



Magical Originalities

A CHAT ON PRACTICAL MAGIC

by

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The Transitoryist's Card

THE first explanations I shall give will be confined to tricks with cards, and I shall only illustrate a few of the card tricks which I have found permit of having little to carry or prepare, and yet find favour with the audience. My first trick described I christened "The Transitoryist Card."

A new pack of cards can be used for this trick with the seal unbroken. My presentation is as follows. I introduce the pack of cards, or, if preferred, make use of a pack belonging to some member of my audience. I request that a card should be freely selected, and ask the person selecting it kindly to take a fountain pen and mark the selected card well; also to take a penknife and cut away a portion of the card, and retain the portion.

I now ask some member of the audience to come and assist me, and to take the card and place it under a silk square, which I also have examined. I ask my assistant to stand beside me, and I will convince the audience that the selected card is really under the silk. Having satisfied them that the card is really there, I request my assistant to hold the top of the card in his right hand, whilst his left hand grasps the folds of the silk underneath. Having the card in safe custody, I now request some other member of my audience to come and stand on my left hand, and examine "this glass jug of water," and hold the same for me. I also request that an envelope be taken charge of by someone in the audience. Having satisfied my audience that all the items I use are quite free from preparation, I now ask the gentleman who has the jug of water to advance towards me. The folds of the silk are draped round the jug, the card is released and heard to fall into the jug. I now whisk off the silk, and the card has quite dissolved in the water apparently. I explain that the transitory quality of the water causes the card to really rebound, pass through the silk, and take an invisible flight through space. I ask the person who has been taking charge of the envelope all this time, kindly to open the same. There in the various envelopes the original card is found, and can be identified by its ink marks and the missing portion that was cut from it.

This is a bare outline of the presentation of the trick, but necessary to show just where the various moves are made, and the points at which misdirection covers the secret movements of the performer.

The requirements for the trick are as follows:--A pack of cards, a fountain pen, pocket-knife, stout piece of mill-board (to act as a desk and for the card to be cut upon), a glass jug, large silk square, tray, nest of envelopes, and the card fake (a piece of transparent xylonite of the thickness of a playing card, and cut to that shape), and "off" some water in another jug.

PREPARATION:

On stage table: Cards, fountain pen, pocket-knife, board, empty glass jug, and the silk square. At side of stage "off":-- Tray, nest of envelopes ready to seal up (partly pushed one into the other), and the water.

PRESENTATION:

The card is selected, marked and cut; the piece cut off, or out, of card retained by the person choosing the card. The "first assistant" from the audience places the card under the square of silk, and brings same to performer. Performer meantime palms the fake, and under cover of proving to the audience that the card is really there, switches the fake for the card, and requests the assistant to "hold it firmly, etc." Performer now steps to the table on stage "to pick up the jug," having the card palmed all the time. He now requests a second assistant to come forward and hold the jug of water. Assistant No. 2 takes the empty jug. Performer then discovers it is empty! He steps to side of the stage, and seizes this opportunity to hand the card to a confederate. He brings on the water, fills the jug that assistant No. 2 is holding, and allows time for the confederate to load the card into nest of envelopes. Then performer says: "It would be safer for the glass jug of water to be held at arm's length on a tray." He goes to side for the tray, which is handed to him with the nest of envelopes concealed behind it. He lays down the tray on the table a moment whilst he feels that "the card" is still in the safe custody of assistant No. 1, then he picks up the tray, and hands it to assistant No. 2.

Now the nest of envelopes is introduced and given to another responsible member of the audience, and the performer remarks that he will now "commence" the trick. He plays up to the various effects of dissolving the card, its "Transitoryist" peculiarities, etc., and pulls away the silk covering, showing that the card has vanished. If the performer will naturally ask for and "get" the items from the side of stage, there is no fear of the audience seeing the modus operandi. When this trick was performed by me on 18th June 1907 at the "Magic Circle" Social, it was well received. I fully explained in my lecture to the members of the Magic Circle, on 9th March 1911, the details of working.

The Chocolate Box

THIS is a very daring experiment, never intended by me to receive a place in my performance, but it has proved a very fine trick in my hands. I simply introduced the idea into one of my lectures, to emphasise "misdirection" by "suggestion." The effect of the trick is as follows. A chocolate box (the threepenny size) which comfortably takes a pack of cards is ready at hand, together with "an eyepiece of lenses" (a novelty that can be purchased for one shilling, consisting of opera-glasses, mirror, compass, etc.). The box is open, with the cards inside. The performer empties the cards out and asks for them to be shuffled. It is as well to get two members of your audience to come up and assist you. Whilst No. 1 examines and shuffles the cards, No. 2 is given the "X-ray eyepiece" to examine. The card-board box is now held up to the audience in one hand, and lid of the box in the other hand, and turned about to prove it is empty. The cards are now placed inside the box, face downwards, by assistant No. 1. The performer places the lid on the box, and assistant No. 2 is requested to arrange the lenses so that he can "see right through the lid of the box, and through the back of the top card, and then say what that card is." Of course he fails--so the performer takes the "lenses," and discovers what the card is. This is done several times, and then the audience are requested to assist. So much for the idea of the trick, now for the "wrinkles"!

You must have a pack of cards containing a blank. My preparation is as follows. I place in the lid face upwards six cards, taking the second one and placing it beneath the first, and so on as follows:--The ace of diamonds, queen of spades, nine of hearts, six of diamonds, three of clubs (which will be in reverse order when the lid is put on the box), and on these I place the blank card face upward. Now the box is also placed in the lid, and the rest of the pack inside the box, and the eyepiece on the top. The cards are emptied from the box on to one assistant's hand, the eyepiece is given to the other, and performer holds the box in one hand, and the lid (ready loaded) in the other hand. The fingers prevent the cards falling out of the lid, and the blank card looks like the inside of the white lid, to the audience. The performer replaces the lid on the box when the assistant replaces the cards in the box, and thus far the "trick" is done.

