are just as clever as you are and the one that puts up the best appearance is going to land the date.

Everyone is doing the rising cards a "new" way. Did it ever occur to you that the good old-fashioned rising cards from the swinging case is just as effective as it always was?

When you run across a lad who is just beginning in magic, treat him decently and make him think that magic is a brotherhood and not what some people say it is.

Keep in touch with other magicians, both in your home town and elsewhere. The best way to do the latter is to subscribe to a magic paper. Help support those institutions which have done more in the uplift of magic, or rather in its upbuilding, than all other factors put together. And don't forget that they can help you. "You are never too old to learn."





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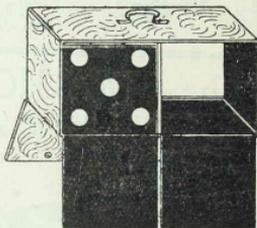
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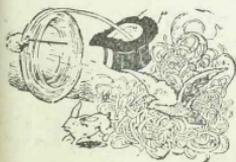
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 use.
 Give alterations and repairs prompt attention
 Write up "catchy" patter and "spooky" music to order.
 Do photographing, copying, furnishing illustrating blocks
 Also do nickel-plating, gilding and polishing.
 Make electrical appliances and special paraphernalia to order
 Devise magical arts and furnish all the necessary apparatus
 Manufacture tables, chairs and make covers for same.
 Can recommend reliable performers.
 Make prepared fruits, handkerchiefs, cards, coins, &c., and
 Make them up in large and small quantities.
 Would like you to let us know what you desire, and
 Will cheerfully give you an estimate if not in stock.

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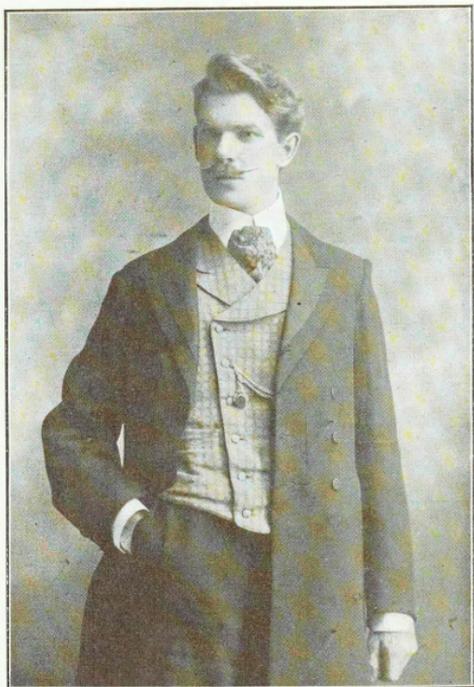
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J. F. BURROWS

PROGRAMMES OF MAGICIANS

(REVISED, WHERE POSSIBLE, BY THE PERFORMERS
THEMSELVES)

*Showing at a glance the tricks performed by all the leading conjurors,
extending over a period of forty-two years, from 1864 to 1906*

An Invaluable Guide for the Amateur and Professional
Just the Book that every Magician wants

COMPILED, WITH NOTES, BY

J. F. BURROWS

(Author of *The Lightning Artist*, *Some New Magic*, etc., etc.)

Member of The Magic Circle, London)



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NOTE.—Where not otherwise mentioned the programme is the repertoire of the performer in question.



DE VERE'S MODERN MARVELS

1876.

SELECTION, PIANOFORTE

Mr. LORENZO LEWIS.

At each representation M. De Vere will perform a series of Startling and incredible Illusions selected from his following very extensive repertoire, which includes many experiments of his own invention never before presented to an English audience.



A VISIBLE DISPLACEMENT.

THE ANNIHILATION OF TIME.

CABALISTIC COOKING

A WONDROUS HAT-FULL.

THE BELGIAN FLAG. A VENETIAN FÊTE.

The Handkerchiefs on Their Travels.

THE CASKET IN THE AIR.

THE DECANTERS.

What can be done with a Silk Handkerchief.

Clever Birds.

Dissolving Cards.

THE FLYING CAGE AND CANARIES

A MIRACULOUS DISAPPEARANCE.

WITH A PACK OF CARDS.

THE BASKET OF FLOWERS

PAN THE SATYR'S HEAD.

The Serpent. A Glass of Champagne

De Vere will give his Audience a Lesson in Parlour Magic.

A TRICK WITH A BLACK BAG.

THE SAILORS.

THE GLASS TUMBLER,

And what can be got into it.

DE VERE'S MANIFESTATIONS EXTRAORDINARY.

OR, TEN MINUTES WITH THE SPIRITS.

L'A MALLE DES INDES.

MEDIUM, MR. E. ANDERSON.

MECHANISM, GALVANISM, MESMERISM.

MAGNETISM, DE VERE-ISM, & OTHER ISMS TO AMUSE THE AUDIENCE.



15 MINUTES WITH THE SPIRITS



Facsimile of an original Programme of De Vere,
dated 1876.

.. GRAND ..

Magical Seance

BY

Mr. OSCAR S. TEALE,

SATURDAY EVENING, AUGUST 26, 1876.

Commencing at 8 o'clock.

—❧— Programme. —❧—

PART I.

1. Obedient Cards.
2. Adventures of a Wedding Ring.
3. Crystal Casket and Enchanted Aviary.
4. Chinese Tapes.
5. La Loterie du Diable.
6. The Bewitched Parasol and Candle.
7. How did it get there ?

PART II.

1. Flora's Greeting, or
The Growth of Flowers.
2. Disappearing Coin.
3. Mysterious Distillation.
4. Overcoming Difficulties.
5. The Hat of Mephistopheles,
or Wonder upon Wonder.

PART III.

THE GREAT MODERN SENSATION :

THE INDIAN BOX TRICK AND MAGIC CANOPY.

TO CONCLUDE WITH THE

Spiritualization of Material, or The Rope Test Trick.

*Copy of Programme of Oscar S. Teale (the present Secretary of
The Society of American Magicians).*

TOLMERS SQUARE INSTITUTE,

DRUMMOND STREET, HAMPSTEAD ROAD.

MAGIC AND MYSTERY

MONDAY, DECEMBER 24th, 1883,

By Prof. HOFFMANN,

(Author of "Modern Magic," &c.)

Introducing several Original Illusions, never before exhibited in public.

PROGRAMME.

+⊗ PART I. ⊗+

A CHEMICAL PARADOX.

*"Melted into air—into thin air."—
The Tempest.*

AN EXPERIMENT IN THOUGHT-READING.

*"And thought leapt out to wed with thought,
Ere thought wed itself with speech."—In Memoriam.*

THE CHARMED BULLET.

"A hit—a very palpable hit."—Hamlet.

A HOROLOGICAL EXTRAVAGANZA

*"Call the rest of the watch together."—
Much Ado about Nothing.*

A LESSON IN COOKERY.

*"Solid pudding against empty praise."—
The Dunciad.*

AN INTERVAL OF TEN MINUTES.

*(During which Mr. ELEY will deliver
a Recitation).*

+⊗ PART II. ⊗+

Will consist of a short series of Spiritualistic Illusions (in a new form), in which the Professor's great great grandmother (*Obit 1763*) is expected to assist. As it will be the old lady's first appearance in Public, and she is rather nervous, it is hoped that she will be treated with proper respect.

N.B.—No expense has been spared to render this a really attractive Entertainment. The Hall has been swept out for this occasion, and the Hall-keeper has had his hair cut. Notwithstanding these special attractions, the prices of admission will NOT BE RAISED.

Further Opinions of the Press and Public as to Prof. Hoffmann's Performances.

"Visitors to the Cattle Show should not fail to see Professor Hoffmann. He is, unquestionably, the fattest conjuror at present before the public."—*Live Stock Gazette.*

"We lent Professor Hoffmann half-a-crown, and he returned it the very same evening. A man like that deserves to be encouraged."—*Financial News.*

"When you ask for Professor Hoffmann's entertainment, see that you get it. One trial will suffice. It is the most effectual Kid Reviver ever yet discovered."—*Court Semi-Circular.*

"Professor Hoffmann's entertainment before the Queen of the Andawoman Islands was a tremendous success. There was a little difficulty as to borrowing a pocket-handkerchief, but one of the Court ladies handed up her only garment, which the Professor immediately passed into the Lord Chamberlain's left boot."—*South Sea Islands Advertiser.*

"To PROFESSOR HOFFMANN, Sir,—I really do not think you ought to put your great powers to such unwarrantable uses. When I came to your entertainment, I had in my right trousers pocket seven shillings and ninepence-halfpenny; also a tram ticket, nearly new. When I reached home my pocket was empty. I have instructed my solicitor to issue a county court summons.—Your obedient servant, JONATHAN SLOWCOACH.

"P.S.—I re-open my letter to say it is all right. I have just found the things in my other trousers pocket;—but please don't do it again."

Copy of an original Programme of Prof. Hoffmann.

PROGRAMME

As performed by ROBERT HELLER, for One Hundred consecutive nights,
AT THE POLYGRAPHIC HALL, LONDON

PART I - ILLUSION

1.
THE CABALISTIC CLOCK & AERIAL BELL.

If put together, denote the next long hour.

2.
DIABOLICAL COOKERY.

3.
A TELESCOPIC WONDER

Never discomf of by Herchel—very odd—but very good.

4.
THE LEARNED PEACOCK.

5.
MONEY-MAKING AND FORTUNE-TELLING.

6.
WITH AN ORANGE.

7.

HORTICULTURE MADE EASY.

PART II - MUSIC.
AIRS FROM SONNAMBULA

Arranged by THALBERG

An amusing illustration of

THE STYLE OF PIANOFORTE PRACTICE

Common to every Boarding-School Miss.

PART III - INSTRUCTION
THE GREAT RING MYSTERY.

Secrets excellent

PARLOR MAGICAL TRICKS

Performed and explained.

HEAUTONTIMORUMENOS.

Finale

Facsimile of an original Programme of Robert Heller,
dated 1867.

Programmes of Magicians

Robert Heller

PROGRAMME AS PRESENTED. (Numbers refer to items on Facsimile Programme on page 8).

1. The Electric glass clock dial and the striking bell.
(Bell struck chosen numbers at the same time as the hand pointed to corresponding number on the dial).
2. Borrowed rings, omelette and dove pan trick.
3. Borrowed jewellery passed from a pill box into a tumbler, apparently one article at a time.
4. The learned peacock (automaton tells names, eats, drinks, etc.)
5. Catching money in the air, silk hat used as cash box. Jumping coin in goblet (tells number on dice thrown, etc.).
(Silk hat placed crown downwards on mouth of goblet to prove that there is apparently no connection).
6. Sleights with an orange. A crinoline produced from a hat, then a living girl produced from the crinoline. Wizard's supper (goblets of paper shavings change to coffee and milk).
7. Production of a rose in buttonhole of coat and a bouquet of flowers apparently grown in a glass bowl covered with a hat.
8. & 9. Pianoforte selections by Robert Heller.
10. The Chinese rings (rings link into one another and fall apart at will of performer).
11. Exposure of parlour tricks (tied wrists, hat and dice, grandmother's necklace, etc.)
- 12.—The cut and restored nose (sensational finale).

OTHER TRICKS INTRODUCED FROM TIME TO TIME:

The shower of gold in a large glass vase. The Robert Houdin mechanical orange tree illusion. The windmill and cards (cards appear on the sails, similar to card star). Three cones, rice and canister, and orange trick (orange and rice made to change places under cones at command).

Warren Wright

(Advertised as the successor to Robert Heller, supposed to have purchased Heller's apparatus from his widow).

PROGRAMME AS PRESENTED.

Production of a number of eggs from a folded handkerchief. The eggs placed into a saucepan change into canaries. A borrowed handkerchief cut and restored, then passed into a lemon, next is washed and wrapped in paper, paper then torn open, handkerchief is found dry, folded and scented. The harlequin in the box automaton. A number of coins passed one at a time from the casket with slits into a glass covered by a pack of cards. The metal cone and production of a plant in a pot. Various articles produced from a hat. The inexhaustible punch bowl (see *More Magic*).

Prof. Duval

PROGRAMME AS PRESENTED.

The Stodare egg and handkerchief trick (egg put into a glass covered by a handkerchief changes places with another handkerchief held in performer's hands). Six balls passed from one canister to another. The money-producing candle. A coin passed into an apple. The hat and dice trick. The inexhaustible hat (tin cups, spring balls, and chocolate boxes). A bowl of water and goldfish produced from cloth and vanished again. Catching money in the air.

Signor Bosco (Probably not the original).

PROGRAMME AS PRESENTED.

The Chinese rings. A flower produced in buttonhole of coat. Card thought-reading (cards spread out in fan, spectator asked to think of one). Chosen cards caught on the point of a sword. The inexhaustible hat (tin cups, wigs, etc.). A borrowed ring passed into a playing card. A canary vanished, also the ring the canary found in a lemon with the ring tied on ribbon round its neck. The knotted handkerchiefs untied at command. Plate spinning on a table. The wizard's supper (paper shavings eaten and changed to ribbons, etc., from the mouth). Top spinning. Production of eggs from a large bag. The rising knife in a decanter (tells chosen numbers, etc., by knocking). A watch passed from a box into a bun. A handkerchief destroyed and changed to sweets. The broken and restored plate and picture frame target. A number of eggs broken into a hat change into a bouquet of flowers. Several borrowed rings previously vanished are found attached to the bouquet.

Prof. Fuller

PROGRAMME AS PRESENTED.

The passe passe bottle, cardboard cylinders and glass (bottle and glass change places). A walk passed from a stocking into the nest of boxes. The inexhaustible hat (balls, cannon ball, metal lanterns, etc.). The metal cone and production of a plant in a pot. The sword passed through the body. The inverted glass of water (defies the laws of gravity).

Mons. Kellar (*Frenchman*).

PROGRAMME AS PRESENTED.

A handkerchief passed from a decanter held in the hand into another on the table. A glass of water and a decanter of ink covered with cloths, the liquids then change places. The Stodare egg and handkerchief trick. The rising cards and the electric bell (bell strikes value of cards before they rise). Catching money in the air. Various productions from a hat. Several borrowed rings fired from a pistol to a nest of boxes (rings found attached to a bouquet in the last box). Two goblets of paper shaving change respectively to coffee and milk, another goblet containing bran changes to sugar. The flying birdcage. The automaton cornet-player and artist. Spiritualistic cabinet illusion (rope tying, bell ringing, etc.).

Verbeck

PROGRAMME AS PRESENTED.

Cards passed up the sleeve. Multiplication of money, or "The Banker" (a certain number of coins counted out, then a few more passed invisibly to join them). A glove fired from a pistol and produced from a spectator's coat. The torn and restored card fired on to a bottle. The programme, envelopes and ring trick (a programme transformed into a nest of envelopes, a borrowed ring vanished and found in innermost envelope). The diminishing cards. Three cards selected, the number of pips found to correspond with answer to a sum previously put down by the spectators. Various articles of jewellery vanished from a box and caught one at a time in the hand from the air. The paper cone and production of flowers. A handkerchief passed from a paper cone to a glass casket. Sleights with a cork ball. Several cards selected, the total number of pips appears on a slate previously shown clean on both sides. Selected cards produced at any number in the pack. Production of a shower of cards from spectator's clothing.

Prof. and Maude Anderson

PROGRAMME AS PRESENTED.

A watch vanished and found in a nest of boxes. The rising cards, electric bell and electric clock dial combination (bell and dial tell value of chosen cards). Selected cards passed from a card box to rays of card star. The glove column (vanished gloves appear at top of pillar). A rabbit produced from a hat, then changed into flowers and balls. A canary vanished from a cage and found in a draw box. Production of bowls of goldfish from a cloth. Houdini's crystal coin casket. Spiritualistic tied wrist test by Maude Anderson. Escape from a sealed sack by Maude Anderson. The Japanese ball on string. Productions from a hat (doll, ribbons and rabbit). Beheading a lady on a table illusion. Second sight exhibition by Miss Fay. Torn and restored handkerchief and umbrella combination. The inexhaustible bottle trick. The Indian basket illusion.

Prof. Anderson *(said to be son of the Wizard of the North).*

PROGRAMME AS PRESENTED.

The dancing cardboard sailors. A feather bed produced from a hat. A borrowed ring passed from under a handkerchief on to the wand. The Stodare egg and handkerchief trick (see *Modern Magic*). The rings, omelette and dove pan trick. The gun trick (bullets caught in the mouth). Production from the scrap book or portfolio (three large boxes, two cages and two bonnets). The broken and restored plate and picture frame target. The inexhaustible bottle (various drinks from same bottle). The Chinese rings. Three watches vanished, reappear hanging from a chair, under the seat. Second sight exhibition by Mdlle. Blanche. A borrowed lady's bonnet burnt and restored.

Herr Frikell

PROGRAMME AS PRESENTED.

Production of three bowls of water and goldfish. The inexhaustible bottle. Answer to a sum appears on a slate. Production from a hat of a number of goblets and plates. A basin of water transformed into playing cards. Catching money in the air.

Dr. Holden

PROGRAMME AS PRESENTED.

Pips of a selected card printed on a blank sheet of paper placed in a card box. Name of the card appears on the bare arm. Pack of cards spread along the arm. The diminishing cards. A coin passed from the plug box to blue glass tumbler. The cut and

restored handkerchief. The suspended wand. Thought-reading. Passe passe bottle and ball (a ball used in place of usual tumbler). Bowls of goldfish and fire produced from a shawl. A watch passed from watch box to the nest of boxes. Productions from a hat (lanterns and a skull). Rising and falling skull on string (skull used in place of usual ball). Metal cone and production of a plant in a pot. Change of a glass of wine to water. Beads on string, or the grandmother's necklace. The spinning handkerchief on wand. Productions from the Japanese inexhaustible box. The inexhaustible bottle. The inverted glass of water. Production of cigars from the wand. A sword passed through the body. Gun trick (bullet fired at and caught by the performer).

Prof. Hoffman. (Author of "Modern Magic," etc.)

PROGRAMMES AS PRESENTED.

The rising cards. Four half crowns passed from the casket with slits into the blue glass tumbler on table (coin wand used in conjunction with this trick). The crystal balls worked with a bottle professedly containing ink, balls first turned black, then to a ruby colour. A watch passed from the watch-box apparently through volunteer assistant's body then found hanging on his back. Mysterious addition of figures written down by audience combined with spirit slate writing. A watch vanished, and reproduced from a suspended nest of boxes. The demon head and cards.

(See reproduction of programme on page 6).

A chemical paradox (apparently proving that solids are liquids and liquids nothing at all). A wine glass is covered with a cardboard cylinder, three coloured handkerchiefs, a red, a white, and a blue, are vanished. As each one is vanished the glass under the cylinder is shown to contain liquid of the same colour as the vanished handkerchief. Two of the liquids, the red and the blue, are poured into the Japanese jam jar, held over flame of a candle, and then shown to have vanished, the third liquid is vanished, as Prof. Hoffman says, by a method peculiar to himself, which he has been practising for years, viz., by *drinking it*. Experiments in thought reading (words are written on a card by audience, card then placed in envelope. Performer asks each person who wrote to hold one end of a brass rod, when he "thought reads" what was written on the cards. Original method). The Charmed Bullet (see *Move Magic*, page 437). A Horological Extravaganza (watch smashed in a mortar and reproduced entirely restored from a glass of milk (*Latest Magic*, page 157). A lesson in cookery (production of eggs from handkerchief, and cooking of a cake in the rabbit saucepan). Spiritualistic Screen Seance (screen was a large map portfolio stood upright and half open, on a table in centre of stage). Usual effects, with tambourine and bell, glass of water, blowing out and re-lighting candles, finding chosen cards in pack and dropping them into a hat, etc., apparently without human assistance, table being uncovered and well away from back-ground, and no person near.

Bautier de Kolta

PROGRAMME AS PRESENTED.

THE HANDKERCHIEF AND CANDLE, more popularly known as the "Match Box production."—An ordinary candle and a piece of card board about 3 inches wide and 6 inches long, pierced with a hole the size of candle diameter, card board bent in form of an arc or segment of a circle in which it served as a support for candle, i.e. a candlestick. De Kolta exhibited candle and card, fitted them together and placed on table at right, then taking a silk handkerchief in open hand, rubbed hands together, placed right hand over candle as though passing silk into it, at same time makes feint with left hand as though disposing of silk in pocket, clumsily done to attract attention, halts in his movements, casts an incredulous eye toward audience and reminds them that their faith is insufficient. Shows silk still in right hand and not pocketed as supposed. The operation is repeated just for effect and to emphasize the next move. Having shown silk the second time in right hand over candle, it is taken between the hands and rolled into nothingness, and at this juncture, the closed right hand passes over candle as though still containing silk, fingers manipulated, gradually opened and hands shown empty, at same time the left hand was extended in a manner to casually show, both hands empty. "It is always the unexpected that happens." "If I were to break this candle and take the handkerchief out in that way, you would probably think the candle had been prepared, but I will not do it that way, for this is a real candle in evidence of which I will light it," takes match from match box, strikes on box, lights candle. "You see it, as regular," carelessly throws match box on table, refers to silk having been passed into candle, then with fingers of right hand snuffs out flame, at same time producing silk at finger tips, ostensibly from the flame. Shakes it out and holds to view between ends of first and second fingers, hand opened, and all fingers extended.

HANDKERCHIEF AND SOUP PLATES.—Shows an ordinary table, a small round top one, also a newspaper, opens it and explains "there is nothing in it," folds paper and lays it on table, places soup plate, inverted on paper, and explains that he intends to pass to the silk handkerchiefs in succession under plate. "It can be done two ways, visibly and invisibly, I will first pass it visibly, that you may all see just how it is done," draws paper with plate to front edge of table, rolls silks into a small wad, presses wad under and against plate projecting over front edge of table, raising paper at back of plate to form fulcrum, by pressure on the wad of silk, at same time drawing the paper and plate back to centre of table, the silks have been placed in desired position without having touched the plate. "You have now seen it done visibly, I will now endeavour to accomplish same result invisibly." Shows plate to be empty, nothing under, takes one of the silks between hands, manipulates and vanishes it, picks up second silk, vanishes it, and exhibits both beneath plate on table.

FLAG TRICK.—Takes silk flag about 8 by 10 inches, spreads it out, and exhibits both sides, places flag on palm of one hand and

covers with open palm of other hand, spreading fingers of both hands, presses hands together, then relaxes quickly and turns hands so one appears to draw flag off the other, revealing a large bouquet. Steps back and places on table, smelling it as if it was the real thing. A sheet of black paper is taken between fingers of both hands, turned and shown both sides. First "load" of small paper flags on stems are worked to finger tips, behind paper and fanned above. Subsequent loads are obtained while among the audience distributing flags.

DOVE TRICK.—Two pieces of newspaper, a bouquet, a dove and an opera hat. Dove wrapped in paper, and placed in hat, taken out again and placed in a borrowed hat, which is covered by another and held by a person from audience. Bouquet wrapped in the other piece of paper and placed in opera hat. "Pass!" Opens paper from opera hat, finds *dove*, allows one of audience to open paper from the other hat revealing the bouquet.

MULTIPLYING CARDS.—Changes spots on cards in hand by striking pack, and exchanging card. Passes cards through sleeve, also diminishes pack. Finds cards in pockets, in the air, back of leg, anywhere at will, then long strings of cards of ordinary size, then increasing in size, finishing with a long band of cards each of which are about 6 or 8 inches long.

FLOWER PRODUCTION.—Using skeleton sun shade for basket, flowers from sheet of paper,

SILK HANDKERCHIEFS AND BOTTLES.—Two bottles or decanters with very slim necks, silk handkerchiefs for passing into bottle, and a large one to cover bottle. Exhibits large handkerchief, shows a water bottle, covers empty bottle on table, takes small silk and second bottle for examination, forces silk into slim neck of bottle, using lead pencil to ram it down, calling attention to slimness of bottle neck. Announces intention of passing silk from uncovered bottle to the covered one resting on table. One, two, three, with a dash and a flourish uncovered bottle is turned so mouth points toward bottle on table, striking bottle smartly with the palm of free hand, ostensibly shooting silk from the one to the other, shows bottle in hand empty, uncovered one on table revealing silk then in. In this same programme *The Cocoon* had a prominent place, using the De Kolta large cage (patented in America, Nov. 3, 1891), for vanishing the person.

(Particulars supplied by Oscar S. Teale).

Prof. Devono

PROGRAMME AS PRESENTED.

A borrowed handkerchief and a bunch of keys passed into the dove bottle. The burnt and restored handkerchief. An egg passed from under handkerchief to egg bag. A watch passed from a bag to dove pan, found round dove's neck tied to ribbon. A glass of water passed from under a handkerchief into a hat. A goblet of paper shavings changed to milk. Production from a hat of baby's clothes and spring balls.

Herr Dobler

PROGRAMME AS PRESENTED.

A card changes from the card selected by one spectator to that selected by another. Dancing and fortune-telling coin in a goblet. Several borrowed rings vanished, eggs broken into a borrowed hat change to bon-bons with rings attached to them. Spring balls produced from a boy's coat. A selected card printed on a handkerchief. The torn and restored umbrella trick. A watch, a handkerchief, and a glass passed into a hat. Catching money in the air. A borrowed ring put under a handkerchief passed on to wand. A florin passed into a lemon. A selected word from a dictionary found written on a blank piece of paper inside a selected envelope. A number of eggs produced from a candle. Torn and burnt banknote found restored in a candle.

OTHER TRICKS INTRODUCED FROM TIME TO TIME:

The burning globe, the knotted handkerchiefs, and the rising cards.

Hartz

PROGRAMME AS PRESENTED.

The rising cards from mechanical pack. A coin passed into a playing card. A paper written on by a spectator burnt and passed into a candle, where it is found restored. Selecting any card called for from a pack placed in breast pocket. Borrowed rings vanished and reproduced from a borrowed hat, tied to a bouquet of flowers. Vanish of a glass of water from a glass top table. Stodare egg and handkerchief trick. Plumes, bird cages, and bowls of gold-fish produced from a cloth. The inexhaustible hat.

ARTICLES PRODUCED—Two dozen silk handkerchiefs, a baby's bonnet, twenty-five silvered goblets, eighteen pint tumblers, a wig, eight cigar boxes, a bowl of gold-fish, a china (?) flower vase, twelve champagne bottles, a large bird cage, seven pounds weight of playing cards, one hundred yards of silk sash ribbon, six glass lanterns, a Japanese doll, crinoline, or a skull.

Prof. Duprez

PROGRAMME AS PRESENTED.

Passé passé bottle, cardboard cylinders, and candle-stick. Production of a dove from a wine bottle. The dove wrapped in a paper parcel and changed to a doll. Two silk handkerchiefs passed from a paper cone to a glass casket. Table lifting with finger tips. The multiplying and vanishing birds from a portfolio. A handkerchief changed to a ball, the handkerchief reproduced from a candle. Selected cards produced, any number called for from assistant's pocket. The slate trick. Handkerchief and ring passed into a nest of boxes. Performing dogs.

Dr. Lynn

Billiard ball sleights. A watch vanished from a handkerchief found in a bun. The knotted handkerchiefs untied at command. A borrowed handkerchief burnt and found restored in a candle. A selected card picked out, any number in the pack. The obedient padlock which opens at command. A number of coins vanished and found on a boy's back. Production of ribbons from a basket, then a duck produced from the ribbons. Selected cards change to comic likenesses of spectators. Production of spring flowers from paper cone.

Servias Le Roy

PROGRAMMES AS PRESENTED.

Handkerchiefs passed under a soup-plate. The old style production of billiard balls. The diminishing billiard ball. The cards passed up the sleeve and the diminishing cards. A watch vanished and reproduced tied to a rabbit found in the nest of boxes. Three thousand spring flowers produced from a paper cone.

Gloves thrown into the air change to a dove. Card manipulation (reverse palm and sleights by aid of same). Sleights with a billiard ball (colour changes, etc.). Old style production of three billiard balls. Vanish of the balls. The single-handed production of four billiard balls. Wash tub and ducks illusion.

(A number of ducks are produced and vanished in various ways, then a large ordinary-looking wash tub is shown to be empty. Several buckets of water are poured into the tub, a pistol is fired, the vanished ducks then appear in the tub of water).

Hercat

The vanishing gloves. Kellar's two flower trees from a cone illusion. The sun and moon handkerchief trick (centres cut out of a red and a white handkerchief at first restored with the wrong centre in each, finally shown properly restored). Three selected cards caught on a sword. The wizard's supper (paper shavings change to coffee and milk, and bran to sugar). The spirit hand on a sheet of glass (tells dates, numbers, etc.). Production of spring flowers from a paper cone. The inexhaustible hat.

(Tin cups, playing cards, spring balls, flowers, ribbons, cannon ball and Firewood).

Ventriloquism.

J. N. Maskelyne

Spinning plates on a table and up and down an inclined track. The new bird cage and target illusion (bird wrapped in a piece of paper and hung on the target; at a pistol shot the paper

takes fire and burns away, the target changing into a cage containing the apparently vanished bird). Worked in conjunction with the latter is the trick of a candle going out and relighting by shot from a gun or pistol. The magic kettle (various drinks produced from same kettle and given to audience to drink).

Automatons—

The spirit music-box which plays and stops at command. Psycho, the calculating and whist-playing figure.

Some of the Magical Sketches produced by J. N. Maskelyne—

Will, the Witch and the Watchman (introducing the celebrated box-trick and Cabinet Illusion). The Artist's Dream (lady in an oil painting apparently comes to life and steps out of the picture on to the stage, then returns to picture). St. Valentine's Day (a lady produced from a large sheet of paper). My Twin Spirit (furniture in a room jumps about the stage, and mysterious appearance of a lady in a cabinet). The Mascot Moth (introducing Indian Fakir showing tricks), suspension in air of a living person, and improved flying lady, who finally vanishes altogether. The New Paper Illusion (a young man securely bound standing up in a coffin-shaped cabinet, just large enough to hold him, doors are closed and reopened, when man is seen to have turned upside down, as he is now standing on his head).

Harry Kellar

PROGRAMME AS PRESENTED.

Five handkerchiefs are produced, and vanished by various methods, and reproduced from the collar of a spectator. Catching money in the air, and production of baby's clothes from hat. Changing paper shavings into coffee, milk and sugar. Production of flowers from a paper cone. Borrowed rings fired from a pistol into a nest of boxes, one missing, found later tied round the neck of a guinea pig taken from a bottle, from which various drinks were previously poured. Real flowers on two trees produced from an empty cone. A lady tied to a chair suspended from a scaffold, she vanishes, and the empty chair drops to floor. Wine and water poured from the same jug. Lady hypnotised on a board rises and remains suspended in the air. Two persons produced from an empty cabinet. Lady in a basket of flowers produced on a table apparently from space. Small empty cabinet placed on the top of a sheet of glass, a tambourine, bell, etc., placed inside, when the usual spiritualistic manifestations take place. Second sight exhibition (chess knight's tour, reading all the cards in a shuffled pack, bank note test, addition sum and mental arithmetic on black-board). Another cabinet illusion with spiritualistic effects. Vanish and reproduction of a young lady.

(Above condensed from an explanatory programme by H. J. Burlingame, in *Magic*).

Imro Fox

PROGRAMMES AS PRESENTED.

Ink and water changes (glass jug and four tumblers used). Spiritualistic table lifting with finger tips. Paper shavings change to coffee and milk. A cup of coffee changes to confetti. Stodare egg and handkerchief trick (hat used in place of the usual tumbler). Production of a flower garden (?) and rabbit from a hat. Various sleights with playing cards. The inexhaustible hat (various articles produced).

Three handkerchiefs passed through a paper tube and dyed various colours. The decapitated black and white pigeons restored to life by placing in canisters each with head of opposite colour. Various sleights and manipulations with cards. Single-handed production of four billiard balls. A coil of ribbon produced from a hat. The ribbon placed in a tub, when several ducks jump out. Billiard ball ladder.

(A number of balls are produced and placed in an holder at the top of the ladder; they then roll down glass steps of ladder into a silk hat placed at the bottom to receive them, finally all the small balls have vanished from hat, a very large ball taking their place).

Prof. Hulbert

PROGRAMME AS PRESENTED.

The dyeing hankerchiefs. A ball passed into a box and various sleights with the ball. Trouble-wit, or paper folding (various articles made from a piece of folded paper). Balls, dove and bran combination.

(A dove is wrapped in paper and placed in a box. Bran is shown on a soup plate and covered by a second plate. A number of balls are put into a canister, all then change places, the balls now found in the box, bran in the canister, and the dove between the soup plates).

OTHER TRICKS INTRODUCED FROM TIME TO TIME.

Single-handed production of four billiard balls. Several selected cards appear in an empty frame. A chosen card passes from one box to another. The flying handkerchief and glass cylinders. Manipulation of cards (reverse palm and various sleights).

David Devant

PROGRAMMES AS PRESENTED.

Tissue paper changes to ribbons, and ribbons change to a flag. Several eggs produced from the performer's mouth, and various sleights with the same. Several selected cards caught on a cricket bat. A glass cylinder of water defies the laws of gravity.

The changing ink and water, with four glasses and jug or decanter. A borrowed watch vanished from a paper cone and reproduced tied round neck of a rabbit found under a spectator's coat. The target changing into a bird-cage. Birth of Flora illusion (lady produced from a basket of flowers suspended in centre of stage).

The slate and the rising cards (answer to a sum appeared on a slate, numbered cards rise from a giant pack in same order as the answer to sum). Houdin's cannon ball vase illusion (ball passed from vase to hat, rabbit vanished from paper parcel appeared in vase in place of the ball). Production of three handkerchiefs. The dyeing handkerchief trick. The flying handkerchief and glass cylinders. Single-handed billiard ball production. Production of various silk squares representing flags of different nations, finally two six feet square flags on staffs.

LATER.

Large ball rolling up and down an inclined plank at command. The magic kettle (various drinks, as called for, produced from the same kettle and drunk by audience). The tub Diogenes illusion (mysterious appearance of a man in a barrel covered at both ends with paper, a la tambourine). The homing bells (sleigh bells vanished from hand appear on selected ribbon hung across the stage).

Prof. Weber

Magical production of three white silk handkerchiefs. The handkerchiefs dyed various colours by passing through a paper tube. The three coloured handkerchiefs are next rolled into a small ball, and magically changed into a billiard ball. Single-handed production of four billiard balls. An egg produced from candle flame or found on a member of the audience, followed by various sleights with and final vanish of the egg. Torn card envelope, and cigarette trick. A number of cards passed from pocket to pocket. The torn handkerchief and umbrella combination. Organ pipes and production of plants. Thought-reading. Tin cups, cardboard cylinders, and confetti changing to liquid. Concluding with a ventriloquial sketch, or cinematograph exhibition or both.

Prof. Geo. Davison

Catching money in the air. Production of a cannon ball from hat. Ropes and blocks of wood (a la grandmother's necklaces). Smoke produced from two empty pipes. The sliding dice box (performed by Prof. Davison as far back as 1889). Production of various articles from a hat.

Charles Bertram

Various sleights with a billiard ball. The old style production of three billiard balls. The cards passed up the sleeve into trousers pockets. The diminishing cards. Several cards passed from pocket to pocket. Selecting a chosen card from the spread out pack, whilst blind-folded, with the point of a knife. Enlarged numbers on a sheet of note-paper (answer to a sum written down by spectators appears as above on a blank sheet of paper). Borrowed coin, programme, and nest of envelopes. Small flags of all nations produced from sheets of coloured tissue paper, finally a large flag without a staff. Mixing and separating coloured sands in water trick. The Chinese rings. Bowls of gold fish and water produced from a shawl.

Dr. Nix

PROGRAMME AS PRESENTED.

Small flags of all nations from sheets of tissue paper. Flying glass of water produced from a boy's back. Sleights with a crystal ball. Catching money in the air. The dyeing handkerchief trick. The flying handkerchief trick (pull vanisher used in place of usual glass cylinder). A watch vanished from a handkerchief and found in a loaf of bread.

Prof. St. Clair

Catching money in the air. Pass coins from one hand to glass tumbler held in other hand. Sun and moon handkerchiefs. Flying glass of water. Produce silk handkerchiefs. Handkerchief changes to a billiard ball. The knotted handkerchiefs untied at command. The dancing coin in a goblet. Answer to a sum appears on a slate. Cards passed up the sleeve. Diminishing cards. Banknote burnt and found restored in a candle. Cone of wood passed through hat. Cards and spring balls produced from boy. Borrowed coin passed into an orange. Juggling tricks.

Chevalier Thorn

Handkerchief passed from one decanter on one table to another decanter on another table. Production of ribbons from a bowl and a duck from the ribbons. The flying bird-cage trick. Coloured sands and water tricks. Various wines produced from a decanter and drunk by audience. Various cabinet and box illusions.

Fred Harcourt

Single-handed production of four billiard balls. Various sleights with an egg. Throwing and catching a la boomerang and manipulation of cards. The sensational cards, portraits, and frame trick. The diminishing cards. The decanter of water and ink trick. Canaries passed from a small cage into a larger one. (Small cage was wrapped in tissue paper, the paper then being set on fire, showing that the birds had vanished from cage). The Conrad flying lamp illusion. Large ball rolling up and down an inclined plank at command. Spring balls, glass casket, canister and cage. Coil of ribbon produced from bottom of one of the cages. Two large flags on staffs produced from ribbon.

Illusions—

The mysterious Lilieth. The flying lady in a dark chamber. Sapho the American bungalow cabinet. Aga, the floating lady.

Charles Karnak

Production of three white silk handkerchiefs. The dyeing handkerchief trick. The old style production of three billiard balls. Billiard ball changed into a bouquet. Rising ball on rod (spiritualistic trick). Production of dolls from a borrowed hat. The multiplication of money, or "The Banker." Chinese rings (set of twelve). The new water changing to wine, and vice versa, trick. Production of three flags, which change into one large flag. Single-handed production of four billiard balls. Production of a handkerchief from the centre of a piece of newspaper. The handkerchief passed into a glass jar which had been filled with water, the water having vanished. The coloured sand and water trick. The rising cards (Hartz method). Handkerchief passed under soup plate. Paper-tearing extraordinary (fancy designs). Lightning crayon drawings and smoke pictures. Inexhaustible jug and various drinks.

Illusion—

The mysterious cross and cabinet (lady tied to a cross in cabinet, then vanishes, reappearing in auditorium).

De Biere the Mysterious

PROGRAMME AS PRESENTED.

Production of a fire bowl from cloth. The Chinese tin and water bowls. Production of a plant on a glass top table. Single-handed production and vanish of four billiard balls. A number of balls produced and placed in a stand and finally vanished from the stand. The glass clock dial trick. The egg bag with single egg. Vanish of a lady from a table. The thumb tie and wooden hoops. Various cabinet illusions. A lady shot from a cannon into a nest of three trunks, slung up to the roof of theatre.

Paul Valadon

PROGRAMMES AS PRESENTED.

The dyeing handkerchiefs. The flying handkerchief and glass cylinders. Production of spring flowers from a paper cone. Second sight (dates on coins, game of nap, chess board test, and silent addition of a sum on board).

Illusion—

The man in red. (An assistant raised from the stage on a pillar, a flag hung on a trapeze in front of him, pistol fired, flag and man disappear, man reappears in auditorium).

Single-handed production of four billiard balls, and various sleights, &c. with same. Catching money in the air. Manipulation and reverse palming of cards (original method, cards arranged on a stand). The fountain of cards (pack placed on a tumbler on table, hand held two feet above pack, cards scatter over table in fountain-like fashion until selected card rises to hand). Sensational rising cards, pack held in hand, other hand above pack).

OTHER TRICKS INTRODUCED FROM TIME TO TIME.

Production of a fire bowl from a flag. Ribbons produced from a tambourine, then a flag on staff from the ribbons. Hoffman's spiritualistic (rising and falling) ball on rod (fortune-telling, etc.) Chinese rice bowls. Watch, rabbit, and nest of boxes. The drum that cannot be beaten (flags, etc., from drum suspended in centre of stage). "Tuppeny tube" (productions from organ pipes).

Charles Morrill

PROGRAMME AS PRESENTED.

Various sleight and colour changes with a billiard ball. Old style production of three billiard balls. Production of three silk handkerchiefs. The handkerchiefs passed on to a soup plate covered with a large handkerchief. Various sleights with a pack of cards. Production of a bouquet from the centre of a sheet of newspaper (later, a hoop over which paper was stretched used in the place of newspaper). Produced rabbit from assistant's coat, multiplied into two rabbits, wrapped one in newspaper and vanished it, re-produced from back of assistant's coat. The spirit-board (lifting with finger tips), and the electric chair (?) (volunteer assistant's jump off chair and shout). A selected card passed into assistant's pocket. Several cards passed from pocket to pocket. Strings of cards produced from the person of assistant. Two open cabinets or cage illusions.

OTHER ILLUSIONS INTRODUCED FROM TIME TO TIME.

Production of living persons on a board held by four men. Two children produced from under Japanese umbrella

Melot Herman

PROGRAMME AS PRESENTED,

Herman enters marching to the time of music played by orchestra. After a few words of introduction in broken English, he turns back his coat sleeves and cuffs. A sheet of newspaper is spread on a chair on top of which an inverted soup plate is put. A blue silk handkerchief is next vanished, then a red handkerchief is produced from the flame of a candle. This is also vanished. The two handkerchiefs are re-produced from under the plate. An assistant is now called from the wings and asked to beat up an egg on a plate, meanwhile, the performer borrows a hat from the audience, from which he produces a large number of small bouquets of real flowers and a few cigars, which are thrown away to the audience (sometimes four or five garlands are also produced). The batter of egg is poured into the hat. Two whole eggs are then immediately taken from hat, which is shown empty, the batter having completely vanished. The hat is placed on a chair, inside facing audience, whilst the torn card and bird-box trick is performed with a selected card. The hat is again shown empty, and a large bouquet of spring flowers produced from it, followed by the production of three doves. Hat is then returned to owner. Next a sheet of tissue paper is fanned, and transformed into confetti and a bouquet of flowers. Another sheet of paper is set on fire and hundreds of small flags produced from the ashes, followed by long strips of ribbon shooting out in the air. The ribbons are gathered together, then much larger flags appear in the performers hands, these are thrown to the stage as two enormous flags on staffs are produced, forming a grand finale to the performance.

Carl Hertz

PROGRAMMES AS PRESENTED.

Gloves thrown in air and vanished. Ribbons produced from a rose. Flags produced from the ribbons and built up in front of body, finally a large flag on staff produced from behind smaller flags. A watch vanished from a paper cone, then reproduced tied round the neck of a rabbit taken from the innermost of a nest of boxes. The rabbit is vanished and reproduced from a spectator's coat. The flying bird cage (done twice, the second time a canary produced from volunteer assistant's coat). Production of board hung on chains inside of a cabinet, vanishes, a man taking her place on the board, lady reappears in auditorium).

LATEST PROGRAMME.

Hertz appears on stage, wand and gloves are handed to attendants, he then shows a large black-board, both sides clean, and puts it on an easel. Answers to questions written down by the

audience then appear on the board. After each question is answered, the board is cleaned and covered by a large sheet of cardboard, finally a sum called out by the audience, and the answer to same, appears on the board. Following this, bouquets of flowers are produced from a bowl. Bowl is then hung up and changes into a pagoda from which ribbon is produced. From the ribbon a rabbit makes its appearance, which is multiplied into two. The two rubbed together, and one disappears, the one left is then thrown up into the air and vanished, to be reproduced from the coat of a spectator. Next, the ribbon is placed in an empty tub. Three ducks then appear in the tub. Two canaries are now vanished from a paper bag and appear in a cage. Next, a lady is apparently hypnotised and laid flat on the floor; Hertz stands behind her making passes over her body, when she gradually rises from the floor as high as his waist. A hoop and stick are passed round her to prove the absence of any visible support. Following this is the bridal chamber illusion, a lady on a wooden bedstead being produced in a cabinet which was previously shown empty. Next, a large map is shown on a stand. Various flags are then pulled out from the different countries on the map. They are rolled up into a bundle and thrown at the map, which opens, showing a lady dressed as Britannia on a swing behind the map. Hertz now puts on a fancy Indian costume, then shows an oval-shaped basket to be empty. A cabinet is brought on to the stage from which a lady steps out and gets into the basket. The basket is covered with a cloth which Hertz has taken off a screen at the back of the stage. Hertz then goes into the cabinet. A policeman now comes on to the stage, looks into the basket, finding the lady is not there he opens the door of cabinet, the lady is inside, Hertz having vanished. The policeman then takes off helmet and tunic showing that he is Hertz himself.

Martin Chapender

PROGRAMME AS GIVEN AT EGYPTIAN HALL.

Chapender came on the stage carrying a crushed opera hat, a black ebony walking stick, and a pair of white gloves. Hat and stick were put down on a table. The gloves were apparently thrown into the air and changed into a dove. The stick was next taken up and vanished between the hands, then reproduced from trousers pocket. Next the stick was knocked on the table to prove that it was solid, and then put into a long paper envelope, from which it was vanished, and reproduced from another envelope which had been previously shown empty. The stick was next magnetized, and suspended in various positions from the finger tips. Performer next took up a pack of cards from which he removed the twelve court cards, putting them into a glass tumbler, with backs to audience. Twelve ordinary cards were then taken from the pack and stood up against the glass with backs also to the audience. The cards were then commanded to change places, and on being shown to the audience the ordinary cards were found in the glass and the court cards outside. Four cards were now selected from the pack, re-

shuffled in the pack, and pack placed in a tumbler. Cards then rose at command out of the pack, the fourth one rising whilst cards were held in the one hand, the other hand held above the pack into which the card rose. Next, eight cards were passed up the sleeve into the trousers pocket, followed by the diminishing cards with one hand only. A black billiard ball was then produced, and changed into a white one, the black ball being reproduced from behind the white one, the white being now changed into a red one, with which he did the single-handed production of four balls at the finger tips, which were then passed one at a time from the one hand to the other. Various passes were made with the balls, as they were vanished one at a time, the black ball that had been placed on the table was apparently rubbed into the last of the red balls. A cockerel and two doves were then produced from the empty opera hat. A watch was next borrowed, and vanished from hand, then reproduced tied on ribbon round the neck of a rabbit taken from a nest of three boxes which had been in full view of the audience during the performance. Sometimes the performance was concluded by placing the two doves mentioned above back into the hat, from which they vanished to be reproduced again in a cage standing on a table at the back of stage.

(Particulars of this programme kindly supplied by Wandrie, the Welsh Wizard).

Illusion produced in Music Halls by Chapender—

Aga, the floating lady in mid-air, with stage fully lighted.

Chung Ling Soo

FIRST PROGRAMME.

Bran between soup plates changes to doves. Water poured into a canister changes to small flags of various nations. The small flags change into one very large flag, which is suspended across the stage. Fire-eating and production of ribbons from the mouth, followed by much larger ribbons, finally a large Japanese umbrella. Production of various articles from the organ pipes. Assistant does various juggling feats. Catching gold fish in the air with rod and line. Production of a monstre bowl of water and ducks from a cloth.

LATEST PROGRAMME.

Chung enters, after making bow, he ties several knots in a piece of tape, which he gives to two assistants to hold, one at each end. Chung now makes a few passes over the knots, when they are seen to vanish. Next he gives a handkerchief to each assistant, to the one a red, and to the other a white. He also takes a white one himself, in the centre of which he places a coin, and performs the old-fashioned trick of apparently cutting a piece out of the centre of a handkerchief, and then restoring it. He now makes signs to assistants, for them to do the same as he did. They try, but when handkerchiefs are shown after they are supposed to be restored, a hole is in the middle of each, and the loose centres drop to the floor. Chung is vexed, and snatches the handkerchiefs from assistants.

putting each one on to a separate soup plate each with their respective centres. Whilst Chung is getting some spirits to pour on the handkerchiefs, one of the assistants, the lady, changes the positions of the centres with the result that when they are burnt and apparently restored by wrapping up in a piece of paper they are found to have the wrong centres in them, the white one with a red centre, and the red one with a white centre. Chung then again rolls them up, this time in his hands only. When re-opened they are seen to be restored in the proper manner. Then follows the production of two flower trees, from a single cone, in pots, on draped tables. Flowers are given away to the audience. Following this is the Chinese rings. Next, lady assistant is stood upon a table and covered with a large cone open at both ends. When cone is removed lady has vanished, and a large orange tree growing in a tub has taken her place on the table. Lady then appears from wings. Chung next sets fire to several strips of paper which he holds in his hand. He then eats the burning strips, also the candle with which the papers were lighted. He then eats from a bowl brought to him an enormous quantity of cotton wool. At intervals during the eating of the wool he blows from his mouth smoke and fire. After he is apparently satisfied with the feast of wool he draws yards and yards of paper ribbon and a barber's pole from his mouth. The ribbons are gathered together, and much larger ribbons produced and thrown out, finishing this trick by producing a large Japanese umbrella. A cannon is now brought on to the stage, Chung seizes the lady, and puts her into the cannon along with a large cannon ball. The cannon is fired, when the cannon ball shoots out over the heads of the audience, but is drawn back again by a string to which it is attached. Lady then appears in auditorium. After an exhibition of sword-walking by a Japanese assistant, a procession of Chinese soldiers march on to the stage. Chung is brought on in a kind of Sedan chair. Three bullets are marked by the audience and loaded into guns by a committee from the audience. Three of the soldiers march down to the stalls, taking up positions facing the stage. Guns are then fired at a plate held by Chung, on which the bullets are caught.

Joad Heteb

PROGRAMME AS PRESENTED.

Heteb and assistant dressed in picturesque Egyptian costumes, stage setting also Egyptian. The first experiment consists of apparently hypnotising a carpet, causing it to roll and unroll at performer's will, a walking-stick is then put under the same mysterious influence. Following this is the new number block trick, in which four blocks of wood, numbered respectively from 1 to 4, after being placed on top of each other in proper order, change positions in a most mystifying manner. Next comes the thumb tying and hoop catching feat. Then a piece of paper is torn up and restored. A cannon ball is now vanished from between two basins, and reappears on a metal arm. A tree is next made by rolling up a strip of paper into a cylinder, and tearing it in two or three places, then

pulling it out a la barber's pole. Four eggs are vanished from a glass cylinder, and reappear on the ends of four strings. Then a skeleton umbrella and flag combination is performed, followed by the production of several umbrellas. Heteb now does the fire-eating trick. A paper ladder is then made in a similar manner to the tree above described. Two large silk flags are next vanished, also a large ladder. A target is shown and fired at, when it disappears. The missing flags and flags are seen fully displayed in place of the target.

Carl Devo (*Will Goldston*)

BLACK ART PROGRAMME AS PRESENTED.

Illusionist appears on the stage in white court costume. He first removes his gloves, which are thrown in the air, and vanish. Next, a wand is seen to float through the air into the performer's hand. Two side tables and two vases are produced from the air. Several watches are then borrowed and put into two of the vases, almost immediately being taken by performer from the vase on the other side of stage, to which they have invisibly passed. A lady dressed in white is then produced from space, her head apparently cut off and placed on the table. The body vanishes around the stage, seizes its head and vanishes. A hat is seen floating around the stage, which performer catches, and produces from various articles and several rabbits. Performer next covers himself with a sheet, which suddenly collapses, the performer having vanished. He then makes his re-appearance in the auditorium.

ORDINARY PROGRAMME.

Cards passing up the sleeve and the diminishing cards, handkerchief vanished and reproduced from a candle. The production of handkerchiefs and paper ribbon from a tambourine. Several birds vanished from a paper bag reappear in a cage previously shown empty.

Max Sterling

"THE MAGIC OF JAPAN," by HENRY WHITLEY.
(Reprinted from "The Sphinx").

This is the title under which Mr. Max Sterling stages a unique and original act consisting of a series of subtle sleight-of-hand effects, performed on an open stage entirely innocent of tables, chairs or other conventional properties of the magician. His programme is somewhat difficult to describe as each effect melts imperceptibly into another until he finally takes his 'curtain.' With the exception of a few words of introduction, he works in silence, and is known to the very few, if not the only performer, who does not turn back his shirt cuffs. Instead, he draws shirt and coat sleeve to the front from the outer side as he displays both hands, back and front, and powerful focussed limes. He opens with the production at the

tips of a sheet of Japanese tissue paper, from which he tears a small centre piece; this is moistened with the lips and juggled on his fan until it gradually assumes the form of an egg. It is then placed over the hole in the original sheet of paper and manipulated at the finger tips and paper is again shown to be perfect. The perfect sheet is next torn into eight pieces and again restored. The restored piece is fanned away from the left hand leaving a small corner only; the remainder of the sheet is recovered from the armhole of the vest. These two pieces, after being shown to match, are placed on a small ash tray openly taken from the coat pocket; paper immediately bursts into flames, and the ashes are thrown across the stage in the form of 250 feet of fine paper ribbons. The ribbons are rapidly gathered up and again fired on tray, this time assuming the shape of an egg. Several passes are neatly executed with the egg, which eventually is changed into an apple, and in turn to a sheet of tissue paper. The paper is now drawn from its centre to form a cone and balanced on a finger of the right hand, while a wine glass is produced by his left from the heart of it. A stage attendant at this moment walks on with a jug of water. The inverted glass of water is the next effect by way of interlude, and then the sheet of paper is once again torn and thoroughly saturated in the water, taken out with the bare hands and fanned dry in complete form. Frequently the floating ball of paper is the next move before placing the complete sheet again in water, from which it is removed and fanned into a snowstorm (white confetti) covering the entire stage. A neat spangled fan replaces the usual wand.

Okito (*Chinese Magician*)

PROGRAMME AS PRESENTED.

Performer's wand is wrapped in paper, vanished, and then reproduced from the trouser's leg. A sheet of tissue paper is transformed into confetti and a bouquet. Two handkerchiefs are passed into a glass of wine from which they are removed perfectly dry. Production of a large bowl of ducks, also one of fire, from cloths. A canister filled with water and production from same of various articles. A flower garden produced from a large brown paper tube. Several birds are placed in a paper bag and vanished, they then reappear in a large cage. Shadowgraphy with an arc lamp concludes.

Le Roy, Talma & Bosco

PROGRAMMES AS PRESENTED.

Production by trio, of rabbits from an empty opera hat. Production by Le Roy of a large number of silk handkerchiefs from empty hands. Catching money in the air, and various coin passes by Talma. The heads pulled off a black and a white duck, then restored, but with wrong heads on each, white duck with black head, and vice versa, by Bosco. A screen and a cabinet illusion.

The flying bird-cage by Le Roy. Large comedy vanishing cage, by Bosco. A handkerchief vanished and found tied between two other handkerchiefs by Talma. Three watches vanished, one by each of trio, two are reproduced tied to rabbits taken from a nest of boxes. Bosco makes an omelette in a pan, eggs first produced mysteriously by Le Roy, a duck appears from the pan with the third watch tied to its neck. Production from a drum suspended on cords in the air of various flags, finally animals and fowls of every description are shaken from each flag, and a very large flag is produced on an enormous flag staff on which an assistant, made up as an imp, is sitting.

Production by trio, of rabbits from an empty opera hat. An empty paper bag is suspended in centre of stage. Two ducks are placed in a basket from which they vanish, at the same time the paper bag bursts open, the apparently vanished ducks falling out of it to stage. A trunk full of dresses of all nations shown and the lid is closed. Clothes then vanish, and a lady dressed in selected costume appears in the box, by Le Roy. A large number of doves are placed in a small tub, which is covered with a lid, when again uncovered the tub is seen to be empty, by Talma. Bosco pulls the heads off a duck and a rooster, then restores them, but with wrong head on each, the duck with the rooster's head, and rooster with the duck's head. Production of farmyard fowls from pans by trio. Catching money in the air, and various coin passes by Talma. Bosco has some comic by-play with a dog. Trio each produces coins, cards, etc., from members of the audience in different parts of theatre. The suspension in mid-air and final vanish into space of Talma, by Le Roy.

Horace Goldin

PROGRAMME AS PRESENTED.

Performer rushes on stage, seizes handkerchief, and produces a fire bowl from under it. Next, takes a red silk handkerchief from his pocket, vanishes, and reproduces it from leg, then puts it on the barrel of a gun, fires, handkerchief vanishes, and is reproduced from performer's collar. Produces from a small drum a number of silk flags, which are transformed into two very large flags suspended across the stage. A small bath is covered with a cloth, and an egg thrown into bath through a hole in the centre of cloth, which is then removed, and several ducks produced from bath. Next follows the Chinese rice bowls, and glass of water vanished from a handkerchief combination. A plant is then produced in a pot on a glass top table. The table-cloth pulled off a table without upsetting the articles on table, then four eggs are placed on ring on a tray on top of four glasses. The tray is knocked smartly away, the eggs falling into the glasses. The eggs used are produced from an assistant's mouth. A small cube is shown, at a pistol shot it enlarges into eight times the original size (square measure), a lady then steps out from the cube. One chair is made into two, a lady sits

on one, Goldin on the other. Wine poured from bottle into glasses, Goldin changes his wine into confetti, lady dances. Two Salvationists (man and woman) now march across the stage, beating drum and tambourine. A pair of large scales are brought on, lady gets on scale and is covered with cloth, and weighed by Goldin. Salvationists return, Goldin hides behind a cloak, then comes out and fires pistol. Lady from scale vanishes, female Salvationist removes cloak showing that she is the lady that was on the scale. Male Salvationist removes his cloak showing that he is Goldin. Kellar's flower trees produced from a cone on two side tables is the next trick. Second pot, after cone is placed over it, is brought on to a table in front of stage. After the trick the third table collapses, and closes up in the form of a hand-box, and is carried off by Goldin. Aga, the floating lady illusion, follows. Goldin walks away, leaving the lady suspended in air. Lady next gets into a big cannon, which is fired at a box slung up to the roof of theatre. The box is then brought down on ropes to stage and opened, when a second box is taken out of the first, and a third box from the second one. Lady is discovered in the last box. Lady tied in a sack, then suspended from a scaffold, pistol fired, empty sack drops to floor, showing that the lady has vanished. Large cage on a cross-shaped stand is now brought on, Goldin gets in cage, assistant in cloak and hood pulls curtains down, then goes off to side for pistol, comes back, fires pistol, curtains withdrawn showing a lady in cage instead of Goldin, assistant throws off cloak, and shows that he is Goldin. Next a rabbit is produced from a paper cone. A number of ducks are placed in a bucket, covered by a sheet of paper. Ducks are then vanished. Another duck is vanished after being wrapped in newspaper. The ducks are reproduced from an ordinary looking wash tub filled with water.

Howard Thurston

PROGRAMME AS PRESENTED.

Manipulation of cards (reverse palm, etc). Production of a bowl of fire and a bowl of water from a cloth. Production of a large quantity of water from a canister. The suspended and floating ball in mid-air. Producing eggs from the person of assistant. Production of a life-size statue on a stool. Production of several pigeons and balloons from a hat.

Prince Ishmael (*Indian Fakir*)

PROGRAMME AS PRESENTED.

Selected card found in an egg. Production of a bouquet of flowers on soup plate. Production of an apparently inexhaustible supply of water from a vessel. Torn and restored strip of paper. The bamboo rods and long and short strings. Production of balloons from a hat. Tambourine and the production of flags from same. The mango tree illusion. The real Indian basket trick.

Houdini and Hardeen

Releases from handcuffs, leg irons, straight jackets, etc. The sack and box illusion. (Performer handcuffed, with borrowed coat on, then placed in a sack, which is then tied, sealed, and put into a large trunk. Trunk is locked and corded, then put into a cabinet. Lady goes into cabinet, and immediately performer comes out, his hands free from shackles and without coat. The box is opened, sack lifted up and cut open, inside is seen the lady handcuffed and with borrowed coat on). Later, Houdini produced an illusion with a prison cell (?) built on the stage. He was put into a barrel and securely fastened. Barrel then placed in the cell. Houdini escapes, and assistant is found inside the barrel in his place.

Nelson Downes

Catching money in the air, and various sleights with coins caught, such as passing through the knee, from hand to hand, etc. Turnover with a large number of coins spread on the hand. Vanish from hand and reproduction of forty coins. Card manipulation (reverse palm and sleights in connection with same).

Wandrie (*The Wizard from Wales*)

PROGRAMME AS PRESENTED.

"Knotty Problems." Performer comes on the stage with an ordinary white handkerchief in his hand. After a few preliminary remarks he proceeds to show how knots can be tied on a handkerchief with one hand only, also showing how to tie two knots at once, etc. Next, two members of the audience are invited on to the stage. Then, on a borrowed handkerchief, knots are tied and made to vanish at command. Performer then takes a piece of braid which has been examined, and after putting on a borrowed overcoat he has his hands tied behind his back. The volunteer assistants are now asked if they can remove the coat from performer without unfastening his hands, and after they have tried and failed performer takes off the coat and shows hands still securely fastened. Two stout cords are next examined, and then wound round the back of a chair. Several borrowed rings and keys are also tied to the chair with the cord. The two ends of the cord are passed one down each sleeve of overcoat and given to assistants to hold. The performer then removes the rings and keys, and finally the chair and coat from the cord whilst still held by assistants. Next, the thumb-tie and hoop-throwing trick is performed. The performance is concluded by having an assistant tied and sealed up in an examination sack from which he escapes without untying knots or breaking seals.

Ormonde Penstone and Tsaou-ngo

(described as his Chinatown belle)

PROGRAMME AS PRESENTED.

The curtain rises on a stage fully draped with heavy plush. The scene is darkened, there being no light except the ruddy glow from the red limes. All is perfectly quiet and still, with the exception of the silent motion of a fan waved by Tsaou-ngo, who, dressed in elaborate Chinese robes, is standing in the centre of the stage, the whole presenting to the eye of the spectator a most weird effect. Penstone slowly walks on in evening dress, a cloak thrown over his shoulders, opera hat and gloves on, a walking stick in hand. The stage at this moment is now fully lighted. After a crisp speech he removes gloves, which are thrown to Tsaou-ngo, who attempts to catch them, but they have disappeared in transit, and are reproduced from the back of performer's collar. The cloak is next removed, and immediately following this a bowl of fire is produced which Tsaou-ngo changes into a bouquet of flowers. Penstone then vanishes the walking stick, first having proved it to be solid. Tsaou-ngo then reproduces the stick. Next, a billiard ball is mysteriously produced, with which Penstone does his well-known billiard ball manipulations. Two trees are shown, one on each side of performer, on one of them red billiard balls are apparently growing, on the other one white balls. The balls are plucked off the trees and put into baskets of their respective colours. Penstone now waves his hands over the baskets, when they are seen to change colour, the white one turning to red, and the red one to white. On the balls being turned out they are also found to have changed their colours likewise. Next, a billiard ball is changed into a silk handkerchief, from which two other handkerchiefs are produced. Two of the handkerchiefs are knotted together, and placed in opera hat, the third one, which is of a different colour to those put into the hat, is vanished. Penstone now takes his watch from pocket, and hangs it on the barrel of a pistol, he fires, when the watch immediately disappears. On going to the hat the three handkerchiefs are found knotted together, the vanished one in the centre, and the watch is seen hanging on the end of the lowest one. Penstone now retires. Tsaou-ngo then shows both hands empty, and produces a bouquet of flowers which she places in a flower vase. In a pot, covered with a cartridge paper cylinder, she next produces a large plant. Tsaou-ngo then takes a bird from a cage and places it into a paper bag, and after a short speech in Chinese to the audience, she fires a pistol through the bag at a target which is suspended in the centre of stage. At the shot the target changes into a cage, containing the apparently vanished bird, whilst at the same moment a shower of flowers falls to the stage simultaneously with the illumination of the scene by a number of Chinese lanterns, with which the target is surrounded. Next, Tsaou-ngo distributes to the audience a number of flowers and small Chinese dolls from a bowl also taking from same garlands of flowers, which are placed on a stand. When exhausted, the bowl changes into a pagoda, from which a large quantity of paper ribbon is produced, this is placed into an empty bath, from which a number

of ducks and hens now make their appearance. Penstone now reappears, made up and robed as a Chinese mandarin; he exhibits and places together in the form of a bottomless box four strips of wood, of about half an inch in thickness, over the two open sides sheets of paper are stretched and secured with metal bands, making a complete tea caddy, which is then suspended in the centre of stage. A hole is made in the front sheet of paper, from which are withdrawn a number of large silk flags of all nations, to the accompaniment by the orchestra, of their respective national anthems. Finally from each flag various live stock is shaken by both performers. Penstone then retires as a Chinaman, immediately returning, having made a quick change into complete evening dress. Although this programme takes some time to describe, the entire act is performed in about twelve minutes.

Arthur Margery

The cards passing up the sleeve. Production of four billiard balls (finger-tips). Aerial treasury and coin wand. Programme, coin and envelopes. Diminishing cards. Soup-plates and handkerchief. Flower production on empty plate. Swallowing wand. Flying handkerchief in cylinders. Vanishing wand in envelope. Multiplication of cards. Egyptian pocket (cards). Shower of aces. Inverted glass water. Paper cone and flowers. Spirit slate-writing. Three selected cards shot on hat. Eggs from mouth. Multiplication of money. Glass casket, handkerchief and paper bag. Torn and restored paper ribbon. Fire bowl. Organ pipes. Rice bowls. Tissue paper, flag and ribbons. Passe-passe bottles. Dyeing handkerchiefs. Flags of all nations. Rising table. Tambourine. Knotted handkerchiefs. Rabbit saucepan. Glass coin jar. Animated skull. Chinese rings. Fish bowls. Rising cards. Dove and bran plates. Watch and nest boxes. Inexhaustible hat. Aerial angling (gold fish rod). Vanishing glass water. Vanishing gloves changing into bouquet. Fire-eating (latest method), mouth coils, pole, &c. Dove and wine bottle, etc., etc.

Ellis Stanyon

Production of a fire-bowl from a handkerchief. Creation, manipulation, multiplication, and annihilation of billiard balls (an original series of sleights). Manipulation of cards (various sleights and fancy movements). The diminishing cards. Torn card, cigarette, and envelope trick. Juggling with a candle-stick and lighted candle, cigar, and a playing card. Experiments in knotting on silk handkerchiefs. Paper-folding (various articles made from a sheet of folded paper). New Chinese rice bowls (a bowl of rice covered by a second empty bowl. Rice multiplies into double the quantity, afterwards being vanished and bowls shown full of

water with goldfish swimming in it. Water in a glass was previously vanished, the glass is now reproduced from pocket full of rice. The new wizard's breakfast (recently described in *Magic*). Several other tricks, then concluding with juggling with a brass ring and a penny on Japanese sunshade, and various movements with three large cannon balls.

H. J. Holland

Bewildering Ball. (A parti-coloured ball is first reduced in size to one half, then placed into a hat, when it enlarges in size until it completely fills the hat; it is taken out and shown, then replaced, when it changes into six smaller parti-coloured balls). Mysterious needle threading. (Twelve needles and a piece of thread are swallowed; thread is then drawn from the mouth with all the needles strung on it). Patriotic paper. (A piece of blue paper is first shown, then rolled up into a ball, when it is re-opened a white piece is found attached to it. It is again rolled up and re-opened, when a red piece of paper is found to have attached itself to the blue and white pieces completing the patriotic appearance). Rice, handkerchief, and egg combination. (Rice in a canister changes to a handkerchief, the handkerchief to an egg, the egg is then passed into a glass previously shown filled to the brim with bran, which has now vanished, finally the egg is thrown over the heads of audience, when it changes to long strips of ribbon). The burnt and restored piece of paper. The millionaire coin production. (A tumbler of confetti changes to gold (?) coins, finally a number of coins made to pass from a handkerchief to a hat. Bran in a canister changes to an orange. Improved Japanese jar. (Various coloured spots appear on blank sheets of paper in place of the usual pictures. Blank book shown and dipped in the jar, different coloured spots now appear on pages, finally spots are squeezed out into the jar, then thrown on table). Egg, sweets, and tissue paper combination. (Several pieces of coloured tissue paper are rolled up and placed in a bag. A number of sweets placed in a small box, known as the egg-box. An egg is vanished and finds its way into the box, the sweets having vanished are found in the bag, each one wrapped in a piece of the tissue paper). Experiments with eggs. (An egg is produced from a hat, balanced on wand, wrapped in a sheet of paper, and vanished, then reproduced from behind ear, finally egg is wrapped in paper, and transformed into confetti). The torn and restored Japanese paper serviette. The linking rings on wand. (Several solid metal rings are shown to be quite separate, then placed on the centre of wand. A few passes are made over them, when again slipped off the wand they are found to have linked themselves together in the form of a chain). Decanter and ink trick. (A decanter is filled with water, a glass tumbler is now shown to be full of ink. Both decanter and glass are each covered with a handkerchief and given to spectators to hold. On the handkerchief being removed, the ink is seen to be in the decanter and the water in the glass, both apparently having

changed places). The magic portfolio and production of various articles. (Various comical and puzzle pictures, a bird cage, a fern case, a rose tree, a fern tree, a doll's house, a trunk, two massive looking side tables and a large clock).

(Above is a selection from Mr. Holland's repertoire).

J. F. Burrows

Sleights and single-handed production of billiard balls. Production of handkerchiefs (various methods). The dyeing handkerchief trick. The soup plate and handkerchiefs. The cut and restored handkerchief and lemon combination. Catching money in air. Multiplication of money, or the banker. Dissolving coin and oranges (see *Later Magic*). Rising cards from a goblet. Cards up sleeve and diminishing cards. Manipulation of cards (reverse palm &c.). Cards passed from pocket to pocket. Stabbing chosen card whilst blindfolded (original method). Sliding dice box (the "lock right through" box used). Hat production (ribbons, flags, boxes, bouquets, garlands, paper coil, fifteen feet barber's pole, etc.). Answer to sum appears on a slate. Sensational flag production (small flags, throw-out coil, larger flags, and two very large flags on staffs). Papiergraphy. Lightning sketches. Smoke pictures. Ventriloquism.



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VOLUME I

14:3

PATTER CHATTER

2016
BY
B. L. GILBERT
"TREBLIG"

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Preface

THE author in issuing this little book has but one object in view—to give his fellow magical workers a few threads along the line of comedy patter, which may be woven in a varied manner by each individual performer to suit his particular personality and the nature of the work he or she may be undertaking in the public field.

A performer with a cheerful line of talk will always appear to be the master of every situation and the audience will appreciate it. Plenty of talk along humorous lines not only is entertaining to the average audience, but it will carry you over many critical points in magic work, for its use in misdirection cannot be overestimated. Do not attempt to commit to memory the patter as set down in this book and recite it as though it were a prepared speech, but create the idea at all times that you are using impromptu patter that has come to you as you worked.

By all means use as much local matter as possible without becoming offensive.

Genteel reference to persons, places, etc. that your audience is familiar with always makes a hit.

INTRODUCTION PATER

Ladies and Gentlemen: Before beginning my part of the program this evening, I wish on behalf of myself to offer a few words in the nature of an explanation and apology in being able to present to you my original act of magic and sleight of hand. Unfortunately, at the last moment, the stage manager (or committee on entertainment), Mr. So-and-such, made me promise to cut all magical experiments from my repertoire. Their (or his) method of gagging me was as unkind as well as brutal and in justice to you and myself, I don't mind giving you all the harrowing details.

As is customary, I ran through my various experiments with the line of talk I intended to use in explaining my various effects and when to my surprise and mortification, I was told that I would under no circumstances be allowed to present an act of a magical nature to-night, I asked for an explanation and was told that a large percentage of the audience this evening would be composed of ladies and they positively would not allow any profanity during the program or entertainment. I explained that I used no profanity during my act.

The Committee admitted such to be true, but said that the audience would when they saw my attempt to do magic. So with your consent, I accept your apology and will endeavor to entertain you to the best of my ability in a few interesting experiments, that are along lines of a scientific nature, and will attempt to present a few effects that are almost magical. Before I go any further, let me say that I don't claim to be a magician. I never told any one I was, nor has any one accused me of being such.

CHINESE RICE BOWLS

Properties: Two soup bowls with edges ground to a round celluloid disk same diameter as bowls, bag of rice, tin magic tea canister, an ink lozenge, also one of yellow or orange wax. both stuck on side of empty bowl toward you with conjuring wax. File or grind a spot on bowl for this as the glaze will hold secure. If production of laundry ticket effect is desired, prepare by using a mixture of dry plate or velox developer in bowl in place of water. The paper produced from canister prepared by previously printing Chinese characters on it with Velox, Cyco, or some other developing out photo paper.

Bequest of

Harry Houdini
April 1927

27 Price Street, Birkenhead

for a negative make stencil from black paper, or paint out in black on a sheet of wax paper, forming the desired figures. Print very strong so when dipped into bowl of developer the so-named laundry tickets appear like a flash. Stick around bowl as you produce.

Patter: What I am about to show you is of oriental origin that I feel quite proud of. It is a series of mysterious effects, that are known to but two persons in this entire universe, myself and a heathen Chinese named Oh Gee Wash, a resident of China. China, you know, is situated on a desert named Toolong, that is, the name is too long for me to pronounce or you to remember. The reason that China's soil is of a desert-like dryness, was never made known to mankind until a few years ago while traveling in the Orient, I myself, discovered the real cause and to-night make it known publicly for the first time.

As probably, but very few of you know, rice is about 95% of the product of China and the fact that it is an amphibious article, it absorbs all the moisture from the ground and solves the mystery why the Chinese never start a laundry in their own country. Just think of it, they claim that one grain of rice consumes $9 \frac{1}{13}$ quarts of water from the time it is planted until it fully matures. No wonder they all come to this country and make us wear starched stockings and eat their infernal Slop Chewey.

But there is one exception to all this and I had the pleasure of witnessing all that I hope to show you to-night. This exception was, Oh Gee Wash, a native of Canton, Ohio—I mean China—that had solved the problem of running a successful laundry in his own country. He overcame all obstacles and with his meagre resources, became one of China's most successful laundrymen. During my short stay with this Oriental Wonder Worker, I finally persuaded him to demonstrate to me, how he had overcome such unsurmountable obstacles and was making such success in the laundry business with water so scarce and precious as to be almost a mere luxury for the rich. If you will now follow me closely, I shall duplicate, as near as I can, some of the wonderful things this mysterious Oh Gee Wash, showed me that day.

First, I show you this empty bowl, which I fill with rice from Desert of Toolong. I next cover it with bowl No. 2 and raising it on high, I pronounce that mysterious talismanic series of words, Fooey, fooley, foong, and I show you the rice has multiplied to double its quantity. Leveling it off to the

original amount, I again place bowl No. 2 on and raise the aloft where you may all see the wonderful transformation taking place. Once more those talismanic words and we have changed our rice into pure, clear, sparkling water, making possible, you see, to do some washing right now if any one has brought their bundle with them this evening. No! Fortunately, Oh Gee Wash was better patronized than I am, he wouldn't have lasted long enough to get his hands clean and his feet wet. Some women drop in and leave their yellow Kimonos to be laundered and he gets busy, but I'm afraid he is going to realize what the real Yellow Peril is, for he has washed all the color out of them.

The Chinese race, as you know, are not noted for being overcleanly and at the end of the day, we find that the wash water has become pretty dark and dirty. This would, at one time seem unfortunate to the casual observer. Don't be deceived for such is not the case.

A great many of you have heard of rice paper, but, I don't say, none of you are familiar with the method of its manufacture. Watch me! I'll show you how simple it is. I place some rice in this tea canister, put on the cover, hold on tight and say Flooey Kow Zow and here we have rice paper. Now if there is anyone who has a package of Duke's Mixture, I'll show you something else even more interesting.

As you already have observed, this poor illiterate Chinese man has made use of every resource at his command and in this case, there is no exception, for he dips these blank pieces of rice paper in his dirty wash water and Presto! he has his laundry tickets all ready in spite of the fact that he can neither read nor write, this bringing to an end, a long day's work. I thank you.

TWENTIETH CENTURY FLAG TRICK

Properties: A double silk handkerchief (blue), a red handkerchief, a United States Flag (silk) tied to corner of blue handkerchief and tucked smoothly inside, a duplicate of this flag, a handkerchief pull or vanisher, and a water goblet.

Patter: This trick I am about to show you is of a patriotic nature and any one that don't applaud will automatically brand him or herself as a traitor of the dyest deep.

I take this red and blue silk, two of the principal colors of the grandest flag that ever fluttered in the ozone, and tie them together so and rolling them up in this manner I will place them in this glass where they may be plainly seen by all those present. I'll go still further and allow the handsomest lady in the audience to hold my hand, I mean the glass, I am afraid I had too many glasses before the show for I almost said something I hadn't ought to have said. Now this lady over here looks as though she might be the very one to help me with this very pretty experiment. Thank you, hold it tight and don't let the handkerchiefs get away from you.

I now take this pretty silk flag, funny how a few glasses makes you want to get gushy and say everything is pretty and handsome and dear and all that sort of thing. Anyhow, I take this lovely flag and waving it up and down in this manner—say, what's wrong? Either I am slipping or else this flag is. I believe it's getting away from me. I wish I hadn't taken those last five glasses before I came on. Gracious am I seeing things? Why the flag is gone. I certainly must sign the pledge.

Young lady, have you seen anything of a perfectly dear silk flag about so gross (hold hands apart to indicate size). You know they are wearing colors so much this season that I wouldn't be surprised a bit if you had it. Now I don't really want to embarrass you but may I ask what is that you have hidden between those silk handkerchiefs you are holding.

Now I think that was kind of mean of you to hide that flag there and not let anyone see you do it. Don't you dare to do such a thing again.

PASSE PASSE BOTTLES AND GLASSES.

Properties: Two metal covers, two metal bottles that nest and are painted glossy black, and two glasses, with stems that fit inside the bottles, and a quantity of wine or colored water in the upper part of one of the bottles.

Patter: Here is something that teaches us a lesson that we won't ever forget, for the mystery attached to this trick and the various articles used is so unfathomable that the more I try to demonstrate their weird powers, the more I am convinced that they are the product of that great departed arch demon—Ala ma-gusalum.

For instance altho this cover is smaller than the other one, yet it invisibly expands as I pass it over the other one and so

easily that it seems no effort at all, and likewise it passes over this bottle and glass, and in fact I can put this glass over the cover, and put the cover and glass inside the bottle, but I won't. Why, I refuse to tell.

This much I will say, if I did you might think some of us ought to change our habits or liquor, so I won't take a chance.

But to go on further, I take this glass and fill it full of some perfectly good wine I got at (use name of some local wine seller.) It came out of a special bottle he keeps. I think it's marked "Iceman's Special" or something like that.

Now I cover the bottle with this magic cover and the "Iceman's Delight" with the other cover and, allowing my spirit guide, the Great Guckenheimer, a brief moment to cast a spell over the two cylinders of mystery, I once more raise them and find Guck old boy has been on the job for now we have the bottle where the glass of "Iceman's Dream" was and the "Iceman's Elixir" over here.

I'll put them on once more and call on my friend Guck to throw her on high. A little more gas and here we are back home again, with the bottle over here and the "Iceman's Coldfinvarnish" over here. With the permission I will now treat myself to a glass of this special brew.

You see the covers, bottles and glass are still under a magic spell for once more I slip the covers over each other, the bottle over the tray, the tray over the bottle, glass over the cover, cover over itself, etc., and if any of you don't like the trick, please give me a little kind applause and I promise not to repeat it again.

EGG BAG AND EGG TRICK

Properties: Egg bag with secret lining making a double compartment and egg, preferably a celluloid or wooden one. In absence of either, a blown one will answer.

Patter: For this experiment, I shall use this pretty red sack, this pretty punk egg and some of your patience. This is a long, sad story and if there are any ladies present that have a tendency to be hysterical, I pray thee, depart!

There was once upon a time a very fussy, absent-minded old hen that in a misguided moment imagined she was the foster parent of an egg she found one day, stamped "Cold Storage Department, X, Sept. 1870." She spent all her time fussing with this ancient egg of hers before she finally decided to put it in this nest I hold in my mit. To make sure it was a safe

place to put her precious treasure, she put her offspring under her wing and turning the nest inside out and outside in and beating it to beat the band (not the egg), she then took the egg from under her wing and laid it carefully in the nest, but she was so absent-minded, that she forgot the egg was in the nest instead of under her wing, and she started in for fair, looking for her only offspring. She turned the nest upside down, inside out, getting excited; she twisted and beat it and pandemonium reigned, for she forgot you see that she had it under her wing. Good gracious! It's gone! As a last resort, she placed her claw in the nest and a broad smile came over her face for she found her egg safe and sound.

You see the truth of the matter was, she never had it under her wing at all, for well she knew if she met her gentleman friend—the rooster—and saluted with the wrong wing, well, scrambled eggs are all right to eat, but it's awfully embarrassing to introduce them as one of the family. Where did she have it? Why, she swallowed it, of course, and it's a good thing she did, for the fowl language that old hen uses when she mislays her egg is something scandalous. Watch me and I'll show you just how she did it. (Pretend to swallow egg).

(This spoken with partly closed mouth): The crazy absent-minded loon has the egg in her mouth and has forgotten it and is raising rough house with nest again. (Turn inside out, etc.), but say, she isn't so loony after all, for sure enough, here is the egg in the nest again. That's twice she slipped it over on us. As my friend, Johnson, says: "It's no yoke this egg business." A pretty foxy hen believe me, to pull a stunt like that and fool us all. Any of you who are not next to how she did it, please remain silent and I'll tell you just how she gets away with it.

At your first opportunity, take a look at a chicken's foot and you will find a toe similar to my thumb and whenever she suspects anyone is a crook or not to be trusted, she takes her egg and holds it so as to conceal it and fools them all. She even fooled me and that's going some. It looks awkward and clumsy, but you can't help that, you know. It's part of the game to be clumsy, as you probably believe already, after watching me try to be otherwise. So whenever you see an old hen stepping along careful like, you may know she is carrying her precious egg to some safe place.

Now that you all are thoroughly familiar with the method of doing this pretty illusion, I hope you will all promise not to let anyone outside of the immediate family know the secret.

HYDROMETER TUBE AND FLYING HANDKERCHIEFS

Properties:—Tall footed glass cylinder, celluloid insert, two stemmed glasses with flaring bowls, two clips for silks, two green, two purple, two orange, silk kerchiefs, paste board or paper tube fitting loosely over glass cylinder, and bag servant, or black art well for vanish of celluloid insert.

Patter: My next experiment will be of a scientific nature, in which I hope to prove to you most conclusively the general accepted theory that glass is a non-conductor of electricity, heat and cold—cocoa cola, is not only untrue, but very misleading. I shall likewise prove to you that contrary to all law of nature, I shall pass substances (of solid material) invisibly from place to place in a fully lighted room. According to science, nothing except substances of a gaseous or ethereal nature may be transported or passed from place to place invisibly. This is all rot and also very misleading, for the science of magic knows no such laws. We make our own laws to fit each specific case.

For illustration: This beautiful experiment I am about to show you, in a way, is a masterpiece of the magic art. I first show you three silk handkerchiefs, product of that wonderful bird—the cotton silk worm. First, the lavender, emblem of Goose Island, Italy. Second, the gold, emblem of Maxwell Street, China. Third, the green, emblem of our Police Force, Ireland.

Note:—In place of Goose Island, etc., use local names to suit occasion.

I also show you this round, cylindrical glass tube, that apparently is empty. And so it is, except to the bunch of crystal gazers here in the front row and myself. Being, perhaps, a couple of feet closer than they are, I probably can see just a little more than they can, if such is possible. Not to deceive those who are so unfortunate as to occupy seats in the rear of the hall, I will say for their benefit that, contrary to their belief, the tube is not empty.

In the bottom of this mysterious glass tube, I see the fluttering of a phosphorescent hue of a reddish color, that tells me some one here tonight with sore hands is going to applaud me for being so clever. Otherwise, the tube is full of nothingness.

This paste board tube I show you is of ordinary description and free from any trickery, except that in a small measure it possesses occult powers that at times are very surprising.

For instance, I look through this end of the tube and I see a great many people I am suspicious of. On the other hand, if you make use of your peepers at that end of the tube, you will say "Even Steven." (The score is tie, etc.) I put this paste board tube over the glass cylinder and in perfectly fair manner, I put (or insert) these three silk handkerchiefs, the lavender, gold and green. I now take out the green through the top and show you both sides, proving it to be unprepared. I lay it on the table and once more show you the gold and lavender are still there, regardless of the fact that I heard a remark from a gentleman to my left, saying they were not.

(Take up green silk again with remark.) That whenever I see this color, it reminds me of the dear old Irish, and if you ever want to start something you can't finish, just take an Irishman by the head and heels and swing him around like this and immediately, you have another one (producing second silk from first) on the ground to help put you out of business. The only way I have ever found to keep two sons of the Emerald Isle from disturbing the peace, is to put them as far apart as possible, so I shall put one here—at left corner of table—and one here—at right corner.

I almost forgot to call your attention to these two empty glasses I also use during this experiment. (That is, if you use the same kind of liquor I do, they will appear empty.)

Strangely enough, a few evenings ago, a wobbly gentleman in the front row challenged my statement that such was the case. I asked him what he saw in there that caused him to believe them not empty. He said he saw a pink snake and wishing to humor him, I said, "All right, it's a pink snake. let it go at that."

I saw he was very nervous and wrought up and asked him if there was anything else wrong. "Yes," he said, "for between the efforts of that snake trying to crawl out of that glass and a lobster like you trying to put over a magic act is enough to drive strong men to drink. So, here is where I beat it to my old friends, John Barley Corn, Laugenheimer, Anheuser Slitz."

Fortunately, I found out that this party was to be one of our guests tonight. I had a short talk with him before the show and he confided in me that he had been to Dwight and taken the Gold Cure, but he doubted if it took. Explaining further, he said they gave him a ten dollar gold piece on a

spoonful of sugar and when he tried to swallow it, he chokes and coughed up \$7.15.

So, as a special favor that I may in no way mar this gentleman's pleasure, I shall cover this glass for the time being with this green silk, and for fear that our guest may be seeing double, perhaps I better do the same with this also. I now with my magic wand gather the invisible atoms of silk as they arise from this tube of glass and along the line of influence I pass it into this glass. Once more, I repeat the operation and send the remaining one into this other glass receptacle. I now remove the cover and you see they have disappeared, but not far, for here we have the gold and over here the lavender and I show you the tube and glass empty, proving conclusively that glass really is a good conductor, that solid substances may pass through the air invisibly and incidentally I am a liar from the ground up. Will the usher pass all these various articles through the audience and have them thoroughly examined?

WINE AND WATER

Properties: Several glasses prepared, pitcher of water with proper chemical in it, etc.

Patter: I don't suppose the fact that the present agitation as to the country going dry bothers any of you out there one bit. You will probably still get yours delivered just as regular as usual in a laundry wagon at night, marked potatoes glass, with care, etc.