Of course the first "reading" of the cards is not accomplished by the other assistant, so performer looks through the lenses and describes "A black card-a club-the three of clubs," and says that if it is right no doubt they will applaud the gentleman who has charge of the lenses. The two assistants are kept well apart. When the box is opened and the first card is shown, the performer seizes the opportunity to whisper to the other assistant (if he happens to be a reliable person) "six diamonds." Then when the lid is replaced he asks the assistant with lenses to name the colour, then the suit, then value. Assistant

No. 1 opens the box, and finds the card is correctly named. During the applause, assistant No. 2 is told quietly "nine hearts." This is proceeded with, and then performer holding the three cards fanned out, approaches some other member of the audience, and indirectly pushes the fan of cards into the field of vision of his eyes, and asks him to name a suit. "The reply is" Spades" (nine times out of ten it works). Then, "Court or plain?"--reply, "Court." "Yes, sir, there are three court cards, the king, the queen (with emphasis), and the knave" --reply, "Queen." With much "address" you now desire assistant No. 1 to remove the lid of the box and show the top card--the queen of spades. This you take from him, and the lid is again replaced. You advance to your audience and ask them to "name a card." You will hear several shout ace of diamonds--and perhaps other names--but you fix on the ace of diamonds, and lo! by the magic in which you are vested, "the selected card" comes to the top of the pack! and assistant No. 1 shows it round. You now take the pack from the box "as there is no need to name all the pack," and just palm off the blank card, which now leaves you with a complete pack to proceed with your other card tricks.

When I first performed this "trick" it interested my fellow-magicians considerably. Many times since, when I have been presenting this trick the reception it obtained has surprised me. The combination of the cards I have found out by working the trick.

Until the reader has tried it, he will not credit that such a simple trick can be worked up to such an exciting effect. It is a good trick for humorous patter and repartee. The first four cards are easily remembered, "3, 6, 9, 12" clubs, diamonds, hearts, spades.

The "Game of Whist"

IN THIS trick I commence, "For my next experiment I desire the assistance of two good-looking members of my audience;" this should produce a smile, and, in a drawing-room, two or more persons rise to assist. I select two ladies if possible, and then ask a gentleman to come up as well, to help me to entertain them.

The point is, I want three persons up. Having succeeded in obtaining three to help me, I now ask them if they play cards, and point out that I generally get first prize at a whist drive, and that I will just explain the best way to "play your cards." I show the pack, shuffle it well, and place it down on the table "to cut for deal." Any of the three assistants cut, and I at once deal the cards for a game of whist, and hand each of my assistants one of the heaps. I now inquire of the most distinguished person present, "What shall be trumps?" I then tell my three assistants that I will play against the three of them and take twelve (or thirteen) tricks, which of course I do.

The points to make the trick the great success it is are as follows:--To prepare the pack the cards should be laid, face upwards, on a table as per the key, and separated into the four hands.

KEY FOR THE WHIST ARRANGEMENT

	Winnin g Hand			
	No.1	No.2	No.3	No.4
Hearts	Ace	Jack	10	9
	King	6	7	8
	Queen	5	4	3
	2			
Clubs	Ace	9	Jack	10
	King	6	8	7
	Queen	3	5	4
			2	

Diamonds	Ace	10	9	Jack
	King	7	6	8
	Queen	4	3	5
				2

Spades	Ace	Jack	10	9
	King	8	7	6
	Queen	5	4	3
		2		

If the arrangement is studied for a few moments, it will be seen that whatever trumps are cut, the performer must take thirteen tricks in hearts, or twelve each in clubs, diamonds, or spades, provided he picks up hand No. 1. It makes no difference where the pack is cut for dealing, as all the performer has to do is to see that he gets the hand of cards with pattern on back opposite to the other three hands. Then each hand is shuffled well, placed down (in separate heaps), and the cards collected again one at a time alternately. It follows that when the cards are dealt, every fourth card will belong to its "hand" as per key. Use cards with a "single" pattern back, and after having got your pack arranged in order, see that the back of the winning hand is the reverse to the pattern on the backs of the other cards. The cards I use are of a red background, with a gilt Chinaman and fancywork on them, and the reversed pattern is quite overlooked by the three assistants.

When presenting the trick, you pick up the pack and give it a good "false" shuffle. You place the pack down to be cut for deal, and then deal out the cards quite openly. The winning hand is the one with the pattern different from the others, and you give out the other three packs to your assistants. Up to this moment no word has been spoken as to trumps. Each player holds their hand before "trumps" is mentioned. You ask now the most important personage present in the audience to nominate trumps. If "hearts" are requested, you tell your audience you will make the thirteen tricks (if any other suit you say you will try and make a "round dozen" out of a possible thirteen). You play against the other three, and win accordingly. So that the "reason" may be quite clear as to the number of tricks to be won, you will see by the key that the winning hand has the three highest cards of each suit, and the two of hearts. The other hands only have three hearts each, all under in value, so thirteen tricks must result in hearts. In the other suits, the jacks secure one trick, if any other trumps are nominated.

This is one of my favourite tricks, and never fails with a smart audience to obtain applause. In playing out your hand, appear to be well considering your next play, and do not work all one suit out first. As you play the hand out, take

each card as it is played, and place it down in its separate heap upon your table. This helps you to prepare them for use again, and is also a safety valve in case some member of your audience insisted upon the trick being repeated. All you would have to do would be to note the bottom card in picking up the four heaps, false shuffle, cut back to whatever the bottom card of the pack happened to be, and under cover of your patter, deal thirteen cards out at a time.

The Spot Card

THE trick to which I have given the above name was first shown to me in 1903 by a celebrated coin manipulator, since when I have presented it in my own fashion. I give the pack to be shuffled, and request that a card be selected. I have a small easel upon my centre table. When the card has been selected, I let the audience see it, and place it on the easel, with its back to the audience. I approach another person, requesting him also to take a card from the pack, which I now hold. He takes a card, which I likewise show to the audience and place on the easel. A third, fourth, fifth, or more are selected in the same way, but the audience are simply laughing at me every card that is selected is the same. After standing the last card upon the easel, I "accidentally" let them see the bottom card of the pack--which also is the same as the one drawn. I then note they "suspect" me! Therefore I show them the top card to prove it is a genuine pack--but this is also the selected card. I then cut the pack and "take a card at random"--this likewise is the original card! I pretend how sorry I am that they should imagine the pack is not a genuine one, and request someone to examine the pack, and whilst this is being done, I show that none of the cards on the easel are the chosen card, nor is it in the pack, as, before I started the trick, I knew they would imagine they saw the--(naming their card), so I have had it safely stowed away all the time. The selected card is now produced from pocket-book or other place.

This is one of those tricks that not only demands a smartness of manipulation, but the performer must feel he can carry it through, or there will be rocks ahead. There is of course no force. The card is freely selected, and spoken of throughout as the "three spot card," or whatever it may be. The card is "changed" as performer goes to the easel, and then forced each time upon the other choosers. The last time, the original card is left at the bottom of the pack, and the audience allowed to see it. The pass is made to leave it top, and it is shown there; then it is "taken at random" from the middle (by the slip); then replaced, brought to the top of the pack, palmed off, and the pack allowed to be examined, etc.