But with me it's different for I have no chance to hide my sins under the cloak of darkness like you have. Right out here in the open I am compelled to let the whole universe see that I am a toper. In fact I feel that I need a drink right now so here goes. What? Water? Why that's only fit to put under bridges. Wine, well that's more like it. But such a small one. I think I can get around two like that. What's wrong? Another glass of that beastly water again. Curse Jack Dalton, I'll be revenged this very night. Once more. Well that's better. Now to refresh my weary tired little brain. Oh yes, I have one.

Jiggers! I think I hear the heavy hoof prints of the sheriff, by heck. Well officer, I am a perfectly good prohibitionist and was just showing the ladies and gentlemen how to pour water into these glasses without injuring any of the microbes. Yes, that's all. Honest. Thank you, officer. Good-bye. That was a close call. Now once more for a little drink.

You know I didn't get through half as slick tonight as I usually do when I am right. Why quite frequently I get all the water out of the pitcher without waking up the frog that sleeps there. And sometimes I get as many as seven drinks of wine put away before the sheriff gets his star shined up and nibbles off a fresh chaw of tobacco.

DYEING HANDKERCHIEF THROUGH HAND

Patter: The present generation will pass down in History as having accomplished a great many wonderful things in an incredibly short time. As you know, we have to-day such marvelous achievements as Instantaneous Photography, Instantaneous Coffee, Instantaneous Marriage and Divorce, also Instantaneous Death, which is practically the same as instantaneous marriage and divorce, only more painless, as there is no prolonged suffering, as in the other case.

Anyhow, I am not here to discuss the merits or demerits of any of these various subjects. All I wish to say is I have a pretty experiment to show you that is not exactly instantaneous death, but is more on the order of instantaneous dyeing.

To illustrate this, I use this silk handkerchief and my two empty hands. I push this handkerchief down through the closed hand so and it magically is changed another color.

THE MISER'S DREAM

Properties: Coin holder with about twenty coins, all others loaded where they are easily gotten at during production, also a borrowed hat, preferably a tall silk one, but a derby will answer excellently if coins are allowed to drop correctly, so there is a decided click or ring as they are dropped on other coins in hat.

Patter: I am informed that owing to the large number of complimentaries that are present to-night in the way of friends and relatives of the family—who always have an annual pass to everything in sight—also a great many politicians and officers—who flashed their star on the doorkeeper, and last, but not least, the usual bunch of deadheads that are always on the job when there is something free in sight to see and eat (it's on this eat proposition, I am making this speechless speech), this is how matters stand:

After counting up the box receipts, the Committee find that there is not sufficient funds to defray expenses of the re-

freshments that are to be served later, a la nux vomica, and in view of this fact, I have volunteered to take the most desperate chance a person ever took in his life by coming before a bunch like this and asking each of you to dig down and donate a little money toward defraying the "superfluous" expense that an occasion of this kind naturally "cremates."

But, before I begin my pilgrimage amongst you in quest of Mazuma and Samolians, etc., I should like some one to be so kind as to loan me a chapeau of more or less rigid construction for to-night, I hope; now election is over, it won't be a case of **my hat's in the ring**, but instead **let's hear your shekels make a ring in my hat** and then we'll all eat, drink and be merry at our own expense.

Before I ask any one to cough up or dig down, I shall set my usual splendid example of generosity by placing a few coins in the hat in the way of nest eggs, so to speak. I first show this gentleman's hat empty and likewise my hands. As you may observe, this hat is an ordinary one. In fact \$1.10 won't buy much else but an ordinary skimmer—I mean hat. These remarks, please remember, have nothing to do with the lid—I mean hat, for I see by the tag, it was marked down at 98c, on account of the high cost of living.

With one of these helmets—I mean hats, on your dome your friends will tell you, you are all lit up like a Polish church. Excuse me, I see money floating before me, it's a hat a dollar; I'll donate it to the Polish church (throw into hat) yes, it's real money (take out and show it and back into hat) and here's another over here.

You know I am not the originator of this way of getting easy money. The President of the Italian Private Garment Banks beat me to it and I can go even farther back than that for poor old Noah on his Ark had to take this method of keeping his head above water. Each day, History tells us he started out hat in hand (this same hat) and in his travels collected enough money and other things to run the ark on a department store basis. What he got in the way of donations was a marvel.

Luck was with him at first, for he got a five spot from a leopard, four quarters from a lamb, a greenback from a frog, a bill from a duck, a couple of bucks from a broncho, a cent from a centipede, several more cents from a skunk.

Tackling his different Aid de Camps on the Ark, the carpenter came across with two bits, the butcher donated a couple of bones, the baker passed over his roll, the banjo player let loose with a couple of plunks. He took his easily earned money and hired the leopard to work as a spotter on the Mt. Ararat Trolley Line.

He spent a good share of it for a trunk for the elephant and he blew the rest in for a seal ring for the sea lion. Then, he was broke again and started out on another trip and never got a cent, but what he got besides money was a caution:

A pole from the polar bear	Gaiters from an alligator
A rattle from the rattlesnake	Beef from the beaver
A pie from the python	Sword from the sword-fish
A boa from the boa constructor	Tar from the tarantula
A pair of pants from the dog	Rye from a rhinoceros
A purse (purrs) from the cat	Badge from a badger
Moss from a mosquito	Spare-ribs from a sparrow
Butter from a butterfly	A can from a canary
Union plaster from a blue jay	Grass from a grasshopper
Drum from a dromedary	Pick from a pickerel
Beets from a beetle	And then he got robbed by a robin.
Crock from a crocodile	

PIGEON OR DOVE PAN

Properties: Pigeon pan, cover loaded with one or more pigeons, some eggs, alcohol, matches, salt shaker, etc.

Patter: This is just a foolish little experiment, showing how homes are almost broken into smithereens sometimes by the poor little wifey trying to keep down the high cost of living to \$29.50 per week, when poor hubby is getting but \$16.35 per. I think that this being my birthday, I'll go a little out of my regular course and make myself a nice little birthday cake with red, white and blue frosting and decorate it with whipped cream candles.

Let me see how many candles do I need. I say, Stage Manager, did that rough-neck driver bring that barrel of candle tallow I ordered for this trick? No. Well, what do you think of that? A most beautiful trick spoilt because the driver was careless and sit on the barrel and melted all the tallow and it run out of the bung hole. Well, what are you standing there for? Excuse me, I am talking to myself. That's it, what will I do. Oh I know what you want me to do,

but thank heavens I am paid by the hour and I have got fifty minutes to go yet.

I am thankful that the law protects me the same as it does the common herd, for murder in a place like this would be awfully distressing, especially when the stage is so nice and clean. What makes it so clean? Why I'm a tough guy and wiped it up with a couple of scene pushers' heads for a mop. Excuse me Mr. Scene Pushers, I meant I was the mop. I thought you had gone home. My what a close call.

Now, I think I'll put one of these eggs in first. I'm going to take a desperate chance and crack the shell. Hello chick. Just you be quiet for a while and I'll put you in a paper sack and shoot you the next performance. Now for a little Swedish Salad Dressing, and a little Mexicano fire water, a dash of Scott's Emulsion of Carp, and last a touch with the magic match and we have a fine kettle of fish, so to speak.

There I think it is cooked just about enough, for my finger nails are starting to pop. Let's take off the cover and see how we are making out. Well, well, if it isn't a dove of peace, so we are all good friends after all.

MAIL SACK ESCAPE

Properties: Mail sack, rods, padlocks, keys, seals, wax etc.

Patter: They say no one can put anything over Uncle Sam but I was born a few days before he was and am just wise enough to do that very thing that you would least expect me to do and to prove all this I brought along a souvenir that looks very much like one of Uncle Sam's mail sacks. And that's just what it is too.

How did I happen to get it? That's easy. I just watched my chance when Uncle Sam had turned his back to tell Germany he would give him a severe slap on the wrist if he didn't quit submarining all our nice boats, and while the argument was the hottest I picked out a nice big fat one and beat it while the beating was good.

When you get one of these nice big fat juicy sacks the first thing to do is to open it and pick out all the nice presents you find and give them to yourself for Xmas and take what's left and donate them to the downtrodden Belgians and give your name and picture in the paper without having to take six bottles of Sarsaparilla.

Anyhow this is a perfectly good sack, and I have also a rod of steel here. Strange how a rod of steel is only about four inches and a rod of ground is about four acres, more or less.

Now I am going to allow a committee of hard-hearted men to lock me in this sack and while I have hopes of getting out, still I believe from the determined looks on their faces that I am going up against it, so all I can say is go ahead and do your worst, but remember the show is but half over and if I don't get out, all those that wish may go to the box office and get a refund of eleven cents to buy flowers for me. Well, good-bye, I'm all in.

Well here I am and everybody looks so happy I begin to feel that way myself, for to be honest with you I need the eleven cents more than I do your darn old flowers.

ENCHANTED CAGE AND CANARIES

Properties: Birds, trick cage, double paper bag, place to hang bag, pistol, etc.

Patter: I now present to you my version of that beautiful poem, "The Bird in the Gilded Cage." I use canary birds for this experiment for I am passionately fond of them. In fact I had a couple on toast this morning for breakfast.

The only thing about this trick I don't like is the bars on the cage. It brings back bygone days when I was a like a bird with exquisite striped plumage. Some rude persons imagine I infer that I was a kind of a jail bird. Don't get personal for I have a fiery disposition.

But that's no fault of mine. It's the stage manager's. In fact I have had them tell me so often that I was fired that I have to wear an asbestos suit for protection.

But that hasn't anything to do with what I am about to show you. What I want to impress upon your minds is the fact that I am a living and breathing example of one who was able by a clever ruse, instead of serving twelve months in jail, to get away with it and only had to serve five—years.

This little bird is the only one in existence that ever tried to duplicate my famous mail sack escape. Here we start. First, I take my little lemon colored friend from his gilded brass domicile and place him in this little paper sack and hang him up here where you all can see him. How sweet he chirps. I think he is singing that beautiful song "Bag to the Cage Again." Now for the dirty work.

Where is that 12-inch gun with a gas bomb filler. I hate to shoot this. It might wake somebody up. It always makes me think the Germans are coming. Now watch this. It's really good. I tried it on my mother-in-law and I haven't seen her since. Bang. And we find the bag empty and Mr. Canary back home again ready to get shot or half shot any old time just like myself.

WELSH RABBIT PAN

Properties: Welsh Rabbit Pan, with load of Ribbon Paper, Giant Snake, Bon Bons, and other items for production that are suitable. Also have Buzzer, Watch Winder or some other noise producing apparatus in with load so it can be used before bringing out snake. Press it against side of pan (buzzer) to intensify noise. Also as accessories have pop gun for comedy, shooting same into pan before producing snake. Also provide oil can filled with alcohol, bag of sawdust, bar of soap, large spoon, salt and pepper shaker filled with sand, three china eggs, and such other items as you may find convenient for a comedy effect.

Patter: A letter has just been handed to me and while—ordinarily, I like to receive them, I must say that at this inopportune time, it's very disturbing—to say the least—giving of letters, medals and the horse laugh to performers during their act is very bad form. I see that the writing is in a lady's hand. That makes matters different, for I do like to receive letters from the fair sex. And, oh! Joy, it's from a lady in the audience. The letter is signed Mrs. So-and-So. Well, Mrs., I thank you for being so kind and, with your permission, will read the contents aloud:
"My dear Mr. Magician:

Knowing you to be an expert in the Art of Domestic Science, I am enclosing herewith a recipe I copied from the *Ladies Homely Journal* for Marmalade Fricassee and I trust that sometime during the evening, you will try and cook some and serve to those present. The reason I ask this is because I tried it on our piano, I mean gas stove, and it seemed to me exquisitely delicious, but my husband said it was deliciously punk, so I shall leave the matter in your hands to prove that all a young wife cooks is not so terrible as her brute husband would have her believe.

P. S. I am sending all the necessary ingredients, but regret I cannot send you the gas range, as we have only paid

\$2.00 on it and the man says if we take it, he will have us pinched—whatever that means.

Anxiously yours,
Mrs."

RECIPE

1 qt. hardwood sawdust	More sawdust
Dash Dutch Cleanser	More salt and pepper
Some pepper and salt	An egg
Some oil	Another egg
Generous portion Soapade	Another egg
Fels Naphtha Soap to suit taste	More oil.
More oil	

To tell how an egg is fresh: Put it on end of fist and if it moves it's a sign there is a young chicken in it wagging its tail. If the egg is still and don't move, the egg is O. K., or else the chick is dead and lost use of his rudder.

Now, is there any gentleman present that has a last year's bird's nest in the shape of a stiff hat that he will lend me for a moment? Some one that's having trouble with his wife and doesn't care if he gets his hat back or not, preferred.

Now, I'd like to borrow a white handkerchief. Is there any gentleman here to-night that is afflicted with hay fever and has a plentiful supply, so he won't miss one if I fail in my experiment? What size hat do you wear? $37\frac{3}{8}$; my, I'm afraid that's pretty small for any use as a stove; let me see! (pan in hat.) How lucky! It just fits.

Mix up recipe now and put alcohol on handkerchief that's concealed in metal feke in hat and set fire and cook. Pan into hat and out, cover going on as pan goes in hat. Remove cover and produce paper, ribbon, snake, sausages, flags, etc., with use of buzzer and pop gun.

In production of roll of paper, remark that it isn't cooked enough, it seems to run. Gracious but he has an awful long neck. He must belong to the rubber-neck giraffe ostrich family.

In production of snake, during horse play with buzzer and gun remark that the audience is to remain as calm as possible and not to be afraid or alarmed that you are there to protect them, etc.

WELSH RABBIT PAN

(Patter for use where no ladies are present.)

I had a little argument with my wife just shortly before I came here this evening and to relieve my mind of its burden I'll tell you all about it. You won't mind listening, will you? Certainly not—I know just how you all feel. Misery always loves company. Here is the whole proposition with full details.

My wife has joined a Correspondence Cooking School and Domestic Science Club and every week, she gets her lesson by mail at \$5.00 per lesson—my money—and then she tries them out on me and the dog. The worst has come to "worst", for the dog is dead and now I have to bear the brunt of it all, so I come before you to-night on behalf of human mankind, appealing for aid and sympathy. When I came home this evening, I could tell by the evil look in my wife's eye that she had received another lesson by mail and I was in for it.

In my desperation, I rushed out of the house through the kitchen, grabbing hurriedly a few of the various ingredients she had ready to mix into one of her latest infernal dyspeptic concoctions to inflict upon me and the dog (minus the dog). Fortunately, I was able to grab an old oatmeal cooker and likewise the recipe she was about to use—which I shall read and ask you who are present if I am not right in my contention that any one carrying such a small amount of insurance as I do shouldn't refuse absolutely to eat anything that has a tendency to loosen the teeth and temper. (Read the recipe.)

Now, I haven't a thing I can use in the way of a stove to cook this mess in, as my exit was so hurried and things were getting so hot, I didn't realize I'd ever need one, so I appeal to you to help me out of this predicament in which I find myself. I must beg, borrow or steal a hat from some one to help cover this conglomeration, that my wife so chooses to call *Marmalade Fricassee*. (Use regular patter for borrowing hat and handling chief).

HOT COFFEE VASE.

(With flag vase effect.)

Properties:—Hot Coffee Vase, with load of silks, etc., quantity of cotton of various colors, a paste board cylinder with half of it covered vertically with green paper and some characteristic picture pasted on it such as a harp, two chairs

pipes crossed, or something similar in nature, on reverse side yellow paper with a pretzel, or foaming glass of beer, etc., pasted on. This cover is turned so that where edges of paper join is showing at beginning of trick. Turn as you allude to the two nationalities. Also place some gun cotton or flash sheet in with cotton in shallow metal feke that is on part with load. This you light as patter runs along regarding bomb.

Patter: I take great pleasure in presenting to you for the first time a novelty of my own creation, that I shall choose to call a "Political Trick." You can call it anything you like, as long as you don't speak too loud. Remember, that the management allows no vulgar language, either on or off the stage, during my act.

I have here an empty urn, wherein at one time dwelled the spirit of Guchenheimer, the Goddess of magic, but she has not been on the job for so long now, that I am getting along splendid without her, thanks to her twin sister, the Goddess of Budweiser. I might add further that I didn't purchase this urn with any of my earnings as a magician.

I have here something that I treasure as I do my own life. They are locks of hair from the heads of some of the fairest ladies in the land and were given to me as a token of their undying love. Their love was undying, but I can't say the same for their hair. I should have had several times this amount, but when they found out I was saving up for a hair mattress, they quit cutting their hair and cut me instead. So you see, you have got me tonight where the hair is short, figuratively speaking, says the King. However, I will do the best I can with what I have.

I take these various locks of hair and put them in the urn, mixing the locks of the peroxide blond, the strawberry blond, red head, white head, etc., all together,—so. This lock of hair (red) always reminds me of the time this particular girl's hair turned to auburn. Wishing to be sociable and agreeable, I asked her one hot day how her father stood the heat. That's when she became a red head. You see I didn't know her father was dead. And now, to prevent their departed, turbulent spirits from coming forth and disturbing this quiet and peaceful gathering, I will place this empty cover over,—so.

A great many people ask me why I sometimes use this cover to hide what I am doing. I have several good reasons, one in particular is that I am in the same predicament that a great many of you are and have to keep a great many things

I do under cover. But, the real reason I use this cover during this trick I am now about to explain, for it's a clever idea of my own and I hope that you will appreciate it, for it's so seldom that an amateur magician gets a clever idea, that I trust you will be generous in showing your approval and appreciation.

For instance, suppose I am entertaining an audience where the predominating element is composed of Germans. I turn the cover,—so, and explain I am about to do a trick for the Germans that are present. It's a knock-out blow for them and always makes a hit. Some one waves his hands and says, "Wheat Cakes," and I return the salutation, saying "Maple Syrup" and we go down to the corner and blow the foam off a couple of fresh ones (ice cream sodas) and wander back arm in arm and the show goes on and is a great success.

On the other hand, suppose I am working before a representation of the Emerald Isle. I swing on them like this. Another knock-out is scored. This time it's *me*. Some one waves his fist at me and salutes me with Erin Ga Braugh. I return his salute with Hair In The Broth to you and many of them and if the wire netting is strong enough to keep them back, I go on with the trick in this manner:

First.—I remove the cover of disturbance and dispense with its use altogether, for why should I use it? I haven't a single reason to offer, for we all know the great battle-cry on all sides is to put the lid on. If there is too much betting on horse races, or too much gambling, or the thieves are getting more plunder (or rake-off) than the police, the cry is, "Put the lid on."

Look! Here comes a black hand now, prowling around with a bomb in his mit. He is up to some deviltry and the copper in sight. He is going to light it. Look out! Bang! And, as usual, the police arrive too late.

And what happens? Do they pinch some rough job? No, I should say not. On the contrary, they break in on an innocent party of ladies playing euchre for a 19c hand painted plate and drag them out in all their silk finery and scatter them all over the street, much to the joy of the usual bunch of **rubber necks** that were present then and also here this evening.

CUPS AND BALLS

Properties: Three regular metal cups such as generally used for this trick, four small cork balls, and three large articles such as onions, lemons, oranges, or large cork balls. These larger items should be of a size so they will just fit into cups without sticking. They are loaded in at the finish of trick for final production as you finish patter. Anyone having difficulty in getting them loaded in unseen will be given correct method by writing the publishers of this book.

Patter: It is said that there is nothing new under the sun, but I believe before I am through with the experiment I am about to show you, you will agree with me that such is far from being true. In presenting to you this interesting experiment, I shall use some articles that have great magical power, for instance:

These three metallic cups I show you undoubtedly appear to the most of you as some articles of common construction for such vulgar purposes as feeding the baby malted milk, or for a shaving mug, or, perhaps, a hair-receiver or cookie cutter. Shame on you for allowing yourself to be so deceived, for on the contrary, these beautiful magic Egyptian vases are composed of an amalgum of precious metals that are a mystery to even such great scientists and philosophers as Anheuser Busch or Lydia Pinkham.

Their magical properties are without number. One in particular is the fact that they are as penetrative as the atmosphere itself. I don't refer to the atmosphere in this hall, for if they were as thick as that, there would be nothing more to say but "Good Night." But, fortunately, such is not the case, therefore making it possible to show you some very interesting experiments with these cups. To bear out my statement, I pass them through each other—so.

Next, I call your attention to my magic wand, made from that rare shrub—the axle tree. I also wish to mention that the tips on this magic stick were made from Aladdin's lamp, which gives it such powers that are even more wonderful than these cups; for, with its aid, I may cause to appear or vanish any articles I so choose.

As an illustration, I wish a small ball for this experiment and behold! It appears on the tip of my wand almost before I have wished it. Isn't that marvelous? Think what it means to be able to produce anything you wish with the aid

of these cups and a magic wand! To the uninitiated, this ball may appear to be inconsequential, but such is not the case. It is a pill. I am introducing that, which has great curative properties.

For instance, you are sick and know three or four of these pale pills for pink people will save your life or put your mother-in-law in jail, and, you have but one pill. You evidently are up against it, are you not? Yes, you are not, for with the aid of your wand and these Sphinx-like cups—with their silence like unto a sepulchre, you may overcome all obstacles. I'll make it clear to you by an ocular demonstration:

There is nothing under these cups—as you can plainly see. Now then—I take this pale pill that has lost its paleness from association and contact with un-pale hands and I touch it rather rudely (zing) with my wand—and behold! I now have two pills. It's too (two) bad, pills like these are not more popular and better known. They are fully recommended by the Undertakers' Trust to be all I claim them to be and there—some.

Once more, I show you the cups empty. I take pill in my left hand and—zing! It passed into the cup, but for what reason? It's to show you that these cups are a shining example of how thin and flimsy your friendship is and your belief in me when I say I am a magic pill doctor! All right, we won't argue on that point. But, nevertheless, time is valuable and with a severe case right here now of malignant Spiritism Fermenti, we must have another pill and quickly, too. I wave my magic stick through the air—so—and—gather not a pill, but only the atoms necessary to create one. I pass it through this cup and during its journey, it molds itself magically into a spherical shape. We are getting along splendidly now. In fact, it looks as though I could start out right now as a successful M. D.—Magic Dub.

Pills made in such a mysterious manner are inclined to be of a very unrestful and roving nature and—depart and return in a most unexpected manner, which—in a measure hinders the production and introduction of these pills to the general public. For, I must confess, up to the present time, I have been unable to find anything secure enough to hold them.

I show you this cup empty and put a pill under this cup and command it to pass in a half-hearted way—for I don't want it, too—but see, here it is under this cup. Isn't that discouraging?

I'll try it another way, for before this day is over, I shall conquer the roving spirit of these pesky pills. (Routine, as per Modern Magic). I'll have to give that method up. I'll try throwing them away. Here goes the first victim. By the Eternal, here it is back under the cup again! It's like trying to shake an old maid that's in love with you—it can't be did.

Some people are so skeptical that they won't believe me or their own eyes. I just overheard a remark that I never produce more than three or four pills, not hardly enough for a dose for a healthy person. To prove to you that I am as liberal and broad-minded and sincere as you would wish me to be, I am going to make a large quantity of these pills tonight and pass them out to one and all, so you all may try some of the experiments you have seen me do for you this evening. I can't exactly say my heart is in the right place, for it's up here for fear I'll slip. I am a good Samaritan and believe in doing everybody good, therefore before I make and pass out these pills, I want to call your attention to some of the wonderful cures they will effect.

Take, for instance tonight. I see there are quite a number of ladies present, whose countenances are flushed with color on one side and very pale on the other. Either the light in this room or their room is or was uneven, and, an embarrassing situation develops. What is to be done? Just take one of these pale pills and immediately,—the flush of color is gone from the one side and the face is evenly pale all over. Marvelous!

I will now conclude this interesting experiment by magically manufacturing an endless supply of these famous pills. Here is one—I place it in my pocket, and another, etc., until I have a pocket full. I'm afraid to look, for fear there are no more. Yes there's another.

You see the supply is unlimited. You see, the more I want, the more I get, until my pockets are full and overflowing. A great many ask me if they are good for man and beast. That's a beastly question to ask. Almost any married woman will tell you most all men are beasts. But, to be serious, it is good alike for man and beast, bird and fish, not to mention lobsters.

Suppose you have a horse that's worth anywhere from 10c up to \$2.00 and want to fix him up so he will look like ready

money. Just take a handful of these pills—so—and let them filter slowly down through this cup—so. Repeat the same here, and again here, and a touch of the magic wand and you have three pills of sufficient size to end the sufferings of any old nag or nagging wife that you may have on hand.

CUPS AND BALLS.

(Patter to use where no ladies are present.)

For instance, I see quite a number of gentlemen present, that—judging from the ruddy complexion of their nose, they have been sitting up too frequently with a sick friend, or perchance they have joined the great Temperance Cause and are adding their aid vigorously in putting down the Demon Rum, with the usual bad effect of acquiring an unusual amount of sunset hue on their proboscis.

But cheer up, my Brother Brass Rail Polishers and let not anything of that sort deter you from giving your parched lips and throat plenty of "Quenchness," for even though as you sit there and resemble a beautiful garden of red roses in full bloom, yet you need not despair and lose hope, for by taking one of these magic pale pills, in an instant, all that blush of color will disappear from your beak and once more, you may mingle and associate with your friends and family without fear or embarrassment.

14:4

..PATTER..
CHATTER

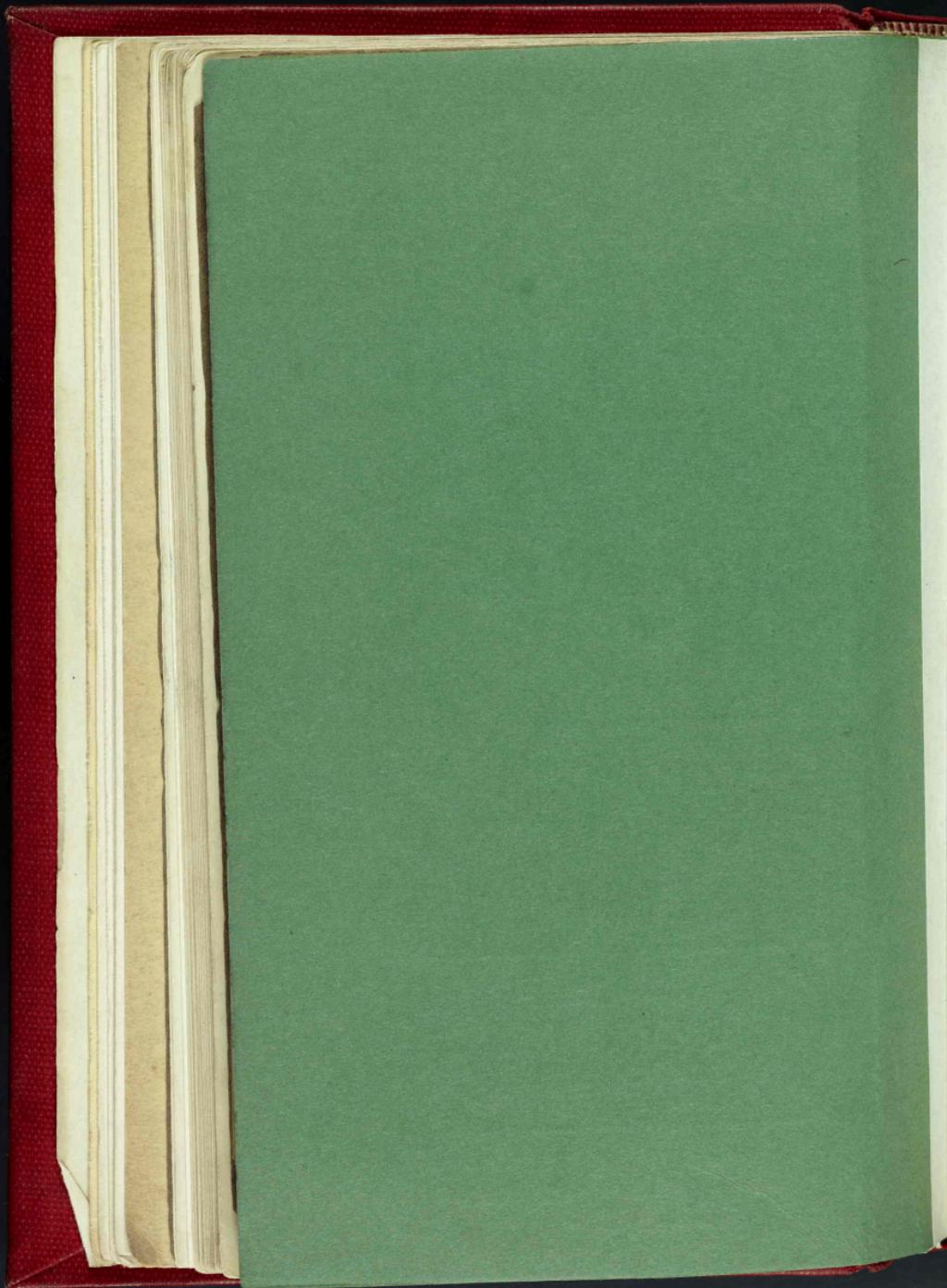
NUMBER TWO

By
BLAIR L. GILBERT

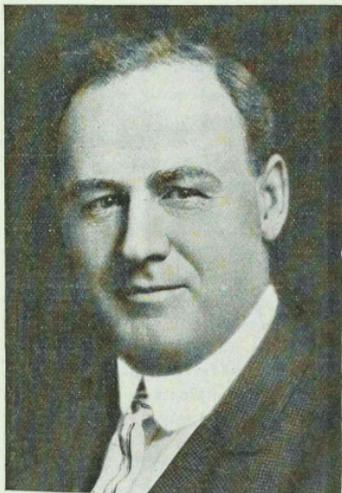


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Yours For Merry Magic
BLAIR L. GILBERT

*To my friend -
Mr. Harry Stouline
with - authors
compliments
B. L. Gilbert
7-1-22*

PREFACE

While conferring with a number of my magical friends some time ago I made the statement that I intended to produce this book of patter which I announced I hoped to be my best as well as final effort. They all exclaimed "Good" in unison, so I have reasons to believe this modest volume will be received with more or less welcome, partly because I have hopes of it being quite good, and on the other hand you have assurance it will be my last one.

Just a word of criticism may not be amiss and will serve the double purpose of saving critics the trouble of mentioning the many deficiencies herein contained and at the same time give me the opportunity to have a heart to heart talk with my readers.

The patter found in this book is lacking in many ways, which I trust you will overlook and bear in mind it was written at different times under various circumstances, but with the ever present thought to try and arrange some sort of groundwork that might be used while presenting the various effects and permit the performer to create a laugh and put his audience in a congenial reciprocative mood which so greatly aids to success along lines which the magician finds he must travel in his particular work of entertaining.

In my previous volume I mentioned do not try and commit patter to memory and recite it in mechanical way. This likewise holds good with the present one. Simply use the idea if you like it, elaborating or condensing as you see fit, or let it alone if not to your liking, for strange enough, a line of talk suitable for one performer, would be almost a death blow to another. In conclusion, all I ask is for you to be charitable in your deductions and conclusions, remembering the road of a patter writer is one strewn with many thorns, and but very few roses.

THE AUTHOR.

Bequest of
Harry Houdini
April 1927

COMEDY OPENING REMARKS

Ladies and Gentlemen: For a brief period try and forget all your troubles and we'll get together here tonight and have a nice, quiet little time all by ourselves and I want it distinctly understood that for the time being, you must try and forget that I am much smarter than you are, because to enter into the spirit of what I have planned on, it is absolutely necessary that no one person shall have any claim of superiority over another present. With all this carefully pre-arranged and understood, I now with more or less sincerity admit that I too am a common weak worm of the dust, just the same as you are.

So far, so good. Now for the propaganda that my magnanimous brain cells have formulated and crystalized for this never to be forgotten grand occasion and event.

Surrounding me on all sides you will notice I have cleverly arranged various tables, etc., which contain in some instances what represent a life study in the art of soldering, cleaning, glueing and cussing. In other instances you may note that although a rolling hen gathers no moss it gets a good polish. That's me.

To tell you that I am an Exponent of the Magic Art is for you to laugh but don't you dare to. I therefore do not call myself an exponent or any other such names and I don't want you to either. My wife is the only living mortal that enjoys that that privilege and if my hands ever get healed up I'll put a stop to her doing it.

With this all understood, I now take some pleasure in presenting to you a series of effects of more or less startling nature, in which I ask you to watch me closely, for contrary to all traditions I prove that the hands are not quicker than the eye, but are so slow that you go to sleep and I put over that which I would not dare to attempt if you slumbered not.

BURLESQUE MIND READING ACT

An act for two people. One blindfolded on stage, other working in audience. No code necessary as questions asked by audience worker readily indicates the answer to be given. It is obvious that many of the questions cannot be used with all audiences, but we again call your attention to the fact that the patter for this effect, as well as others, is simply in the nature of an elaborated suggestion or rough ground work for the performer to add to, change about, or eliminate as best suits his needs for his particular style and personality, not forgetting the nature of the audience the act is being presented to.

Ladies and gentlemen, I wish to state that in presenting our part of the magnanimous program here this evening, we first wish to impress upon your minds that what we are about to undertake is experiments in men-super-natural. We do not claim to be the greatest exponents of mind reading on the stage today. We simply admit it is so.

This young lady, who will assist me during my part of the entertainment, will allow herself to be securely hand-cuffed and nailed inside of a barrel while I pass among you and ask her to tell us what is on her mind, my mind and in your pockets. No, we won't do that. I might get arrested for having a keg full of spirits and no license. Instead I will tie this handkerchief over her eyes. Really there is no sense in using this handkerchief, for in reality it is only a blind.

Here we have an empty black board. What is on it will readily convey to

you what is on my mind most of the time. I also call your attention to this piece of chalk, which is a truly wonderful invention. I use it on the board to make my figures. My lady assistant finds for her figure that sawdust is better, and her only use of chalk is to figure what figure I owe her each week for her figure.

Occasionally she uses a little to cover up a few of Father Times figures on her map—I mean face. But enough of that. We are here, not to tell what we know about each other, but to tell you what we know about you and to convince you that your innermost heart secrets are to us like an open book.

Now don't waste your time buttoning up your coats and wraps for it is useless, for we will find out anyhow. Our thoughts penetrate everywhere and thru anything. You are in the same predicament as the colored lady who went to an X-ray demonstration. When the lecturer said that the X-ray penetrated right thru leather, metal, cloth, and in fact anything, this particular colored female person said "Good night, this is no place for a lady with a thin calico dress."

Having securely blindfolded the lady I will now pass thru the audience and have the lady tell us some of the various articles you may select for her to name without seeing them.

Note:—The patter now runs into a burlesque lot of questions, that the nature of the question is so plain to everyone that there can be no question that the assistant fully knows from what you have asked her, just what the name of article is, for instance:—

Place Hand on some good-natured fellow's head. What is this? Think HARD. Ans.—Portland. No I didn't ask you the name of a town, try again. Ans.—Portland Cement.

Lead your thoughts this way. What's this? Ans.—Lead pencil. Take your time. Tell us what is this. Ans.—A watch. Think sharp now. What's this? Ans.—A knife. Oh, say, can you see what this is? Ans.—A flag. Look clearly and tell us what this is. Ans.—A pair of glasses. COINcentrate your mind and tell us what this is. Ans.—A coin. What about the date? Ans.—I don't know the gentleman well enough to make a date.

I mean the date on the coin. Ans.—Let me think. You better think for if one ate nine of these he would be sick. Ans.—1896.

You will make a hit if you guess this. Ans.—A belt. Hand us a name for this. Ans.—A glove. Will you name this? Ans.—A bill. That's wonderful. What kind of a bill is it? Ans.—A one dollar bill. That's TWO easy for you (for two dollars.) If five (if I've) one of these left next day after pay day. What have? Ans.—A fit. No, not that, what is the value of the bill I hold? Ans.—A five.

Your atTENTION now. What kind of a bill is this? Ans.—A ten. From where you are SITTING can you tell us what this is? Ans.—A seat.

Calling you by your first name, JEANETTE, tell us what this is. Ans.—A net.

To test your PROgress in GRAMmar I ask you what this is? Ans.—Program.

Remember your PAy PER dozen for correct answers determines what your salary shall be. I now ask you what the program is made of. Ans.—Peper.

Assuming this gentleman here has a sum of money in his pocket and the total amount is unknown to no one but himself, I ask you to tell us what amount would remain if I were to reach in his pocket and take from there, what will say for example, two dollars. Now kindly tell us what amount he would have after taking away the two dollars just mentioned? Ans.—Be-fore I answer it will be necessary for me to know how much money you have got. What has that got to do with the question of how much money he has? Ans.—It has a whole lot, for while you were getting two dollars from him, he would clean you up of all you had with you.

Can you tell me what this gentleman does for a living? Ans.—He is

a carpenter. How do you know? Ans.—He has two bits with him this evening.

And what is this party? Ans.—He is an electrician. How do you know? Ans.—I can read his mind and his thoughts shock me.

Anything about this party that suggests his occupation? Ans.—Yes, he is a florist. How do you know? Ans.—He has been admiring that daisy beside him all evening. And this gentleman? Ans.—He is a fruit gardener. How do you know? Ans.—See what a peach he brought with him this evening.

Now to prove further to the most skeptical that I do not in any way by action or word convey to the lady what you wish her to name. I will make my questions so brief and concise that there can be no possibility of what is about to follow, being no other than a true demonstration of the fact that the lady is a second daughter of the seventh daughter of the first nation of the land.

(NOTE:—Here are given a few questions that the last word signifies by rhyme what the article in question is.)

What's that? A hat. What's this thing? A ring. Hurry now, tell? Coat lapel. What's this here? Ear. And that over there? A chair. This if you can? A man. And this? Make haste. A lady's waist. And this? Don't holler? Collar.

You see, it makes no difference what I say or how I say it, the lady though blindfolded in most secure manner, by the aid of her Indian Guide Tobasco is enabled to quickly anticipate and answer correctly the name of any uncommon article such as have been offered here tonight. To further test her marvelous powers along these lines, we will have her give us the hardest test that it is possible for a human being to undertake. I refer to the actual reading of the thoughts of the people that are here tonight. Already now. Tell us what this young lady is thinking of? Ans.—An ice cream soda after the show. She says you are quite correct. Now can you tell us what the young gentleman with her is thinking of? Ans.—He is thinking if she gets her wish and he has to pay for it, he will have to walk home without carfare. Why is this young lady over her smiling so happily? Ans.—She didn't have to pay for her own ticket to get into the show tonight. What does this shoe string tied around this young man's arm suggest to you? Ans.—He is mourning. His mother-in-law died. Does this young man's watch denote the correct time? Ans.—No; his uncle has so many he can't keep them all wound up. Explain why. Ans.—He is a pawnbroker and has a cut on his thumb and is afraid of brass poisoning. Why is this lady's hair of such a radiant blonde shade? Ans.—She is a baseball fan and sits in the bleachers too much.

This gentleman over here that just yawned. What does your guide tell you about him. Ans.—He has a new gold crown and is proud of it. Is this lady in silk on my left as happy as she appears to be? No. And why? Ans.—Because the dressmaker ran out of buttonholes before she got that dress finished and one of the pins the lady had to use tonight is pointing the wrong way. Yes, but tell us where this pin is located? Ans.—That is a pointed question no gentleman should ask.

Would you mind telling us this lady's age? Ans.—I could, but I won't. Why? Ans.—Because she is a friend of mine and I might want her to do me a favor some time. Tell us if this gentleman here was to church last Sunday. Ans.—No, he wasn't. How do you know? Ans.—He gave me half of the fish he caught. Can this boy here see what you are doing? Ans.—No. Why can't he? Ans.—Because that big man in front of him hasn't got a pain (pane) in his back. Can you tell us if this couple to my right are married or single? Ans.—They are married. How do you know? Ans.—Because they haven't spoken a word to each other since they came in. Is that the way you usually tell if people are married? Ans.—No. What other way have you of knowing who is married? Ans.—If it's a man I can tell by their being and acting nervous. What reason do you attribute to their being a married man because they act nervous. Ans.—They are worrying for fear they will lose the dime carfare their wife gave them that morning.

Is there any other way of determining who is married and who is not?

Ans.—If you mean a man, it is always nervousness. What else besides the carfare question should make a man show by his actions that he is married? Take for instance that gentleman to my right. Ans.—I know he is married without a doubt, simply by the worried look on his face. Using your phsyic powers and penetrating his mind and thoughts what do you see that convinces you he is a married man and nervous. Ans.—When he gets out his wife will ask him if he don't think she is more nifty looking than I am, and if he don't lie and say yes, she will get him, and if he does lie and say no, he won't go to heaven, so he is in an awful fix either way.

I believe, ladies and gentlemen, that after these various tests and demonstrations, you must agree that we are able to do almost anything in the way of thought transference and what is generally called mind reading, and while you are in that mood and believe in us and our ability we will take the opportunity of thanking you for your kind attention and cooperation in making our act so successful and interesting to you all, and we ask you to remember us to your friends and if we have the good fortune to come this way again we want you to be on hand to join us in a good old fashioned home gathering such as we have had tonight.

BURLESQUE FORTUNE TELLING CARDS

Act for two people. One working in audience. Other on stage, blindfolded. By a simple code, the one in the audience secretly makes known to blindfolded assistant, the card selected, who in turn proceeds to tell their fortune. It makes no difference what card is selected, as will be noted from patter, simply what card it is so blindfolded one can name card aloud and pretend to get a reading from that particular card.

Ladies and gentlemen, before taking up our part of the program this evening, I wish to call your particular attention to what we consider a very unique and novel method of fortune telling with cards.

With the aid of this ingenious association of different persons with playing cards, we find it a very easy matter to delve into the past, present and future of anyone and lay bare many things of interest in their lives, especially interesting to their friends and neighbors.

Now remember, we do not claim to be infallible, but nevertheless we wish to let it be known, that in over 5000 performances given during the last few years, we have absolute proof that at least 95% of our predictions really have happened or later came true.

In order that you may fully understand what we are really about to do, I will say that in the method we use, I shall allow my assistant to pass through the audience and have cards selected by various ones present, and immediately such selection is made, I, through powers given me by my unseen guide, will tell the party selecting a card something that will from its truthfulness prove very startling.

Now with your kind permission and indulgence, my assistant will come among you and allow the selection of cards by those present, and those making a selection please bear in mind to select but one card, then note its color, suite and value very carefully, so that he or she will not forget it. After noting your selected card, please think of it very intensely, concentrating your mind upon it as much as possible, so that your thought waves will be transmitted to me, thereby enabling me to give you a more correct reading of what matters you wish to know about.

(Selection by Either Sex.) I see a card. It's dark. Yes, very dark. It's a spade. Yes, it's the... of spades. This card is a very good omen. I associate with anything dark, the mystic numbers 7 and 11. The 7th letter of the alphabet happens to be G and in affairs of fortune this immediately suggests the word Gold.

Now we find the 11th letter of the alphabet is K. Recent history proves it to be the first letter of a word every child knows the meaning. I refer to

Kamerad. Associating the two words we have Gold Kamerad, or in plain (localize town you are in) English, it means Gold Surrenders, so it is evident you are going to get a lot of money and die rich and have the gout.

(Gentleman's Selection.) Your card is a red card. Yes, it is the of Diamonds. This is also a good sign. Diamonds are always associated with riches. I see you working in a bank. Piles of money are before you. It is yours for the taking. No one is even looking. Still you hesitate and do not yield to temptation.

I cannot get it. Please think hard of your card, not me. What unseen power is it that keeps you from becoming suddenly rich. Ah, the haze clears away. Now I see it all. There is a heavy wire netting that separates you from the money and you have forgotten to bring along a pair of pliers or an acetylene torch.

(Ladies Selection.) Well, this lady has also made a good selection. It's a red card. Yes, it's the of hearts. For her I see many swaying forms moving around her. They are, I believe, all of the feminine gender. Yes, quite true, they are all women. How they are gesturing and waving their hands and arms. Perhaps some one is injured and they are going to aid and comfort the sufferer.

I look again. Now I see you apart from the rest of the seething mass of feminine humanity. Your arm is also in the air. Your countenance pictures defiance and victory. Is it a sword you hold in your hand? Can it be you are a 20th century Joan of Arc? No. As I look again I see more clearly. It is a 10c lace collar marked down to 9c, and you have grabbed the best and cleanest one in the whole bunch from the bargain counter. Let's hope you are as successful in picking a man and try hard and get one that's worth even 9c.

(Gentlemen's Selection.) This party selects a dark card. I believe it is a club and the Also a very good card. Very indistinctly yet its shadowy outlines tells me it is you I see. You are preparing for a journey. I see many faces. All of them show plainly there is anguish in their hearts.

As I look again it seems as though this sorrow is because of your departure. Are they dear friends and relatives that will miss you as you leave them to journey forth? Now I see your hand is clasped to one beside you. This must be some near relative that cannot bear to have you go. No, no. I am wrong. I now see clearly. He has a shiny star on his breast. It all comes to me now. You are not clasping hands. You are handcuffed to him and the wagon is ready to take you away for quite a lengthy interval.

(Gentleman's Selection.) This selection is a red card. It's the of diamonds. The cardinal points of the Zodiac indicate many things of an unusual nature. I see you bowed down, carrying a heavy burden. You hesitate by the roadside. Fatigue has overcome you.

Now again as I look I see your face brighten up, chasing away the heavy lines of despair. I hear a sound in the distance. Ah, so have you. You believe that aid and relief is coming. Yes, it is true. A hissing monster stops beside you. One look and your cup of joy is dashed to the ground. It is a Ford and you are afraid for you are covered with corns from the last ride you took.

(Ladies' Selection.) This lady has selected a rare card. It is the of clubs. One seldom ever chosen on account of the bad luck it usually brings. As I peer into the hazy future I see her gazing through a large plate of glass. Within are many pretty things. Yes, it is the (localize) store. It is a bitter cold day in February. The latest styles in straw hats and thin silk hose are in. But alas, you are wringing your empty hands and empty purse in despair. You haven't got the price and will have to dress warm and comfortable for at least another week. To suffer so is almost unbearable.

(Gentleman's Selection.) This party has selected the most lucky card in the whole deck, the of spades. To him I see multitudes of people bowing in great reverence. He smiles in return for their devotion. Truly this is a happy moment. But suddenly the scene

changes. The multitude have ceased to bow. They are raising up. They are waving sticks, stones and bricks at you.

Now you are fleeing. So are they, but toward you. But they are a bad second in the race. You are too swift for them and vanish with their dust in a cloud of your own you have made in your rapid retreat. A case of "fit" that was not fatal. I advise you not to take any more chances and try selling oil stock or copper mine shares to your friends for at least a couple more years.

(Ladies' Selection.) This lady has selected a red card, the of hearts, that makes a prediction very complicated. I will say that it really is a 50-50 proposition in matter of luck. I see her patiently waiting in a dimly lighted room. She is restless. One hand opens and closes in a nervous, restless manner as though grasping the air. The other hand is also grasping, but not the air. It is a fire shovel.

It is lodge night. The clock has just struck three bells. A man is being lifted from a taxicab in front of the house. But why say more. It will be good and bad luck if she murders him, and the same if she lowers her batting average and misses him for he is like all men—N. G.

Our time is up, my good people, and allow us to thank you for your earnest manner shown in giving us aid in our endeavor to prove to you that there are many wonderful secrets hidden away in a pack of playing cards. Thank you, and good night.

FIRE EATING ACT

Performer by using the various methods generally known in magic, causes sparks to issue from mouth, blows flames from tube held in mouth, drinks molten metal, places red hot iron one tongue, etc.

I am to blame for just one thing in life that I will always regret. A song writer saw me doing this fire eating stunt of mine one night and it had such an emotional effect upon him that he rushed right home, all of the saloons were closed you see and he had no other place to go, so he, as I said before, rushed right home and wrote "There'll Be a Hot Time in the Old Town Tonight," for which neither I nor anyone else can ever forgive him for doing.

Now to get back to earth. In presenting to you this weird hodge podge of sensational stuff, wherein I partake of a light lunch at all hours of the day and night, I want to mention that there is but one other fellow that would ever dare to attempt what I am about to do, and he is off the job for the time being, as he has a rush order for a lot of fire and brimstone to get ready in honor of a reception that is going to be pulled off soon with a bunch of departed politicians.

I might mention incidentally, if you don't want to come in contact with this distinguished fire fan yourself, you better cut out the Sunday movies and peek inside of a church once in a while, even if you don't go in. You will be surprised to see how many many of the seats are dusty and have clean the pages in the Hymn Books and Bible are.

Now there is a young couple right over to my left, better let go hands right this very minute for I am going to blow a 500 candle power flame (or 5000 sparks) from my mouth as my first experiment and I won't be responsible for the tears shed by those that see you and haven't got the same or other material at hand to do likewise. By material I mean just what you think I do, so blush if you prefer a rosy complexion instead of Colorado claret.

There, didn't I tell you I was going to make some fire. And, say, maybe I didn't see some sights. And after warning you all, too. Surely this business of eyeing up stuff is hard to shake off. Well, I have good news for you guys and what came with you. The rest of my show will be conducted in a most total darkness, so go to it and save a little for me.

Now to prove that my show is the most expensive act on the public stage today, I am going to drink a half gallon of that almost unobtainable

able stuff, gasoline. I cannot offer to explain how I am able to afford to do such an expensive act with the cost of living so high, but will appease your curiosity this much by stating that pa is rich and ma don't give a rap what I do so long as I bring home the bacon.

In experimenting with fire I am reminded of what a little girl said to her mother one day when mother was combing her hair. As she combed the little girl's hair it flew in all directions and some sparks flew as well. Asking her mother what made it do that her mother replied that it was electricity. "My," replied the little girl, "ain't we funny people. I got electricity in my hair and grandma's got gas on her stomach."

I will now show you a number of experiments in touching my tongue to a red hot iron, placing hot coals in my mouth, blowing a shower of sparks from my nostrils, and many others, if I don't melt before I get started good, and while they will all appear impossible, nevertheless I do it all and suffer no injury except possibly a shriveled up tonsil or melting out a couple gold fillings.

You perhaps wonder how I got to doing this stuff. My first start came from eating a lot of April Fool candy filled with red pepper, and later on I finished my trade (that's what it is and a good one) but as I was about to remark, I got my post graduate course in this game at railroad lunch counter, grabbing off some of those quick lunches and eating and drinking it all while the engineer was filling his pipe.

Any person that is interested in fire, beyond what I have already shown you tonight, can have my services at any time and they will notify me, and guarantee me a fifty-fifty split on the insurance they get if I do a good job before the fire department gets there. If you will do this I can assure you that you will also become enthusiastic about fire the same as I am.

FLOWERS FROM PAPER CONE

A sheet of paper shown both sides is rolled up in a cornucopia and from same an enormous lot of pretty flowers are poured out, producing a beautiful effect.

Now for a very rare treat that I have prepared especially for the ladies. The idea of this interesting and pretty effect was suggested to me by a beautiful young girl that nature had lavished most generously with charming face and figure, but alas, she, like all us good lookers, was lacking in that one very essential item that is the very salt of life. I refer to money if you are poor guessers.

Yes, the girl was broke, and Easter Sunday came and went, and through it all she suffered, for nary a pretty flower did she have to decorate her 98 cent hat so it might grace her pretty head and make it possible to go to church with the regular gang.

One day, in utter despair, she sallied forth with desperation stamped on every feature, but she had not gone very far until a good fairy read at a glance what was on her mind, that being easy, as she had no hat, so she stepped to the girl's side and whispered in her ear: "Be quick! Go back to your home and paste together enough 20 dollar bills to make a cone of good size and hurry back."

The girl did as the good fairy bade her and returned in a jiffy with the cone. This is the same cone, by the way. I must apologize for those that are not able to see that it is made of money.

But to get back to the fairy and the girl. Peeking through the bushes, I saw the fairy unroll and roll up this cone in the same manner as I show you, milky way, a fragment of the blue sky a slice of the moon, a touch of the cone, and reaching out into the air, she in quick succession grasped and tossed into golden sunset, (Note: As you say this, carry out same by necessary actions) a gentle zephyr, a dash of rain, a piece of the rainbow, a wisp of the beautiful bunch of female roof garden sprouts, just like this, that I ever laid my eyes on. And then she reached in and stirred them all up and poured out the most beautiful bunch of female roof garden sprouts, just like this, that I ever laid my eyes on. I admit that no one has nothing on me when it comes to being a nature fakir. Pretty clever stuff. Yes? Not at all bad for a 15 cent admission fee.

PATRIOTIC BILLIARD BALLS

Nine enameled balls, of which three are Red, three are White and three Blue are shown, also three hats or small baskets. Performer places alternately in each hat or basket, singly, a ball of each color until the audience has seen three Red ones placed in first hat, three White ones in the next, and finally three Blue ones in the last, yet strange enough when the three hats or baskets are tipped over, from each hat a Red, White and Blue Ball is produced.

History tells us truthfully or otherwise that the first inhabitants of this grand continent were composed almost entirely of that almost extinct race called Indians or Redmen. Later on we are told that a lot of white invaders while out on an exploring tour, landed here hunting for a new location to film a new five reel masterpiece. During the taking of this picture the director bawled out so loud and often to his bunch of actors and actorines "You're rotten and punk" that the Indians became disgusted and took the first train for Indianapolis.

Just about this time a lot of Blue blooded ancestors of the Great Illustrious Du Flicker appeared upon the scene and demanded an explanation as to why the wherefore of the whichness of all these strange antics. Realizing the seriousness of it all, the camaraman reversed his film and brought back the Redmen bound for Indianapolis, and after a conference it was decided that representatives of each faction would get together and hold a blabfest and report back what should be done in the matter.

In order that you may follow this interesting story we will suppose that these Red balls represent the Indians or Redmen, these three White ones the Movie Bugs, and these three Blue ones the descendants of Count Du Flicker. One by one, first the Red, next the White, and then the Blue retire from sight to dope out something.

To commune alone is like making love all by yourself, it's not only impossible but foolish, so a second representative of each followed making two of each faction out of sight and together. Now number three of the three separate clicks gets suspicious, restless and lonesome and follows the crowd of his particular breed so that they can't put over anything that they won't be in on.

Just then the strains of the Star Spangled Banner are heard coming closer and closer, and with a grand hurrah we find emerging from their hiding place not a selfish bunch of each faction, but instead that glorious patriotic combination the Red, White and Blue, which as I understand was really the original Birth of the Nation and stamps David Griffiths so called big film a rank imposition and a fraud.

SILK HANDKERCHIEF COMBINATION

This excellent effect is produced with the aid of some single colored silks, and the additional aid of a color changing silk that is exactly same in size and colors as the single one.

A little magical experiment with some colored silks that was suggested to me one time while out berrying. No, not in the cemetery. This was in my grandfather's orchard. By careful observation I noted that all blackberries, when they are green they are red, and when they are red they are always green.

It occurred to me that was very interesting and mysterious so I decided I would do a trick with some of these berries, but on account of the high cost of vegetables I had to substitute some silk handkerchiefs instead, which I find I can coax at different times to give a fairly good imitation if our chameleon friend Mr. Blackberry, and at half the price of the upkeep.

First I will tie these two Irish flags (two green silks) together and put them where the footlights won't fade them. It wouldn't be fair to do this trick without using something red for we just mentioned about the red blackberry, so here is another silk that is unlike the berry for its not green when it's red, but red first, last and always, just like a good little 25 cent handkerchief should always be when treated right.

Now for a little of that hocus pocus stuff. I sprinkle a little of the magic powder on it, a gentle massage like they use to crush ice and behold it's going, more going, most going, and finally a goner. But where? Aha, that's a secret, but I am just feminine enough so that I simply cannot keep a secret, so womanlike, I must tell you that it is here with its two Irish friends. You see they all ran a race but no one won, they are all tied.

Allright this is getting a long fine. I'll untie them and start all over again as another man just came in and didn't see how it was done. The rest of you can chew gum and talk with what came here with you while I repeat the experiment for this party.

I take these two green onions. Oh, pshaw, I am getting childish, or as they would say in little Italy, "He maka da too mucha foolish splofsky, gezebenn," or in other words, I am in correct, which is right and I stand corrected and take these two green silks, tie them together—"Say, will that late arriving gentleman please look this way and quit trying to put his head in that lady's lap that is sitting back of him."

You will get me terribly angry in a minute. To proceed I put the green silks entirely out of the way, giving me a clear stage for my next clever move which as you will note if you care to look, is the vanish of our old friend, the cerise silk. I always say cerise. Red is so vulgar and suggestive of a punch in the nose.

All right, now once again we draw on the bank and take out a roll of the green and find with it the red. What's this? The red is missing. How embarrassing, and especially so when I must admit of the fact I am a green hand at this line of work. Yes, It's really work and hard work too—for you as well as myself.

But a happy thought has come to me as I labor on. Once a fortune teller told me I had a wonderful lot of magic power concealed in me, in fact I was a regular human six cylinder flivver. Assuming she was right I will try myself out and see what happens. I pass my hand over the green and behold it has changed to red and I've absorbed a lot more green in my system for people to kid me about. Please don't all applaud at once as the doctor says I must have complete rest and cannot be disturbed.

RISING CARDS WITH VARIATION

Three selected cards are shuffled back in pack, same placed in glass goblet, and at will of performer the cards rise separately and same verified by audience. In variation the Queen of Clubs persists in rising in place of the selected card.

I just feel that I have got to do a couple card tricks for you before I go any farther with my program. You know when you get some sort of a hunch that you ought to do something, the best thing to do, is to do that very thing and get it off your mind and out of your system and you feel better right away.

The effect that I am about to produce is not original with me by any means but was indirectly suggested to me when I attended a session of the Convention of Woman's Suffrage not long ago and I say it in all sincerity, I believe they are doing good work along the correct lines, and I wish to take this opportunity of thanking them one and all for being instrumental in my shall choose to present to you this evening this novel creation with cards that I will call "Card Levitation Extraordinary."

First, I shall ask some person to choose three cards from this ordinary pack and having noted them carefully, place them back and shuffle thoroughly. Say you, what kind of a confederate are you anyhow? A fine friend you are.

Gone and mixed the cards all up like that after I told you on the quiet to go easy. How do you expect me to do a trick now with such a mess as that? Can't find a single card that was selected. You know I go out of my way to treat everyone as nice as I can and in return, here my supposed to be best friend crabs the trick by shuffling the cards until the spots are almost gone. Yes, and all this in the face of the fact I tipped him off with a wink. All I can say is that if the trick goes wrong, I'm going back to work and make an honest living. Well, I might as well see it through and do the best I can with it.

Here we have an ordinary goblet, also a handkerchief that I have laying around because my best girl gave it to me for Christmas and she's in the audience now and I have to flash it.

Now we come to the part where the Suffragettes get in their deadly work. I show you an empty glass which I wipe with this denim linen kerchief, proving that there are no clockworks or mirrors to deceive you. I want everyone present to help me with this trick so I'll ask someone to examine the glass and notice my handkerchief is a four sided, square, and very flat in the center. On one corner is a small sticker marked 5 cents. This glass is somewhat different than most glasses from the fact that it cost only 3 cents when usually they sell for 5 cents and are half foam.

Now for the interesting part where the Suffragettes make their entrance. We put this jumbled up mess of pasteboards in this ordinary glass, cry aloud to the Goddess of Good Luck to come to the front just this once and save the day, wave our magic wand after this manner and we really have card No. 1 who, like many of us great notables present this evening, has risen from the ranks in a most noble manner. We will now have No. 2 rise. Correct, you say. Thank you. Now No. 3. I believe you are perfectly satisfied that these are the correct cards as selected, are you not? And in conclusion I don't mind telling you that this trick is nothing more than a clever idea of mine to advertise (use your own or any name you wish) quick rising yeast, which I am fortunate enough to be agent for in this county and will be pleased to take your order right now for one or a million cakes and fully guarantee them to raise anything but the mortgage on your house.

Note—To carry out the Suffragette idea, simply thread in Queen of Clubs (using three) so one will rise each time before the selected card does. Each time the queen makes its appearance, you take it and push it down in the deck, at the same time telling it as President of the Woman's Suffrage Cats Association to be patient and take her time and proper place and you will let her have her say when you get through with your part of the program, but to remember that you have but a limited amount of patience and the fact she is a woman won't protect her if she aggravates you too much, etc.

DIMINISHING AND ENLARGING CARDS

In this effect the performer has the enlarging cards spread out where he can secure same easily, and with this preparation, proceeds to show some ordinary size cards that gradually diminish in size until they finally vanish. At this stage of the trick, the enlarging cards are picked up, and trick proceeds as patter directs. Finish by allowing small cards to go down into hands and the large ones produced and fanned out. Both of these effects may be bought of any reliable magic dealer.

Playing cards lend themselves in many ways to clear up and illustrate some of the most complex and baffling problems of the present day. To this we must all agree.

In all probability this is largely due to the fact of their well known simple construction, and also that almost every child from six to sixty years of age can readily recall one or more instances in their lives in which cards have played an important part.

You may have, for instance, won thirty-nine cents at one sitting, or perhaps got paddled so hard that one sitting was too painful to be an accom-

plished fact in the other instance. Anyhow, you know about cards, so for that reason I have chosen them for this part of my program.

I now show you a few of these ordinary cards just mentioned, all alike in size and each card about as thick as the next one to it. I'll be fair and generous and toss a few out as souvenirs for some of the Methodists who I am glad to see are with us tonight.

The five I keep I spread out fan shape, so, close them up and upon opening them again they appear to have diminished in size somewhat. That's the interesting part, for really the cards are the same size as before but by my exercising an unseen power and influence upon your optical nerve centers, collectively, I make you believe you see what is, isn't, or in other words—no the same words. Let it go at that.

Once more a little squeezing of the cards to mislead you while I pass out a few shafts of mob psychology arbustus opticus and if I have not failed, you see and believe the cards are still smaller.

Well, this is going better than I thought it would. Me for this mob psychology stuff all the time from now on.

I'll do it again. Do they look still smaller? Party over there says they do. Thank you brother. Just once more. This will be like putting a camel through the eye of a needle but I believe I can do it.

Aha, the effort was wonderfully well timed and executed and completely successful for now I can't see the cards myself. Some of this mob stuff must have back-fired and got me too. Well, however, it's a good trick, is it not? Yes it is not. Thanks. But wait a minute. That isn't all. It would be dangerous to allow a bunch like you to remain in a semi-cat-a-lip-tickle state very long. No telling what you might do or not do.

My fingers are so brittle that I dare not snap them to break the spell so I will resort to the old theory of using fire to draw out fire, snow to draw out frost bites, etc. In other words I again show you the same cards in their diminished size. (Performer picks up cards fanned out with enlarging cards in position.) In fact they are so small they are hardly visible.

I see a few smiling in a doubtful way. All right you doubting Thomases and Susans, I'll prove I am right and you are wrong. Will that party in the end seat of the last row please oblige me by selecting and noting position of the queen of hearts.

Note: Performer should call for selection of some card that is among the large cards but have its smaller duplicate covered or partly hidden in those shown in the ones fanned out. Performer of course gets reply that the card cannot be located, or at least pretends such is told to him.

See, there are a few sincere persons present, so let's be thankful for that. This party admits and rightfully that he cannot see or locate the Queen of Hearts (or whatever card you ask about) for neither can any of you because you are still in this semi-cabaret condition that I am trying to bring you out of if you will permit me.

I cover the cards for a moment, and sending out some of my wireless refractory ultra plum color rays of Blow-Zefsky, we once more fan out the cards and find they are back in to their original size so that the party back there and in fact everyone present can see and locate the card mentioned or any other one desired.

THE COLOR CHANGING BALLS

A Red and Black Ball, after having been wrapped in paper and placed in separate goblets, are found to have changed places.

Now for just a little serious foolishness to show you what you bump up against when you try to coze in on the payroll of some of our railroads. You know the hardest grind in this examination of the railroads when you are trying to land a fat job, is to get by with their color blind test, for it is a well known fact that a green railroad man seldom ever can see a red light on a black night and all this is usually found out after a lot of people, cars, soft coal, and railroad ties are all fricassed together. And next day all

the papers have big head lines telling you it was all on account of a misplaced switch, which as usual, brings a woman into the case. If it happens to be a shipwreck it is blamed onto a large marcel wave, so no matter what happens the woman in the case is ever apparent.

But to get back to our original subject regarding the test of color blindness. I want to see how many of you can qualify to warm a nice office chair or shovel coal for a railroad company I am organizing. If you fail as badly as I did you couldn't get a job pounding sand for a switch engine.

Here we have two wooden balls, a red one and a black one. I might mention that these were the only two ballots cast for me when I tried to join the Masons. I could stand for the black one but the guy that slipped me the red one must have meant murder.

Using a small piece of newspaper, I wrap up this black token of hatred and place it over here, and in a like manner I wrap up this villianous red one that the sight of makes me so angry I could give some one a severe slap right on the wrist.

Here we have two empty glasses that I use to place the two packages in. Wooden ball during the show, highballs after the show. I wish that all young lady in the center aisle would quit winking at me. It gets me all frustrated. See, I've forgot which is the red one and which is the black. Well let's take another look. Yes this is the Red one which I place on the right, so don't forget now, "R" for red on right. And this, the black one on the bunco side. Remember, "B" for black and bunco.

Now then, here is where we all get that soft job on the railroad, or get railroaded in the discard. Red on right (open.) Well the Jinx has still got us under a spell surely for this is not the red, but black, and this is not black, but red. How discouraging. Engineer on a waffle wagon is about the best any of us can hope for after such a fozzle as that.

THE BEWITCHED UMBRELLA

An umbrella placed so the tip of same rests on performers open palm, the other end of handle held by one or more spectators. At proper moment the performer asks spectators to lift umbrella, but they are unable to do so. Use a flesh color catgut loop and arrange to slip end of umbrella under this. It is obvious that a great leverage is now formed that will permit of a great many startling effects. Later the catgut loop, which is attached to an elastic, is allowed to recede up coat sleeve.

I note with much pleasure that we have with us this evening a great many who show all the earmarks, and in a few instances the nosemarks of being on social or intimate terms with various kinds of spirits and, as I, in my part of the program make use of their influence in many ways, I shall expect a sort of a brotherly love atmosphere to exist, so to speak.

The only difference is, the kind of spirits you dally with are the denatured kind, while mine are the departed ones, so let me give you a little timely advice before I forget it, no matter how beautifully colored up the wood alcohol is that you kow tow to, it is nevertheless a vinous poison and any amount over a quart a day will make a Christie Comedy out of you, so take a timely tip from me and quit, or at least cut down to half a gallon.

To prove this spirit influence is working already, I am going to show you that I can take an ordinary umbrella or parasol and with it I will perform a number of surprising miracles. First, before I borrow the umbrella, I will make this statement. I am going to, among many other startling things, prove that an umbrella is not of the female gender, and will demonstrate it conclusively by shutting it up and making it stay shut, which will, to my notion, be all the evidence necessary.

Speaking of this recalls an instance when I took, or rather tried to take, a lady's umbrella by mistake, and believe me, she never shut up all the time I was in hearing distance.

Resolving never to get caught that way again, I determined that as soon

as I go home I would gather up every last one of the umbrellas our home was infested with, and take them all to the repair shop and get them fixed up. So I tied them in a bundle and started for town. Lo and behold, who should be sitting along side of me but the lady with the fateful umbrella I tried to annex. She gave me and my bunch of rain sticks just one fierce look and said scornfully and otherwise, "Well, for a bum amateur crook, you seem to have had a pretty good day, haven't you?"

The fact that this lady is present tonight, will make my experiment with an umbrella doubly interesting, as you will see by watching closely. Just keep one eye on me, one on the lady and one on the umbrella. Now I hope this lady will let bygones be bygones and if her umbrella isn't gone also I am going to try my luck once more and see if it is not possible to separate her from it just for a brief moment, so I can go on with my experiment I have been talking about but haven't started to do yet, why, I don't know, neither do you, nobody does. Who cares?

Lady (or madam) please let us be friends and kindly loan me that umbrella you have hid in your sleeve. Now ain't that disappointing. She says "Ich weis nit," so I will have to ask someone else. Strange how hard it is for women to forgive.

Is there anyone else present that has an umbrella. Some one that has had a good day and can loan me one of his collection. Party here says I can take his. Thank you. What's that? Oh, sure. He just cautioned me to return at least the handle as he wants to use it to play golf next Sunday after church.

Now I have an umbrella. I want several persons to come up on the stage and act as a sort of a safety last committee and see that this gentleman gets some of his umbrella back. Come on boys, don't let anyone say that you never had a chance to go on the stage. There, that's very good, now we need just one more. Isn't there anyone present that came in on a pass? Surely there must be for I gave out seven and there are only six that have showed up.

Well, as this is only a 12 foot stage and we have got 14 feet already, you can stay where you are and see if I care. Now gentlemen I am going to prove to you how difficult it is to lift an umbrella, if some one wills that you cannot, just as the lady over there did the day I tried to lift hers and she willed it I should not. All ready, go. Look out. Say, don't try to lift me, lift the umbrella. You know this is something like lifting yourself up with your boot straps, only more difficult. Try again. Try again. You all done very fine, but don't forget the political pull you claim to have doesn't help out a bit in this. What you seem to need most is a little exercise carrying in coal for friend wife.

And you know lifting those heavy ones with half foam off the bar may be all right to develop elbow ~~crease~~ on your coat sleeve but for this kind of work it is nix. Anyhow, I wish to thank you for your feeble—I mean able efforts for it has convinced me and no doubt may in the audience that the personal magnetism and electrical forces I am gifted with must be seriously considered at all times, even though I never generated a sufficient amount to spark a nice pretty girl successfully.

TORN AND RESTORED PAPER

A piece of Tissue Paper is visibly torn into pieces, yet through some mystic power, the pieces unite and the previously mutilated paper is found restored.

Next I shall endeavor to show you a peculiar experiment, the ultimate result proving conclusively that father was right when he exclaimed in a dramatic manner to me on one occasion, "My son, I am proud to know that you will never be able to deceive anyone." Those words ring out most forcibly tonight, for, from all indications about 95 per cent of the multitude present here this evening have brought along a compound wireless periscope, and the other 5 per cent are X-ray specialists that give you the once over and then remark in a most positive manner, "I know just how he does it all right but don't quite understand how he lived to be twenty-five without meeting a violent death."

In the face of all this I am going to tempt fate once more and call your

attention to a small square piece of tissue paper that I have here. The fact that the paper is square does not indicate that the trick to follow is, so don't be misled. I now visibly tear this tissue into several small fragments, proving I am of a reckless and probably very violent and disagreeable disposition, likewise very hard to get along with.

Having reeked vengeance in this manner on a poor helpless in-animate piece of parchment, I crush it into a shapeless mass, with no show of mercy or compassion. Now that you may follow each move more closely in the best possible manner, I shall push my cuffs back and in so doing expose the mark of Cain on my fore arm, yet I am determined to carry to the very limit that which I have set forth to do.

This bit of paper that I have torn limb from tree, so to speak, is to all intents and purpose fit only for use as a snow storm effect in some hot show like "Rachel's ranting ruthlessly and restlessly," etc., but far be it from such and those that anticipate that diabolical destruction has been committed here tonight will have another guess, for in the same magical manner that many minute atoms of flour are moulded into a unit sometimes misnamed the staff of life or bread like mother used to make, so have I restored this piece of paper to its original condition.

Now as the majority of you don't know how it is done, or do know how it isn't done, I will attempt to gratify your curiosity by doing it again slowly and explain each little step. Who said Step lively. Must be one of those rude rope yankers from the elevated (or subway.) Once more I will proceed. This small piece of kiss you, I mean tissue paper, I roll up into a small ball and visibly place it in the palm where my life long line and (localize) Street cross. A slight pressure of the Tibian Bone of my Faticus Thumbus keeps it in place until I want to make exchange for the other piece that is torn up.

All this you don't know about at all and if you do, forget it or the trick won't work. Sometimes it won't work anyhow. Now I boldly call your attention to this other piece of paper and in a similar manner I tear it up for why should I care when I have my little life saver all ready for me when I want to make the switch. So with these fragments completely camouflaged until they look like a fuzzy wuzzy duflickered pom-pom, I roll them up by the cold compact process into a compact ball, and with an imperceptible turn of the body, aided by my rubber heels, I bring my hands together for the thousandth part of an hour and the critical exchange is made.

Let me see if it is made. Yes, it is made. I'm so clever I even fool myself sometimes. All right I have done my part well and the trick is gradually assuming a tangible form. Here I show you a piece apparently restored and you have forgotten about the torn pieces, (drop ball from palm on floor.) Gee, I forgot about them myself. I shouldn't have dropped them but as this is simply a little friendly expose it don't matter. You know all us magicians, even though we are clever, occasionally make a little slip.

Would you mind holding this piece a moment? You know it's hard to work very gracefully with your hands full of tissue paper. Here we have the piece apparently restored and there we have the pieces. Easy, isn't it? Let's see what sort of a presdigiteur you are anyhow. Please blow on those pieces you have there. Would you mind unrolling them and see if everything is O. K.? Well, well, good stuff, say you are a regular guy yourself. Glad to have met you.

Now that you and the rest of those present fully understand just how it is all done, no further explanation is necessary and as it is common knowledge that the world loves those that are wise and happy, we should all feel pretty good in knowing that automatically we have all fallen deeply in love. I next call your attention to the farther end of the hall where many surprises are awaiting to greet you.

SPIRIT SEANCE IN LIGHTED ROOM

Performer holds a large foulard or cloth with both hands in front of a table containing tambourine, bell, pistol, etc., yet in spite of fact both hands are visible at all times, strange spirit manifestations take place by bell ringing, pistol shots, fire flashes, table levitates, etc.

A little diversion somewhat apart from magic, absolutely no trickery whatever, but a semi-scientific experiment in spiritual manifestations in full light so you can see them as plain as I can. This little variation in my program is given by special request of Mr. _____ (name prominent dyer) your local dyer, who tells me that he has to dye to live, and for that reason I am offering no apology.

An ordinary large handkerchief, specially made for hay fever sufferers, and a few miscellaneous pieces of bric a brac, such as spirits are fond of fending, and a few cubic feet of static atmosphere hovering around me, completes our inventory of requisites necessary for this highly interesting problem or experiment.

You will notice the kerchief is quite square, has a flat area, and is oppressively opaque, in fact it's too muchly so, you think and I agree with you. But let me explain.

You know some persons get very fussy and nervous when they see spirits, others have to drink them to get that way, while me, I find a moist internal application of the correct quantity is a fine antidote. To prevent any squeamish members of the audience from being unduly affected in meeting a spirit face to face, I will hold up this large handkerchief, using as you will note, both hands to make it secure, so nothing can happen to mar the tranquility of this quiet gathering.

You know we don't want to give the Red Cross a lot of unnecessary work on my account for we all know they have too much and more than they can handle now as it is. I will ask every one to be as quiet as possible with the exception of myself, for I have to make a big noise you know or you might hear the clatter of bones when the spirits start their spring drive up through the floor in a few minutes.

(Knock on table with knuckles.) Hear that? Some one wants to come in. Probably the departed spirit of a gambler that cashed in for slipping four aces from his boot top. (Turn and say) "No you can't come in. But I say you can't." We won't stand for any crooks. (shoot pistol) There I guess you will be quiet for a while."

(Ring bell.) "What's that?? Oh, your old Satans fire fans, well take Four Ace Steve back and put him on the broiler." (Ring bell, allowing it to roll off onto the floor and remove kerchief for a moment so audience can see table and props. Place kerchief back and adjust false fingers.)

(Rattle tambourine.) "Who did you say you was? Billy Rice the minstrel. Bless your heart Billy, but you surely have bleached out some." Turn to audience. "Can't you see him with that umbrella, making a stump speech and swipe that water glass off the—(knock glass off table.) "Say, cut that stuff out, don't be so real."

(Have Spirit table lifting ring on finger and small brad in table top.) Lifting up table. "Do you see that? Surely that table is off the floor or else I'm off my submarine base. I am getting a little bit shaky. Will somebody hold this handkerchief so I can't see this stuff. Hurry please, I've got to come up for air.

(Drop table with a bang.) "Well, that's plenty of this spook stuff for this time. No, I won't be a bit offended if some pretty Red Cross nurse volunteers right now to take me under treatment, for really I feel as though I was drifting. Thank you. Step right down this aisle please. Oh that's right, everybody look and spoil it all.

Suggestions for effects under cover of the handkerchief: Use Spirit Slates and show a message having appeared on blank slate. Use Mirror Glass for some effect. Create a pretty Flower growth from flower pot. Work Ammonia and Muriatic Acid smoke effect behind kerchief. Get a flash of fire with acid

tube and flash paper or metal potassium. Have tin can with rosined string to pull on for your noise.

They are now killing off some more of Hagenback's lions. Best condition for spirit effects is with three points in contact. Foot on brass rail, elbow on mahogany, and hand on glass, but where oh where can we go now to find that ideal contact?

(Rattling of tambourine.) The spirits are unusually musical tonight. I always did like a tambourine solo. There is something so soothing and sweet about it. Just like the smile you get from a girl when you tell her you sympathize with her in her distress as you have flat feet yourself and know how annoying it is.

(Bell ringing.) More music. How charming, and such silvery tones. Sounds like that makes us all feel better. You can live on a ten party phone line and laugh ha, ha, just like that every time the phone rings for some one else. For my part I'd rather have them ringing a towel. I might be the cause of all this muss and fuss myself. I remember being told once that I was a dead ringer for some one.

(Bell ringing.) Guess dinner must be on. Wait until I consult the spirits. (Turn and hold short imaginary confab back of kerchief.) Turn to audience. Yes, it was a good guess. Just talking with Old Spirits of Turpentine. Says he has some choice war rations for us tonight. Has: Barely barley bread, beefless tenderloin, cream of cement soup, German fright potatoes, Manilla ice cream, pipe plant with nutty flavor, roast Mutt and Jeff, lobster with money, chicken without much dressing, electric currents with 10 per cent discount.

(Chains rattling.) I wonder if that's one of those darn endless Victrola chains where you send 12 dimes to 12 different places and mail 12 coupons to 12 different people, and the day you are to get an electric free. Uncle Sam butts in and says it can't be did because it's illegal. Bugs on that stuff, don't you say so?

(Rapping on table.) Girls, here's your chance to get some very choice wraps for nothing. Why pay \$3.17 on Monday morning from 9 to 9:20, and get squeezed in a crowd, unless the crowd is soldier boys. Oh mercy girls, don't it make you delirious to think of being squeezed by soldier boys. But as I was saying, these wraps are very precious. In fact they can be gotten only by hard knocks. Clever stuff, ain't it? Wear one of these wraps for a bathing suit and you become famous, (bing, bing, bing,) just like that, all in a minute.

(Rattling of articles.) Some unusual excitement among the spiritual beings tonight, isn't there. I suppose some of the female species are the guilty ones for you know they always have a little kick coming or a little knock. They can't help it, bless them, and we love them for it, don't we. Yes, we do—not. (Conflab with spirits behind kerchief.) Can you beat that? They are going to put a motion before the house to stop cows from using all four of their stomachs when food is so scarce.

(Smoke effect.) Sniff, sniff. Smells like Velvet Bull Tuxedo. Or perhaps there is no bull in it. Just velvet tuxedo. Anyhow, I smell cloth or rags burning, so cut it out. I might stand for a flannel mouth but nix on the hair-ferous burlap.

Odds and ends you may use if you don't get the hook: I'm a vegetarian from now on. I got a peach of a girl. She came from Quincy, Mich. She has a turnip nose, radish lips, olive complexion, flaxen hair, strawberry mark on her shoulder (yes I saw it) and such bean the case we expect to arrange for wedding soon, endive got the price to, so lettuce, for as a pear we can't be beet. Oh smush.

RING IN THE EGG

A borrowed ring is pounded with hammer so it will easily go inside of barrel of pistol performer is using. Shooting at egg, the ring is later found inside of egg and identified by its owner.

The success of what I am about to undertake next, depends greatly upon two unknown factors. One is how successful or otherwise I will be in making a loan, and the other is, who will be easy enough to come across with it. Well, the only way to find out is to try, so here goes. No, I don't want to borrow money. If I asked for that I would get pinched for creating a riot in a public amusement place. What I want is one of those round insignias or emblems generally used, denoting the wearer has been sentenced for life.

You know what I mean. One of those shiny metal passports for free eats, free clothes, free home, free everything and free from work. Why how did you guess it? Of course I mean a ladies wedding ring. I couldn't have described anything more plainly. This lady here says "I'm wrong on my dope but I have the right idea," so she has kindly consented to loan me her ring. I see it is marked Woolworth inside. I take the liberty of calling you Mrs. Woolworth and thank you for the confidence you place in me. You have taken a bigger chance than my own mother would. Well, the fact is, she knows me pretty well.

I next call your attention to some priceless gems loaned me for the occasion by Tiffany. Before the war these were used quite extensively for food. Now they are used to pay off mortgages on the old home. Yes, they are really and truly eggs. You select this one? Thanks. Officer will you please lock the door during this experiment. I cannot take any chances, even though you all look honest.

I also pass for your examination a small cup that I shall use in conjunction with what I am about to show you and by placing this egg in the cup free of charge. Now assuming that I am not a dangerous being and contemplate nothing of a murderous nature. I ask pardon of the Pacifists present to excuse my desecrating the tranquillity of this peaceful gathering by making use of this anti-Volstad persuader which I find is absolutely necessary tonight.

I am going to put the lady's ring inside of this gun, but were I to put it in as it is, the bullet would go right through the round, empty hole the ring surrounds and I might hit some one. I might kill the manager and then I might not get my dough for all this hard work. I have it. I will pound the hole shut so the bullet won't come out. (Pound ring oval shape to fit into barrel.) There. That's just right. Lucky I can think of just the right thing to do at just the right time.

Now comes the hardest task of all. If I shoot straight I spoil a perfectly good egg, and if I don't shoot straight I spoil a perfectly good trick. Now everyone ready! Don't jump. Bang. As I live, the pistol is empty. I must have hit the egg. It's surely heavier than it was. Bravo. I am sure there with the military stuff, for here is the ring inside the egg. Madam, allow me to thank you again for the loan of the ring and tell Mr. Woolworth how clever I am.

FLOATING MAGNETIC WAND

An ordinary black wand is caused to adhere to finger tips, open palm, against hat, china plate, etc., apparently upsetting all laws of gravitation.

One of the brightest and most enjoyable moments of my young life, and probably yours also, is when a nice bunch like this gets together like we have tonight and we're all good friends and everybody likes everybody else and all us men want to shake hands and tell one another that he's a good old scout

and looking fine, and have a cigar, and come out and have dinner with me and take a spin in my little Lizzie and all that heart to heart stuff.

I tell you, good old life is pretty sweet even if taxes are high and potatoes a dollar an ounce. And on the other hand the ladies. God bless them all in their glorious beauty and summer furs, and Woolworth lavelierres, and Rock Island switches, and Blue Jay plasters, and saw dust arena, and Dr. Scholls arches, and Gossard stay there and maybe not.

Why they are right with us boys and we have good reasons to be proud that one of our ribs is missing. But they don't call each other college chum, old scout and all that when they get together. No indeed. They put all that heart to heart stuff in a tender kiss and a fond embrace.

You see they want to get close enough to each other so they can tell if there is any touching up being done on that youthful appearing hair and how thick a coat they got on to keep their nose from looking shiny and the little squeeze they give each other, immediately tips it off if their dressmaker is helping out Dame Nature in rounding out a few deficient curves here and there that ordinarily you could hang your hat and coat on.

But it's all right. They can't fool each other, but they do us and make us like it. Am I right? But I am floating away from the dock and a storm is coming up. Somehow I don't seem to get back to the starting point. What was I going to do next? My mind seems to be wandering. Ah! Floating from dock. Mind wandering. Now I have it. How simple of me to forget. I was going to show you an original conception of my own creation I choose to call "The Floating Wand."

A plain, ordinary round piece of wood (or metal) fashioned by hands immortal that have lent it magnetic powers that will cause even the most skeptical to believe they are seeing things floating before their eyes just like the patent medicine symptoms you read about. I rub my hand on my coat sleeve to start the flow of electric influences or fluid, touch the wand with my finger tips and it adheres like it were a part of me.

My only failure would be to try it on my head. Both being of a like substance or material and there is no sympathetic adhesion. The explanation of this is they both think the other is negative and they both are so positive about it that there is no use trying.

I now place the wand on the back of my hand and still the magnetic forces are in evidence, also a little real estate. That burlap towel in my dressing room is so porous that when I dry one hand it all oozes right through onto the other. I might overcome the difficulty by holding one end in my teeth but I'd hate to have anyone say they saw me chewing the rag. They, too, I get so hungry at times I might get my hand too close to my face and bite myself for I certainly do like dark meat. But to resume.

I take the wand and pressing it against this hat it adheres perfectly. The hat just called the wand an old stick. The wand closed the setto by telling the hat it looked and felt poor. Next I place the wand against the China plate. Since China turned republic almost anything sticks to her. Did you notice how much more abundant the growth of the ladies hair is since they passed the law compelling all the Chinese to cut off their queues??

Pardon the pun, but really it is a very curious (querious) happen-stance but what bothers me the most to figure out is how the Chinaman grew his hair the right shade so it would watch the lady he sent it to. Talking about hair has got me switched off again from the main issue.

As a final and convincing demonstration with this wonder stick I will make it float in mid air, using simply the very tip of one finger. The fact that I have a nail on the finger I am about to use does not enter into the matter and has no bearing on the case, except that I have to bear on the wand to keep it from slipping up and giving me a wallop on my 'coco.

It's pure and simple (mostly simple) conclusive ocular manifestation that this mystic rod is lighter than air, and, while it cannot make both ends meet, nevertheless it's a good friend of mine and is going to keep on sticking around me until I loosen up for it knows I've always got the price and as I am hard to coax, I believe I hear them calling me now, so be good little children and excuse me for a moment.

CARDS PASSING INTO POCKET

Twelve cards are counted out and while held in the left hand, invisibly pass into the right trouser pocket which previously has been shown empty. Cards are counted at different stages of trick to show those still left in hand as minus the number that has appeared in pocket, until very last card has mysteriously passed from hand into pocket.

Card tricks have been done to death, so I seldom ever waste my time with them, but in this instance I am overwhelmed with a desire to show just one effect of mine that I consider really interesting not from a magical standpoint, but from the fact it has a great bearing on one of life's greatest problems that we are face to face with today, tomorrow and the 31st of February. Anyhow, I'll do the trick and you can then readily draw your own conclusions and perhaps will know what I am talking about. We'll try it anyhow, and if you don't soak up something that will benefit you, it's a sign you're not a sponge and you ought to be thankful for it.

I count out a few cards from the deck. To be exact, there are twelve. Yes, just an even dozen, but before I proceed farther, let me show you that my pockets are empty. And as usual, the female species are the cause of it all. If you are married, it's the high cost of living, and if you're single, like I am, it's the high cost of loving. They get you either way, going and coming, so it's useless to make a holler. Just a waste of good energy and breath, with no results.

All right now, I'll count the cards just once more. Correct, just twelve. What's that? Who said more than twelve? For the first time in your happy young life you are wrong, very wrong. The idea is to cause these cards to leave the left hand, pass up along the arm, across into the empty pocket, making them travel invisibly, singly, in couples, triplets and quadruplets. To each and every card passes across the wide expanse from the left hand to the right shoulder without the aid of a taxi, and to make it even more interesting, I will make each card pass under my suspenders if I have any on. Wait. Let's see if I have. No, I haven't. Well, there will be trouble enough when I get started anyhow.

This is going to be wonderful if I do it. That's what they all say. Now for the first card. Pass. Ouch. That one went under my necktie and every Pass. It must have been a spade the way it dug into me. Second card. Pass. Another rough one. Probably a heart or diamond traveling sharp end foremost. Third card. Pass. Another one dragging its anchor like that one did and I'll pass up the trick. Fourth card. Pass. I hope it isn't a club for I am all bruised up now.

That's better. It just tickled a little bit. Fifth card. Pass. Absolutely painless. Now let's see what has really happened. Rules of the house prohibit the showing of my wounds, so I show you simply my hands and the cards. Five cards we find in the previously shown empty pocket, leaving seven cards in the left hand. I count them to prove I am correct. Please hold these seven cards tight. Pass. Did you feel one go? Of course not. It was a queen. Who ever heard of any man holding a queen if she did not want to be held, especially if your knees haven't much upholstery?

Counting the cards we find but six left, and here in the pocket we find the missing card the gentleman over there let slip after cautioning him to hold tight. The secret of this trick is the cards go where there is some sort of a line of little or no resistance, and with a hole in my coat lining, it is not hard to solve the reason of it all.

Six cards and the pocket empty again. Now watch close and you can see them go. One, two, three. The other six cards have a groove cut so deep this is mere child's play. Pass. There you are. Quick and painless. Three cards left. Some think I steal the cards from the front of the pack. Please make note of the card that is facing you. Some say I mesmerize the cards,

others say I hypnotize my audience, and not a few say I am crazy. Don't believe it. Just watch the bottom card. One, two, three, and there they are in the pocket.

Now the last card, the queen of clubs. Some problem. A woman with dark hair, armed with a club or rolling pin usually requires a lot of diplomatic coaxing. Let's see how much this one will need. Pass. And sure enough she's gone into the pocket. No by gracious, she hasn't arrived yet. She must have dropped her switch and got sidetracked. Not here, nor here, nor in the pocket. I'll have to do a little of the coaxing stuff.

Will your kind majesty, Queen of Beauty and everything nice and all that sort of rot, please tarry not but meander hither to the pocket that waitest thou, you lobster you. That ought to bring results. Sure Mike, here she is and for once we didn't have some secret service men on the job to keep her from throwing a monkey wrench in the machinery and putting everything out of commission.

THE SPIRIT PAINTINGS

An ordinary stretcher or framé of white paper or canvas is allowed to be examined, same placed in an arrangement similar to a shadow box with a light back of it. Gradually there appears on the blank stretcher a hazy effect, followed by the gradual appearance of a beautiful picture of a previously selected subject, which may be removed and if desired passed for further examination.

As far back as I can remember, and believe me I am no flapper, I recall most vividly the good old days when mother used to shine up my copper tipped red top boots with risin "son" stove polish, pinned a paper collar on my middy blouse, fashioned a necktie out of some stray piece of carpet rags and said, "Robert, this is your birthday and I am going to take you to the forty-grafter and get your picher took," and then by way of caution and additional advice, said, "Now remember, be a good little boy and watch for the little birdie when the man tells you."

I see a number of you smiling so I guess none of you are so old but what you remember the same old days. Such pleasant memories is a pleasure I am sure for who can deny the exquisite thrill that chased up and down your spine when the cold iron clamp was adjusted back of your ears, and the wire spring around your collar to keep your coat from slipping off your shoulders and the cane you held with a death like grip that showed up in the picture like a golf ball stuck on the end of an umbrella rib.

And when the man said, look pleasant, eyes up here, not so high, turn your head, lower your chin, moisten your lips, let that hand drop a little, open the right eye a little more, draw in your foot a little, bring your right shoulder down a little, now think of something pleasant, all ready, steady while I count 167. Oh, just a moment, I forgot to get my plate in the camera.

Now once more, steady, 1, 2, 3, 4, 5, 6, 7; watch for the little bird, 8, 9, 10, 11, 12, 13, 14, don't wink; 15, 16, 17, keep your foot still, 18, 19, 20, don't breathe, 21, 22, 23, and after you sat there until your eyes were glazed over and most of your anatomy was dead or asleep and when it was all over and you finally got your pictures and had to tell everyone it was really you and not a bunch of shrubs, it surely was no picnic to have your picher took, and that's what I thought.

And I thought and think and think and thought so much about it that I finally figured out a better way and I'll show you my improved method and if you like it all right and if you don't all right for it's all I know and I can't change it because my thinker is out of whack and anyhow, nobody likes people that are too smart, so I know you will like me.

Here we have a few little articles that I use in my improved method that you will find around any well regulated home. A frame, a couple of pieces of paper stretched over a frame, and an ordinary light that I use to find the keyhole with after the show.

The frame is all ready to put a nice picture in and put it in on the piano

and if you haven't a piano you can rent one for \$3.00 and you are all right. And if you haven't \$3.00 you can set it in the Morris chair when Morris isn't home and he won't be if the girls keep on cutting their skirts shorter and neither will I for I have an eye for correct architecture myself, even though I don't look the part.

I hold my hand back of the paper and you can see the outline quite clear and if I had a pain in my hand you could see through it also. The fact this is no burlesque show it's not necessary to see much. Now having shown the frame empty and the paper stretchers unprepared we will place same here in front of this light.

Next we will have the audience select and name some notable person, preferably a dead one. Some one just whispered my name. Whether it's a compliment or a slam I will write my own ticket. At any rate I appreciate the mention of my name but must ask you to choose another, as in this experiment we must have age before beauty. Don't kill me with kindness no matter how pleasant you find the task.

The name of the great illustrious George Washington has been selected. That's very good, for many is the time George and I took our little old fishpole with a piece of twine and a bent pin and fished all day and caught a licking when we got home that night.

Now putting aside all that is insincere and ridiculous I wish to impress upon your minds what a beautiful and mysterious experiment in spirit painting or photography I am about to give you in a visual way, for you will note that upon the previously examined little paper stretchers there is gradually appearing a hazy outline that some unseen hand is faithfully working out and gradually coming into view you will note familiar features of the father of our country.

The spirits have done their work well for I now show you the portrait of your voluntary selection, the great George Washington, which concludes what I believe to be a wonder of wonders in spirit manifestations in a lighted room.

The fact that the spirits forgot to put a little drier in their paint prohibits my passing the picture, as it is a little fresh and might become contagious and nobody likes to be called fresh so we will imagine you are satisfied with things just as they are.

CHINESE LINKING RINGS

Several solid single metal rings of good size are passed for examination, and having proven them unprepared performer by rubbing them together causes them to link together in pairs, triplets, etc., until the entire lot of rings are found joined together. During the manipulation, a number of pleasing formations are made with the rings.

As far back as my childhood days I recall hearing it said that no chain was any stronger than its weakest link. Even today this theory is still advanced, and as I am not the originator of it nor have I been consulted in the matter, naturally I am a little bit peeved about the matter.

And why shouldn't I be. Here I am with my wisdom dome so full it's cracked and a wisdom tooth in a similar condition, so I tell you ladies and gentlemen I am desperate enough to go the limit and show up some of these spouting so called wise acre scientists. And so I will.

Now for instance, here is a number of solid steel links of a size that were they welded together into a chain it would apparently be of sufficient strength to pull a slacker to the nearest recruiting station.

Please examine a couple of these rings to verify my statement. Solid, of course. No question about it or anything else I say. Always believe me and you will be happy and wise—or otherwise.

Now if I was a slacker and had my choice of a chain, one made from

these links would be just to my liking, for I hate to tell you how easily I could get away. I won't tell you—I'll show you.

Will that party over there please take these two rings and rub them together, something like this, sort of an Alladin Lamp movement. There, I have my two joined together, how are you making out? Not very well, are you? I am afraid you would be signed up as a recruit and have to fight booze and the whole works if you couldn't do better than that.

I'll take them now, please. See how easy it is. You have got to talk to them you know and then they will do anything you want them to. If you don't know the right words you are lost. You are in about the same predicament as a fellow I know that said he didn't swear but he knew all the words.

That's where you lose out. You know all the words, but you don't use them or the rings would have joined together for you. To elaborate or demonstrate further that solid steel has no terror for me, knowing as I do all these words, I join another ring to the original two. Three rings being linked and the official emblem of the Odd Fellows. I ask that all members of that order that are present, please rise and salute.

What's that? Not a brother member here tonight? Tough luck: I guess that's why they are called Odd Fellows. They would rather go to the movies or to bed than come out and see a good show.

I again show you the three rings, all solid and firmly linked together. I now pass a fourth ring on and you will observe they are all securely interlocked. To prove positively I am a marvel of marvels, I, with the aid of these four rings will create and form a number of articles you are familiar with.

First, a frame for (localize politician,) picture, next, the ace of clubs, next a basket, now a stirrup, and so on. I do all this in a most marvelous manner with no apparent effort. Be sure and get that part. "No Apparent Effort."

Now to show you I am the right sort I will add a few more rings so, and by holding them in this manner we have a cross. Once more I show you that with ease I take off, put on and in a general way remind you of that great immortal "Finnegan," which you will recall spoke those never to be forgotten words, "In again, out again, on again, off again, Finnegan."

But I must not hesitate. The last time I did I lost out. I asked a pretty girl to hesitate with me at a dance and it took me so long to get started, she hesitated that the janitor put out all the lights and the girl was half way home with my deadly rival.

So getting back to earth and mortals, I join all the rings together and will now show you what happened to steel on Wall street the same day I bought 1000 shares with my week's salary. (Have key ring with all rings on it, opening downward. Grasp with both hands and shake all rings off.)

WINE AND WATER PASSE PASSE EFFECT

A glass of water and one of wine are shown, covered for a moment, and when covers are removed it is noticed they have changed places. This effect may be produced in a number of ways, for instance a silk tassel is allowed to drop in the one to produce wine and withdrawn to show water again, an ink tablet may be used and a similar tablet of oxalic acid dropped in to ink mixture to bleach it out again. Another method is to use two mirror glasses with one side of mirror painted black. In manipulating glasses, the black side is brought to front for ink and mirror side for water, it being understood both glasses are filled with water at beginning.

By the way of variation I'm going to take up a little scientific problem next and I want the audience to please step up on the stage and help me. Professor you better stay down there with your gang of Tom-Tom Musickers and keep watch of the seats and don't let any get away. I appreciate the hearty response to my invitation. Say, Mr. and Mrs. Audience, you certainly deserve a severe rebuke for your adverse conduct, so I say to you one and all

that I believe every one of you are guilty of lying, swearing, stealing and drinking. Pretty rough, but you got it coming to you. Whoa there. Don't you dare to throw that. It might do a boomerang glide and hit that policeman that just "glid" in on the strength of his shiny star pass.

Now you are all angry with me and I wouldn't have you feel that way for the world. What I really meant was you were all good scouts and lie in a soft bed at night, swear by your country, steal away from bad company, and drink to the health of your countrymen. How's that?

Everyone feels all right again, don't they? That's good. Now speaking of drinking, I am reminded that I have a couple of drinks on tap right now and if you will all be very, very good, I'll let you watch me drink them when I set them under control so I won't make a mistake and poison myself, for one of the drinks, you see that I boast of is water.

We have here some very good wine, a whole glass full, wonderful as it may seem, and over here a glass of water. Still more wonderful because I am not on friendly terms with the stuff, but from force of necessity I introduce it as a part of this scientific demonstration.

First, I cover the glass of wine to keep the light from fading the color out of the wine. You know these so called fast colors we make in America since the war. Well believe me they are so fast that most of them run. I also cover this (localize town) cocktail over here (covering glass of water.) Prune in it for a kick. Another reason for covering this glass of water or (localize) cocktail is I am in deadly fear of catching water on the brain, a very serious affliction to those that have their upper story occupied.

Here we have the water and over there the wine. Let's take a good look and see if we are on the right trail. (Lift covers.) What sort of a plot is this. I am sure I put the water in this glass and the wine over ther. Well I'll try again. I must be convinced or I won't believe it. (Covers on.) Remember, I never make mistakes, so please bear that in mind. (Covers off again.)

There, I knew I was right, for as I remarked before in a few well chosen, no not chewed, words, this is the water here and the wine over there. I will now drink to your good health and thank you for your kind indulgence in me as I indulge in this wine.

DEVIL'S MESSAGE CARD TRICK

During a card effect in which performer announces he is unable to produce the selected card through some cause, a note is handed up to him. Note being removed its contents appear to be message from the Devil who tells him to wave the note in the air and all will be well. This he does and envelope and letter transforms itself into selected card, being shown freely front and back. See New Era Card Tricks Page 258 for details of construction under heading "The Envelope Card."

You know I ain't what you would really call a wonder with cards but for all that I'm here and still alive and that counts a whole lot. So I'll take a chance and slip you another pet effect of mine and if it goes over the top O. K. I'll float right out on my merry way and if it's a bloomer and don't, the stage manager tells me he feels pretty strong tonight and will take care of the floating stu? so no one will be disappointed, so let's not worry. All ready. Camera and lights, please.

I want some one to select a card. In the absence of sugar tongs, will you draw a card with your thumbs or teeth, so there can be no question of confederacy? Thank you. Just a minute. Now let's understand each other. Be sure and take any card at random but it must be the Queen of Clubs or the trick is jinxed from the start. Cruelty personified, can you beat that. Look at the queen he pulled. (Show card to audience, holding it up well so all can see. This of course is the forced card you really wanted

drawn.) Well the (name card drawn) may look like a queen to him but I reserve the privilege of differing with him.

Truly the path of a presdig—presdit—President Harding is strewn with many horns. That's probably on account of so many throwing the bull that they rattled all the horns loose. Well it can't be any worse so put the card back and shuffle them up good and vigorous, so you, or I, nor the evil one himself can ever find it again. Very good, and I might add, very bad for you are some mixer. Whether I mean with the ladies, drinks, or your dukes I will announce from the stage after the steel curtain is lowered. I may be foolish but I am not careless. Fortune tellers say I have a long life line and I want to keep on believing it. Now ladies and gentlemen, I am confronted with a task that only a miracle alone will prevent me from failure, for I must make known to you the card the unkind person over there selected was not the one of three I had hoped he would take and I am up against it.

Well, surely this is a devil of a note I (business of having note handed you.) Say, you, lay off the job will you. Haven't I enough trouble without your butting in. This is no time or place to agitate me with hotel bills, and such says. Guess I'll open it and cut out the fireworks for a minute. Sniff. Sniff. (Smelling letter.) Peculiar aroma. Smells like brimstone. Must be a hot you just leave this to me. Now be a good little scout, right about face and walk straight ahead to the (localize direction of lake, river, or some other body of water) and keep on going until your hat floats and we will all sing a song of praise and send you a floral wreath.

Now we'll take care of this letter. Will some one loan me a match. But really I am just feminine enough to be curious and wonder what it really says. Guess I'll open it and cut out the fireworks for a minute. Sniff. Sniff. (Smelling letter.) Peculiar aroma. Smells like brimstone. Must be a hot message surely. Guess we had better get busy and see it out and read it. (Reads message.) Some people surely like to kid actors. Oh yes, I'm one. Well Douglass Fairbanks hasn't anything on me for I will try anything hence, so here goes.

(Waving letter in air and changing it to card.) Saying "Sulpho, Bromo, Fumo." O hell—. What's this. Why the very card we are looking for. Say, another shock like this would kill me and put Billy Sunday off the sawdust trail.

WONDERFUL FLOATING BALL

A large gilded or enameled ball is brought on stage by performer and after making a few passes over same, ball is seen to rise in air and float and obeys command of performer. Hoop passed over ball proves it is in no way suspended by wires. etc.

Did you notice what a striking resemblance I hear to Hercules just then when I came in with this ball? You know this fellow Hercules was that rough-tough guy that got hump backed supporting the earth. Well, I am somewhat different. The earth supports me, or ought to, according to my notion, but for some reason is missing fire and hitting only on one cylinder. Then, too, it seems to be running into quick sand a great deal of the time, which, thanks to my keen manner of observing things, has done much for you and I, for it's an ill will or wind that never blows nobody nothing or some such rot as that.

You see in this mixup with the quick sand, I took particular notice just how this quick sand acted when it had a visitor, and by using a super-human strain of eyesight, I noticed that each grain of sand was trying to scratch the back of his neighbor next to him and so on, and in doing this they were causing a friction that was constantly generating in each grain of sand a very high power magneto-maniatic electrificationizing, or words to that effect.

And to this I found that it conveyed this strange power to all that came in contact with it and therefore it is not strange is it when I tell you I am chuck full of this stuff I have just mentioned. Why full of electricity, of course. What did you think I meant? And what's more, I will prove it to you will follow me closely.

This sphere is one of the planets of the solar system that lost out and

was thrown into the discard for staying out all night. Having passed through a similar incident myself I took pity on it and adopted it and now I am not a bit sorry for it is able to support itself, as I will prove now.

Note.—To get loop over ear use this remark: "I wonder if it's good luck to have you ear itch. Some say it's a sign of money. If that's so I ought to be well fixed for life. There, I feel better now. I really wonder if a little insect powder would help some. Believe me, I will try it next time."

See, my friend, Mr. Planet, is showing you that he is self supporting. It floats as gracefully and easy as a nice fat girl would on the Dead Sea. Of course I have to help some, the ball, not the fat girl. How silly. So I place my hand underneath and above, making a few magic passes, which charges the atmosphere with some of this quick sand magnetism and the ball becomes completely within my control.

I now pass this hoop over the floating sphere, proving that contrary to the general belief of some skeptics, all that I have told you is true, and there is nothing supporting the ball except this mysterious power I wield over it that I have told you about, believe it or not, that's your privilege.

This hoop I used just now, used to fit so tight that I could hardly get it over my head. See how loose it is now. It almost slips over my shoulders and my head is lost in it. Oh no, the hoop is the same size. Hasn't shrunk a bit. What stage managers and some others out in the audience have told me about my ability as a magician has wrought the change. It really is surprising how truthful some people can be when you don't even want them to be in the same block you are in.

Now, after passing the hoop over the ball, also up and down, in this manner, it surely proves that all I have told you is true and you have no reason to blame it on the poor grade of white mule that is sold now adays on account of the shortage of shipments of turpentine from Germany.

RESTORED CARD IN THE LEMON

A selected card is torn up by spectator and he is allowed to retain one piece. Balance are vanished and later found in lemon with the exception of the one piece which is found to fit perfectly. This may be produced by methods similar to Bill in Lemon, which is fully described in a number of magic books.

My last effect got by so well that I am led to believe a great many of you would like to meet me personally, and to convince you that this feeling is mutual. I have a special selection for my next number that will bring this monkey known as a lemon. In my left hand I right hand a Chinese Prune, to make it more clear, a pack of ordinary playing cards. Would you oblige me by selecting a card? Thank you.

Now to prove that you are no friend of mine, please tear the card in half. Once more and now again. Young man you are setting a terrible example for those around you. One would think from the manner in which you Tom's Cabin snow storm. You have got the wrong idea. This is just a little card trick, that's all.

As I require the card to be torn into only 999 pieces to do the trick, take this one piece back and I'll have just the right amount. Putting what is left for a perfectly good playing card into this handkerchief, we will put it aside for a moment and once more call your attention to the lemon.

What's that? Party over here is getting personal. Wants to know which lemon I mean. My refined disposition prevents me telling him to take a good look in the mirror and find out, so there, that for you. About the only time it is really safe for anyone to interrupt me is when I get a crazy notion I want to pay some one a bill I owe them. I'll stand for handcuffs and chloroform then. But tonight, look out.

I now show you an ordinary glass, free from trickery, and empty and transparent as the Kaiser's Peace Offerings. In this glass we place the lemon and now comes the most difficult problem of all.

What I originally intended to do was to pass the handkerchief into the

lemon, but on account of the high cost of living, they sell such large handkerchiefs and such small lemons for a nickle, that I will have to reverse the proceedings somewhat, so I say "GO" and while we still have the handkerchief, the card fricasse has vanished.

The word vanished is a much abused pronoun that suffers compound fractures from overuse by every magician, with one exception, that's me. I never use the word. I always say disappear. What I want to say is not that the card has vanished, disappeared, flown, disintegrated, dissiminated, migrated, etc., but just in plain English it has blooyed.

The fact that this whole trick is sort of a lemon, naturally the card ought to be pretty easily located, so we will look in the lemon first. Here it is surely enough, and good and soaked too. Surely strange things will happen. When I get soaked I go all to pieces. This card does the reverse English and has pulled itself together—nearly.

One piece is missing. I ask the party that has the missing piece to allow me to see if it fits here. Correct. Thank you. My dear sir you gave me the scare of my young life.

If you had lost that corner or swallowed it, I'd have to tell everyone right here that you were jealous of me and wanted to crab my act because you found out that blonde lady friend of yours sent me a crate of onions for my birthday, bless her dear heart.

All I ask of you is don't get twisted and tell anyone you saw a magician that was a card, doing a trick that was a lemon. Please promise me that.

AERIAL GOLD FISHING

With pole and line performer catches a number of gold fish while casting line out over the audience, which are removed from line and placed in bowl of water where they swim around freely, proving the fish are alive.

The general accepted custom when good old friends part is to say, "Drop me a line, when convenient." That's where I differ with most people. I was born contrary I guess for my idea of the matter is dropping a line to my friends when I meet them, so here goes.

Fishing out of season is a little risky, but when the management round up such a beautiful lot of specimens like you, and have you come across with real coin to see my act, then fear scampers to the four winds, for in comparison I am a small piker. Now a little bait on this hook and we will see how true are the words of the great philosopher Kozosky when he said "Cast your bread before swines and queens and ye shall reap a gold brick."

Well, I come pretty close. I got a gold fish, anyhow. I hardly expect to catch much more than a lobster or a sucker. I guess I'll put this slippery fellow in soak before he rubs all his two carat gold plating off on my carat ring. I hate cheap looking jewelry. Why madam, I didn't mean you. Turn your collar down again and take your hands out of your muff. It's warm here you will smother.

Now once more we will see what we can get for our next meal. Oh, almost got my hook caught in some sea weeds. What's that? Excuse me. You know those new fangled aigrettes keep me in trouble all the time. Why the last one I hooked into had a silk dress and French heels fastened to it and it cost me two months board.

Well how lucky. Another two carat specimen, and making a regular fuss about it, same as you or I do when we think we got a line on something nice and find out we've been caught. Well, into the vat with you too. You ought to get the hook for being so inquisitive. But it's just like all women. Sure it was a lady fish.

Now once more and see if we can get the poor boob that's paying for all that glitter she flashed on us. But my dear sir I am not talking about you, I am referring to fish. F-y-x, fish. Please don't interrupt. It's not only rude but it makes the fish nervous. Even that lady's pretty gown over there has a perfect fit.

I think I will sing a song while I am waiting for another bite. The

reminds me of a friend of mine in a mosquito swamp singing, "Bites, Bites Everywhere But Not a Bite to Eat." Whoa there. I'm in bad again. Another catch, and say, but he's mad through and through. Yes, indeed, mad is no name for it, for the poor thing has to get caught six times yet tonight before it gets any supper.

What do I feed it? Oh sometimes I give it a dime and tell him to go out and get some fresh air and bring me back a sandwich. Well I've used up the last three carpet tacks I had for bait, so I'll have to quit now. Any one that's skeptical as to these being real fish, and gold ones at that are invited to come up on the stage and bite one and get a gold filling in their teeth free of charge.

HINDOO WATER LOTA

A metal urn although shown empty at beginning, mysteriously fills with water, and although emptied it refills itself repeatedly.

A few years ago I was making a week end visit to Hindoostan and by chance met an old acquaintance of mine who by the way is also a clever magician. Get that. Now this fellow was a pure blooded Hindoo Fakir, if there is any such animal, and shackled to him was the illustrious name of "I'm In Bad." His forefathers, or perhaps it was five, I forget, were descendants of a wonderful tribe of necromancers and cigarette rollers called *Alli Bum Am I*, and true to all traditions this remarkable fellow just teemed with the magical atmosphere of his ancestors. Unfortunately he also teemed with garlic, but this is neither here nor there, and let's be thankful that it isn't here now.

Well, anyhow, to get to the point, I made known to him in divers ways that I had lost all my luggage while making the long voyage over and do you know I could have sworn that I pushed the cork in that flask good and tight before I started. Well, after many pantomime motions, indicating thirst, etc., he led me to his place of abode and brought out this urn that so resembled a big fat nickle plated doughnut that it made me homesick. You know mother used to bake them just like this one, only minus the nickle. Her's were case hardened.

"I'm In Bad's" next feat of torture to my parched tongue was to show me the urn was empty, just as I am showing you, and if I had been a man that used profane language, I'd surely have cursed him severely for his diabolical deeds in tantalizing me. Unminded of the desperate condition I was in after having spent a day in Schlitz Brewery in Boozestan twenty-four before, he stood there like a Spinich, Spinex, Spinx, or something like that for a brief spell and just as reason was tottering on her throne from too many drinks the night before, he poured forth a quantity of water from the urn.

As I have an iron constitution and water might rust it, I didn't indulge but awaited developments. There on the table stood the urn surrounded with dense silence. Over here I stood and stared. Over there he also stood and stared. That made a pair of stairs, so I stepped on them and walked up to the table and lo and behold the kind spirits that watch over me had almost answered my prayers for this time, instead of water, we found Carter's ink (use ink lozenge) so I sat down and wrote home for a quart of Duffy's Old Malt Luggage and cautioned them to be sure and fasten the cork in tight.

GUINEA PIG OR DOVE BOTTLE

A bottle of wine is carried out in audience, several drinks poured out for those who wish same, and at finish the performer appears to overhear a remark casting reflections on the poor quality of liquor. Taking bottle upon the stage he breaks it with small hammer and discovers a white guinea pig inside of same, its color and size resembling a rat, and around its neck a ribbon is tied with a wedding ring attached that performer borrowed previously from lady but purposely did not return it before.

Looks like a bottle, doesn't it? Quite right, it is, and what's better yet it's full of joy moisture. The Mayor of the town made me take out a saloon license before I was given permission to bring it out here, I swear to that. Begins to look as tho' the regular gang was going to get a free drink.

By the way, speaking of drinking, as the after dinner speaker, Chauncey Depew, would remark, that reminds me of a little story. A man, whose general appearance indicated he had had an argument with a militant suffragette, and to his sorrow, was trying to explain to those around him of an experience he had recently met with. It seems that in passing through a clump of woods he was pounced upon and badly maltreated by a band of ruffians, and left strung up to a tree, more dead than alive. Explaining further, he said, "He didn't mind their binding and gagging him, nor robbing him, or that they hung him up to a tree, but when they opened an artery in his wrist and drew off a cup of blood and all took a sip, binding themselves by a blood oath never to squeal on one another, that made him sore enough to fight, for above all things he certainly did hate to get stuck for the drinks."

While you are recovering from this outburst of witticism on my part, I or my assistant will pass among you, and if you will make known your favorite gloom chaser, you will be favored with a sample from this bottle, which is inexhaustible. (Pass among your audience with bottle and some small glasses on tray.)

This gentleman wants a little Wine of Cardui, be patient and you will get it; some rye, certainly, yes quite small for 20 years old; gin, oh don't mind the brown color, special brew, it will match the easte in your mouth tomorrow morning; some beer, its got a kick, malt treated you know, made by a one legged brewer, furnishes his own hops, good joke, ha, ha, a little Rhine wine, right out of the Mississippi. There, this has gone far enough, I want at least half of the audience to stay sober so that they can follow me during the finish of this trick.

But my dear Mr. Man, I can't give you a drink out of the other bottle. You are seeing double, better go home or we'll have to charge you another admission. You're getting twice too much for one ticket. What's that? Gentleman over here says he don't think there is any medals on the booze I've passed out. How very ungrateful. I am not a good judge myself or I'd give him six months twice a year for such an unkind remark. However, I will investigate and see if there is any grounds for his complaint. I wonder if there is any truth in what he said that it was non-union made. (Breaks bottle.)

As I live, the man was right. Here is the rat that is the cause of it all. And to gladden those present who belong to the union, wish to state he is almost choked to death with this noose that's around his neck. And what's that I see. Why it's a wedding ring. Why madam you surely must excuse my unparndonable forgetfulness in not returning it with the other rings I borrowed a while ago. Really, how did it seem to be unmarried for all that while. What's that? The lady says that she wasn't worried a bit as she considered in me that she always takes it off when she goes to the matinee with the other girls. That's very good. You have got the right idea.

CANISTER, BIRD CAGE AND BIRD

A large canister, enameled red if possible, to coincide with manner patter is arranged, is shown empty, filled with bran, cover placed on same, which later, when cover is removed discloses the bran has disappeared and in its place a large cage is produced containing one or more live birds.

I wonder how many of you who are here this evening ever stopped to realize that this life we live is simply a series of transformations and evolutions that we pass through so rapidly that we do not give it scarcely more than a mere thought, which is all wrong. For instance, to make myself more clear, we will take a few examples and in that manner illustrate that which I wish to convey to you when I speak of evolutions and transformation.

Take a man who may be perfect in every way physically and mentally and let him go out with a bunch of friends and take too many shots out of his favorite bottle and he immediately becomes a stew. Let this same man go out and refuse to take all this before mentioned drinks and his friends call him a skate.

On the other, hand take a pretty girl and let her doll up in silks and fuzzy wuzzy things that reveal more than they conceal, and all the men call her a peach. Same girl, same X-ray outfit, bumps into a bunch of old maids and in the twinkle of an eye she is a cat. The girl, being somewhat of a transformist herself, notices that these same old maids are a lot of old hens.

And so it goes on indefinitely. Now to bring matters right up to the present moment. First, I show you a quantity of what appears to be bran, but really is nothing more than what was a prehistoric bird of ancient vintage. This bird was killed without mercy one day by a hunter who, loading his trusty musket with gunpowder tea, blazed away and the fumes of the tea smothered the bird and it fell down into the underbrush and was lost sight of.

That year the Republicans were in power and everyone had full crops. Even the bird did, which after a time it sprouted, grew and was harvested and sent to a Battle Creek foodatorium, where it was ground up and after being maltreated in various manners was finally placed in a gayly colored package, and labeled "Expurgated Bran. A Bran New Foodless Food for Men, Horses and Others."

I bought some which I have just shown you, for knowing of its past life, I naturally was interested. I will go a step farther, and not only show you the bran, but also a part of the gun that killed the bran or bird, which ever we decide to call it. You can get a good idea of what a charge that gun held when it was fired. See, it's red hot yet from the heat.

You must agree I am very peculiar in many of my methods while appearing before you. I admit it freely. I like to work backwards. That's what I am going to do now. See, I put my friend, Mr. Bird, (which thanks to our Mr. Evolution, who has changed it into bran) into the gun that put him out of commission, put on the cover so his singing won't wake up those who are sleeping peacefully and set the whole works out here in plain sight. Now then. Either I must substantiate my statements and cause a change to take place or you will be tempted to call me a few pet names not recognized by Webster, so here goes.

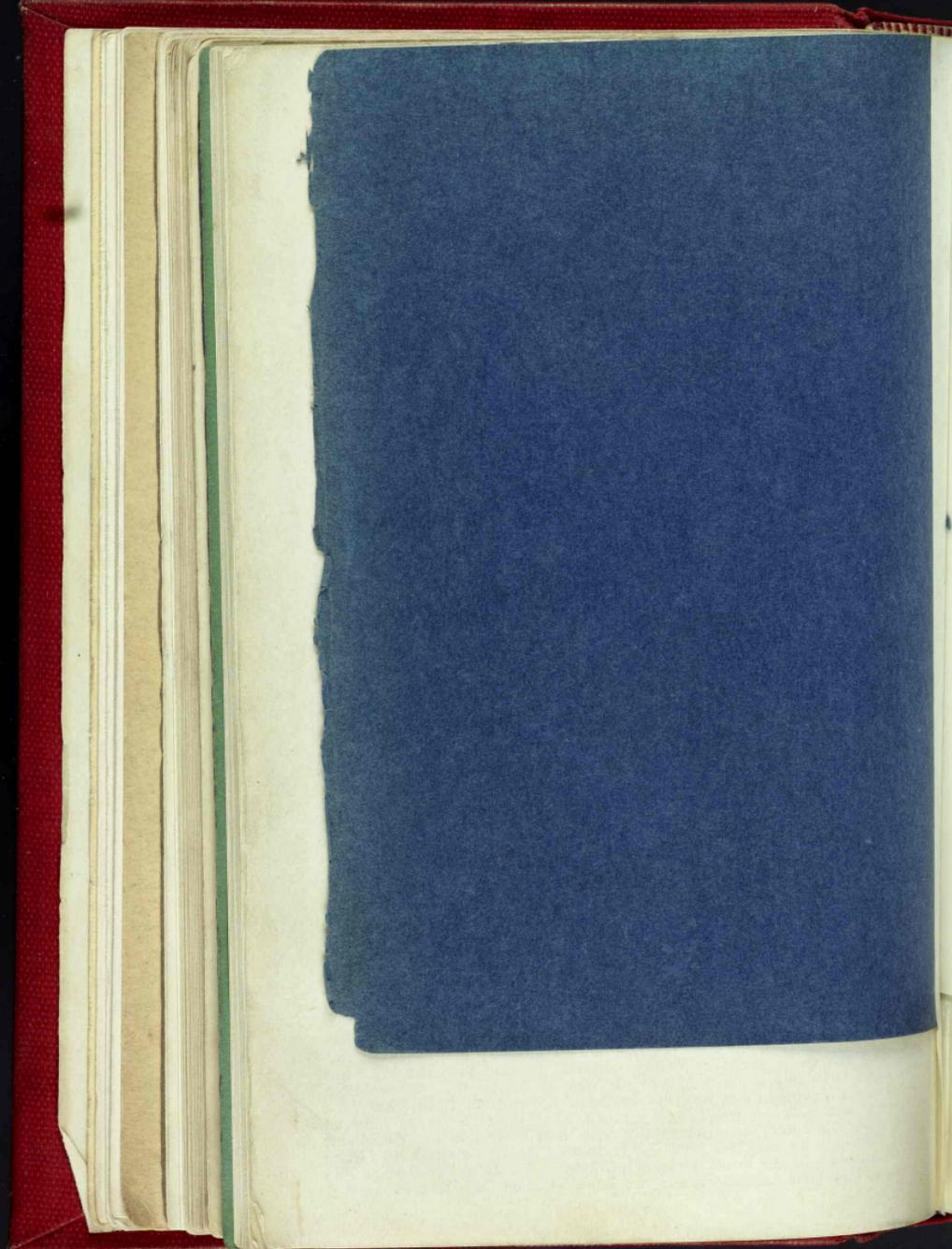
I wave my magic wand and pronounce these mystic words "Brani-gan, Bran-agan, rouse mit you already yet, we don't want any more Brani-gan." Now remove the cover and true to my remarks we find that the bran has not vanished, but simply passed through one of those fits of evolution that I have been raving about and has resumed its original form, that of a bird of some sort, and we won't worry much what breed he is so long as he isn't a stork, for I have a larger family now than I can handle. Oh, about the cage? That's a puzzler how that got in there. I suppose the kind fairies made it out of some of the brass necessary to use in trying to slip a trick like this over as intelligent an audience as we have with us here this evening.



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PRACTICAL
DRAWING ROOM,
CLUB AND STAGE
PATTER

BY
PRESTON LANGLEY HICKEY

Price Sixpence Net.



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*To the memory of John Nevil Maskelyne,
whose work has immortalized the Art of
Magic, and whose death robbed the world
of its foremost magician, this little book is
affectionately dedicated by the Author.*

Bequest of
Harry Houdini
April 1927

28 T. 9/10/32

"FOREWORD"

My object in presenting this little book, is for the magicians who use patter in their acts, and who find it difficult, at a moment's notice, in having a ready flow of language at their tongue's end. Do you realize, that if a magician can talk, and talk in a sensible way, it matters little if he is not so clever, he will be much more appreciated by the public, than the fellow with the elaborate act, who can fool you without half trying, but who cannot, for the life of himself, talk.

In this book, I am writing patter on subjects that I think will be most beneficial to the Amateur, as well as Professional, performer, who makes a specialty of Drawing Room and Club entertaining. The tricks upon which the patter has been written have been chosen with great care, so as to get the most popular ones in this branch of Magic. Of course, I agree with the argument, that written patter is not as good as your own, but then, if a performer can't talk, that argument will do him no good, and it will do no harm for him to take patter out of a book, as his audience will not know it is not original.

Hoping that the reader will be benefited by this little volume, I remain,

Most fraternally yours,

PRESTON LANGLEY HICKEY.

Harmon Place,
Minneapolis, Minn.

Price Sixpence Net.

OPENING ADDRESS

Ladies and gentlemen, my portion of the afternoon's or evening's performance, (whichever it may be), consists of a number of possible and impossible vagaries in the peculiar art of conjuring; or expressed in plain English, American bunk, including vanity, insanity, and egotism.

I have the greatest of pleasure in commencing my little sketch with a series of new and original effects and slights in the art of card manipulation, using an ordinary deck of fifty-two playing cards. There is no talking necessary on my part while working with the cards. All that I ask of you is that you watch very carefully the various movements of the hands, so that if by chance your eyes are quick enough, you will better be able to discover the secrets and mysteries of sleight-of-hand.

From this point proceed with your program.

OPENING ADDRESS

(Only those who have entertained at children's parties know how difficult a thing it is. The smaller the children, the more trouble. They are inclined to run up and grab something, or in shrill voices holler out the method by which they think the trick is performed, which strange to say, is often correct, even with tricks that puzzle their elders. The following is an example of an opening address that might possibly be used on one of these "memorable" occasions.)

My dear young friends, it is with the greatest of pleasure that I come before you this afternoon or evening (whichever it may be), and I assure you that I will endeavor to amuse as well as to deceive you to the best of my ability. However, before beginning my performance, there are a few little favors that I would like to request of you. If during my entertainment, you know, or think you know how I perform a trick, keep it to yourself, and don't tell your friends. After I have finished you can say whatever you want to about myself or the tricks, but during the performance please do not tell your friends *how* the tricks are done. Let them figure them out for themselves.

From this point proceed with your program.

"PATRIOTIC ROCKETS"

I have, in my right hand, as you will notice, a small brass tube, which I will give to you for examination. Over here in my left hand are three wooden rockets, or candles. One red, one white, and the other blue. These also will I submit to you for examination. Now ladies and gentlemen, the object of this experiment is to have one of your number place any one of the three candles in the tube, hide the other two, then give the tube back to me, and without opening it, or taking it from your sight for an instant, I shall immediately tell you what candle has been placed in the tube. (From this point, the patter lies wholly in what color is placed in the tube. If, by chance, it is the blue one, make this remark.) This, my dear friends, is the white one; only the wind, being strong one day when I was working this trick, blew (blue) it. (This generally brings a good laugh.)

"SPIRIT SLATES"

In my next experiment I am going to leave the well beaten path of magic, and introduce to you, an experiment, that lies wholly in the power of the spirits, to be a success or a failure, just as they choose. (Pick up slate with flap.) First, I will show you slate No. 1, to be absolutely unprepared. (Show both sides of the slate, and they lay it down on the table.) I will also show you slate No. 2. I shall now place the two slates together, and tie them securely with this stout cord. (When picking up slate No. 1, leave the flap behind on the table.) My object in tying the two slates together is to make sure that nothing can pass between them without first being seen by you as well as myself. (Set the slates up against something so that they may be seen by the entire audience.) I shall now be forced to ask some lady or gentleman in the audience to draw a card from this deck, here in my hands. (Force a card by sleight-of-hand, or use a Folco Deck. We will call the card the ace of spades. After the card has been drawn, say): Please return this card to the pack, and give the deck a thorough shuffling. (While he is shuffling the pack, go over and get the slates, and bring them to the gentleman. Look him steadily in the eye and say): Place your right hand on the top of this slate, and think of nothing but the

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suite, and denomination of the card that you drew. If you have faithfully carried out my instructions, the spirits will have written the name of the card that you drew from the deck, while your hand was placed upon the top of this slate. Please tell the audience in a clear voice, so that those at too great a distance to see the writing on the slate will hear what your card was. "The ace of spades." (Open the slates and show the ace of spades written across slate No. 1).

BILLIARD BALLS

Owing to the countless number of sleights and tricks that can be performed with the billiard balls, it will be impossible to give patter for them in the present volume. However, I am offering a little talk that might be used in conjunction with the beginning of billiard ball manipulation on your program, and also the Multiplying Balls.

I have in my hands, as you can all readily see, one of those peculiar objects known as billiard balls. I doubt if any of you have heard a billiard—b-a-l-l, but let me assure you that you have not missed anything, as its cry is absolutely inaudible. By simply waving this ball up and down in the air slowly, you see that I make another appear between my fingers. (It is not necessary to write any further patter on this, because it is really not necessary to say anything during your manipulation, as the people are interested only in the skill with which the performer works, and not in any little witticism that he might wish to offer. However, when the four balls have been reduced to one, you can vanish it by means of a pull, sleight-of-hand, etc., and remark): Watch carefully now as I pass my hand over this ball and you will see it vanish. (Show the hands empty). It has gone to join the others in that far land of Mystery.

EAST INDIAN YOGI

Ladies and gentlemen, during my recent trip through India, I saw a very curious sight, which I shall endeavor to repeat for you. One day, while walking through the market place of Calcutta, I came upon a Hindu fakir, who was astonishing a crowd of a score or more people, by swallowing a package of needles in this way (place the first package on the tip of your tongue, and get rid of them.)

He then took a second package and repeated his first operation. (Manipulate the second package.) Then as soon as he was sure that the needles were safe in the pit of his stomach, he took about three yards of silk thread (take thread), and wadding it up into a little ball, he swallowed that also. (Eat thread at this juncture.) Now, to prove to you that the needles and thread are not in my mouth, I will drink this tumbler of water. (Drink water.) Much to my surprise, after drinking the water, he put his thumb and forefinger into his mouth, and pulled out the thread with the needles strung on it. (As you say this, pull the thread with the needles on it out of your mouth, and make your bow.)

RING ON STRING

The principals for the next experiment are very unassuming little objects, as you will notice. Nothing could be more innocent looking than a little ring, and a piece of string; yet mystery surrounds them. I shall be forced to request the assistance of some kind person in the audience to help me put this one over. I make no set rules as to who will assist me. It may be either a lady or gentleman—but—preferably a lady. (Give string and ring for examination, then put ring on the string, and request the assistant to hold the string by its utmost ends.) So as to cover up the underhanded part of this swindle, I am going to cover the ring with his handkerchief. (Attach the duplicate ring to the string which is covered by the handkerchief, put your hand over the ring on the string, and say): Pardon me, you don't hold it just right; let me show you. (Take the string in your hands, and slide your hands out to the ends, thus by keeping the ring covered by the back of the hand, you are enabled to get rid of the first ring unbeknown to the audience.) The statement that the spectator is not holding the string right is nothing more or less than a little play on words so as to make it possible for you to get rid of the surplus ring in a natural manner. Give string back to assistant and say): If you will kindly loosen up a little on the string I will endeavor to remove the ring. (Fumble around a little, and make a few casual remarks, just for the sake of effect, and then produce the ring from under the handkerchief and remark): As I said before, Mystery Surrounds Them.

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FLAG VASE

To my mind, there is no trick on the market that makes as good a closing effect, at the present time, as does the Flag Vase. This is a time to boost patriotism to the limit, and to conclude your performance by producing a large flag from the vase is a very proper and consistent ending. The patter, here submitted, is what I have used personally during my appearances at the Princess, Southern, Empress, Liberty theatres and other theatres in an around Minneapolis, and I have never known it to fail to be met with approval. However, it does not necessarily need to be used as a closing effect. (Have the vase standing bottom side up on the floor. Go over, pick it up and say).

I wish to call your attention next to this little metal vase. It is known as the water or production vase, and has been performed throughout Europe and America with great success by such men as Herrmann, Keller, Thurston and myself. If any in the audience has been lucky enough to see either of the first three performers work this trick, and did not appreciate it, they will realize how good they (meaning performers) were after I get through. (Set vase on stand, take pitcher of water and say): The next "arcoutrement" to be introduced is a pitcher of lovely sparkling, bubbling, gurgling, sizzling, Aqua-de-tonique, or preachers delight. (Fill vase with water. If you have in your possession any kind of an old fashioned pistol, that is large, it makes a fine conjuring pistol. I use an old fashioned duelling pistol, which I have fixed to shoot caps. The bigger the better. If you have an old weapon of this type, be sure to use it. Pick it up off of your table, and step down close to the footlights. Hold it in your hands and turn it over slowly so that the audience can see it plainly. While doing this remark:

I wish to call your special attention to this little "pocket" pistol. It was presented to me some years ago by my old friend Captain Kid. Poor old Kid, many the tramp he and I used to take. Do you know, when he and I used to raid the little ocean ports of Spain and (check yourself quickly). If I am not careful I will give myself away. But then I was only Kidding. To get back to the trick that so far has had no appearance of one, because nothing has happened. Hold your ears, folks, this is going to be

terrible. (Shoot the gun, go quickly to the vase, and pull the flag rapidly out. These quick movements don't give the audience really time enough to realize what's happening until it's over. This adds to the effect of the trick.

GENERAL PATTERN

There is a type of patter that has no connection whatever with what you are doing, but which is used merely to entertain the audience. This is nothing more or less than a play on words, and is called general patter. All of you have tricks, that there is nothing particular to say about them, while you are performing. This is the place where general patter counts. The following is just a suggestion, to be worked on.

You know, folks, I often wonder whether I am a conjuror or a comedian, I never can come to any definite conclusion on that point. I often ask other people, but they don't seem to know any more about it than I do. Those that see me conjure say that I am a comedian, and those that see me comedé, swear that I am a conjuror, so what's a fellow going to do anyhow. Gosh, but it's tough to be misunderstood. But then, if you don't know what you are yourself, how can you expect any one else to know what you are. The more I think about it, the more I begin to believe that I am neither. So to protect my reputation as the world's greatest conjuror, I reckon I'll have to stop thinking about it altogether.

The above is a typical type of general patter. There is no real sense to it, but the people like it, and it's always good policy to give people what they like.

RISING CARDS

For the next trick, or rather I should have said experiment, for should I fail to accomplish it with complete success you will see that it was only an experiment and not a trick, I shall be forced to request the assistance of several ladies and gentlemen. As I pass among you, I wish to have a number of cards drawn from the pack. (If you try to force a card, and a spectator evades the force and takes another, don't get confused, remark casually): Thank you, sir; I see you draw very prettily; now we will see how

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well this next gentleman can do it. (Always bear in mind that it is easier to force a card on a woman than it is on a man. When a person draws a card say): Thank you, very much; just force of habit, you know. (This little phase means nothing, but it sets them to thinking. After having the required number of cards drawn, noted and returned to pack, go back to the platform, stage, or wherever your apparatus is set up.) If the first gentleman will be kind enough to call out the name of his card, I shall endeavor to make it rise to my hand. (It gives the trick more effect, if, instead of making all the cards rise right to your hand, you make one of them come up and go back into the deck, make another rise slowly, etc. When you come to the last card, make it jump up to your hand quickly.)

DOVE PAN

There has been no trick invented that proved of more enjoyment to children, unless it is the dice box, than the dove pan. To produce a pan full of candies during the performance, or as a closing effect, is not only a source of enjoyment to the children, but also heightens the popularity of the performer, in their minds. The following is quite appropriate patter for the occasion.

What do you say to a nice pan of candies? Watch me very closely and then after you go home you can take a chafing dish and make yourself some more candy. Take a couple of paper bags, pour a little oil over them. Then take two shakes of salt and pepper, and an egg. Be very careful not to get a bit of the egg shell in the pan. After you are positive that there isn't a single speck of the shell in the pan, why just take and throw it all in. Stir it up well with your wand to add the magic touches, put the cover on, take it off, and here we have a pan heaping full of delicious bon-bons.

REMARKS

Remember, that clear enunciation and proper inflections of the voice, combined with a number of carefully studied expressions and gesticulations, are the main essentials of all good patter. Dont' make the mistake that many do, and

think that it is only what you say that counts; regardless of how you say it.

For your own good, don't memorize this patter, and then give it to your audience. This is only meant as a frame for you to work on. Take the ideas and suggestions offered here, and then elaborate on them as much as you want to.

Try not to forget that patter that is clear, terse, snappy and short is much more desirable than the sermons that are delivered in connection with some performers' entertainments.

When I say that your patter should be clear, terse, snappy and short, do not misconstrue my meaning, and think that you should tear off your patter at a breakneck speed. Take your time, but make it **SHORT**. Now that you know how, go and do it.

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Harry Houdini

WIZARD'S BOOK ⁴ 6

—OF—
DIALOGUES

AND HELPS TO MAGICIANS,

FROM THE PEN OF A NOTED WORLD RENOWNED

European Fakir,

GENERALLY KNOWN AS THE TALKING WIZARD.



Revised from the Original Manuscript, together with foot notes,

By Prof. W. J. JUDD,

MANUFACTURER OF MAGICAL APPARATUS.

(Never Before Published.)

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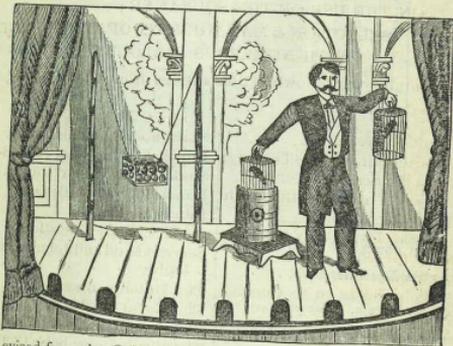
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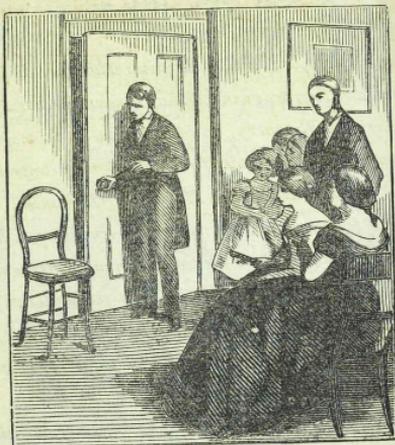
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❖❖PREFACE.❖❖

Though plain and explicit directions with short dialogues embodied in most of them are given with each illusion purchased from our Manufactory and Repository, yet for ages past in the magic world, has grown an increasing desire for something more comprehensive in the way of special Dialogues for Magical Performances.

A new beginner about starting on his travels as a Magician will say *I have purchased my selection of Conjuring Apparatus, have studied their workings, but what shall I say to the people as I perform?* *them?* Ah! Now I have it, Professor Judd of New York, has his Dialogues for Magicians published, I will get a copy of that, and buy just the apparatus to suit the dialogues.

We have now the pleasure of handing to each of our customers, a copy of Part I, of this, we trust, valuable work, and for six months from the date of issue, shall be the exclusive property of our patrons, all who have purchased five dollars worth of our magic goods since January, 1883, will be entitled to a copy free of charge, which will be sent after receipt of their written application enclosing stamp for return postage.

October, 1884.

W. J. J.

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* OPENING SPEECH.



Ladies and Gentlemen.*

In calling your attention to a deceptive Entertainment, Legerdemain, more generally known as Conjuring, a few introductory remarks may not be out of place. The superstition that existed in the early ages, when Wizards and Magicians were supposed to exist, time has not worn out, the Mystery that hangs over all professors of Magic is still in part retained, many there who class them amongst supernatural beings and their seeming impossibilities are converted into positive realities and their power supposed supreme, now were I in this the 19th Century to stand before you professing to be a Wizard or a Magician or in fact to be that which I am not endowed with Supernatural power, it would be looked on as a gross insult on your good sense, for in truth the only peculiarity of my profession is to deceive, yours to detect. † If my hands are quicker than your eyes, I shall have the pleasure of deceiving you, but on the contrary if your eyes are quicker than my hands the reverse will be the effect † *leave out*

* Make a polite bow, wand in right hand. On table have ready the apparatus for your first illusion.

Let people think you do not use sleight-of-hand. when you do.

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SHORT OPENING ADDRESS.

(For Side Shows and Varieties.)

Ladies and Gentlemen.

As you are all acquainted with the nature of the Illusions that I have the pleasure of inviting your attention to, that of Magic, otherwise known as Conjuring, I will not take up time by making any unnecessary remarks, but will at once proceed with the Experiments. The first on the Programme, Crystal Casket.

OBEDIENT BALL.



Will a gentleman favor me with the loan of his hat.—Thank you.—Nice hat this—water-proof I presume—fire-proof—don't know, Hello, what have we here, a ball, solid of rather gigantic dimensions, one of old Parrs life pills, this size No. 1, so called from the fact that one is considered a sufficient dose for a mod-

Other opening Speeches the Professor will find in our Wizard's Wonderful Cabinets, Nos. 1 and 3, price, 25 and 40 cents each.

erate person, through the ball is an opening, notice passing through the centre, a piece of blind cord common blue blind cord, this I pass through ball, thus, now my purpose in this illusion is to practically prove to you that I have the power of giving animation to the inanimate or in common parlance to command and be obeyed, either by man, brute or solidity, the cord I fix to the ground by my foot, the ball notice passes freely up and down the cord by a power I have attached—Electricity or what not—I will firmly fix the ball on top of cord—thus notice, my illusion is simply by word of command I will cause the ball to descend down the cord, 1, 3, 6, 12 or any number of inches at the command of an auditor, now, sir;—how many inches shall the ball descend,—say ten,—you are obeyed—again—twelve—obeyed on the instant—half way down—gradually now to the bottom again I pass it to the top—and it shall descend quickly.

Tip: After you have finished the trick, call a gentleman up, let him threaten the ball, and place the cord under his foot; it will descend rapidly, striking his foot somewhat sharply. It causes a laugh.

WATCH MORTAR.

That* watches were made to go, there is no denying that fact; still there are various ways by which this power may be accomplished. First, legitimately, by its own complicated machinery of spiral chain and wheel; secondly, by a visit to the city of New York on Independence Day, when it will go in a manner most mysterious, the effect being a great crowd, a sudden pressure, with the exclamation, “My watch is gone!” That is rather an unpleasant way. I will practically illustrate a much quicker way of going; I will do it in this manner: Will you favor me, for security, by inclosing your watch in this

* Borrow a watch.

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bag? Thank you. A small can, empty—into the interior *I place the watch; notice, to make security doubly secure, I shall place this case or cover. I will now proceed with the trick—but stay, as there is somewhat of danger in the performance of this illusion, it is necessary we should have a proper understanding, in case of an accident occurring, by your naming the value you set upon this watch. Twenty-five dollars. I am somewhat diffident in performing this trick on account of the value of the watch. †I think that I had better return it to you. But no, I will play the experiment, and trust to your generosity in case of accident. The watch I take from the can—I—but stay, I must have recourse to fire-arms, my pistol. The watch

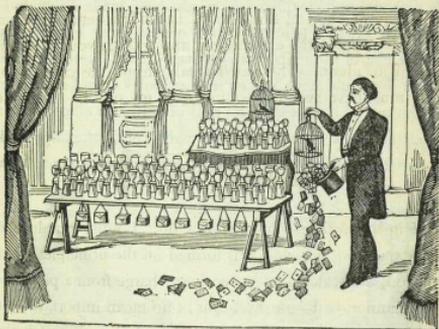


I place in the muzzle—that will not do; I must introduce my patent expanding muzzle—it is formed on the principles of self-expansion, and calculated to receive a charge from a pistol-shot up to a cannon-ball—an invention of no mean import, you will one and all acknowledge. Into the interior I place the watch, that will do. This I shall fire into—will you favor me, sir, by opening your mouth a little way? Oh, dear! calls that a little! puts me in mind when I was South, looking down one of the coal mines. I was about firing the watch down your throat, but on second thoughts I will not do so, fearful that I should not be enabled to get it back again. But stay. Why are bakers

* Place the borrowed watch in the upper compartment.
 † Remove slide containing the borrowed watch as you take off the cover, and set the same on the servant of your table, so that your assistant can help in the illusion.

our best friends? Which of these two loaves *shall I use, right or left? Left; the other I place on one side. Now, it is my intention of firing the watch from the blunderbuss. One, two, three—fire! Observe the watch to be really here in the center of the loaf. I take out the watch, I trust, uninjured. I think that you will acknowledge it never went so fast before.

THE INEXHAUSTIBLE HAT.



Will some gentleman favor me with the loan of his Hat †—thank you—a very nice article this,—waterproof I presume (put hollow cannon ball in the hat) a very nice shape— and no doubt very becoming to its owner, somewhat too large for you—you think not—I supposed it to be so from the fact of there being something under the lining, (have in the hollow ball a pair of babies socks tied together with a peice of string about three or

* Your assistant has placed the watch in one of the loaves, or, in preference, we recommend the use of one of our mechanical watch targets, see pp. 16.

† If possible, let the borrowed hat be what conjurors term a stove-pipe hat.

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four inches apart throw one of the socks over the edge of the Hat)—thats odd, well it would have been if we had not found the other, (throw it out) a cap well that cuts a childish appearance—and here on the other side a pinafore—allo,—one, two, three, four balls—boys and girls come out to play,—well I am surprised a gentleman of your respectable appearance should enter a public room with an article like this in his hat (show the drawers) and I think you might have made a shift to have done without this, (show the shift) quite a fancy bazaar; (throw out the rest of the balls) well I never—had I been in a country village I should have looked at the door for the beadle, (bring out the rest of child's clothes) and here in one corner I did not notice just now I find one more ball* (bring the large hollow cannon ball out), having cleared the hat of its contents I return



it, (ring in the hat the reticules) but stay, what have we here, a

* In place of cannon ball a mechanical cabbage can be used.

Ladies' Reticule—surprising that I did not see this before—its very pretty, so neat—and here another—astounding—any more, yes—here just one more—one, two, three, four, five, six perfect reticules, concealed in a gentleman's hat, wonderful, (slip into the hat, the goblets) your hat sir—but stay—a goblet, another,



and here another one more, and here and there another, here another, should you at any time be in want of of TIN you will know where to apply x x x (place life size mechanical baby in the hat) having emptied the hat, I return it with many thanks, but here this cannot be—babies head, (turn key in centre of head) wonders never cease a full grown living baby, I produce from yonder gentlemen's hat (wait till the applause partially subsides then look straight into the interior of the hat and say) at the bottom of the hat I see an hoop skirt, a round of beef and a bakers' loaf them I reserve till the next performance. Thank you for the use of your hat Sir.

See Hat Tricks, Judd's Catalogue, pages 10, 16, 48 and 63,

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TAPE CUTTING ILLUSION.

The other day I was startled at hearing an outcry in the kitchen, the Landlady was upbraiding her husband for leaving a new clothes line out of doors all night, see, said she calling him to the window what some malicious vagabond boys have done.—The clothes line certainly did cut a very extraordinary appearance, it being knotted from end to end—she appealed to me saying is it not shamefully wicked, I told her I would see what effect a little Magic would have.—I produced my wand placed an handkerchief over the line passed it rapidly along* to the other end, when behold it appeared as before free from blemish.—The extraordinary effect be assured made me quite a favorite with the old Lady.

BONUS GENIUS.

Yes, the old doll trick—I hear you exclaim, well I freely own it is old but still ever new what amused our Grandfathers, I think will amuse us, and never be looked upon scornfully for the sake of old lang syne—Ladies and Gentlemen, this little gentleman is six inches high, and nineteen years of age, he would

* Pass knot to right hand end and off the tape.

have been twenty but was unfortunately laid up twelve months very ill with the toothache and in a very recent conversation, he confidentially told me that he was actually the son of his father but whether he was born or won at a raffle he does not exactly know and moreover that when he left his home to seek his fortune, the young women of the village, grieved so much at his departure that the scene was sufficient to draw tears from the eye of an needle,—I don't vouch for the truth of it, it is my intention to cause him to disappear and reappear at the word of command. This time it is my intention to send him to Constantinople—but previous to his starting for that distant place as the weather is unseasonable, we will provide him with a little extra clothing—this handkerchief—no, that would hardly be sufficiently warm enough—ah, this* will do better—now, sir, are you ready for your journey—what,—want a little money to help you on the road,—about how much—a five dollar gold piece,—will any person lend him one,—no one—then I must find one†—xxxx no,—well I will just pretend to give him one, and he being a wooden figure, will know no better,—are you ready,—go,—he is now gone—I think you saw him go,—no, well see if there is any thing in his cloak‡—well he certainly is gone, for he is not here or here, I will now make him reappear once more this time from this gentlemen's pocket; presto come, he is once again returned, with most important information from the seat of war, but according to his principle of business, he must first impart it to his relatives, down to his 46 cousins, and as they live at some considerable distance. The company here

* Produce cloak and place the wooden gentleman inside.

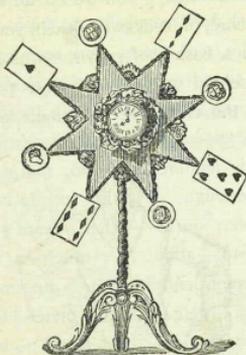
† Place body of doll in your pocket as you feel for money.

‡ Turn cloak inside out.

Price Sixpence Net.

assembled will receive the information officially in about six weeks time, I will now send him away once more thereby proving that he is not concealed up the sleeve of the coat, as some persons imagine he is—pass, go,—he is now again gone, for see he is not here* nor here, but has now gone somewhere else.

MECHANICAL WATCH TARGET



EGG BAG.

Once upon a time there dwelt in a forest in Hampshire, one of the Midland Counties in England, a certain old lady, Mother Shipton, she left behind her many relics, none more extraordinary than this old bag, from it she was in the habit of producing various articles to suit her wishes,—bakers' loaves, plum

* The cloak is here turned a second time.
 Caution: To our knowledge, for some time past, novelty dealers have been cheating the public by charging 25 cents for a penny soldier doll made up into a base imitation of the above famous illusion. Those sold by Prof. Judd at 50 cts. and 75 cents are carved from the solid block, cut expressly for this apparatus, to ensure for your performances, proper made apparatus. Remember to always send your orders to our establishment.

cakes, rounds of beef and other articles of a similar nature. From the interior I produce an egg—a savory relish to the breakfast table—another—another—a bag of this description is certainly a very valuable addition to the household, hang it up behind the kitchen door, if you happen to return home at night late, nothing in the house, bring down the bag and produce from it an egg,*—another,—you go on an excursion to Long Branch, Coney Island, or Rockaway Beach, you need not encumber yourself with a basket of provisions as large as yourself. Place this bag, folded up, in your vest pocket; when you feel hungry, take the bag, give it a shake, and produce from



the interior some eggs; thus—one, two; boil them hard, make sandwiches of them. But perhaps you say, all well, Mr. Con-

* Place eggs on tray, your multiplying plate will serve its use.

Price Sixpence Net.

juror, what you are now doing; but can you show us the inside of the bag? Certainly. I turn the bag inside out, visible to your notice; now back again, produce an egg, still another and another. I will not make this illusion too tedious; I could produce eggs sufficient to stock all the shops in this town; but what I have will suffice to show you the wonders of this miraculous bag. These I place aside* and will introduce my next experiment.

INK.



To filter, or in simple words to purify, that first great boon of life, water, has engaged the attention of scientific men for centuries past; but up to the present time unsuccessfully—at least,

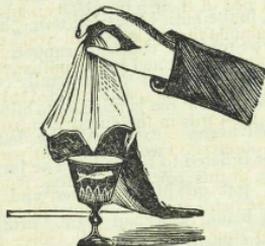
* Carry bag off the stage, with last egg remaining in corner of bag.
 † To insure success with above illusion, secure for yourself an accurately made bag. Those sold by Prof. Judd are made from the original pattern handed to us by the Talking Wizard, referred to in the title page of this work. (Since writing the above we have been informed that novelty dealers have been representing the Moulabux egg bag to be the same as used for above illusion, which assertion is equal to fraudulent, as Moulabux's bag is intended for the producing and vanishing of one single egg.)

as far as regards a large supply. What science has failed in attaining, the mimic has accomplished. I introduce a goblet* containing a fluid as dark as night—in fact, ink; notice, common ink. In passing through the streets of London, the traveller is forcibly struck with the following novel announcement, exhibited in the windows of the different stationers' stores, as "Love-letter Ink Sold Here." Now, this said love-letter ink is a certain remedy against breach of promise of marriage, inasmuch that it fades away, and leaves the paper perfectly blank in a very short time after it has been written upon. Of course, many of you have read, and may be some of you were present at the great case of breach of promise of marriage, tried last term in the Court of Queen's Bench, London. Now, this was a case that attracted much attention, from the fact that there were nearly 200 letters written from the gentleman to the lady, professing, in the most endearing terms, his ardent attachment; these to be read in court, to support the lady's case. The day of trial arrived, and it was generally considered an act of madness on the part of the gentleman to allow the case to go into court. Witnesses examined the letters produced, and a goodly pile ordered to be read. The jury looked aghast—the poor clerk put on his spectacles, and opened the first letter; it was a blank, a second blank, a third and fourth, up to the 200, all blank. Judge, jury, witnesses, and last, but not least, the lady looked astounded. The gentleman lover only smiled. He gained the day, for want of evidence. I could have solved the mystery, but did not. The whole of the letters were written with this said "love-letter ink." The

* This goblet is prepared with black lining.

Price Sixpence Net.

fluid at present on the table is a specimen.* But of its powers I will give proof. Now, if I were in a position to filter, or, in plain words, if I can extract the various ingredients that form the ink, and leave the water perfectly colorless, it would be a wonderment. It is done simply by passing over the glass a handkerchief. Observe, no effect. There is one very important point in this experiment; that is, by expressing the exact time you require the writing to remain legible: because, supposing some of you gentlemen were in possession of this famed ink, and in supposition you had written a most loving epistle to your lady love, it would be most disagreeable, if on her again referring to it to find a blank. This difficulty is got over by simply expressing the time your love fit will last, as five minutes, hours, days, years, or life. Something in this manner the



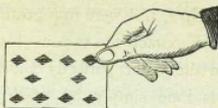
goblet I again cover. † The change instantaneous.

For observe, that which a moment before was a liquid black, is now of a crystal clearness.

* To show that it is ink, use a prepared card, or one of our magic ink ladies.

† Remove prepared piece with the covering.

WALKING CARDS.



Seeing the tricks with cards have proved interesting, I shall again introduce them. Will some person favor me by selecting a card? One other, to more effectively illustrate this trick. I shall introduce an antique piece of apparatus—unique in appearance, though startling in its effects. It was said to have been invented by the Chinese, and they did and do declare that an American professor could never find out the secret of its construction. After much trouble and some little expense, I have much pleasure in introducing it to your notice. The two cards selected—may I beg of their return? Perhaps you will return it yourself, and shuffle the pack? Will you also do the same? Two cards having been selected indiscriminately from the pack, afterwards returned, and the pack shuffled by their respective drawers, I place the cards in the empty compartment at the top of the column—observe. I would call your particular attention to the apparatus in this particular, that it is unconnected, by string or otherwise, with any part of the table, it being entirely mechanical. My trick is that I will cause the two selected cards to walk by command from the pack;—but stay, I will place it* somewhat nearer, that you may all have an opportunity of watching its operations. Rise! The nine of spades. Was that the card you selected? Ten of diamonds yours—the

* As you remove it to place it nearer, touch the lever which sets the mechanism working.

Price Sixpence Net.

two chosen cards ; the nine of spades and the ten of diamonds having risen by command from the pack, and recognised by their respective owners.

I shall extend the trick. I introduce a small mahogany box, empty, for inspection. Into the drawer I place the two cards, the nine of spades and the ten of diamonds, leaving it in this gentleman's possession. A second box, similar to the first, the drawer empty, I close, placing it on the table. The first part of the trick was an illustration of walking cards ; the present, flying cards. It is my intention of causing the two cards to leave the box at present in this gentleman's possession—of course, unperceived by you, unless you watch very closely—and pass into the empty box on the table. Taking my wand in my right hand, I extract one card, thus—there it is suspended at the end of the stick—and pass it over the left into the other box ; the second I take in like manner, leaving box No. 1 empty ; for observe, here I have the cards, ten of diamonds and nine of spades, and if you open the box you will find it empty. Am I correct? Yes; they fly by night through troops of spirits.

BELL AND BUSHEL.

Yes; I have here not a bad imitation of a bell, but unlike most bells, there is no clapper. I have also a small cup, filled with a quantity of linseed. The seed I place into the bell, leaving the cup empty. The trick—or call it what you will—is simply a mechanical illusion ; that I will cause the seed to leave, returning from whence I took it to this cup. Observe, the seed is here, and also that the cup is empty. Pass! The effect is accomplished, for here is the empty bell, and here the linseed.

A GLASS* OF WATER



of crystal clearness on table placed. The assistance of a young gentleman is required. Please be seated. Over the glass I place the handkerchief.† My illusion is this: to dexterously take from off the table the glass containing the water, without spilling the least portion—thus: Now, sir, will you favor me by holding betwixt fingers and thumb the glass? Now, gone!‡ Some mistake; you have very nicely secreted it about your person. Favor me by bending your back, somewhat lower, still lower. The handkerchief over your back I place, and very carefully—extract—from beneath§ your coat the glass of water which you so nicely secreted. Thus, again, try and securely hold the goblet. Now, again disappeared! There is

* Pour water into the glass from the spout of a small jug.

† Here you take hold of the faque in the handkerchief and remove unperceived the glass of water: place inside the triangle or on servant of table.

‡ Shake out the handkerchief as the gent is about to try to take it from beneath.

§ Glass appears to be rising from center of gent's back.

Price Sixpence Net.

not the least doubt that you are playing a practical joke with me, or I with you ; but joking apart, I will practically show you how this illusion is performed. Notice, first, the beauty of the illustration on the handkerchief the central picture illustrates* in the center carefully secreted. I have. Notice the glass containing the water; you might imagine that there is no reality in this, you having been deceived in your previous attempts to hold the goblet ; therefore, in addition to holding the glass outside the handkerchief, place the other hand beneath, clutch the glass, and at once produce the glass of water.

MULTIPLYING COINS.

Will some person favor me with the loan of twenty golden dollars? No one. I must needs put up with a less valued article—silver coins† generally known as half dollars. Yes—one—two—three—but stay. Will two boys step forward and assist me in this trick? Now, see if I am counting the numbers correctly‡—15. Yes, 15. These I shall place—but no; perhaps you will favor me by retaining them securely in your left hand, my mystic wand in your right. I have here still a few more coins—1, 2, 3, 4, 5. You, sir, favor me by holding them—but stay. The great poet Shakespeare, in his famed play of Othello, makes mention of a certain charmed handkerchief, most astounding to its possessor, a gift with powers excelling that which Othello set so much store upon. 'Tis true, there's magic in the web of it. Into the center I shall place the five

* Describe picture on handkerchief as you are taking duplicate glass from pocket.

† Take them from your pants pocket, or other convenient place.

‡ Request the boy to audibly count the coins on your magic multiplying plate.

coins*—observe! Hold these—that will do. Now, supposing I were a rich banker, and you my two clerks—this gentleman my travelling clerk, and this one I retain at home to take charge of my treasures. Now, in supposing you were on a long journey, and in imagination that the fifteen silver pieces were twenty dollar gold coins, which would you rather do—lose the whole of them, or have the five at present in this gentleman's possession added to them? Have his five added to them—not so bad a wish; but let me convince you that the five coins are really here. There. My trick is that I shall pass the coins, at present here, † into your hand, making your fifteen—twenty. ‡ You felt them go? § Did you feel them enter your hand? Well, count them, and see if your fifteen has not increased to twenty. || They have.

CAKE IN HAT.

Sitting at my breakfast table, a few mornings since, my attention was directed to a piece of an old newspaper lying on the table, in which some article had been wrapped. On reading the contents, one portion particularly attracted my attention. It stated—but stay, I will read it to you. Yes, ¶ here it is: "At the Cooper Institute, New York, Thursday last, Prof. Armstrong delivered a lecture on the phenomena of heat." Here it goes on to state that the sun's rays, etc.; but this is what puzzles me: "The professor stated that the heat retained in a

* The performer, of course, substitutes the coins fixed in the corner of the handkerchief.

† Take hold of one corner of the handkerchief.

‡ Request boy to allow the coins to drop on the floor.

§ Shake out the handkerchief and show both sides of it.

¶ Hold the magic plate for the twenty coins to be audibly counted thereon.

¶ Take a piece of newspaper from your pocket.

Price Sixpence Net.

person's hat, after it had been on the head six or eight hours, would be sufficient to boil eggs or bake a cake." Now, the question that I want to solve is this: that if I take a gentleman's hat off his head, placing therein a saucepan, or in the hat itself, some sugar, water, flour, and eggs, would there be a sufficiency of heat to boil the eggs or bake the cake? Or does it mean that if the heat could be concentrated or formed into a flame, it would be sufficient for that purpose? Have you any objection to my trying the experiment with your hat? None. I have here some flour, sugar, also an egg*. Into the interior of the hat I place the ingredients, visibly, breaking the egg. I forgot to ask you how long you had your hat on your head before you came into the room. I wonder if the mixture is at all hot. No; it is as cold as when I put it in; perhaps it depends a great deal on the temperament of the person, whether they are hot-headed or not. Well, it appears that I am disappointed in the experiment; but as I promised to bake the cake, I must keep my word. Have you any objection to my lighting a fire in your hat, sir? None. Some materials, paper, match—some more. I think we shall manage it this time. Dear me! the hat is on fire. I will therefore take this cover and smother out the flames. I have at last succeeded, for see the cake most beautifully done, and here the hat† uninjured.

* Use one egg only, on account of gas in eggs forcing up the fire extinguisher.

† Lay hat on table in such a position that you can thrust in one dozen magic reticules, as attention is drawn to the cutting up and distribution of the cake.



MYSTERIOUS PARASOL.



Parasol being placed in case.

I will now,* with your permission, introduce my mysterious parasol. It differs not, as far as outward appearances go, from ordinary articles of this description—at all events, it is a most valuable appendage to any lady on a hot summer's day. † Mysterious, did I say? Alas! to me, from long experience, most unlucky—in fact, during the time that it has been in my possession something invariably goes wrong during its performance; but you will naturally say, why do I retain it? Time out of numbers I've tried to rid myself of it; I have left it in hotels, railroad cars, coaches and cabs—in fact, I have given it away; but still, by some unaccountable means, it always returns again to me. For the present, I shall place it on the table. ‡ By the bye, I had forgotten the lady's handkerchief. § In the olden time, before mechanical apparatus were used by conjurers to aid them in their experiments, a pack of cards, a few coins and a pocket handkerchief were all the apparatus needed to set up a professor in the occult science. The trickery with handkerchiefs required a certain degree of dexterity that enabled the performer to exchange the borrowed handkerchief

* Having just borrowed a lady's handkerchief, you change it for a duplicate handkerchief, which you take up with the parasol.

† Open parasol, and close it again.

‡ Each parasol is inclosed in a green or red bag. To change parasol for its duplicate, order metal changing parasol case from our establishment, or you may use sleight of hand by changing for its duplicate whilst wrapping parasol in a large sheet of paper.

§ Take up the handkerchief which is lying before you on the table.

Price Sixpence Net.

for one on which he might be enabled to practice his trickery. This was accomplished in various ways. Now, when I perform a trick of this description, I merely say, "One, two, three!" and torn,* as I expected. Nothing but mishaps as long as that mischievous parasol remains in sight. Lady, I am extremely sorry for the mishap; the only recompense I can offer you for it is by presenting you the cause of the accident, the parasol. You won't accept of it? What to do with it, I know not. The handkerchief—I must compensate you for it; but perhaps you place a greater value upon it than I shall be enabled to offer you. I see one smiling face†—will you kindly favor me by finishing the trick for me; for I feel perfectly convinced by past experience that I shall be prevented. You will notice, I have here an empty brass globe;‡ into the interior I place the shreds



* Tear the handkerchief into two pieces. After a pause, continue tearing until you have eight pieces in all.

† Call a little lady up on the stage to assist you.

‡ See illustration. In this brass globe you have previously placed the shreds covering that originally belonged to the trick parasol.

of the handkerchief; observe, for their better security, covering them. Favor me by taking the apparatus in your left hand—my mystic wand in your right. My magic power is now in your keeping; use it well. Touch the globe with the wand; say, "One, two, three! Sim zilla, dim bom boz zilla, do zilla, sling a wall a walla, bombayer quis zilla, parawall bang!" Ah, you can't say that; we'll try and do without it. One, two, three! as you were. Now open the lid and restore the lady her handkerchief. You are playing some trick with me—why, what have you there? The top of the parasol. That cannot be, for the top of the parasol must be here.* What, shreds



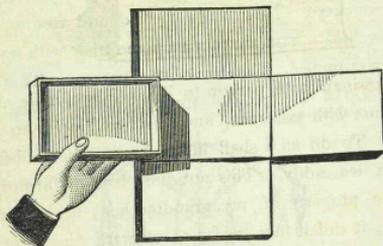
Parasol discovered in shreds, to the dismay of its owner.

here: Ah, now if you will walk down Broad street to-morrow morning with this over your head, I can assure you that you will have all the young gentlemen of the city running after you. I will remove shreds from ribs of the parasol, the eight pieces of the torn handkerchief. Will any lady or gentleman arise at 5 to-morrow and sew them together for the lady, the owner of

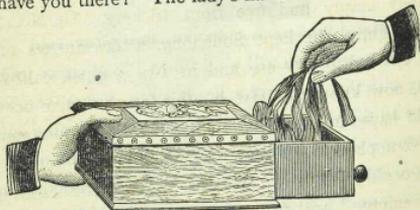
* Remove red case that conceals the duplicate or trick parasol; open it which fully shows skeleton, having the eight pieces of torn handkerchief tied on to its steel ribs.

Price Sixpence Net.

the handkerchief? No one. I must have recourse to fire-arms, my pistol. The shreds I place in the muzzle—that won't do; I must introduce my patent funnel, formed on the principle of self-expansion, and calculated to receive a charge from a pistol shot up to a good sized cannon ball—an invention of no mean import. Into the interior I place the shreds of the lady's handkerchief, placing it on my table while I introduce for free inspection a perfectly empty drawer—notice, no false bottoms

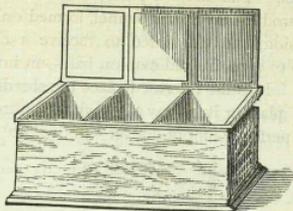


or concealed springs, the remaining part so made that it rapidly falls* apart and fixes itself together, thereby proving itself free from trickery. I close the drawer, which favor me by holding above your head. One, two, three—fire! Open the drawer. What have you there? The lady's handkerchief.



* See illustration. Whilst attention of the company has been drawn to the tearing of the handkerchief, your assistant conceals the borrowed handkerchief in the secret recess of this magic wonderful drawer box.

VOIZIN'S CADDY AND ENCHANTED VASE,



Can things inanimate pertain to life? They can. All Nature is instinct with existence, and this I will prove to a demonstration. To do so I shall introduce a rather old-fashioned affair—a tea caddy. This antique piece of furniture was formerly the property of my grandmother; upon it she set much store; it differs not, as far as outward appearances go, to ordinary caddies. It contains three compartments: No. 1 empty, No. 2 empty, and No. 3 likewise empty; but there is an old saying, and a very true one, that seeing is believing. I will therefore introduce it to you, proving thereby that it is entirely empty and free from trickery. In No. 1, if I recollect rightly, she kept Souchong, a favorite tea of hers; in No. 2,* a little green, and in No. 3 a tea called Gunpowder, now known as Hyson—this for particular occasions. I should have remarked that in the middle compartment she would often place her money; but, though she kept it there, I never could find any. Having proved the caddy to be entirely empty, I will for the present place it on the table,

* As you are talking, and before you open No. 2, the center compartment, you shift the mechanical part of the caddy, thereby converting it ready for reception of beans from vase.

Price Sixpence Net.

and introduce a vase, or can, containing a quantity of beans—common field beans; these I shall place in the centre compartment of the unoccupied caddy, for where there is nothing in, nothing can come out.—Sir, will you assist me in this trick, as you sit? Favor me by counting the beans as they pass from the vase to the caddy. There—how many are there? You don't know, they passed so quickly—well, some other time. Into the place formerly occupied by the beans I place the lady's* handkerchief. Notice, bear in mind, that I don't place it in at the top and take it out at the bottom; observe, it is really here. For the greater security, I cover it thus, placing it there. Now, it is my intention to pass, and when I say pass I mean this: that I will cause the handkerchief to leave its present position in the vase and take the place of the beans in the caddy, and the beans from the caddy to the vase. Now, I should give you to understand, this is a species of electric telegraph, working under an illusion—in fact, it is a practical illustration of a bill now pending in Congress, in which there is a supposed idea that parcels can be conveyed by the aid of electricity. Supposing this little stick† to be the bridge of communication, or the electric wires, you will, if you watch very closely, observe the beans leave the caddy, one by one, and pass into the vase. I think you, one and all, saw them go. Well, if you did not, it is not my fault, for they certainly are gone—for here, where I visibly placed the beans, I find the handkerchief, and here, where the handkerchief was, we find the

* This the borrowed handkerchief. Duplicate handkerchief secreted in your caddy. Borrow the handkerchief, after you have emptied the beans into the caddy, or, if preferable, at the commencement of the illusion.

† Conjuror's wand.

beans. Many persons have an idea that there are false bottoms, springs, and so forth, attached to this apparatus, but such is not the case, I can assure you. I have a method of passing them backwards and forwards, and they really go mechanically—in fact, any person could do the same if they only knew how. I think I performed that trick rather too quickly; that you did not comprehend how it was done. Now, conditionally that you do not tell any other person, I will perform it over again this time somewhat slower. Watch me narrowly, for be assured I will deceive you if I can. The beans I return to the vase*, placing it there; the handkerchief to caddy—stay, perhaps if I were to place it in front of the table, you would have a better opportunity of watching my operations. From the center compartment I extract the handkerchief,† visible to your notice, and place it in the vase; the beans also by invisible electricity, resume their original position in the caddy‡, and in this apparatus the handkerchief§, proving thereby that I have the power of giving all things the gift of the fern seed—they walk invisibly.



* You can show the beans by turning them out into the covers of the vase and back again.

† Performer makes a motion with his hand, a few inches above the center compartment.

‡ Raise a few beans by aid of your two fingers and thumb.

§ Return handkerchief to lady.

Price Sixpence Net.

THE WONDERFUL VASE OF BRAN.



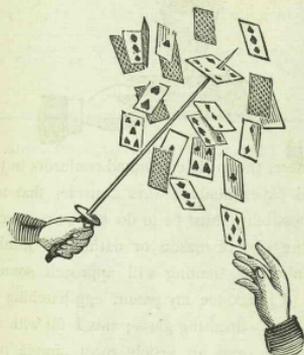
The Japanese, the most celebrated conjurers in the world, in their magical experiments, always consider that to perform a seeming impossibility must be to do some act or action directly opposed to the laws of reason or nature. I think the experiment I am about presenting will approach somewhat to the marvellous. I introduce my patent egg-hatching incubator—an ordinary empty drinking glass; this I fill with a quantity of bran*, common bran, an article most simple in itself, but when brought in connection with other bodies, most potent in its operation; in fact, science tells us that bran is fire. When I say fire, I mean this, that if we take a quantity of bran, and place it in a confined place, it will ignite, or form itself into a flame. Of course, no effect ensues, because the atmosphere surrounds it; but by simply covering† the apparatus—thus—a

* Have to hand a card box, eight inches deep and about twelve inches long, which one-third fill with bran; fill the tin shape with candles, beans or rice, which conceal among the bran; fill your drinking glass from this box. An ably written instruction by Mr. Hartz is sent with each Bran Trick; sold by the editor.

† Place metal cover over the bran, and wave your wand a few times around the glass before you remove the cover.

moment suffices—the confined heat acts immediately, consuming the bran, and leaving in its place a most agreeable exchange—colored candies. These are conjuror's candies; I will distribute out as far as they go amongst you all.

A CARD SPEECH



If there be a subject on which the public needs to be enlightened, it is that of the mystery which encircles a pack of cards. The origin of their invention, in the fifteenth century, was to please a foolish king, Charles the Sixth of England. Years have rolled away, but they are still found to afford amusement to some of the brightest men of the age, and by the ingenuity of mankind that amusement has been almost as diversified as

A good bran apparatus, as described above, costs \$1.35 and upwards, according to size. Inferior bran tricks have shown themselves. A bran illusion can be got up without special apparatus, by gluing some loose bran on a linen shape, and drawing the same off the glass under cover of a handkerchief.

Price Sixpence Net.

the hands through which they have passed. Authors of talent have in their writings held them up as a beacon to guard the inexperienced against the knaves who seek them for their prey, but it is the conjuror who is the best practical illustrator of their designs, by exposing the tricks most commonly resorted to for entrapping the unwary. I will therefore practically illustrate my remarks by introducing to your notice* my Electrical pack.

* If skillful in handling cards, continue your lecture by exposing some artful gambling dodge; then introduce a mechanical illusion, as the electrical pack, card sword, etc.

End of Part I.

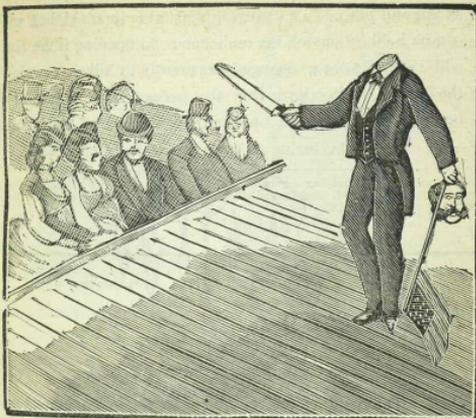
THE MAGIC WINDMILL. 50 cents.

Handsomely Finished.