If the performer does not get a hearty laugh from his audience, the fault is not in the trick. It is not nearly so difficult as it reads, and it is well worth devoting some time to, as the "presentation" repays the practice.

An Amusing Card Effect

THE little wheeze I now explain permits of several "effects" to which it can be harnessed, and I will give one or two so as to help the idea along. Picking up a pack of cards, I give a portion each to two persons, requesting them to examine and shuffle the same. Having done this, they select a card each, hand me the remaining cards, and replace theirs in the same. I now instantly shuffle the cards, and yet find their cards.

I have "perpetrated" the trick on some very well-known magicians, but none of them could fathom the secret.

I feel almost that an apology is needed for the "secret" being "divulged," but I think the reader will do as I did when he is in the know, and laugh to think--"Why didn't I think of that before?"

The pack is "halved" into odd and even. The odd cards go to one person, the even to the other; they each shuffle their cards and select a card from their "half" (it is not quite half, as there are twenty-four even and twenty-eight odd cards-counting aces, jacks, and kings as "odd" cards, and the queen as "even." I take the remainder of the cards from each, and see that the even card selected is placed in the odd quantity, and vice versa. I now false shuffle, and the cards can then be named or produced at will by the performer.

A second effect is to cut the cards into two heaps on your table (by the bridge or any other method), and request someone to take either heap and shuffle it well; then have a free selection of one, two, or three cards. You take back the rest of his half and place it on the table whilst he is showing his selected cards to the audience. You now pick up the other half from the table, hand them to him, and request him to place his cards with them and again "shuffle them well." You now find the three cards, either palm them off and produce elsewhere, or just name them. There are many uses to which this wheeze can be put, and if the reader will try the effects quietly with a pack of cards, I am confident his interest will be awakened.

The "Ne Plus Ultra" Trick (As Worked by Me)

I TAKE it for granted that every magician of repute is well versed in the card tricks set out in New Era Card Tricks. Years ago, when I digested the contents of this interesting publication, I desired to do the above-named trick, but the tables of figures quite frightened me, so I strove to produce the effect in an easier manner. I did not like the idea of a showman having to peep at a series of tables, on the quiet, or having an assistant to help, so I worked the trick as follows:--

Passing an unprepared pack of cards to the front row of my audience, I request them to select a number of cards. The first person who accepts the pack, shuffles it, selects a card, and passes the pack to his neighbour, who does likewise. When eight cards have been selected, I request the ninth person to shuffle the rest of the pack, and the selected cards are collected and placed on the top, and the pack then cut and shuffled. The cards are either named by me, or the position in the pack told. This is the same effect as originally existed.

The working is as follows:--I use a highly polished metal tray to hand the cards on to the audience, and to collect the cards after the selection has been made. I give the pack to a person on the right for the selection of the first card, and request him to pass the pack to his left for the selection of the other cards. When the eight cards have been selected, and the ninth person has shuffled the remaining cards, you advance towards him with the tray, requesting him to place the pack thereon. You catch sight of the bottom card reflected in the tray, and this card we will call the key card.

You now collect the cards from left to right, so that the first card chosen is the last card collected. Each card is placed on top, and you draw the attention of your audience to the fact that you do not touch the cards once throughout the proceedings (so far). When the eight cards have been returned to the top of the pack, you request someone to cut wherever they please, and finish the cut. You now touch the cards for the first time, drawing attention to the fact that if you shuffle the pack well, no two cards can remain together.

You then, knowing your key card, "shuffle" (any false shuffle), and cut back to the original position. Patter now is introduced, how that when a boy you used to thoroughly separate each card by dealing a few at a time into heaps--thus--really dealing the cards four at a time into four heaps (when four cards remain in the hand, deal these four one on to each heap in the same order), and picking them up, heap No. 4 first. You now remark that "in case there should

be any possibility of two cards still being close together" you again shuffle the pack, this time noting the bottom card, and giving another false shuffle and returning the pack to the same position again.

You now mention that just to prove no "order" can exist, you will deal out each card separately. This you do into four heaps as before, and pick up the last heap first, and replace the others in order on the top. A final false shuffle can be made. (The bottom card is now the original key card.) The first person's card is always the fortieth, and the other cards follow in order of selection at 27, 14, 1, 5, 43, 30, 17, and these eight positions is all that there is to memorise. Now for the trick!

You ask the person who drew card No. 1 to "openly name the card," and after deep thought you tell him his card will be the fortieth card from the top of the pack. You count the cards up to about ten as you slide them off the top--so that these cards are not seen by the audience, and then face them on the table and proceed to count on to find No. 1. You, well knowing No. 2 will be the twenty-seventh card, carefully note what card it is in passing, and count right on to forty, where No. 1 is found. You show the card and replace in its position, and replace other cards back. Advancing to drawer of No. 2 you read his thoughts and are able to name his card. Advancing to third drawer you ask him to name his card, and you will tell him the position of it in the pack. It must be the thirteenth which you, of course, "divine." Card No. 4 is the top card. This you palm off and discover by your favourite method, and afterwards place it on top again. You now glance at the fifth card down, and this card is always the fifth card chosen, and you can name this one by looking into the eyes of the person who selected it, or any other method.

You ask the person who drew No. 6 card to openly state the name of it, and you tell him that his card is the forty-third card in the pack, and in counting, as before, you note the thirtieth card in the pack, which will be No. 7. After proving No. 6, you vary the proceedings for No. 7 by taking hold of the wrist (or other misdirection) of the person who selected it, and naming his card. Now you must glance at the seventeenth card down, which will be No. 8, and, advancing to the person who selected that card, you mysteriously name the card he is thinking of.

This can be the finale to the trick, or the following addition can be proceeded with. You now, in order to convince the audience that fifty-two cards were used, count them one at a time, and as you count you place the second card underneath the first, and so on until the fifth card, which you place on top; 6 to 13 underneath, 14 on top; 15 and 16 underneath, 17 on top; 18 to 26 underneath, 27 on top; 28 and 29 underneath, 30 on top; 31 to 39 underneath, 40 on top; 41 and 42 underneath, 43 on top; the rest underneath, counting up to the 52.