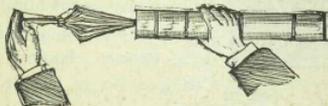
You take this in your hand, and putting the main shaft in your mouth, prove to your friend that a powder-mill can be blown up with safety. So your friend says, "Oh, that's nothing wonderful!" and taking it, blows in the same way, when an explosion of dust and ashes follow, that cause his whiskers, face, and the adjacent parts, to appear as though a charcoal-pan had been upset thereabouts. A capital joke, and harmless, but very amusing.

SELF BEHEADING.



The performer walks on to the stage with a large knife in one hand, a flag, napkin, or a handkerchief in the other, and cuts off his own head before the very eyes of all present. His assistant then takes the head and places it on a box on center of table, without removing it from sight for a single instant. The head visibly rolls its eyes, talks, and finally demands to be restored to the trunk from whence it came. Price on application.

THE MYSTERIOUS PARASOL.



The parasol is removed from its case, shown to the audience,

Price Sixpence Net.

and replaced. A borrowed handkerchief is then torn into shreds and placed in a changing apparatus (brass globe), which can be held by one of the audience; on opening it the shreds will have vanished, changed apparently to silken covering of the parasol, and on removing the parasol from its case, it will be found in pieces, and on each rib a shred of the handker-



chief. The handkerchief is afterwards restored uninjured from suitable magical apparatus. Price on application. See Dialogue, page 27.

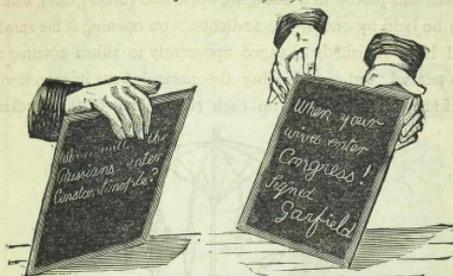


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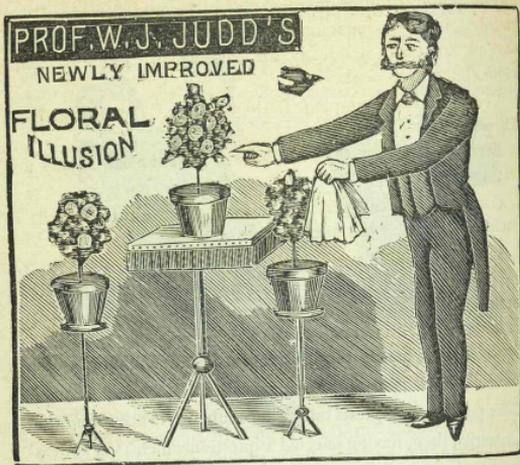
An ordinary slate is brought forward and exhibited to the audience. Each side of the slate is then thoroughly cleaned, and the performer requests one of the company to ask a question of the spirits; then, having selected a question which is of general interest to the rest of the company, he writes it on the slate, and places the slate flat on the table, the writing being below. In a few seconds the slate is raised, and, to the amazement of all, the question has entirely disappeared, and in its place the answer is discovered, legibly written, and signed by some departed spirit. The slate is handed to the company to prove there can be no deception. The slate being of the ordinary kind, and in view of the company the whole time, the effect produced is very weird.

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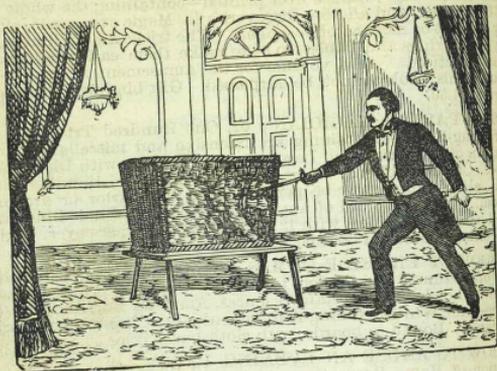
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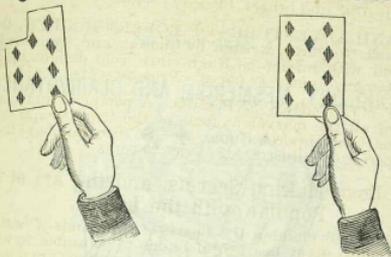
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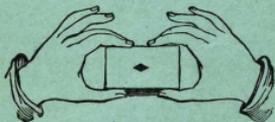
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MAGICAL STAGE-CRAFT,

or, How to Face
.. an Audience, ..

^{author} By ^{Penny} Charles Medrington.



Author of "Magical Novelties," "The Magicians' Book of Patter,
&c.

Price Sixpence Net.

Published by the Author at Grosvenor Mount, Birkdale, 1908.



MAGICAL STAGE-CRAFT.

INTRODUCTION.

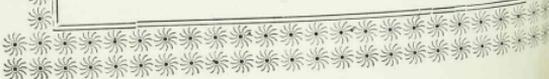


There may be some who will call the writing of this book—by a man not known as a performer—hard names. To such I can only say: “spend a little time in the auditorium and you will learn a lot about the stage.”

The onlooker sees most of the game, and the conjurer who studies other conjurers at work will see their weak and their strong points, he will see what constitutes their strength, and where the weakness lies.

This book is intended for the wizard who has mastered the manipulative side of his art, but whose style, methods, or deportment on the boards needs polishing up. There is always room for improvement, and I hope that these suggestions will be taken in the spirit in which I offer them. Should anyone take offence at any particularly strong ‘home truth,’ I humbly crave forgiveness!

THE AUTHOR.



Bequest of
Harry Houdini
April 1927

Stage Elocution.



IT is astonishing how comparatively few conjurers have any idea of this important part of stagecraft.

The commonest faults are :—

- (1) **Indistinct Enunciation.**
- (2) **Bad Speed.**
- (3) **Ungentlemanly Diction.**
- (4) **Failure to make jokes clear.**

I will try to show the cures for these in order.

Indistinct Enunciation is generally the result of fright in the beginner, and carelessness or ignorance in the case of the old hand. Let each word be clearly and loudly spoken, so that everyone in the room will be able to hear and understand without effort.

Bad Speed is generally hurry. The performer does not allow the audience time to take in his meaning.

The cure is obvious—don't do it! An easy, leisurely flow of smoothly-spoken words should be aimed at; but if you overdo it you will become a bore.

Ungentlemanly Diction, *id est*: an uneducated style of speaking, is fatal to the wizard who wishes to shine as a drawing-room entertainer. We can not all talk like University men, but we must at least pay attention to the correct placing of our "aitches." When performing in what is known as "good society," the conjuror had better drop a palmed ball than an "aitch." Gentlemen and ladies like to be entertained by people of their own class, or near it, and are likely to smile cynically at the performer who says: "Leddies and Gents., I 'ave 'ere a hordinary glars tumbler." The conjuror who has not had the advantage of a good education, enabling him to speak well, would be wise to put himself under a good teacher of elocution. It will mean £ s. d. to him in the long run.

Failure to make Jokes clear is a waste of good patter. I recently saw a well-known magician who simply talked jokes as though there were none at all. To watch his face when perpetrating a pun was to note the absence of any facial acting whatever.

A mild use of the expressions of the face, a discreet use of emphasis and pausing—all these things make a wonderful difference.

To sum up:—

Speak every word you have to say clearly, sufficiently loud, and at an easy speed. Try and talk like a man of education (but for goodness sake don't 'put on side,') and don't leave the audience to find out when you intend a joke. Make them see the joke without having to search for it.



Manner.



Try to appear at your ease, and confident of your ability to please. This is not to be construed into "look cheeky and conceited;" there is a wide gulf fixed between these things.

"Nothing succeeds like success," and the man who has acquired the air of one who has succeeded will have done much to prejudice the audience in his favour.

If your show is a humorous one, wear a smile. If it is mysterious and impressive don't fly to extremes and look as if you have the toothache. **Remember that the first object of an entertainment is to amuse.** You don't amuse the spectators if you infect them with gloom.

The conjuror who makes remarks "aside," to friends at the wings or in the orchestra, deserves to be hissed off the stage. This is perhaps the most atrocious bad form a conjurer can indulge in, though a favourite with many soi-disant "stars." Young men often think it clever to thus appear careless and "bored" while occupying the stage. They only bring themselves into ridicule, which they thoroughly merit.

Make the audience think you are doing your best to please them, which is your duty. You will certainly not win their approval by any other means.



Showmanship.



One might misquote: "Appearance, performance, and showmanship—the greatest of these is showmanship!"

The latter is an art which makes poor tricks look good, and good tricks look marvellous. When we get hold of a marvellous trick the true showman will turn it into a miracle!

It may well be termed the art of making the most of a show. Let me give an example of its application to magic.

That is how the poor conjuror compares with the smart one in the simple evanishment of a billiard ball by the "pass" :—

The weak man merely says: "I will make the ball vanish so," taking about as long over the action as I do over the telling.

The smart man makes more fuss. He probably occupies some little time in showing that his hands are free from preparation, etc., working up the excitement. He then executes the movement slowly and with great care, simulating the greatest interest. The trick at once looks difficult, and its effect is enhanced accordingly.

He does not open his hand suddenly to show the ball gone. After sundry crumbling and crunching movements he opens it, so to speak, "a finger at a time" and then takes his applause with a pleased expression, as much as to say: "it was jolly hard, but I did it!"

In short he has made a lot of the trick, while the poor man has not. This is showmanship in a nutshell. If you treat your tricks as marvels, the audience will probably take them at your valuation. If on the other hand you rush through them as though they were mere stop-gaps, and seem to think nothing of them, the audience will regard them accordingly. Remember that the most simple trick looks clever if you treat it as such.

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You will require a blend of the above. Plenty of tricks requiring borrowed articles and volunteer assistants will be valuable.

THE MUSIC HALL AUDIENCE is the hardest to please. You must do tricks that they can see from the back, and must not keep them waiting at all.

Sit at the rear of a big hall and watch a conjuror do the "coin palming" or "Back-palm of cards" tricks. A more uninteresting sight from a distance it would be difficult to imagine.

The manipulative magician has gone out of fashion, and the mechanical necromancer is the most popular at present. Select tricks that can be seen at a distance, and if you **must** work in some sleights, let them be with silk handkerchiefs or some objects visible from afar.

Many conjurors believe in starting a "turn" with something "small." Personally I have observed that attention is best secured by a showy commencement. It is also wise to finish with your biggest effect to get the applause for your exit.

The effect of good music at a "hall show" is really remarkable. The conjuror should pay great attention to the selection of a suitably weird piece for the band to play while he is performing. A mysterious creepy piece works on the imagination to a marvellous degree, and the renovation of a torn piece of paper to the accompaniment of a "spooky" air, seems a different trick to the same done while a "stock waltz" is being played.

Finally, look after the accessories well. A dingy stage setting is a bad start, but capital laid out in a brilliant one, is capital well invested. A comparatively poor show well staged often scores over a good show badly staged. It seems unjust, but "such is life."

THE END.

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P.H.

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10LE.

P.H.

Preface.

IN introducing this book, I should like to explain that I have simply tried to construct the funniest patter possible, and while most of the jokes are of my own making, the reader will doubtless recognise a few "chestnuts" which I have decided it would be a shame to omit. Nevertheless, he cannot fail to find heaps of new "wheezes" and "gags" which I hope will amuse him, and subsequently his audiences. While most of my readers will be experienced in the delivery of patter, there may be amongst them a few beginners who know little or nothing about this by no means difficult art. Accordingly I will try in a few words to explain the principles of HOW TO DELIVER PATTERN.

The great essential is clear and distinct enunciation. Be careful that every member of your audience can hear all you have to say. Do not hurry the patter. Try to drive home every joke or pun by properly regulated emphasis and pause. The very best patter falls flat if jumbled through anyhow.

The learner will do well to visit one of the well-known conjurer's performances. Such successful "patterists" as Charles Bertram, David Devant, etc., cannot fail to supply an object lesson in how to make the most of what they have to say.

Bequest of
 Harry Houdini
 April 1927

MR. WILFRED G. ZELKA, M.I.M.C.,
 1, AMERSHAM ROAD, NEW CROSS, LONDON, S.E.

S.T. 9/9/32



Introductory ... Speech.

Ladies and Gentlemen,

I shall have the impertinence to worry you this evening by shewing you a few experimental demonstrations of prestigitatal and manipulative legerdemain—occasionally called conjuring tricks and sometimes beastly swindles. In order to test how far you will put up with me, I shall first turn back my sleeves and let you see that there is nothing in the way of cannon balls or rabbits concealed up them. Of course there is no "arm in that." Some people say I do this in order to display my clean cuffs. As a matter of fact I do it in order to show my lovely arms. A well-known beauty offered me fifty pounds for these arms, but I did not like to part with them; I have had them ever since I was a boy. Without further trespassing upon your obvious impatience for me to finish, let me shew you the first problem with which we have to deal this evening.



TOLE.

P.H.

THE BILLIARD BALLS AT FINGER TIPS.

*

Ladies and Gentlemen,

I shall ask you to notice that there is nothing whatever, in my hands. That is because I washed them this afternoon. My next trick being one with eggs, of course I require a billiard ball. If Mr. Dawson or Mr. Roberts would lend me one I should be much obliged. No? Well I shall have to procure one by magical methods.

What pervertors of the truth we conjurers are. But then to be a good conjurer you have to be a good liar. My friends tell me I have a natural ability in this direction. You see I am successful in grasping a red ball from the air. I hope you will not grasp how it is done! you might brain me. I always prefer a red ball, it is so much more handy than the white ones, for it is always on the spot. Conjurers' billiard balls always have the North Poles and the South Poles on them, just like the Globe; in fact the conjurers themselves are frequently "up the pole." Now let me show you something with this ball. I will pass it into my pocket, in other words, pocket the red. I am good at pocketing things, silver spoons for preference. To do this trick I give it a squeeze, exerting simultaneous pressure upon the two poles. This causes it to vanish, and it travels into my pocket, as I said. It is there right enough, together with my

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hundred guinea cheque for this evening's performance.

I now hold it between my finger and thumb, with my thumb on one side and my finger on the other. This prevents the ball from dropping to the ground. I make a weird little movement like this, is it not eerie? Doesn't it make you feel creepy? at any rate you see the queer result. We have two balls. Beg pardon, sir? That gentleman wishes to know if he really sees two balls, or if it is the result of his dinner! they are there right enough. I will hit them together so that you can see they are solid, and not Pommery phantoms. It is all fair and square—except the balls—they are made of ivory, from the teeth of a white elephant. White elephants always have red teeth, you know. Now kindly watch carefully and you will see the third ball appear. Again that mystic motion, and here it is. Three balls. Does that remind you of anything? it has a familiar look. Now for the last ball. It will have to be the last, as I have no more fingers to hold the balls. Perhaps some one will lend me one or two, however. Pardon, madam? That lady says she has nothing but thumbs. I am afraid they will be no use to me. Now for the exciting part. Would you mind waking that lady up, sir? she is snoring so loud that there is danger of her waking up the rest. One, two, three, and here you see we have a full hand of solid balls.

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MOLE.

F.H.

THE DYEING HANDKERCHIEFS.

Ladies and Gentlemen,

(By the way, you will notice I always put the ladies before the gentlemen, in addressing you. As a matter of fact the ladies are always after gentlemen nowadays.) I want to show you how to change colour. I do not mean how to blush, but how to cause other things to change colour. That gentleman says his wife's hair would beat any conjurer he ever saw at that, but that has nothing to do with the trick. I will demonstrate with the aid of these three valuable silk handkerchiefs. I paid a penny each for them. They are white. At least they were once. To prevent you imagining I have some connection with the nether regions, I also use this piece of pulpified rag—paper. I form this into a roll. A paper roll, not a sausage roll. There is quite enough mystery about the trick without that. It is simply a round hole surrounded by paper. I am now going to give these handkerchiefs "the push," in other words push them through this tube. I shall then dye, do not look so cheerful, not die myself, but dye the handkerchiefs. I do this with magic dye, which I procure from Perth. In fact I am going to show you how the Perth Dye works. It is doing it's duty like a man, or rather unlike a man. Here we have the first handkerchief changed in colour, the second altered in hue, the last a different shade. The tube is no longer of interest, as there is "nothing in it."

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THE SLIDING DIE BOX. †

Ladies and Gentlemen,

You have stood my other problems so well that I think I might venture to show you a trick that was a great favourite with my old friend Professor Gone-dotty, who died a hundred years ago. Beg pardon sir? I cannot have known him? You are evidently unaware of my connection with the torrid zone. I make use of this opera hat it is rather out of fashion at present, being a spring hat. It contains an actor's breakfast—that is to say, nothing at all. It never has much in it, as I wear it myself. I put it on the table. Now look at this solid die or dice. Rather large to play dice with sir? Yes, but if you are losing you hit the other man on the head with it, and then the fun begins. Winning is rather dangerous work with this die. I will make this die pass into the hat either visibly, or so that you can see it. Which do you prefer sir? have a good look sir—the gentleman is trying to find his voice. Oh, visibly? Then in that case I place it in the hat, so. Judging by the lack of applause, so unusual when I occupy the stage, you do not think much of that trick. Well I do not think much of it myself, but then they say that thinking is not my strong point. I will try and do something else with the die. You think all this silly, well conjuring is silly all round. I am silly for doing it, but you are much sillier for watching. I must do something clever with this thing or die in the attempt.

MOLE.

F.H.

Let me show you this tea caddy; that is if you are enough awake to notice it. It has two compartments and ~~two~~ ^{four} doors. That is the early door, that is sixpence extra. You see the doors are hinged; this enables them to work backwards and forwards. Is it not ingenious? I put the die in this compartment and then do a trick with it that I would like to do with my mother in law. First I shut it up, and then I cause it to disappear. First of all, however, I wish to show you this cover. You will not discover anything suspicious about discover. I place it upon this table for a moment, where you can all see it, unless you are looking the other way. Now to cause the die to leave the tea caddy, and pass under the cover. You will be able to see it go if you have a very strong imagination. Achebazooka! Now let me show you that the die has really left this department.

(The performer here introduces the sliding business. After finishing with the die box he may proceed.)

When the lady who has just fainted from excitement, has been removed to the infirmary, I will show you that the die has really passed under the cover. Here it is! I enjoyed doing that trick so much that I should like to make the die do something else. I will make the die pass into the hat. Great excitement at the rear and murmurs of "marvellous." I do not know whether I ought to do it, as those people behind the lady with the hat, look like pulling it off in their endeavour to get a view of this exciting feat. However, I will risk it, as it will not hurt me. I must repeat the same magic word, Achebazooka which is Arabic for shift. You see the cover is empty and here inside we have our spotty friend.

THE TORN AND RESTORED PAPER.*

Ladies and Gentlemen,

Allow me to show you a little experiment in finger manipulation. This, I may say, has nothing to do with picking pockets. That is a branch of magic not suited to the stage, and which leads to still another branch—the handcuff escape act. Many of you will see how this is done. At least some will say they see how it is done, which of course is the same thing. It is quite ordinary, in fact so very ordinary as to be extraordinary. I tear the paper in half. It is certainly a ripping trick. I will put the halves together and tear off the ends. What annoys me is that there is a fresh lot of ends staring me in the face. Please notice I really tear the paper. But then I can see you have so much confidence in me that you would take my word for the whole trick. I dare say you would much sooner do so. I really would not deceive for worlds—if there was any risk of you finding me out. I have now quite ruined the character of this innocent piece of paper by thus pulling it to pieces. Now to restore it by legerdemain. You see I am a legerdemainiac. I squeeze the paper as hard as I can. That is the worst of this trick it is too much like work. However, it never fails to work, except when it goes wrong, and you see we have the paper restored to its former condition. You can be quite sure that I have not deceived you—I give you my word—as a conjuror.

MOLE.

P.H.

Trick

THE FLYING ~~and~~ KNOTTED HANDKERCHIEFS. *

Ladies and Gentlemen,

Let me show you still another of those ridiculous impossibilities that would be so easy were they not so frightfully difficult. The principle part in this trick is played by a handkerchief. Of course I could use any other article just as well, but at present a handkerchief is what I hanker chiefly after. I use three in all, and these two I am going to first of all marry, in other words I am going to fasten them together. I will make them race to see which gets fastened first. The result, you see, is a tie. That is what makes it such a knotty problem. I am going to put them in this glass cylinder, but first I turn them round. This is the moment where the fluence begins to set in, just when I turn the handkerchiefs. In fact it is the turning of the tied. You can see right through this cylinder. I hope you will not be able to see through me so easily. It is the very transparency of the lamp chimney that makes it so opaque. I will place this cylinder containing the handkerchiefs upon this table. I always feel sorry for that table, as it has four wooden legs, poor thing. The remaining handkerchief I shall imprison in the other cylinder. It is just like the first except that it is a different one. The chimney is by no means out of place when I am talking, because it is a gas chimney. I will cause this handkerchief to vanish instantly, so

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that it will travel across the room at the rate of four hundred miles an hour. I am glad you all appear to believe me so implicitly; were you to disbelieve me you might be led into thinking I was not speaking the truth. When I command it to do so, the handkerchief will pass into the other cylinder. If you keep your eyes firmly fixed on it, they will suddenly drop off, as there will be no handkerchief for them to stick to. Pass! You see the tube is empty, and there are no trap doors concealed from your view in it. If there were, you would of course see them. Now I must show you that something very sad has occurred in the other tube. For here where the first two handkerchiefs were so friendly, the second one has come between them.

THE AERIAL TREASURY,
OR SHOWER OF COINS.

Ladies and Gentlemen,

I shall now make a collection. Please do not make for the door sir, I do not mean a collection that will make any member of the audience poorer. I mean one that will not make any of you poorer—or richer; that, however, is a minor detail. What I am going to do is to collect the money that is magically floating about in the air. I have to dematerialise it some time before the performance. There is quite a company of it

MOLE.

P.H.

floating about. Of course the difficult part is to first of all float the company. I will use this hat for a cash box, as it will be quite safe. I pick a coin out of the air, so, and drop it in the hat. That was half a crown, making seven and sixpence in the hat altogether; of course there was a crown in the hat before we started. Here is more money. It is my beautiful silvery voice that gets it there. I will pass these also into the hat. I hope they are good pieces, as I should not like to be caught passing bad money. Still they come! In the words of the popular ballad "let 'em all come." I never get tired of this trick, and have an hour's practice every morning. I hope you appreciate the sight of all this wealth. I have a few constables to see me home safely. Fifteen offers of marriage this week. A clergyman asked me to take the collection at his church yesterday. This coin is a Queen Ann farthing; there are only two more existing, and as both are lost, this is rather rare. I must not produce any more, or I will spoil the market. The hat is getting quite full. I shall have to stop soon. The man with the biggest head makes his fortune quickest at this game. The shower of money still falls. I hope it does not stop raining before I have made my fortune. They say money talks. Well I know some people who make every penny count. You know it is funny how we conjurors vary. When you are a wizard, some nights you feel as if you could not "wiz" for nuts; other nights you feel that you can "wiz-(h)-ard." There is another final bunch of coins hanging over my head; you can see it in the shape of a little blue cloud. Something like what you see

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over a cabstand when the harness goes wrong. I will pop it in the hat. I think it has stopped raining now, and fortunately I have quite enough money for my tram fare home.

THE DRUM THAT CANNOT BE BEATEN.

Ladies and Gentlemen,

I will next show you a trick that is really remarkable if I do it. It is also queer if I do not do it. As you may be tired of conjuring I will construct a drum and give you a little music. I use these two golden rings. I had them silvered to keep the gold from wearing off—I mean from wearing. They are Zulu wedding rings, just imported from the wilds of Charing Cross. How would you like to get married with one of these, ladies. I heard a lady at the back say she would not care about the ring if she could only go off. One of these rings fits over the other. In this case it is the larger ring that fits over the smaller. Thus, when a pair of these rings are the same size, it is the smaller that fits over the larger. If you put this one over the other, it gives you a fit. Before putting the rings together, however, I am going to sandwich man in this bit of paper. You see I am a sandwich man. In this way I succeed in constructing a drum. It is a sort of Thomas Thomas, or Tom Tom. I

MOLE.

P.H.

will now give you a solo. Dear me, it has hardly any sound. In fact it is solo that you cannot hear the solo. However, you will not miss much, as I am no good as a musician, though my friends tell me I know how to blow my own trumpet. I am so annoyed with this unmusical drum that I will give it a good punishment. They say that hanging is capital punishment, so I will hang the drum, on this stand. I will then take my wand and give it a hard knock. I have broken its heart, and it seems to be bleeding ribbon; I must remove this; there seems to be a lot; yards and yards, front yards and back yards. I shall be able to have a bargain sale. Would any lady like a yard or two?

The colour changes to red. Red tape. It must be something to do with the War Office. Talk about centipedes, there are hundreds of feet here. Exactly seven hundred and thirty yards. If anyone doubts me they can measure it. No answering challenge from the drapers' assistants. That finishes the ribbon. Now we have a few handkerchiefs. I may say I get all my linen and clothing by these magical methods. This suit of clothes was once an egg. I do not think these are good washing handkerchiefs, as the colours might run. This last, however, is made of the colours that never run. (Union Jack.) I am sorry that I could not give you the music but it is obvious that in more ways than one this drum cannot be beaten.



MR. WILFRED G. ZELKA, M.T.M.C.,
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THE CHINESE RICE BOWLS.

Ladies and Gentlemen,

As I am determined to make you miserable somehow, I will show you a trick that is a great favourite with some of my friends. They tell me I am wonderfully clever to be able to do it, but I do not think so, however. I hope you will. I use these two china washing bowls, though they are rather small for washing in. Still, such things do not worry me in the least. I am going to fill one these with rice. This rice was presented to me by a Hindu fakir. At any rate you can see that there is no fake about the rice. I place the other bowl on top, and wave both bowls in the air. I do this in order to create currents. Currants go so well with rice. This rice has taken a great fancy to Ireland. In fact when we remove the top bowl we see it has become very fond of Dublin. It has doubled to such an extent there is twice as much as there was before. I only want one bowlful, however, so I will sweep this away. I now place on the other bowl. This is where you have a chance of seeing exactly how it is not done. I would pronounce the magic word, only I have quite forgotten it. No matter, it has nothing whatever to do with the trick. Pass! That will do just as well, and you see we have the rice converted into water. At least I think it is water, though this is a substance of which I am not a judge. Perhaps some gentleman will inform me if this is the genuine article.

MOLE.

P.H.

THE EGG, GLASS, AND TUMBLER TRICK.

*

Ladies and Gentlemen,

I would like some gentleman in full possession of his senses to examine this egg. Is anyone answering that description present? Ah, here is a gentleman that took great interest in the last elections. He ought to be a judge of eggs. Will you kindly back me in my assertion that this egg is all right? But you will not doubt its bona fides—that is the sort of egg that speaks for itself. I will put it on the table for a moment. Of course the egg is quite fresh—in fact I have just laid it—on the table. Now will some lady scrutinise this handkerchief? Will you madam. I declare the lady is counting the stitches. To save you all trouble madam, let me tell you there are ninety five. I hemmed it myself, and they took me a minute each, so I know. Now please look at my hands. Not that they are in any way worthy of your attention, but in order that you may see that they are solid meat, and not tin imitations like some conjurers use. Now let me show you that I fairly place the egg in this tumbler. The egg is an Irish one. I never use French eggs, as I scorn the foreign yolk. I may say it is not the first time by many that I have had Irish in the glass. I cover the tumbler with this other handkerchief. I do this in order that you will have a full view of the glass. I think I shall give up using Irish eggs. They are always worrying me to give

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them Home Rule, or something of the kind. Now I am going to rub this handkerchief very hard. I exert a good deal of pressure. In fact it is this trick that has produced the mighty muscles on my arms. I like doing this trick with eight fingers and two thumbs, so I use both hands to it. If I only used the left hand, say, the right would be left, which is as absurd as the trick, which is saying a good deal. The trick consists in making the handkerchief pass into the glass. The egg will lend itself to my hands. That will be excellent, or rather egg shell lent. That pun sometimes does a trick all by itself. It sometimes produces eggs from the pockets of the audience. Watch closely, for the more watching you do the less you will see. Keep one eye on the glass, one eye on my hands and the other eye on me. Here in my hands we have the egg, while as you see the handkerchief has arrived in the glass. It went in a second. I hope it was not travelling on a third class ticket.

THE FLAG TRICK.

Ladies and Gentlemen,

Allow me to conclude my performance this evening, with this trick. No one seems anxious to prevent me. I use three pieces of sneezing paper; that is "tissue" paper. I must not talk, as I am forgetting the trick. I will not forget it again, however, and I am

MOLE.

P.H.

sure you never will, once you see it. I am going to burn these papers. I generally light them first as I find they burn better. I brought my own matches as I was told that the audience here was matchless. I now give the papers a little rough treatment, as I tear them—to ribbons. (Throw out coil, followed by flag staff).

That, ladies and gentlemen, concludes my performance, and I hope you will forgive me.

THE END.



Adams Brothers, Printers, Daventry, Northants.

MR. WILFRED G. ZEKKA, M.A., M.C.,
1, AMERSHAM ROAD, NEW CROSS, LONDON, S.E.

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The MAGIC OF TOMORROW

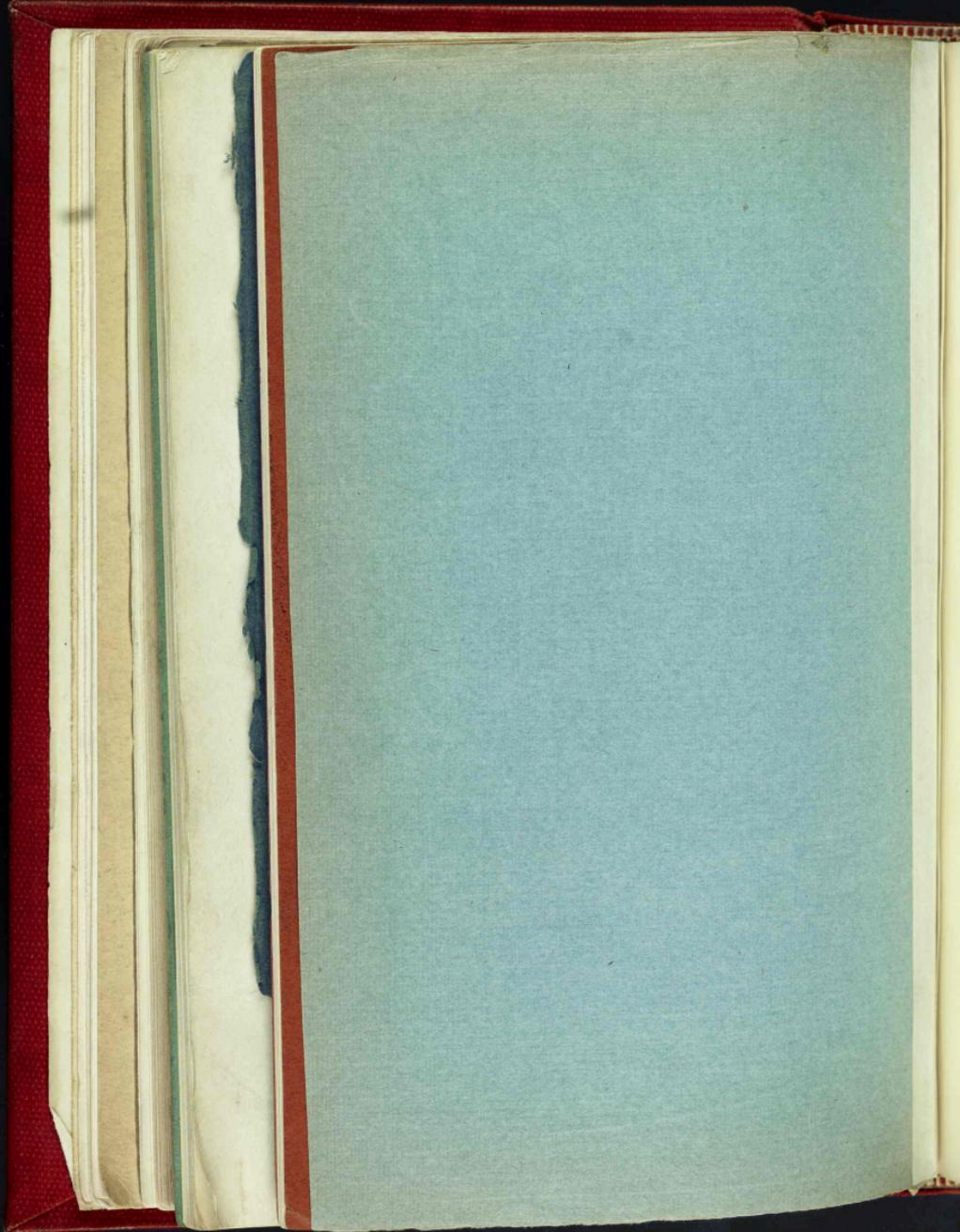


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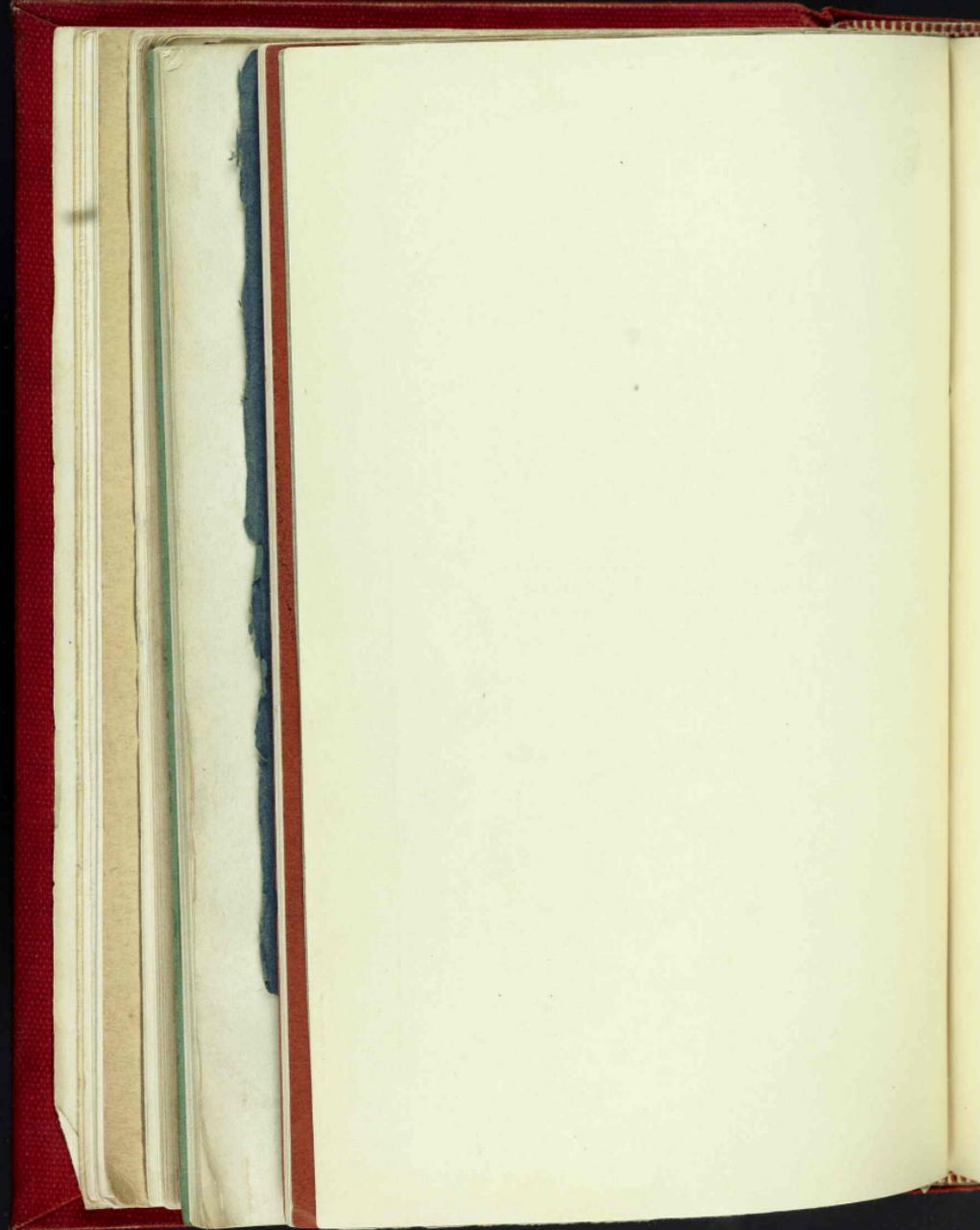
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With an Introduction by
DAVID DEVANT, Esq.

P.H.



THE MAGIC OF TO-MORROW.



THE MAGIC
OF
TO-MORROW.

By—

H. C. MOLE, A. C. P. MEDRINGTON,
& ERNEST HAMMOND.

of the Inner Magic Circle, the Northern Magical Society, etc.

With an introduction by DAVID DEVANT, Esq.

Price 5/6 net.

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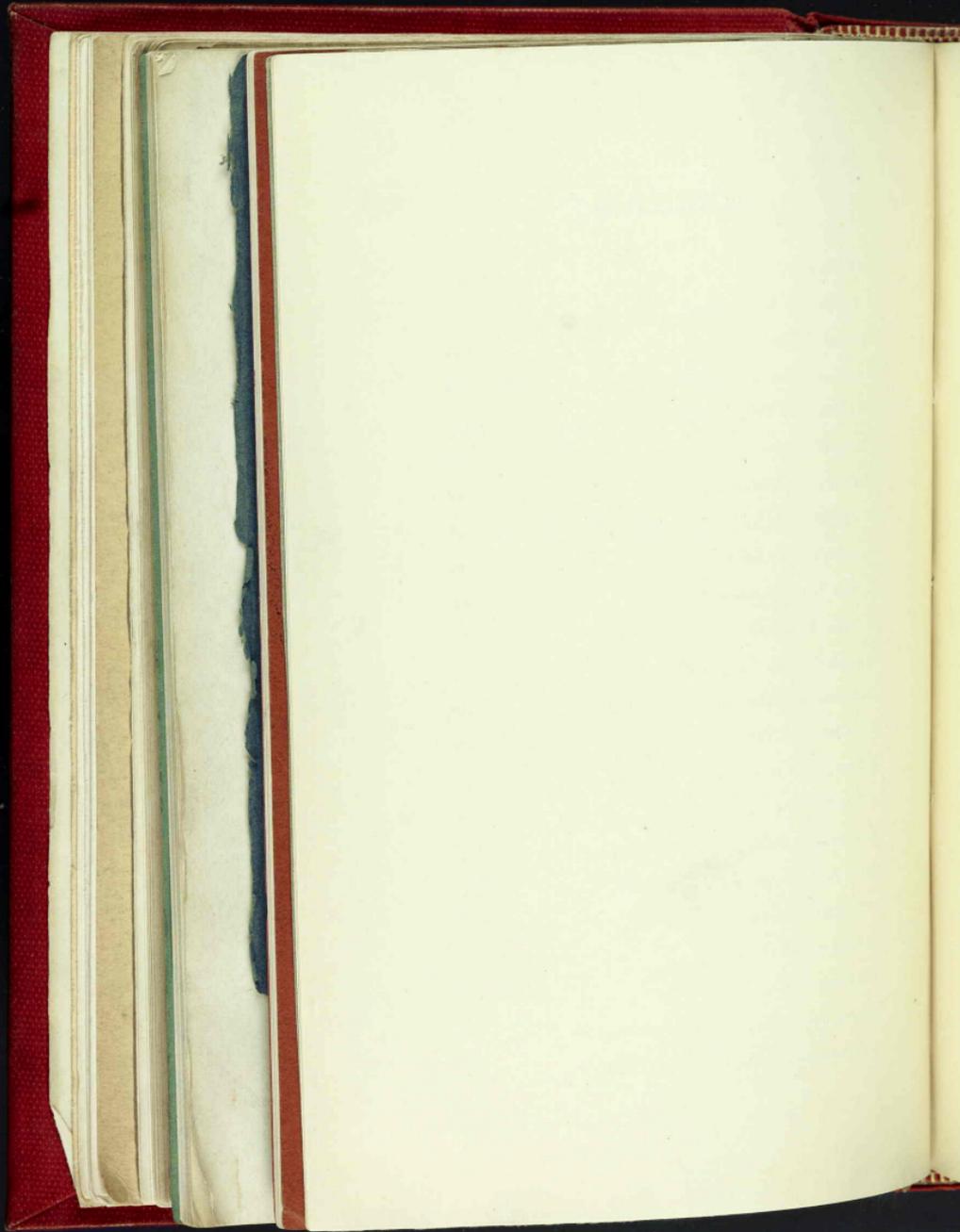
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A Foreword.

Having read the proofs of some of the items in this book, I am eager to read the rest and add the completed volume to my bookcase.

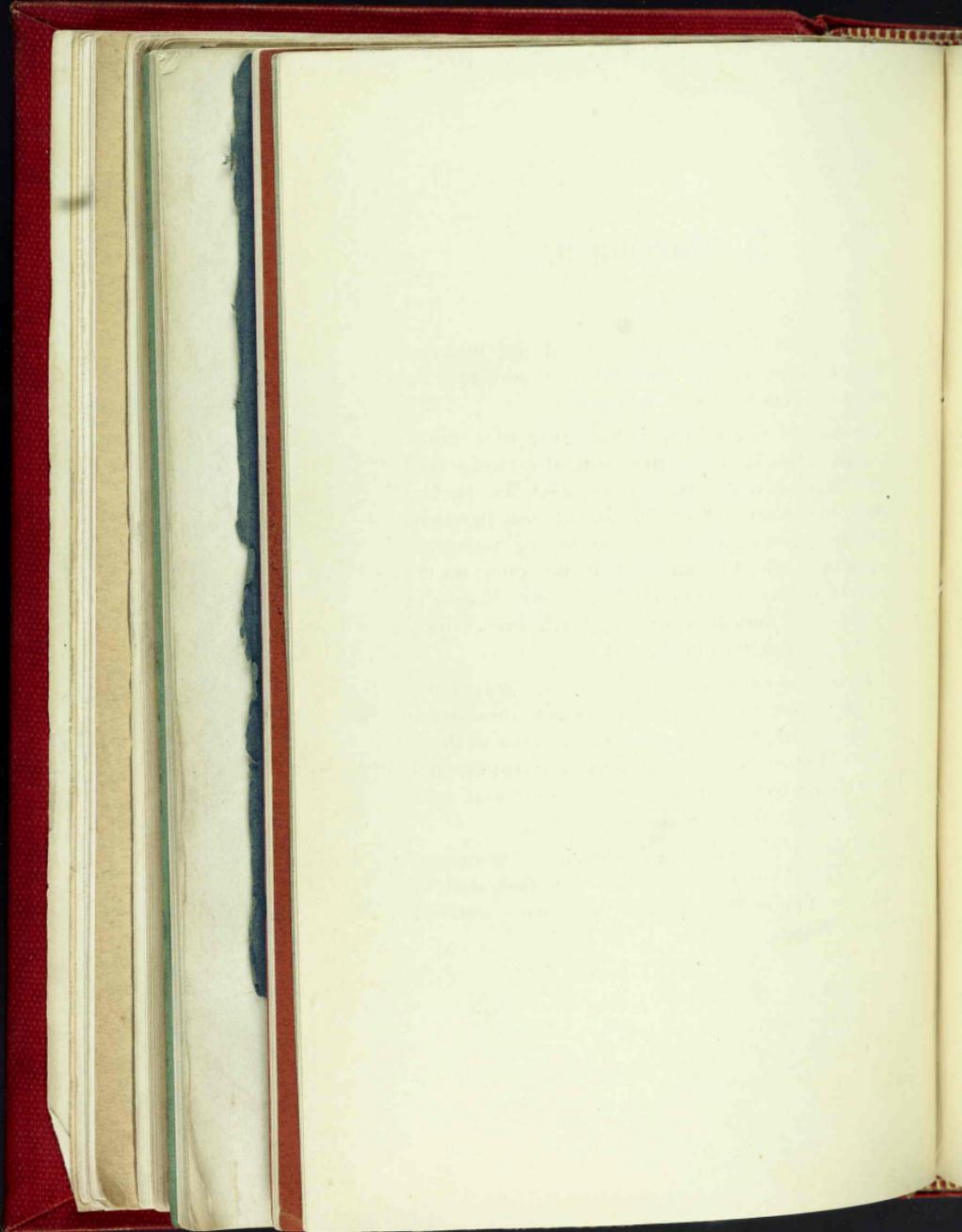
The sheets I speak of have been read in a dressing room in this large theatre, and afterwards as I have walked upon the stage and seen the packed houses, and when I have heard of the hundreds unable to obtain admission, all drawn by the great Magnet of Magic, I could not help reflecting on the Magic of to-day as compared with the Magic of yesterday, and thinking how very much books have helped in the progress of the Art.

I am only one exponent of Magic, but my experience goes back thirty-five years when there were very few books; but I always remember one of those books, "Modern Magic," made me a conjurer, and I have always been grateful to the Author, that best friend of Magic, ANGELO LEWIS.

And now I commend and welcome this newest book, "The Magic of To-morrow," another unit in the legion of good books that are the loving work of lovers of Magic.

DAVID DEVANT.

The Empire,
Birmingham,
Nov. 14th, 1919.



“Ladies & Gentlemen.”

(Some introductory Patter.)

This introduction has stood the test of repeated actual experience and undoubtedly puts the performer on good terms with his audience. All the points fit in very naturally, but where time is an object it can very easily be shortened, or it can be adjusted to meet the needs of the individual performer. Even if not used at all in its present form many of the gags will fit in successfully during the various experiments in the performer's show.

“Ladies and Gentlemen. You will notice I put the ladies before the gentlemen in addressing you. As a matter of fact, the ladies are always *after* the gentlemen nowadays. I was talking to a lady behind there just now. I wonder how it is that ladies are so difficult to understand. I think it must be because ladies will not try to make themselves *plain*. We were talking of marriage and I asked her why she did not get married. I shall never get married, was her reply. Oh, I said, and why not? I have always three things at home to remind me of a man, was the answer. And what are they, may I ask? A dog, a parrot, and a cat. That's very nice of you, but tell me, how do they

remind you of a man? Well, the dog growls all the morning; the parrot swears all the afternoon; and the cat stays out all night. Rather rough on we men, eh! But let us remember this; no man is as black as he is painted, and no woman is as white as she is powdered.

But talking about weddings, have you noticed that brides always wear white on their wedding day? That is because it is the happiest day of their lives. And the men always wear black because.... Oh, well, do you know my wife called me a model husband yesterday. I was so pleased, until I looked the word up in the Dictionary just now, only to find this: Model—a small imitation of the real thing. Talking of Dictionaries, we always kept one on the tea table, at home, all through the war. You see, you never failed to find sugar in it. Is it not sweet? The very thought makes a lump rise in my throat.

But to return to the ladies. What should we do without them. God bless them. Suppose, oh ye men, *they* went on strike, demanded less cooking, less work, more evenings out. I suppose President Wilson would call that the Freedom of the Shes.

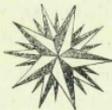
But I *must* get on with my little show. A little experiment with cards; a trick especially for the ladies. I love taking the ladies in; it is so much cheaper than taking them out. Do you mind shuffling the pack madam? I always like a lady

to shuffle the pack. Ladies are such good shufflers. Would you please take a card, madam? Did you get an Ace? No? Hard lines; life is full of disappointments, nothing comes off—except trouser buttons. Talking of trousers reminds me of the dear old lady who, during the war, went to the village Post Office and said: I want to send a pair of trousers by book post to my son, who is wounded, in France. I'm sorry, madam, said the post mistress, but we can't possibly send them by book post. Oh, said the old lady, very disappointedly, I always understood that you could send anything by book post, *as long as it was open both ends.*"

* * * * *

The attention of the reader, in search for up-to-date and topical gags, for use in his programme, is directed to the "Nuts and Wine" page of the *Sunday Pictorial*, which, in the opinion of the writer, is one of the cleverest pieces of present day journalism. Mr. Mayfair is herewith thanked for more than one inspired paragraph.

H.C.M.



Natural Selection.

Effect:—

Performer requests three members of the audience each to select one card and to show the card to at least two of his neighbours; he then hands the pack to each man, asking him to replace his card and shuffle. Upon returning to the platform the performer requests the assistance of another member of the audience who is asked to shuffle the pack once again, and then to take three cards haphazard from the pack and lay them upon a tray, face downwards. When the names of the selected cards are disclosed it is found that they are identical with those lying on the tray.

Requirements:—

An ordinary pack of cards, a forcing pack to match, and a reversible tray.

The forcing pack I use is made up in this way: there are three sets of about fifteen cards each, with a long card between each set, this allows one to force a card from the first set and by cutting the cards at the first long card, to get it out of the way for the second, and so on.

The tray is of very simple construction, being a wooden ring (such as is used for fancy embroidery work) with a thin piece of "three ply" cut to fit.

and fixed in position with small pins, leaving a rim of equal depth each side.

Preparation :—

An ordinary pack of cards in top left hand waistcoat pocket. Three cards corresponding with those to be forced, lying face downwards on the tray.

Method :—

Performer forces three cards and whilst they are being shewn, turns his back to the audience, apparently so that he is not able to see the cards but really to give him the opportunity to change the pack, which he does by dropping the forcing pack into his breast pocket and withdrawing the ordinary pack from his vest pocket—the work of a moment. Each gentleman is then allowed to shuffle his card into the pack and performer returns to platform.

An assistant is invited on to the platform and is asked to shuffle the cards once again, and whilst doing so the performer picks up the tray holding the duplicates underneath with the fingers of the right hand. The gentlemen who drew the cards and those who saw them are now requested to concentrate their minds on the selected cards, whilst the assistant, who is asked to “make his mind a perfect blank, (more so than usual)” will in this condition take three cards haphazard from the pack and lay them face downwards on the tray.

When this is done performer takes the remainder of the cards and lays them on the table (which should be immediately behind him) and under cover of the necessary movement, gives the tray a half turn and passes it into his left hand. Assistant is then asked to take up the three cards, which, upon the names of the selected cards being called, are found to be identical.

This experiment is very simple to work and is exceedingly effective; it may also be worked by blindfolding the assistant, allowing him to place the cards on the tray whilst in this condition.

E.H.



SHUFFLE FOR ARRANGED PACK.

Using a pack with irregular pattern, have backs all one way, when using Thurston or "Eight Kings" pack. When in amongst audience, cut for "dove-tail shuffle," reverse one half, and do the shuffle rather badly, letting ten or twelve cards fall from each pack at a time. Any card drawn can still be told by card next to it in fan, as the reverse patterns will shew if it is the end one of a batch of ten or so, though odds are against this. A.C.P.M.

Aerial Treasury Up-to-Date.

I never could see the object of using that abortion, the silk hat, in the coin production trick; I use a small brass flower bowl, of the kind purchased (at pre-war prices) for a shilling or so, and capable of holding about half-a-pint of water, and after shewing it empty, put it on a plain table and drop the coins into it as they are produced from apparently bare hands. In this method, the performer wanders about at his will, catching coins by the "back-palm," principally in the right hand, sometimes dropping them from this hand into the bowl direct, but more often apparently transferring them from the right to the left, which drops them in. Here comes the major deception, for in the left hand the principal loads are finger palmed, and the supposed transfer is really a re-palm in the right while the left thumb pushes up a coin into view which is dropped into the bowl.

I have three loads of ten coins each, arranged in little pockets on the outside of the right hand side of the waistcoat; whenever a load is exhausted a left turn is made, and under cover of catching a coin in the right hand (from the ordinary front palm) the left hand finger-palms another load.

The "caught" coin is re-palmed as above and

one of the new load dropped into the bowl instead.

Variations and moves are legion and should be arranged to suit the reader's own fancy. For stage work this is incomparably better than keeping the left hand inside a hat all the time.

I usually make some such remark as this: "All the silk hats used by coin conjurers have been snapped up by munition workers, retired Quartermaster Sergeants and gentlemen from the Claypole Dairy, and as this bowl is the only bit of brass I have left, it must serve instead."

After all the coins have been caught (a good finish is to "sneeze" the last three or four into the bowl, which is picked up to catch them) the contents are emptied out and spread along the right hand and half up the wrist with ostentatious care, to give an exaggerated impression of their quantity.

"It is very hard to put all these coins on to one hand without dropping any; almost as hard as putting them on a horse without dropping the lot."

They are apparently transferred to the left hand, but slide into a stack which is clipped and retained by the fingers of the right hand, which is immediately occupied in picking up a small fan.

A sensational vanish follows—"a flight of fancy"—and the coins are recovered from behind the right knee, being immediately poured in a glittering stream into the bowl on the table: a very showy finish, which is not half so difficult as it looks.

A.C.P.M.

The Celebrity Trick.

An entirely New Paper Cutting Effect.

The above effect, introduced by the writer into his own programme during the current season, already shows signs of being one of the most successful items in his repertoire. It has the merit of being compact in regard to "props" and is of clean and easy working, while the *denouement* is decidedly sensational. It lends itself very easily to patter and is also capable of considerable variation. An example of this is given at the close of this chapter.

Briefly, the effect is as follows: the conjurer gives out a number of small papers to a volunteer helper, with the request that he will distribute them to seven or eight different people, who are then asked to write the name of some well known living or dead celebrity, and then to carefully fold their papers; another member of the audience is asked to collect the papers, and without the conjurer either handling or seeing them, the assistant is further asked to select one, and to retain it for the time being.

The conjurer then brings forward a large sheet of white paper which is examined and found free of all marks, German or otherwise; taking a pair of scissors he starts cutting the paper, this way and that, and giving no other inkling of what his

intention is. Drawing attention to a blank picture frame at the back of the stage, he brings this forward, placing the cut and folded paper on top, asking the member of the audience to read out the name on the paper selected by him. The cut paper, which the conjurer has unfolded and placed flat on the plain background of the frame, gives a decidedly life-like portrait of the celebrity in question. There is no need to wait for the applause; that is won without waiting.

When the writer started to experiment with this idea, certain difficulties presented themselves. These were referred to one or two of the well known dealers and makers of magical appliances, who at once vetoed the points in question as impossible. Not to be deterred however, the writer persevered, and with the result as stated.

The experiment is essentially a "patter" one, but suitable gags will be found for the various incidents later on. At present we will content ourselves with the two or three points of the experiment that need special consideration. First, in regard to the forcing of the paper. This is at once the most delightfully simple yet innocent and convincing change that the writer has yet stumbled across in the realms of magic. An old and familiar piece of apparatus is used in a new way, being nothing more than a very ordinary "drum-head tube." The fake part, loaded with the duplicate papers, is on the table just behind one corner of

the large sheet of paper to be cut later. The tube itself, with rings and tissue covers, is handed out for inspection and your assistant from the audience is requested to examine it and then to seal up one end of the tube. In the receptacle so formed he is requested to collect the various papers, and then to carefully seal up the remaining end. As he brings this toward the stage, you also approach him with paper hanging down from right hand, in the palm of which the fake is concealed. As he takes the sheet of paper from you for examination, you naturally take the tube from him in your left hand, saying you will give the papers a good shuffle, the tube is brought together between the open palms and well shaken. A little care is necessary here; the first part of the shaking (as the fake enters) should be done vertically, to avoid any possibility of wedging, but the operation may very well be completed horizontally as the fake is thoroughly pressed home. As he hands you back the examined sheet of paper, you ask him at the same time to break the tissue and select one of the papers. So much for the forcing of the name.

The cut out photograph is of course a duplicate paper and is folded to look as similar as possible to what your own paper will be like when you have finished your cutting and folding. The duplicate paper I place in top left hand vest pocket; if in evening dress a slight variation of this is of course necessary. When I have finished the cutting part

I transfer the scissors to my left hand, and the paper to my right, drawing attention, by pointing with the scissors, to the frame, somewhat toward the back of stage. A half turn to the right is necessary, and at this moment the switch is made, the unwanted paper being left in the bottom left hand vest pocket. Half a match or a playing card (bent) will keep the pocket quite open enough for the purpose. The move is quite simple and undetectable, but if the performer is at all anxious in regard to this, the exchange may be made as in my "Card Drama," (Moments of Mystery, *Mole and Naldrett*). The switch, however, is a very simple one and extremely deceptive.

In regard to the picture frame, this is very simple and quite without preparation. Mine is formed of an old frame cut to the desired size and minus the glass. It has a cardboard back to give it a little stiffening, and this is covered with black velveteen. Two or three pins are stuck in the velveteen to assist in fastening the cut out portrait perfectly flat to the frame at the close of the experiment. I do not think, however, the frame is necessary at all; the cut out portrait lies quite flat when unfolded, even without using the pins, and would shew up equally well on a dark curtain or piece of plain black velvet. The possibility of a small thin blackboard, carefully hinged in the middle for convenience in packing, might also be considered.

The paper used is an important matter. For

"portrait" work you must cut and not tear, and tissue paper is impossible, being far too flimsy. That known, I think, as "Bank paper" is ideal for the purpose. My sheets are roughly 20in. x 16in. I have a number of subjects to ring the changes on—Lloyd George—Winston Churchill—and "Old Bill."

The "key" pictures, with such detail as is absolutely necessary, and no more, are of course very difficult and troublesome to cut. Mine were prepared for me by a well known artist, and if taken care of can be used over and over again.

An illustration is given of a suitable subject, "Punch." A reference to the advertisement pages of this book will also help the performer.

In using the experiment a little showmanship is necessary when cutting, and boldness in using the scissors is essential. Two or three cuts and the paper is folded this way and that, and all chance of the audience following your impromptu design is lost.

In regard to patter. First, while the papers are being written: "Certainly, Sir, you can write Ben Tillet if you like, but remember Ben Tillet was the man who said 'Back to the Land.' Ever since I have had an allotment—and a stiff back—I say, 'Back to the Land—and let Ben till it.'"

For many suitable celebrity gags see Naldrett's Excelda handkerchief trick (Magical Notes and Notions). For patter in connection with the tube

you cannot beat Fred Rome's latest book; I hope he will pardon me if I quote one gem: "Have you closed the tube sir? I *do* hope there won't be an air raid." Then, while cutting the paper, "I made rather a mess of this trick last week, both the paper and myself were very cut up about it. There are many sorts of paper; brown paper, cartridge paper, writing paper, (as the pieces fall to the floor) you see there are several species here. You will notice I cut the paper; a German conjurer always tears it. Do you know what these scissors remind me of? One half of the scissors is like Capital, and the other half Labour; the paper is the General Public. Between the two it gets awfully knocked about. What we want is a new rivet for the scissors—the rivet of mutual confidence. One half is no good without the other." As you point to the picture frame: "You will notice it is very black. The fact is I want to keep this experiment as dark as possible. Will you tell me the name on the paper, madam? Lloyd George? Then the success of the experiment is insured. Ladies and gentlemen, allow me to introduce Lloyd George, the little Welsh Wizard. What a pity, madam, that your paper did not contain the name of Kaiser Bill. If it had, I should have had great pleasure in hanging the picture."

After a careful examination of the folded papers on several occasions after arrival home, the writer is fairly confident that the name of Lloyd George

will appear at least once on every occasion.

Earlier in this chapter a reference was made to the possibility of variation. Instead of "Celebrities" the titles of well known advertisements could be used. If so, the advertisement for Quinphos is strongly recommended. For an artistic rendering of the well known poster, select a blue background for the finished picture.

H.C.M.



Thought Control.

Effect:—

Performer introduces himself in this fashion: "In these days of universal education, most people are acquainted with the various periods into which the history of the world is divided, from the glacial period down to the present age. Now when the history of the time through which we have just passed comes to be written, in all probability it will be known as the Control period, for, as you know, everything was controlled; we had coal control, food control, railway control, in fact everything was controlled—well no, not quite, *thought* was not quite controlled, so while pondering over this subject it struck me that here was a field for private enterprise; why not control thought?"

"After considerable research I evolved this little experiment which I hope to demonstrate to-night. I commence by writing a sentence on this visiting card which I put into an envelope and fix on this standard, which I will call my thought radiator. Now I shall be obliged if some member of the audience who has a "scrap of paper" for which he has no further use will be so good as to write the name of a playing card on it, and after doing so

put the paper in his pocket without allowing anyone to see what he has written. I shall now ask another member of the audience to take this pack of cards into his own hands, thoroughly shuffle it and then take one card from it and without looking at the card to place it in this envelope (done). Will you now mark the envelope so that it may be readily distinguished from the platform (done).

(Performer then places the envelope at the foot of the standard in full view of the audience).

"As everything is now safely sealed up I shall be glad if the gentleman who was the possessor of the scrap of paper will mention the name of the card he wrote upon it. The name of the card is (say) the four of hearts; and now to discover which card was chosen by our other friend.

(Performer opens envelope and takes out the four of hearts) Well, so far both gentlemen have succeeded in concentrating on the same card, and now to show that I have been successful in controlling the thoughts of both." (Performer picks up envelope which he himself marked, and ripping it open, passes both envelope and card to a member of the audience, who reads: "The card to be selected is the four of hearts.")

Requirements :—

A pack of cards, envelopes, visiting cards, a standard (this consists of a wooden rod about ten inches long fitted into a wooden disc such as is

used for fixing gas brackets; the top of the rod is split slightly so that it will hold an envelope), also the Gambler's pocket fake (any card called for from the pocket trick) prepared by having a visiting card lying in front of each playing card, bearing the words: "The card to be selected is the (say) four of hearts," the name will of course correspond with the card it is lying by, so that there will be 53 visiting cards corresponding with 53 playing cards (including the joker).

Note.—The joker must not be overlooked as sooner or later that card will be wanted.

Method:—

Performer opens with patter and suiting action to the word writes something on a visiting card which he apparently puts into an envelope, instead of which he puts it behind and palms it, placing the envelope in the slit on top of the standard. he then asks a member of the audience to write the name of a playing card and to put the paper into his pocket. Performer offers a pack of cards to another member of the audience, asking him to shuffle and take one from it, and without looking at the selected card to place it in an envelope, which he is asked to seal and mark for future identification. Performer then places the envelope against the foot of the standard.

He now explains that as all is safely sealed he will call upon the first assistant to read the name of the card written by him (which is say

the four of hearts), and having done so, to pass the paper over for verification (this gives the performer time to locate the named card and visiting card from the fake; the playing card is palmed and the visiting card is left lying *behind* the fake for subsequent use).

Having palmed the playing card, performer observes that he will now see which card was selected from the pack by assistant No. 2; whilst speaking he takes the envelope from the *foot* of the standard and lays it on top of the palmed card, then, holding up card and envelope together (card behind) he slits the flap of the envelope and apparently draws out the selected card (really drawing up the duplicate from the back) when it proves to correspond with the name written by assistant No. 1.

Performer remarks: "So far you will see that both gentlemen have succeeded in concentrating on the same card, and now to show you that I have been successful in controlling the thoughts of each." Whilst making these remarks performer palms the visiting card, and taking the envelope from the top of the standard rips it open with the thumb of the hand containing the visiting card and apparently draws it from the envelope; he then passes both for inspection.

This experiment, in a rather more crude form, was invented by the writer for the occasion of a

competition organised by the Northern Magical Society, and succeeded in mystifying all the members and tying with Capt. Medrington for first prize. It has since been improved and has caused considerable comment. It is very easy to work and there is no move in it which cannot be made in a natural manner. E.H.



A CARD LOCATION IDEA.

One card in the pack is shortened slightly. It can instantly be found by riffling edges of pack, but is not noticed by a spectator when shuffling, as a waxed, thickened, broad or long card is.

Force the short card and have it shuffled in without fear, but do not trust to this card for locating another next to it, as the mildest shuffle is certain to disturb the arrangement.

A.C.P.M.

A Fruity Experiment.

On another page Mr. Hammond describes a card experiment which divided first prize with the following trick at a recent competition initiated by the Northern Magical Society.

Effect :—

The performer introduces three glass tumbler on a small tray, a lemon, a potato, and three small silk handkerchiefs; one yellow, one brown and one black. He puts the potato into glass No. 1, covering this with the brown handkerchief, as an aid to memory; the lemon in glass No. 2 after first wrapping it up in the yellow handkerchief, and covers the empty glass No. 3 with the black mouchoir. A transposition now takes place; the first glass, containing the potato originally, is found to be empty; the second glass is found to contain the potato within the folds of the yellow handkerchief, and the last glass contains the lemon.

Requisites and Working :—

All the glasses are ordinary, but rather straight in the sides, so that the tops and bottoms are as nearly as possible of the same diameter. One however, No. 3, has a double mirror fake with half a lemon fake stuck on one side—listed by all dealers in connection with the lemon and handkerchief trick. A *papier mache* potato and a ditto lemon, with the three handkerchiefs, complete the outfit.

The three glasses are on the tray, the mirrored one (with the mirror plain side facing the audience) being screened by the other two. Display the potato, put it in the first glass and in covering over with the brown handkerchief reverse the glass entirely. Rattle the potato about inside the glass (see patter) and in putting the latter down on the table, still covered, palm the potato. In wrapping the lemon in the yellow handkerchief, really substitute the potato, keeping the lemon palmed. Cover the apparently empty glass No. 3 with the black handkerchief, and turn it round in putting down.

After pronouncing the magic word, lift the covered glass No. 1, shake it to shew empty, and in casually removing the brown handkerchief from it reverse the glass. Shew that the potato is now in glass No. 2, by drawing away the yellow handkerchief. Shew the (halt) lemon in the mirror glass and,—here comes a good move—apparently drop it out of glass into your hand; really you give the glass a half turn, thus vanishing the fake lemon, and display the palmed one, which is tossed into the air.

The whole trick is quite easy if worked quickly and with confidence. There is a very good change described by Burling Hull in "Expert Billiard Ball Manipulation," which is fine for the second move, i.e., the substitution of potato for lemon. The idea of reversing the glass for the first move

was suggested by (I think) Mr. Alan Adair, in the journal of the Magic Circle, in connection with the Stodare Egg trick. It is good and practical, though a bottomless tumbler may be used if desired. The trick is one that lends itself well to patter, a rough outline for which is suggested here.

Patter:—

“A fruity experiment with some glasses and some dessert; rather like the nuts and wine we hear about. In this case the nuts have drunk all the wine and here are the fruits of their endeavours. I put this gem of the allotment in the first glass, and so as to help you to remember which glass it is in, I cover it with a spud coloured handkerchief, as used by the fashionable chocolate coloured ladies of the Bournville Islands. You can hear the spud rattling in the glass—it was grown on rather stony soil. It will no doubt enjoy itself looking at itself in the glass, with its eyes. I next introduce this lemon, presented to me by one of my American admirers. I wrap it up in a handkerchief of the appropriate colour, to aid your memory again. With apologies to the memory king, Mr. Lemon Foster, who would be very Roth did he know. The last glass is empty—it's in mourning for the dear departed—it was a “bitter” loss, so I cover it with this dark handkerchief.

“Really I have deceived you; conjurers are such deceitful wretches I'm afraid—or perhaps

your memories have failed you? At any rate the first glass is now spudless and forlorn, while the spud is in the second glass. It's one of the "Great Scott" variety, evidently. As for the lemon, it couldn't find any punch or hot milk in the second class glass, so it has gone into a third, and here it is." A.C.P.M.



A USE FOR THE CHARLIER PASS.

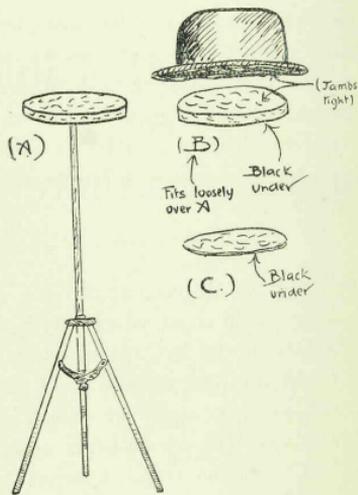
Hold pack ready for the pass in left hand, and pull back left sleeve with right hand. Now pull back right sleeve with left hand (holding pack) and under cover of arm make the pass. The writer uses this to transfer a counted number of cards to top or bottom, counting with left thumb by riffle. The whole operation being a one-handed one, defies detection. A.C.P.M.

A Special Table, & Suggestions therewith.

Some years ago I purchased from one of the dealers a very small stool, which, with the aid of the performer's bowler hat, managed quite successfully to vanish anything up to a good sized rabbit. The vanish was accomplished with the aid of a loose top for the stool, which came away with the bowler hat, and this being covered with black material on the under side, the hat could be shewn apparently empty.

The small three-legged stool, however, was a cumbersome thing to carry about, and also looked decidedly out of place on a conjurer's platform. The writer therefore, after a little experimenting with the idea, decided to make a table on the same principle. The illustration should make the idea quite clear.

(A) represents the complete table, perfectly plain, with folding legs and detachable top for convenience in packing. The shape of the top is oval and in size is the merest trifle smaller than the inside measurements of the performer's hat. (B) is



"A Special Table" (note)

the outside cover for the table, made of thin wood, same colouring and depth or side, and covered with black velvet underneath, to match the inside of the hat, which it also exactly fits. It fits somewhat loosely on the table proper. When the table is covered with the hat, the part (B) is safely brought away with the hat, any load previously on the table being thus disappeared, and the hat carelessly shewn empty.

(C) is an addition, the invention of Mr. Hammond; it is an extra top of plain wood, coloured black underneath and without any sides. When

required it is merely laid on top of the genuine table and is not at any time used in conjunction with (B). The additional merit of using this fake in preference to the other is that the performer's own hat is not necessary if a fairly similar sized one is borrowed. Equally large things can be *vanished* by its aid, but nothing more cumbersome than a playing card or envelope can be *exchanged*. In this case there is no possibility of a precocious juvenile member of the audience scenting a double rim to the hat, while if the performer gets rid of the fake during some subsequent production from the hat the latter can be handed back quite easily to the lender, who would certainly never credit his headgear with the important part it had played in the working of the disappearance. Many ways will readily suggest themselves to the reader, in which the services of such a table could be utilized.

In connection with the torn card experiment, for instance, the performer could easily give *entirely free choice* to the chooser of the card. Requesting him to call out the name of the chosen card, so that all may hear, he is also asked to tear the card into the usual small pieces. Immediately this is done, the conjurer collects the small pieces of card in a silk handkerchief and returns to the stage, his assistant meanwhile bringing on the table loaded with the necessary duplicate card, minus the corner and wrapped in a similar handkerchief.

The table top itself is absolutely bare with the

exception of the small corner of the card. As the conjurer lays the handkerchief on the table, he picks up and lets fall some of the pieces of card, shewing them unmistakably there, and having obtained possession of the small corner of the card this is of course handed out to be retained for future identification. The covering of the handkerchief and pieces of card with the bowler hat follows, and on removal of the latter the restoration of the card is found to be complete with the exception of the retained corner.

Some time ago I was experimenting with a jointed doll of the conventional red face variety—a wooden doll in Red Cross Nurse's costume. It could be made to sit up quite naturally on the table, and a painted photograph of the doll was placed in the middle of a picture frame some distance away.

The doll on being covered with a handkerchief and then with the hat, disappeared (the covering handkerchief would of course apparently remain, owing to the presence of a duplicate under the fake) while the portrait in the frame without having been covered in any way had changed into the actual doll itself, the painted photograph being eventually found in my pocket. The similarity between picture and doll was splendid and at very little distance you could not say which was facing you until the doll was taken from the frame.

The table, too, worked perfectly but my home-

made frame was not altogether a success. The middle part of the frame was a panel of the turnable variety, the doll coming from, and the photograph going to, the back of the frame. The weakness lay in the fact that I could not manage to get an instantaneous movement of the panel, and that light also shewed slightly at the point of junction. Since the time I was experimenting on this I believe a really good frame, that would successfully meet the above difficulties, has been placed on market. Whether it is of sufficient size for this experiment is another matter.

Having given an illustration of the use of the table in regard to "exchange," and also another shewing its capabilities of "vanishing," very little more need be added. Readers of the old *Magic Wand*, however, (Volume 3, I think) will remember Professor Hoffman's description of the mysterious and baffling "Hartz Addition" trick. This table can very successfully be used to get some wonderful results in this respect. It can certainly be put to many other useful purposes, but I think sufficient has been said to point out its utility to the reader. Without being used for any "trick" purposes, it is, although rather small, a showy little piece of conjurer's furniture, and, as before stated, packs quite easily for travelling.

A further trick in connection with this table will be found in a subsequent chapter.

H.C.M.

Chameleon Balls and Water.

This pretty effect is quite simple to work, and very suitable for children.

Effect :—

The performer shows two glasses of coloured liquid, one green, the other red. He demonstrates the power of these "dyes" by dipping in pieces of card, etc. Two small white balls are also shewn, these are dropped into the glasses, and are heard to sink to the bottom, being dimly visible through the glass.

Two plain cartridge paper cylinders are put over the glasses, and after an appropriate password, the one covering the red-filled glass is removed—lo! the red liquid has gone, the glass being entirely filled by a comparatively large red ball. A similar change has taken place in the second glass, which now contains only a large green ball. Apparently the balls have absorbed the liquids and obtained their colours from them.

Secret :—

Two methods are used to obtain the effect, in order to mislead the audience as to the key to the mystery. First glass : this is an ordinary one, but

is fitted with a loose celluloid lining of deep red—obtainable in sheets from “Hobbies,” or any photo depot—giving the appearance of red liquid when in the glass; also a little pad of colourless celluloid lying on the bottom inside. This is displayed and the usual visiting card business done; a card is previously prepared by colouring it on one side, and it is turned in the glass as in the “Ink Trick.” Performer pretends to spill a little on the table top, and dabs it with his handkerchief, displaying a small red stain on it.

A small white ball is then taken from the trousers pocket, and a large red ball palmed at the same time. The small white ball is apparently put in the glass, but a drop change done, the celluloid padding at the bottom of the glass preventing a sudden click, which would of course “give the show away.” The paper cylinder is then put over the glass, which is stood in front of a black art well, down which the palmed white ball goes. Subsequently the red lining is removed with the cylinder and goes into this well, the ball being displayed, removed and tossed into the air.

Second glass. This is a fake, provided with a water-tight mirror partition. One side is filled with genuine green ink, and the other has a green half ball stuck to the partition. The green ink side is shewn, and a piece of white tissue pushed in and removed genuinely and obviously

stained. This glass is of course reversed in its cylinder, which may be casually shewn after the small white is *clearly put in* and changed, but the performer does not trouble to remove the large (?) green ball in this case.

This trick is, in practise, an illustration of the confusion of two entirely different methods of producing the same effect, strengthening one another—singly the methods might be seen through by a sharp audience—together, they fit in perfectly and provide a puzzling effect, each being strong where the other is weak.

A.C.P.M.



FALSE SHUFFLE FOR ARRANGED PACK.

Make the "dove-tail" shuffle very openly until the stage when the half packs are combed in at the centre. Then turn half left and bend outer ends of packets downwards, sharply separating them as before. Audience will be convinced that the dove-tail shuffle was completed.

A.C.P.M.

A New Precipitation of Cards.

Effect :—

Performer invites two assistants on to the platform; to one (whom we will call A) he offers a pack of cards to be cut; A is then asked to count 12 cards from the pack and place them in an envelope, which, after being sealed, he puts into his pocket.

The second assistant (whom we will call B) is then asked to cut the remainder of the pack and to count off another 12 cards; he is then instructed by the performer to take the cards down amongst the audience and to allow three of them each to freely select one card (done). B then collects the cards and thoroughly mixes them with the remaining nine and returns to platform.

Performer asks B to recount the cards and upon finding that the 12 cards are still intact to put them into an envelope and then put the envelope into his pocket.

Performer then briefly points out the salient features of the experiment; how the counting has

been done entirely by the assistants whilst the cards were selected under such conditions as to render it impossible for him (performer) to know which they were, and he further explains that he is about to pass 3 cards from the pocket of one assistant to that of the other, and in order to make the experiment as difficult as possible he will endeavour to cause the 3 *selected* cards to pass. He then enquires the names of the cards and with the aid of the wand passes them invisibly one by one.

B is then asked to count his cards, when he finds there are only nine and upon examination finds that the selected cards have vanished. A is thereupon requested to count his, when he finds that he has now fifteen, and upon looking through them discovers the three selected cards.

Requisites:—

A pack of cards made up of 3 sets of 12 each, the second and third sets being duplicates of the first, and all in the same order. A few envelopes. A tray, prepared by having two slides or compartments beneath, one capable of holding 9 cards and the other 3.

Preparation:—

Pack of duplicated cards lying on tray,—9 indifferent cards in first compartment, these are prevented from falling out by having a piece of cork inserted in the mouth of compartment; 3 more indifferent cards in second compartment.

Method:—

A is offered an envelope for examination, he is then asked to cut the cards and to count off 12 cards on to the tray; performer then pours the cards into his hand, allowing the 3 indifferent cards to slide out with them, they are then handed to A, who puts them into the envelope, seals it, and places it in his pocket.

B then cuts the cards and counts a second quantity of 12; he is then requested to allow three members of the audience each to select one card, after which he returns to platform and recounts the cards on to tray. While this is happening the piece of cork is removed from the opening of the second compartment. Performer then offers B an envelope for examination and apparently slides the 12 cards from the tray into his right hand, but instead of doing so, the thumb of the left hand grips the cards, holding them clipped to the tray, and the 9 indifferent cards are allowed to slide out into the right hand, and are passed to B with a request that he will put them in his envelope, seal it, and put into his pocket. Performer then "passes" cards as his fancy pleases. This experiment is very simple to work and is most effective.

E.H.

A Black Art Chair.

I must confess to a slight reluctance to part with this description of my favourite chair, but where my collaborators are giving out their most cherished personal effects I cannot remain silent, so "here goes."

Figure 1 shews the appearance of things from the point of view of the audience when the curtain rises. A plain slim white-painted chair stands towards the back of the stage, and immediately behind it is a dark coloured banner. This is used to display the manipulation of white billiard balls, thimbles or coins. Later on, a rabbit is magically produced, and a sheet of tissue paper which is spread on the seat of the chair, is used to wrap the bunny in. Crash! It is gone. There is no suspicion of the chair—it can be "seen through" (?). And yet bunny was tipped through the space (A) in the figure and is securely resting in a big bag servante behind the space X 2.

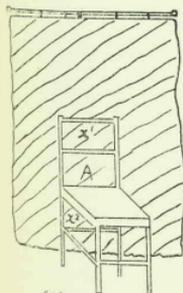
A glance at Fig. 2 explains things. Here we see that most of the chair back is backed with black velvet, and that two large servantes are hidden behind it. The leaving of the vacant space between the second cross bar and the seat is a useful means of vanishing large articles without putting the hand behind the chair; under cover of a sheet of paper or cloth you simply push them through the opening and they drop into the lower servante.

The chair should be moved a few inches, carefully shewing the hand and arm through the space, proving (?) that the chair really can be seen through.

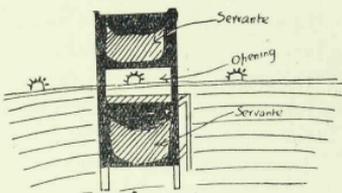
The chair I have was made to my design by one of the advertisers, and the whole of the properties, banner and chair, go quite comfortably into a suit case, and are quite rigid and firm when set up.

The uses of the chair are simply legion—as many as any black art table, but infinitely better, as the chair looks so innocent and there appears to be no possibility of concealing a mouse in it.

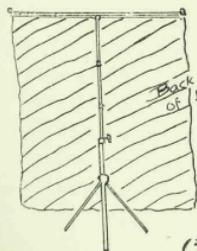
A.C.P.M.



(1)



(2) Back View of Chair



(3)



Chair folds for packing

The Dictionary Trick. Some Suggestions.

The above trick, with all its infinite possibility of variation, has long been a favourite of mine. Some few months ago, Mr. Robertson Keene in the *Magician*, in his series of articles, "New Lamps for Old," gave a very fine description of a clever variation of this trick. Mr. Keene's method of forcing the choice of a pre-arranged page is splendid, but, simply as a matter of personal opinion, there are, to my mind, one or two ways in which the effect can be increased and at the same time more ease of working obtained. In the method already referred to, the choice of two or three current monthly magazines was suggested, but I found that using magazines necessitated fresh arrangements every few weeks, if the magician was to be up-to-date and the magazines free from suspicion. I also found that having selected a suitable page in one magazine, the corresponding page in another would be a full page illustration and therefore quite useless for the purpose required. A better method, I think, would be to give the choice of three or four standard books; but after trying both of these methods and several others as well, I have come to the conclusion that nothing can equal the use of the Dictionary itself—using Mr. Keene's force in connection with the page. I also find a Mephisto

pack an excellent way of choosing the number of the word. In my copy of *Nuttall's Dictionary*, the word "magical" comes number five on the page, which also happens to be the forcing card of my pack.

But in the present way I am working the trick, there is only one chance in four of the word "magical" being chosen. There are left and right hand pages to be selected from, and this I let the audience decide by the toss of a penny. There are also first and second columns, and this also the audience decide in a similar manner. I know, by what has been said to me at the close of an entertainment, that this fact of deciding by such chance as the toss of a penny, is the predominant point which impresses the mind of the audience. Of course I am prepared for each choice. An envelope switch as in the new Postal Order trick, in the one case; the word written on the bare arm, or on the slate, or in the card frame. The number of the word on the page is of course the last point to be fixed, and as the performer brings forward the necessary pack of cards, he also brings to the front the essential envelope, slate, or frame, as may be required.

I am indebted to Dr. Wilkinson, an esteemed member of the Northern Magical Society, for an excellent little wheeze which in itself forms a splendid impromptu Dictionary trick. On entering a room where there is any possibility of the conjurer being asked later on to do a little entertain-

ing, he takes every opportunity of picking up any books lying about, and carefully memorizes the eleventh word of the eighteenth line of the twelfth page of each. Later, when asked to perform some little trick, he asks his victim to write down any amount of pounds, shillings and pence, under twelve pounds; next to reverse the amount, making the pounds pence and pence pounds; next to subtract the less from the greater; to again reverse this as before and add these last two lines together. He is then given the choice of the two or three books lying at hand, and having chosen one, he is told to turn up the necessary page as indicated by the pounds, similarly with shillings and pence as line and number of word; but almost before he has time to put his finger on the correct spot, the conjurer informs him what the word is.

It is, of course, a little experiment that cannot possibly be repeated in this form, though the performer could, before giving his audience instructions to add the totals together, tell them to add the day of the month in the shillings column and the number of the month in the pence column (December excepted). Having previously allowed for this little variation, the rest is easy.

Example	£11 5 9
Reverse	9 5 11
Subtract	1 19 10
Reverse	10 19 1
Add	12 18 11

The result will always be the same!

H.C.M.

Hammond's Method for Arranged Pack of Cards.

So far as I am aware, this method of arranging a pack of cards has never been published; it is exceedingly simple to work when once the principles are grasped.

The cards are arranged in the following order, the 10 of Hearts being on top face downwards.

1. 10 H	14. 10 S	27. 10 D	40. 10 C
2. 7 S	15. 7 D	28. 7 C	41. 7 H
3. 4 D	16. 4 C	29. 4 H	42. 4 S
4. 1 C	17. 1 H	30. 1 S	43. 1 D
5. J H	18. J S	31. J D	44. J C
6. 8 S	19. 8 D	32. 8 C	45. 8 H
7. 5 D	20. 5 C	33. 5 H	46. 5 S
8. 2 C	21. 2 H	34. 2 S	47. 2 D
9. Q H	22. Q S	35. Q D	48. Q C
10. 9 S	23. 9 D	36. 9 C	49. 9 H
11. 6 D	24. 6 C	37. 6 H	50. 6 S
12. 3 C	25. 3 H	38. 3 S	51. 3 D
13. K H	26. K S	39. K D	52. K C

The easiest way in which to get the pack in this order, is to sort the cards into their respective suits and to make a stack of each suit (face upwards) in the following order.

H.	S.	D.	C.
10	7	4	1
J	8	5	2
Q	9	6	3
K	10	7	4
1	J	8	5
2	Q	9	6
3	K	10	7
4	1	J	8
5	2	Q	9
6	3	K	10
7	4	1	J
8	5	2	Q
9	6	3	K

Place the 10 of Hearts in the left hand, face upwards, then the 7 of Spades, the 4 of Diamonds, Ace of Clubs, etc.

It will be seen from the foregoing table that every fourth card is a Club, and if it is realised that Clubs form the key to the table, the rest will be easy; for instance, to find the position of any Club it is only necessary to multiply the number of spots on the card by four.

As an example, take the 4 of Clubs; $4 \times 4 = 16$ therefore the 4 of Clubs is the 16th card in the pack. Thus we find that one quarter of the pack can be found by simple multiplication; the Jack will count as 11, the Queen 12, and the King 13.

Hearts are almost as easy to find, still using Clubs as the key.

TABLE I.

To find a given Heart, multiply by 4 and add 13.

Example—

$$5 \text{ of Hearts. } 5 \times 4 = 20 + 13 = 33$$

$$\text{Ace of Hearts. } 1 \times 4 = 4 + 13 = 17$$

If the multiple exceeds 39, subtract 39 instead of adding 13.

$$10 \text{ of Hearts. } 10 \times 4 = 40 - 39 = 1$$

$$\text{Jack of Hearts. } 11 \times 4 = 44 - 39 = 5$$

TABLE II.

To find a given Spade, multiply by 4 and add 26, if the number exceeds 26, deduct 26 instead.

Example—

$$5 \text{ of Spades. } 5 \times 4 = 20 + 26 = 46$$

$$9 \text{ of Spades. } 9 \times 4 = 36 - 26 = 10$$

TABLE III.

Diamonds are just the opposite to Hearts.

Multiply by 4 and deduct 13; if you cannot deduct 13, add 39.

Example—

$$7 \text{ of Diamonds. } 7 \times 4 = 28 - 13 = 15$$

$$2 \text{ of Diamonds. } 2 \times 4 = 8 + 39 = 47$$

To work the system in the opposite way, that is to find the card at a given number, it will be found that Clubs still form the key. It will be obvious that if the number is divisible by 4, the card must

be a Club, and the value of the card will correspond with the quotient.

Example—

Number called, 24. $24 \div 4 = 6$ of Clubs.

TABLE I.

If the remainder is 1 (a simple mental calculation will show) the card must be a heart; therefore deduct 13 from the number called and divide the result by 4, this will give the value of the Heart.

Example—

$$21 - 13 = 8 \div 4 = 2 \text{ of Hearts.}$$

$$33 - 13 = 20 \div 4 = 5 \text{ of Hearts.}$$

If it is not possible to deduct 13, add 39 and proceed as before.

Example—

$$9 + 39 = 48 \div 4 = (12) \text{ Queen of Hearts.}$$

$$1 + 39 = 40 \div 4 = 10 \text{ of Hearts.}$$

TABLE II.

If the remainder is 2, the card must be a Spade, deduct 26.