You now borrow a hat, scarf, muff, or some receptacle, and proceed to discover "by touch" the eight selected cards. The cards now from the top to the eighth are the selected cards in the following order of selection: No. 4, No. 5, No. 3, No. 8, No. 2, No. 7, No. 1, No. 6. You look intently at your audience,

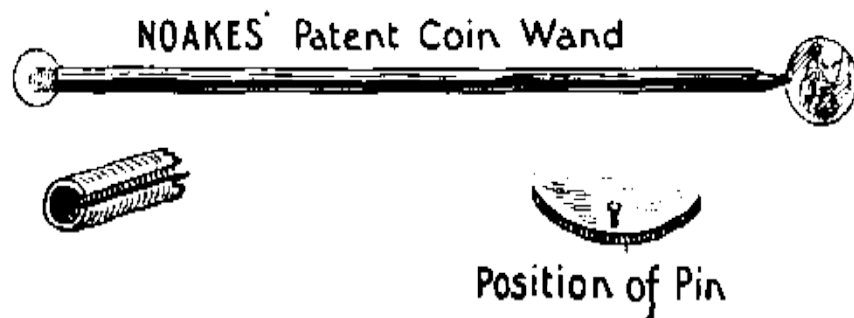
place your hand to cards and ruffle them, and "pick out" the cards, giving each one to the "chooser" as produced. I know of no other trick with a borrowed pack of cards that causes more comment. The instructions given here certainly look complicated, but I found no trouble in presenting the trick after quietly mastering the theory of it.

As my reader has no doubt noticed, I prefer card tricks which can be performed with an unprepared pack, which enables one "to show" at a moment's notice, or fill a gap in the programme caused by some accident or other cause. I hope that the half-dozen tricks I have selected and explained will be of practical value to those magicians who have followed me so far in my explanations.

About Coins

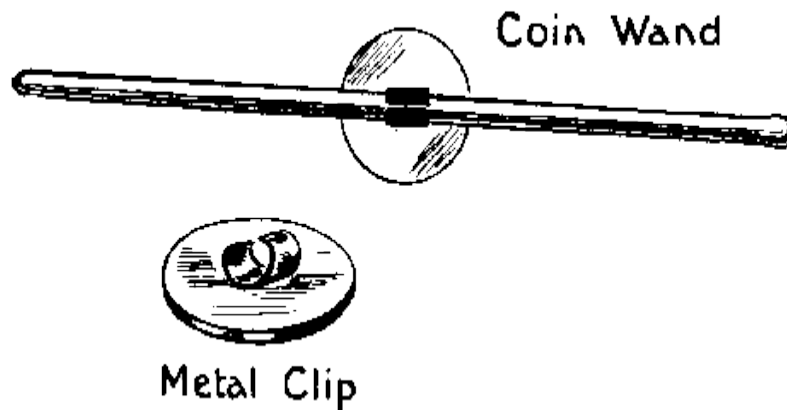
BEFORE describing the few tricks with coins that I have selected for explanation, it would be as well to mention that the coins most useful for coin tricks and manipulation are the "T. Nelson Downs Palming Coin, 1904." These coins are the same size as a penny, milled edge, plated on white-metal, and were designed by me expressly for coin work. They can be obtained from the leading magical dealers. No coin has been more carefully thought out and manufactured than these coins.

A useful piece of apparatus is the coin wand. In 1901 I patented a wand for producing whole coins that could be rung, and no other coin wand can produce a coin that will permit of "ringing." My wand (Patent No. 11901) not only can be used for coins, but also cards, balls, etc. The wand is a length of brass tubing, slotted along its entire length the width of a stout pin. One end is threaded to receive a knob, and the other end is provided with a spring clip, and the whole plated. The coins to be produced are prepared by fixing the end of an ordinary stout pin to one side of the coin, near the edge. To be quite sure of the pin being reliable, a hole must be drilled in the coin, the pin put through, riveted in, and then soldered. Unless the hole is soldered the coin will not ring when produced.

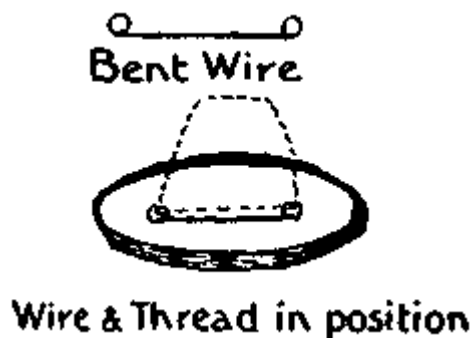


The usual method of working is to load three or four coins on to the wand and screw the knob on. It is then placed upon the table so that the load is not seen. After having caught several coins in the usual way, the performer notices a coin just out of his reach, so picking up the wand, with his hand covering the coins, he pushes the wand through his closed hand a few times—holding the coins still—and then when the knob end comes up to the coins he simply releases one coin, which travels down the wand by the pin-head in the slot, and is arrested at the point by the spring clip. The coin remains there until taken off by performer, who openly throws it down to prove it quite genuine. The thickness of the wand is 3/16 inch, and the length anything from a foot to 18 inches or more.

The other coins are released as required, and to produce the coin a slight dropping, circular sweep is all that is necessary. Another way to work the effect is to do away with the knob, and show the "metal stick"; and by having a prepared coin palmed, and others handy to get at, the performer can palm on the coins as needed, and get some interesting results. A few years ago a cheap wand was placed upon the market for producing "whole coins." This was also made of 3/16 inch brass tube, but the coins had to be prepared with a spring clip soldered on, and the back of the coins could not be shown or "rung," nor could they be laid down anywhere in safety.



The effect of production was similar to my original wand, in fact it was made up to look as near like mine as possible, being the same diameter. This cheap wand can easily be made up, as the method of stopping the coin is to slightly enlarge the end. The clip on the coin permits it to slide freely along the stem until it reaches the enlarged end, and the performer forcibly pulls the coin off and then allows the audience to see the front of the coin only. The coin is then dropped into something that hides the fact of it being faked.



The only faked coin for manipulating I shall mention is one I first made use of about fourteen years ago. Any coin can be prepared. The points in favour of faking a coin in this way will appeal to all who are "manipulators" of coins. A piece of fine wire has the ends turned up to form two small eyes, and the length of the finished fake should be about three-quarters of the coin to be used; the fake soldered on to the coin with the eyes standing up. A piece of fine flesh-coloured silk is threaded through the eyes, and a loop made about

an inch long. When the loop is placed over the middle finger, the coin will hang at the back of the hand when the hand is held up, fingers apart. To show back and front of the hand a slight throw of the coin causes it to travel along the silk (instead of the silk having to turn round against the finger, which acts as a brake).