Example—

$$34 - 26 = 8 \div 4 = 2 \text{ of Spades.}$$

$$46 - 26 = 20 \div 4 = 5 \text{ of Spades.}$$

If it is not possible to deduct 26, add 26 instead.

Example—

$$14 + 26 = 40 \div 4 = 10 \text{ of Spades.}$$

TABLE III.

If the remainder is 3 the card must be a Diamond; therefore deduct 39, if that is not possible add 13.

Example—

$$47 - 39 = 8 \div 4 = 2 \text{ of Diamonds.}$$

$$51 - 39 = 12 \div 4 = 3 \text{ of Diamonds.}$$

$$3 + 13 = 16 \div 4 = 4 \text{ of Diamonds.}$$

$$11 + 13 = 24 \div 4 = 6 \text{ of Diamonds.}$$

Special Note.—

At first glance this system may seem complicated, and the beginner may be more or less confused by the addition or subtraction of the various figures, but if the reason for this can be shown, the confusion will vanish.

It will be noticed that the figures “+ 13 and - 39” play an important part in Table 1; this is because Hearts are 13 places beyond Clubs (the key). For instance, the Ace of Clubs is the 4th card and the Ace of Hearts is $4 + 13$, that is the 17th card. The 2 of Clubs is the 8th card, and the 2 of Hearts 13 places beyond, viz. $8 + 13 = 21$. This explains the use of the figure 13.

In order to show the reason for - 39 it will be easier to follow by way of illustration; say the Queen of Hearts is required, the long way of arriving at its position would be to multiply the Queen (12) by 4 and add 13; it would then be necessary to subtract 52 (the number of cards in the pack).

$$\begin{array}{r}
 12 \\
 \times 4 \\
 \hline
 48 \\
 + 13 \\
 \hline
 61 \\
 - 52 \\
 \hline
 9
 \end{array}$$

But as the result would be the same by subtracting 39 from the original total, we choose the shorter method—

$$\begin{array}{r}
 12 \\
 \times 4 \\
 \hline
 48 \\
 - 39 \\
 \hline
 9
 \end{array}$$

After the system has been digested, it will be found quite a simple matter to locate a card even after the pack has been cut, by making due allowance for the number passed from top to bottom, or vice versa.

E.H.

The Calendar Cards.

Effect :—

The performer, pleading poverty, borrows a few pennies, tosses them into a borrowed hat, and after shaking them up thoroughly, asks a member of the audience to draw out one penny and hold it in his closed hand until further instructions.

He then brings forward a pack of cards, making a "dove-tail" shuffle or two, and invites a second spectator to insert the blade of a knife into the pack at any point. He separates the cards at the place of division and stating that four cards are wanted for the trick, asks if he is to use the four above the knife, the four under, or any combination of both; e.g.: one from above and three from below.

Supposing the spectator elects to have two from immediately above the cut and two from immediately below it, these cards are fairly removed and dealt in a row on the table face down, or put in a card stand.

The holder of the penny is now asked to call out the first number in the date inscribed upon it. This is of course 1. Performer turns over the first card, which proves to be an ace. Similarly dealing with the other three numbers and cards, they are

found to coincide. For example: the date 1917 would be shewn by ace, nine spot, ace, seven spot, or 1895 by ace, eight spot, nine spot, five spot. The effect is startling and unusual.

Secret :—

The performer comes forward with eight or nine pennies, all similarly dated, palmed in the left hand. Borrowing a hat, he takes this in the left hand, holding the coins inside it against the leather band, as in the "Aerial Treasury." Borrowing a handful of pennies in the right hand these are apparently dropped in the hat, but finger palmed and the secreted coins released instead. Obviously the "selected" penny must have the pre-arranged date.

The pack is arranged with two sets of corresponding cards, one set on the top, and one on the bottom; these are in order, 1, 9, 1, 7, counting from the top downwards in each case. A carefully timed "waterfall" shuffle leaves these undisturbed. The pass is made about three quarters of the distance down the pack before the knife is inserted and the cut is forced as described in *A Dozen of Magic* (page 4). It makes no difference what combination of cards "above or below" the cut is selected, as the four chosen must give a set of 1, 9, 1, 7, which are dealt accordingly.

(The trick as described secured second prize at the competition of the Northern Magical Society, October, 1919, in a strong field.)

A.C.P.M.

A New Postal Order Trick.

This is an easy and sensational effect embodying most of the principles of the well known "World in a Nutshell" trick. A fair amount of careful preparation is necessary beforehand, but there is practically nothing to go wrong and no assistant is required. Very little sleight of hand is necessary, the vital move in the whole experiment being covered by mis-direction.

Effect:—

A member of the audience comes upon the stage to assist the performer. He prepares an empty pocket in his coat, from which the performer produces the usual string of sausages. He is shewn, and takes into his own hand, a Six-penny Postal Order, with counterfoil attached.* He calls out the number of the order, both from the counterfoil and the Postal Order itself. He tears off the counterfoil and this is left with another member of the audience, and the number is again checked between the two. The assistant places the Postal Order in a small envelope which is sealed up and placed in his own pocket. The performer then

*This might be loaded into his pocket and the audience given the impression that it was the assistant's own property, and that he bought it to enter for "Bullets" in John Bull. A.C.P.M.

shews a sealed packet and says to his audience, "I wonder what is in it?" On opening same the answer is found to be a lemon. The lemon is cut open, the assistant testifying it to be real fruit; an egg is discovered inside, "laid by a very special hen," and the assistant is requested to hold this up to the light to see if he can observe a small dark speck in the corner. The egg is broken on to a plate and a walnut discovered. The assistant takes the nut crackers and opens this himself; in the centre he finds the original Postal Order which is once more tallied with the counterfoil still held in the audience. The assistant suddenly remembers the envelope still in his pocket, which he takes out and holds up to the light, apparently seeing the Postal Order still inside. Rapidly tearing the envelope open he finds a slip of paper which on unfolding the conjurer requests him to read aloud. To the amusement and surprise of the audience he reads out: "Three days C.B. for losing Government property."

Preparation:—

Most of the moves are too well known to need repetition here. The only things to which special attention need be drawn, are:—

1. The preparation of the lemon.
2. The preparation of the Postal Order and nut.
3. The switch of envelopes.

In regard to the first, a good sized lemon is used.

The writer cuts this straight across near one end. The inside of the bigger piece is carefully scraped out, the lemon being first of all placed on the usual lemon squeezer which extracts the juice, loosens the body of the fruit, but in no way destroys the outside appearance of the lemon. The inside is then dried as far as possible by working pieces of newspaper well about inside. The egg is then introduced and the rest of the lemon is added and attached by four very small pins, *the points of the pins towards this end of the lemon*; when the lemon is afterwards cut, this end is the piece that is cut off and handed to the assistant to see if the fruit is real. It is as well not to prepare the lemon more than one day previously to being required, as in the course of three or four days the skin shews a tendency to shrivel, or, if any moisture has been left inside, to go soft and bad. If moderate care is used in the preparation, the lemon can quite safely be thrown in the air and defies ordinary casual inspection.

Next, in regard to the Postal Order, it is necessary to make friends at a local Post Office. Four Postal Orders should be obtained at one time, the final figures of which should be 1, 3, 4, and 8. The rest of the figures should be identical, and even if unwillingness was shewn at the Post Office to pick and choose with the Orders, the performer could easily buy a few consecutive ones, afterwards cashing those not required for the experiment.

In my own case I have found no difficulty in regard to this, and have always managed also to get the initials and postmarking done in a "duplicate" manner. Two Postal Orders are required for each experiment. Either 1 and 4, or 3 and 8; the two not used being laid aside for a future occasion. Supposing 1 and 4 to be selected, the counterfoil of 1 is carefully destroyed. With the aid of Indian ink the 1 is made into a 4; an easy matter when the two Postal Orders are put together and held up to a window for tracing through. The doctored Postal Order and the real counterfoil are then attached very slightly with thin paste, *exactly at the perforation*. If a little pains are taken with this part of the preparation the illusion will be perfect and no hesitation need be felt in especially calling attention to the number when addressing the assistant. The remaining and real Postal Order is compressed into an empty nut shell that has been carefully opened at the centre. This is fastened up again with a little fish-glue and soil is then lightly rubbed over to fill any possible slight crevice. If the nut has a rubber band placed around it, and is allowed to stand for a day or two before use, it is very certain that the nut will have to be very thoroughly smashed before the contents can be got at. The nut is in the performer's right hand pocket and when required is palmed in the hand holding the egg. As the performer lets fall the contents of the egg on to the

plate held by the assistant (egg previously cracked on edge of plate) the nut easily drops at the same time, giving a perfect illusion of having come from the inside of the egg.

Lastly we come to the switch of envelopes. A double sheet of blotting paper is taken and again folded in two to make a pad; the hinge of the blotting paper being on the left hand side. The top two pieces are then separated on the left hand side by a sharp knife. The second piece down has then a minute piece taken away from the bottom left hand corner. The duplicate envelope is laid between the two top pieces, in the centre of the pad, and the left hand bottom corner of the two top pieces are then slightly turned up together to allow of their being easily grasped. The assistant examines his envelope, inserts the Postal Order and fastens down the envelope. This you take, placing it in centre of pad, and with a slight rubbing motion of the right hand, proceed to dry it. Fixing your eye on assistant's face and never looking at the pad, you ask him for his initials. While this is happening the thumb and finger of your left hand slightly move along the corner of the pad, thereby releasing the lower piece. The top piece is lifted, exposing the envelope which is taken up and the initials and any identifying number suggested are marked on the outside, the assistant then placing the envelope in his pocket. The whole operation is so natural and so delight-

fully simple that provided the conjurer's face is on his assistant's and not directed to the pad, it is impossible to suspect that any change has taken place. If desired, the writing of the initials with a fountain pen gives a still more plausible excuse for the pad.

Though a little troublesome to prepare, the writer can testify from repeated practical experience that the effect of this experiment is a brilliant one. With reasonable care there is no possibility of anything going wrong anywhere. One word of warning may not be out of place. The first occasion on which the writer used this experiment as described, he found that the pins he had used were too long, and that through not exercising proper care in this respect, the egg was rather too fondly attached to the lemon to allow of easy extraction.

No suggestion has been made in regard to patter but suitable gags for lemons, egg, and nut, are innumerable. In my own case my parcel is wrapped in the outside cover of "John Bull." When producing the lemon, one thing is obvious; "It *must* be a lemon, for, if you see it in John Bull it *is* so. It is not everything or everybody that likes being 'rapped' in John Bull."

The duplicate faked Postal Order should of course be carefully destroyed after the entertainment and the lemon skin should also be packed away to guard against inspection.

H.C.M.

A Hat Servante.

This is a fake of the "general utility" description, but a very useful and easily made one.

A bowler hat is prepared as shewn in the sketches (forgive their roughness—a bowler hat is the very dickens to draw!) with a piece cut clean out as in Fig. 1, and a false crown of tightly stretched black velvet sewn in level with the bottom of the leather band inside, as in Fig. 2.

When a "load" is got rid of into the concealed hole in the hat, the chapeau may be moved casually to one side, accidentally (?) turning the inside towards the audience, as, owing to the black velvet insert, it appears quite empty.

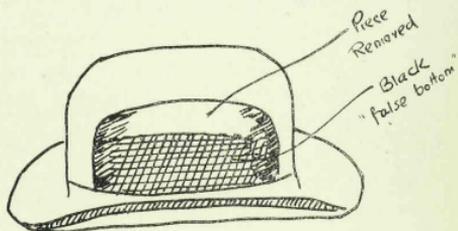
The tiny sketch shews this fake hanging on the back of a chair. In "hanging it" a drawing pin is pressed into the wood, which makes the hat capable of receiving a heavy load, such as a glass tumbler or pack of cards, without wobbling. As the audience think they can see right into the hat they are not likely to suspect the source of the vanish.

For changing one parcel of stuff for another, have the hat lying crown up on a plain table; under it is the parcel required to be exchanged for a visible and similar parcel. The latter is placed apparently on the table and the hat removed, ostensibly to make room, being casually shewn empty in doing so. Really the visible

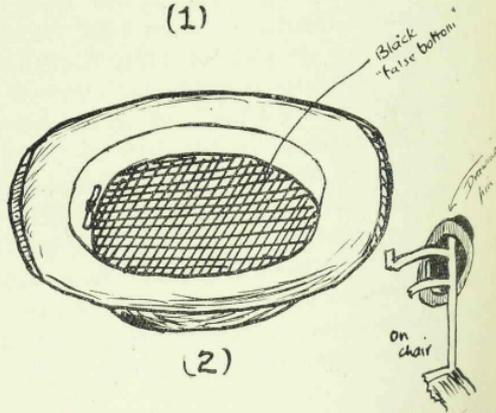
parcel goes into the concealed compartment through the hole as the hat is raised, exposing the duplicate on the table. Such a substitution is never suspected for an instant.

Many excuses may be found for bringing the hat on the stage; it may be worn on entry (don't turn hole side to audience) or used to carry small props which will go comfortably in on leather band side of velvet floor. For a short turn it will often save the carrying of a table or chair servante and is much more subtle.

A.C.P.M.



(1)



(2)

The Invisible Triangle.

Effect :—

A member of the audience is invited on to the platform; meanwhile performer is shuffling a pack of cards. The pack is offered to the assistant to cut and he is asked to select a card. Having chosen one it is exhibited by assistant, performer turning away while this is being done so that he cannot see it. The pack is then given to assistant so that he may shuffle his card into it. A blank card is placed at the bottom of the pack and two elastic bands put around it, the pack thus bound being laid on a chair in view of the audience.

Assistant is asked to examine an envelope and a visiting card and upon being satisfied that they are free from preparation, to place the card into the envelope, seal, and mark it so that he will know it again. Performer then patters to this effect :—

“Ladies and gentlemen, I would like to point out briefly the chief features of this experiment; first a card was freely selected by my assistant, and after being shewn round, was replaced by him into the pack, and the pack was thoroughly shuffled. Now if it were possible for me to know the name of the selected card you must admit that to know the

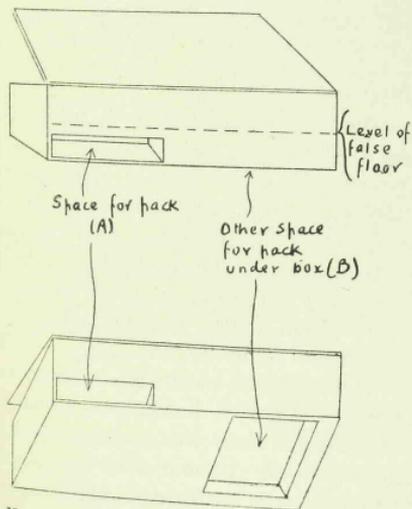
position of the card in the pack would be impossible for me, or indeed for anyone in the room; in fact it is safe to say that no living person can possibly know the position of a single card, as the blank card on the bottom (shews it) precludes the possibility of even the last card being known.

In days gone by, it was the custom of the wise men, when confronted with a problem of more than usual difficulty, to form themselves into what was known as the invisible triangle, and to invoke the aid of the spirits to solve their difficulties. And so to-night we shall endeavour to avail ourselves of the same medium. You will notice that my assistant, the envelope, and myself are situated at the points of an invisible triangle, and I shall rely on the spirits to do their share of the work by indicating the position of the selected card."

Performer, after drawing attention to the mark on the envelope, opens it and takes out the visiting card which he hands to his assistant with a request that he will examine it and say if it is in the same condition as when he put it into the envelope. The assistant finds that on the card a message is written, which reads:— "The selected card will be found at the number indicated on the other side." The card is turned over and is found to bear a number (say) 27. Assistant then takes the cards and upon turning up the 27th card discovers it to be the selected one.

Requirements:—

Two packs of cards arranged according to the method set out on page 49, a few envelopes and visiting cards, four elastic bands, two blank cards, a short piece of pencil, and a cigar box for changing a pack of cards. The cigar box is made by fitting a false bottom mid-way down the box, a portion of the back is cut away as in "A," and a portion of the bottom as in "B" in the sketch. (I am indebted to Capt. Medrington, M.I.M.C., for the idea of this changing box.)



"Hammond's Invisible Triangle"

Arrangement:—

Table on centre of platform, but a little to the rear; a chair on either side, of platform near front. An arranged pack of cards with a blank card at bottom and bound with two elastic bands is in the cavity beneath the cigar box, which is lying on chair on performer's right. Inside the box is the other arranged pack, a blank card, envelopes, and visiting cards.

The pencil is in the right hand trousers pocket, together with a visiting card on which is written, "The selected card will be found at the position indicated by the number on the other side."

Method:—

Performer takes arranged pack from the box and false shuffles, he then invites a member of the audience to come forward and assist him. Assistant is asked to cut the cards and is allowed to freely select one (performer cuts the cards or makes the pass at the point from which the card is taken). Assistant is asked to shew card to the audience, and so that the performer shall not see what it is he will turn away. This gives the performer an opportunity to ascertain the name of the *last* Club in the pack, which is (say) the 6; he also finds the position it occupied counting from the bottom (for the purpose of illustration we will say it is the 3rd). He multiplies 6 (the value of the card) by 4 and adds

3 (the number corresponding with the position of the Club) this will give the position of the selected card in the duplicate pack, viz.: 27.

This formula will give the position of any card in the duplicate pack.

Performer then gives the cards to assistant so that he may return his card and thoroughly shuffle the pack. Whilst assistant is shuffling the cards, performer writes the number on the plain side of the visiting card, while standing casually with his hand in his pocket. Performer then takes the blank card, elastic bands and visiting cards from the box; he lays the visiting cards on the box and gives the blank card and elastic bands to assistant and requests him to place the blank card at the bottom of the pack (ostensibly so that he will not know the position of a single card, but really so that the audience may not notice the change of the bottom card when the pack is changed) and to put the bands around it. Performer then lays the pack on top of the cigar box and takes up the visiting cards which he offers to assistant so that he may select one.

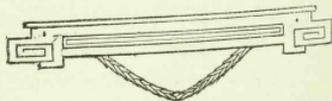
Performer now returns to the cigar box in order to get the envelopes, but as he cannot open the box without removing the cards he quite naturally drops the pack behind, and as the right hand raises the lid the fingers almost simultaneously flick the pack into the cavity behind the box; he then raises

the box (which leaves the duplicate pack on the chair) and asks assistant to help himself to an envelope. The box is then put on the table.

After examining the envelope, assistant puts in the visiting card, and seals and marks it; it is then set up in front of the box on the table.

Performer then patters as above and meanwhile palms the visiting card from his pocket. At the conclusion of the patter, he picks up the envelope with the left hand, and with the thumb of the right hand rips it open and whilst apparently drawing out the original visiting card, deftly substitutes the palmed card and immediately passes it to assistant for examination. The trick is now done; it is only necessary for the assistant to count the cards, when the selected card will be found.

E.H.

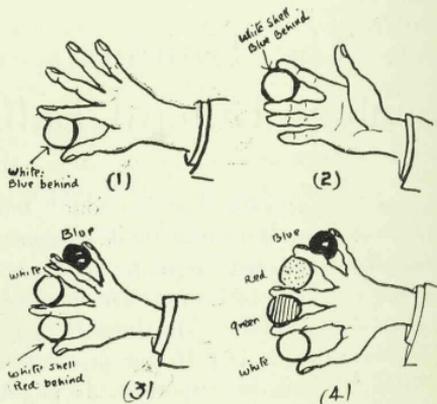


The Unique Rainbow Billiard Balls.

Magicians who find the "one to four" billiard ball trick rather too old, will, I think, welcome this immensely improved and far more more effective and spectacular series of moves, which make the trick an entirely new one. Experiment before a glass will shew that it is perfectly practical, and that "angle" is not so important as might be supposed. I will get to business and describe the effect with the moves.

The performer requires a small fancy velvet bag—free from any special preparation, but with the mouth stiffened with whalebone so as to remain open; a white ball with a white shell, and three other balls of different colours, preferably as described here: light blue, red, and light green—these shew up against any background pretty well.

The blue ball in the white shell is in the right trousers pocket, the red ball vested on the right side, or in the right hand vest pocket for safety; the green ball in the left hand trousers pocket, and the white ball concealed in the mouth of the bag. Under these conditions one can introduce the trick at any time in a show, without leaving the stage or being frightened of a ball suddenly appearing.



Obtain white ball from bag when moving same to one side; make a few change-over palms, etc., and produce. Manipulations follow, and after a vanish the ball remains palmed in the left hand, and the right produces the blue ball from right pocket, with the white shell on it turned toward the audience. This is held in the right hand, and a twirl done to shew both sides of the hand and the ball (?) as well. See Figs. 1 - 2. As the hand turns over, the ball is transferred from between the first finger and thumb to between the second and third fingers, thus keeping the white side towards the audience; the hand is slightly waved in doing so, and the dodge is never suspected. The blue ball is now produced, and in knocking the two together the white from the left hand is loaded into the shell. Blue is transferred to a position

between the third and fourth fingers, and the solid white produced; meanwhile the red is palmed in the left hand. This is loaded into the shell and the balls replaced as in Fig. 3. The middle ball is now "colour-changed" to red as follows. Shewing the left hand perfectly empty, this is held just below the right, and the solid white ball dropped into it; it is replaced between the first and second fingers, and the move apparently repeated but this time the red ball is dropped into the left hand, the solid white taking its place in the shell. The hands are immediately shewn both sides, and the red ball replaced between the second and third fingers of the right hand. Another (?) white ball appears between the first and second fingers, but this immediately vanishes. Performer feels in his left trousers pocket to see if he has "pocketed the white" (palming the green ball) but finds he has not done so, the ball being recovered in its previous position between the fingers of the right hand from behind his knee. Stroking the balls with the left hand, the solid ball goes rapidly into the shell, and the green left in its place, giving a full hand of four differently coloured balls as in Fig. 4. These and the hands are shewn all round, and the left hand, picking up the bag, holds it while the balls are dropped dramatically one at a time into it. Time occupied, from three to five minutes. Effect, great.

A.C.P.M.

A Complete Handkerchief Act. (An apparent Impromptu.)

Requirements :—

Opera hat ; small special table as described in another chapter ; bowler hat for use with same ; twelve handkerchiefs, four white, four red, and four blue.

Setting and arrangement :—

Bowler hat hanging carelessly on chair back ; special table, folded opera hat lying on top, red handkerchief inside hat hidden by springs of same. Right coat pocket : ball of three handkerchiefs, tied, blue, white, and *red outside*. Left coat pocket : small tumbler containing blue and white handkerchiefs balled separately. Left trouser pocket : three tied handkerchiefs, red, blue, white, (balled). Right trouser pocket : three tied handkerchiefs, blue, red, white (balled).

The complete act consists of all well known separate tricks and sleights, with the exception of the finale. Presented in the order given, and with a very minimum of patter, the writer has found it go both easily and successfully.

Effect :—

The performer, apologizing for having lost his bag *en route*, says he will endeavour to amuse the audience with a little illustration of impromptu work on a bare stage. Carelessly letting the audience see that nothing is concealed in his hands, he picks up the opera hat from the table and shews it back and front. Flicking the hat open he discovers the red handkerchief, and reversing the hat, allows the handkerchief to flutter gently to the floor. In stooping to pick it up, the hat is transferred to the left hand, during which operation the glass with its load is carefully and quickly introduced into the hat. The red handkerchief is spread over the little table to form a cloth and the hat placed thereon. On seemingly starting to do some experiment, the conjurer discovers with surprise there is still something in the hat, and extracts the *empty* glass, leaving its contents behind. Lifting the hat, the glass is placed on the red handkerchief and the hat then placed on top of the glass. A similar performance is gone through while discovering the blue handkerchief. This is smoothed out, placed over the top of the glass and the hat replaced on top of same, *but not quite exactly at the middle*, the suitable position being easily found after a little practice.

The usual juggler's trick of flicking away the two handkerchiefs without disturbing the positions of glass and hat follows, and is the easiest operation

possible to perform after a very few moments practice, and the sleight always gains far more applause than it really deserves. Knotting the two handkerchiefs together, he places them in the hat and reproduces them untied. Going forward he requests a spectator to tie them, but once more they come untied. Once again the spectator is urged to make a good job of it and to roll them in a ball with the blue handkerchief inside. As the conjurer goes forward to take them he carries the hat with him and at the moment of lifting it from the glass, inserts under the back rim of the hat, the parcel of three tied handkerchiefs (red outside) from his right coat pocket. Taking the handkerchiefs from the spectator he is just about to place them in the hat when the white handkerchief is discovered and lifted out, the hat being shewn empty. The white handkerchief is taken out with the *left* hand, the right hand, containing the two handkerchiefs balled, lifting the hat and shewing it empty. It is an easy matter then when replacing the hat to put the two lots of balled handkerchiefs into the hat, to all appearances as one bundle. Taking the white handkerchief he rolls it up rapidly and disappears it by apparently throwing it into the hat. The duplicate ball is then produced from the hat, shewing the white handkerchief mysteriously tied between the other two. They are allowed to drop back into the hat and then the latter is lifted and *all* the handker-

chiefs are carelessly laid on the table *as one bundle*. The performer then walks across to the chair, lifts the bowler hat and returning to the table, covers the handkerchiefs with it, at the same time asking the audience if there is any other order in which they would like the handkerchiefs to re-tie themselves.

If the corresponding load in the left trouser pocket is required the opera hat is taken up in the right hand and in order that the necessary waving motion may be made over the bowler hat, the opera hat is transferred to the other hand, the load being introduced at the same time. Should, however, the right hand pocket load be needed, the movements are the exact reverse to those given above. Placing the opera hat on his head, the conjurer with both hands proceeds to lift the bowler hat, only to find that the experiment has not been entirely successful, the handkerchiefs having disappeared altogether. Putting the bowler hat aside and laying his opera hat upon the table, he starts to apologize to his audience, when suddenly the handkerchiefs are discovered in the opera hat, and produced tied in the new desired order.

I have found this to work quite easily and satisfactorily and doubtless many other simple variations could be included, with the aid of Noakes' dyeing tube and similar useful little helps of the modern conjurer.

H.C.M.

The Inner Card Circle.

Effect :—

Performer brings on three packs of cards—backs different—in their cardboard cases, or for special occasions, in wrappers. He asks which pack he shall deal with first; this is shuffled genuinely and put in his trousers pocket. Call this pack "A." The second pack is shuffled, and placed on a small tray. A spectator cuts wherever he likes and then puts the two top cards face down on the tray. All the cards in the pack are also casually shewn to be different. Call this pack "B."

A third pack is shuffled by the performer, genuinely cut by a spectator and put back into the case which is held by a spectator. Call this pack "C."

The performer now feels in his trouser pocket and removes one card; this he displays as, say, the two of Hearts. The holder of the tray with the two cards face downwards is asked to turn them over and add up the pips on the two cards; these are found to total 14.

The holder of pack C is then asked to take it out of the case and look at the *fourteenth* card. It is found to be the two of Hearts!

Requisites :—

Pack A is an ordinary one. Pack B is the fake

pack which when cut always gives a couple of top cards to add up to 14, and is described in *A Dozen of Magic*, (page 31) from which I quote:—

“Arrange the pack into 26 sets of 2, each set totalling 14 pips as follows: Ace + King; 2 + Queen; 3 + Jack; 4 + 10; and so on, two sevens coming together. The Jack counts as 11, Queen as 12, and King as 13. The top card of each pair which should be in varying relative positions in the pack, is *shortened*; the pack is then bound to be cut between complete pairs, which must total 14. have one indifferent card on the bottom of the pack and when explaining the idea to spectators run through with faces to them, shewing how to add the pairs, which will appear to all come to different totals.”

Thus the two cards on tray are bound to total 14 pips.

Pack C is a pre-arranged one, and the arrangement is the one described by Mr. Hammond in other parts of this book. After a false shuffle which leaves the pack with the King of Clubs on the bottom, the spectator is asked to “cut the cards fairly in the centre.” This saves the performer a lot of trouble as will be seen later.

Presuming that an *exact* cut were made the top card after completing the cut would be the 10 of Diamonds, and the fourteenth card from the top, the 10 of Clubs. If nine cards each side of the 10 of Clubs, including it also, are taken as represent-

ing the limits of variation the performer is pretty safe; the 19 cards, duplicates of these, are wanted. They will be, for the sake of clearness: J D, 8 C, 5 H, 2 S, Q D, 9 C, 6 H, 3 S, K D, 10 C, 7 H, 4 S, 1 D, J C, 8 H, 5 S, 2 D, Q C, 9 H.

These are arranged in a pocket holder (as in the "Any Card from Pocket Trick," too familiar to need description) in the right trousers pocket.

Working:—

This should need little description; briefly:—
Pack A. Shuffled and put in pocket (with holder).
Pack B. Used for force of two unknown cards totalling fourteen pips.

Pack C. Is shuffled (?) cut near centre and replaced in its case; performer by getting a glimpse of bottom card knows what the fourteenth card is. It will be one similar to a card in the holder. He then pretends to draw a card from pack A in his pocket, really the appropriate card from the holder. This coincides with the fourteenth card in pack C.

Obviously the trick should not be worked twice in the same hall without a lapse of time being allowed, as the number fourteen becomes familiar after; but for "Smokers" the effect is hard to beat.

A.C.P.M.

A Memory Feat.

Effect :—

Performer invites a committee of three (whom we will call A, B, and C, respectively) on to platform; he explains that he is about to give an exhibition of memory training and for the purpose will use a pack of cards. Having shuffled the cards performer offers them to A to cut. He then deals three packets of ten cards each, picks up the first packet, glances through it and gives it to A, cautioning him not to disturb the order of the cards, as that is the order in which they have been memorized. The same procedure is gone through with packets two and three.

Performer asks A to call the name of one of the cards held by him, when he (performer) will tell its position, counting from right to left; this is done two or three times with each assistant.

Performer then asks his assistants, one at a time, to call a number not exceeding ten, and he will tell them the card occupying that position in each hand. Performer now invites the assistance of another member of the audience and asks him to name any of the cards held by A, B, or C, when he

(performer) will say which assistant holds the card and also its position. This may be repeated as often as the performer thinks desirable.

Requirements :—

An arranged pack of cards. This experiment is based on the arranged pack already described, and unless the student has thoroughly mastered that method it will be useless for him to attempt this.

Method :—

Performer false shuffles the pack and allows one of his assistants to cut. The cards are then dealt into three packets of ten each, the first card at A, the second at B, the third at C, the fourth at A again until the packs are completed.

Performer then picks up each packet in turn, glances through the cards and passes them to assistants A, B, and C respectively, cautioning them not to disturb the order.

In order to find the position of a given card it is first necessary to know its position in the table, which for the sake of convenience is given below. Having found its position in the table, divide the number by 3; if there is one remainder the card is in the first packet (A), if the remainder is 2 it is in the second packet (B), if there is no remainder, the card is in the third packet (C). By way of illustration take the 5 of Diamonds, which is the 7th card: $7 \div 3 = 2$ and 1 over; this means that when the cards were dealt into three packets the

5 of Diamonds was the first card in the third round, consequently it is the third card in the first packet. The Ace of Hearts is the 17th card, $17 \div 3 = 5$ and 2 over, therefore it is the sixth card in the second packet. The following examples will make it clear.

K Hearts 13. $13 \div 3 = 4$ and 1 over
therefore 5th card in A packet.

Q Spades 22. $22 \div 3 = 7$ and 1 over
therefore 8th card in A packet.

10 Spades 14. $14 \div 3 = 4$ and 2 over
therefore 5th card in B packet.

4 Hearts 29. $29 \div 3 = 9$ and 2 over
therefore 10th card in B packet.

Q Hearts 9. $9 \div 3 = 3$
therefore 3rd card in C packet.

7 Diam'ds 15. $15 \div 3 = 5$
therefore 5th card in C packet.

The method of discovering a card at a given number, is as follows.

Supposing A asks the name of his fourth card, multiply the number immediately below by three and add one, this gives the number of the card in the table, when it is a simple matter to ascertain the name of the card.

Examples :—

No. of card 4. $3 \times 3 = 9 + 1 = 10$
10th card is 9 of Spades.

No. of card 5. $4 \times 3 = 12 + 1 = 13$
13th card is King of Hearts.

No. of card 9. $8 \times 3 = 24 + 1 = 25$
25th card is 3 of Hearts.

To find the name of a card in B's hand at a given number, multiply the number immediately below by three and add two.

Examples :—

No. of card 5. $4 \times 3 = 12 + 2 = 14$
14th card is 10 of Spades.

No. of card 8. $7 \times 3 = 21 + 2 = 23$
23rd card is 9 of Diamonds.

No. of card 10. $9 \times 3 = 27 + 2 = 29$
29th card is 4 of Hearts.

To find the name of a card in C's hand at a given number, multiply *that* number by 3.

Examples :—

No. of card 2. $2 \times 3 = 6$. 6th card is 8 of S.

No. of card 5. $5 \times 3 = 15$. 15th card is 7 of D.

No. of card 7. $7 \times 3 = 21$. 21st card is 2 of H.

Although not necessary, the writer finds it an advantage to reverse the positions of the 5th and 6th cards in each hand, this is done when glancing through the packets, the object being to break the

regular order of the colours. It makes very little difference to the working of the experiment, all that is necessary is to treat the 5th card as the 6th and vice versa.

TABLE.

1. 10 H	14. 10 S	27. 10 D	40. 10 C
2. 7 S	15. 7 D	28. 7 C	41. 7 H
3. 4 D	16. 4 C	29. 4 H	42. 4 S
4. 1 C	17. 1 H	30. 1 S	43. 1 D
5. J H	18. J S	31. J D	44. J C
6. 8 S	19. 8 D	32. 8 C	45. 8 H
7. 5 D	20. 5 C	33. 5 H	46. 5 S
8. 2 C	21. 2 H	34. 2 S	47. 2 D
9. Q H	22. Q S	35. Q D	48. Q C
10. 9 S	23. 9 D	36. 9 C	49. 9 H
11. 6 D	24. 6 C	37. 6 H	50. 6 S
12. 3 C	25. 3 H	38. 3 S	51. 3 D
13. K H	26. K S	39. K D	52. K C

It is of course unnecessary to know this by heart, as the number of a card is found by the method explained in another chapter (page 49)

Note.—The finest and most deceptive false shuffle known to the writer is the shuffle attributed to Charlier, and described by Professor Hoffman in *More Magic*, page 14. The effect of this shuffle is to cut the cards, and if they are bridged before shuffling, a cut at the bridge after the false shuffle, will bring them back to their original positions.

E.H.

“Holmes’ Card Precipitation.” (A Suggested Improvement.)

The above well known card trick although both easy and decidedly effective, had one serious drawback. In the latter part of the experiment the pack had to be dealt into four heaps before finally being put together, thus giving something almost in the nature of a clue to an intelligent audience. Much time, too, is wasted and there seems no tangible reason for the operation, which also cannot easily be covered by suitable patter. For the benefit of those who do not know the trick, the effect is as follows.

The assistant shuffles the pack and hands it back to the conjurer, who, glancing through it, calls out some four cards, requesting the spectator to mentally select one. The assistant again shuffles the pack which is replaced by him on the table. The conjurer takes a small writing pad and asking the assistant to cut the pack somewhere about the middle, the pad is placed between the two halves. The conjurer now requests his voluntary helper to place his hand on the top of the pack for a moment, presumably to give the necessary mental

impression of the card to the paper pad. The assistant having lifted off the top half of the pack, the conjurer takes the pad, and gazing at it intently, rapidly writes the name of the mentally chosen card and also the position in the pack in which it will be eventually discovered. This is placed into an envelope which the conjurer seals and puts into his own pocket. Then follows the dealing of the cards already referred to. The pack is then squared up and the assistant asked the name of the card he selected. The conjurer, taking the envelope from his pocket, shews that he has not only correctly named the mentally selected card, but also its actual position in the pack.

The experiment can quite easily be performed without the necessity of dealing the cards, and that without in any way detracting from the final effect.

The conjurer has, of course, selected in his own mind, the four cards to be used in the experiment. As an example we will say that these are:—

The 4 of Spades. The 7 of Clubs.

The 10 of Diamonds. The Ace of Hearts.

Three envelopes are already in the conjurer's pocket containing similar slips to those of which the pad is composed. The first envelope has a slip inside bearing these words: "You will choose the 4 of Spades which is the 3rd card in the pack." Number two has the same in reference to the 7 of Clubs as the 5th card, and number three of course refers to the 10 of Diamonds as the 7th card.

An envelope, pencil, and the small paper pad are lying on the table, the pad being not much larger in size than the cards used. Under the pad are hidden ten cards, six of them indifferent ones together with the other four cards in the necessary order as stated. After the shuffle, the mental choice, and the second shuffle, the assistant cuts and the conjurer places pad and cards (presumably pad only) between the two halves of the pack. When the assistant lifts the top half on to the table, the pad is removed; the conjurer sees the mental impression, writes what is necessary and places the slip in the envelope (he writes the name of the Ace and its position in this case). The envelope is then placed in his pocket, it being of course urgently necessary that the exact order of the four envelopes should be carefully memorized.

The assistant is requested to place the second half of the pack on top of the other half and to take the complete pack and hold it in his hands. He is then asked to name the choosen card. The conjurer *immediately* taking the necessary envelope from his pocket. After the contents have been noted the assistant counts down on the table to the necessary card, when the correctness of the prediction is proved.

It will be seen that as the assistant only sees the face of one card, the fact that the other three cards from which the selection was made

are at such close and regular positions is quite immaterial.

Stress should of course be laid on the fact that the cards were twice well shuffled by the assistant, and I also think the audience as a rule is quite convinced that the conjurer has never really touched the cards at all.

If preferred, the trick can be worked with two envelopes only, two slips in each, while some think the effect is increased if the position of the card in the pack be written on the outside of the envelope. The assistant then counts down the cards while the conjurer slits the envelope ready for the extraction of the slip bearing the name of the chosen card.

H.C.M.



The Celebrity Trick.

Some after thoughts.

Since writing up the above experiment in an earlier part of this book, two very valuable suggestions have been made to me by magicians.

Mr. Essler Kessen has suggested that after the paper has been chosen, it should be opened by the assistant and read, *before he places it in his pocket*. The name is not of course read aloud as this would spoil the final effect. The conjurer who takes advantage of this improvement is thus presumably reading the mind of his assistant, as he cuts the paper.

The second suggestion and an equally valuable one comes to me from Mr. Ernest Hammond. Before the conjurer starts the cutting process, the key paper, folded up, is introduced behind the large sheet. The cutting then proceeds and the large sheet is finally cut entirely away, leaving the complete key paper, and the performer has nothing to get rid of.

I am greatly indebted to these two gentlemen for their most excellent suggestions.

H.C.M.

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Showing a large turnip, the conjurer explains that his trick will consist in making the handkerchief travel invisibly from the bottle to the turnip. He cuts pieces from the turnip until he discovers the handkerchief; he then draws out the handkerchief and returns it, undamaged to its owner.

The lady lending the handkerchief is not a confederate. The borrowed handkerchief is actually put into the bottle and the same handkerchief is afterwards found in the turnip.

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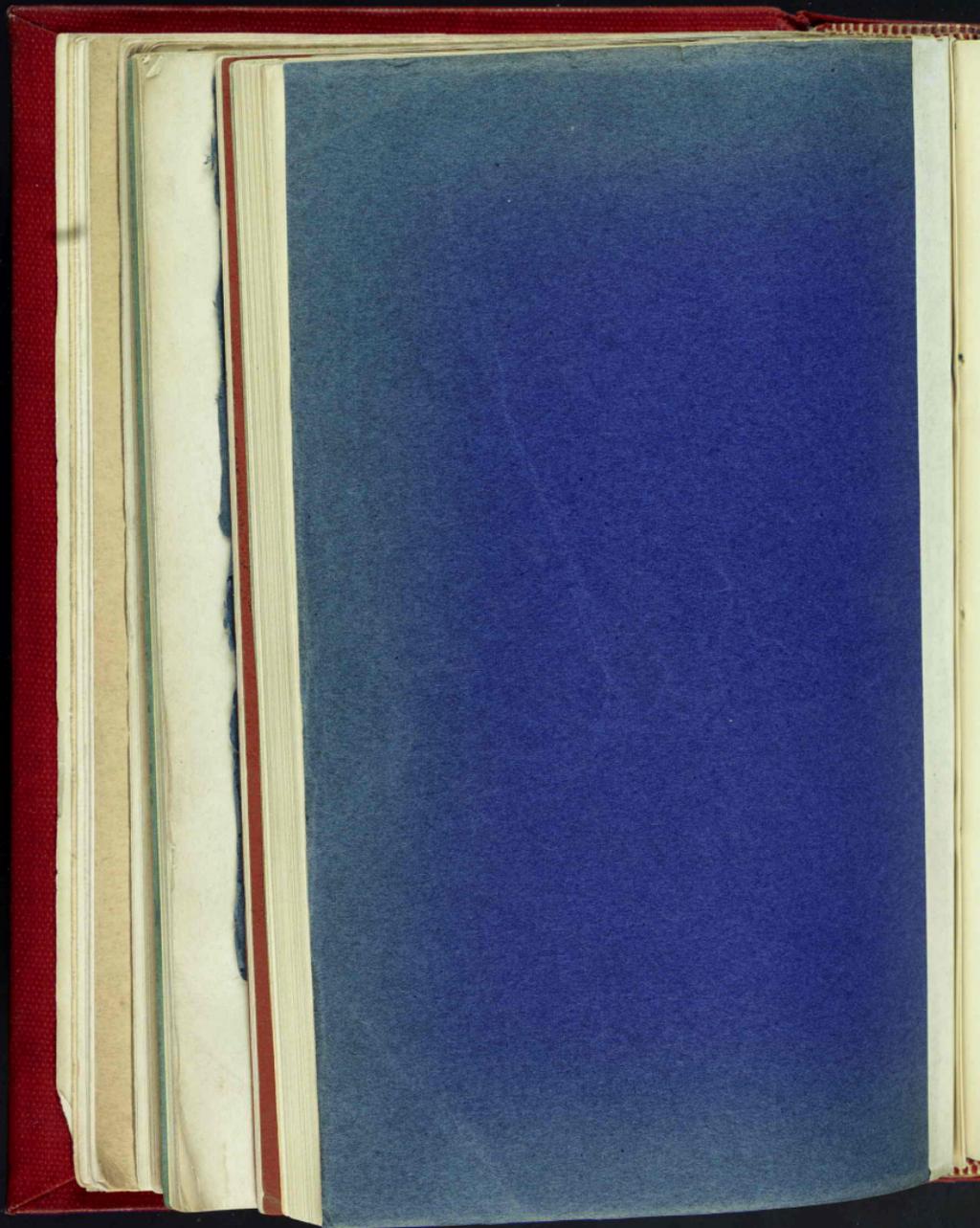
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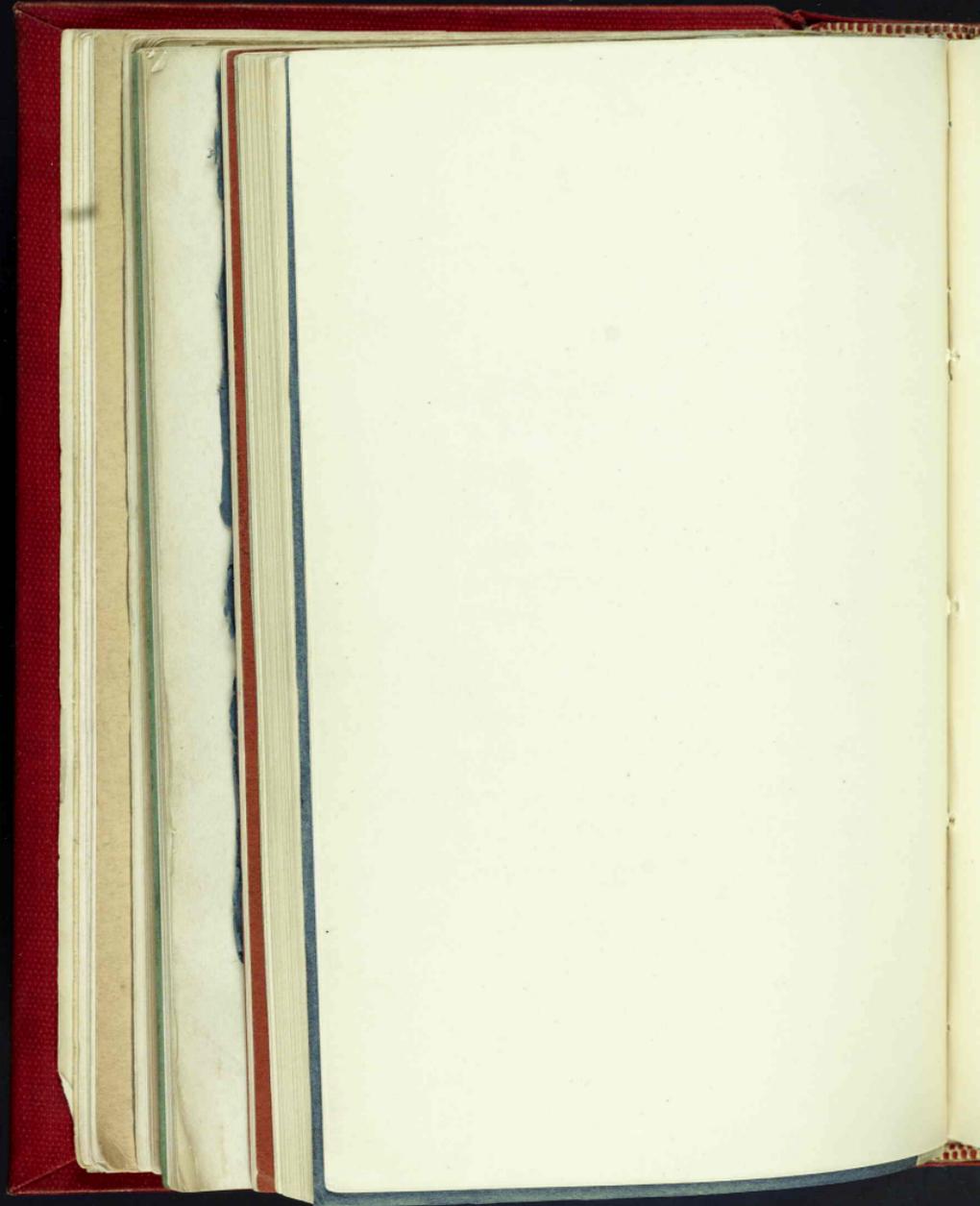
FORE-WORD.

In presenting this little volume to the magical fraternity it is necessary to emphasise one or two points.

The section contributed by Mr. H. C. MOLE, an enthusiastic amateur of Aintree, Liverpool, is a complete programme in itself, being a practical explanation of an illustrated Lecture delivered by Mr. Mole before the Northern Magical Society at Liverpool, in October, 1914. The programme is unique in that it consists of acceptable items not requiring executive skill or manipulative practice.

My own section consists of various useful ideas and suggestions of such a variety calculated to interest every performer whether amateur or professional.

PERCY NALDRETT.



The Wizard at the Front.

*Dedicated to all conjuring comrades on active service. May they help to fill the stage. May they be called to the front at the end of the turn, for their "Patriotic Show," and from our hearts we hope—no curtain—but:
The Second House begins at 9 o'clock.*

Just a lad I used to know.

Conjuring was his favourite whim ;
Left an easy job to go—
King and country needed him.

Cheerful, bright, true British brand,
Mischief he was always at ;
Said producing would be grand
Army Corps from empty hat.

When he joined the thin red line
Said the "choice was forced"—true wit !
Took some flags, and cards, and twine,
Packed an egg bag in his kit.

In the trenches, sitting tight,
All is quiet as a mouse :
"Come on lads—some tricks to-night,
There may be no Second House.

Started with the "Cig. and Card ;"
Tommy with his last fag parts :
Thought about his girl so hard,
When he drew the Queen of Hearts.

Coins, flags, cards, all come and go
And the egg bag trick as well ;
Then the climax of the show—
Unrehearsed—a bursting shell !

"Last appearance," said his mate,
"Tour's at end—he's off the map ;"
For his tombstone—bit of slate.
Bit of slate, without a flap.

* * * * *

Just a lad, the British Brand
Conjuring was his favourite whim ;
Curtain fell. Give him a hand,
King and Country needed him.

H.C.M.

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An Original Card "Drama in 3 Acts."

Requisites—

*A pack of cards, including blank card and joker.
A chair servante, for changing cards, or the little device
depicted on one of the illustration pages.*

I will commence by describing the "device" which I personally use in preference to the chair servante: procure a piece of cardboard, size and shape immaterial as long as you find it suits your purpose. On one side have the word "DRAMA," or "THEATRE," printed very plainly. On the other side, at a convenient distance from the top edge fasten an old-fashioned trouser clip, which just nicely supports about half a pack of cards.

A little below the clip a pocket is pasted on, also capable of easily holding a similar number of cards.

At the commencement of the experiment the "device" is leaning against your table, and supported in the clip are twenty-five prearranged cards. The "THEATRE" side of the affair is, of course, facing the audience.

Presentation—

You come forward with the rest of the pack,

requesting a lady to shuffle. This done, you lift up the cardboard, dropping cards into the pocket and releasing the others; shew the card to the audience, and then place it on a chair.

You speak of ladies telling fortunes by cards, and that you want to go one better and turn the cards into actual actors in a drama.

As regards the nature or success of the play, you pin the responsibility of course on the lady who has shuffled the cards.

The card and the chair are your little theatre and as you patter off your little drama you drop the cards taken plainly one at a time from the top of the pack, on to the seat of the chair.

SCENE I. (*Ace of Diamonds*) "Some men stroke their wives the wrong way, leave their *Queen of Hearts* at home and go off to the Club (*Ace of Clubs*) and stay until the clock strikes two (*Two of Spades*.)"

SCENE II. (*Two of Clubs*) Then Cousin Jack calls, gives her a ring with *Three Diamonds* and he becomes her King (*King of Spades*). Her love for you turns to hate (*Eight of Hearts*). Everything is at sixes (*Six of Hearts*) and sevens (*Seven of Clubs*). All is wrong for five (*Five of Spades*) minutes. You come in—she is a "caught" (*Queen of Clubs*) card, and the clock strikes three (*Three of Clubs*)."

Place the remaining cards down and turn to the

MOMENTS OF MYSTERY.

lady who shuffled.

"I fear it is your fault madam, our drama has turned into a tragedy. But I don't like to see your look of disappointment—shall I try again and see if I can make a better finish?"

SCENE III. (*Three of Hearts*) "Then you decide to give up the whisky which is the "curse of Scotland," (*Nine of Diamonds*) and all your knavish (*Jack of Spades*) tricks, turn over a new leaf with a spade (*Seven of Spades*), drop the Clubs (*Six of Clubs*), become her King (*King of Clubs*) once more, tell her it was all in fun, give her a ring with *Four Diamonds*; then she calls you her dear old *Joker*. *Two Hearts* beat as one (*Ace*) and the curtain rings down (*Blank Card*)."

Additional suggestions—

A long card may be made use of to stop at the end of ACT II.

A ten-spot card might be prepared with two additional spots—"and the clock strikes twelve."

"*The clock struck three.*" There is opportunity here to say that you think his watch must have been fast—say an hour wrong. A loose or moving pip would successfully regulate the watch.

A little very soft appropriate incidental music could be introduced with good effect.

An Utterly Baffling Thought Reading Trick with Cards.

I do not suggest that this is a new trick—the root idea is an old one—but I think many conjurers will appreciate it in its new form, with the various improvements I suggest.

Most of my readers will remember the trick in which sixteen cards are shuffled and then given out four at a time, to four different persons, with the request that they will each mentally select one card. The cards are then collected and dealt by the conjurer into four heaps. Taking one heap at a time, the performer spreads them out fanwise, and the first person is asked if his card is there, and so on with the others. In the case of each heap, if the first person's card is there, it is the left (or right according to way they are held) as the conjurer holds them to the audience. If the second person's card is there it is the second card in the heap, and so on—and now for my way.

MOMENTS OF MYSTERY.

Requisites—

A complete pack of cards.

Sixteen extra cards of the same pattern.

A bandage or cover for the eyes.

Thirty-six cards of the pack are handed out to be shuffled and on the return of same, the remaining *sixteen cards in a prearranged order*, are secretly added to the top of the pack. This is a very easy matter; one of the simplest ways is to have the sixteen cards lying face upwards on the table, just behind the bandage, and as the pack is placed down on the others the bandage is taken up to be exhibited.

The four top cards are handed out to one spectator, four more to a second person, and so on to a third and fourth. Each mentally selects one card, and then one of the spectators collects and *shuffles all sixteen cards* before handing back to you, when they are added to the pack—but *not on top* where you have in the meantime secretly placed your *additional duplicate sixteen cards which are also in a prearranged order*.

You are then blindfolded—or if you are working with an assistant, he or she is blindfolded—the four top cards are taken and exhibited to the audience *fanwise in any order and without having been previously seen by the performer*, and the very moment a spectator acknowledges the presence of his card you are able to state its suit and value.

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The practical conjurer will appreciate the improvements involved:— The cards shuffled by a spectator; the order of the four cards in the hand not having any bearing on the location; the doing away with the need of the conjurer dealing the cards, and last, but not least, the remarkable addition of the conjurer not seeing the cards.

The sixteen cards must of course be memorized, and the formula of selection be such that the cards look an innocent lot. For instance, if your first pack were arranged one of each suit, then in the rearranged second lot you would have hands of four Spades, four Diamonds, and so on, which would be decidedly "off."

The formula I would suggest (and also use myself) is as follows:—

FIRST PACK.

Top 4 cards.	Ace Spades.	10 Clubs.	5 Diamonds.	King Hearts.
Next 4 cards.	4 Clubs.	King D'nds.	8 Hearts.	2 Spades.
Third 4 cards.	7 Clubs.	2 Diamonds.	Jack Hearts.	5 Spades.
Bottom 4 cards.	10 Diamonds.	5 Hearts.	4 Spades.	8 Clubs.

SECOND PACK (To be memorized).

Top 4 (any order)	Ace Spades.	4 Clubs.	7 Clubs.	10 Diamonds.
Next 4 "	10 Clubs.	K'g D'ms.	2 D'mds.	5 Hearts.
Next 4 "	5 Diamonds.	8 Hearts.	Jack Ht's.	King Spades.
Bottom 4 "	King Hearts.	2 Spades.	5 Spades.	8 Clubs.

Note—In the second pack each four cards can be arranged in any order, but they must be memorized as tabulated above. One trial will, I feel sure, convince the practical conjurer that he has here one of the finest thought reading effects it is possible to obtain.

Comedy Pictures.

Magical World Nov 27/1910 page 70.

Most of us are familiar with the "turn" in which pictures have been made on the stage from stockings, lamp shades, and so on. I propose to explain here a very easy and satisfactory variation of the above. The "props" are few, small, and easy to carry, while the effect is decidedly good.

A long sheet of cartridge paper (or wall paper) is first of all cut to the required length and drawing pins are used to fix this to the table top or board which can generally be found at most schools and halls. In one case of necessity I even pinned the paper to a screen.

The little pocket, shewn in the illustration, is useful, just taking a card of hair pins, which forms the neck, and this is first put into position.

Secondly, the stocking is attached, and a small mark kept on the paper to shew the correct position will be useful. G. (see illustration page) is a baby's sock forming the arm. For the face I use a piece of wire, already shaped, but presumably bent at the time—this fits, as per sketch, quite easily into the little pocket already mentioned.

All the articles are pinned or drawing-pinned on. A trouser button for the eye, a skein of fairly bright wool for the hair, a lamp or plant shade from the penny bazaar for the hat, together with the indispensable Teddy Bear, complete quite a faithful representation of a lady in a hobble skirt.

From a conjuring point of view it might be better to produce the articles magically, also to give the audience choice of seven or eight subjects, of course forcing the choice.

As far as patter is concerned, I explain that I am busy writing a book entitled "Drawing without Tears." May I give a specimen of the suggested illustrations? It is a wet day—the children are bothering for something to do—may they draw or paint? No pencil, pen, ink, etc. are handy, so you rush them off to gather one thing from the kitchen, another from the nursery, bedroom, and so on, and this extraordinary accumulation of articles is the result.

Instead of a reference to a lady's stocking you point it out as a "lady's empty leg." The little joke will generally be appreciated.

The item comes as a welcome change from the mind-perplexing problems, and for those who are too busy to write something better I append some suggested patter which certainly sounds on the stage a little better than it looks here in all the cold stateliness of printer's ink.

MOMENTS OF MYSTERY.

PITY THE POOR ARTIST.

(To say nothing of the audience).

The first thing required is this—
Just something for fastening the hair
Wander all over the place friends,
There are hair pins everywhere.

Go to the bedroom gently
And steal, borrow, or beg
Well—speaking politely, we'll call it
A lady's empty leg!

Then to the nursery wander,
And in answer to your knock
Perhaps the nursie will give you
A little baby's sock.

Then off you go to the tool chest—
Some wire, father won't miss
Take it and bend it quickly
Until it looks like this.

Then to mother's work basket,
That's generally pretty well full,
And if she isn't looking,
Collar a skein of wool.

Next to the drawing room wander ;
Pretend it's a Uhlan raid,
But we'll leave them the grand piano,
And just take this paper lamp shade.

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To the dining room now slip gently,
And sleeping alone on a chair,
Left there at "Somebody's" bed-time,
Is this sweet little Teddy Bear.

We've very nearly finished now,
We mustn't be a glutton :
But—should there be an accident,
Steal father's trouser button.

Now have a look at the picture,
And if you're quite alert,
Well here's a lady out for a walk,
Dressed in a hobble skirt !

The Magic of Britannia.

A Good Opening Patriotic Effect with Flags.

The performer comes forward with a German flag mounted on a short staff, in his hands. This he asks his voluntary assistant, preferably a Boy Scout, to hold. This he does not seem inclined to do. The performer, in order to ease his scruples, suggests that the flag had better be covered up, and proceeds to wrap it in newspaper, the bottom end of the staff still shewing, and places it in a prominent position.

The conjurer then exhibits a plain piece of cartridge paper with the word "DUTY" plainly printed on one side. This he lays over a chair back while shewing his hands empty and placing his assistant into position. At the same time he tells how the word "duty" was part of England's most important signal, and how, from then till now, Englishmen—pardon, Scotchmen—Britishers—had always tried to do their duty. Rolling up the paper into a tube and giving it to his assistant to hold, the performer places two fingers inside and proceeds to extract a long string of flags.

First comes Belgium—

“ They have spent themselves to save our shore,
They are strong to suffer yet ;
And so do God to us, and more,
If we pay not all our debt.”

This is followed by the flags of Russia, France, Japan, Egypt, India, Newfoundland, Canada, Australia, New Zealand, Scotland, Wales and Ireland, all with a few words of appropriate patter, the paper then being crumpled up and thrown aside.

Remarking that under the circumstances it hardly seems the thing that the German flag should be a dominating influence on the lives of these nations, the newspaper covering is thrown aside and the Union Jack is found to be flying over all.

Now as to details of working. My German flag is made of bunting—there is no necessity to use silk. I had great difficulty in getting one at all as the manufacturers were cutting them all up to make the flags of other nations. I luckily obtained sufficient of the last they had left, for my purpose. The Union Jack is fixed firmly to the staff ; fish glue is excellent if carefully applied. The German flag has a pocket one side, as in the illustration. The Union Jack is pleated (not rolled) and the German flag slipped over it. The whole thing then looks quite innocent. A serviceable stand for supporting the flag can be made by fixing an empty cotton reel to a small wooden base.

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The other flags are strung on very narrow tape with a loop at each end for convenience in handling, and the whole lot carefully pushed into a paper tube, which is then supported on two hooks at the back of the chair, *à la* Dyeing Handkerchiefs.

The flags I use are the six-penny size of silk ones, and I obtained mine at Messrs. Hitchin & Squires, South Castle Street, Liverpool.

The order of the flags can be altered to suit the convenience of the performer, but from actual experience I find that the Belgian flag makes a very good start and the Irish a popular finale.

The opportunity of referring to "a scrap of paper" will not be lost sight of by the up-to-date conjurer.

The Mysterious *Daily Mail*.

I do not know personally why the *Daily Mail* should be singled out, in these days of Armageddon, for its mysteriousness. All the newspapers are equally so these times. But I think the Mail is as well known and popular as any of them, and is certainly quite as useful for the experiment in question. (*Pearsons Answers* just as well.) Hence the title I have given to this little problem.

The performer comes forward with to-days "*Daily Mail*," and draws attention to its innocence. "Nothing in it—*Black and White* though often read—which shows that we are as colour-blind as the Kaiser. He thought Sir Edward Grey was green instead of true blue."

A great deal of amusement can be created by casually reading out a few advertisements from the front page: "Lost, an umbrella, the property of a lady with a broken rib. For sale, a bicycle, by a young man with a leather seat. To let, a sitting room, suit lady 16ft. square."

The paper is then handed to a gentleman in the audience, to retain. A tray of mixed letters

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(similar to the ones we used in the days long ago for the once popular game of word making and word taking) is handed to a lady and she is requested to take some seven or eight at random and place in a small envelope which is then sealed and left in her possession.

Four spectators are each in turn asked to write on a small writing block handed to them, one line of an addition sum; a fifth person adds it up and keeps a record of the result.

Taking a slate the magician asks for the result of the sum—4372; accordingly these figures are written across one side of the slate, very plainly.

Addressing himself to the gentleman with the "Mail" the magician asks him to turn to page 4; column 3; line 7; word 2; emphasizing it on the slate in this manner:—

4/3/7/2

Asking him if he will kindly say nothing for the moment, the conjurer requests the lady to open the envelope and to call out the letters just as they come, and as they are called out one by one they are written across the other side of the slate.

Example— T H R I N E K E C

This does not seem to convey anything to the performer and it puzzles him greatly, so once more, in order that there can be no possibility of mistake,

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the gentleman with the newspaper is asked to refer to page 4, column 3, line 7 and word 2. He will probably announce that the word is all right but that by some means or other the letters have got hopelessly mixed.

Laying the slate down, or wrapping it up and giving it to a spectator to hold, the performer asks the "newspaper representative" to call out the letters, one at a time, in their correct order. The conjurer repeats each letter after him at the same time making a throwing movement towards the slate—K. I. T. C. H. E. N. E. R. As the last letter is pronounced, the conjurer fires a pistol; the slate is uncovered, and the letters have magically rearranged themselves—

K I T C H E N E R

The other side of the slate is exhibited, the figures

4/3/7/2

are still there as evidence of identification.

Details of working—

There is nothing very new about the principles involved. Page 4, column 3, in the *Daily Mail*, being a leader page, generally has no headings, so it is as well to use this, as it does away with any possible misunderstanding in regard to the number of the line. The sum, the answer of which is necessary for your experiment, is worked out beforehand. I use an ordinary penny writing block split in halves and pasted together again back to

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back. To turn the block over and thus present your own sum to the fifth person to total up, is a very simple matter; it is as well to supply a small extra piece of paper for the answer to be written on and retained. On the way back to the platform the pad can be again turned and shewn to one or two of the others, who will recognise their figures.

The letters are placed on the tray all face down, but of course are first well shuffled and shewn to be all different.

For the tray, I use the top of a collar box, to be obtained at any outfitters. This I cover with white cartridge paper. Underneath is held the duplicate envelope containing the necessary letters, well mixed, of your selected word. After taking the other envelope from the lady the change is made, and the lady is asked to fasten the envelope and to retain it for the time being.

The slate used is of the flap variety, for preference the "Eureka." The flap in this style has a corner missing, the line of junction being masked by a thick chalk line, so that identification marks can be placed on *both* sides of the slate.

For the final effect, in wrapping up the slate, the cloth is held by the teeth and the right hand; the slate is picked up and shewn both sides. Just as it is about to be wrapped up, the cloth accidentally (?) falls from the teeth. The slate is thrown on to the table, the cloth is replaced, the slate is again shewn

front side only and finally wrapped up. The flap is of course left behind on the table, and that's "how it is done."

The little dodge of dropping the cloth from the teeth is a fine piece of showmanship which must be credited to Mr. Devant.

If a word can be used with local or topical allusion, so much the better. Working last year on Cup Final day, and preparing before the result of the match was known, I had selected the word "Liverpool." This of course did not materialize as I had wished, but as I had no opportunity of washing the slate and again preparing, under the letters called out promiscuously I added a rough diagram of an inverted Cup. This I had also previously added to the slate proper. I remarked that "the English Cup was decidedly upset."

From comments afterwards it was evident that the rearrangement of the letters had greatly mystified, the mystery being deepened by the apparent impossibility of changing a slate that had this crude drawing on it, which they evidently argued could not be duplicated.

Although the line of argument was not sound, I think it as well to move along and anticipate the line of thought of an audience in preference to our own

I have not suggested patter, except in introducing the newspaper itself, but while writing the letters on

MOMENTS OF MYSTERY.

the slate, ample opportunity will be found for the opportunist. "J stands for Jellicoe, K for Kaiser, etc., etc.

I had the pleasure of submitting this combination in a *Drawing Room* trick competition in a magical monthly, recently. I was beaten, and for all I know, beaten very easily. But the main factor in the first prize trick was confetti—poor drawing room. The second prize necessitated a table with seven black art pockets. The Mysterious *Daily Mail* is published without prejudice; the practical conjurer can judge for himself. 'Nuff said.

Suggestions—

Since writing the above it has occurred to me that a possible improvement would be to use a pack of cards consisting of letters, and to let the cards rise promiscuously from the pack (*à la* Rising Cards) and attach them to the slate flap. Perhaps someone may care to experiment with the idea.

Or the cards could be placed on a little easel in haphazard order, but each card concealing the correct one beneath. If the top cards had a little hook attached and a fan was waved to and fro in front, it should be possible to make the letters rearrange themselves correctly, one at a time, while apparently in full view.

Plant Pot Conjuring.

Some twelve months or so ago, Le Roy, in his monthly list, under the heading of "A Helping Hand," gave an idea for a plant disappearance from a plant pot held on the hand. The main part of the idea was the use of a feather spray and a hole in the *side* of the plant pot.

With this as a ground-work, I started to experiment, and now have pleasure in submitting this very easily worked but effective item.

On the table is seen an ordinary flower pot with plant in full bloom. The conjurer brings forward a second flower pot, unmistakeably empty and unprepared, and after shewing a sheet of newspaper, wraps it into a rough shape, something after the style of a Christmas cracker, the ends being confined by elastic bands, and places it in the empty flower pot.

Drawing attention to the other plant pot, containing the plant, he brings it forward on his open palm, when suddenly on the words, "One, two, three!" he makes an upward sweep with his hands, and although uncovered, the plant has absolutely and instantaneously disappeared. A small hammer is used to break up the pot, but of course no trace of the plant is found. On removing the newspaper from the second plant pot the plant is found there

in full bloom, not having suffered in the least from its having been transplanted. This last paragraph will suggest to many readers "A Garden Plot" for the little experiment.

Details of working—

The second pot requires no preparation. For the other, all that is necessary is that the *bottom* hole should be slightly enlarged to allow free passage of the feather spray. I find that this can easily be done with a small chisel or screw-driver and hammer, without any danger of breaking the pot.

For the pull, I use string blackened with ink, terminating at the left trouser pocket with a safety-pin; the other end, after running down the right coat sleeve, finishes with a small hook.

The plant consists of three tulip flowers (I obtained mine, with spikes, from the Le Roy Co.). The bottom spikes are broken off and all three tulips are bound together in one spray, terminating in a small curtain ring, which just goes through the hole in the plant pot and then lies flat. To keep the plant erect I have a cardboard shape near the top of the pot (see illustration page). If the shell of a small pill box be fitted to the hole in the cardboard shape it is quite possible to fill up to the top of the pot with earth. I generally wrap tissue paper over the shape and round the plant up to the level of the top of the plant pot.

As far as the reappearance is concerned, nothing could be easier. The newspaper, though shown

both sides and apparently quite innocent, has a pocket along one edge, concealing a duplicate spray. This spray terminates in a lead base made from an inch of piping, covered with similar newspaper to the large sheet. The weight of the lead forces the plant to remain behind when the newspaper is removed and shape of the lead also ensures the plant standing perfectly erect.

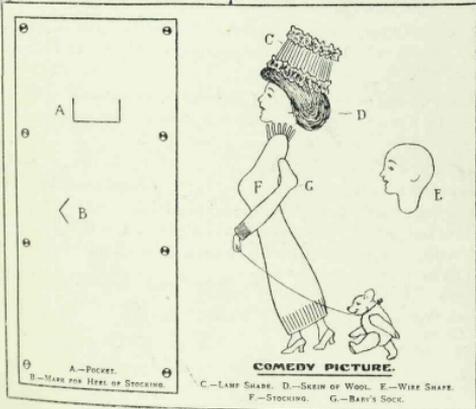
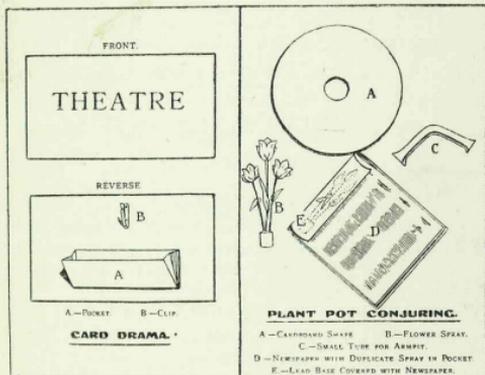
I trust that I have explained things clearly, but I can assure my readers that although I am quite useless at carpentry or anything of the kind, I found no difficulty in fixing up everything myself in connection with this experiment.

The effect leaves nothing to be desired and makes quite a good finale.

There is one little improvement, as suggested in the illustration; this is a small V shaped piece of metal tubing, intended to be inserted in the right arm-pit of the coat, for the pull to run through. This does away entirely with the only resistance that can possibly be met with when using the pull.

While on the subject of plant pots, I would like to add that some years ago, when gardening, by the judicious use of pots of different shapes and sizes, I managed to get two complete octaves, and have many times played them in public under the title of "The Musical Plant-pots." They are not much good for quick marching music but are excellent for Church bells, ballads, etc.

MOMENTS OF MYSTERY.



Comedy Pictures: See *Magical World* 1/5 Nov. 30/1910

A CONJURING ESSENTIAL.

In concluding my section of this little book I am willing to let the suggested experiments speak for themselves. In regard however to "Comedy Pictures" and "A Card Drama," the more captious critic may say they are out of place in a Book of Magic. My contention however is that the amateur conjurer of to-day does not make his programme sufficiently interesting and entertaining, and that to fulfil the true purpose of his art, a conjurer must be an *entertainer*.

I consider that he is at liberty to brighten and enliven his programme with items of a non-magical character, and from the point of view of the audience, they are undoubtedly a pleasant variation from the mind-working problem.

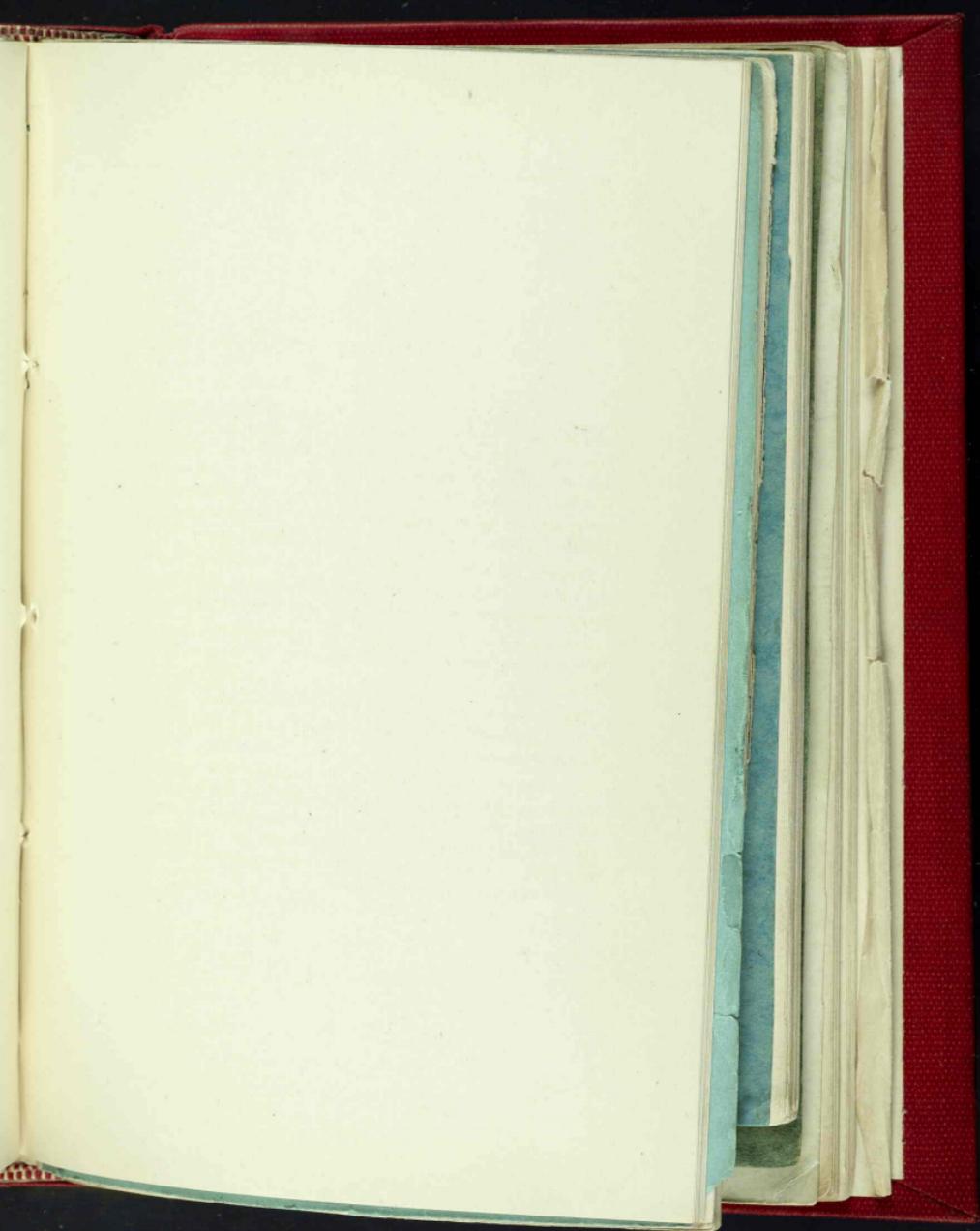
However, if I am wrong, I am perfectly willing to err in company with David Devant, who uses hand-shadows, and De Biere, with his bow and arrows.

Other instances occur to me, but I think these are sufficient to illustrate my point. Let us each strive to make our turn more interesting and entertaining. We cannot do wrong in this.

In conclusion, I can only add that I am astounded at my temerity in sitting down to write upon a subject which five years ago was practically a closed book to me. But the fascination has been so great, and my love for the art has been such, that if any weak words and suggestions of mine can do anything to improve in the slightest degree some wizard's show, then those words must be written and suggestions made.

H. C. MOLE.

*Aintree,
Liverpool.*



Percy Daldrett contributes various Problems, Ideas,
and Suggestions.

Including—

A PRELIMINARY SURPRISE.

TWO IMPROMPTU EFFECTS. A SUBTLE COIN VANISH.

A NOVEL VANISHING CARD.

MAGNETIC GLASS. AN EUROPEAN PROBLEM.

and Topical ideas inserted at the time of going to press.

A Preliminary Surprise.

The effect of this pretty little introductory item is as follows:— The magician enters, wearing the orthodox white glove on his right hand, which also contains the left hand glove that he has apparently just removed. During the performer's opening remarks he causes the left hand glove to change instantaneously from white to blue. The right hand glove upon being removed transforms itself into a bouquet of "flowers that bloom with a spring."

The apparatus necessary to produce this startling effect can be very easily made by the interested reader.

A pair of white cotton gloves are obtained, also an extra glove, preferably a right-handed one. This extra glove is dyed a brilliant blue. A penny "Dolly Tint," obtainable at any general store, will be found excellent for this purpose.

A piece of stout copper wire is now bent into a circle of sufficient diameter to fit the mouth of the glove. The blue right hand and the white left hand glove are now sewn mouth to mouth, care being taken that the thumbs of the gloves are on opposite sides, as this ensures the smooth working of the

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change. Before sewing up, the wire ring is inserted and is sewn into position at the junction of the mouths of the gloves. Having reached this stage, the blue glove is pushed into the white one until only the tips of the fingers protrude. Two or three stitches in the palm of the white glove secure it to the back of the blue one, and the back of the white glove is in a like manner stitched to the palm of the blue one. Now, if the ring be grasped and the tips of the blue fingers are pulled, the effect is to draw the white glove partially inside out, the blue glove coming into view as the white one disappears.

This, then, is the essential part of the apparatus, and although somewhat difficult to clearly describe in print, will be readily grasped if the reader will take a pair of gloves and follow the instructions in easy stages.

The other right hand glove which is worn during the performer's entry, is quite unprepared.

To make ready for the performance the magician first puts on the unprepared white glove. A bouquet of twenty silk spring flowers is taken and the strings are inserted in a slit made in a small cork. The packet of flowers is carefully pushed into the palm of the right hand, inside the glove, the cork laying near the roots of the fingers. The faked or "mechanical" glove is carried in the same hand and everything has a quite natural appearance.

The opening speech may run something after this

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style :— “ Ladies and gentlemen, if you will give me your quiet attention for a few moments this evening, I will endeavour to keep you interested and amused by presenting to you a series of experiments in the Art of Magic. If you will watch me very closely you will see exactly how everything is done. During my entertainment most remarkable things may happen, for instance my white glove might turn to a blue one, (*here the faked glove is manipulated*) or this glove might change to a bouquet of flowers.”

In the act of peeling off the right hand glove the cork naturally becomes engaged in the fingers, and as soon as the glove is sufficiently free from the hand, a shake releases the flowers which open out and completely surround the rolled-up glove. The bouquet and faked glove are now thrown aside and the entertainment proceeds.

The idea of the slit cork is to save trouble when re-gathering the flowers. The old expedient of knotting the strings is thus avoided.

The effect is very brief, but it succeeds in holding the audience and keeps them in an expectant mood.

Two Novel Impromptu Effects.

Useful ideas for the engagement-hunting Wizard.

When a magician is negotiating for engagements the exhibition of one or two impromptu effects materially increase the impression made upon a prospective client. The two little ideas about to be described may be relied upon to cause a great deal of genuine mystification.

First, the magician instead of presenting his professional card in the orthodox manner, holds out his card case and a card rises up into the waiting fingers of the recipient.

Secondly the conjurer holds his walking stick up horizontally, level with his chin, and opens his hands perfectly flat and upright, and yet the stick remains suspended.

The first effect is obtained by using a card case of the sliding cover variety, similar to the cases in which playing cards are usually sold. The motive power is a long human hair attached to a card and

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brought down under another card and over the next, and so on, as in the familiar rising card trick. The remaining end of the hair is attached to the rear edge of the cover of the case. The best method of fixing the hair is to tie a knot in the end and insert it in a minute slit cut in the cover. When the cover is removed a gentle pull causes the card to rise up in a manner bound to excite the curiosity and admiration of the beholder.

No secret apparatus whatever is required for the second impromptu effect, but the walking stick must be one of the variety with a crook handle. If such a stick is held up horizontally and the hands slowly opened it will be found that the leverage of the crook will outbalance the tendency of the stick to roll down. Any straight stick with a crook handle will serve, but an ash, cherry-wood or other rough surfaced wood gives best results.

A New Vanishing Card.

Being a new use for an old fake.

This is an exceptionally simple but nevertheless puzzling little dodge, and should be useful to those interested in card tricks. Its invention, like many other good things, was the result of an accident. One day, while practising the "Transitorist" card trick, the writer happened to drop the piece of celluloid, used in the experiment, on to the floor. To find and recover the elusive celluloid necessitated an excursion on hands and knees beneath the table—a performance reminiscent of the days when "Ping Pong" was at its height. But in this searching process lay the germ of a magical idea. In all experiments we are advised to "try it on the dog," and a friend calling at that moment was therefore asked to witness the first performance of a new card trick.

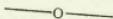
Accordingly a card is "selected" in the time-honoured fashion, and in covering the card with a handkerchief the piece of celluloid is secretly substituted. The assistant is requested to release the card at the word "Go!"; the conjurer at the

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same moment snatches the handkerchief away, the result being that the celluloid takes a flying trip across the intricate pattern of the carpet where it lays unseen.

It is not claimed that the above effect is an improvement on the "Transitorist" card trick, but it is certainly a novel adaption of the principle.

The selected card may be recovered in a variety of ways, but the writer suggests that a duplicate of the forced card, prepared with a tiny excelsior window-ticket clip should be ready at the top of the pack, and it requires very little skill to secretly hook this card to the volunteer assistant's back while placing him in position for the vanish, or even earlier in the trick when the assistant first steps on to the platform.



Magnetic Glass.

The performer exhibits a glass cylinder and a small tumbler. After a few introductory remarks of a scientific nature, the cylinder is held in a horizontal position and the tumbler brought into contact with it. The tumbler remains attached to the cylinder as though magnetically attracted. Various positions are tried and in order to prove the tenacity of the adhesion, water is poured into the tumbler, but in spite of the increased weight the tumbler remains attached to the glass tube. The performer now advances towards the audience and gives both tube and tumbler for examination. The cylinder is now rolled in tissue paper and the conjurer taps it with his wand in order to prove that it is really there.

The package is crumpled up and thrown aside and the cylinder reproduced from the back of the conjurer's knee.

This interesting series of effects depends upon an old and familiar principle, but this adaptation, well presented, will both please and puzzle.

The trick is simply a new version of the suspended wand, so excellently described by Prof. Hoffmann

in *Later Magic*. The apparatus consists of a flat watch-shaped fishing weight and a piece of superfine black silk thread about thirty inches in length. One end of the thread is attached to the weight, and the other end, by the aid of a needle, is passed through the vest from the inside and back again about an inch higher up. The end of the thread is now made fast to the leaden weight which is then allowed to slide gently down inside the trouser leg. The best position for the thread is about an inch to the left of the second buttonhole. The weight keeps the thread taut, but the forefinger of the left hand can easily secure and draw out the loop of thread when required.

During the scientific preamble the loop is drawn out and passed over the tumbler. The glass gas chimney is brought up horizontally beneath the loop of thread and the power exerted by the weight will keep the tumbler from falling. The tumbler may be slid along to any part of the cylinder with perfect safety. The addition of water to the tumbler makes no difference whatever as long as the weight, which should be about four ounces, is not out-balanced.

When the tumbler is withdrawn from the loop the weight immediately draws the thread in. If thought necessary a safety-line, consisting of a piece of whipcord, may be fastened to the weight and the brace button, so that in the event of the thread breaking the weight will not betray itself by falling on to the floor.

The kind of tumbler known as a "pony glass" is most suitable for use in this experiment. On this account the problem might very well be termed "An Experiment in Animal Magnetism."

For the subsequent vanish of the cylinder a faked parcel must be prepared consisting of a tube of fairly stiff paper; a short piece of metal (or glass) tube is slid over one end of the paper tube and the whole is wrapped in tissue paper and placed on a shallow *servante*. In the act of wrapping up the real cylinder it is quite naturally rolled over the rear edge of the table and the change of packages is thus easily made. The faked package is crushed up, and a duplicate cylinder, concealed at the outset in the left *profonde*, is produced from behind the knee.

The inverted glass of water experiment in which a disc of celluloid is palmed on to the edge of a tumbler of water, which is then turned upside down, could very well be introduced into the foregoing series of effects.

An European Problem.

Every magician will strive to introduce into his entertainment the burning topic of the hour. To the entertainer who sits down with the intention of inventing a problem appropriate to the progress and expected result of hostilities, it is natural that the national flags of the countries concerned should offer exceptional opportunities.

In this particular instance, the performer exhibits a fair sized German flag. He reminds the audience that although Serbia was the original bone of contention, later developments revealed that undoubtedly Germany was pulling the strings. In the tremendous struggle now taking place Serbia has but a minor part, so that country may, for the purpose of the problem, be ignored.

Remarking that Germany declared war on Russia, the magician brings forward a small Russian flag and pins or knots it to one corner of the German standard. Germany also declares war on France, and a small Tri-colour is accordingly pinned to the opposite corner of the German flag. Germany forces Belgium into the conflict and the third corner

of the German flag is occupied by the Belgian colours. The neutrality of Belgium being violated, Great Britain is naturally indignant and therefore the Union Jack takes its place on the remaining corner of the enemy flag. Austria, being to all intents and purposes a part of Germany, we may safely leave her out of the question. The flags are gathered up into a bundle and placed into a celery glass or other transparent goblet of convenient size. Italy being neutral (at time of writing) we may use her flag to cover the operations at the seat of war. After numerous battles, peace is eventually declared. The Italian flag is removed and it is seen that each of the small flags has *doubled* in size, while the German standard has disappeared entirely.

The above is the plot or rough idea. The practical magician will, no doubt, be able to devise many ways of working the effect. Perhaps the simplest way is to push the bundle of silks into a mirror-glass, the hindermost compartment of which is already loaded with the four large flags of the Allied forces. A half-turn given to the goblet under cover of the Italian flag works the "oracle."

It is much better to pin the flags together with small safety pins, as the knotting process is not calculated to improve their appearance.

Presented with appropriate patter and music, the trick proves a very pretty and interesting item, and will not fail to win applause from the most apathetic

of audiences. The difference in the size of the flags before and after the "conflict," will make the point of the trick obvious to the most casual observer.

Suggested Patter—

"Once upon a time, as the fairy tales say, there lived a German Giant—he wasn't a very big giant, but he was very fierce and war-like. He had a tremendous head, in fact, he had to have a special tin helmet made to fit it. The chief occupation of this giant was to sit upon a wall, like Humpty-Dumpty. He particularly fancied 'a place in the sun,' in fact, he thought he was 'hot stuff.' Not content with sitting in the sun, he tried hard to push all the neighbours off the wall. At last he grew so fat and his neighbours squeezed him so tightly that he thought he must either grow bigger or burst. Accordingly, the giant, whom it is scarcely necessary to further individualise, declared war on Russia. Now this flag represents Germany and we will attach this small Russian flag to the corner, so. (Russian National Anthem.)

Such a conceited fellow was the giant, that he thought he could easily manage to fight two neighbours at once, so he declared war on France. (Marseillaise.) In order to reach France he thought he would walk over a very little nation, whom he had promised together with his neighbours to respect. (Belgian flag and *Brabanconne*.) At this point, old John Bull, who had been quarrelling and grumbling with

himself, and who everyone thought was asleep, politely, very politely, asked the giant to take his feet, and also his hands, off little Belgium. The giant's reply was, "Let 'em all come," or words to that effect. So Great Britain occupies the remaining corner of the flag. (Rule Britannia.)