The method is well worth testing, as it is just the little difference between the silk having to move round the finger, as in most fakes, and the smooth wire running round the loosened silk which renders the movement of the coin imperceptible.

An Old Coin Favourite

A FAVOURITE trick of mine is "The Old Ball of Wool," but I dress it up as follows:-- I borrow a coin, "any coin from a farthing to a 5 pounds piece!" and point out the larger the coin, the greater the trick. Having been offered a coin, I request someone to take charge of it, and come forward to assist me. Perhaps if I give you one or two of the "remarks" I make, it may interest you. I request the person assisting me to state the details of the coin. He remarks "a penny," we will imagine; I ask him to name the date and also tell the audience if "he is sure he would know it again if he never saw it?" The reply is generally "Yes," until the smile of the audience wakes him up.

My next instruction to him is to take my pocket-knife and scratch his photograph upon the coin. As he cannot aspire to such ability in art, I suggest to him "scratching his name and address on the coin, but of course if he can't scratch his own name and address, scratch somebody else's." By this time the audience should be lightly smiling at the assistant. I now suggest that as he cannot write will he" make his mark on it--just like he signs his cheques. "Having had some mark placed on the coin, I ask him to hold the coin up so the audience can see his mark. As they cannot see the marking, I "switch on more light" by putting a match to the candle. I ask him if "he ever held a candle to the performer" (or should a young lady be assisting me I give her the candle and call her "the Angel of Light." I now very gravely request him not to spill the grease on the carpet, as it is my candle.

The wrapping up of the coin in flash paper, using the four-sided fold, now follows. The usual gag of hitting the coin inside the paper "upon the first wooden object" is worked, the parcel is changed to the left hand for someone to feel that the coin is really there, and in transferring it back to the right hand, the coin glides out of the fold into the left hand. The paper is "warmed,"--and the coin has vanished! I request assistant to refund a coin of the same value to the owner, and regret that the trick has ended in failure, owing to the assistant warming the coin too much. Now I ask him, is he scientific? Does he know anything about wireless telegraphy? doesn't he know "Mackeroni" invented the wireless message?

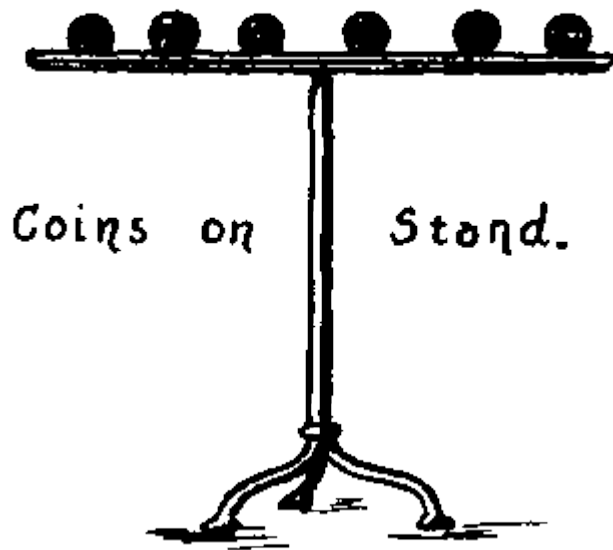
Meantime I have loaded the coin into my wireless "wire"--a ball of black wool. The wool is as thick as a lead pencil, and made up into a ball of four inches diameter. This rests upon a glass jug, and the fake is large enough to admit a five shilling piece. I advance to him with the ball and the jug, and request him to examine both. The jug I call the "crystal receiver," and the ball the "wireless wire." I request him to enter the receiver, walk round inside, turn it down side up, etc., "to prove it empty." He then places the ball on top of the jug, and I

take the end of the ball to the other side of the stage. I warn him not to allow the ball to leave the jug, and as the ball revolves on the open top of the jug, a gentle snatch will cause the ball to jump and roll on the floor. This time he will of his own accord force the ball into the jug, when you draw attention to the "force of common intellect." The ball is now unwound, and the coin heard to fall in the jug. Coin is returned, etc.

When I first added this trick to my performance, my conscience (if a conjurer has such a thing) smote me for "going back" so far, but my schooling in the Art of Magic having taught me "It isn't what you do," etc., I had the audacity to risk it. I have been told by the dear little lad in front, who is also a conjurer, that "he knows the trick, but he can only do it with a shilling or a halfpenny, how can I do it with any coin?" and when I explain to him that I have a machine for wrapping the original coin inside the wool, that works by electricity under my back table, he congratulates me upon the strides Magic has made! It is the writers of the cheap books on Magic that make the awkward situations for the performer, and it is a pity that some of the "authors" who send out broadcast the secrets of magical performers, are not practical men, or not compelled to earn their living by presenting to the public those tricks of which they write explanations, and which they have borrowed unscrupulously.

Some Coin Manipulation

ONE of my items I nominate "My Musical Coins." I have six coins on a small stand, which is in the shape of a T, the top part being a fluted channel for the coins to stand in on edge, see drawing.



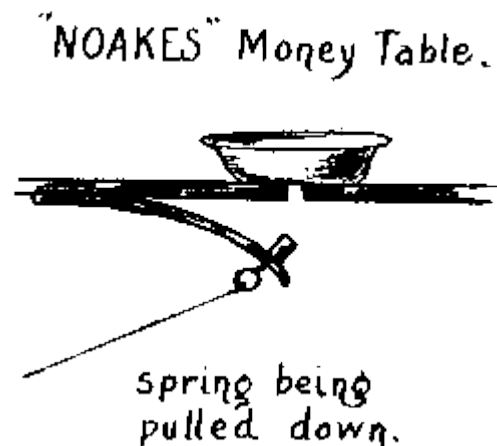
I take them to the table at the centre of the stage, and introduce them to the audience as highly trained coins, and if a particular tune is played the coins at once go through their performance. The piano starts, and taking the first coin, I give several vanishes, etc., then apparently transfer it to the left hand and place it at some point, really palming it in the right. I do this with the six coins, and then recover them one at a time from the positions they were "invisibly" placed in, keeping in time to the music and introducing my "passes," etc. As I recover each coin it is replaced on the stand. I replace all six, then standing with my right hand above the stand, I pick up the coins one at a time and "back palm" (hold at the back of the hand) them on the right hand, and again produce them one at a time.