The giant began to get a little nervous, and made an infamous proposal, but Sir Edward Grey promptly told him to go to Jellicoe, and further remarked that our Kitchener was quite good enough to cook his goose. Italy was rather afraid that if she declared war on England, we should send all the ice-cream men and organ-grinders back, and as she wouldn't have room for all of them she decided to take no risks—besides she secretly hated the German bandsmen, as they rivalled her beautiful street organs.

Now please imagine that the great struggle is taking place in this goblet, and we shall see how history repeats itself. Humpty-Dumpty sat on a wall, Humpty-Dumpty had a great fall, and, as you see, after all the scrapping, there isn't a scrap of Germany left."

—o—

Note—The above was contributed by Percy Naldrett to "The Magic Wand" for September, 1914.

A Subtle Coin Vanish.

Two *Daily Mirrors* of the same date are obtained, and from one of the illustrated pages a piece is cut about ten inches by eight. This piece of paper is folded in halves and then opened out flat again. A hole is cut in one half of the paper. This hole is to be about one and a half inches square. A piece of paper slightly larger than the hole is cut from the corresponding part of the duplicate newspaper. This is gummed along one edge and fastened to the edge of the hole *nearest to the edge of the sheet of paper*. This sounds confusing, but if the instructions are followed you will have a piece of newspaper with an invisible trap-door in it opening downwards.

This prepared piece of paper is laid on your table a little to the rear of a black art well. A half-crown is flung on the paper trap-door. The rear edge of the paper is folded over; the paper is slid forwards over the well, the coin drops noiselessly down the well, and the paper is folded up as though containing the coin and is then deliberately torn up into little pieces.

This little idea works admirably at close quarters, and of course is not intended for other than drawing-room use.

The Seige of Leige.

The performer borrows a bowler hat to represent Belgium, and immediately produces a rabbit from it. A tumbler is examined and the mouth of the glass is sealed up with a small piece of newspaper and a rubber band ; it represents Leige, and is placed in the bowler hat. A spectator is persuaded to seal up a silk German flag in an envelope provided for the purpose. A small boy is invited to step on to the platform and the envelope is given to him to retain. The envelope of course represents Berlin. The idea is to get the Germans into Leige ; some difficulty arises, and investigation reveals a lemon in the glass. The lemon is removed and the tumbler once again sealed. The German flag suddenly appears in the tumbler while held by the performer, but it is tattered and torn. The envelope is opened and small silk flags of the Allies discovered therein. The small boy is presented with an Iron Cross and box of chocolates.

That, briefly, is the effect of this up-to-date combination and the accessories necessary for its performance can be quickly assembled.

MOMENTS OF MYSTERY.

Patter and Presentation—

"I should like to borrow a bowler hat—I promise you that I will not attempt to make a pudding in it. Thank you sir. Have you any objection to your hat representing the theatre of war? No! Then you will not mind if I remove this Ostend "nine-penny," or Belgian hare from your hat."

The rabbit is carried in the left breast pocket, or if docile enough it is better to simply hold it under the arm beneath the coat. The left hand tilts the bowler towards the vest, the right hand secures the rabbit's ears and bunny is lifted out and up behind the hat; the deception is perfect. The conjurer takes advantage of this diversion and secretly loads into the hat a bottomless tumbler containing a lemon, and sealed with a small piece of newspaper and an elastic band.

"Now I should like the assistance of a small boy. Thank you. How eagerly you rushed to the front. Perhaps you are a Boy Scout. Will you examine this tumbler and seal it up with this scrap of paper and this elastic band. (Ordinary duplicate tumbler is handed to the boy.) Now perhaps someone will seal this German flag in this envelope. Thanks. I don't want to touch it, so will you place it in this receptacle and I will convey it direct to our Boy Scout. By the way, here is a crayon, will you kindly write the word "Berlin" across the envelope? Do you mind exerting a little "silent pressure" on the

MOMENTS OF MYSTERY.

Germans, my boy? The tumbler represents Leige and we will place it in the theatre of war. Now we shall see how the Germans lay seige to Leige. The idea is to pass the German flag into the tumbler. Has it gone? Feel the envelope. No? Then some unforeseen difficulty bars the way; we will investigate. Ah! You see there is a *Leman* (lemon) in Leige. We will remove the obstacle and try again. I'll seal it up again; we have plenty of paper, Rheims of it in fact. Now watch,—Go! Here's the German rag—flag I mean, though it has suffered great damage. Now to Berlin. Here we are! All's well that ends well. The Allies arrive at Berlin. I present you with the Iron Cross—it came off one of my heel pads."

The ordinary tumbler is left in the bowler and the bottomless duplicate containing lemon is brought out. After removing lemon and re-sealing tumbler, the performer obtains from beneath his vest a parcel consisting of a tattered German flag with a small piece of lead sewn into it to give it weight. This parcel is palmed and brought directly up to the bottom of tumbler, and a jerk sends it into the interior; the effect is decidedly good as the audience do not suspect the hole in tumbler. The envelope containing the German flag is received in a card ladle previously loaded with duplicate envelope containing the Allies' flags. Any other convenient method of changing envelopes may be used. The word "Berlin" is of course written after the change.

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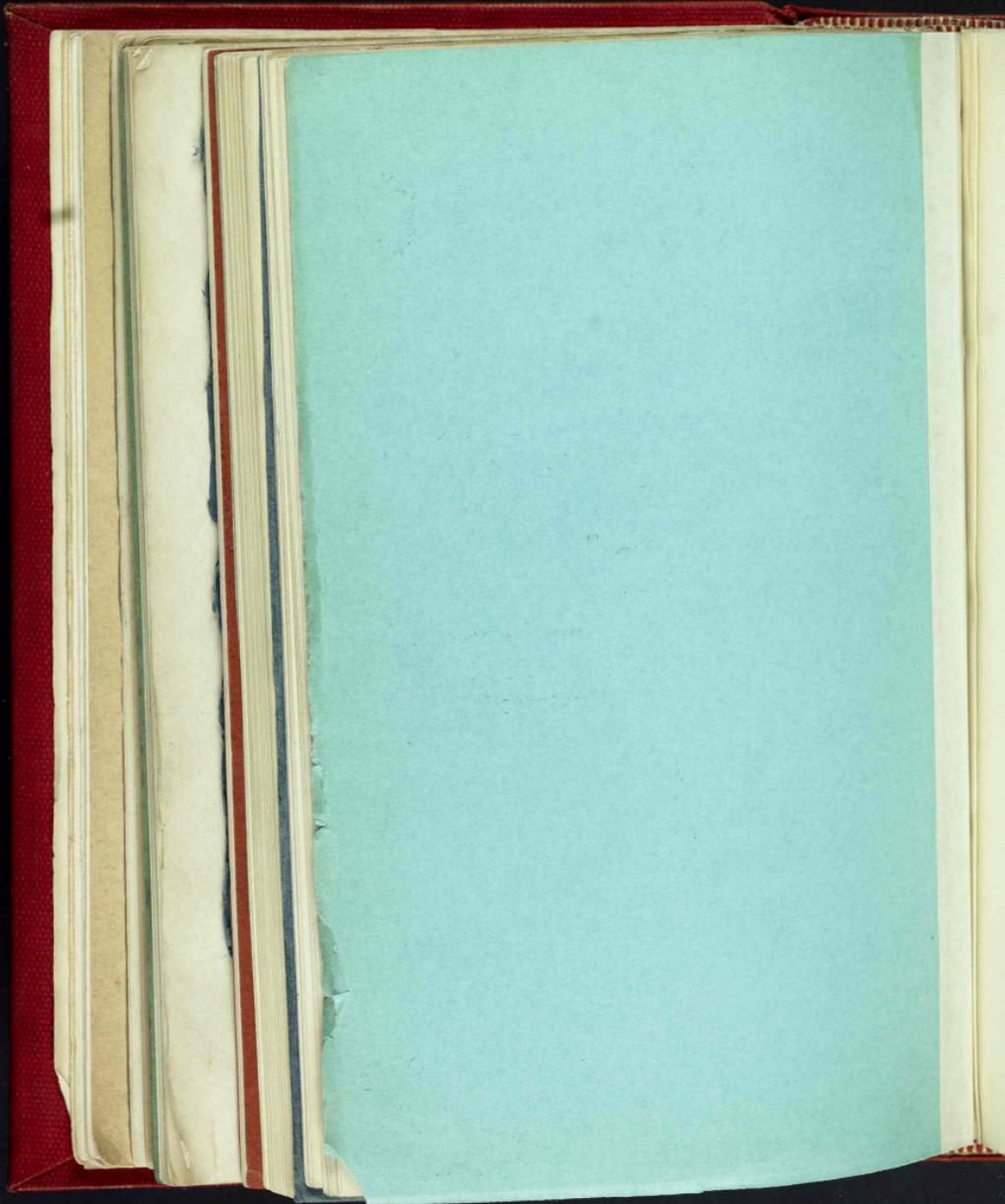
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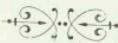
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PREFACE.

In the following pages the author has tried to collect together and to explain as clearly as possible, a series of "Up-to-Date Mystical Sleights and Illusions," original and otherwise. Owing to the space being limited these explanations are somewhat terse, but it is to be hoped sufficiently clear to demonstrate the method of working. The tricks numbered I.-VII., XIII.-XVI., XX. and XXI., in the following pages are original having been invented and introduced by the author in his various entertainments. For the secrets of the other effects, the author is indebted to Mr. J. Hamley, (Of Hamley Bros.) 231, High Holborn, as well as for his kindness in making many valuable suggestions, etc., during the progress of this book. In conclusion the author begs his readers to excuse any errors which may be found in the following pages.

REGINALD A. MORRELL.

Wimbledon, December 1st, 1900.

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I.

An Opening Wand Flourish.—Take your wand and hold it about two inches down, between the first and second fingers of your right hand, the longest portion being on the palm side of it, let this part rest on the remaining fingers. Next withdraw the third finger from the support and place it above the wand which will then be supported by the second finger only and steadied from above by the first and third fingers; the little finger and thumb do not take part in the action. If the first finger is now withdrawn the wand will describe a quarter circle, being now held between the second and third fingers, the second finger now moves forward causing the wand to describe another quarter circle and bringing the opposite end into a position to be grasped by the first and second fingers as at the commencement. The wand ought now to be resting on the first and third fingers and steadied from above by the second, now withdraw the third finger and move the first forward, this will bring the other end of the wand into a position to be grasped by the second and third fingers, the wand should now be supported by the second finger only and steadied from above by first and third fingers as at the commencement, the process is then repeated. With practice these movements will follow one another with great rapidity causing the wand to revolve like a wheel. The above flourish is very common among sporting men.

II.

A Novel Thought Reading Experiment.—A card on which several numbers are printed, is presented to a member of the audience with the request that they will choose any one of the numbers printed thereon. Several cards, on each of which are printed six figures, are then handed for examination with the request that during the performer's absence from the room, they will retain and seal up in an envelope all the cards which bear the number chosen; the remainder are handed to the performer on his re-entrance, and he tells them the number chosen. For the performance of this trick you will require (1) a card having the following numbers printed on it in any order:—1, 14, 10, 15, 3, 8, 5, 7, 4, 13, 17, 11, 12, 16, 23, 35, 29, 18, 21, 24, 19, 20, 28.

No. I. 16 18 15 20 28 35	No. III. 8 23 7 21 29 35	No. V. 10 12 9 22 29 21	No. VII. 16 10 1 8 4 17
No. II. 24 22 13 29 28 35	No. IV. 14 17 11 19 23 24	No. VI. 17 19 5 20 23 21	No. VIII. 18 14 3 4 12 19

Eight cards having numbers on them exactly as shown above. On a closer examination of this table it will be seen that if the correct amount of cards bearing the chosen number are retained, the sum of the numbers printed in the top right hand corner of each of these cards, is equal to the chosen number, also that the sum of the numbers in the right hand top corners of *all* the cards is equal to sixty-four. Thus if the performer adds together the top right hand numbers of the cards handed to him, and subtracts them from sixty-four his answer equals the number chosen by the audience. Thus if the number chosen be eighteen, the cards retained

are numbers one and eight the top numbers of which fifteen and three when added together equal eighteen, the sum of the top numbers of all the remaining cards which are handed to the performer is forty-six, and sixty-four minus forty-six equals eighteen.

III.

Magnetic Writing.—Write with the pole of a magnet upon a thin steel plate (such as a saw blade). If the plate is then sprinkled with metallic spangles the writing, which is quite invisible in itself, will come out in the lines of spangles that stick to the magnetised parts; this magic writing will continue in a steel plate many months, and in the case of a thought-reading experiment, such as the famous "Dictionary Illusion," where the word to be chosen is known beforehand, will prove a very effective finale.

IV.

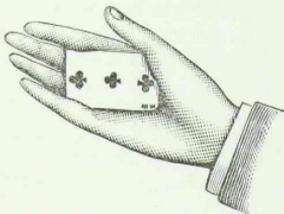


FIG. 1.

A New Multiplying Card.—Hand a pack of cards to a member of the audience with the request that a card may be chosen and whilst they are examining the card, quickly turn the pack over and palm off five cards into the position shown in Fig. 1, now place the pack on the table and take the chosen card in

the left hand immediately transferring it to the right hand and squaring it on to the cards already palmed; from a short distance away it looks as if there is one card only in your hand.

A pass is now made in front of the cards and six cards are shown instead of one.

V.



FIG. 2.

A New Production for the Reverse Palm.—Having reverse palmed several cards, the grip of the little finger is slackened and the cards are allowed to spring up into a position parallel to the ground. The hand is now moved several times to and from the audience and finally, with a lunge forward to mask the movement, the cards are produced in a fan shaped form, by doubling the fingers round as in making a fist, the thumb helping the action, (see Fig. 2). The Fig. which is drawn from a photograph actually taken of the author's hand at the moment in which the cards appeared, will perhaps make his meaning clearer than would a long-winded and involved explanation.

VI.

The Enchanted Aces.—The author is not sure whether the following has ever appeared in any book before, but takes the

liberty of inserting it hoping that it will be new to some of his readers at any rate. Before coming on the stage, fake a pack of cards by placing an ace at the bottom of it and by taking out the other three. To perform the trick place another ace at the bottom, there will now be two there although the audience can only see one, then cut the pack into two divisions and place another ace on the top of that division which does *not* contain the two aces and then place the packet which *does* on the top of this one. There will now be three aces together. A member of the audience can then place the remaining ace where they like; the three aces are now commended to re-unite and are shown to have done so.

VII.

A New Continuous Change.—Take two cards placed evenly back to back as for the change known as the *revolution* (see "**More Magic**" page 17.) on the hinder card place another so that there are two facing you and one facing the audience. Now hold the cards in your right hand as for the *revolution* change and work same. Next take the cards at the top and bottom between first finger and thumb of your left hand, taking care not to show the cards behind, and quickly place them in the palm of your right hand turning half left as you do so, (for position of cards see Fig. 1). The card first shown ought now to be in a position to show the audience, having been changed round in the above process, show the card and then, still holding cards as in Fig. 1, turn full left and apparently take out the card just shown but really take out the card nearest the palm and blow on it showing them that it has changed once more. Now place this card on the top of the others, square up and repeat process from the commencement. At the end all the cards will be found face to face the same way. Palm off the two top cards and hand the third for examination.

VIII.

A novel changing card.—(Manufactured by Messrs. Hamley Bros.)—The queen of diamonds changes into the knave of hearts in the following manner: The card used is a trick card consisting in reality of two cards glued together; the rear card has printed on its upper half a knave of hearts, and on its lower half the queen of diamonds, the front card is really a frame work consisting of a court card, the head portions of which have been cut out leaving the body only fixed in the middle; at the upper and lower part of which is half an inch of space. Sliding up and down between the two cards is placed a slip of cardboard just the width of the piece representing the body in the front card and so painted, that its lower half represents a knave of hearts and its upper part the queen of diamonds. We forgot to mention that there is a slot in the back card through which protrudes a stud communicating with, and by means of which the interior slip is worked up and down. The method of working the card must now be sufficiently evident. The knave of hearts is first shown being held between the second finger and thumb of the right hand, the index finger now pushes up the cardboard slip by means of the stud, causing the portion representing the queen of diamonds to become visible, both ends will now represent the queen of diamonds; by reversing the process the card will change back once more to the knave of hearts.

IX.

Hamley's Diminishing Pack of Cards.—The apparatus connected with this trick consists of (1) a piece of elastic about the size of a large playing card, on one side of which are glued four separate pieces of cardboard, each a quarter of the size of the elastic, so that they represent the king of spades. In fig. 3 the letters A, B, C, D, are meant to show the card is divided into four parts, the cracks thus formed terminating at the letters. The divisions are more clearly shown in fig. 4. On the other side

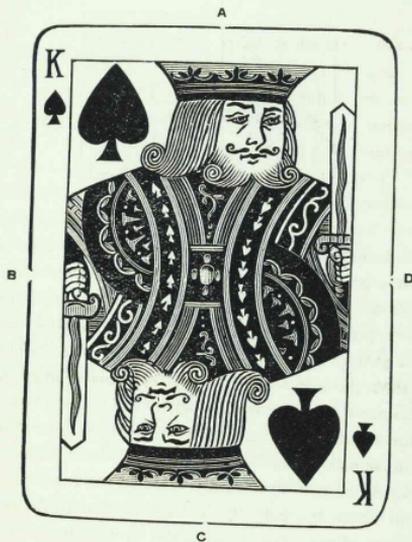


FIG. 3.

are glued four other pieces of cardboard, two of which when joined together, represent the king of spades half the former size, the other two each representing a diminished piece of elastic a quarter of the size of the first one being arranged in exactly the same way with this exception, viz. : that instead of one of the quarter pieces each representing the king of spades as in the large card, is substituted a piece representing the back of a card see fig 4. The large piece of elastic is shown to the audience so that it appears as if it was a large king of spades being held in the left hand. A pass is then made in front of the card under cover of which one half of the card is bent over the other thus reducing the card by half its original size, it is still

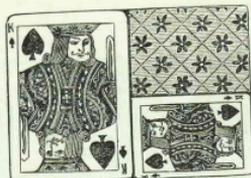


FIG. 4.

seen to be the king of spades. Under cover of another pass the process is repeated. This time the card has diminished to a quarter its original size. During the above process the right hand must palm the other piece of elastic so that the side representing the king of spades is turned towards the palm; and having shown the card a quarter its original size, the fingers of the right hand are moved across the face of the card and under cover of this movement the fingers of the left hand grasp the piece palmed in the right, whilst the thumb of the right hand seizes the card just shown in the left. The process is then repeated from the commencement with the smaller piece of elastic. The hands can finally be shown empty by means of a continuous back and front palm.

X.

Hamley's Novel Palming Coins.—These coins are made of German silver being about the size of a penny; on one side is stamped the head of the Sphinx, and on the other a small figure representing a Demon, rising from a cauldron with his attendant imps dancing around. These coins are artistically finished and have a very deep milled edge specially made, so that they are easily palmed and a great number can be retained or palmed in the hand, which cannot be done with any ordinary coin. The ring is as perfect and true as that of a real coin, and being made very light 24 or more can easily be palmed at a time, the

edges being specially prepared for that purpose. At a short distance no one can distinguish them from real money, and when these coins are used, the cry of "We cannot see" will never be made by the audience.

XI.

Two novel methods of vanishing a coin.—The following two methods of vanishing a coin were shown to the author by Mr. Hamley himself. They are methods which depend on very simple mechanism in the coins used.

Method I.—The performer tosses half-a-crown from hand to hand finally leaving it lying on the fingers of the right hand. A pass is now made and the coin is seen to have vanished; the front and back of the performer's hand are shown to be empty; but at the word of command the coin reappears. The coin is next shown to lie on the palm of his hand, and is then taken off and commanded to stand up and balance on the table, which it does. The secret of all the above effects lies in the fact, that a loop of very fine steel wire is soldered on to the coin which by the way is one of the above-mentioned "palming coins." After tossing the coin from hand to hand, it is allowed to rest on the fingers of the right hand, the wire loop being slipped over the second finger thereof. If now, under cover of a pass made by the left hand, the third and the little fingers are opened, so as to clear the edge of the coin, the latter will by reason of its weight slip through the crack thus formed to the rear of the hand, this then accounts for the mysterious disappearance. The coin is now lying at the back of the hand, concealed by the fingers. In order to show that there is nothing concealed at the back of the hand, the latter is turned over with a sharp sudden movement and it will be found, that if the index finger is opened wide from the others, the coin owing to the impetus of the movement will once more slip round to the front. The

back of the hand being towards the audience the coin is hidden from them. This can be repeated as often as wished ; the final re-appearance being effected by letting the coin slip round from the back to the front under cover of a pass. The coin is now taken off and tossed once more from hand to hand as if to prove that there is no preparation, and is then placed on the table so that the steel wire loop rests on the table and supports the coin like the back of a photograph frame, this then accounts for the mesmeric effect. The steel wire is so fine that it cannot be seen at a distance of two feet.

Method 2.—This method also depends on a mechanical coin, the effect being the same as in the last trick with the exception of the mesmeric part. The coin like the last is a "palming coin," having two holes bored, one at the top and the other at the bottom ; through each of these is passed a loop of very fine catgut, the length of these loops is regulated so that, when the little finger is placed in the bottom loop and the first finger in the top loop, the width of the whole apparatus is just that of your hand. If the little and index fingers now tighten the loops by pressing in different directions, it will be found that the two middle fingers can be drawn underneath the coin and pushed up on the other side, thus hiding the coin ; if the process is reversed the coin will again appear. In other words the process is the same as the reverse palm with a coin, only the grip of the first and the little fingers is here done away with, the catgut replacing them and acting as a pivot about which the coin turns. If the above process is enacted at the time when the palm or back of the hand is parallel with the floor, the audience will not see the coin, therefore as in the last trick the back and the front of the hand can be shown.

XII.

Coin Wand a la Talma, Queen of Coins. Effect.—The performer having produced several coins from the air or else-

where, takes a bamboo stick and making a pass with it, a coin is seen to appear at the end thereof, this the performer takes in his closed hand and on opening it, the coin is seen to have vanished. Again a mystic pass and another coin appears ; this the performer takes off the end and hands for examination. With this piece of apparatus as many coins, as desired, can be produced. The apparatus consists of a metal tube on the same principle as the old fashioned coin wand, painted to represent a bamboo stick. There are, however, in this case, two divisions in the wand, each of which has a separate groove, in which, as in the old coin wands, a small metal stud communicating with a wooden rod in the interior, slides up and down. One of these rods communicates with a folding coin as in the old coin wand ; in the other division there is room for several real coins standing on each other's edges ; these can be forced up by the wooden rod one at a time and handed for examination. These wands capable of containing six solid coins can be obtained from Messrs. Hamley Bros., and are a great improvement on the old coin wand.

XIII.

Le Coin Du Roi.—A borrowed and marked coin is placed on a table and covered with a paper cone previously examined. The coin vanishes from the table. The front and back of the performer's hands are now shown empty ; the coin is produced when and in whatever manner the performer wishes. Borrow half-a-crown from a member of the audience and request them to mark same. Take the coin and place it in full sight of all upon your table about two inches from the rear edge, next twist up a paper cone, which hand for examination, and afterwards place (apparently) over the coin, but really so that the rear edge of the cone just touches the front edge of the coin. From a distance of two feet off it will seem as if you really placed it over the coin. You now

move your table a little further back, remarking at the same time, "I am afraid the audience cannot quite see the cone, so I will move the table a little." If the performer is using a table with a sliding pillar he can lower the upper part a little, in either case the performer holds the table top at the rear, fingers underneath, thumb on top and pressing on the coin. It is now a very simple matter to flip the coin by means of the thumb into the fingers of the hand which holds the table, and to reverse palm it under cover of the latter. The back and front of the performer's hands are now shown to be empty by means of a continuous back and front palm and the coin being produced as the performer's ingenuity may suggest; the cone is then taken away and the coin is seen to have vanished. The coin is now handed to the owner to be identified.

XIV.

"The Miser's Dream," (Original Imitation).—With the aid of the previous and following pieces of apparatus a very fair imitation of the famous "*Miser's Dream*," can be worked. Have on your table the coin wand just described, and in your right hand trousers pocket one of the vanishing coins described on page 13-14 for preference the one with the wire loop. You must also have two of the old fashioned money slides used in the "*Aerial Treasury*," duly loaded with Hamleys palming coins (see page 12), hooked on underneath your waistcoat at your left hand side. The performer whilst making a little speech places his right hand into the corresponding trouser pocket and slips the loop of the vanishing coin on to his second finger. At the end of his speech the performer pulls his right hand out of his pocket and with the coin hanging at the back, shows the back and front of his hand to be empty. (see page 13). To produce the coin it is swung round from the back under cover of a grasping movement made in the air. The coin can then be apparently

taken in the left hand, really however being allowed to slip round once more to the back of the right hand, the left is then shown empty, whenever you wish to produce a coin which can be handed for examination you can do so in the following way:— whilst you show the front and back of your right hand to be empty, allow a coin from one of the slides to drop into your left hand and finger palm it in the same. Having produced the coin in your right hand you apparently take it in your left hand for examination, really however letting the coin slip round as before and showing the coin palmed in your left hand. This can be repeated as many times as the performer has coins, the coin wand being used now and then by way of a variation.

XV.

L'eau Mystérieuse.—During the performance have a flask of water boiling on a side table; when ready to perform the trick, cork up the flask *tightly* and invert the same. It will be found that if cold water is poured over the inverted flask the water will begin to boil again, and will continue to do so, until the flask is uncorked. The water can then be tasted to prove that there is no chemical preparation. Care must be taken that there is no leakage in the cork, otherwise the experiment will not act. The above should be introduced as a peculiar fact rather than a Conjuring Trick.

XVI.

A Novel production for the "Organ Pipe" Illusion.—A tin cylinder is handed for examination, and in order to prove that there is no mechanism concealed in it, another cylinder is passed through it, this is also handed for examination. The audience now choose one of the cylinders, then follows a start-

ling production of animals, viz: snakes, crocodiles, fish, etc. Prior to the performance place on your table two cylinders inside the smaller of the two suspend by means of thread and an S shaped hook a paper package containing several animals constructed on the folding principle. These can be obtained from Messrs. Hamley Bros., who have a selection comprising: snakes, crocodiles, fish, carrots, cigars, etc., ranging from one to four feet. Having shown the larger cylinder to be empty, the smaller one is then passed through the larger in order to prove that there is no mechanism concealed in the latter. During the process the end of the S shaped hook is caught by the edge of the larger cylinder and the smaller one passes out empty, leaving the package suspended in the larger one. The smaller cylinder can now be handed for examination. The audience is then given the choice of the cylinders; if the larger of the two be chosen the performer remarks "In that case we shall not require this one." The smaller cylinder being discarded, the performer proceeds to produce the contents of the interior package. If however the smaller one is chosen the performer politely hands it to the chooser with request that they will keep it safely until the end of the experiment, and proceeds as before to produce the contents of the larger cylinder. This trick in its above form is especially suitable for children's parties. The cylinders can be again shown empty provided that the hook is palmed off first.

XVII.

Hamley's Patriotic Thimble.—The performer hands an ivory thimble coloured red, white, and blue, for examination and on receiving it back he twists up a small paper cone and hands this also for examination. He next places the thimble on the first finger of his left hand, everyone being able to see it, the cone is then placed over it for a second and being removed, a member of the audience is asked to place his finger in the

cone to feel if the thimble is there. An affirmative answer is given and the performer once more places it on his finger, immediately taking it off and crushing the cone which proves it to be empty. The back and front of the performer's hands are now shown to be empty. On receiving the thimble back the performer slips on to it a cover of ivorine which exactly fits it. The thimble is then placed on the performer's finger and covered with the cone, which, however is almost at once taken off again with the ivorine cover, the thimble remaining on the performer's first finger from whence it is quickly palmed between the roots of the thumb and the index finger, by bending the latter round to that position. A member of the audience now places his finger in the cone and feeling the ivorine shell thinks he feels the thimble. The performer once more places the cone on his finger and immediately taking it off again shows it empty the shell being left on his finger. Owing to its transparency the latter will not be perceived at a little distance, the performer, however, ought to get rid of it at the earliest opportunity.

XVIII.

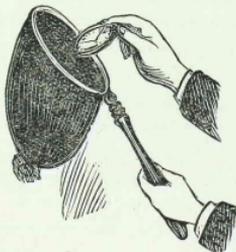


FIG. 5.

The unique velvet changing bag.—This bag is, as a reference to fig. 5 will show, rather like a butterfly net. It

consists of a metal ring attached to a mahogany handle, and is altogether a very innocent looking piece of apparatus. Its appearance is however deceptive as a reference to fig. 6 will show.

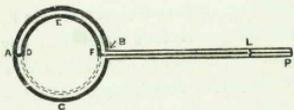


FIG. 6.

This fig. is meant to show the working of the bag. The apparatus proper consists of an outer metal ring A B C on to which is joined the bag as well as an inner half ring D E F, which is pivoted to the outer ring at A and B, at B however the pivot or axis is continued up the entire length of the handle B L P the latter being hollow as far as L, here the handle is cut in half and the pivot is fixed firmly in the end L P, which is capable of being twisted round irrespectively of L B. If now a turn is given to L P., D. E. F., will revolve on its pivots at A and B, taking up the position shown in the fig. by the dotted lines. The rest is simple, there is a double lining on one side of the bag the top edge of which is attached to the inner half ring D. E. F. If the bag is held with the half ring as shown in the fig. and anything be dropped into it, a turn of the wrist at the handle L. P. will cause the lining to change sides thus hiding the article placed therein. The bag in this position can be turned inside out without revealing the secret. This is the most useful piece of apparatus that has ever been invented for this purpose besides being a very handsome article. It can be used for changing packs of cards, numbers for second sight, handkerchiefs, flags, balls, &c., its uses being too numerous to specify, and endless effects can be obtained with it.

XIX.

Hamley's Billiard Ball Wand.—For permission to publish the secrets of this and the following trick, the author is indebted to Mr. J. Hamley, whose name is so well known to all lovers of magic. The billiard ball wand (see fig. 7) consists of a long stem at the end of which is placed a cup capable of holding a billiard ball. The cup can be shown to be empty at a distance, on twisting round a little ring in the stem of the wand; the inner lining of the cup is forced round on its axis, so that it looks as if a ball has suddenly appeared in the cup. The exterior of the lining which revolves is ivorine coloured red. The author has had the pleasure of seeing the apparatus worked at Hamley's Magical Saloons in Holborn, and can testify to the excellence of the workmanship and finish thereof.

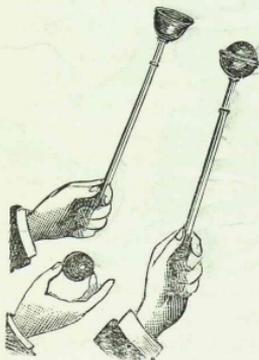


FIG. 7.

A great number of different vanishes, productions, etc., can be worked with this Billiard Ball Wand, and it is indispensable to those who work with billiard balls. A sample of its usefulness is shown in the following trick.

Hamley's Unique Billiard Ball Effect.—For a really thoroughly startling and graceful effect, the above is most heartily recommended. The author has had the pleasure of seeing this trick worked by Mr. Hamley himself, whilst at a distance not greater than two feet away. This trick can be worked up to a still more startling illusion if used in conjunction with the two previous pieces of apparatus. The effect is as follows: The performer having turned up his sleeves and shown his hands empty, hands a

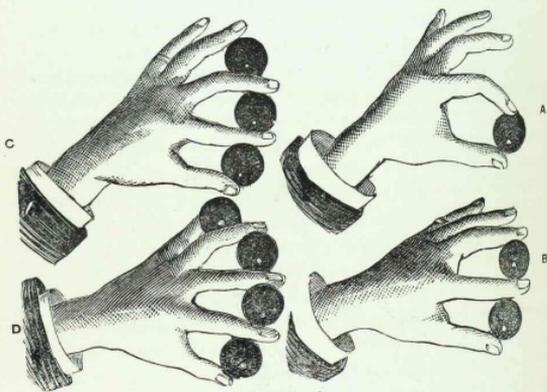


FIG. 8.

miniature billiard ball about an inch in diameter for examination. The audience being satisfied, he takes the ball in his left hand and passing the right hand over it, shows two; again a mystic pass and there are three, which he shows to be quite solid. The audience now see to their astonishment four balls. A pass is now made with the billiard ball wand and one ball is seen to have vanished and to have re-appeared in the cup at the end of the wand. The

wand is dipped into the velvet bag and brought out empty the ball being allowed to fall into it. The process is repeated till only one ball is left, this is then handed for examination and the three other balls are found in the bag. The beauty of this trick is that at any time the balls can be proved solid.

Now for the explanation. The apparatus used in the above effect consists of the following :—

- i. Six solid red billiard balls
- ii. One red half shell which will exactly fit over and match each of the billiard balls
- iii. The billiard ball wand and velvet changing bag, both of which have already been explained

To work the trick the performer prior to the performance places three of the balls into the bag and turns the handle, thus hiding the contents as before explained. Two out of the remaining three balls are placed in the performer's right hand trouser pocket and one on the table, the half shell being palmed. The wand and bag are placed on the table and the performer begins by turning the bag inside out to prove it empty. He then takes the ball from the table and hands it for examination, in receiving it back the performer slips on the palmed half shell. The whole apparatus is now placed between the first finger and thumb of the left hand (as shown in fig. 8A) with the shell portion at the rear. The second finger now grasps the bottom of the shell which is then raised to the position shown in fig. 8B and whilst the attention of the audience is drawn to this startling multiplication, the performer places his right hand in his pocket and finger palms one of the solid balls which is carried low down and quickly placed into the shell from behind under cover of the movement caused by taking the same from between the fingers in order to prove it solid which can be done by tapping the one against the other. The solid ball plus the shell is now placed between the first and second fingers with the shell side at the rear. The operation from this point is the same as before, only

it is performed with the third finger instead of the second, there will now appear to be three balls, the third from the bottom being really the shell see fig. 8C The remaining ball is now palmed from the pocket and the process repeated with the fourth or little finger, four balls appearing this time, the top one being really the shell see fig. 8D. The ball wand is now taken in the right hand, and a pass made with it, the ring in the stem being turned a ball appears in the cup. Under cover of the above pass the little finger of the left hand moves downwards carrying with it the top edge of the shell and causing the latter to sink on to the ball below it. The wand is now dipped into the velvet bag and under cover of the same the ring is reversed and the lining of the cup sinks back to its former condition. The ball plus the shell is now taken in the right hand and tapped against the rear edge of the table to prove it solid. Under cover of this movement the solid ball is really dropped on to the servante, and the shell carried up and placed between the second and third fingers of the left hand. The whole process is now repeated twice over diminishing the number of balls to one ; in showing the last one solid, it is, as the others were, tapped against the rear edge of the table, but instead of letting the solid ball drop on to the servante the *shell* is dropped and the solid ball handed once more for examination. As a finale the bag is once more turned inside out to prove it empty ; the lining being afterwards reversed, a member of the audience is asked to place his hand into the bag and take out the three balls which are then handed for examination. These ivory balls are a speciality of Messrs. Hamley Bros., who make them in all sizes, and from whom they can only be obtained.

XXI.

An Original Billiard Ball Illusion.—The following piece of apparatus was the joint invention of the author, for whom it was made by Messrs. Hamley Bros., and to whom he presented

it. It can be worked as a finale to the preceding trick the effect being as follows : A red billiard ball is handed for examination and on receiving it back the performer places it on his table, whilst he turns up his sleeves ; a wooden goblet is now shown empty, and the ball is placed therein. A handkerchief is next borrowed and placed over the ball, which up till the very last is seen to be coloured red. On removing the handkerchief the colour is seen to have changed to white, and the white ball is taken between the tips of the fingers and handed for examination. On receiving it back the performer wraps it up in a piece of paper

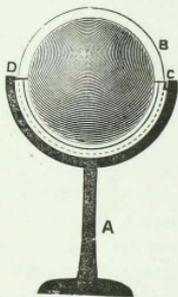


FIG. 9.

previously examined which he gives to a member of the audience to hold, on undoing the paper it is seen to have changed colour once more, this time being red as at the commencement. The ball can again be examined. To see how the above changes are effected it will be necessary to glance for a moment at fig. 9. The fig. is meant to represent a sectional view of the wooden goblet, which has cut in the rim at D, and C, two slots. In the fig. the slot D is not shown owing to a mistake in the block. The rest of the apparatus consists of a revolving half shell D, B, C, which is pivoted at D and C on two pieces of wire, and to which is also pivoted another half shell. The upper half shell being made so that it will revolve round the lower one, the whole

apparatus being capable of being fixed into the goblet at D and C. It will now be clear that if the the exteriors of the two shells be coloured red, the apparatus will from a distance appear to be solid red ball, also that if a white ball be placed inside the above apparatus, and the shell D, B, C, be allowed to fall down to the position shown by the dotted lines in fig. 9, a white ball only, will be visible to the audience. This is really what happens. The performer having received back the red ball, lays it down on his table whilst he turns up his sleeves, and having shown the goblet empty, picks up, not the solid red ball, but the above apparatus loaded with the white ball, which has been hidden behind some object on the table. The ends of the pivots are hidden by the fingers and the apparatus placed in the goblet exactly shown in the figure.

Under cover of the handkerchief the upper shell D, B, C, is turned over leaving the white ball exposed, the shell taking up the position shown by the dotted lines. The white ball is then handed for examination, on receiving it back the performer, as at the commencement, lays it on his table, whilst he hands a piece of paper for examination. He then apparently picks up the white ball, really picking up the red ball which has remained there from the beginning plus a white half shell exactly fitting over it, this is shown to the audience, and under cover of wrapping the ball up in paper, is palmed off, the red ball being really wrapped up.

XXII.

A New Method of Working the Dyed Handkerchief Trick.—Three handkerchiefs, coloured red, white, and blue, are given to be examined and then rolled up into a ball which is placed for safety in a tumbler, a pass is now made and the ball on being unrolled is found to have changed into a large Tricolour Flag which is given to be examined, the performer now puts the flag on a table, and hands a sheet of paper for examination, on receiving it back he rolls it into a cylinder and

passes the flag through it, on coming out at the other end it is seen to have changed into a Union Jack. For the performance of this trick you will require a small tin cylinder, about two inches in length and one in diameter, on the top edge of which is soldered a bent pin. The other articles required are (1) a large red, white, and blue flag, which roll up and place under your vest, (2) three handkerchiefs coloured respectively red, white, and blue, and (3) a large Union Jack. The trick is performed as follows: The cylinder is loaded with the Union Jack and placed on your servante so that the bent pin is at the top and pointing to the rear of the stage. The three handkerchiefs are handed for examination and are then knotted together and rolled up into a ball to match the one vested. On the way back to the stage they are changed, and the flag is placed in the tumbler, to the audience it will seem as if the ball of handkerchiefs is placed there. In course of time the ball is unrolled, and the flag is shown and handed for examination, on receiving it back the performer places it on his table so that half of it hangs over the rear edge and is caught by the bent pin on the cylinder. Meanwhile the performer hands some paper for examination and on receiving it back forms from it a cylinder a little over an inch in diameter. The tin cylinder is now taken up, under cover of, and through the flag, and introduced first into the paper cylinder. In the process of forcing the Tricolour Flag through the cylinder the Union Jack is forced out and can then be handed for examination as also the paper cylinder, the tin one having been dropped through on to the servante.

In conclusion, it will not be out of place, perhaps to mention a little novelty, which the author had the pleasure of seeing at Hamley's Magical Saloons (231, High Holborn, London,) and which, through the courtesy of Mr. Hamley he is permitted to include in this book. It consists of a coil of red, white, and blue ribbons, and of such a size that it can easily be palmed. The following is the method of working it. The performer

shows his hands empty, afterwards palming the coil from his pocket, and making a throwing movement with his hand towards the auditorium, yards of ribbon are seen to shoot out over the audience. The production is effected as already stated by palming the coil, the band securing the end is then broken and the latter being held between the thumb and the first finger, the coil is thrown out, unrolling itself in doing so. This serves as a pretty and effective introduction to a flag, handkerchief, or flower illusion. These coils which are made in red, white, and blue, can be used over and over again and only cost 3½d., they are only to be procured at Hamley's Magical Saloons, or Bland's Magical Palace, 35, New Oxford Street.

XXIII.

The Red, White, and Blue Dyeing Handkerchief and the Union Jack.—The effect is as follows:—Three white handkerchiefs are shown to the audience and a piece of white paper, which is given for examination, and then is rolled into a cylinder, and held in the left hand of the performer, who then takes one of the handkerchiefs and pushes it right through the bottom of the paper cylinder, and produces it out of the other end, this he takes again and pushes it through the bottom, and to the astonishment of the company they see it coming out at the top "red," then the other two white handkerchiefs are pushed through the bottom and come out respectively "blue" and "white"; these three handkerchiefs are then placed over the back of a chair and the paper opened to prove that there is nothing concealed in it; it can also be examined before and afterwards. It is now taken again and rolled into a larger cylinder, which is held again in the left hand as before, but this time the performer picks up the three handkerchiefs red, white, and blue, and pushes them through the paper cylinder, when to the amazement of the company a beautiful "Union Jack Flag," is seen, which the performer shows to the audience. He then takes and pushes the flag through and pulls it out at the top, when to the astonishment of the company it is seen to have grown four times

the size, this the performer shakes and holds up before the company, showing it back and front. The paper cylinder is then opened and shown quite empty.

For the performance of this trick you will require the following articles, viz: (1) four white handkerchiefs, (2) one red and one blue handkerchief, (3) a piece of stiff white paper 9in. by 7in. (4) a large Union Jack, having in one of its corners a double pocket with a specially made cylinder of celluloid sewn in it, (5) a smaller Union Jack, not prepared in any way, (6) a brass cylinder with a centre piece of brass, to which is attached a wire hook, the whole sliding up and down inside the cylinder.

To prepare this trick, take the red, and blue, and one of the white handkerchiefs, and push them into the brass cylinder being sure to push the white one in last; care must be taken that they are inserted on the same side of the sliding centre piece as the hook. Now place the loaded cylinder on your table, covering it with the remaining three white handkerchiefs and also the piece of white paper. Next take the large Union Jack and push as much of it as you can into the celluloid cylinder concealed in the pocket thereof, then push in the smaller Union Jack on the top of the larger. Place this piece of apparatus under the left side of your waistcoat. To perform the trick, you call attention to the three white handkerchiefs which are on your table, but before passing them round for examination, you show the company the piece of paper to prove that there is no deception about it. Now go to your table, holding the paper in your left hand, and place it on the top of the three white handkerchiefs, at the same time drawing the latter away. This will leave the brass tube covered by the paper. Having shown the handkerchiefs, place them on the table, or over the back of a chair, and pick up the paper together with the tube concealed underneath, then roll the former into a cylinder. This will be found quite easy, as all you have to do is to roll it round the brass tube. Now pick up the three white handkerchiefs, one by one and push them into the paper cylinder, taking care that you push them in at the opposite end to that which is already loaded with the red,

white and blue handkerchiefs. The first white will look as if it has passed right through the paper cylinder, as a white handkerchief will appear at the other end, the next will appear red and the last blue. The last one should be drawn out very carefully, being allowed to hang down neatly round the cylinder, the middle of the handkerchief is then grasped and with it the wire that is sticking out of the brass tube, the whole being lifted out under cover of the handkerchief, the latter being with the two other handkerchiefs placed over the back of your chair, which must be fitted with a servante, the tube is now allowed to fall on to the same. The paper is now shown empty, and holding it in your left hand, pass the handkerchiefs, just produced, round for examination. On receiving them back place them on your table or drop one by mistake, under cover of which, get the large tube with the Union Jack into the paper and roll the same into a cylinder as before. Now take the three handkerchiefs (red, white, and blue) altogether and push them into the paper cylinder (which must be larger than the first one,) taking care not to push too hard at first, the *small* Union Jack will then appear first, pull this out and show the audience that the three handkerchiefs have changed into a Union Jack. Next take this and push it into the same end as the handkerchiefs were, remarking as you do so, that "England is larger than this," when to the astonishment of the audience, they will see appearing out of the other end of the cylinder a flag of four times the size, quietly pull out the large flag and hold it by the top corners, the side with the celluloid cylinder attached being at the top. The paper can now be shown perfectly empty, the handkerchiefs and the small Union Jack having completely vanished, being in reality concealed in the secret pocket in the large flag.

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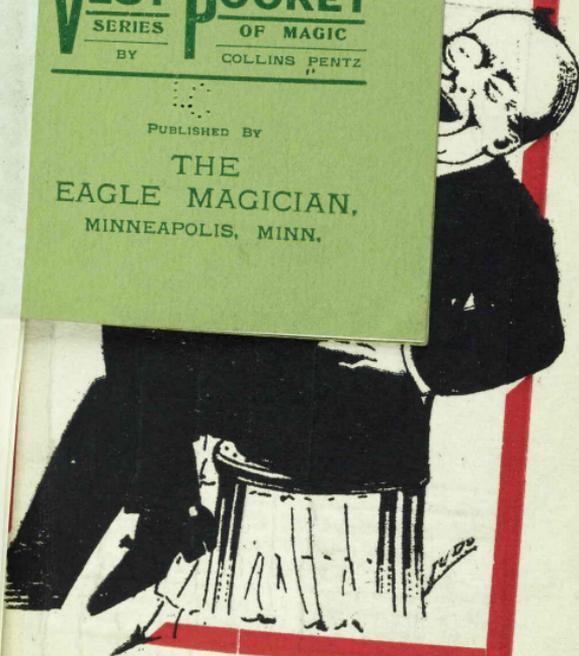
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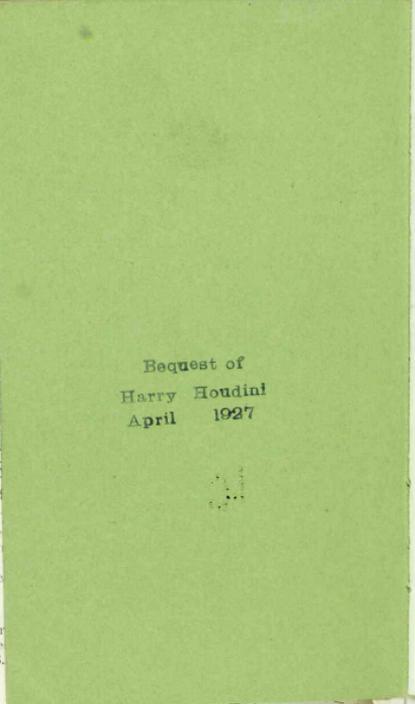


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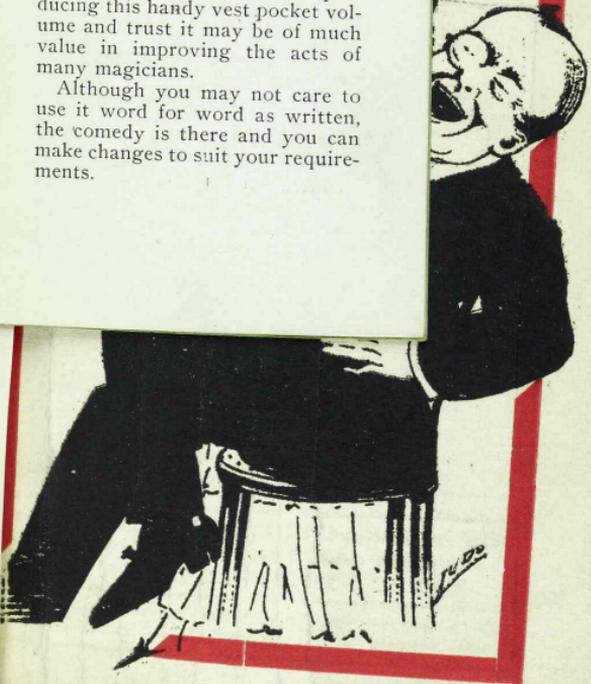
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PREFACE.

Many magicians have told me they would like to obtain a good book on patter, that would fit some of the more modern tricks, and patter that could be used for various tricks.

Feeling that such a book would have a big sale and wishing to accommodate these seekers after original patter, which could be made use of while presenting some of the very latest tricks, I have taken upon myself the task of producing this handy vest pocket volume and trust it may be of much value in improving the acts of many magicians.

Although you may not care to use it word for word as written, the comedy is there and you can make changes to suit your requirements.



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OPENING OUTBURST.

Ladies and gentlemen. The reason I say ladies and gentlemen, is because I have no doubt you are all such, except that young man right back there (point toward the back of the house) who sneaked in while I was in conversation with the door-keeper. Rubber! There seems to be no premium on rubber in this town.

Before I go on with this great show. Now, isn't it funny how all magicians think they put on a great show? Well! I am an exception, not in mind, but in practice.

There are magicians great and magicians small. Some claim they know it all, while others have plenty of gall, but I will not claim anything at all.

I ate string beans for supper so I could pull through. That is how I got this job, through a pull. When I talk of pulling, it reminds me of a pull I was interested in at a small town, where I was unable to obtain music for my act. The orchestra went on a strike, and



Boxes of Comprising Tricks, 1/3. 2/3. 4/3. 5/3.
Cabinet of Magic, 2/3. 4/3. 5/3.

he would not play for me, so I went down to the hardware store, which by the way, was also post-office, courthouse and several other things united and made the town remind me of a union. Well, I succeeded in getting several lengths of stovepipe, a ferret, a tin can and a mouse. Yes! I made my own orchestra. I tied the tin can to the mouse and told the ferret to chase it through the stovepipe. It certainly was great music, but the audience did not mind because it muzzled my voice.

Musicians and magicians are almost alike, except a musician does something while a magician only makes you think he does.

The reason I am going to do these tricks before you tonight is because I do not care to do anything bad behind anyone's back.

GENERAL PATTER.

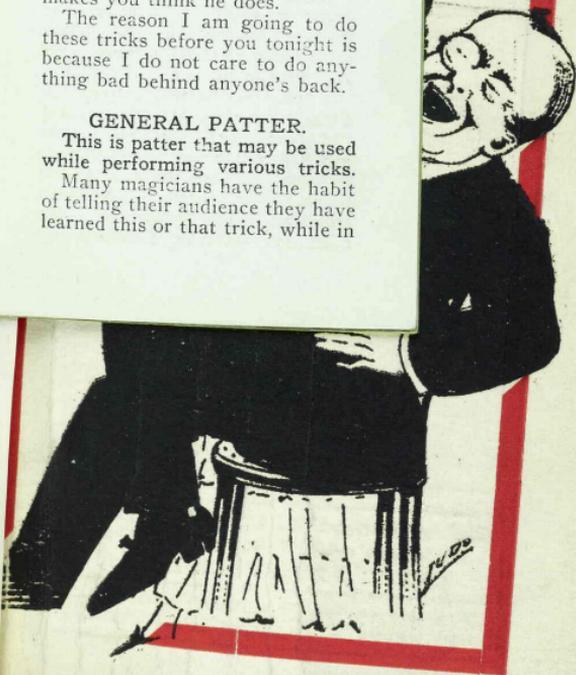
This is patter that may be used while performing various tricks.

Many magicians have the habit of telling their audience they have learned this or that trick, while in

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India, China, (name some nearby place) or some other far away place, but I will not, because you would know I was lying. The way I do these tricks I could not make enough money to get to any of these places.

I hope you are as much interested in what I am doing as I am. I have to take some interest in my work; otherwise I could not eat.

I notice that a young man over there to the right is very deeply interested. Oh, no! Not in what I am doing, but in a young lady sitting behind him. Never mind, young man, I will soon have you upon the stage to assist me, and then you will be able to see all the young ladies in the audience, and I know they will be delighted to see you. Won't you ladies? Of course, I knew you would.

This is not the same trick I just did, but a later one, that is I do it later, but not better. To do these tricks before an intelligent audience like this, one must have a lot of nerve. I have, for a young



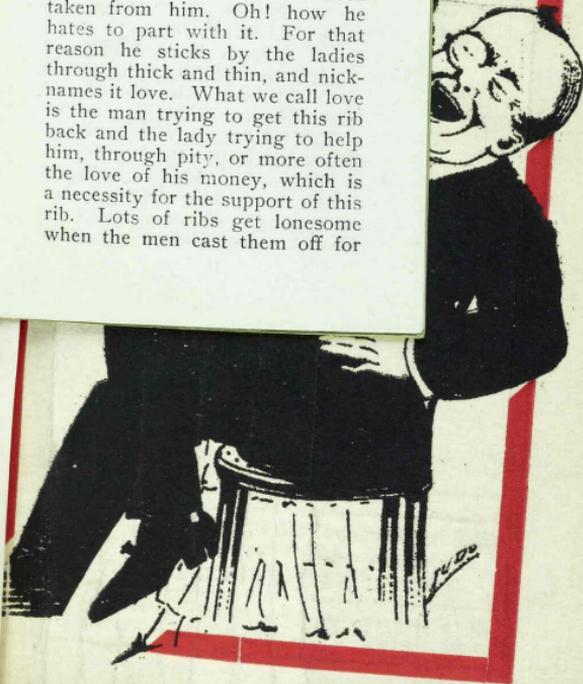
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lady on the street yesterday told me I had, when I tried to flirt with her. I looked around and saw a copper, not money, on the corner. I did a vanishing act. I only hope the young lady is not in the audience tonight. Well! there she is right over there to the left with her sweetheart, but she is too interested in him to notice me, so I should worry.

Magic is as old as the hills. The first magic we ever heard of was when the Lord took a rib from Adam and changed it into a beautiful young lady, and man has been trying to use that rib ever since, just as if it had never been taken from him. Oh! how he hates to part with it. For that reason he sticks by the ladies through thick and thin, and nicknames it love. What we call love is the man trying to get this rib back and the lady trying to help him, through pity, or more often the love of his money, which is a necessity for the support of this rib. Lots of ribs get lonesome when the men cast them off for

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prettier ribs.

A very peculiar incident occurred one evening while I was performing before a packed house. Do you know, there must have been at least 50 people in that house! To make a long story shorter, I was just finishing a trick, when up jumps a tough guy in the front row, and yells out, "Say old pal, I'll bet you \$5.00 I can tell you how you did that there trick." Now, as I was the first person to ever perform the trick, it being of my own conception, I naturally got a little peeved and said, "I'll take your bet." I called the person sitting beside him on the stage and asked him to hold our money. Then I asked the tough guy to tell me how I did my trick, and it took the wind out of my sails when he said, "you did it with your hands, you simp." Can you beat it? He won, and he didn't, for I asked him to lend me his handkerchief, in which I asked the other person to put the money and wrap it up. I handed it to the tough guy and told him to take his



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money with him to his seat.

He sat down and opened his handkerchief, and lo, I did no more tricks that night, for he won in the end.

What is the difference between a wife and an automobile?

A man won't decide on an automobile until he has spent two or three weeks looking them over; but he will decide on a wife in two or three minutes—and then spend the rest of his life in "looking her over," or perhaps overlooking her.

INK THROUGH THE HAT.

This is an ordinary tumbler and if you don't believe it I will let you bite on it, and your wisdom teeth will put you wise. I will cover it with this handkerchief so.

This hat has peculiar properties as you will see later.

Here we have some real ink, the kind lovers use. It is in love with the pitcher. It keeps close to the sides. If any of you lovers are short of ink, come around to the stage door after the performance and I will give you a sample.

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thoughts pass right through them, and in many cases never stop to rest. Of course, thoughts are not solid, although some of them have been dead long enough to be petrified.

While you examine this frame I will tell you a few cases where a solid passes through another solid. There is the small boy going through his school books. An automobile goes through the street. Money goes through many hands. A wife goes through her husband's pockets, and that even if they be made of steel.

I will put this handkerchief on the frame right before you, as I would have to leave the stage to do so behind your back.

You see I use thumb tacks because my fingers are weak.

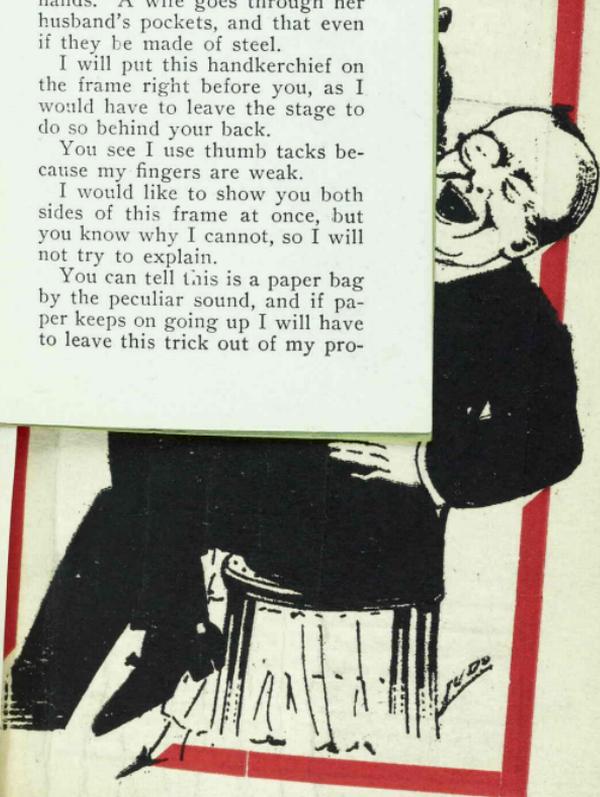
I would like to show you both sides of this frame at once, but you know why I cannot, so I will not try to explain.

You can tell this is a paper bag by the peculiar sound, and if paper keeps on going up I will have to leave this trick out of my pro-

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gram, as I spoil a good bag every time I do this trick.

Every article I put through this frame you will notice comes out on the other side. Although you cannot see both sides at once I know you will take my word for it.

After passing all these objects through this handkerchief, you will notice it shows no trace of it, unlike the pocket the wife went through.

COFFEE AND MILK.

Now ladies and gentlemen, although I do not wish to consume any of your valuable time in discussing the present war, I will say that I always deem it wise to remain neutral, and I am talking from past experience. Whenever I witness a fight, I always remain neutral, knowing it to be the safest way, and if things get to coming my way, I immediately disappear.

While upon my travels I was fortunate enough to see a few tricks performed between the warring nations, which set me think-



Diagrams of Conjuring Tricks, V.B. 2/B, 0/1, 1/1
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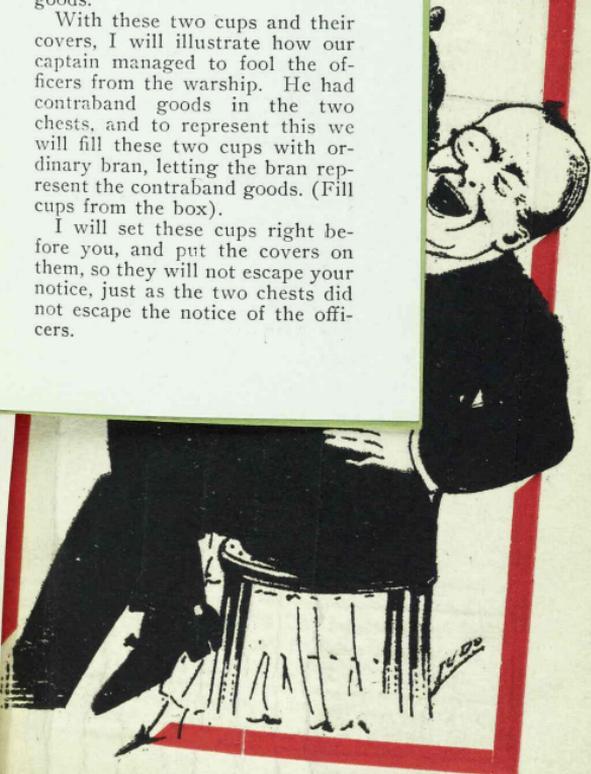
ing; and right here are the results of my thoughts; (show cups) and I will let you examine these while I tell you of my experience. I was on board a neutral ship, which was stopped by a Man of War, and the officers from the warship came aboard our ship looking for contraband goods. Now although our captain had on board two chests filled with these goods, the officers who examined these were unable to find any contraband goods.

With these two cups and their covers, I will illustrate how our captain managed to fool the officers from the warship. He had contraband goods in the two chests, and to represent this we will fill these two cups with ordinary bran, letting the bran represent the contraband goods. (Fill cups from the box).

I will set these cups right before you, and put the covers on them, so they will not escape your notice, just as the two chests did not escape the notice of the officers.

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The officers from the warship had been informed by their spy, who was working on our ship as one of the crew, that these chests contained contraband goods. When the officers removed the covers (remove the covers from the cups) from the chests, imagine their surprise to find one contained coffee and the other bottled milk, which was not contraband. You will notice these cups also contain the same, one coffee and the other milk. To prove to you it is genuine, as did our captain, I will let you sample it, (pour out into coffee cups and serve) which he did with the officers from the warship.

As soon as the officers left the ship, the captain nearly busted with laughter, to see how easily he fooled the officers, and he then turned the contents of the chests back into contraband goods and continued his journey, but I will not illustrate how he did it, as all the coffee and milk I just produced has vanished.

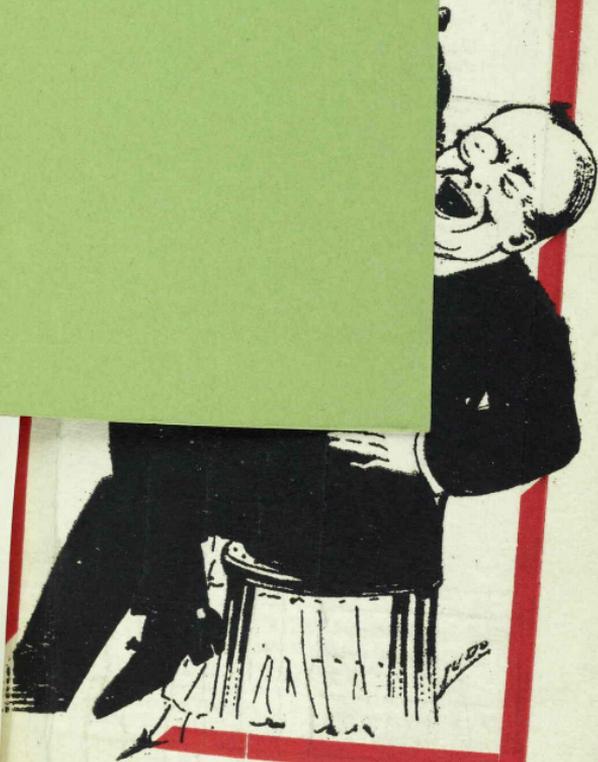


Illustration of a Cabinet of Magic, from the book 'The Cabinet of Magic' by W. F. Knott, published by W. F. Knott, 1880.

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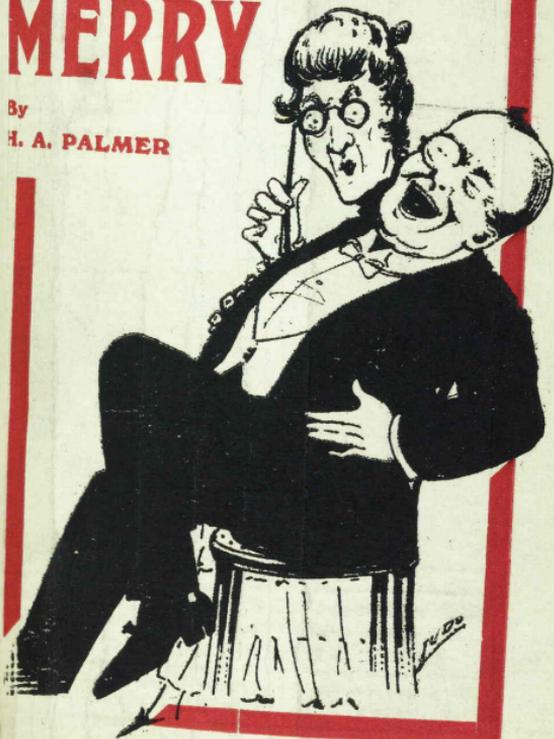


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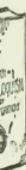
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H. A. PALMER
THE MAGICAL MERRY-MAKER
A Vice-President of the Order of the Magi

To my dear friend
and Cowriter in magic
Harry Houdini

with affectionate regards
of
H. A. Palmer, M.D.
Editor of The Sphinx

March 10, 1923
~~1923~~

MAGIC MADE MERRY

By H. A. PALMER.

Bequest of
Harry Houdini
April 1927

S.T. 9/19/52.

THIS BOOK

IS

AFFECTIONATELY DEDICATED

TO

GEORGE WILLIAM PANTER, M.A., M.R.I.A.,

Member of the Senate of the University of Dublin.

President of the Bibliographical Society of Ireland.

Member of the Inner Magic Circle.

Founder and first President of the Order of the Magi.

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PREFACE

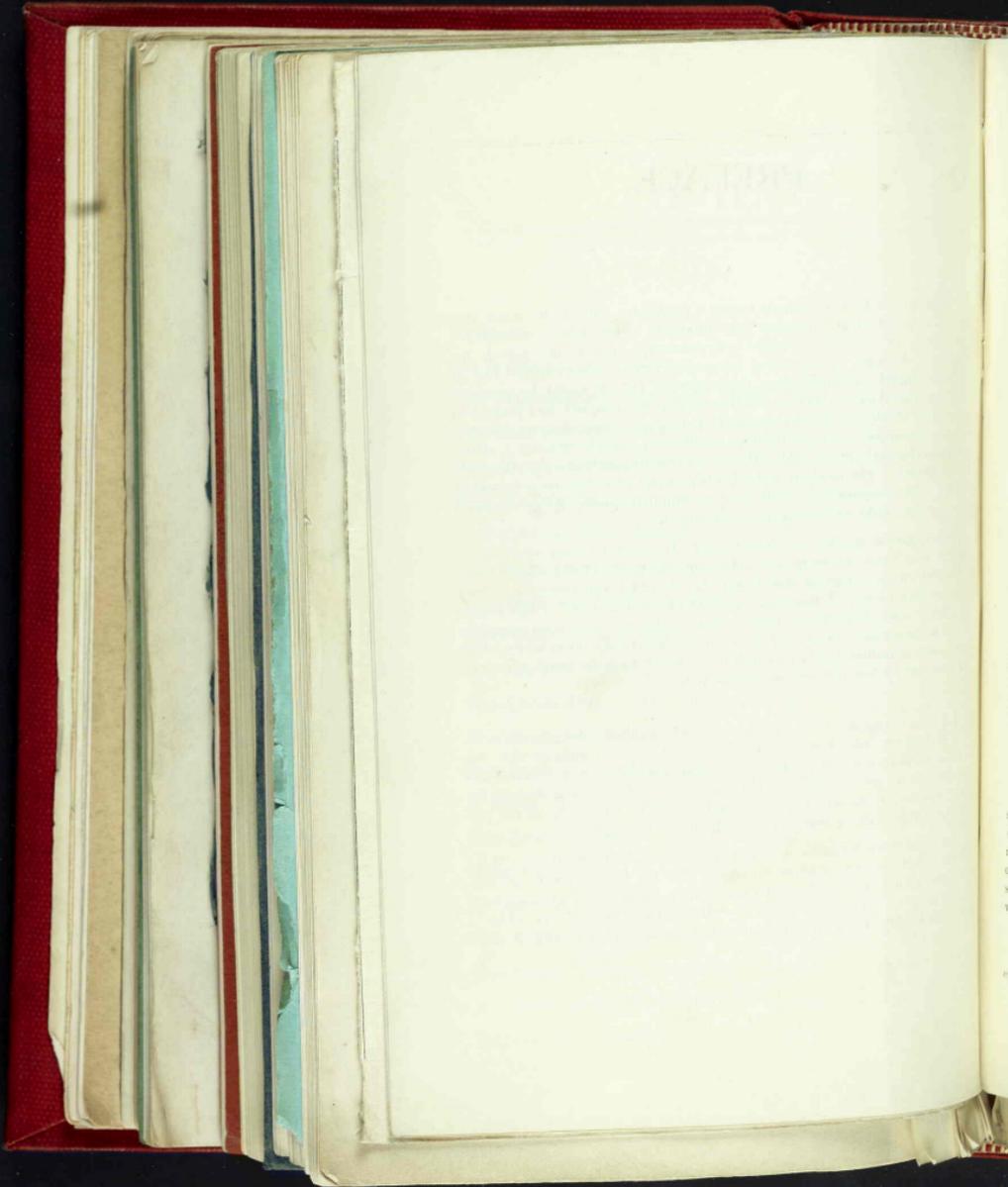
Once upon a time a conjurer issued a prospectus wherein he stated that he was prepared to give magical entertainments of one hour's duration for one guinea, or *humorous* magical entertainments, for a like period, for twenty-five shillings. A lady of an economical turn of mind engaged him at the lesser figure, assuming that the conjuring *per se* would be precisely similar in either case. On the eventful evening the conjurer had performed three tricks which had fallen remarkably flat, despite their cleverness from a technical standpoint, and the husband of the lady, quietly slipping a crown into the performer's hand, said, "Here's another five shillings—for Heaven's sake be funny!" The moral is perfectly obvious and nowadays an *entertaining* conjurer with comparatively little skill is infinitely preferable to a skilful performer who lacks the saving grace of humour.

Hence, Gentle Reader, my little book! It consists mainly of "patter" which I have been inventing and collecting for years (I lay no claim to originality) and my hope is that it may be as useful and profitable to you as it has been to me. I have used it hundreds of times and it has helped me to cover many an awkward move. Many a slip too has passed unnoticed or been forgotten in a laugh, and as the most expert may occasionally suffer from a lapse of technical skill it is well to be armed with the ready wit which will hoodwink all but the keenest observer.

* * *

I had just completed the writing of "Magic Made Merry" when the Great War broke out. I do not for a moment wish to suggest that this is a case of cause and effect, but the unavoidable delay in publishing will make some of the patter appear a trifle out of date. After going through the proofs, however, I am loth to alter it and it may be left safely to the performer who has made a study of keeping his patter topical.

It is owing to the kindness and encouragement of Mr. G. W. Panter, M.A., M.I.M.C., O.M., a keen student of magic, that the book came to be published, and should it be welcomed as a worthy addition to the magician's library I purpose writing a successor:—"More Merry Magic," for which I have, since leaving the Army, accumulated sufficient material. H. A. P.



ON INTRODUCTORY PATTERN

I have seen a performer walk upon the stage trimming his finger nails with a pocket knife. I have heard a conjurer commence his entertainment by saying, "With your very good pleasure, I shall have much pleasure by showing you some experiments with this 'ere pack of cards." Now, introductions of this kind invariably damn a performance straight away. No matter how clever a conjurer may be the gilt is taken off his show at the very commencement. The first impression is always the best and most lasting and much of the performer's subsequent success depends upon the way he commences his performance. The old time wizard prefaced his séance with a long speech which would to-day insufferably bore an audience. Nowadays the successful conjurer steps briskly upon the stage, and his first business is to put himself right with his audience. This he does by cracking an appropriate joke or condensing his opening remarks into a few well-chosen sentences which he has learned so thoroughly that he can deliver them with a show of spontaneity. The following are a few samples of suitable introductory patter:—

Ladies and Gentlemen, I will endeavour to entertain you by showing you a few experiments in the art of magic, which I have learned, concocted and performed in different parts of the civilised world and (*local village*). If you look in the dictionary for a definition of the word "magic" you will discover that it means endeavouring to borrow money from a Scotsman, but I can assure you that it is not half so difficult.

* * *

Ladies and Gentlemen, I will commence my little entertainment by showing you an experiment which I had the honour of performing at the (*local town*) Coliseum, where I was recently entertaining for a continuous run of two nights, and where I had the pleasure of receiving the patronage of the Chief Constable. Whilst I was doing the trick the audience became so enthusiastic and excited that I had to leave the platform and shake hands with both of them.

* * *

Ladies and Gentlemen, in presenting my entertainment to you this evening I will commence by showing you my first trick *first!*

Ladies and Gentlemen, I will commence by showing you a trick which I think you will like. I performed it in (*local town or village*) last night and the audience there liked it. They were satisfied with it. I know this because when I had finished I said, "Shall I show you another, or are you satisfied?" The whole audience rose to their feet and said they were satisfied.

* * *

Ladies and Gentlemen, before commencing my performance I will roll up my sleeves, not merely to show you my bare arms—because you can barely call them arms—but to show you there is nothing concealed there. No chairs, tables, galvanic batteries, or anything of that description—all I do up my sleeves is to laugh. (*Here suit the action to the word.*)

* * *

FOR CHILDREN'S ENTERTAINMENTS

Ladies, Gentlemen, and darling children, I want you to watch me very closely while I go through my performance. If you think you see how any of my tricks are done, I don't want you to shout out and tell everyone, but keep the secret to yourselves and come to me after the performance is over. Now if you describe to me correctly, correctly, mind you! how any of my tricks are done, I will—well, you know what a shilling is, don't you? Yes? Well—I'll—show you one!

MAGIC MADE MERRY

THE HANDKERCHIEF AND FLAG TRICK.

Effect.—This experiment is performed in a similar manner to "The Dyeing Handkerchief Trick," a full description of which may be found in "The Drawing Room Conjurer" (*Lang Neil*) and "Conjuring for Amateurs" (*Stanyon*). Handkerchiefs of various colours are pushed through a paper tube and emerge from the other end as flags of all nations. As will be shown subsequently it affords opportunity for almost unlimited patter, topical and otherwise.

Requirements.—As many silk handkerchiefs, of various colours, as the number of flags it is desired eventually to produce, and the inevitable wand, which are all in readiness on the table at the commencement of the trick.

Patter.—' For this trick, Ladies and Gentlemen, I use a sheet of paper which, as you see, is as free from deception as I am myself. I have also a number of silk handkerchiefs. By the way, speaking of silks, did you ever think of the simplicity of its evolution? No? Well, a caterpillar becomes a silkworm, a silkworm becomes silk, silk becomes a silk dress, a silk dress becomes a young lady, a young lady becomes a woman, a woman becomes a mother, a mother becomes a mother-in-law, and a mother-in-law becomes an apostrophised nuisance. But, to resume. You will notice (*picking up a "silk"*) this handkerchief is square, like the intentions of all good wizards. All the sides are equal, and all its angles right angles. I have here another. Please observe this is Liberty silk—you can tell that by the amount of liberty I am taking with it. This one is shot silk—I shot it this morning. This has a small hole on this side and (*turning it around*) you will notice that the hole on this side is exactly the same size (*turning it again*) as the hole on this side. This handkerchief (*displaying one of a pink hue*) is the colour of a maiden's blush—very rarely seen on a skating rink. Yes, you can always tell a rinking girl, can't you? Of course you can, but—you can't tell her much! But, again to resume. With this ordinary piece of paper I make an ordinary funnel. If you watch me closely, the "fun!" begin. I place handkerchief No. 1 in the funnel in this manner, and, while it is passing through the tube a magical process takes place

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which causes it to emerge at the other end in the form of a flag. The first flag (*showing it*) being that of Japan, where the Jap Nuggets come from. One of the laws of Japan is that for every year a man lives there he must marry a fresh wife or have his head cut off. I had an uncle who lived there ten years.

"The next is that of Spain, noted for its boy King, its Spanish onions, and its children. I was once travelling in Spain and, feeling very thirsty, I went into a restaurant and asked the waiter for a glass of milk. I couldn't make him understand that I wanted a glass of milk, so, in sheer desperation, I got a sheet of paper and a pencil and drew a picture of a cow. What do you think the waiter did? He brought me two tickets for a bull-fight!

"The next flag (*displaying a square white silk with the pawnbroker's sign sewn on in red*) is that of Jerusalem (*or if there happens to be a Jewish quarter in the town in which you are performing mention the name instead*). I once kept a chemist's shop in — (*Jerusalem or the locality*). A Jew walked in one morning and said, 'Ah vont seex pennyworth of laudanum!' I said, 'What for?' He answered, 'For thruppence, please!' Another day a lady came in for a pound of sulphur. 'Yes, Madam,' I replied, and proceeded to make up the parcel. 'How much is it?' she inquired, and I said 'Eightpence.' 'Oh,' she replied, 'I can get it at Boots' for fourpence halfpenny.' So I told her where she could go and get it for nothing.

"I now push another handkerchief through the tube and we have the flag of Ireland. (*If no applause is forthcoming when this is displayed say, 'Great Scot! Not an Irishman in the audience!'*) This is the flag. Ladies and Gentlemen, that was blamed for the last General Election. The imports of Ireland are American dollars and Old Age Pension money, and the exports Guinness's Stout and M.P.'s. I was once performing in Ireland before a very rough audience. My word! It was a rough audience. Every item on the programme but mine was booed. I never heard so much booing in all my life. Even when I was performing, they were still booing the others.

"Now we have America. America was discovered by Harry Lauder. It is divided into a number of small States. Each State is in a worse state than the other. George Washington is credited with being the only American who never allowed a lie to pass his lips. Quite correct! Like the remainder of the Americans, he always spoke through his nose.

"The next flag (*producing a dirty once-white silk*) we have that of Wigan (*or mention any other well-known colliery town in the vicinity*). A most remarkable fact about the inhabitants of Wigan is, and the remark is equally applicable to any other colliery town, that they are invariably bow-legged. Some of them very much so. I knew a man who was so bow-legged that when his sweetheart wanted to sit on his knee, she had to put a plank across. Yes, poor chap! He was a Christian Scientist, and one day his fellow Christian Scientists thought they would try to cure him, so they

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went to his house one night when he was in bed and prayed and prayed and prayed that his legs might be made straight again. But, unfortunately, they overdid it. When he got up the next morning he was knock-kneed."

Wales—As there is no national Welsh flag one can be readily made to answer the purpose of this trick by sewing three pieces of silk cut in the shape of Prince of Wales' feathers in the centre of a square silk handkerchief of another colour.

Patter.—"Wales, Ladies and Gentlemen, was Wales before England was whateffer. In the olden times the Welsh coast was infested by pirates who landed and settled *down*. Some became lodging house keepers who made people settle *up*, and some—went to Parliament. A Welshman prays on his knees on the Sabbath, look you, and preys on his neighbours on weekdays. The chief occupation of Welshmen is building chapels and dis-establishing Churches. The chief exports are mutton and footballers.

"Italy, where the ice cream comes from. You can't get lost in Italy for 'all roads lead to Rome.' When I was in Rome, with a party of friends, our guide took us into one of the large museums there, and showed us a candle which had been burning a thousand years. One of my friends said to him, 'Do you really mean to tell us that that candle has been burning a thousand years?' and the guide repeated that it had. My friend said, 'And has it really never been out?' And the guide said it really hadn't. Then said my friend (*blow*), 'Well! it's out *now*!' When you are in Rome you are supposed to 'do' as the Romans 'do'. Well,—do it first, or they'll 'do' you. The chief attraction in Rome is the Colosseum, where matinées were originated. It was not, however, considered healthy to participate in the performances. The chief exports of Italy are organ grinders and operas."

(Conclude the trick with the production of the Union Jack, disposing of the 'load' during the delivery of the patter, which should invariably be topical, and flavoured with allusions to current events. The following, with its reference to the Insurance Bill, may possibly be out-of-date by the time it reaches the eye of the reader, but it is inserted here as an example of an effective way of treating a topic of passing interest.)

"England. This flag represents England, and is used largely by acrobats and jugglers on the variety stage. When a feat or trick is not singularly successful this flag is waved, and the artistes who use it are generally foreigners. England is a huge insurance society, into which everyone pays fourpence weekly ('wealdy' is suggestive) and somebody else puts fivepence to it. Then when you wake up some morning and feel as though you were not going to derive full enjoyment out of your work, you remain in bed. If you do this consistently for a week you can get half-a-sovereign and a doctor to visit you every day for nothing. The chief industry of England is reading daily papers, and the chief hobby collecting cigarette cards. I should have liked to have said a good deal more about this glorious country, but, as the monkey said when the clock fell on him, 'Time presses!', so I will conclude the trick by again showing you the paper empty."

THE EGG AND CARD TRICK.

Effect.—A card, chosen by a member of the audience, is burnt in the flame of a candle, and, upon breaking an egg, the restored card is found inside.

Requirements.—An egg, a plate, candle, a pack of cards, and a "prepared" wand and card. The wand is a hollow tube about a foot long, and half-inch diameter, containing a fairly tightly-fitting circular piece of wood of the same length. The card is prepared by folding it lengthwise down the centre and then rolling it cartridge shape. The cartridge card is now pushed into one end of the wand, which causes the inner wooden stick to project at the other. The stick being painted the same colour as the wand, the projecting part is not noticed by the audience.

To perform.—Force a duplicate card to the one in the wand upon some member of the audience, and burn it completely by the aid of the lighted candle. The egg, on a plate, is now brought forward and, after moving the wand around it once or twice, tap it to open it and push in the concealed card from the wand. Now lay the wand on the table, proceed to open the egg further by means of the fingers, and produce the card.

Patter.—"I have here, Ladies and Gentlemen, a pack of cards, ordinary playing cards, and you can see that they are all arranged in any order because I am shuffling them. I should be pleased if someone would kindly select one of them—take any one you wish—they are all prizes and no blanks. Thank you, Sir! Keep it a moment, please. (*Going back to platform and taking egg from plate.*) I now wish to direct your attention to an ordinary egg that I have here (*holding the egg in the hand*) and I want you to observe me closely in the trick as I consider it one of the most eggs-traordinary eggsperiments I have ever performed in the whole course of my eggs-perience. Whenever I have eggshibited this eggs-traordinary eggs-periment, it has invariably caused great eggs-citement. I will not however, eggs-aggerate over this eggs-shell-ent trick lest your patience may become eggs-hausted, and you may feel somewhat eggs-asperated. I have therefore simply lay the fresh laid egg—fresh laid on the plate. I have here a beautiful candle-holder which I bought at the late Marquis of Anglesey's Sale. It contains a monument of 'Greece,' which I will light. I light it because it burns so much better when it is lit—Science has taught me that. I used to be very clever at science. I should have become a doctor, but I hadn't the 'patience,' (*Lighting Candle*). Do you know, Ladies, a candle is the cheapest light you can have? Why? Because it

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it burns from wick (*week*) end to wick (*week*) end. I will now trouble you for your card—you will remember what it is by this time. (*Obtain card from member of the audience and proceed to burn it by the aid of the lighted candle.*) I may say I bought that egg on my way down here to-night. I went into a shop and said to the man behind the counter, 'What are eggs?' He said, 'They are eggs.' I replied, 'Really What *price* are they?' He said, 'They are rather dear, we are expecting an election They run seven for sixpence.' I said, 'That's six for five pence, that's five for four pence, that's four for three pence, that's three for two pence and one for nothing.' That's how I got it. Mind you I've known them cheaper. When I was in the same business as Dr. Bodie I've known the time when I've had them thrown at me. I said, 'Are you sure they are all fresh?' He said, 'Yes, shall I open one?' He did so and said, 'Shall I open another?' I answered, 'No, open the window please.' You will observe I have been burning the card in the candle and all the time I have been blowing the smoke at the egg. I now wave the magic wand over the egg in this manner. Of course I could do it without all this rot, but I'm in a Conjurers' Union, and one of the rules is that we must use a magic wand wherever possible. If I did not I should be called a blackleg. (*Tap the egg open with the wand, and, to the pianist—*) 'Play me a little "opening" music, please' Of course we have to train hens to do this, and (*bringing out the card and unrolling it*) there you see we have the card!"



THE WIZARD'S BREAKFAST.

For this trick I use a German Coffee Vase, with two shallow cups, one of which fits the lid on the dove-pan principle, and contains cream. The other has a wire-ribbed bottom, containing flash paper, and this fits in the outer coffee vase.

I use also a Conradi Candle (containing fine white sugar) which I display in a suitable candle holder or "stick."

It will thus be seen that a capital combination trick is effected by producing coffee, sugar and cream, which suitably served, is subsequently handed round amongst the audience. It is quite unnecessary here to enter into full details of the working of the German Coffee Vase, as complete instructions are sent when purchasing, and the same remarks apply to the Conradi Candle.

Patent.—"Ladies and Gentlemen, I will now show you a trick entitled, 'The Wizard's Breakfast.' Every trick has a title and sometimes that is its only recommendation. Yes, every trick has a title, but every wizard hasn't a breakfast! I use first a tin canister (*picking up vase and showing it empty*)—I mean a can tinester—I should say a tin canister—got it! which you see is quite empty, and being empty contains nothing. You know what nothing is, don't you? No? Well, nothing is what you have left out of half-a-crown when you have spent 2s. 6d. of it. Into this receptacle I place these paper shavings (*putting pieces of tissue paper lightly into canister*). Speaking of tin cans always reminds me of the boy who was sent for his father's dinner beer. He was taking it home in a tin can under his coat when a policeman stopped him and, noticing the bulge, playfully asked, 'What have you got there, my boy? Is it a tumour?' and the boy replied, 'No, it's a can, sir!' (cancer). (*Picking up cover which contains the outer vase, three-fourths full of coffee, and the netted cup holding the flash paper*). Other magicians perform this trick by covering the vase with a cardboard tube in this manner (*suiting the action to the word and removing cover after having deposited "load" in its place*). I do not however find that necessary. All I do is to light this paper with my magic candle, producing as you see a flare-up and the result is, as you see, delicious coffee (*pouring into coffee jugs or cups and then placing lid containing cream into the vase*).

"Well, that in itself is incomplete. We require sugar and, as there does not appear to be any about here, I will endeavour to produce a sufficient quantity. I have here a candle, which, as you see, is burning at one end. I simply mention this fact because some people burn their candle at both ends. Next I place this candle snuffer on it so (*placing tube and cap on*

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candle). By the way, a child once asked her mother, 'Where does a candle flame go to when it goes out?' and the mother replied, 'You may as well ask me where your father goes to when *he* has gone out!' As you observe now I pass my hand along this snuffer once or twice (*taking off cap and pouring sugar into a small basin*) and—the candle changes to sugar. It's very light, isn't it? Yes—just one candle-power!

Now we require cream and the problem is where is that coming from? We can scarcely expect the coffee vase to yield cream too, but here goes. (*Firing at vase removing lid and pouring cream into jug*). By the way, did you ever see a milkmaid milk a cow? I never have, but I *have* seen Peter's Milk Chocolate. Now everything is complete, and if anyone will favour me by trying a cup of this coffee I think it will be agreed that the flavour is most delicious.



THE MISER'S DREAM.

This sleight-of-hand trick which was performed by Mr. T. Nelson Downes in this country some years ago affords a capital example of the success that may be obtained by paying special attention to presentation. When Mr. Downes toured England his act consisted almost entirely of catching coins in the air, a feat which he named "The Miser's Dream," and a few reverse passes with playing cards. It is remarkable to note that his entire apparatus consisted of about three dozen imitation coins, a pack of cards, a small table and a hat. He has written a most excellent book on coin manipulation (to which the reader is referred), and as almost every book on conjuring worthy of the title contains chapters on this branch of magic art, I do not propose to go into details here further than saying that the trick whose name heads this article consists in showing an empty hat, held in the left hand, to the audience, and presumably almost filling it with coins caught from the air.

The performance should be accompanied on the piano or by the orchestra with a soft waltz or a piece after the style of "Rendezvous" or "Narcissus," and the trick is greatly enhanced by the sandwiching in of the following patter, between the catching of the coins.

"I will now show you a trick which consists in getting money. As R. G. Knowles said, 'Everyone likes money, the young lady likes pocket money, the married woman likes pin-money, the old lady likes matrimony, the Englishman likes ready money, the Irishman likes anybody's money, and the Scotchman likes everybody's money.' To get money by this method it is not necessary to work or speculate—all you do when you require money is to get a hat like this which you see is perfectly empty. I will first balance this hat on my nose. (*Performer holds the hat in position to do so*). That reminds me, Why is the nose in the middle of the face? Because it's the centre (scenter!). All I do when I require money is to reach out and get it.

"I once taught a friend of mine to do this trick—he was an Irishman—of the name of Isaacs. He performed so frequently that he became perfectly exhausted and died. I've not dared to teach anyone since.

"Speaking about money, do you know that every wealthy grocer commenced life with five shillings a week? It is a fact I assure you. I heard once of a successful grocer who began life in this way and in two years' time he had bought his master's business. But you can't do that now. Oh, no!—there are too many cash registers.

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"Did you hear that coin drop into the hat? Money talks, does it not? And yet quite a lot of people are speechless!

(Picking coins out of hat and showing them). "You see in this short space of time I have accumulated quite a lot of money—much more than I should have got if I had passed the hat round. Cheers! But what's the use of money? If you keep it you are a miser, if you spend it you are a spendthrift, and if you give it away you—are an ass!

"All the money I gather to-night goes to the Bazaar fund *(or any local charity)*—after I have done with it.

"Mind you, I don't pay unearned increment duty on the money I get in this fashion.

"Of course I could go on all the evening obtaining money in this manner, but I can see some of your mouths are beginning to water already; so I will conclude by showing you a pass with it—it's easy to make money pass, isn't it?"



THE CHINESE RICE BOWLS.

"I will now show you, Ladies and Gentlemen, a trick which I learn of a Chinaman—whilst in Liverpool. He charged me 4,768 yen for the secret and that represents, in English money, about fourpence halfpenny.

"I have here a couple of basins of the cheap variety—they are largely used in soup-kitchens. By the way, have you noticed the new machine they are now using in these places? They don't ladle out soup nowadays with a big spoon. Oh, dear no! They use a pump—after the fashion of a beer pump—and it pumps the soup into the basins. It's a very clever machine—if a single bit of meat comes up it rings a bell and goes back.

"I have here a quantity of rice which just fills one of these basins. Rice, as you all are aware, is the staple food in China, just as Standard bread is the staple food in England. Yes, there's nothing like Standard bread for keeping up the 'circulation,' that is, of course, if you make a daily meal ('Mail') of it. But the better class of Chinese don't eat rice—they prefer dogs. Just fancy going into one of Lyons' Cafés and asking the non-tipped waitress to bring you a cup of coffee, a box of dominoes, and—a bull pup on toast!"

(After the performer has doubled the quantity of rice, replaced the basin, and is ready to make the water change.)

"I will now change the remaining rice into rice soup, and to do this I simply wave my hand around the bowls in this manner. Of course I could do the trick in precisely similar fashion by moving my hand around in this way if I wished (*reverse movement of hand*)—it doesn't make the slightest bit of difference, but it just shows you the different ways of moving hands. Then I repeat the Chinese magical charm 'Changwang!', that is Chinese for 'Change' and you will observe that that is all that is necessary to change the remaining rice into rice soup."

THE MUTILATED PARASOL.

Patter.—"For this trick Ladies and Gentlemen, I use a parasol, which as you see is quite unprepared. I will first roll it in this piece of tarpaulin which I borrowed from the taxi-driver who brought me here (*aside* 'Swank!') (*Proceed to roll up the parasol.*) Speaking about umbrellas a gentleman of my acquaintance invited some friends to spend the evening at his house, and before they arrived he took all his umbrellas out of the rack and hid them. His wife said, 'Why have you done that? Are you afraid of the umbrellas being taken?' and he replied, 'No, I'm afraid of them being recognised!' Personally I never go out without an umbrella—I keep three in constant use—and they all got into such a dilapidated condition recently that I had to send them all together to be repaired. Of course next morning I had to go out without one. I got into a car going to the city and sat next to an old lady who had an umbrella in her lap. When I got up to leave the car, in a fit of absentmindedness, I took the old lady's umbrella in mistake. Of course, she saw me do it. (*Aside*) I wasn't as quick as usual that time, so I returned her umbrella and apologised most humbly. At the close of the day I called at the repairing shop and collected my three umbrellas which I had put under my arm, and whom should I sit next to in the car on my homeward journey but the old lady with whom I had travelled in the morning. She looked at me, she glanced at the umbrellas, then she leaned forward and said, 'I see you have had a good day, young man.'"

(**During this patter the umbrella is rolled up and placed on a table.** The performer then causes a number of vari-coloured handkerchiefs to vanish and change places with the parasol cover. An added effect may be introduced here by accidentally (?) permitting one of the handkerchiefs to drop to the ground apparently unseen by the performer and when the coverless parasol is pulled up of the cover each rib, with one exception, has a handkerchief attached to the end of it. The performer appears disconcerted). "Now how has that happened? There is one missing! (**Searching floor and picking up missing silk.**) Oh, here it is,—it ought to have fastened itself here, (**Pointing to rib without silk.**) Sometimes none of them go—I really must rehearse this trick more. (**Closing the parasol and twisting the handkerchiefs, including the loose one around the rib.**) Well—that's that! Now what shall I do? I think I had better put it back into the roll (*Does so*). I have here (*if changing bag is used*) a pierrot's changing bag. Don't be afraid—I do not purpose passing it around. The bag is, as you see, perfectly empty, as these bags usually are all Winter. I simply place the cover in bag so, move my hand around thus, mutter the Latin word, 'Shunt,' which in the language of the Pierrots means 'Disa-pierrette,' and there in place of the cover the bag contains the handkerchiefs and in place of the mutilated parasol we have it completely restored."

THE TORN AND RESTORED TAPE.

Effect.—A long strip of tissue paper is torn into tiny pieces in full view of the audience, and magically restored.

Requirements.—Two long strips of very thin tissue paper, about eighteen inches long and two inches wide, and a false thumb. Before performing the trick, one strip is folded in about half-inch pleats and inserted into the "thumb"; the other is shown to the audience before being torn. The false thumb, with full instructions for performing the trick, may be obtained from any magical dealer's stores, the cost being about one shilling.

Patter.—"I will now show you, Ladies and Gentlemen, one of the most difficult sleight of hand tricks it is possible to perform. I have here a piece of tape—red—which I procured from the War Office (*pause*). That joke doesn't go as well as it used to do. When the last Government was in power, it invariably went much better. I am now going to tear it into quite a number of small pieces, and then restore them to their original condition. You know, as I stand here holding out my hands in this manner, I am reminded of an incident that occurred one day as I was travelling in a tram car. A stout old lady got in and sat next to me. She was holding her arms in this manner. Presently she turned to me and said, 'Young man'—of course it happened years ago—'would you mind putting your hand in my pocket, and taking a penny out?' I said, 'Not in the least, with pleasure, Madame.' Will you give it to the conductor, when he comes for the fare?' she continued. I agreed, and all the time she was holding her arms out like this. Presently she inquired where I was getting off I said '— Street' She said, 'So am I. Will you help me to get off the car when we get there?' I promised to do so, and when we arrived at our destination I helped the old lady off the car and on to the foot-path. I was feeling really very sorry for her and said, as sympathetically as possible, 'Madame, I'm sorry to see your arms paralysed in this manner.' She said, 'Paralysed! they are not paralysed. I am just going into this shop to buy a piece of tape, and this is the length I want it!'

"In order that your attention may not be diverted from the trick, I will now perform it in dumb show and particularly desire to call your attention to the graceful movements." (**Proceed with the trick to a waltz accompaniment, exaggerating the movements during the tearing and restoring of the tape**).

IMRO FOX'S PIGEON TRICK.

"I will proceed, Ladies and Gentlemen, to pull off the head of this cock pigeon. How do I know the sex of the bird? I've tested it. This is the test. You have a bird and you have a cage. You place the bird in the cage, and then insert a piece of ordinary lump sugar between the bars of the cage. If *she* comes and pecks at it, it's a *hen*, but if *he* comes and has a nibble, it isn't a hen at all—its a *cock*!

"This is an aeroplane pigeon—all wings, machinery, and no meat.

"Of course these birds get quite used to me pulling their heads off in this fashion. Birds and poultry of all descriptions soon get used to anything. I once knew a man who kept poultry, and he was always removing. He removed so frequently and the birds got so used to it that whenever he went into the fowl house the hens always laid on their backs and put up their feet to be tied. Another man I knew who kept fowls, had his pen-cote adjacent to a railway line, and he lost many of his best fowls, because they would stray on the railway lines. He remedied it all quite easily. He simply hung up a railway guide in the hen-cote.

"I once performed this trick before the Sultan of Turkey at his country seat in ——— but instead of using pigeons I took two of his beautiful slaves—one white and the other black. I had just pulled the head off the black slave and was repeating the operation on the white one when—I awoke and found I had nearly strangled my wife.

"These birds are of great assistance to me in many ways. For instance I was once performing in a hall where a temporary platform had been hastily constructed. I stepped on one end of it and for some unknown reason a plank jumped up at me from the other. It upset a table upon which I had previously placed an egg and a plate. Of course the egg was broken (eggs always seem to drop the wrong way up) and as I wanted it for my first trick I was in a quandary as to know how to proceed. Fortunately my hen pigeon had laid an egg on the way to the hall, and I used it. It was certainly the newest thing the audience saw that night!

"I used to perform this trick with parrots, but as they *would* persist in telling the audience exactly how it was done, I had to get rid of them. And that wasn't the worst of it. One swore so badly that I took it back to the dealer and told him about it. He said, 'Well, it's only a young bird yet, mister; it'll swear *better* when it gets older.' "

THE LINKING RINGS.

"I have here a number of golden rings. I have had them nickeled to keep the gold from wearing off. The rings are worn by the Cingalese women through the nose and over the ears. They are usually fastened on with a 'wringing' machine. If you follow the trick closely you will see how it is done. Should you desire to do it yourselves for the benefit of your friends at home, or with the idea of making your fortunes by performing it at bazaars and concerts as I am doing, I will first explain how the rings are made. First you get a straight piece of steel, and bend it round. Naturally you ask me what is the best thing to bend it round and I reply, take a bung-hole without a barrel, bend it round this and when you have got the ends nicely together you weld them. Of course to accomplish this you require a vice, and if you haven't a vice you will find that your friends have plenty.

"I should be glad if someone would kindly examine these rings. Thank you, Sir. Yes, that is the centre—the part nearest the middle. I learned this trick whilst rinking. I have to be so careful to whom I pass them. I remember once I banded one with a graceful bow to a young lady and she said, 'Oh! this is so sudden' (*After the rings have been examined*) I will now endeavour to link these rings together in a most mysterious manner." **(The trick is then proceeded with in dumb show to an accompaniment of appropriate music—Chinese or otherwise.)**



THE CLOCK DIAL.

The success of this trick, which has always been popular with Drawing Room and Stage Conjurers, depends entirely on the method of presentation. The secret is well-known and it is quite unnecessary to explain it in detail here. The apparatus generally consists of a plate glass clock dial with a fixed pin in the centre, whereon revolves a weighted finger, which, being adjusted according to construction, by the conjurer, causes it to stop at any hour chosen by the audience. The apparatus together with a stand and working instructions may be obtained from any firm of magical apparatus dealers.

At the commencement of the trick the dial is hung on the stand with the pointer or finger at 2 o'clock.

Patter.—“Ladies and Gentlemen, I have here a piece of glass got up in the design of the face of a clock, in fact the only difference between this and an ordinary clock is that a clock is, as you know, one wonderful piece of mechanism, while this contains no mechanism whatever. It has a pointer in the centre which you see spins quite freely **(give pointer a spin)**. Now you may wonder what this clock is for. **(Take pointer off, reverse and put it on again, giving it a good spin)**. I will show you. Before going to bed at night I give the pointer a spin. Now suppose for a moment that I want to get up early in the morning, say at 10 o'clock. I simply look at the clock when I awake and it is bound to be 10 o'clock. **(Hand stops at 10)**. Of course 10 is not the only hour at which it will stop. If someone will kindly suggest an hour I will see if it will stop at it. What is that, sir? Seven! My word you must get up early—you must be fond of worms. I will see if it will stop at 7, but it is not used to it. **(Note.—As soon as the pointer has stopped it should be removed from the spindle and held in the right hand in readiness for the next alteration, which is accomplished while the patter is being given.)** We have a clock at home much more peculiar than this. When our clock strikes twelve and the hands point to half-past six, we know it is a quarter to eight. Some of you may think I have an electrical communication with the clock and an assistant in the wings. To show you that this is not so I will repeat the trick whilst holding the dial in my hands. **(Again a number is asked for and the clock answers)**. We have another clock at home quite unlike this. It is a cuckoo clock and instead of striking the hours it ‘cuckoos’ them. I arrived home late the other evening, in fact it was about three in the morning. I had been performing—at a bazaar, and was just preparing to go to bed quietly, when my wife called out, ‘Is that you Horace?’ and I replied, ‘Yes

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darling. Did you expect anyone else?' She then remarked that I was very late again and in order to pacify her, I told her it was only just 12 o'clock. At that moment, however, the cuckoo clock on the landing 'cuckooed' three times, and I had to stand there and cuckoo another nine. We had it repaired recently. The man made a poor job of it and now—'oos' before it 'cucks.' I think he reversed a wheel."

(Probably the most effective finish for this trick is to allow a member of the audience to hold the dial and himself affix the pointer.)

"In order to show you how wonderful the clock is and how it will answer to the bidding of anyone I will now ask someone in the audience to hold it. Thank you, Sir! Now will someone suggest a number? *Four* Sir, thank you. Now will you kindly put on the pointer and give it a good spin?"



THE HOOP AND WATER TRICK.

Effect.—A glass of water, balanced on a wooden hoop, to which is attached about a yard of stout string, is swung around by the performer, over his head, or round about in any manner, without spilling a drop of the water or altering the position of the glass.

Requirements.—A wooden hoop, of one-quarter inch thickness, 2½ inches width, and eighteen in diameter, a yard of thick string, a glass and a jug of water. The secret lies in the fact that the weight of the glass of water is counterbalanced by a piece of stout sheet lead, which is fixed to the opposite side of the hoop.

I am surprised that this trick has not had a better vogue; its accomplishment is simplicity itself and it is as effective as it is simple, having rather the appearance of a difficult juggling feat than a conjuring trick. I purchased the hoop I use from Messrs. Hamley Bros, some ten years ago, and rarely give a performance even to-day without making it an item in my programme.

Patter.—"I will now show you an experiment with a hoop and a glass of water. This is not a mere conjuring trick, but a juggling feat, and one of the favourites of that past master amongst jugglers, Cinquevalli. I perform it in the same manner as he does. I once told that to an audience where he happened to be present. He came around afterwards to my dressing room to see me. He shook me by the hand. 'Is that the way I do the hoop and water trick?' he asked. I replied in the affirmative and asked him what he thought of it. 'Oh,' he remarked, 'I don't know; only one of us must be a rotten juggler!'

"I once performed this trick in Scotland, but instead of using water I used whiskey—the excitement was intense. **(First swing the hoop around without the glass of water, in order to be sure that one is clear of furniture, etc.)** I am sorry that owing to the smallness of the stage I cannot give you the full value of the experiment. The other week when performing at Chatsworth House, I had a piece of string quite three times this length—then I awoke. **(Now swinging the hoop with glass in position.)** I assure you there is more danger to the audience than myself, but *the water is clear.* I want you, if you please, to keep as quiet as possible while I am doing this. If any of you feel inclined to cough, kindly cough now. Thank you! Thank you, again! I only want you to stop for a moment, not for a week. This glass, you see, will become a tumbler if I am not careful. **(Proceed with the trick in dumb show, and without any piano accompaniment.)**

THE SLIDING DIE BOX.

"I have here a hat which you observe is quite empty. This (showing silk hat) is the style of hat that is worn by Birmingham commercial travellers when 'on the road.' (Illustrating). In the morning he wears it properly placed on the head; about noon it is a little over one side, say; after lunch it is thrown forward over the eyes; during the afternoon it is stuck on the back of the head; in the evening it falls to the ground; and next morning it is put on with a shoe horn.

"I have here a small cabinet containing four doors, which you will notice work on hinges—rather (b)ingenious, isn't it?—and here is a solid wooden die. As this is a trick in which spirits play an important part, I have had it painted 'Black and White.' Do you (Dewar) notice it? I first place this solid wooden die in the cabinet and close the doors, so that you may see it better. I will endeavour to make the die vanish and we shall find it in the hat. To do this I simply say, 'Bazanka!' which is Italian for 'shift,' and you see the die has 'shifted' and (opening one end of box) it is now in the hat.

"When I was performing this trick the other evening a gentleman in the audience imagined the die was not in the hat. Now to prove to you beyond all doubt that the die is absolutely in the hat I will vanish it again from the hat and make it return to this box. I beg pardon, Sir! Oh! I thought I had shown you this end empty. (Here follows the sliding business which is kept up until someone asks for all the doors to be opened at once.) Very well! Just to oblige you, I'll open them. You see it is empty. When I say a thing has passed, it has passed. I told you the die was in the hat, and so it is." (Pick up the hat and let the die drop to the floor.)

A NOVEL SPIRIT SLATE.

For this trick the performer shows a number of daily and weekly papers which are neatly folded. After shuffling them, he places them one above the other in a newspaper rack which is fixed on a stand. He then shows an ordinary school slate, apparently devoid of preparation, containing two small rings, for hanging purposes, screwed into one side. After showing it well to the audience, he suspends it by the rings to a thin iron frame, which is fixed on the top of the newspaper rack. He then introduces a pack of cards, which, after shuffling, are offered to the audience who selects three. Upon this being done he asks for the highest number on the selected cards, which we will suppose is 9, and takes the ninth paper from the rack (always counting from the top). After throwing this to a member of the audience he asks for the next highest number to be given. This we will suppose is 6. The member of the audience who has the newspaper is asked to turn to page 6. The lowest number, which we will suppose is 1 is then asked for.

The performer then informs his audience that he will make the top line of column one, of page six, of newspaper No. 9 appear on the slate. After a few passes in front of the slate, it is removed from the frame and the words contained in the chosen line are found written in chalk on the side which has been farthest from the audience.

The reader will no doubt have guessed by now that this is but a glorified version of the old-time "Spirit Slates." So it is, but think for a moment how this adaptation of it lends itself to patter.

The stand holding the newspapers and slate consists of two pieces of tubing 6 feet long. Another piece of tubing 16 inches long fits across the top, and a third piece of the same length fits between the uprights, about 9 inches from the top, leaving enough room for the slate to swing freely from the top cross-piece, which by the way contains two hooks which hold the slate by the rings.

On the bottom piece hangs the newspaper rack which is made of thin board, covered with black velvet, and reaching nearly to the ground. It should be almost the width of the frame, with twelve rows of large wire hooks attached to hold the papers. On the back at the top there is provided a "servante" (in bag form) large enough to hold the slate flap which is dropped in as the performer proceeds to hang the slate on the hooks.

A pack of numbered cards is required and the cards used are forced. The newspapers are shuffled, but the performer takes care to see that the all-important one (in the example quoted, No. 9) is in its proper sequence as they are put in the rack.

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The presentation of the trick and patter are as follow:—

'Ladies and Gentlemen, for this trick I use a number of papers, some daily, some weekly and some much weaker than others. Each of these papers has a circulation five times larger than that of any other. Well you can see **(throwing paper in the air)** the circulation of that is going up. You can see also that these papers are not pre-arranged in any particular order because I am shuffling them, but I can't shuffle these as prettily as I can playing cards. Now without wasting any further time I will place them in this newspaper rack and convert the stage, for the time being, into a 'Smith's Bookstall.' Now here's a paper that I would not miss buying for anything. **(Taking 'Answers,' 'Pearson's Weekly,' or some similar paper from the rack).** It has a continued story which commenced about seventy years ago. My grandmother began to read it at the start, and it has been handed down in the family. It's a most exciting tale. The villain is a murderer, a liar, and a thief, but in all other respects he's quite a decent sort of chap. In the first part of the story he throws the heroine off London Bridge into the Thames. Later on he throws her off Blackpool Tower into the sea, and still later he says to her, 'Evelina (they call her Evelina because she never grows any stouter) what have you to fear from me?' And now, it's most exciting, he's got her fastened up in a cave and he's giving her nothing to eat and nothing to drink—he's doing that because he *loves* her—and whenever she thinks of mother and her home a great lump comes into her mouth and she swallows it. That is all she has to keep her from starvation. **(Replacing paper in rack).** Do you know I feel quite upset to-day? My 'Weldon's' hasn't come! But here's a paper I never miss getting. **(Taking a copy of any well-known ladies' paper from the rack.)** The 'Forget-me-quick'—Number Two given away with Number One, a paper pattern given away with Number Three, which will be given if the first two numbers are bought. Here's an interesting page! **(Opening paper and pretending to read it).** Hints on Etiquette. When a lady and gentleman are walking out together the lady should always walk inside the gentleman. Never eat peas with a knife—they roll off. Here's another page. I always read. Aunt Jane's Confidential Chat or Heart to Heart Talks. Of course in real life Aunt Jane is usually a man who works in his shirt sleeves and smokes Shag tobacco. Oh, but do just listen to the advice he gives. 'Maggie' wants to know how to get a husband—We should advise 'Maggie' to write for our paper patterns. 'Edith' will find that the grocer will give her two orange boxes. She must glue these together and cover them with some crumpled paper. Then give the whole one good coat of Fuller's Earth—when finished this should make her husband a nice pipe rack. 'Gertrude' says she is in love with a photographer. Well, 'Gertrude,' you must *snap* him up, watch him *develop*, and then *fix* him, but don't go into his dark room. 'Polly' wants to know how to make pea-soup. 'Polly' should take one pea, place it in an empty soup pan—clean soup pan preferred—and pour on to it two gallons of water—clean water if possible—and

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simmer gently for ten hours. When finished this should make 'Polly' thick soup. If, however, 'Polly' should require the soup clear, remove the pea! **(Here the performer replaces the paper in the rack and taking out another pretends to read the advertisements).** For sale: A good house dog, will eat anything—very fond of children. Two old maids want washing. For sale: A piano by a young lady with mahogany legs."

Enough patter has now been given to show the lines upon which the performer should proceed to make the trick a success, and it is most useful when it is desirable to lengthen out a performance. The foregoing patter does not in any way interfere with the working of the trick and any amount of it may be given according to the time at disposal.

"For this trick I use a slate which is, as you see, clean on this side and **(reversing slate)** clean also on this. It would be a good thing if every one had as clean a slate as this. Personally I may say this is the only clean slate I possess. **(The performer turns to rack and hangs the slate in the frame, at the same moment dropping the flap into the servante).** I will hang it here where you can all see it. For this experiment I use also a pack of cards, each card bearing a number and each number being different. I should be pleased if someone would select three of these cards. Thank you, sir! Now will you give me the highest number you have there? Nine! Thank you! I'll take the ninth paper. One, two, three, four, five, six, seven, eight, nine—this is the one. Will some gentleman kindly hold this paper for a moment? Thank you, sir! Now what is the next highest number you have there? Six! Thank you! Will you kindly turn to page six? And the lowest number you have is? One. Thank you! Will you please look at column one? I will now, Ladies and Gentlemen, try to make the top line of column one, of the sixth page, of the ninth paper appear on the slate. If you listen you will hear the spirits writing on the other side of it."

A little soft music is now played as the performer makes a series of mysterious passes in front of the slate, which is then removed and the other and prepared side shown to the audience.

"To-day's News" (for example). That sir, I think is the top line of column one, of the sixth page of the ninth paper."

THE SPIRIT SLATE.

There are several variations of this trick, but the method I use and the mode of presentation make it the most laughable item on my programme.

The only requirements are a hat, a slate with two thin flaps and a number of plain visiting cards.

Patter and presentation.—"I have here a slate which you see is clean on this side and also clean on this side. It would be a good thing if everybody's slate was as clean as this one—though this I may mention is the only clean slate I've got.

"Here also is an empty hat—I've never worn it, but it's handy at home—the wife keeps clothes pegs in it.

"I stand the slate against the hat in this manner so that you can all see it.

"Now this is a spirit slate and it's possible for me to have anything written on it that I want, but if I asked any lady or gentleman present to suggest a word or a sentence, the person who made the suggestion would know that he was not a confederate, but the rest of you might think that the trick was done by confederacy, so I have gone to the trouble to write out a number of words on these visiting cards. I will read you the words out, give you the meaning of each word, then we will have one selected.

Adam.—Adam was the first man—he was born on the longest day—There was no Eve to it. The first row that Adam had was when he came home and found his wife had put his Sunday clothes in the Salad—Yes, the Salad was dressed and he wasn't.

Asbestos.—A material on which many modern novels are printed.

Ananias.—The first man to write advertisements.

Bodega.—A building containing a piece of cheese surrounded by actors.

Bachelor.—A man who looks before he leaps and then stands still.

Child.—A gift from heaven to the mother; a plaything to the father; a living to the doctor and a nuisance to the neighbours. For further particulars apply the Queen of Spain.

Collision.—When two things come together. There was a collision at our house the other day—a boy and a girl.

Dentist.—A man who is always looking down in the mouth.

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Echo.—The only thing that can cheat a woman out of her last word.

Flapper—or Female Knut.—A Flapper is a modern young lady who resembles a bad photo—over exposed and under developed.

Hercules.—The only strong man who never invented Cocoa.

Hyprocite.—A man who goes to work with a smile on his face.

Hiccups.—Messages from departed Spirits.

Jupiter.—The God of bad weather—the only god that works overtime.

Jonah.—The man who spent three days in the stomach of a whale—at least that's what he told his wife—he'd have to think of something better if he were living to-day.

Kiss.—Nothing divided by two.

Mith.—A female moth.

Onion.—(Or Spanish forget-me-not.) An onion is a noisy vegetable which is eaten principally by people who sit next to us in trams. The trades union motto is, Onion is strength. I read in the paper recently of a doctor who said that the secret of good health was to eat onions—but how are you going to keep it a secret.

Policeman.—(The boy's friend). A big dinner with a belt round it.

Platoon.—A small body of men surrounded by officers.

Rag.—A material used for chewing purposes—some people however chew the fat and eventually die of a greasy heart.

Rail.—A rail is a . . . only longer, it's a — well you all know what a rail is.

Scale.—A pimple on the back of a bloater.

Socialist.—A man who hasn't any money and wants to divide it with someone else.

Star.—A thing they put on an officer's sleeve to stop him using it for a handkerchief.

Taxidermist.—A man who skins animals—a taxi cabist isn't so particular.

Wizard.—The inside of a duck.

Water.—A liquid used for putting into trenches. Some people drink it, but it must be awfully bad for you. Look what happens when you go out in the rain—how it rots your boots.

Zebra.—An animal used for advertising grate polish.

"Now those are the words and it only remains necessary to have one selected. Thank you, Sir. Now whilst the gentleman is looking at the

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selected word I'll just move my hands in front of the slate in this manner. You may wonder why I do this. Well, this being a spiritualistic trick, I do it for a blind—it does not take many spirits to make one blind, does it?

"Now, Sir, tell me the word you have selected and I'll show you it. RAIL, thank you, Sir. I simply turn the slate round and there you see we have the word 'Rail' printed on it. (The word appears the wrong way on, reading 'Liar'.) There's been too many spirits at work. Oh, I know how it's happened. I was performing this trick last night, but I did it at the other end of the room.

"However, I will rub it out and we will have another try. It's all right now, it's just the way you look at it." (Slate is shewn with "RAIL" printed on.)

Explanation.—This trick needs very little explanation. Chalk the word to be used on the slate and again "wrong way on" on the flap—the outer flap is left blank. If you are using a black top table the flaps will not show.

The hands hold the flaps in position whilst the slate is being shewn, it is then laid down on the table whilst the hat is being shewn. Then it is raised up on one side and leaned against the hat—the outer flap remaining flat on the table covered with the hat.

After it has been shown with the word reversed it is again placed on the table, whilst a handkerchief is being felt for, and when it is picked up a second time the inner flap is left on the table. With regard to the definitions I have the word to be used written on all the cards. This of course makes the force certain. I have all the words memorised and pretend to read them from the cards.

The most suitable words to use are "Star" and "Rail."

I have given 29 words, but 15 will be found sufficient for one performance.

CARD PATTERN

(Including Patter for the "Twelve Cards up the Sleeve").

"I have here a pack of ordinary playing cards which I will shuffle. This ("**Bridge Shuffle**") is the new American waterfall shuffle. I'll do that again—I invariably, Ladies and Gentlemen, repeat such a trick when I like it. I was performing at a magistrates' dinner the other week. I offered a magical experiment once and they all remarked, 'Fine!' I repeated it and they said, 'A fortnight, without the option!'

"This is the Portuguese or revolutionary shuffle (**the cards are made to fly from hand to hand**).

"I will now show you a shuffle which has cost me years of constant study and starvation to bring to perfection—The Whist Drive shuffle (**the cards are shuffled in a clumsy and awkward manner, a few being allowed to drop to the floor, and a low comedy effect may be added ad lib by moistening the thumb on the tongue**).

"I have now been performing card tricks for many years (**as the conjurer gives a few card passes to slow music**) and up to the moment I have not had the honour of an open letter in 'John Bull,' but if you look in this morning's paper you will find my photograph together with a full history of my life—I've just been cured of indigestion.

"I will now show you a trick with twelve cards (**performer commences counting them off in French**). Oh, I beg your pardon, that's French. I used to speak French very fluently once—my father was a French polisher. (**Complete the counting**). Before proceeding further, please notice there is nothing up my sleeve. (**Performer pulls coat back from his left shoulder and feels the muscles with his right hand, remarking, 'Ha! thanks to Oxo!'**) To make sure there are only twelve cards I'll count them again. (**Cards are picked up and counted into right hand, and then presumably transferred into the left hand, six cards, however, being retained and palmed in the right.**) Every time I flick, we find a card travelling up the sleeve, so. (**The right hand goes up to the shoulder and produces a card, leaving the remaining five stuck under the coat.**) Flick again and we have another! This is awfully simple sometimes, and sometimes it's simply awful. Flick again and we have another—did you hear it pass the elbow. Do you know I like performing this trick, because every time I do it I tickle myself. (**Five cards are produced in this manner leaving one in the sleeve**). Some of you may think that I still have twelve cards in the hand. Such however is not the case. I will count them. (**Here a false count is made, making the six**

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cards appear to be seven.) Some of you may possibly think that I put the cards up my sleeve with my right hand. To show you that I do not I simply give the card an extra flick and the card comes up by itself. **(The coat is pulled away from the shoulder and the remaining card falls out)**

"Of course we have different ways of performing this trick and I will conclude by passing the remaining cards up the sleeve simultaneously—I do this without the aid of a net and without any danger to the audience.

At the conclusion of this trick the following story will be found to blend capitally.

"Some time ago I was travelling to keep a conjuring engagement, and had to change at Leeds. I had a lot of luggage with me, and asked a porter to look after it for me. He said, as he was very busy at the moment, that he was sorry he could not oblige me, but suggested that it would be perfectly safe if I put my card on it. Unfortunately I had not a single visiting card on me, but I happened to have a pack of ordinary playing cards with me, so I placed one, which happened to be the King of Diamonds, on the luggage. I went and had some refreshments and when I returned I found my belongings had vanished. I asked an official what had become of it, and he said, 'Was that your luggage with the King of Diamonds on it?' and I said, 'Yes what has become of it?' He replied, 'Oh, a man came along, put on the air and took it.'"



A ZAN ZIG BURLESQUE.

This is an effective and amusing skit when intelligently performed and well worked. The performer, after making a short humorous speech on the subject of Second Sight, brings forward and blindfolds his assistant, who then remains throughout seated on a chair, placed in the centre of the stage. Added comical effects may be obtained by allowing the handkerchief to slip down one side of the medium's face in blindfolding him, thus enabling him to see with one eye; or by tying the handkerchief round his head or throat so tightly that he vigorously protests.

Patter.—"I have much pleasure, Ladies and Gentlemen, in introducing to you an impersonation of the world-famous Zam-Buks, that is to say Zig-Zags; really I must apologise, I mean the marvellous Zan Zigs, and hope to be able to show you that it is possible for two minds to have but a single thought—and sometimes not even that. First of all I should like to be perfectly candid with you. I am perfectly well aware that there are other humbugs now performing these experiments before the public, but all I wish to claim is that I work entirely on my own system, and when you see the really exhausting feats I am about to offer you, you will I think agree with me that they are indeed a great trial to my 'system.' First permit me to introduce my medium. **(Bring assistant forward and blindfold?)** This, Ladies and Gentlemen, is my Medium, but, as you will shortly see, he is of more than medium ability. First let us test the blindfolding.

Performer (extending two fingers.) How many fingers am I holding up?
Assistant. Four!

P. You will observe by that answer, Ladies and Gentlemen, that my assistant is absolutely blind. I will now put him through a few tests, and afterwards pass around amongst you, picking up anything I can lay my hands upon, and my Medium will then endeavour to describe the various articles minutely to you. **(Taking his watch from his pocket, standing quite close to the assistant and holding it near his ear.)** What is this?

A. A watch.

P. Wonderful! Gold or silver **(or vice versa according to circumstances).**

A. Gold! You said gold first you know.

P. **(Looks annoyed).** Ha! **(aside)** There is a newspaper! **(Stepping across platform and obtaining well-known local evening paper.)** What have I here?

A. A newspaper.

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P. Correct; now tell me the price of it!

A. A halfpenny.

P. Correct again. What is the front page composed of?

A. Advertisements.

P. Perfectly right. Now tell me how many words there are in this newspaper.

A. Five hundred and fifty four thousand, six hundred and twenty eight.

P. Marvellous! **(To audience)** I will now pass amongst you and ask my assistant to describe the various articles I come in contact with, and I may add, Ladies and Gentleman, that I am prepared to offer the sum of £5,000 to anyone who does not see how this séance is performed. **(Leaves platform).** Will someone kindly lend me a handkerchief? Thank you!

Now, sir, what have I here?

A. A handkerchief.

P. Yes, but tell me the colour.

A. White.

P. Now, the shape?

A. Square.

P. Now look carefully. On what part of the handkerchief is the border?

A. Round the outside.

P. Wonderful! What is around this gentleman's neck?

A. A collar.

P. The colour?

A. White.

P. Quite correct. What has this gentleman on his back?

A. A coat.

P. Black or white?

A. **(excitedly)** Yes, please, with soda.

P. I did not say Black *and* White. I want you to tell me the colour.

A. **(disgustedly)** Black.

P. Anything on the coat?

A. There is a long golden hair on the shoulder.

P. **(Pretending to remove it.)** Will someone now kindly lend me a coin? Thank you! What have I here?

A. A coin.

P. Perfectly correct. The shape of the coin?

A. Round.

P. Now tell me the first figure in the date of the coin.

A. One.

P. To whom does it belong?

A. To you.

P. I've just borrowed it, you simpleton!

A. Yes, I know, but I've lent you money myself.

P. I have a pencil and paper. I want someone to write down a number between one and three. Thank you, sir! Don't let me see what you write.

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(To Medium) Now, look closely. What number has the gentleman written on the paper?

A. Two.

P. Wonderful. Now tell me what is the matter with this gentleman?

A. He is in love.

P. Quite correct. What is this lady doing?

A. Smiling, and very prettily too.

P. Now, Ladies and Gentlemen, I will conclude by showing you something much deeper and more difficult than we have hitherto accomplished. I have here an unprepared slate and a piece of chalk. Will someone oblige me by writing down a number on the slate between 1 and 20? Thank you, Sir, write down any number you wish up to twenty; you have an unfettered choice and don't let me influence you in the slightest degree. Now, my assistant will clap his hands just such a number of times as will correspond with that written on the slate. **(Medium commences clapping his hands rather slowly until the number on the slate, say 15, is reached when the performer immediately stops him.)** Thank you! Fifteen **(or whatever the number may be)** is perfectly correct."

A somewhat puzzling variant may be added and "given away" at the conclusion by the assistant. The performer to show the entire absence of any preconceived code, announces that he will simply touch at random a few articles and, by simply saying "This?" in every case, the medium will give the correct answer. The method of working is to take the letters of a pre-arranged word, say W A G N E R, wherein W. stands for watch, A. for 'andkerchief, G. for guard (watch guard), N. for necktie, E. for eyegless, and R. for ring. The performer just touches these articles, which are to be found in every audience, and the assistant calls out the various articles in their sequence, on the performer simply asking "This?" Before the last letter, R., the assistant may pause as though beaten, and then spell out, "W A G N E. E. eyeglass, R.,—oh, R. Ring!" As the performer is returning to the stage he can hit the big drum or strike any handy musical instrument, querying "This?" in desperation. The correct answer is sure to provoke a hearty laugh in conclusion.

THE TINNED RABBIT.

Procure from a grocer a tin of rabbit which will nicely "load" into a hat, cut the bottom out carefully, remove the contents and dry and clean the tin. Next attach a loop of string to the side so that it may be held easily. It will then be found to be an excellent receptacle for hat properties, such as spring flowers, spring vegetables, and other articles of this genus which abound in the apparatus maker's catalogues. When filled with suitable paraphernalia and a piece of broad tape fastened around the vase to secure the contents until required, it should be loaded into the hat from the coat, the servante or any other suitable place. After producing the contents of the tin from the hat, he informs the audience that he proposes to produce a rabbit, remarking parenthetically that all conjurers produce rabbits from hats, he proposes to go one better—he will positively, although he is positively an apostle of temperance, produce—an intoxicated rabbit. "Did anyone ever see an intoxicated rabbit?" No! Well, here is one that you see—canned," and he brings forth the tin letting the audience see, by the highly coloured lid, that it is indeed canned rabbit.



CONJURING YARNS IN GENERAL.

When performing at a "Social Evening," and more particularly at a "Smoking Concert," there is nothing more useful than to have a few *apropos* yarns ready to spin. They come in very handy for lengthening a "turn," or after giving a trick when it has been performed in dumb show. Other opportunities will also occur where a more or less appropriate yarn may with advantage be introduced into a programme. For instance, when performing the **Egg and Card Trick**, mentioned in another portion of this book, the hands are necessarily sticky and must be wiped before any further apparatus may be handled. This cannot be done effectively to slow music, so to prevent the inevitable stage wait, a "yarn" may be introduced with advantage. The following selection of stories is distinctly relevant, and will, according to the occasion, be found to blend well in a magician's programme:

I was once invited to a friend's house for the evening, and at dinner I sat opposite a gentleman who suffered from kleptomania. When he thought no one was watching, I saw him surreptitiously take a spoon from the table and hide it in his pocket. During the evening many of the guests asked me to show them a few conjuring tricks, and, after letting them press me for about a couple of hours, I consented. I said, 'I shall have great pleasure in showing you one of the most difficult feats of prestidigitation that has ever been performed before the British public.' I then picked up a spoon from the table and placed it in my pocket. I said, 'I will now command this spoon to vanish and we shall find it in that gentleman's pocket.' I then pointed to the man who had taken the spoon at dinner, and of course they all went to him and got the spoon. I received much applause and—kept my spoon!

* * *

Yes, you see some wonderful tricks performed on the stage at times, don't you? I once knew a man who earned his living by throwing knives at a board in front of which stood his beautiful, young and charming wife. He threw the knives so skilfully that they just went round her head, neck and body, in fact, at the conclusion of the feat, she was literally framed in knives. Well, I was once staying at Blackpool where he was billed to perform at one of the large halls of entertainment, and I went in to see my friend's show. Unfortunately, on the evening of my visit, his beautiful, young and charming wife was indisposed, and her mother was obliged to take her place. As the poor old lady stood there shivering with fright, the performer took one of his knives, tossed it in the air, caught it by

MAGIC MADE MERRY.

the handle and then hurled it with all his might at the board, where it stuck about an eighth of an inch off the old lady's head. A man in the audience, sitting immediately behind me, said sympathetically, "Good heavens, he's missed her!"

* * *

I was once staying in the country and saw a farmer perform a most wonderful trick. One rarely associates farmers with the magic art, but this man performed a brilliant feat without the aid of stage traps, mirrors, or anything of that description, and before my very eyes I saw him turn a cow into—a field.

* * *

"I don't want you to go away, Ladies and Gentlemen, with the idea that deception is peculiar to conjuring and to conjuring only. I think you must know that deception lurks in every trade, business and profession under the sun. As an example, a Yorkshire friend of mine, whose name is John Henry, had been out of work for some time, when one day a travelling menagerie came to his town. John Henry went to see the proprietor and inquired if he could find him a job. "No," said that individual, "We are full up," and John Henry was turning regretfully on his heel when he continued, "Stay, though, one of our lions died last night and we've had it skinned and the skin cured. Now if you will have it sewn around you, get into the cage and play the lion's part during the performance, I'll give you a couple of pounds a week and your keep." John Henry said gleefully, "I'll do it!" and in quicksticks he had the skin on him, got into the cage and ready for the show to commence. Round went the showman to the various cages describing the animals and their peculiarities until he came to the one next to that in which John Henry was ready to play his part. This particular cage contained a fine big Bengal tiger, and after describing how many trainers it had killed, he said, "Ladies and Gentlemen, in order to show you how docile and friendly these animals are with one another, I will open the door dividing these two cages, and allow the tiger to enter *this* cage, which you can see contains a full-grown forest-bred lion." That was John Henry. The dividing door was pushed back, the tiger walked in, looked at John Henry, went closer to him and sniffed at him. John Henry was trembling like a leaf, and was just about to offer a prayer for his wife and family when the tiger said, "Now it's all right! Don't be afraid, I won't hurt you—I'm a Yorkshireman myself!"

* * *

"I remember once performing before a large and intellectual audience, and there was a stout old lady sitting right in the centre of the first row of stalls. She was deeply interested in everything I did, and the longer I performed the more interested she became, until, at one part of my entertainment, I asked for a committee of gentlemen to come upon the stage. At my request one of the gentlemen wrote what he chose on a piece of paper, a second folded up the paper and a third placed it in a box which he locked

MAGIC MADE MERRY.

and retained the key. Then without any collusion whatever I read what was written on the paper locked up in the wooden box. Immediately after I had performed this feat the old lady rushed excitedly to the door and on one of the attendants inquiring if she were ill, she replied, "No, but I cannot remain here any longer; if that man can see what is written on a piece of paper locked up in a wooden box, this is no place for me. The dress I am wearing is not thick enough!"

* * *

"I formerly had a lady assistant who helped me in my entertainment, and in addition gave a kind of clairvoyant act. She could correctly answer any question propounded by the audience and her performance was always a distinct success until one evening when we were at a fashionable hydro, at a well-known seaside resort. I had announced that my medium would answer any brief question suggested by the audience, and almost immediately a lady in the front row inquired, 'How many children have I?' After a moment's hesitation my medium said 'Three!' and the lady turned excitedly to her neighbour and declared, 'That is quite correct! How in the world can she tell?' Then her husband, who was seated a few rows further back asked, 'How many children have I?' Then my medium put her foot in it. She answered, 'One.'"

* * *

"In addition to conjuring entertainments I sometimes give hypnotic séances and cure suffering people whilst they are under the influence of my subtle powers. Once, before a very large audience, I had a lady on the platform who was an absolute martyr to neuralgia. With a mere wave of my hand I had her under perfect control, and during the mesmeric sleep I simply kissed one side of her face and then brought her round again. I asked if my cure had been successful and she informed me that the pain had completely vanished from one side of her face (the side I had kissed), but that it was raging as violently as ever on the other. I thereupon repeated the operation and kissed the other side of her face. When I brought her round, a look of gratitude and gladness came into her face and with a smile she thanked me most graciously, saying she was completely cured. Then a big bouncing navy at the back of the hall shouted out, "Can you cure corns that way, Guv'nor?"

* * *

"I was once performing before a village audience and borrowed a half-penny from a farmer in the audience. Then in a magical process, known only to myself, I turned it into a sovereign. When the applause had subsided I informed my audience that I would next change it back to its original value. No sooner had I said this than the farmer, who had lent me the money and who had been watching the trick with open-mouthed wonder, rushed on to the platform and said, "Don't bother, Mister! Show us something else instead—I'll have the coin back as it is!"

A VENTRILOQUIAL DIALOGUE.

(The following ventriloquial dialogue is arranged for the "small boy" figure.)

- Vent.: Good evening! I see you have arrived!
Fig.: Yes, I've got here all right!
Vent.: How did you come?
Fig.: I came by train. My word! it was a quick train too.
Vent.: In speaking of a train you should not say "it," you should say "she"—*She* was a quick train.
Fig.: Yes, but you can't in this case.
Vent.: Why?
Fig.: Because it was a "mail" train.
Vent.: Oh, I see it was a mail train, was it?
Fig.: I.
Vent.: Can't you say anything but I?
Fig.: I.
Vent.: Can't you say yes?
Fig.: I.
Vent.: Do you always say I?
Fig.: Yes!
Vent.: How is that little dog of yours getting on?
Fig.: You mean the one without the nose?
Vent.: I didn't know he hadn't a nose. How does he smell?
Fig.: Horrible!
Vent.: Does he really, why?
Fig.: Well, he's dead.
Vent.: I am sorry to hear that. How did he die?
Fig.: He died on his side.
Vent.: Yes, but what did he die of?
Fig.: He died of a Tuesday.
Vent.: Just so, but how did he meet his death?
Fig.: He didn't meet it; it overtook him.
Vent.: Look here! (*getting excited*). What was the complaint?
Fig.: There was no complaint—everybody was satisfied.
Vent.: You don't seem to understand me—how did it occur?
Fig.: The dog was no cur, he was a thoroughbred animal.
Vent.: But what was the cause of his death?
Fig.: He went to fight a circular saw.

MAGIC MADE MERRY.

Vent.: Oh, I see, and what was the result?

Fig.: He only lasted one round.

Vent.: And what became of that little kitten you had?

Fig.: Why, haven't you heard?

Vent.: No, was it drowned?

Fig.: No.

Vent.: Was it lost?

Fig.: No.

Vent.: Was it poisoned?

Fig.: No.

Vent.: Did you give it away?

Fig.: No.

Vent.: Did you sell it?

Fig.: No.

Vent.: Then what became of it?

Fig.: It grew into a cat!

Vent.: What a smart boy you are. Have you ever been to sea?

Fig.: To see what?

Vent.: Not to see what. I mean have you ever been to sea—been on the ocean?

Fig.: Yes Sir.

Vent.: Well, what is a battleship?

Fig.: A cruiser.

Vent.: What goes with a battleship?

Fig.: The crew, Sir.

Vent.: What drives a battleship?

Fig.: Its screw, Sir.

Vent.: Had you any distinguished person on board?

Fig.: Carew-Sir (Caruso).

Vent.: Where do you come from?

Fig.: Crewe, Sir.

Vent.: You are a clever boy,—I suppose you go to school?

Fig.: Yes.

Vent.: Which school do you like best?

Fig.: Sunday School.

Vent.: Why?

Fig.: Because it's only once a week.

Vent.: Are you forward at your school?

Fig.: No, I'm full back.

Vent.: I suppose they teach you singing at your school?

Fig.: Yes.

Vent.: Well let me hear you sing.

(Here introduce song).

BILLIARD BALL PATTERN.

"You see, Ladies and Gentlemen, the last ball has run away (*ranishoh*). That reminds me, "What does a billiard ball do when it stops running?"—"It looks round!" "

"Did you notice the way in which I swallowed that billiard ball? Conjurers and goats can swallow anything. I knew a man who kept a goat—a peculiarly giddy one—and it broke into his fowl-house and ate all the feathers off the birds. When he went to milk it next morning, he got a bucketful of cocktails."

"Money *speaks*, but billiard—balls (bawls!)"

"I will now pass this billiard ball through my anatomy. Of course it is painful, but you can't have pleasure without pain as the monkey said when it had a ride on a porcupine."

"You will find the secret of that trick carefully printed on the back of the programme."

"I invariably find that the higher the intelligence of the audience the greater applause I usually receive for this trick."



Will Goldston's

More Exclusive Magical Secrets

By WALTER B. GIBSON.

It is not often that a magical publication fulfils the highest expectations of its purchasers; and rarely does one appear that may be classed with the best works of other technical lines.

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It is not my purpose to review the detailed contents of "More Exclusive." That would be too great a task. Suffice it to say that they far surpass the outlines that appeared in the prospectus and in the advertisements. The detailed descriptions of the effects described in "More Exclusive" are merely the pale moon-like reflections from the bright sun of the book itself.

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Say what you will; when the stern hand of time has brushed this generation and many more from the face of the earth, posterity will look back upon the field of magical literature, with hundreds of its works lost in obscurity, buried beneath the dust of passing years. But there will stand out one volume, that will long be cherished by magicians and literatists of the future; one volume that will be the silent recorder of an art long dead; and that book will be Will Goldston's MORE EXCLUSIVE MAGICAL SECRETS.

—"THE MAGIC WORLD." No. 10. Vol. 5.

"Personally I would not part with my copy of
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THE PATTERN OF THE MAGICIAN

BY

JOHN W. SARGENT

Edwin A. Becker, D. A. M.

NEW YORK

THE SOCIETY OF AMERICAN MAGICIANS

1906

[ISSUED ONLY TO MEMBERS]

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Bequest of
Harry Houdini
April 1927

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THE PATTERN OF THE MAGICIAN

By R. L. ILL. JOHN W. SARGENT

NEW YORK

Treasurer of The Society of American Magicians

When I consider all that has been written on patter, and that I myself wrote all that I knew on the subject for Mahatma a few years ago, even then disclaiming all originality on the subject, I can hardly stand before a company of magicians and present a paper on this topic with the expectation of winning applause, unless it be for an exhibition of that cardinal virtue so necessary in our profession: an iron nerve.

The word "patter" has come down to us from the time when to be called a conjurer was little better than to be called a thief, and was probably borrowed from the patter-flash, so called, which was the jargon used by thieves in order to converse among themselves without fear of betraying their secrets to outsiders.

The conjurers also had secrets to conceal, and for that reason adopted a patter of their own, by the use of which they, like their contemporaries, the thieves, and unlike many of their modern prototypes, were enabled to keep those secrets "mum from the outer world."

In later times, when the profession had risen to higher planes and conjuring had become a polite science, the patter of the ancient brethren was abandoned, but the word itself was, seemingly, too good to lose, so it was shifted to the position it now holds as the technical name of the story which is supposed to accompany each trick in order to give it an appearance of reality. It was

Paper read before The Society of American Magicians at the Regular Meeting, Saturday, January 7th, 1905.

Voltaire, the French freethinker, who said: "Speech was given to man to conceal his thoughts"; and it was the French school of conjurers that first reduced patter, or, as they named it, Boniment, to a fine art which not only concealed thoughts, but concealed actions as well. Among these, probably the one most successful in making patter an important and useful part of his programme, was the original Comte, and I will quote a story from Burlingame's "Leaves from a Conjurer's Scrapbook," showing the cleverness of this artist: "A Frenchman from head to foot, he did extraordinary things with rare taste and great amiability. All his illusions meant for a small audience carry the impress of finest humor. For instance, he assures you he is going to steal all the ladies present; the gentlemen are scared and amused. Comte reassures them with the promise that he will do it to their satisfaction. He waves his hands in the air and produces a quantity of the most beautiful roses out of nothing. He continues: 'I had promised to take away and metamorphose all these ladies; could I choose a more graceful and pleasant form? In metamorphosing all to roses, don't I offer the copy to the model? Don't I take away to give you back to yourselves? Tell me, gentlemen, did I not succeed?' Then he begins to divide the roses among the audience. 'Here, mademoiselle, is a rose you made blush with jealousy!' Before another pretty girl he changes a rose to an ace of hearts, and the wizard says: 'Will you please, madam, lay your hand on your heart? You have only one heart, is it not so?' I beg your pardon for this indiscreet question; it was necessary; for, though you have only one heart, you might have them all!' Such plays on words are told about Comte by the hundred."

Following Comte came Robert Houdin, that name dear to the heart of every true magician. As an example of the wonderful possibilities of patter, we need only recall his famous "Light and Heavy Chest," a story too familiar to need repetition in a company like this present.

A little later came that most delightful of modern magicians, Robert Heller, a man who might be called bungler if merely the physical part of his work were considered, but whose charming personality and clever use of patter made his performances the delight of the very best people of the communities he visited. Heller was the first famous magician I ever saw, and, while I have seen many who were vastly more skillful with their hands, and many others who had a better outfit of both tricks and apparatus, I have yet to see the magician who can approach him as an entertainer.

It is not the object of this paper to give a lesson in patter, but I cannot refrain from saying a few words along this line, for, although nearly every book ever written on the subject of magic has been emphatic in its statement of the immense importance of patter, still how few of the magicians of our day seem to realize the fact; how few seem to know what patter really is. Here are men like Thurston, Golden, Soto Sumetaro, and many others who have silent acts. Have these men any use for patter? Nine men out of ten will answer: "No." I say: "Yes." Patter is the story of a trick, and be that story spoken or acted, so long as it clearly conveys the impression, it is patter.

We are all agreed that, in the last analysis, patter is a fabric of lies. Now, according to the Standard Dictionary, which I believe is now considered the best authority, "A lie is the uttering or acting of that which is false, for the purpose of misleading." Now I think it would be hard to find a combination of words that would approximate a better definition of patter as applied to its use in magic.

In regard to silent acts, although they are sometimes successful, and are particularly good for the performers who visit foreign countries where the language is unknown to them, still I am strongly in favor of speaking acts for many reasons. In the first place, a fairly good magician can hold an audience for an hour without

much trouble, while it takes a veritable artist to make a silent act run more than twenty minutes, and, as a general thing, more tricks are used in the twenty minutes than in the hour. But if a performer is not a good talker and is fairly good at pantomime, there is still a chance for him in the magic circle.

The magician plays a part the same as an actor, and, as the most successful actors have plays written to fit their personal capabilities, so the magician should have patter so arranged that his good points are emphasized while his faults are kept as far in the background as possible. In this connection allow me to quote a few lines from an article which I wrote for *Mahatma* some seven years ago:

"Some performers do not use the same patter on all occasions, but change it to suit the circumstances under which they work, depending largely on the impulse of the moment, and I must confess to a tendency in that direction myself; nevertheless, I am satisfied that it is not the best method and that it is far safer to write out and commit to memory the patter for each trick and never to change it any more than an actor would change the lines of Hamlet.

"In the case of the actor there are only the lines to remember, as the lines suggest the action, but with a magician it is very different, for he is continually doing one thing and saying another, therefore, the former should be so dead-letter perfect that he can rattle off his patter without giving it a thought. Hence he should never have his patter written by another, but should write it himself, and then it will be in his own style, employing his own vocabulary and, therefore, will be easy and natural, and not have the appearance of having been learned by rote. He should be extremely careful that the grammar is not defective, as bad grammar is never excusable in a public performer, and many a man whose work is first-class in other respects is working seven or

eight times a day in a dime museum because of his inability to use the King's English properly."

Now, I have only one suggestion to add to this, and that is for the magician who has not had the advantage of a liberal education—to him I still say: "Write your own patter, but have it corrected by some well-educated person."

As to the importance of good patter, I think that you can recall any number of magicians who, while only fairly efficient in sleight-of-hand, have been conspicuously successful owing to the cleverness with which their acts were presented, while on the other hand the sands of time are strewn with the wrecks of those who possessed most remarkable dexterity, but lacked the art of presenting their work in a manner acceptable to the public. The difference between these two classes is the difference between the artist and the mechanic; the place for the mechanic is the shop, only the artist can succeed in the glare of the footlights.

I will cite a couple of personal experiences where patter rendered certain tricks convincing and successful which otherwise—in my hands at least—would have fallen rather flat. The first was in the Thimble Trick which our Ill. Bro. Leipsiger has made so popular. In the summer of 1896 I was at the store of Ill. Bro. LeRoy, in Boston, looking for pocket tricks, and among others he showed me a crude form of the Thimble Trick which consisted of two thimbles, one being small enough to be concealed inside the other so that the appearance was that of a single thimble, and the trick consisted in passing it from the index finger of the right hand to the same finger of the left and back again. I used the trick a few times and then discarded it, as I could not get much of an effect out of it. The following year somebody showed me a few passes with a single thimble, and by combining these with the old trick I worked up quite a respectable combination, but I still used it as a pocket trick, not considering it good enough to be put in my programme. In February, 1898,

I had an engagement at the Harlem Presbyterian Church, afternoon and evening, and in the evening I wished to give a change of programme, but as I did not have much stuff with me, and something got broken in transit, I decided to try the thimble on them, but there was so little of it that it would not fill much time. However, I started in and told a rambling story about a visit to my grandmother years before, finally working around to the introduction of a thimble that could not be lost. Then I worked in the passes to prove that it made no difference where it was put, for it immediately disappeared and was actually nowhere at all until it was needed again, and then wherever you looked for it there it was to be found. I used up four or five minutes in the introductory story before the thimble was shown, while the trick itself occupied only about three minutes, but together they made a reasonably long trick, and, what is still better, it made a hit.

Another society connected with the same church was to have an entertainment in the same place a week later, and they engaged me for that also. I did not include the thimble trick in the latter programme, but when I responded to an encore, made my little bow, and was walking off, the dominic arose and asked me if I would not repeat the thimble trick that I had given the week before. Of course I consented, and thus "the stone that the builders refused became the headstone of the corner," and all through a little well-chosen patter.

I recall another incident which illustrates the value of patter, this time in connection with the Cone, or Skittle Trick, so-called. The first time I worked this trick I had my wife in the audience, as I often did, to pick out the weak spot in a new trick, and her criticism was that the cone was such an odd shaped thing, and was so evidently made especially for the trick, that the audience was not so much surprised at its evanishment and reappearance as they would have been in the case of a more ordinary article. Take, for instance, an egg. Now, the minute

an egg is shown the audience knows that it is natural for it to do one of three things: either by the slow process of incubation it should produce a chicken, or by the quicker process of the cook it should be prepared to tickle the palate of the human animal, or, after a prolonged existence among the haunts of men, in its ripe old age it should act as a medium of communication between the over-wrought audience and the under-wrought actor; but when the egg, instead of fulfilling its manifest destiny in any of the above ways, proceeds to vanish and reappear at the will of the magician, to pass invisibly in and out of seemingly solid boxes or bags, or to multiply indefinitely in the dental orifice of a colored assistant, then the audience is treated to the double surprise produced by the egg having done those things which it ought not to have done, and left undone those things which it ought to have done. Now in the case of the cone, it was evident that some means must be devised to place it on the same terms as the egg in the minds of the audience, and in order to do this I introduced patter about as follows: "To those of you who never have been in India this may appear to be a rather strange and useless article. It is not a ten-pin nor a skittle, and yet it is used by the natives in India in a game which slightly resembles bowling, and which is called Tisali, and this strange looking object is called a Tisa, sixteen of them being used in a game. Instead of bowling at them with a ball, they use a sort of boomerang, made of an elephant's tusk, which they call a Biggerli. This is thrown in such a way that it returns and strikes the pins from the back, tumbling them over much the same as in our bowling game." It is surprising to see how much this little speech improves the trick. It is always listened to seriously, and I remember one case where a man came to me after the show and asked further particulars about the game.

If a performer will study his audience carefully, he will get many hints from them by which he can strengthen his trick. I remember on one occasion I was doing

"money catching," and in those days I always used real half dollars for coin tricks. While passing through the audience and picking coins from various places I happened to shake the hat a little too violently, and a coin jumped out and rolled along the floor. Of course I did not care to lose it, so I chased it up, and while doing so I heard a voice say: "I wonder why he is so anxious about a single coin when he can pick them out of the air in handfuls?" This gave me a pointer, and from that time I always used palming coins, so that in case one was dropped it helped rather than injured the trick, for in case anyone looked for it I could say: "Oh, never mind that; see, the air is full of them." And to prove it I would produce a handful. I found also that the coin always got back to me, for somebody was sure to pick it up, and, when I passed again, throw it into the hat.

I could go on in this strain for a long time giving personal reminiscences, but these will suffice for the present, I think. By this time you must be convinced that I am a most ardent believer in the saving grace of a good patter plot, and my first question to all beginners who seek my advice in regard to magic is: "Can you tell a good story?" For if a man can hold an audience for twenty minutes by means of his talent for telling stories, I will guarantee to make a fairly good magician of him in a surprisingly short space of time. Of course the programme of such a performer would contain very little sleight-of-hand, but it would contain a whole lot of entertainment, and it is for this that the dear public is willing to pay its good money.

Remember, please, we are discussing patter, and naturally it occupies the entire foreground for the present, to the exclusion of all else, but I hope you will not fall into the error of supposing that I think that patter is the only essential to success in our profession, and that skill is a very poor second. On the contrary, I consider skill to be the first great requisite to lasting success, but to succeed on skill alone would require a degree of perfec-

tion far beyond the grasp of ordinary mortals. Now I may not have said much that is new, much that is witty, or much that is profound, but I have said a lot that is true, and, it seems to me, not entirely untimely, and my only hope is that it may provoke further discussion along this line, and that wiser heads than mine may add their tribute to the glory of good old patter.



14:15

Magical Monologues



By

GEORGE SCHULTE



Chicago. 11/8/19

To

Harry

Handcuff

Handline.

from his friend

Georgeschultz.

~

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Chicago

Magical Monologues



By
GEORGE SCHULTE

Author of
"TALKS FOR TRICKS"

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Bequest of ⁴
Harry Houdini
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A

Introduction

Encouraged by the success of my first effort, ("Talks for Tricks") I take pleasure in introducing to the magical fraternity my second volume on the subject, MAGICAL MONOLOGUES.

I trust that both amateur and professional magicians will succeed in obtaining many humorous suggestions from the patter contained in the following pages.

George Schull

Chicago, Illinois, U. S. A.
September, 1919.



MAGICAL MONOLOGUES

Opening Patter

"Before proceeding with my performance, I will first roll up my sleeves,—Magicians and Politicians are usually suspected of having something up their sleeve."

"So they have, their arms,—but that's a birthday present."

(Before proceeding with his opening effect entertainer remarks):

"The magical effects I am about to present, have mystified and amused thousands of High Brows, Low Brows and No Brows."

(Entertainer continues with his patter for whatever effect he has selected as his opening number.)



The Chinese Rice Bowls

(EFFECT)

"Into an ordinary china bowl, rice is poured until it is just level full. A second bowl is inverted over the first and immediately removed, when the rice is seen to have doubled in quantity, completely overflowing the bowl. Once more the rice is leveled off, the other bowl shown empty and placed over it. When separated, the rice is gone, the bowl being filled to the brim with water which is poured from one to the other."

(PATTER)

"The apparatus of my first offering consists of two Chinese rice bowls, I merely mention this fact so you will not take them for one of Heinz' 57 varieties. (Performer pours rice into one bowl). Next I will invert bowl number two over number one, if this gets your number, forget your troubles and watch mine."

(When performer removes top bowl, the rice has doubled in quantity).

This little mountain is only a bluff.

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(As performer levels off the rice, he remarks):

"In this country we use rice at weddings, over in China it is used at funerals. They may be right at that."

(Performer places empty bowl on top of the one containing rice). The most difficult part of this effect is to separate the bowls, they're twins—but in doing so, you will notice the rice has changed into water.

(As performer pours the water from one bowl to the other, he remarks):

"How's it done? I'll let you find the nigger in the woodpile."



Coffee, Milk and Sugar Trick

(EFFECT)

Three nickeled goblets are passed out for inspection, after they have been freely examined, one is filled with brown paper clippings, another with white paper shavings and the third with bran.

Each one of the goblets is covered with a lid, upon removal of the lids, hot coffee instead of brown paper clippings is discovered in the first goblet, milk in the second and sugar in the third one.

(PATTER)

"The idea or rather the principal of the idea that I am about to present, is a suggestion from recent scientific discoveries. A prominent scientist has succeeded in making flour from straw, milk from beans and so on, instead of using the various ingredients out of which coffee, milk and sugar are made, I use paper shavings."

"I have here three goblets made by a gob, which I will pass out for inspection, after you

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have convinced yourself that they are absolutely empty, I will proceed with the operation."

"Goblet number one I will fill with a quantity of brown paper clippings—clipped from Browns Journal—Goblet number two is likewise filled with paper shavings—White, they had a snow storm here last night, this is all that's left of it. Into the remaining goblet a small quantity of bran is placed, a favorite brand with some hens, chickens are more particular."

(Conjurer now places lids on all the goblets).

"To make you realize that I am not slipping anything over on you, I will slip the covers on while you're looking."

"If the orchestra will oblige us with a little magic music, everything will turn out successfully." (Performer remarks to orchestra)

"That will be enough, thank you."

"That fantastic music, has had such a magical effect, that the brown paper shavings have changed into steaming coffee." (Conjurer pours coffee from goblet into a cup). "Steaming Mocha from Java." (From the second goblet, milk is poured into a small pitcher).

"This is magic milk, cream isn't in it."

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(From the last goblet a quantity of lump sugar is transferred into a sugar bowl).

"Instead of the bran, we have little lumps of sugar—it all helps to make the world go round, a couple of little drinks will do the same thing."

N. B.

Some magicians wind up the above effect by employing the Bewitched Coffee Cup, the idea is a good one, as it adds additional mystery and a humorous final



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The Enchanted Bird Cage

(EFFECT)

In introducing the trick, several live canary birds are unmistakably placed into a common paper bag, which is then securely tied around the upper end and suspended in the air.

Attention is next called to an empty cage, standing close to the suspended paper bag, the performer with a shot from his revolver literally blows the bag to pieces. At the same instant the birds are seen to have arrived in the previously empty cage.

(PATTER)

"I will proceed with my next effect, by first calling your attention to a couple of birds in a gilded cage—and an empty paper bag, it is just large enough to hold a baker's dozen, but it is now empty." (Performer shows empty bag to audience).

"Owing to the high cost of loving, I mean living."

(Birds are removed from cage and placed in paper bag).

"As you notice the cage is now empty, and this paper bag contains two canary birds, from

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Sing Sing, they'll be behind the bars again—when I count three, the Gamblers' lucky number—this is a sure shot."

(As performer counts he fires pistol.)

"That was a good shot—Old Taylor is a better shot."



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The Aerial Treasury

(Coin Production)

(EFFECT)

The Entertainer borrows a hat from one of the spectators and proceeds to catch out of the air a real half dollar, which he drops into the borrowed hat, then another and another, till the supply seems to be endless. In this trick, a number of various clever sleights are introduced, the exact routine being optional with the performer.

(PATTER)

"My next speculation, I call it that, because its all a gamble, I will proceed to convince you, if some gentleman will kindly loan me a derby hat—I will return the loan. Thank you, (Conjurer shows empty hat to audience) I have always been a coin collector, (Conjurer catches a coin and drops it into the hat.) But the idea of making a collection in a hat did not originate with me."

(Reaching into the air, conjurer produces another coin, tossing it into the hat he remarks):

"All you have to do is reach for it—I wish I had Rockefeller's reach." (Two coins are pro-

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duced). This is Jewish money—it multiplies. (As conjurer catches and tosses several more coins into the hat, he remarks):

“This looks like an income—but the outcome is always the same.” (Production of three coins). This is easier than passing the hat—it’s a shame to take the money. (Continuing the production). This money from the air has one disadvantage, it is like the wind, it blows away. (Vanish one coin). This is the money that builds air castles.”

(At this stage of the trick a number of sleights can be utilized). “This coin I will pass through the crown of the hat, it looks easy, but so do a lot of other schemes. (Conjurer does a pass with one coin).

“This is called the Flip-Flop pass—sometimes it flops when you flip it.” (Conjurer goes out among the audience, and produces a number of coins from a boy’s nose). “Here is a boy just about to blow his nose, blow it into the hat, it don’t belong to me. This looks like a running account—don’t sneeze until you get home.”

(A number of coins are also extracted from a gentleman’s beard). “Chin money—it talks all

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languages. (Conjurer returns to the stage and empties coins out of the hat, while doing so he remarks):

"If any of you discover that you're short of a little change, don't let that worry you, if you do, you will soon be among the dead ones." (Conjurer produces a skull from the hat). (Hat is returned to its owner).

"Don't break this hat, it may come in handy some day when you're broke."

N. B.

(Some conjurers use the coin wand in connection with the above, when introducing the wand the following patter can be used).

"My hands are getting tired, as you observe, the money is slipping through my fingers. (A coin is caught on the tip of the wand). This is a wonderful wand to have around, it's round all the time, (Another coin is produced). The secret lies in the wood, all magic wands are made from Kingwood—out of which Ruler's and magic wands are made."

The Magic Duck Pan

(EFFECT)

A nickeled pan or chafing dish ten inches in diameter and four inches high, is shown empty, one or two eggs are then broken into the pan. A little alcohol or red fire is added and a lighted match applied, the fire is subsequently extinguished by putting on the cover.

When the latter is removed a little later, a duck pops out of the pan, so large that it seems impossible that it really was contained in the latter.

(PATTER)

"My next fairy tale—is for the special amusement of the ladies, A Lesson in Cooking, domestic silence, I mean science. This silver pan which I employ for the experiment is made from Spanish metal—out of which they also make bull fighters' spears, of course in this country we don't spear the bull—here we shoot the bull."

(Empty pan is shown to audience).

"First comes the flour—Orchestra, some flour music, a little Pillsbury's. (A small quantity of flour is poured into the pan).

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"Next the eggs—the hams you'll find on Broadway." (Eggs are broken into the pan).

"Extract Vanilla, it smells like gasoline." (Conjurer removes a cork from a bottle containing alcohol, and pours some of it into the pan). (Next he strikes a match and sets fire to the contents in the pan, the flames are extinguished by putting on the cover).

"While the orchestra has been playing the work has been accomplished." (Cover is removed from pan, and out pops the live duck, as wabbles about the stage, remark):

"Duck Stew—It looks more like a stewed duck."



The Flying Bird Cage

(EFFECT)

The Conjuror brings forward a perfectly rigged nickeled cage containing a live canary bird. While everyone watches the cage most intently, he causes both cage and bird utterly to vanish without covering them in any manner.

(PATTER)

"In this flying age, everything is done very quickly—I have in my hands a flying bird in a flying cage." (Conjuror is holding cage in both hands).

"When I count three—not ninety-three, the cage and the bird will be on their way to the Canary Islands"

"This is very exciting—it would be more interesting, if I used a bird and a cold bottle."

(Conjuror steps near the footlights).

"Bright lights and a pretty little bird need watching—watch it closely—no extra charge, one admission includes everything."

"ONE—TWO—THREE—GO, where did it go, every little bird has its own habits. Where do you go on your flying trips?"

The Mysterious Clock Dial

(EFFECT)

The apparatus consists of a fifteen-inch Crystal Dial and a nicked hand, the latter is removed from its spindle, freely passed for inspection and returned. The conjurer sets the hand rapidly spinning and retires to a distance.

Upon command, the hand stops at any number desired, thus successfully indicating chosen cards, spots on dice thrown, any given date, etc. To further demonstrate the wonderful nature of the trick, the dial is taken into the audience and the same results obtained, while the dial is held by a spectator.

(PATTER)

"This clock was not made by Ingersoll, as you observe the hand spinning around, you will notice it has a movement all its own, it runs like a Ford." (Performer spins hand around the dial).

"To give you an idea of the hidden possibilities, possessed by this mysterious clock, I will ask someone to call out a number from one to twelve. (Hand stops at chosen number).

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"There it is, right on time."

"This clock also reads your thoughts, I know it sounds like a fish story, but this is not a Fisherman's clock."

(Performer has someone select a card, let us say that the ten of diamonds was the forced card, the latter is retained by the spectator, the performer returns to the stage and spins the hand around the dial.)

"The hand will now take a spin, just a whirl around the block, and here it stops at—number ten, your card was a ten spot, is that right? Yes, you were easily spotted—the card is a ten of diamonds."

"I beg your pardon—Oh, no, nothing underhanded about it—you wish to examine the hand, all right. (Performer passes hand to someone for examination) I said examine the hand, I said nothing about holding hands. (Hand is replaced on dial, performer next passes a slate and a piece of chalk to a spectator, requesting him to write a number on the slate).

"I will let this skeptical unbeliever hold the dial" (Performer lets a spectator hold the dial). "Now follow me closely, but don't push,

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with my fingers, I place the hand upon the dial, giving it a twirl in the right direction."

"Orchestra, a little waltz," (Music and hand stop at the same time) "Six is the number written upon the slate, would you please show the number that you have written on the slate to the spectators sitting in the back of the house, thank you." (As performer returns to the stage he remarks): "Whenever you hear a timely waltz—think of me.

"I don't want to start a crap game, or shake for the drinks, but merely have someone roll these bones, (Hand is set awirling, performer steps out into audience, has someone throw a pair of dice upon a tray). "Look, the lucky number, there are seven spots on the dice and the hand stops at number seven on the dial. (Or whatever it may be)."

(Performer removes the hand from the dial, holding it in view of the audience).

"Can't you see the point? This is not the last act of the TWO ORPHANS."

A

The Traveling Bottle and Glass

("Passe Passe Trick")

(EFFECT)

The Conjurer introduces a large bottle of wine, a glass and two cylindrical covers, which are quite empty and which may be freely examined. Setting the glass on the table, he fills it with wine from the bottle and places over it one of the covers.

Over the bottle, which is stood on another table, he slips the second cover. A change is now commanded to take place. Upon lifting the first cover, there is the glass of wine instead of the bottle, while under the other cover the bottle is found, the bottle and glass of wine changing places as often as desired. At the close of the trick, the bottle, the glass, and the covers are again freely shown.

(PATTER)

"The next item on the program, is a bit of magical gayety, with a bottle of wine. (Performer fills glass with wine from the bottle). I will dispose of the wine under cover, (Performer places one of the covers over the glass).

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"Cover number two, same size as number one, I slip over the bottle. I like to slip it over a bottle, (cover is placed over bottle). Now for the excitement, don't get nervous, the bottle is still here and so is the glass. (Performer raises covers, just a trifle to prove his statement).

"You no longer doubt my word—Wine makes strange friends, that was a thoughtless remark, I didn't think when I said that, of course—nowadays you don't need brains, just nerve and money.

"While I was talking and you were listening, a mysterious transformation has taken place, (Performer removes both covers, showing the bottle and glass have changed places). This is a magical, not a matrimonial transformation, this has nothing to do with law—although a little bar practice is necessary.

"Again covering the bottle and glass, before your eyes—I do nothing behind your back. (While performer is covering bottle and glass, he remarks): This was discovered in the Lost and Found office, I've found out—there wasn't much lost. What's the use of a traveling bottle when you haven't got the price of a ticket, as you observe the bottle has again traveled back,

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from where it started, and under the other cover we find the glass.

“That clears up the mystery, Sherlock Holmes will now pass on to the next case, let us hope it's beer.”



The Rising Cards

(EFFECT)

A number of cards are freely selected from a pack, the choice of the audience not being influenced in the least. After the cards have been shuffled back into the pack, the conjurer takes his position in the center of the room or stage.

Seizing the pack by one hand, and holding the other hand a foot or two above the pack, he commands the first one of the chosen cards to leave the pack and to ascend through the air into the other hand, which command is instantly obeyed, much to the surprise of the audience.

The card is passed out for inspection, the pack is again shuffled and the hands again shown unmistakably to be unprepared, when, as in the manner just described, the remaining chosen cards are, one at a time, made to float upwards through space into the hand held above them.

(PATTER)

"While everything is so nice and quiet, and all the doors are locked, I'm going to pull off a card swindle—this takes in everybody, I use steam-

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boat cards, watch them sail. (Performer sails out a card from the pack).

"Would you, Sir, examine the cards? Are you a jeweler? No! Oh! I thought you were looking for a Tray of Diamonds. Just pick out any card.

"The gentleman is looking at the Kings, I'd rather look at the Queens. Now I want you to make a free selection, take any card you desire; inspect it, it's not two-faced—it has a plain back and a regular front. A regular steamboat deck, do you prefer the upper deck or the lower deck, Sir. The gentleman prefers a Pinochle deck."

"The gentleman's choice is, the King of Spades—the way he was digging, I thought he would dig up a Queen. Someone name another card—the Ten of Clubs has been selected; now another, the Ace of Hearts, is the third, lovely."

"Would you, Sir, mix the cards—you're a good mixer, the first card selected, was the King of Spades, the Baker's card, watch it rise—it makes the dough."

(Performer drops the card). "The King has fallen."

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"The next card was the Ten of Clubs, (card slowly rises from the pack) it obeys without a Club—yes, it is marvelous, it would be more interesting if it was scandalous.

"The third and last card, was the Ace of Hearts, (at first, this card makes no attempt to rise, but finally it is seen to rise very slow). It has a weak Heart, and cannot stand a fast journey, it travels like some salesmen, while it has nothing to sell, it will fool you just the same."

N. B.

The above patter will give the Conjuror an idea, of the humor that can be created for this excellent trick, the exact routine is of course, optional with the performer.



The Multiplying Billiard Ball

(EFFECT)

Having magically produced a solid billiard ball, which can be examined, the Conjuror seizes it by the tips of the thumb and first finger, requesting all to watch him as closely as possible.

While they are doing so, a second billiard ball mysteriously makes its appearance beside the first one. A third ball then appears, and finally a fourth one, all of these being held by the tips of the fingers only.

They now vanish as mysteriously as they came. From four they become three solid balls. The three balls become two. Finally one ball is left, which, after having been tossed up, also vanishes. The increasing and diminishing of the number of balls is performed by one hand only.

(PATTER)

"Various games suggests various ideas, the effect I am about to present, originated itself while watching a game of baseball and billiards, in the same afternoon.

(Magician produces a solid billiard ball.)

"Won" (One) (Ball is vanished) "Lost." (Ball

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is reproduced) "Found." Keep your eye on the ball. (Magician now has two billiard balls between fingers of left hand.)

"Real, Oh, yes—there are two, you're not seeing double.

"Umpires, keep your eye on the ball.

"One, Two, Three,—three balls and no strike, it looks like a walk." Count them again, One, Two,—the third one flew out to center field. (Magician vanishes one, a moment later reproducing it.)

"Here it is, it looked like a lost ball, this trick has a peculiar effect, so has whiskey." Rubbing the ivories in this manner, we get four, its all in the rub."

(One ball is vanished again leaving three.)

"A moment ago we had four balls, it looked like a free base, (Another is vanished leaving two.) "Two out."

(Another disappears) "Three out."

"The last one is the practice ball." (If the magician desires, he can do a number of passes with the last one, until the final vanish, this is a make believe toss of the ball into the air.)

"A high ball,—in Golf they call it the nineteenth hole."

The Floating Ball

(EFFECT)

The Conjuror introduces a golden ball, six inches in diameter, it is shown to be solid and thrown into the air to prove that it is not attached to anything. Holding the ball in front of him, a few passes are made around the ball.

The conjurer's hands are removed from the ball and it remains suspended in mid-air, defying the laws of gravitation. The ball descends, ascends and moves about in the air in obedience to the performer's will. While floating in the air, a solid hoop is passed over the ball to prove that there is no connection of any kind.

(PATTER)

"Scientific problems are always interesting, and if I succeed in getting you interested in what I am about to show you, I believe I'll have you guessing, if you think you can guess how it is done, you may have another guess coming."

"I have here a solid, round wooden ball, that floats through space like the earth. Atlas carried the world on his back, but today it floats on air,—mostly hot air (Performer makes several passes over the ball, immediately it begins floating about.)

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"By utilizing the power of a few passes, the ball begins to travel, this is a B and O pass, slow but sure. I have just overheard a remark, someone said there is a string tied to it. No I'm stringing you."

(Performer passes hoop over the ball.)

"A skeptical spectator once remarked to me, the hoop being round like the ball, made it possible for the hoop to pass freely over the ball. Mathematics is a wonderful science, so is matrimony."

(Hoop is passed out for examination.)

"You will find the secret on page 999 of Sears-Roebuck's catalogue." (Ball is still floating about.) "This is neither a puzzle or a riddle, like-wise it has nothing to do with the weather."

"If you want to try this trick,—buy a cake of Fairy Soap, it floats."

(Performer picks the ball out of the air and carries it off the stage.)



The Ten Ichi Thumb Tie

(EFFECT)

The entertainer's thumbs are crossed and tied twice with cord or string. This fastening is now further secured and the thumbs more firmly bound by a second cord which is passed around the opposite way and tied.

All ends are again tied, making a total of eight knots. All of the tying is done by a member of the audience who is instructed to make the knots as tight as possible, the circulation being practically stopped. After being thus tightly bound, the hands instantly admit a cane, a table leg, etc.

An unprepared hoop is thrown at the performer, who, to the surprise of all, is seen to catch the hoop on one arm. At anytime the fastenings may be examined and all found secure.

(PATTER)

"One of the secrets of this business, is keeping secrets, if you think you know how this one is done,—don't fool yourself,—let me do that."

(Entertainer goes out among the audience and requests some gentleman to tie his thumbs together.)

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"My thumbs are crossed, otherwise I feel fine. I have here several ropes, from Pittsburgh,—this gentleman will securely tie my thumbs together,—that's all right, I can talk without my hands."

(Another spectator is asked to again tie all the ends, making a total of eight knots.)

"Go as far as you like,—I'm only thumb tied,—not tongue-tied." (Performer has other members of the audience inspect the tying), "this is about as exciting as a steam heated telephone booth."

"Has any gentleman a walking stick, sometimes called a cane, if you have raise it,—in London no gentleman goes without a walking stick, if he did he would catch cold, on account of the fog."

(A cane is passed about, then held by a spectator, performer with a quick dash passes his hands through the cane.)

"This is the psychological moment, watch the movement,—we all do the same thing over." (Movement is repeated.)

(Next a hoop is thrown at the performer, which he catches on one arm.)

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"This is very easily accomplished, all you have to do, is to acquire the knack of doing it."

(If the performer desires he can add additional stunts to the effect.)

"Where is the gentleman who tied the knots—would you please examine them, and see whether they are exactly as they were when you tied them,—they are, would you mind untying them,—the gentleman says what he has done cannot be undone. Then cut the cord with a pocket knife, I said a pocket knife, not a butcher's knife, be careful, don't cut off more than a pound"

N. B.

Don't draw this effect out to long, present day theatregoers soon tire of anything that just drags along.

h

The Mysterious Linking Rings

(EFFECT)

This magical mystery is usually performed with eight rings, although more can be used. The spectators first examine the rings, after they have been returned, they are then linked and unlinked in the most mysterious manner.

A great variety of intricate devices are formed and as a climax all the rings are linked together and fall apart at the word of command.

(PATTER)

"The next item on the programme I have termed the Mysterious Linking Rings—eight solid rings made of steel,—in this age of steel, (steal) get all you can.

"Before proceeding with the Wall street part of the trick, I will pass out for inspection, eight solid steel rings, and after you have thoroughly examined them and convinced yourself, that they are as free from deception as I am—I will proceed to mystify you as cleverly as any Politician ever did, past or present."

(While putting over the above patter, the entertainer passes the rings out for examination, when gathering them together, he remarks:)

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"This idea was invented on the first of April,—if it fools you, remember the date." (Entertainer links and unlinks two rings.)

"Crossing one ring across another, in this manner, you observe the result,—again crossing the two rings across, I'm not double-crossing you,—seeing is believing.

"No diplomacy required,—only a Lawyer's nerve.

"Next I will form out of these four rings a basket, or as they say in Boston,—a bawsket, again I manipulate the rings into a square,—you might think its crooked, but this is on the level.

"To make it more interesting, I will let this gentleman try his skill at unlinking these two rings, and would you, Madam, kindly link these two together."

(Entertainer hands two linked rings to a gentleman and two single rings to a lady.)

"The gentleman as you have observed, has been pulling and tugging away at those two rings, unable to get them apart, return them to me and watch me closely, first you pull on one and then you pull on the other." (As rings come apart remark:)

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"Sometime a little pull is a wonderful thing.

"I notice the young lady has been unsuccessful in uniting the single rings, pass them to me and I will demonstrate to you the wonders of a college education,—these are golf rings,—watch them link, One, Two, Three, easy when you know how,—but Bryan never knew how."

(While linking all the rings together, entertainer remarks:)

"This has nothing to do with the missing link, these are Miller, not Darwin monkeyshines." (Entertainer uses his name instead of Miller, which is merely used as a fill-in).

"Orchestra, would oblige me with a little unlinking music, thank you." (At this stage of the trick the entertainer whirls the rings about for a moment, then suddenly lets them all fall apart, scattering them about the stage.)

The Japanese Wonder Bowl

(EFFECT)

The conjurer introduces a large handsome Bowl containing paper shavings. These he fans, causing the paper to fly about, and then produces from the bowl innumerable large flowers which keep spurting out of the Bowl, covering the floor and creating a very pretty effect.

He next takes out one after another six beautiful garlands of flower-balls which he hangs on a metal stand. Suddenly the Bowl transforms itself in his hands into a beautiful decorated Pagoda, which he hangs up also on the metal stand. From the Pagoda, length after length of paper ribbon now spurts out, the conjurer catching this in a large decorated Basin which he first shows from all sides and which when filled, is placed on an Oriental Tabouret.

Upon firing a shot, a number of animals, such as Ducks, Pigeons, Rabbits, etc., visibly make their appearance out of the basin.

(PATTER)

"The effect I am about to present to you, is a Japanese mystery, not played according to

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Hoyle. The best rule for you to follow, is keep your eyes open and watch the excitement."

(Magician takes a handful of paper shavings from the bowl, throwing it about, he remarks:)

"Philadelphia breakfast food."

(Magician next produces from the bowl a variety of flowers.) "These flowers grow magically,—like the Grand Trunk Railroad, which grew from a valise."

(During the production of six garlands of flower balls the magician remarks:)

"These are Japanese snow balls, somewhat different from the Americanese,—there are no strings on the American snow balls. Like international law, this is useless information."

(Bowl changes into a pagoda, out of which a quantity of paper ribbon is produced.)

"Can you imagine doing this with spaghetti."