This last move would be difficult to execute with safety, so I will explain just what I do. I pick up coins 1, 2, 3, 4 with my left hand and really transfer them, and "back palm" them on the right hand, but when I pick up No. 5 in transferring it to the right hand I gain possession in the left hand of the previous four, and only have No. 5 behind. No. 6, I actually "back palm" with No. 5. After showing front of right hand, I reach out and produce a coin which I take in my left fingers and replace it in the stand. This leaves me with one coin

only "back palmed," which enables me to do some tricky passes that could not be accomplished with five. Each time I reach out and get a coin with my right hand, I apparently place it into my left hand, and the left hand puts the coin on the stand, but really I "back palm" the right hand coin and use one of the four coins concealed in my left hand. I find this item can be run from five to ten minutes, nobody dislikes the patter, and with a good march tune it appeals to the audience, who not only like pretty tricks, but they like the entertainer to have some degree of (apparent) cleverness.

"A New Aerial Treasury"

IN this method, I do away with the hat, and only use a small "silver" pudding-tin "from the penny bazaar." The tin is examined and thrown down upon the table. The performer commences to catch the coins, every one of which he shows, and, either openly drops into the tin, or, standing at some distance, he commands the coins to pass into the tin. When he has caught the desired number of coins, any person can pick up the tin and count the coins, to see they all have actually arrived. This effect is really "uncanny." When the performer bids a coin leave his fingers and travel across the stage and drop in the tin, not only does the coin vanish, but it is seen and heard to fall in the tin! There is one drawback to the trick (there is a weak point in most good tricks!), You must have a concealed assistant, and he must know what a "thread" is.



The "fake" is in the table. Suppose your table top is 15 inches by 10 inches, and it is attached to an upright folding stand by a flange; from the front edge about 4 inches and from the side about 6 inches you make a circular hole of, say, an inch. You now obtain a piece of steel spring about 1/2 inch wide and of the thickness of a thin playing card. To one end you fix a cork (by making a hole in the spring and placing the cork, which must be about 5/8 inch wide and a little thicker than the thickness of the table, on one side, and a small screw-eye through the hole in the spring into the cork). In the other end of the spring you make two holes side by side, and screw this underneath your table, so that the cork nicely reposes in the hole cut through the table. The table must have a cloth on. When a thread is attached to the screw-eye and led down to a screw-eye in the floor, the assistant has only to pull on the thread and suddenly release the same to cause the "hammer" to work. When a few coins are dropped into the tin, and the tin is placed over the hammer, on releasing the hammer the coin which happens to be over the hammer (inside the tin) will jump up and fall back, creating a perfect illusion of being thrown in by the performer at a distance, see drawing.

To get the correct number of coins into the tin the performer would openly place in, say, five, and the sixth coin he would keep to manipulate with, and the fake would be worked for several coins. This would give an opportunity to get a number of coins into the hand of the performer, who next time he openly places a coin in the tin would also load in the correct quantity to make up the total at finish. He would then continue to catch some and fake some, as would be arranged of course with assistant. After all the coins have been shown in the tin, the performer requests a member of the audience to select one of the coins and mark it. All the coins are shot on to the table, and yet the marked coin jumps right up and is caught in the tin by the performer, who hands the coin in the tin to be identified.

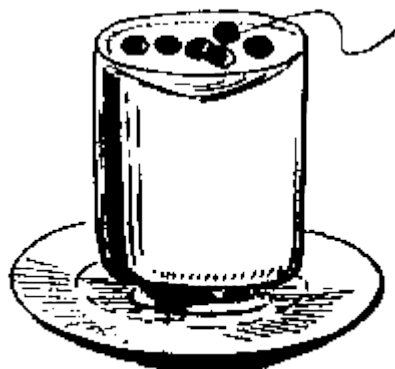
This is accomplished by having one coin held under the tin, and switching it for the marked one, which the audience see dropped into the tin with the other coins. You shake up the coins and then shoot them on to the table just in front of the hammer and you lay the selected coin over the hammer. When you give the assistant the cue, up flies the coin, and you catch it in the tin, in mid-air.

Some Other Coin Moves

WHILST mentioning coin tables, I made one for the "King of Coins," who used a borrowed hat for his act. When all the coins had been caught and the trick was finished, he used to pour the coins on to the table to show that the hat was none the worse for being used as a mint, and then tipping the table forward so that the coins were heard to run he placed the hat to catch them, and offered them to the owner of the hat, but, of course the hat was empty. In this case, a flap, which worked on an inclined plane principle, was opened at the moment the hat touched the front of the table, and the table was tilted for the coins to roll into the hat. Underneath the flap was a bag with a piece of card-board at the bottom, and the illusion of the coins falling into the hat was complete.

The rattle of the coins, and the fall into the "bottom of the hat" was a perfect example of misdirection by sound.

Another "Aerial Treasury" I once hurriedly "invented" was for a demonstration to the "Magic Circle." The lecturer, who was down to give his lecture on coins, was unfortunately unable to keep his appointment, and I was requested to fill the breach. My "Money Catching" item was very "saucy." I used a glass jam jar, which stood upon a plate. The jar was inverted to prove its emptiness, and my hands were examined to see that no fakes existed, and as my audience were all conjurers, you can quite imagine they "knew." Then drawing attention to the empty glass jar, I simply turned it over and started right away catching my coins. I think thirty were caught, shot out into a white bowl and passed down for examination.



Jam Jar with
coins in position.

The glass jar did stand on a plate. The plate was only used to "still the thought" that the table might be assisting, but in this case it was not. If my reader will study a three-pound glass jam jar for a second or more, he will note that when the jar is upside down there is a very useful depression, wherein six coins can safely repose without being seen from below, because of the bend in the glass, or from the front because of the depression. One of these six coins had a hole in it and a thread attached, see drawing. After I have proved my hands empty, I picked up the inverted jar with my right hand, grasping the bottom of the jar, which gave me the load. The first four coins were openly dropped into the jar, which stood on the centre table; the fifth coin had the thread attached and was thrown in from some little distance. The sixth coin was vanished towards the jar and "heard and seen therein" by the assistant working the thread. About fifteen were really dropped into the jar, the rest being in the white bowl all the time, and when the fifteen from the jar were shot in with them, the audience could prove for themselves that thirty had been caught and placed in the jar.