(Upon firing a shot, a number of animals visibly appear out of the basin)

"Just as easy as counting 7,777 in Chinese."

Closing Patter

(Any sort of a humorous stunt or remark, when concluding your performance, will always create additional laughs and applause.)

(At the conclusion of his act, the Entertainer turns around as he walks off the stage, remarking:)

“My turn is over.”





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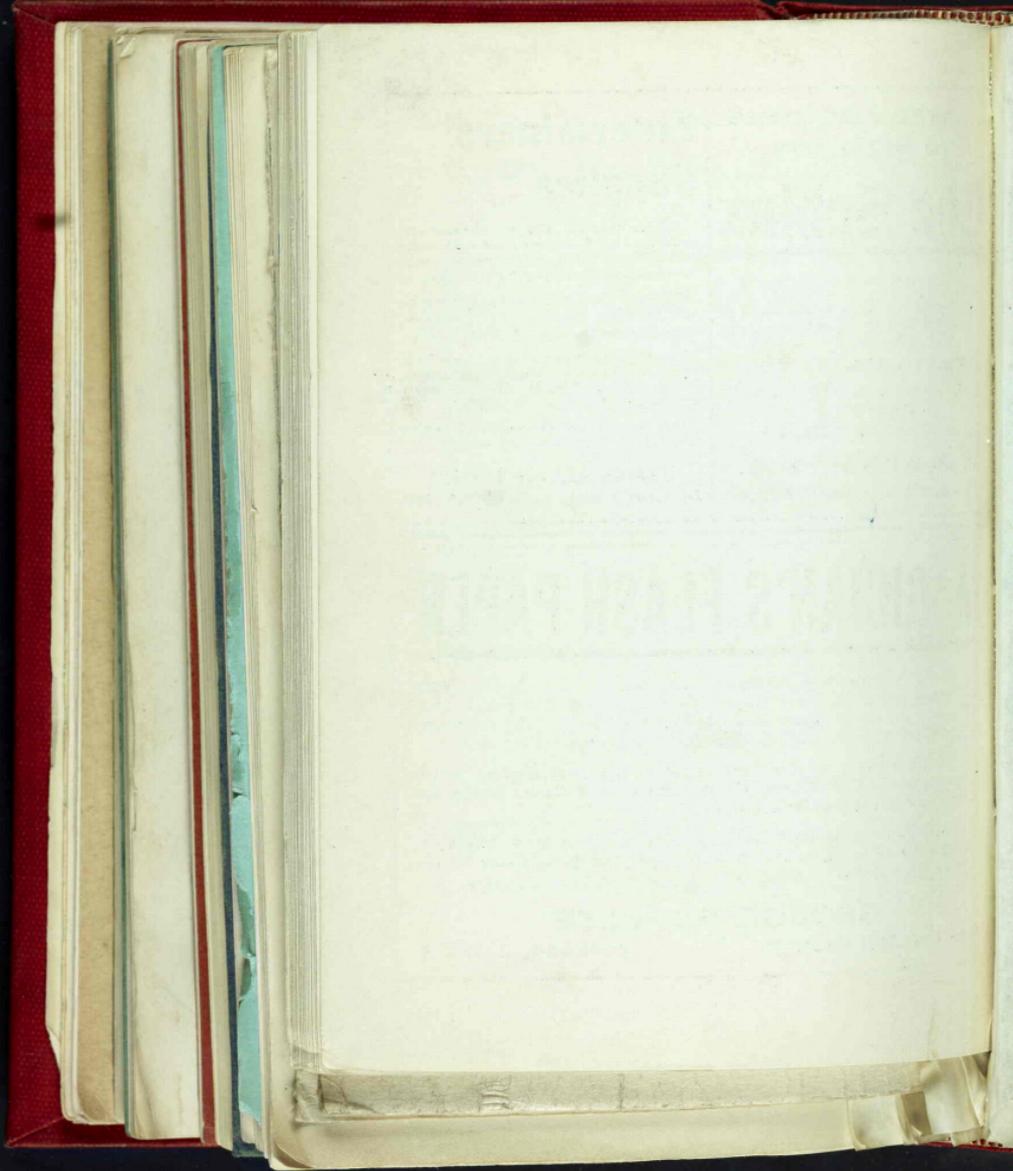
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1927

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Harry Handlini,
I wish continued success.

~~Georgeschultz~~

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By
Handwritten
GEORGE SCHULTE

Author of

"Talks for Tricks" and
"Magical Monologues"

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Bequest of
Harry Houdini
April 1927

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PATTER PARAGRAPHS

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PATTER PARAGRAPHS

Preface

In offering this edition to the magical world, I trust that it will meet with the same approval and success that greeted my former efforts. ("Talks for Tricks" and "Magical Monologues.")

George Schull

Chicago, Illinois, U. S. A.
August, 1921.

Introduction

The patter in this volume has been arranged in paragraph form, this style has many advantages, as most magicians very seldom use a ready made routine of words.

They pick out certain paragraphs and apply them to various effects. This is a good idea as it does away with similarity, doing things differently adds variety to any program.

There are two styles of patter, serious and humorous. The former is employed in effects where a mystifying impression is desired, while the latter is used as additional amusement.

There is a greater demand for humorous patter, for several reasons, it adds more snap and pep, mirth and merriment to any trick. Wit and Wonderment is a winning combination.

Words are like clothes, they dress up your effects. If you can find a new suit of patter for some old tricks you have been doing for years among these pages, this volume has accomplished its object.

Opening Paragraphs

For your amusement I offer a variety of magical mysteries and necromantic novelties in the peculiar art of conjuring.

If you think my hands are deceptive, I will convince you that sometimes the ear is quicker than the eye.

As a matter of fact I could do tricks before I could talk. Now I do both. My hands are empty, I was born that way.

(Performer proceeds with his opening effect.)



The Vanishing Gloves

(EFFECT)

The magical entertainer enters wearing his gloves, while talking, he visibly removes the gloves, throws them into the air and causes them to vanish completely.

(PATTER)

"Before proceeding with my display of magical mysteries, I will first remove my gloves, this has nothing to do with chemistry, although they will dissolve before your eyes."

(While performer is removing gloves he remarks.)

"It is my form-fitting opinion that you think you know how this is done. I thought the same way, but I have changed my way."

"In silence the answer would be the same in any language. At first sight this reminds you to take a second look."

(After gloves have been vanished, Performer remarks):

"Vanishing gloves will soon be the fashion, when your's disappear, you're in style. This is like the invisible bathing suit, nothing to it."

The Perfection Flag Trick

(EFFECT)

Three 18-inch handkerchiefs, a red, a white and a blue one are shown separately and placed beside each other. A knot is then tied in their upper end in which condition the handkerchiefs are held up for everyone to see.

Suddenly, without any suspicious move whatever on the part of the performer, the three knotted handkerchiefs are seen to visibly change into a silk American flag, measuring 24x36 inches, which flag is then immediately shown from both sides, all traces of the handkerchiefs having utterly disappeared.

(PATTER)

"The foundation for this effect, consists of three silk handkerchiefs, popular shades, Red, White and Blue. Uncle Sam's winning colors."

"They are all of the same size, as far as that goes, but I am going farther. Follow the colors, I will tie them together with one knot, not as tying as other knots."

(Performer ties the three handkerchiefs together with one knot.)

PATTER PARAGRAPHS

"I next wave the handkerchiefs, this is the Pacific wave and this the Atlantic wave, either way, you are waving the flag of Peace, Progress and Prosperity."

(While talking handkerchiefs are waved about, changing them from the left hand to the right hand, when suddenly they are seen to change into flag.)

"This is a winning combination, if you stick to the combination."



The Mysterious Bowl of Fire

(EFFECT)

This weird and mystifying effect is particularly suitable as an opening trick. From an empty cloth thrown over his hand, the Magician produces a nickel plated bowl flaming with fire.

After the production of the bowl of fire, it is placed upon a beautiful nickel plated pedestal. In order to extinguish the fire, the magician places a handsome nickel cover for a second over the fire.

Immediately lifting the cover, the fire has vanished and in its place is seen a beautiful bouquet of large flowers completely filling the bowl.

(PATTER)

"In calling your attention to this piece of cloth, I will recall the fact that it was given to me by a fire-eater, nowadays they don't eat it—they drink it."

(Produce bowl of fire and place on pedestal.)

"Liquid fire—one drink and the next world is yours."

(Place cover over the fire for a second, upon removing it the bowl is filled with flowers.)

"Remarkable changes have been caused by fire, in this case the change is a beautiful bouquet of flowers. There is still a little dew (due) on them, but we'll have them insured."

The Multiplying Thimbles

(EFFECT)

The right hand is first shown empty from both sides and making passes in the air, a thimble is produced which is placed on the tip of the first finger. From here it disappears only to reappear under the performer's collar.

Again it is placed on the performer's finger tip, from which it repeatedly disappears, in connection with many clever and elusive passes. The right hand which has been in constant use during all of these passes is suddenly thrust forward when it is seen that a thimble has appeared on the tip of each finger.

While the audience is still wondering at the source of all these thimbles, they are still further mystified by the instant appearance of four more thimbles, one on the tip of each finger of the left hand, forming a strong and effective finale.

(PATTER)

"The idea I am about to show was invented by SIMON—the simple one. It has amused and mystified many people, including the ever-so-smart set."

(Magician shows both hands empty, suddenly making a quick jab with the right hand into the air.)

P A T T E R P A R A G R A P H S

“With a right hook, I’ve hooked a thimble, sometimes called a derby. This was discovered on the tenth story. How it’s done is another story.”

(Thimble is vanished and reproduced from under the performer’s collar.)

“If I did this a thousand different ways, you could not tell the difference.”

(Thimble is again made to disappear, a second later the performer reproduced it from his mouth.)

“This is called an eyeful—not a mouthful, don’t let it go to your head, it’s bad for the hair.”

(Another pass is made with the thimble, this time it is reproduced from under the magician’s vest.)

“Just as easy as closing your eyes and seeing nothing.”

(The right hand is suddenly thrust forward and a thimble has appeared on the tip of each finger.)

“This is East and West—North and South have nothing to do with it. Not difficult if you do it fast and forget it quick.”

PATTER PARAGRAPHS

(The left hand is likewise waved about for a moment, when magically a thimble has appeared on the tip of each finger.)

“This takes the silver knives and spoons.”

(While the magician is removing the thimbles from his fingers he remarks:)

“Figure this out with your neighbor—two heads are thicker than one.”



The Diminishing Pack of Cards

(EFFECT)

A full sized pack of cards is freely shown. While held in full view of the audience and gently squeezed, the cards are reduced to one-half their original size.

These are caused to diminish to one-fourth the original size, then one-eighth, and finally to one-sixteenth, which miniature pack is given for examination.

Again taking these small cards, the conjurer causes them to vanish completely, both hands being shown empty.

(PATTER)

"Continuing my story I will proceed with the next one, although there are more than that number in this pack. Not being a Count I won't bother counting them."

"I will display them so all of you can see, if this makes you sea sick, we'll blame the joker. The Kings and Queens know it's all a joke."

(While talking the cards are reduced to one-half their original size. While they are diminishing one-fourth their original size, Conjurer remarks:)

PATTER PARAGRAPHS

"This goes quicker with a ten dollar bill. We are getting down to small change—another change, this is not a weather man's trick, although he fools us a lot of times."

(During the above talk the cards have changed to one-eighth their original size. While they are dissolving to one-sixteenth, the miniature pack, remark.)

"Don't try to figure this out with your hat on—you might break your hat. Would you like to examine the cards, when the examination is over I will proceed with the final operation."

"Here they go, watch them, if they had wings you might say it was a bird. But it's only a fairy tale."

(Small cards are vanished.)



Flowers from a Paper Cone

(EFFECT)

After turning back his coat sleeves, the entertainer exhibits a sheet of paper. This he forms into a cornucopia which is shown to be perfectly empty. Gently shaking the cone, it is suddenly seen to become filled to overflowing with beautiful flowers, of various colors. The flowers are poured out and the cone shown to be quite empty only to be instantly filled again with a fresh supply, this being repeated as often as desired.

(PATTER)

"Whenever I need more elbow room, I turn back my sleeves to the elbow (suit action to words). Should you discover a laugh or two up my sleeve, you will have lots of company."

"Next I draw your attention to this sheet of drawing paper—it helps me draw my salary. You notice it is blank on both sides, but that is not the idea, anyone can draw a blank."

"Shaping the paper into a cone, is only a matter of form, but that doesn't cut no figure. In other words, there are others, we have here an empty cornucopia, whatever that means."

(Empty cone is shown to audience.)

PATTER PARAGRAPHS

"Using a few more words and other things, we have something to talk about. (Cone is seen filled with flowers.) Of course talk isn't cheap when you say it with flowers."

"For the benefit of those who did not see how it was done, I'll do it once more. (Cone is shown empty.) With a little flower music, not Pillsbury's, the result is pretty rosey."

(Open cone and show both sides of paper.)

"As mystifying as a blue print."



The Card Wand

(EFFECT)

From a plate of real eggs, one is selected and held by one of the audience. Next a card is chosen, torn into pieces, and one of the pieces kept by the person who drew the card. The other pieces are then destroyed or caused to disappear in any manner desired.

By the aid of the wand the identical egg held by the spectator is broken, revealing the selected card inside, same having become wholly restored with the exception of the missing piece, which is found to fit exactly.

(PATTER)

"I have here a plate of eggs from Columbus, Ohio, whatever state they may be in or come from, is a matter of cold storage facts."

"I'm going to ask some gentleman to select one from this selection. Would you, Sir, oblige me, you will also oblige everyone by not dropping it, thank you."

"Next I am going to request another gentleman to select a card, anyone, someone, sometime, somewhere, thank you, very kind of you."

PATTER PARAGRAPHS

"Before we proceed, I would like to know, can you tell one card from the other. You can. What's the other?"

"Don't you think this would be a funny world without the fun. Try again, take any card you wish, look at it, show it to the audience, that's the audience over there." (Point in direction of spectators.)

"The next stage of the game, it's all a stage game, I want you to rip the card into four pieces, but save the pieces. Keep one corner, I'll meet you on that corner later on."

(The remaining pieces are wrapped up in a small sheet of flash paper, fire set to the package and dropped on a tray, or some out of the way place.)

"Follow my next move very closely, the closer you move, the further away you'll be from the starting point. (Wrap remaining pieces in flash paper.)"

"Here she goes, you're looking in the wrong direction, I didn't mean her, I meant this, Zip, did the lightning strike you?"

"Where did it go, in the egg when you were not looking? I'll break the shell, to convince you it's no shell game."

PATTER PARAGRAPHS

(Break egg with wand and remove the selected card with missing corner.)

"This is stranger than fiction, but most of us like fiction."

(The piece held by the gentleman is placed over the missing corner of the card, and is seen to fit exactly.)

"This was invented by a printer's devil, but the newspapers don't know it."

"If any reporters ask you how it is done, tell them you don't know anything about eggriculture."



The Twentieth Century Handkerchief Trick

(EFFECT)

A red and blue handkerchief are knotted together by the corners, rolled into a ball and placed into a glass held by a spectator. The magician standing at a distance takes a silk flag which is seen to grow smaller and smaller until it finally disappears.

One corner of the handkerchiefs in the glass is then seized and pulled out; when, to everyone's astonishment, the missing flag is found securely tied between the red and blue handkerchiefs.

(PATTER)

"My next proposition is a surprising idea with handkerchiefs, one red and one blue, sky blue or blue sky, it all depends on how you gamble but the handkerchiefs are square, if the rest of it isn't."

"Next I will tie the handkerchiefs together, otherwise, well, you won't get wise to it anyway, if you did you would not be any wiser."

"I now roll them into a ball, I mention this so you'll not get all balled up, I'm not trying to roll you into something that you can't see through."

P A T T E R P A R A G R A P H S

(Pick up glass, and look at it for a second.)

“Look again, I know it’s not a looking glass. But convince yourself that I really put the handkerchiefs in the glass. (Suit action to words.)”

“I’m going to ask this good natured looking gentleman to hold the glass, you look natural, don’t squeeze it, if you break it, we’ll have a little goblet without a foot to stand on.”

“This is like a continued story, the next chapter leads to the climax, while I am waving this flag about, the waves are getting smaller, and it will as usual arrive safely into port.”

(Flag has vanished, performer shows empty hands to the audience.)

“We are now near the end of our story, the flag that travels everywhere and never gets lost is safely anchored between the two handkerchiefs.”

(Performer takes hold of one corner of the handkerchiefs and with a quick jerk they unwind and the flag is seen tied between the red and blue handkerchiefs.)

“If you are not color blind, you see it’s all very easy when you know how.”

Handkerchiefs Dyed by Magic

(EFFECT)

A plain sheet of paper and three white handkerchiefs are shown. With these the performer states that he will show how silk may be quickly dyed by magical means. The sheet of paper is formed into a tube, through which is pushed one of the white silk handkerchiefs. During its passage through the tube, a change is found to have taken place, the silk coming out dyed a brilliant red.

In the same manner the second and third handkerchiefs become blue and orange respectively. The handkerchiefs are then freely shown and the paper tube unrolled and seen to be empty.

(PATTER)

"This sheet of paper is a page from my trick-
folio, on the surface it has a plain appearance,
paper on both sides. (Turn sheet of paper
around, showing back and front.)"

"Rolling it in this manner forms a paper tube
or a tube of paper, so far so good, if no accident
happens we won't need the red lantern."

"Holding the tube up to your view, you can
look through it, but see nothing, in the tube, of
course. In other words it is empty, full of noth-
ing."

PATTER PARAGRAPHS

"The idea is to push this white handkerchief, not to crowd it, but just gently push it along, through the tube, I almost forgot to tell you this is changeable silk."

(Pull red handkerchief out of tube.)

"I don't believe that you quite understand this, I will do it again, we usually do the same thing over, again the white handkerchief, remember this is subject to change without notice."

(Performer removes a blue handkerchief from the tube.)

"This makes you think of Monday. It is easy to dye this way, all you do is to systematize your color thoughts, don't get them mixed, if you do look for a rainbow or a brainstorm."

"Now for the last one, we all say that but don't mean it. The third and last handkerchief goes in the same way but comes out a different color."

(An orange colored handkerchief is pulled out of the tube.)

"A very tasty shade of orange, but just a moment, don't bite at conclusions, I have nothing concealed in the tube, it is open at both ends and there is nothing in it."

(Unwind paper tube and show both sides of paper.)

"There are two sides to every question, the answer to this question is the question has no answer."

The Wonderful Egg and Bag Trick

(EFFECT)

The magician introduces a small bag of red broadcloth and, by turning it inside out, and beating it on the table, proves it empty.

A real egg is then made to disappear, and is discovered in the previously empty bag. The entertainer then explains the trick, and repeating it, puzzles his audience more than ever. The bag is finally proved once more to be empty, being felt of, as well as held, by a spectator. The magician, then, having turned up his sleeves, and showing his hands to be empty, reaches into the bag and extracts from it the missing egg.

(PATTER)

“According to popular concept, magical conceptions are considered a bag of tricks. But just to convince you that this bag conceals no trick, I will turn it inside out or outside in, either way you’re nothing in or out.”

(Performer turns bag inside out and beating it on a table, remarks.)

PATTER PARAGRAPHS

"This is only a form of exercise, some call it, mental culture or physical torture. If this was put into words and music it would be a laughing success."

"The next actor to step into the play, is Mr. Hammond Egge, an old friend from some Hamlet town, an egg in its time plays many parts. This one is now on its way, not this way, that way."

(Performer covers egg with handkerchief, while talking, a second later handkerchief is shown empty.)

"While you were waiting for something to happen, it happened. The handkerchief is empty, so is the rest of it. Over here in the henna bag we find the golden egg."

(At this stage of the trick, the performer begins to explain how it is done.)

"For the benefit of those who would like to try this problem when they get home, I will explain the method I employ, the job is easy if you don't care how many eggs you break."

"Leaving the cat out of the bag, I will first show you how to palm an egg; you grip the egg in the palm by a slight pressure of the thumb in this direction. Next turn the hand so the egg cannot be seen, you then take the bag and turn it about in this manner."

PATTER PARAGRAPHS

(While talking, go through routine of explaining the trick.)

"Having convinced your spectators that the bag is empty, you then show them your left hand, while doing so, you let the egg fall into the bag from your right hand, as you transfer the bag from the right hand to the left, it is then a simple matter to show that the right hand is also empty."

(Suit action to words.)

"You are now in a position to spring your surprise, the bag is empty and so are your hands, nevertheless it is an easy matter for you to reach into the bag and pull out the egg. I don't believe you quite understand this. I wish we had more light so all of you could see it."

"I will again repeat it for those who were looking in the wrong direction. To make it more interesting I will turn up my sleeves, if anything unexpected turns up, I'll turn it over to you."

"Of course this is only a small detail, like feeding the elephant. We'll have a circus before this is over. The bag is as empty as a base drum, if you can find anything in it, I'll tell you who put the salt in the ocean."

(Turn bag inside out, while talking.)

PATTER PARAGRAPHS

"I now drop the egg carelessly, who cares, into the bag, this really happened, I have nothing in my hands, except my fingers. That's an old one, I mean the joke, not the egg."

"Where is the egg, in the bag, but it's not there. (Show bag empty.) You don't believe it, these are facts, everything but facts. My hands are empty, and so is the bag."

"Shaking and twisting the bag in this position makes the situation a more difficult proposition. I will ask some obliging gentleman to place his hand inside of the bag, just to convince everyone that the egg isn't where it is."

(Performer has a spectator feel and inspect the bag.)

"Did you discover anything, Columbus can't find the egg. You're not feeling right. I have a feeling that I feel something. Just as I expected, it was there all the time."

(Performer reaches into the bag and produces the egg.)

"If you do not thoroughly understand this, you will find the secret in Bradstreet or Wall street."

The Sliding Die Box

(EFFECT)

The magician shows a mahogany box, containing four doors, two on top and two in front, to be perfectly empty. He next passes a solid die for inspection, places a cover over it and causes the die to vanish and appear in the previous empty box.

The die is taken out, shown and replaced, after which the conjurer causes the die to disappear and shows one compartment of the box empty. He closes its doors and then shows the other compartment as well. He repeats this a few times until the audience think that they have solved the problem, as something in the box is clearly heard to slide back and forth.

The performer being asked to open all the doors pretends to misunderstand them, until the protestations from the most forward persons become too violent, when he suddenly opens all four doors at once and shows the box to be perfectly empty. The vanished die is then found in a spectator's hat.

PATTER PARAGRAPHS

(PATTER)

"Before proceeding with what I am about to present, I might remark that the most remarkable feature of it all is my ability to get away with it. I need a hat, if some gentleman will loan me one; I promise to return it. In borrowing a hat, no skull is required."

"Here I have a square block of wood, covered on all sides with spots, not catching. I mean the joke. This is just a little bunco party between ourselves. I'll drop it into the hat, just to let you know it can be done. The rest of it is done differently."

"I remove the die from the hat and cover it with this chimney. No smoke, just hot air. Your attention is next directed to this empty box. Captain Kidd called it a chest, he was a better kiddier than I am."

"It has two doors on top and two in front, here you see the swinging doors swing again. It is empty, so are a lot of other places. I will close the doors and place the little cabinet over here. Keep your eyes on the cabinet, when they close the doors, strange things happen. You'll see the fourteen points in less than fourteen words."

PATTER PARAGRAPHS

"That's just a little notion in a league of jokes, you don't have to go out of town to see the sights, here's one now. Like the Mexican jumping bean, the die rolled over without being seen."

"It all happened while I was talking and no one was looking. Here it is, a die in the casket, but this is not the end. I will raise the chimney, this is the strong part of this particular effect, you observe the cover is empty."

"Putting it over is my business and business is good right now. If you don't take this seriously you're well off. If it has you guessing, you're way off."

"To make it more interesting, I will replace the die in the box and close the doors, keep your eye on the exit. Utilizing the law of evaporation, you will see what you see."

"But you didn't see it, nothing on this side and nothing on the other side, nothing to it. This is just a question of mind and matter, you don't mind and it doesn't matter."

"You seem to doubt my word. I will again show you the right side and also the left side, proving there is nothing inside. Really, I would not play a trick on you for the world."

PATTER PARAGRAPHS

"Someone just remarked, open both doors. I think you're feeling single and seeing double, don't let it go to your head, strange things happen and this is one of them."

"Again I open the right door, and you see nothing, likewise the left door, here the week ends meet, I expected you suspected something."

"The die is the object and where has it gone the subject. Like counting money when you're broke, if the die has succeeded in escaping your attention, it wins the autographed check."

"Opening the doors one by one, your imagination is now convinced that what you imagined was imaginary, these new improvements are wonderful."

(Empty die box is turned about and shown from all sides.)

"It has an ordinary appearance but an extraordinary effect, like Chinese puzzles and home brew, perhaps you know what I'm talking about, I don't."

(Die is taken out of hat.)

"This would be more amusing, if I used laughing gas."

(As you return the hat, remark):

"If you have discovered anything, keep it under your hat. It's best to keep quiet when there is nothing to say."

"No doubt many of you are wishing to know how it's done. You have my best wishes."

Marvelous Pigeon Catching

(EFFECT)

Performer shows a pole about five feet long, at one end of which is a large net suspended from a metal ring, fourteen inches in diameter. After commenting on the wonderful magical properties of the apparatus, he swings the pole through the air when to the astonishment of the spectators he catches a live white pigeon in the net.

The conjurer deposits the pigeon in an open basket and repeats the performance.

(PATTER)

"In calling your attention to the apparatus employed in my next idea, I call it an idea, you may call it anything you wish, but sweet words will never take the place of sugar."

"The apparatus consists of a five foot pole and a net. I mention this only as a matter of detail. If I didn't say anything, you might think I was going to jump through a paper hoop, fooling around this way fools a lot of people."

(Magician swings the pole through the air and catches a live pigeon in the net.)

PATTER PARAGRAPHS

"A dove of peace or a peaceful dove, one of them but not the one. This requires more nerve than skill, I wish you would give this a little of your attention, as little as possible."

(As magician catches second pigeon, he remarks):

"This is hard because it looks easy. If you want to know how it is done, you will have to ask someone who knows more about it than I do."



Closing Paragraphs

(While drop is being lowered, performer remarks):

"My time is past and this little pastime is over. If the act was dry, there goes the last drop."

(Curtain)



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The Norman Davy Printing Co., Ltd.,
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Bequest of
Harry Houdini
April 1927

27.9/10/132

TO THE READER.

This pamphlet does not pretend to be anything more than a mere book of words for a few popular conjuring tricks.

We do not wish nor expect a large circulation, since we are putting this out as an answer to the many friends who continually press for more patter.

The only claim we make is that the patter we give for the tricks specified is the kind that an audience appreciates.

The writer's first manager, Lieut Cole, the world-famed ventriloquist, always paid the author of a joke at the remunerative rate of one guinea per laugh. The dear old man used to sit the originator of submitted gags in the audience, and during the course of his entertainment he would introduce them. If the jokes fell flat they were at once returned with thanks; if they provoked a good laugh they were accepted and paid for on the spot. In this way "Old King Cole" became a merry old soul indeed, and through the medium of these guinea laughs he amassed a considerable fortune, the fruits of which, we are pleased to say, he is now enjoying in retirement.

This reminiscence is given to prove the value of proper patter, and if the possessor of this modest compilation is successful in acquiring one good gag from it, we respectfully suggest he has received his money's worth.

OPENING REMARKS.

“Ladies and gentlemen, when you saw the curtain go up and these oddments on the stage, I dare say you imagined that this was to be one of those awful conjuring performances, and when you saw me glide on perhaps you accused me, in your own minds, of being either the conjurer or another piece of apparatus!”

“In order that we may quite understand each other, let me assure you that I do call this a magical entertainment—of course you can call it what you like later on—and that I am the conjurer, no matter what you may say to the contrary.”

“I am here to demonstrate that the things you see in ordinary life have, in reality, no existence, while those things that you do not see may be made as visible as if you really could see them. This applies more particularly to any jokes I may venture to make, and it is all done by purely physical means—the same kind that a lady might employ on Saturday evening to combat the arguments of her husband when he endeavours to convince her that the wages she cannot see are really there.”

“I notice that this remark appears to have hit one or two of the married gentlemen rather heavily, which shows you that you can even be struck with something that is quite invisible.”

“As I see a few of the ladies blushing, perhaps we had better leave these homely affairs, and take a short excursion to the land of magic, where everything that is impossible is really quite easy.”

Patter for Aerial Treasury Act.

"Ladies and Gentlemen, like workhouse stones, nature's laws are hard to break. Nevertheless, nature provides for all beings on the face of the earth; sometimes it provides money and sometimes measles, but, being beings, it is no use being nasty about it. We all desire plenty and nature provides plenty; plenty of indigestion for the rich, and plenty of nothing for the poor. I propose to demonstrate that we have only to look for what we want and we find it. Making money the subject of our experi-mint, let me show you how to fill a bucket with real coins without coming within the 'pail' of the law."

"Everyone is at liberty to make money naturally, but if you do it artificially you are not at liberty for long. And it must be awfully monotonous for a man who has 'made' a fortune to be only spending 'time.' The whole thing is a 'cell' from beginning to end, unless it is recognised that time is money."

"To make money quickly the conditions must be favourable. Therefore, if there are any policemen in the audience might I ask them to beat a retreat, because I do not want my performance to be used as evidence against me."

"Not having brought a bucket with me, may I borrow some gentleman's hat? I prefer one without a head in it. Now watch, and let me draw on the bank of imagination."

(Punctuate following remarks by producing coins where sentences are numbered).

"Here they come (1) swarming through the air like elephants on a frosty morning. (2) This is only a slow way of making money. (3) In fact, it is only a poor rate. (4) It is much quicker to use a pick and shovel and dig it out. (5) The only objection I have to that method is that it is *infra dig*. (6) Now

they are coming more quickly, the bank rate is rising. (7) Last week the income tax collector wanted me to wear a taximeter. (8) Fancy doing this in your sleep! (9) Wouldn't it be awful to wake up! (10) It is an ill win that only blows half-crowns. (11) Fancy taking money for doing this! (12)''

(If a coin holder is used for the production of the first twelve coins, dispose of it now and palm six more. This can be done by subtracting that number from the hat in showing the money already produced. Then proceed to discover more coins.)

'' This is all real money. The Government hall-mark on every link, especially on the missing links. You should never catch money on a damp morning, you might get hold of a cold instead. Here are some more coins forcing themselves on me. (13) The worst of doing this is that the habit grows on one. (14) I am shaved every morning and yield about £7 10s. (15) This is quite a ready-money business. (16) You may think it is an easy way of earning a living. (17) You ought to know what a bother it is to count the profits. (18)''

(Tip out coins on to table and pass one or more coins from one hand to the other or from plate to plate. Patter does for either.)

'' Having thoroughly explained the origin of money, and how to obtain it, I shall now illustrate some of the uses to which it may be put. I will give my left hand a half-crown for its trouble. Kindly look on that hand as the Bank of England. The doors are closed upon it. Now you all know that it is impossible to get money out of the bank after the doors are shut. If anyone does know how it can be done I am quite willing to exchange a few secrets. My right hand is empty; we will call that the bank of bankruptcy. The problem is to transfer the coin from bank to bank without the secret gaining currency. Look! the thing is done. The explanation of that trick is very simple. You must remember that good English money will pass anywhere.''

(For finale sweep all coins from table into a basin. Change same on servante for one containing a lead or painted shape like a big coin.)

“ Money was made to circulate, and I now intend to make you my circulation. In the first place will you kindly pass round the hat to that gentleman who belongs to it. All these coins are quite good, but this romantic receptacle is a ‘ basin.’ I will sweep the money into it and scramble it amongst you. Who likes scrambled half-crowns? Why, what is this! I have heard of money running into millions, but this has run into a counter. See, it is a counter-feit! ”

Chosen Orange and Mystic Ribbon Trick.

This capital impromptu effect may be introduced in any magical entertainment with advantage. The apparatus may be had from any conjuring store for a few pence.

“ After considerable research in (local fruit market) I have discovered a most remarkable growth. Here, ladies and gentlemen, you see the fruits of my search, a plate of oranges.”

“ These oranges are not of the common or hot-house kind ; they were grown on what is known in the trade as virgin soil, that is soil upon which the hand of man has never set foot. The plate, which has nothing in common with the virgin soil, came from quite a different mould.”

“ These oranges are much too thick-skinned to get the pip at anything you might say as to their ‘ orangin,’ but at the same time their family tree has nothing to bark about.”

"In order that you may have free choice for nothing may I ask one of the ladies present to point to one of these oranges. You must please understand that once the lady has picked there can be no 'appeal.' "

"That one, Madam? What a choice choice. Would you like to change your mind? I mean about the orange. No? Very well."

"I dare say you may have noticed that there is a good deal of reciprocity about the average orange; I mean plenty of give and take. You give it a squeeze and take a little stream in your eye, 'juicy' what I mean? I will give it a press and you shall see the result. Ah! instead of juice we have reciprocity ribbon. Notice the ripeness of the colours. The very latest in orange shades—almost bright enough to be a sun-shade."

The Egg and Handkerchief Trick.

The effect of this pretty problem is that an egg is placed in a tumbler and covered with a handkerchief. Another handkerchief is rolled between the hands, when it turns to the egg and, on raising the other handkerchief from the glass it is found that the egg supposed to have been there has given place to the missing silk. This trick is popular with most amateur conjurers under many different titles, and instructions for working it are to be found in almost all the standard hand-books.

"Before proceeding with this trick I should like to point out that I have gone to some little expense—not much, it is true—to obtain this egg. I may tell you I never object to pay a penny for any egg that has a good character."

“In addition to the egg I use this glass. That foot is put on the tumbler to prevent it being charged with having no visible means of support. When that tumbler was built it had two feet, but the other one was put on another body. The first trick is to change the tumbler into an egg cup. I do that by dropping the egg inside it. You notice it fits as nicely as a ready-made suit.”

“I will cover the egg with this handkerchief so that you may see it does not leave the glass, and perhaps I may be fortunate enough to get some gentleman to hold this for me. Thank you, Sir. Doesn't he look happy! Have you ever held a tumbler that way before, Sir? I want you just to shake the glass and see if you can hear the egg inside. Can you? What does it say? You might keep hold of the glass foot, Sir, and try and imagine it is Cinderella's slipper. Please do not pinch the ankle.”

“May I now draw your attention to this handkerchief. The problem is to change this for that gentleman's egg. Would you like a change, Sir? Very well, hold tight to the glass. The tighter you are the easier it is.”

“By waving the handkerchief, I cause it to become smaller and smaller until it fades away like a banking account. But it leaves a balance behind in the form of the egg. Is this your egg, Sir? Don't know? Well, it is a wise man that knows his own egg, but to convince you will you let me raise the cover from the glass. There, you see, the gentleman has emptied it of the egg, and here we find the missing handkerchief.”

Bagged Canaries and Cage Trick.

This most effective illusion-on-a-small-scale is more suited to the stage than for drawing-room presentation. It is essentially an apparatus trick and may be purchased quite reasonably at the usual dealers. The patter that follows, however, may be readily adapted to almost any trick wherein canary birds are exploited.

"Ladies and gentlemen, this little bag is as innocent of deception and as plain as I am myself. I had occasion to purchase a Gladstone bag and the shopkeeper wrapped it up in this paper one. You can see for yourselves it is as empty as a money-bag after your wife has presented herself with a 2s. 11d. hat and ten pounds' worth of trimming to hide it beneath."

"These two small canaries are also conspirators in the trick. Canaries, as you probably know, are birds of song. These (pointing to the bars of the cage) are a few of their bars. There is an old saying that two birds in a bag are worth one in a cage, and I shall, to be brief, bag these two."

"If you have never seen any Bird's Extract you may be interested in seeing some extracted birds. Please do not get distracted, we use no cruelty or other impurities in our extract."

"Each of these canaries is old enough to be the other's sister, and unless I take the elder first it gets so ruffled that it will fly at anything."

"I used to coax the birds through these wires until I found it was less trouble to assist them through the door."

"To prevent the birds flying into the wings at this stage of the trick I shall screw the neck of the bag; it is cheaper than screwing the necks of the birds."

"I know it is usual to shoot your birds before you bag them, but I am such an excellent shot that I find it quite easy to bag them first, and then shoot them. By stage-managing

your sport in this way you can kill two birds with one volley."

"I hope the sight of this pistol does not annoy you. No revolver is much use unless it has some sort of sight, but this one is near-sighted, and its report is equally weak."

"I now propose to send these birds back to their cage by wireless telegraphy. That is 'wire' cage is necessary. It looks impossible, but you must remember that birds of passage can always find their own avenue."

Handkerchief Manipulation Act.

There being no set series of manipulations with silks, we are somewhat at a loss in doing patter for such an act. The following gags, however, can be used in conjunction with almost any handkerchief sleights, and we have no doubt but that the reader will find a ready use for them. At the same time we have indicated the particular effects that the patter was intended for.

Start with a ball containing six silks. Show the hands empty and produce the handkerchiefs quickly one after the other.

"Ladies and gentlemen, you will notice that my hands are apparently empty; yet this one (the right) holds an invisible opinion as to what is right, and on the other hand this one is sometimes left without a leg to stand upon."

"Every employer will tell you that hands should be got to work together. I reverse the old order of things, and by working the hands apart (1) I bring together quite a charming assortment of handkerchiefs (2)."

"A conjurer who uses handkerchiefs is hemmed in with difficulties and silk thread. (3) Even a wizard must 'sew' his handkerchiefs before he can reap them. (4) Everyone 'nose' that a handkerchief has its duty to face. (5) Sometimes the force of a blow will send a handkerchief across its own border. (6)"

(Take a red, a white, and a blue handkerchief and change them into a flag).

“ I will take these three handkerchiefs—red, white and blue—the colours that never run if you give them time to dye in the ordinary way—and pass them through my fingers. Doctors say there is nothing like a little change in the pocket. This is a change in the hand. Of course all this is hanky-pankychief ! ”

(Under cover of the first few handkerchiefs develop a bundle of silks and shower them over the stage.)

“ Some people develop a regular bump for handkerchief manipulation. In fact, sometimes the bump literally grows on them, generally in the middle of the face. This bump is known to phrenologists as the official organ of the handkerchief trade. Instead of a bump, I am now going to develop a bundle. They say, make hay while the sun shines, but I am gathering handkerchiefs in a shower ! Have you noticed that after a shower you can generally see all the colours of the rainbow ? Look at these water-colours, for instance ! Notice the red one, it looks as though it had an attack of the blues ! ”

(Have seven silks ready to hand and ask for any number between one and ten to be named. If seven is selected produce them straight away ; if any other number, show the seven, and by false counting make them correspond with the number suggested.)

“ I want some lady or gentleman to call out any number between one and ten. I should like it done in a commanding tone, just as if it was the militia you were calling out. How many ? Eight ? Quite right, Sir ; just the number I was thinking of. I shall now show you another trick with the same number. Here are eight handkerchiefs ; exactly the number suggested by this thought-reader.”

(Conclude by producing a whole lot of silks from the supposed eight. Strew them on the stage to musical accompaniment and exit.)

“ Let me conclude by showing you how to multiply by magic I merely stretch out my hand and catch nothing. By adding the nothing to eight we get eighty ! ”

How to Construct Patter.

The easiest method of arranging patter for any particular performance is to start by writing out a series of terse comments explaining the actions of the experiment, and covering the necessary movements. Whenever it is possible to provide an excuse for any action that is at all out of the natural, do so. Remember, any excuse is better than none, and an obviously ridiculous excuse will often cover up a daring manœuvre by its utter nonsense.

The first synopsis of comments will provide its own heads under which to complete the final patter, and the conjurer should compile a list of all jokes bearing on each object employed, and then make a careful selection of the most appropriate for introduction in his final text.

Let us take the well-known Passe-passe bottle and glass trick to illustrate our meaning.

The synopsis would take after the following form:—

“ Here we have a bottle containing water, and here a glass. I fill the glass and place this tube over it. This second tube we place over the bottle, and now the two have changed positions.”

The objects employed are a bottle, a glass, two tubes and some water. Now let us make a few gags that could be introduced under those heads.

Bits about Bottles.

Some bottles are smaller than larger ones.

Some bottles have labels removed, others have pennies left on.

Some have good and others have bad “ pints.”

Some bottles become so excited they cannot contain themselves.

In doing tricks with a bottle you can always put some spirit into the thing.

Summer Bluebottles, summer (some are) not.

Gags on Glasses.

The size of glasses is a matter of taste—or rather, thirst. This one is made of glass that is transparent on both sides. Glasses are not made for near-sighted people only. What is home without a tumbler! Some people may already know the uses of a glass. A lady likes a pier glass, a man can put up with a pint.

Tube Trifles.

This is an empty aperture with nothing in it except its shape.

These tubes are not related, but they have a working agreement.

The only difference between the two is that this one is empty, and that one contains nothing at all.

Both the tubes were made in this form because if they had been any other shape they would not have done for the trick.

The worst part of a hole of this description is that you don't know where it begins or finishes.

Fancy a tube putting on side.

Water Witticisms.

Just like *ordinary water*, but wetter.

This water is warranted perfectly unmilked.

If it were not so thick the transparency of it would be less opaque.

Water is commonly used for diluting whisky.

Washed water is so frightfully diluted.

Some people have actually fallen right in water without being injured.

Instead of the half-dozen remarks we have placed under each of the foregoing headings, it is easy to go on indefinitely, although the amateur patterist will, of course, understand we advise a lengthy list merely as stock from which a limited selection should be made. If the reader will take the trouble to string together the few suggestions we have given he will discover the ease of the process of patter writing, and then, maybe, the present scribe will have lost his market.

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The Norman Davy Printing Co., Ltd.,
London and Louth.

Bequest of
Harry Houdini
April 1927

S.T. 9/17/02.

Patter for Card Manipulation Act.

“ Ladies and Gentlemen, with a packed audience and a pack of cards a conjurer should be able to score with honours. A good hand is always necessary, but when luck is not handy sleight-of-hand is, and if our pianiste will play a suit-able solo I will show you how to collect a few cards from nowhere.”

(To waltz accompaniment conjurer collects cards from curtains, etc.)

“ There is a magical atmosphere about this air. (1) I wish the notes were five pound ones. (2) What a lot of funny cards one meets in curious cribs. (3) This is so simple I hardly like to tell you how to do it. (4) You merely play picquet (Pick it). (5) A pupil of mine tried to do this and couldn't; so he poked my face, I mean my ace. (6) Card dealers make more profit than horse dealers if they snap the opportunity. (7) But they do not brag about it. (8) Dealing is the bridge that carries them to fortune (9). Double-dealers are the knaves of diamonds. (10) A cheat is a wrong card. (11) It is always best to let well alone when someone is watching you. (12) ”

(Vanish four cards separately and produce them same way. Cards must be arranged in order indicated by patter.)

“ I shall now take one card separately, by itself. There ! isn't that curious. Whenever I take a card it is always an ace. But never mind, we can all bear bad luck when it comes to some other fellow. I am waving this card up and down to create a wave of excitement. When the card reaches the top of the wave it sinks into a sea of mist. Of course, if you have mist the sea you will not see the mist ! You must take the wave with a grain of sea salt. The second card is the King of diamonds. Like the ace, his majesty also has his ups and

downs. He used to be a lift boy. Finally he sank his identity and rose to a throne. The king is an artful card, he disappears like a policeman when he hears a fight."

"The queen comes next. They always do come after kings. I merely hold the lady in my fingers and away she goes to keep an appointment with his majesty. She is a visiting card."

"Now we have the jack. This being the fourth, goes hence-forth by the rule of three. The queen is nineteen today and the jack has gone to be her birthday card."

"Really, I could keep on doing this all night, but I think four is enough for any teetotaler. Therefore,—what a lot of fours there are!—I shall reverse the process and bring back the cards. They say the lowest shall be first, so we will start with the jack. Here he is, coming forth from the skies and dropping like a fallen star. He looks a trifle unsteady, doesn't he? Perhaps he has had a drop too much!"

"There is the queen trying to bury herself behind a little cloud. You see, she used to be a funeral card before she joined the colours."

"The king has sunk to the level of the stage. He is trying to be a professional card."

"The last card, the ace, is again the fourth. Aces are always high, and this one is so much that way that I must stand on a chair to reach it. You notice it was on the fourth story."

(Vanish four cards and produce them from behind knee.)

"Has it ever occurred to you that a mere handful of trumps is much better than a whole foot full of corns. If I squeeze the cards they vanish so that no one may see them being squeezed in public. They simply seek the privacy of my knee."

(Vanish cards again and produce from left elbow.)

"There are only two ways of doing this trick. One is to do it properly, and the other is not to do it at all. Conjurers

get over this difficulty by placing the cards in one hand and scratching on some other place. This makes the cards come up to the scratch. See what a satisfactory result you can get by scratching your elbow. I hope this trick does not irritate you!"

(Vanish cards and produce from mouth.)

"Truth is not always palatable, and if you cannot swallow my explanation of these little tricks it is best to swallow the cards, they may be more to your taste."

The Never-Empty Glass of Water.

This very excellent effect, wherein a glass held in the performer's hand fills itself with water as often as it is emptied, does not appear to be introduced as often as such a capital trick deserves. The preparation is simple, and if it does not interfere with any other part of the wizard's programme, the dressing that is necessary for the experiment should not be considered too elaborate for the effect obtained.

A thin rubber pipe must be attached to the mouth of a rubber hot-water bottle by means of a screw nozzle. The bottle itself is strapped round the performer's shoulder so that the bottle itself comes under his armpit, mouth toward the inside opening of the coat sleeve, down which the thin pipe is passed. The glass used has a hole in the side about the centre, and the pipe is carried behind the conjurer's hand between his fingers into this opening, wherein a small rubber nose on the free end of the pipe may be easily inserted. The hole must be of such a size that the act of pushing the nose into it makes a watertight connection. To keep the pipe in position behind the hand it is passed through a finger ring worn, for preference, on the middle finger.

The glass may be on the table to start with and in the act of picking it up the nose is introduced into the aperture and the hand arranged round the glass so that the connection is hidden.

If the bottle is filled with water it will be quite understood that the action of squeezing it by pressing the arm against the body forces a stream through the pipe into the tumbler.

Directly the glass is full, the pressure on the "cistern" is relaxed and the supply is at once cut off. The water is emptied from the tumbler into a basin or bucket, and everything is ready to start again. This can, of course, be kept up until the supply is exhausted, although there is little to be gained in prolonging the trick after having filled the glass four times. For four glasses of water quite a small bottle will prove of ample capacity.

"Ladies and gentlemen, I am about to show you a real Indian feat of magic with this extraordinary vessel. For the benefit of any of you who may never have seen one of these things before, I might tell you that it is called a tumbler, although it does not do acrobatic feats. An Indian magician would call this the crucible of economy, because you may remove the contents a hundred times, and it would still be as full as the man who prefers whisky to strong drink."

"In the first place I have found by experiment that you cannot empty anything from a tumbler until you have first put something in it. I am not at all used to putting anything in tumblers, but if any gentleman who knows the right way to call for spirits will just suggest the liquid he prefers I will endeavour to materialise a glassful before your eyes. Did I hear some-one say 'Water'? Very well. Here it comes, and you will notice that as it gets higher it also becomes deeper—especially in colour. There you see we have a tumbler full of neat rain-water."

"Most people are better at emptying glasses than filling them, it is all a matter of habit or thirst. To convince you that it is really water I will tip it into this bucket. Fancy playing 'Tip-it' with a glass of water!"

“ There you notice the glass clear of the water, and the water clear of the glass. Could any trick be clearer? Now we will command more water to rise. Look at ‘water-rate’ the tide is coming in! It is now nearly flush with the top. Fancy being ‘flush’ when the water-rate comes in.”
(*Empty water into bucket.*)

“ Of course one rate is only a drop in the bucket. Directly you tide over one lot it begins to rise again. When the rate comes in and the tide goes out most of us are in deep water. There it is, a little more than full again.” (*Empty water again.*) “ It never rains but it pours. Another load off my mind. That is the worst of having water on the brain.”

“ This wonderful glass came into my possession in a very curious manner. I am inclined to be a kind of fancy designer, and when I have designs on anything I fancy you may draw your own conclusions as to the result. For instance, this glass and I fancied one another and it came to live with me. If I should ever be charged with abducting it I am sure my defence will hold water; in fact it is holding as much as it can now.” (*Empty water again.*)

“ Unfortunately my turn is tied for time, and I am only permitted to wait for four tides. Personally I could keep on doing this trick until Whitsuntide, but possibly some of you may object. Apart from that even the glass gets its fill of the experiment, and now, for the last time, it shall have its ‘empty.’ ” (*Empty last lot of water.*)

Selbit's Sugar and Milk Trick.

“ I dare say many of you ladies and gentlemen already know that if you mix a small quantity of water with a large quantity of some other liquid, and add one lump of sugar, the whole mixture will soon disappear under your very nose. This curious result so fascinated

me that I spent considerable time, and even more money, in dipping into the phenomena ; fortunately I have now signed the pledge. My experiments suggested a new problem which I shall now have the pleasure of introducing."

"In the first place, you must know that this is entirely a chemical problem. To convince you of that I shall conduct the experiment with milk. There is no water employed at all, unless the milkman has been conjuring."

"Here is a jug of pure milk—at any rate it is as pure as you can expect, now that we obtain it from tins instead of in the old-fashioned way—and here we have a basin of sugar. What could be more innocent of deception ? What milkman or grocer would permit himself to submit his goods to any form of artificial embellishment ? "

"I should like you to understand that I also accept full responsibility for the comparative innocence of everything else used in the experiment from myself down to the crockery ware. Any lady who has made experiments in basins will tell you that this one is quite ordinary." (*Empty sugar into slop basin.*) "And any gentleman who knows anything about jugs will see at a glance that this one only holds half-a-pint." (*Empty milk into sugar basin.*)

"Poets are given to taking plenty of license when they require things to be where they ought not, and I shall take similar liberties with that heap of sugar." (*Pour sugar from slop basin into jug.*)

"Now you see we have accomplished the first part of the trick. We have transferred the milk into the sugar basin, and the sugar into the milk jug. But, with a reasonable amount of practice, anyone with a superficial knowledge of chemistry could do that, and I shall endeavour to show you something even more astonishing."

"There is an ancient superstition that if you leave sugar uncovered, dishonest people may be tempted to acquire just enough of it to give them toothache ; therefore I propose to place this serviette on top of the jug. I do not suggest that this is necessary in the present company, but I have

performed the trick so many times that experience teaches one to be careful."

" I do not know if you have studied the habits of milk at all, but I have found that it has an awfully jealous disposition. In fact, if I covered the sugar and left the milk exposed, it would probably turn so sour that when I had finished the trick it would not be fit for any further use ! So, to avoid any unpleasantness, perhaps it would be as well to place the empty slop-basin over it."

" The problem, ladies and gentlemen, is to pass the milk and sugar back to their original places. Before I command this to happen, I might assure you that I do *not* pass the milk up my sleeve, neither do I swallow the sugar—I gave up that habit when I had my first shave."

" By touching the jug with my wand I convert the sugar into a solid and immovable body, and the same action changes the milk into an irresistible force. The solid and immovable body is drawn by invisible influence across to the basin, and if you watch closely you will observe the irresistible force proceeding along the line of least resistance to the jug. And here we have the sugar in the basin, and here in the jug, the milk."

Paper Tearing.

The process of folding a sheet of newspaper in preparation for the tearing of a pattern is well-known to all who dabble in amateur entertaining, and any reader who has not already familiarised himself with such details may master this necessary preliminary by glancing at the diagrams to be found in several of the recent handbooks on the subject. The patter we suggest is intended to apply to any pattern, and will need some slight addition according to the performers' requirements.

"By way of variety I shall now have the pleasure of tearing up this newspaper. This is a habit that I contracted when I was cutting my teeth. Then, I used to make designs on the floor; now, I sometimes succeed in evolving them on the paper. Before starting I propose to place this surgical bandage over my eyes." (*Commence tearing.*)

"The reason I blindfold myself is because a lady once accused me of having designs on the paper. I can assure you the only thing I have designs on is the pay box. Fancy tearing a design to draw a fee! In less than one minute I have torn through this newspaper, and the result is this tablecloth. More like an advertisement for somebody's pills, isn't it? The only thing that is really wonderful about it is that I have also torn the same pattern on the other side." (*Show back of pattern. When unfolding paper, push bandage off the eyes. Proceed with second design.*)

"You may be interested to know that this bandage really prevents me from seeing you. I mention that because I know this must be very tiresome, and I could not see anyone leaving the hall. At the same time I have very good ears! You might hardly believe it, but if a left-handed person tried to do this he would have to stand on his head to get the pattern right. Let us now have a look at the result of our second round. I hope this is all right because when it is it always receives so much applause from the highest class audience. Yes, it's even better than usual!"

Chapeaugraphy.

The art of chapeaugraphy, a performance sometimes known as "Twenty Heads under one Hat," is quite an easily acquired accomplishment. This number, too, forms an acceptable break in a lengthy magical programme.

and the only outlay is represented by the few shillings charged by dealers for the chapeau—a large ring of soft black felt. Since complete instructions are supplied with the hat it is only our purpose to provide the patter wherewith to introduce the most popular characters.

“In introducing my entertainment known as chapeau-graphy, allow me to say that in the performance I use nothing of any importance—merely this piece of felt and my face.”

(Thrust arm through aperture in chapeau.) “This is the ‘hole’ of my apparatus; nothing more than a round hole with a round of felt round it. Kindly keep your eyes on the hole, and see that it does not disappear.”

“By bringing together this hat without a crown and my crown without a hat, I am able to place before you more or less life-like impersonations of types and celebrities from the illustrious days of Charles Peace down to the present period.”

BUFFALO BILL. “For my first character I merely crack the chapeau on my nut and extract the kernel—Colonel Cody.”

WELLINGTON. “A warrior of a different type; Wellington, familiarly called ‘The Duke.’ The Duke of Wellington is not related to any house of refreshment, and although he was named after a curious shape of boot he never took to his heel.”

NAPOLEON. “My next abomination—I mean impersonation—will be of that soldier who was seldom caught napping—I refer to Nap-oleon. He had a very thin horse, called Boney-partie; but my imitation does not include the horse.”

A HIGHWAYMAN. “Another man of ‘steal,’ this time a practitioner of that highly-respected industry, highway robbery. The man who stole men’s purses and women’s hearts.”

SALVATION ARMY GIRL. "This time a lady of the road; one who begs instead of stealing, and gives all she can—even to solos on that beautiful instrument, the tambourine. A Salvation Army Lass."

A MISER. "In striking contrast, my next impersonation will be that of a miser—in other words a man who misers."

A SCHOOLMASTER.—"Instead of hiding good gold my next character finds pleasure in hiding bad boys. He is the Village Schoolmaster—the man who wants his whack."

A COSTERMONGER. "Instead of teaching the young idea to shoot, our next acquaintance assists the old brussel to sprout; he is a costermonger. The coster is a fine type of humanity—a cross between a teetotaller and a cabman; he sells vegetables and speaks the language of flowers—cauliflowers."

A SPANIARD. AN ANARCHIST. A MEMBER OF THE INQUISITION. "It is said that it is man's privilege to be ugly if he so desires; the gentleman I am about to introduce to you is one who has sadly abused our greatest privilege."

CHARLEY'S AUNT. "In returning to the fair sex I must apologise for my impudence in attempting to impersonate a type of English beauty. My next imposition will be that of a famous lady runner, Charley's Aunt."

A JOCKEY. "Next, a gentleman whose business runs in a different course—a jockey. He is a man who can sometimes make a slow horse go very fast—asleep."

A DUSTMAN. "At times all of us have to shift for ourselves; therefore I hope you will not think it disagreeable if I introduce a gentleman who is always shifting for others—the dust gentleman."

A NAVAL OFFICER.—"For our next character we go to the sea, and show you the man who has risen from before the mast to behind the compass—a naval officer."

AN OLD SAILOR. "Now an older type of seaman; a man who has never risen and sank frequently. A perpetually dry old salt who still loves the water—if there is something in it. A man with weak eyes, no ambition, and a big family."

A NUN. "To bring my efforts to a conclusion, let me portray one of the sweetest types of womanhood, a lady than whom there is Nun Nicer—the Lady of the Veil."

An Introduction to a Dumb Show.

"Ladies and gentlemen, it is said that actions speak louder than words; therefore I propose to perform this experiment minus conversational prolixity and with abbreviated or totally eliminated narrations and even without effervescent verbosity. My diminutive colloquy will therefore be conspicuous by its entire absence, and I shall do the job in silence."

Miscellaneous Gags.

Two mistakes are equal to a pair of "bloomers."

A die is good in spots.

Its face is heavenly—it's so unearthly.

He was a man with a fine head—seven and a quarter.

My last assistant was left-handed and right-eared.

This was a light present from the dark ages.

It is not so wide as it would be if the sides were farther away from the middle.

It is better to be dogmatic than rheumatic.

I would sooner "dye" than say anything blue.

Pawnbrokers take more interest in their business than policemen.

I always practise this feat twice a day and once every morning.

Scotchmen borrow money to save. They are not mean—only careful.

Two feet left are better than two left feet.

The music for this performance was composed by accident.

This torn handkerchief wants a stitch in its side.

Conjurers always speak the truth, as far as in them lies.

You can only discover this problem by getting up early—or even before that.

Certain faces are rather uncertain.

One only needs money to be wealthy.

As happy as a man who has just passed a bad half-crown.

Some people carry very funny things in their hats. You have only to look at a few heads now and then to understand my meaning.

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14:19

THE HUMOURS
OF
ENTERTAINING
BY
SPITARI.

President of the Associated Wizards of the South (1912).

Editor of the A.W.S. Magazine.

Member of the British Society of Associated Magicians.





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To. Harry Houdini Esq.
With Best Wishes &
Regards. from. S. Spittars



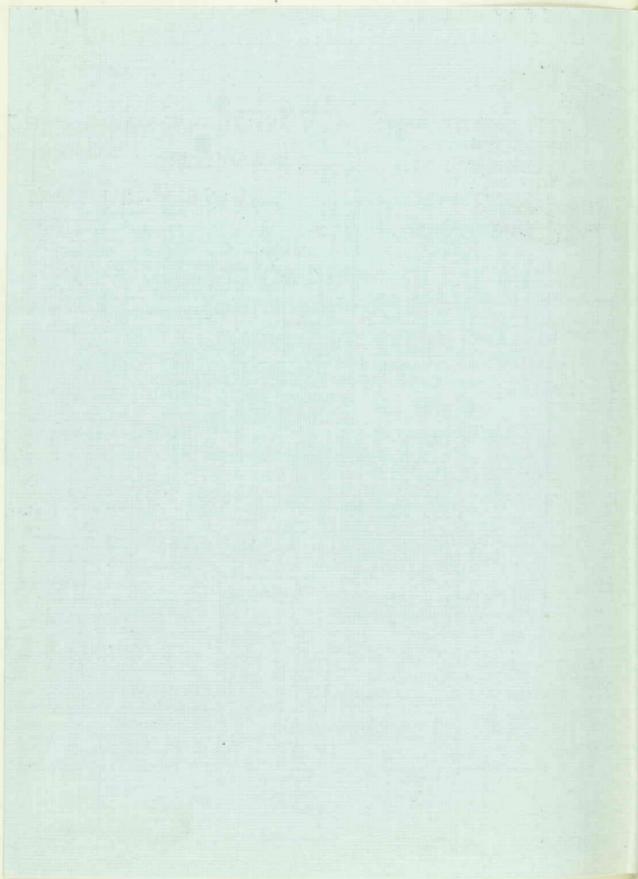
18, WINDSOR TERRACE,
ABOVE BAR,
SOUTHAMPTON.

June 29th 12.

My Dear Mr. Houdini.

Enclose magazine
& a little book which
I have just published, &
which I hope will interest
you, By the way, your
books have not arrived
yet, have you dispatched
them? If so, I must
enquire. Hope you are
still in good health.

Saw your picture on
Gaumont's Graphic film



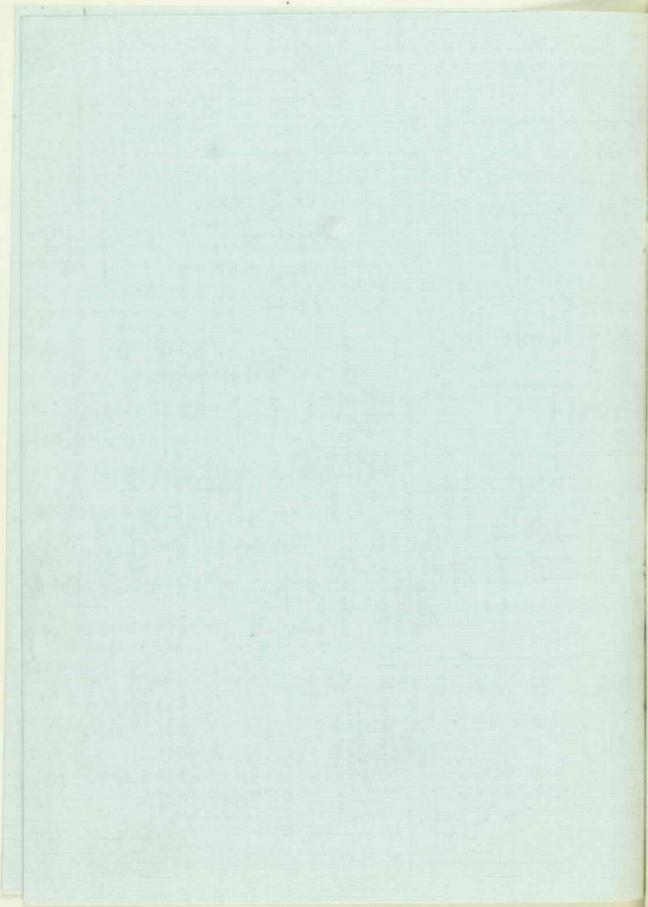
To. Harry Houdini Esq.
With Best Wishes &
Regards. from. W. Spittam

It was good, but too
short.

kindest Regards.

Yours Sincerely.

W. Spittam



To Harry Houdini Esq.
With Best Wishes &
Regards from
S. Spitari

THE HUMOURS

==== OF ====

ENTERTAINING

==== BY ====

Allen, Lawrence

SPITARI.

President of the Associated Wizards of the South (1912).

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THE HUMOUR

ENTERTAINING

BY

SMITH

Author of 'The Humour of the Age'

LONDON

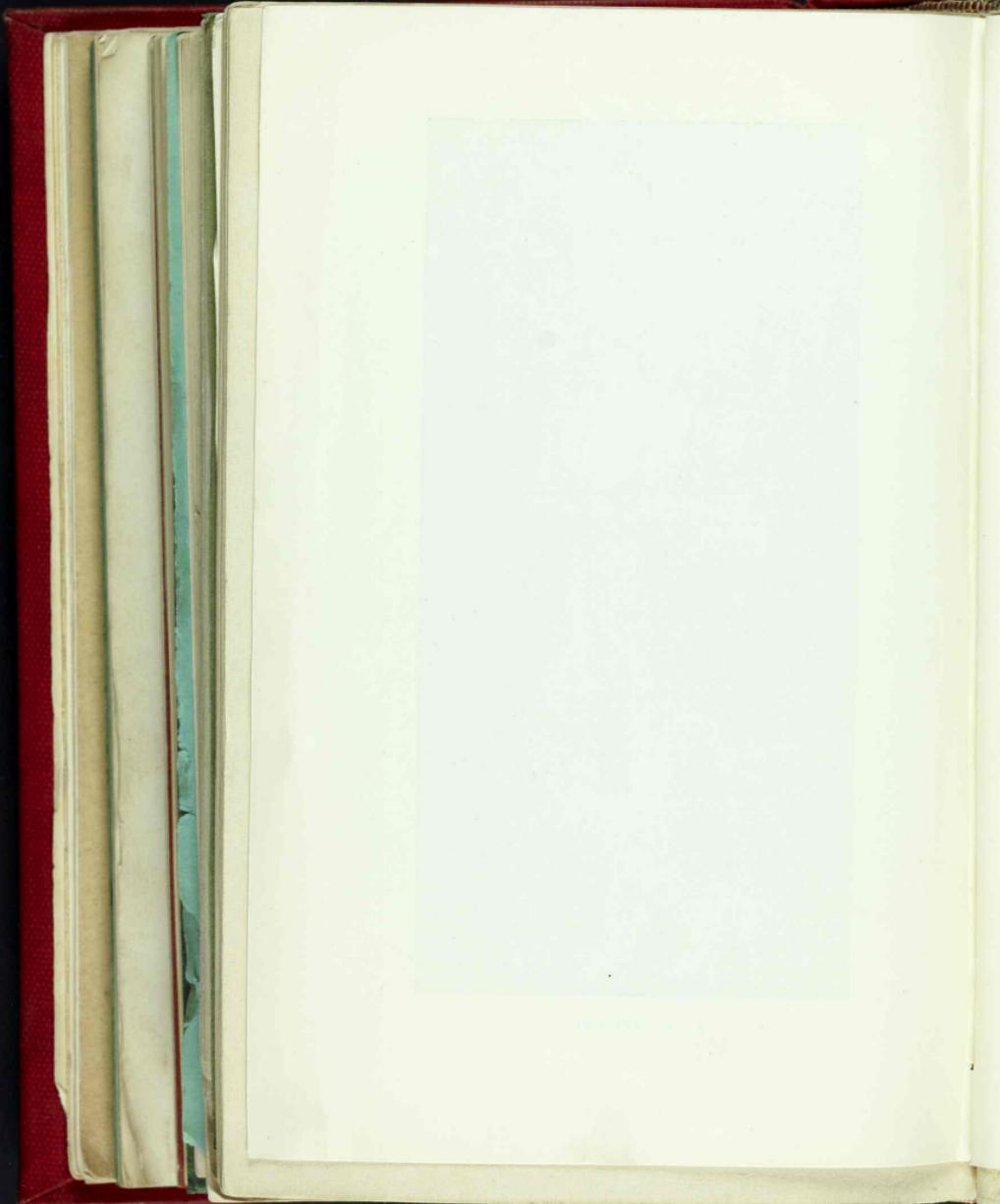
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L. W. SPITARI.



Interviews with Famous Magicians.

Mr. L. W. SPITARI.

Mr. Spitari is one of the best known magicians in Southampton and the neighbourhood. Before we met him we had heard him described as a "live man." We can now confirm this description. He is quick in movement, quick in thought, and quick in talk. As a rule we have to give a good many leads to the persons we are interviewing. But Mr. Spitari supplied most of his own leads. We had little to do except to scribble away in our note book.

"You want to know something about my career as a magician?" he said. "Right! I gave my first public performance of magic at the age of seventeen. My show was on the same lines as those I give now—a combination of small effects worked up to a striking finish. Patter? Certainly. However good a show may be, it can be vastly improved by appropriate patter. Most of what I use I invent myself, and I would advise other magicians to do the same."

"Provided that they can," we interpolated.

"Of course. But most magicians find that they can, if only they set to work with a will. It does not want a genius to invent patter. The ordinary man with some sense of humour can get along very well. He has simply to consider the items that make up his show and the items that make up his audiences. His patter must be suitable to both. Funny tricks—funny talk; audience of children—short ordinary words; and so on in all possible combinations. But don't misunderstand me. A magician need not rely exclusively on his own powers in this respect. Indeed he would be foolish to do so. He should avail himself of the patter from time to time written and published by experts. But he should do so intelligently, that is to say with, whenever possible, improvements and adaptations to suit his own particular show. By the way, I must take this opportunity of congratulating your Editor on the article on patter which appeared in the February number of "The Magician."

It was one of the most useful and inspiring articles on the subject I have ever read."

We bowed on behalf of our Editor, and then said :

"And you yourself, Mr. Spitari, are you not also an Editor ?"

"Well, yes," he replied. "I am the Editor of the official magazine of the magical society called "The Associated Wizards of the South." It is a monthly publication, and has just completed its first year. The circulation is limited to the members of the Society, and the subjects dealt with are those most likely to interest them. Here is a copy of the last issue. Perhaps you would like to glance through it."

We did so, and found it to be a very good specimen indeed of a magical society organ.

"Of course," he said, "it is intended for only a section of the magical public, and will not compare with your paper which is for the whole of that public."

Again we bowed on behalf of our Editor.

"As a matter of fact," he continued, "I believe that every subscriber to my magazine is also a subscriber to "The Magician." Between the two they get all the magical news, both local and general. That is to say, the members of my society are kept thoroughly up-to-date. I call it my society because I was its actual founder. But much of the prosperity of "The Associated Wizards of the South" is due to Messrs. Hayes, D'Arville, Applin and others, who have helped it in many ways."

"Your work as an entertainer is not confined to magic ?" we next asked.

"By no means," he replied. As I said just now, I gave my first public performance of magic at the age of seventeen. At an earlier age I presented a ventriloquial entertainment. Indeed, I was only fifteen when I wrote "The Art of Ventriloquism," a book which was published by Cassells, and has been very successful. Nowadays, I put my magic in the front of the battle so to speak. But I call myself an all-round entertainer. Only last night I gave a two hours' show which included conjuring, ventriloquism, mimicry, juggling and chapeaugraphy. To-morrow night I am repeating the programme, with the addition of a couple of humorous songs. Is that sufficiently all-round ?"

"A complete circle!" we assented. "And now, in conclusion, Mr. Spitari, is there any particular advice in respect of magical matters which you would like to give to readers of "The Magician ?"

"I have already expressed my views as to patter," he replied. "They may induce some of your readers to do more thinking work in that direction. I don't know that there is much else that I want to say. Personally, I aim at originality in anything that I do, and I would suggest that this is a good plan for all magicians to follow. Of course we all use many old effects, but we can all improve on them from time to time. At any rate the mere effort to do so is good intellectual stimulus. Any other message for your readers? Simply a cordial invitation to those who live in the south of England to join "The Associated Wizards of the South."

[Reprinted from "The Magician," April, 1912.]



The Humours of Entertaining.

The profession of Society Entertainer leads one to expect that some unusually funny experiences would be met with, and it is so. I recently attended a garden party to give an hour's entertainment, and on my arrival I was met by the lady of the house, who said: "Good-afternoon Mr. S. Now I want you to do something to make my friends laugh, and something to make them cry, but please don't do anything too vulgar because the vicar is here." This was rather rich since my prospectus informs one that the performance is "absolutely refined." Previous to engaging me, patrons will often write asking for a complete programme, which includes conjuring, ventriloquism, mimicry, etc., etc., and when I arrive at the place of entertainment, I am invariably asked "Now what are you going to do?"

A live rabbit, or other pet animal, is a source of much amusement to the younger folk if produced magically from a hat, and I am often asked especially for a rabbit or a guinea-pig.

There is a good story going the rounds concerning an entertainer who was engaged to give an entertainment at a well-known country house. A rabbit was requested and taken. The magician arrived at the house, and the lady approached him without any other greeting but: "Did you

bring a rabbit?" "Yes," replied the man of mystery. "And a guinea-pig?" "No Madam." "I suppose you haven't any tame rats?" "No Madam!" "Or a canary?" "No Madam" replied the conjuror, whose patience was almost exhausted, "mine is a magical performance, not a menagerie."

Whilst waiting to commence at a lunatic asylum I ventured to say to one of the attendants, who acted as stage manager, "I wonder what the lunatics imagine I am when they see me perform tricks and make these figures talk?" "Oh!" said he, "I expect they'll think you are a new patient."

Whilst performing with another entertainer, who was giving a magical performance, a rather funny incident occurred. In one of his tricks he asked the assistance of a small boy to examine a piece of newspaper, saying, "Please see that there is nothing mysterious about this ordinary newspaper." The boy examined the paper, and to the conjuror's surprise said: "Oh! but there is a mystery about this paper, it's the Tichbourne Mystery." The conjuror then found that the paper contained an account of the famous case, which was then attracting so much attention.

Another rather amusing experience happened when I was engaged for a children's Christmas party at the residence of a well-known Peer. The house was some 5 or 6 miles from the station, and a motor car was sent to meet me in the usual way. After we had gone a few hundred yards the chauffeur slowed up, and turning round said: "There are some friends of mine in front sir, and they live about 4 miles out, would you mind my giving them a lift?" I replied "Certainly not, do so by all means." The car stopped, and the driver shouted to his friends, who were a dear old lady and rather pretty girl. They got into the car, and seeing that the old lady was not quite at her ease, I ventured, "It's a nice day Madam." Judge of my surprise when the old soul replied: "Yes My Lord," and for the life of me I couldn't tell her the truth. The rest of the journey was passed in awful silence, and when the time came for them to alight, the old lady said "Good-morning, and thank you very much My Lord." The daughter too said "Thank you My Lord," and it was worth being a Lord for a few minutes just for that.

All ventriloquists have a tale to tell, and here is one!

Whilst performing some years ago at a Hall in the West End of London, I was introduced to what is commonly known as a "young blood," who seemed quite anxious to be friendly. One evening I intimated to my new found friend that, after I had finished, I should like to see a certain turn who was "on" late at a neighbouring Hall, whereupon the new acquaintance

asked to accompany me. The next evening I "cleaned off" quickly, and met the "classy one," who hailed a hansom. We both stepped inside, and my friend directed the "Jehu" to drive to the Metropolitan, Edgware Road. As we rattled along Westbourne Grove I thought I would amuse myself by trying my powers as a ventriloquist, and presently a voice, apparently outside, said: "Where to Sir?" My friend hearing the voice said: "You ass cabby, the Metropolitan." The cabby thinking he was being hailed, lifted the trap and said: "Beg pardon Sir?" "Metropolitan, you ass," "I know Sir" said the cabby, "you told me before." The fare then retorted "Well, why the deuce did you ask again?" The driver grumbled, and both he and my friend mutually decided that the other was drunk. As for me, well! I enjoyed it.



The Art of Ventriloquism.

To attain mastery of the art of ventriloquism, one must devote a certain amount of time to practice.

Experience has proved that the methods I am about to describe, in the plainest possible way, are thoroughly sound and practical.

In the first place, leave out as much as possible the following letters whilst speaking the doll's part, viz, b, m, p, w, f, and v. These letters, especially the b, m, and p, cannot be spoken without a movement of the lips.

If it is essential that these troublesome letters must be used—when, for instance, you are using the word "banjo" or "brother"—in the first case you would say "ganjo," and in the latter case you must say "grother"; or, suppose the letters appear in the centre of the word, like "Sambo," which contains both the letters b and m, then you would say "Sango." In every case use the letters g instead of b, n instead of m, k instead of p.

Of all the letters on the black list, w is certainly the simplest and most easy letter to pronounce, and when using it in "why," "when," "wine," or any other word containing it, you will find it can be said with only a very slight movement of the lips, but to say it with absolute distinctness you

must breathe very hard when pronouncing the "w." The same direction apply to the letters "f" and "v." To get perfect it will no doubt take you a long time, but do not give it up. It will come to you all of a sudden ; at least, I had that experience, and I believe it is an experience common to beginners.

PRACTICE.

When to Practice and How to Practice.

As to when to practice, never practice before noon, as you will find your voice is generally husky, and will not clear until the afternoon. Before commencing practice it is advisable to drink a small tumbler full of luke-warm water, in which you have mixed half a teaspoonful of ordinary table salt ; or, if you are partial to luxuries, a better, but rather an expensive beverage, is honey mixed in vinegar.

Now, to commence the practice, stand in front of a mirror and rehearse a dialogue.

Begin with a one figure dialogue at first, or you will find that you will get muddled up with more than two parts. Watch your lips closely in the mirror while you begin the parts, and as soon as you detect a movement of your lips whilst speaking the doll's part, stop, and then say the word which caused this movement over and over again until you can pronounce it without any movement of the lips whatever. I may as well say that it is useless buying a figure until you are absolutely sure of your parts.

DISTANT VOICE WORK.

Now comes the most difficult course of ventriloquism. The best explanation that can be given of the "distant voice" is that it comes from the vocal chord, when it is being strained so much that the full voice cannot be heard, but only a part of it. To do this you must necessarily strain the voice, therefore it is injurious, and unless my reader has a very strong vocal power, I do not advise him to do any of this work. The distant voice is seldom used nowadays.

However, if it be that you are inclined to be good at this sort of work, practice at the top of a staircase at home, when all is quiet (in any case, never allow anyone in the same room when you are practising, as you cannot give your mind to your work). This will give you an idea and help you to learn how to regulate your voice. The best way to show this off is to tell your audience that they must imagine an "old clo' man" coming up the street, and then regulate your voice accordingly.

THE FIGURES.

The Best Sort to Use. The Cost. How to Work and Where to Buy Them.

When choosing a ventriloquial figure, it is advisable to get a small one ; a good size is a 36-inch figure, with moving mouth and head to nod and turn, and as time goes on you will feel more capable, and could then get a larger one with moving eyes which are made to wink or close, or with a sensation wig fitted. By pressing a lever the sensation wig can be made to stand up on end, giving the doll a startled look, and thus causing a sensation. The cost of the first named figure is about thirty-five shillings. The figures which are fitted with arm and leg movements cost about five shillings extra for each limb.

They are rather expensive, the making of them being very difficult and delicate. There are heads, which can be fixed to a screen, or you can make the body and clothes yourself, to suit your own requirements. These vary in size, and cost anything from five shillings to two pounds.

To work the figures—starting with one figure—it is best to put one foot on a chair, and then rest the figure on your knee. Then, in the shaft or body, you will find a stick with which you propel the movements of the head, and fixed to this stick is a lever, or if there is the eye and wig movement, you will find three levers, and in time you will get to know these levers, and be able to work them easily without hesitation or fear of a mistake. In the case of a screen, you can work four figures at one time, viz. one with each hand and one with each foot.

You can procure these figures from A. W. Gamage, Limited, of Holborn.

Stage Fright or Nervousness.

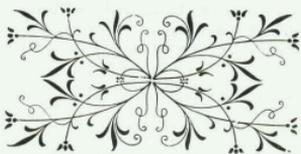
Stage Fright or nervousness whilst giving a ventriloquial entertainment can easily be remedied. Where you have your foot on a chair you will find that your knee trembles, thus shaking the figure. As soon as you feel this, just raise your foot an inch or so from the chair and put it down again sharply ; then you will find the sensation gradually cease.

The blaze of the footlights and the sea of faces is enough to give anyone of a nervous disposition stage fright, and his or her place then is not at all enviable.

Showy Effects, etc.

No doubt you have seen a ventriloquist who smokes during his show. Well, this no doubt looks very clever, although in reality it is not so, and if you let the smoke get down your throat you will soon find it take effect and will make you cough and splutter, and will very likely spoil your show.

Another showy thing which you really must be very smart and quick to accomplish with success, that is drinking, or appearing to drink, while the figure is speaking its part. You make the figure say something funny, such as "I say, don't eat the glass," and as soon as the sentence is finished, drink the water which you are holding to your mouth so as to give the impression that you are drinking all the time, but you must be very quick indeed or you will spoil the effect.



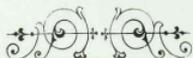
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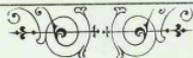
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Washington, D. C.

Report of Special Agent in Charge

of the New York Office

dated at New York, New York

on the subject of

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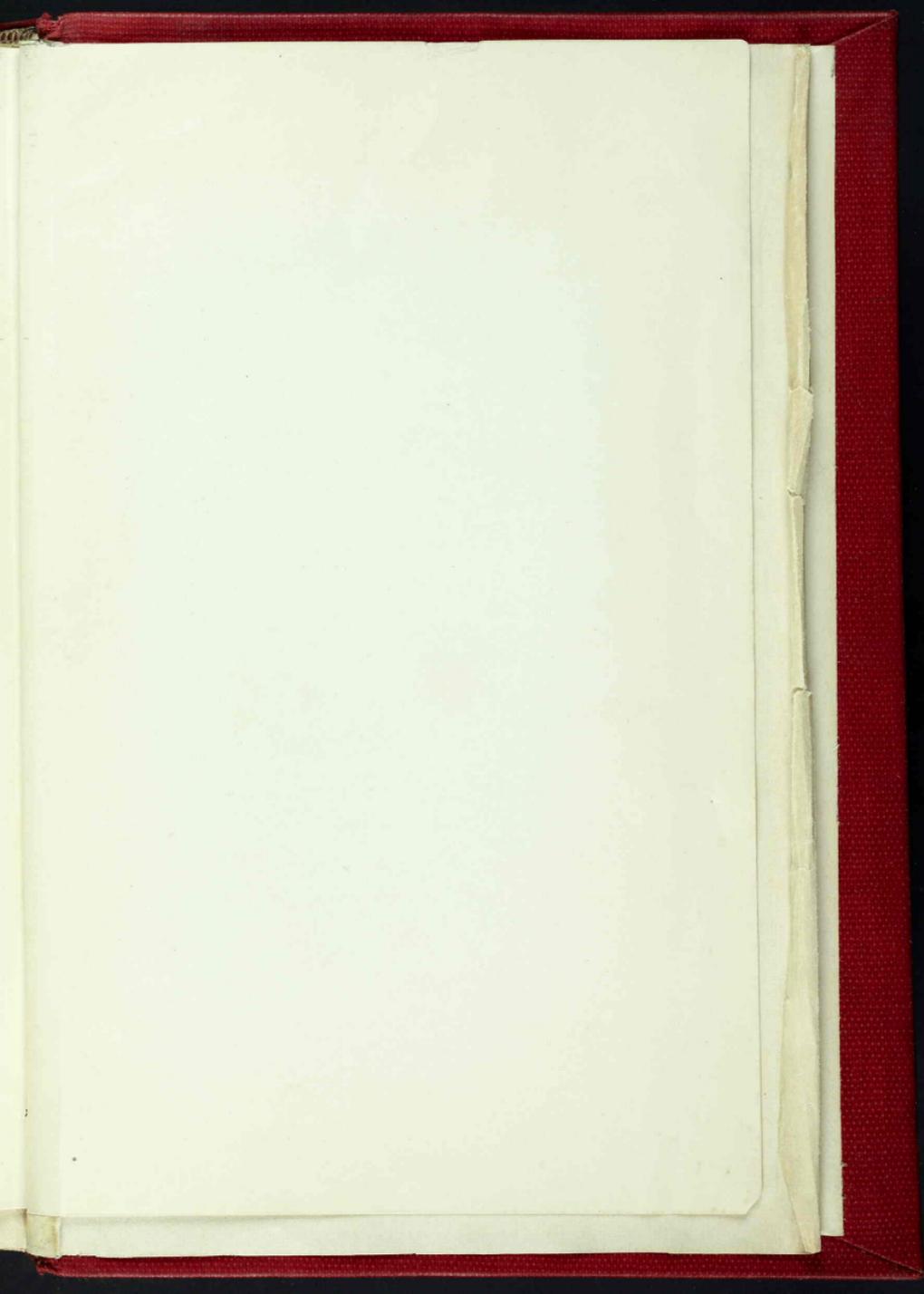
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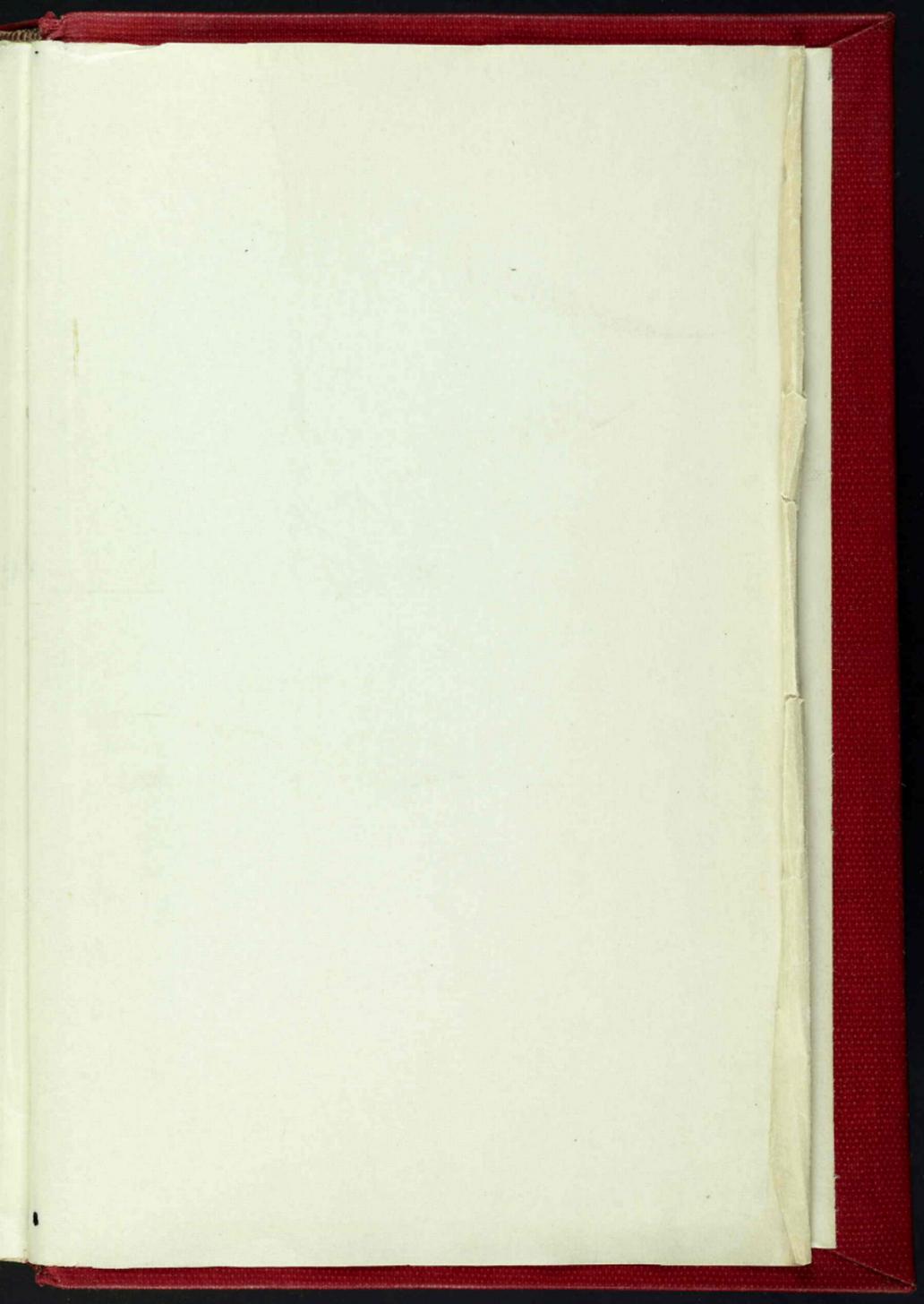
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