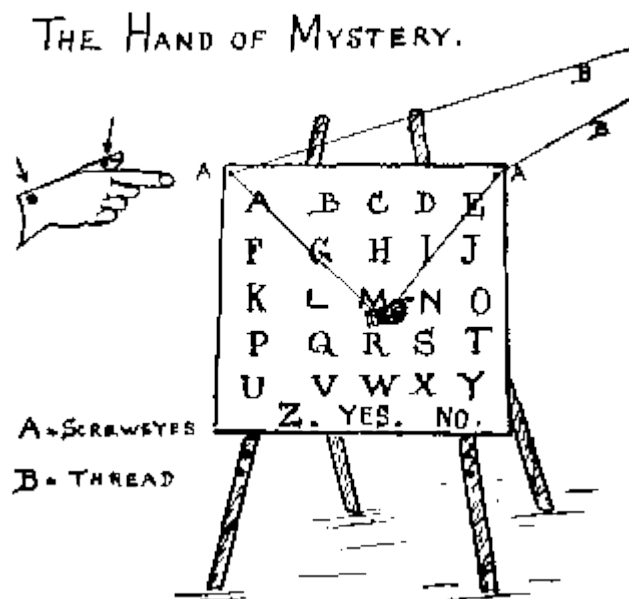
There is nothing new in a coin being harnessed to a thread, but when a large sized glass jar is used and the assistant practises taking up the slack with his left hand, so that the coin is just on the tension, and by striking the thread with a light piece of stick with the other hand, the falling and rattling of the coin is quite in keeping with what the performer is telling his audience.

I should like to continue about coins, but as my idea of this book was to give a varied number of practical tricks and wheezes to performers, I must leave this subject and dip into other tricks where "cards and money" do not further tempt me.

The Hand of Mystery

THE performer introduces an ordinary blackboard and proceeds to mark the alphabet out with chalk, in five rows, with 2, Yes and No in the sixth line as per illustration. He now opens a box and takes out a cardboard hand and has it examined by the audience, and now explains that the hand, although apparently quite an ordinary piece of cardboard, really possesses highly trained brains. The audience are requested to mention any letter, and the hand is then placed pointing to that letter on the board, and to the surprise of the audience it remains there.

The performer now asks for questions, and the hand moves about and spells out the replies. The trick permits of shortening or prolonging to suit the time at the disposal of the performer. The points to assure the working are as follows.



The blackboard should be smooth and not tilted at too great an angle, and at the bottom of the board, resting upon the pegs, must be a narrow strip of wood for a shelf wider than the hand, and having a narrow strip of wood along the front of it to hide the duplicate hand. The duplicate hand has a thread attached to it (at the dots shown on the hand in the illustration). The reverse side of the duplicate hand is of the same colour as the length of wood at the bottom of the blackboard. To prepare for presenting the trick, two small screw-eyes are placed in the blackboard at the top corners as near the edge as

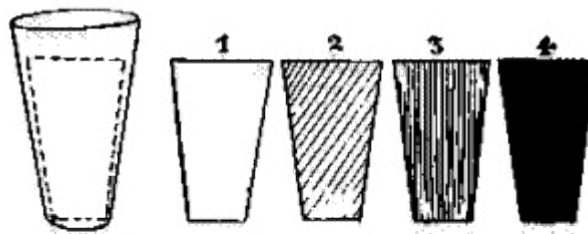
possible. A thread is now led through each of the screw-eyes and connected to the hand, so that when the hand is fixed the threads permit it to lay face downwards upon the strip of wood, and the coloured side renders it invisible.

When the threads are adjusted and the performer is ready to commence the trick, he gives a cue to his assistant to slacken out the threads as he moves the blackboard a little on the stage (just for misdirection). When he writes the alphabet upon the board he takes care that the letters are not too near the sides, also that he does not chalk the threads which are reaching from the two top corners to the hand reclining upon the shelf. When the board is written, the hand is passed for examination, and the letter asked for at which the finger of the hand shall first point. Having been told the letter, the performer approaches the blackboard, and seizes the opportunity to get rid of the genuine hand in his inside jacket pocket or other place where he can obtain it again later on, and whilst the board is "covered" by his body, picks up the faked hand and holds it against the suggested letter until the assistant has tightened the thread, when of course the hand remains there "quite unsupported."

The rest of the performance is "in the hands of the assistant" in both senses. As he relaxes one thread the hand will descend in a semicircle until it reaches the limit of the other thread, as the attachments to the hand are some distance apart. If both ends of thread are slacked, the hand will sink straight down, but if one end only the hand will travel away from that side of the blackboard. If the hand is at "N" (as per illustration) and the assistant has to take it to "A," he would slack out with one hand, and take in with the other, which would cause the hand to ascend wrist first, and should finally rest either pointing horizontally at "A," or downwards--according to the distance between the letter and the screw-eye. It is a curious effect to cause the hand to travel from, say, "V" to "E," as the threads permit the finger to point its way across the board. As the effects are somewhat surprising, it would pay the reader to experiment with the movements of a card or something, harnessed up in this manner, even if he did not contemplate working the trick in his show. I have had considerable amusement with this trick. To finish the trick, the faked hand is replaced on the shelf, and the genuine hand again shown.

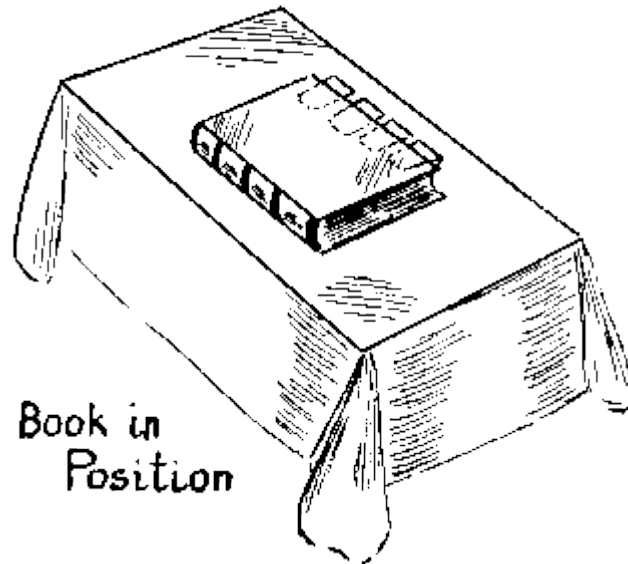
Wine and Water

MY METHOD of working this trick is considerably cleaner than some methods already in use. The first form of presentation is to use a glass jug of water and four glasses. Having assured your audience that the water is quite pure and the glasses dry and clean, you fill each glass and stand them in a row on a book. A half-sheet of note-paper, without any preparation, is passed over each glass. No. 1 becomes "sherry"; No. 2 "red wine"; No. 3 "green chartreuse"; No. 4 "blue-black ink." The second form is to use one glass only, and in passing the paper the first time you get "sherry"; the second time "dark red wine"; the third time "dark green chartreuse"; the fourth time "stout"; and the fifth time "clear water."



The glass with fake in &
four colored fakes

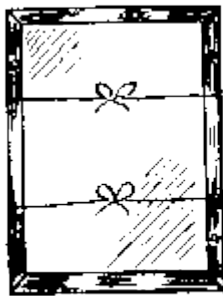
The fakes are of thin xylonite, cut to the shape of tumbler, pale yellow, red, green, and dark blue. Each fake is placed to project about an inch from the back of the table, or in a book, and the glasses are placed in front, see illustration. When you draw the half sheet of paper over the top of the glass from front to back, the fingers grip the fake, which is brought up and dropped into the glass of water as you make the second pass over the top with the paper. You proceed with the other three in the same way.



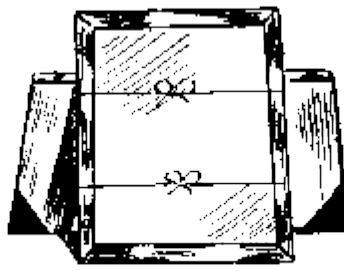
If using the second form of presentation, you simply drop the fakes into the glass one before the other, and for change back to water the fakes are gripped together, lifted from the glass, and served as the paper travels from front to back. It is a curious thing, but no illusion is created by dropping the fakes into an empty glass; but when the glass is full of water, the colour is diffused evenly. When the fakes are all in the single glass, the water causes them to adhere together, and there is no difficulty in lifting them out to serve them. The fakes want to be a nice loose fit, and the water should reach to the top of the fakes when they are in the glasses. The fakes being very thin, admit of back-palming should the performer wish to emphasise that the paper is quite innocent. The fakes do not "talk," and are quite clean to handle.

A Spirit Message Frame

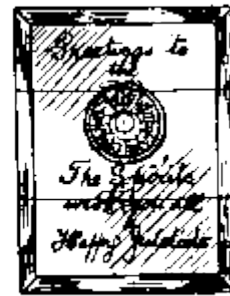
I WAS "down" to do something at a dinner of the "Magic Circle," on 7th December 1907, and I was desired to introduce some novel trick. The trick I thought out was as follows:--A frame containing a piece of white paper with glass back and front was tied round with string and sealed. After showing the frame round, it was placed before an open book which acted as an easel, and a sheet of "tissue" paper fixed in front. Then asking a member of the audience to hold one end of a magnetic cord, the other end was attached to the frame. The audience were all requested to think hard of why they were there. A lighted candle was applied to the middle of the "magnetic cord," when one flame rushed towards the gentleman helping with the trick, and a second flame rushed towards the frame--a flash ensued, and there, printed on the paper, between the two sheets of glass, was a message of Yuletide Greetings and expressions of good wishes! Needless to say the result was well worth the making up of the trick.



Frame & Glass
ready to use.



Reclining against
open book.



RESULT.

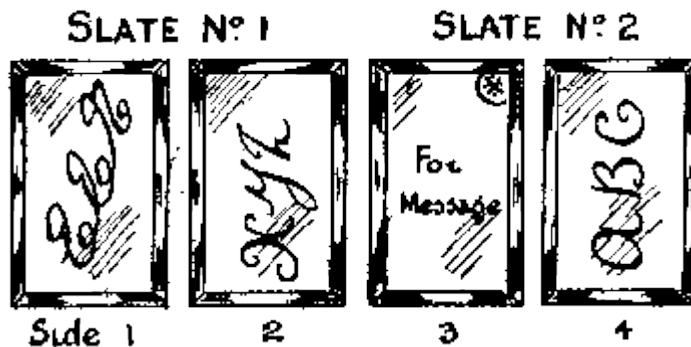
To prove the simplicity in working, I may say that at the last moment I persuaded a celebrated magician who was present to work the trick for me, as by the necessary retiring of the Chairman I was called upon to deputise for him. I only had the opportunity of placing the gear in the performer's possession, and whispering to him a few details, but of course in "his" hands success was assured.

The actual secret of the trick is quite simple. In the first place, the string was only tied across the frame and sealed, leaving the top free. The message was written on a plain sheet of smooth thick paper, and covered with a smooth thin sheet of paper with its top end turned over the back of message sheet, and protruding beyond the back glass, which was shorter than the front glass. The frame when prepared, was placed against an open book, but the book when standing open in the form of an easel, permitted getting hold of the edge of the fake paper, and after the flash paper was attached to the front of the

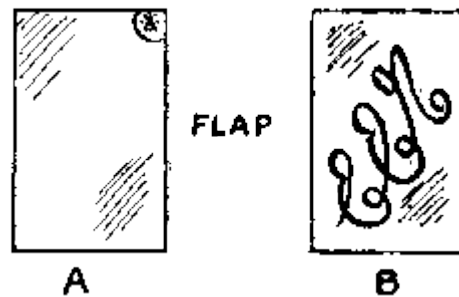
frame, for which four pegs protruded with a point on each, the fake paper was pulled down over the edge of the back glass and back of the book, and left behind the book. To one of the four pegs holding the flash paper one end of the "magnetic cord" was attached. This cord was a length of "flash" cotton, and when a light was applied to it, it of course flashed off and ignited the dash paper, exposing the message. Instantly the frame was passed to the audience. The strings were cut, and the message removed from the two sheets of glass, and everything left for the members and their friends to examine, but I do not think any one noted the quarter-inch difference in the two pieces of glass, or that they fitted so loosely in the frame that they would fall to the back of the frame when it was placed against the book.

Whilst on "Spirit Messages," I should like to point out a little move in connection with the slates, whereby all four sides of the slates are marked. When the performer introduces the slates, they are, of course, blank. In order to prove they are quite unprepared in any way, the performer on side No. 1 boldly writes his initials, and asks for some word or initial, which he writes on the other side of the same slate, which we will call side No. 2. On the second slate he marks one side (No. 3) with a peculiar mark in one corner, and on the other side (No. 4) another name or initial suggested by the audience. The slates are now placed together, sides No. 1 and No. 3 being face to face. The usual "change" takes place in showing the initials on 2 and 4, and side No. 4 is left on the top.

The top slate is slowly raised, and the message has appeared on the slate, and it is instantly passed for examination, and the bottom slate is proved to have the initials, etc., as at the commencement.



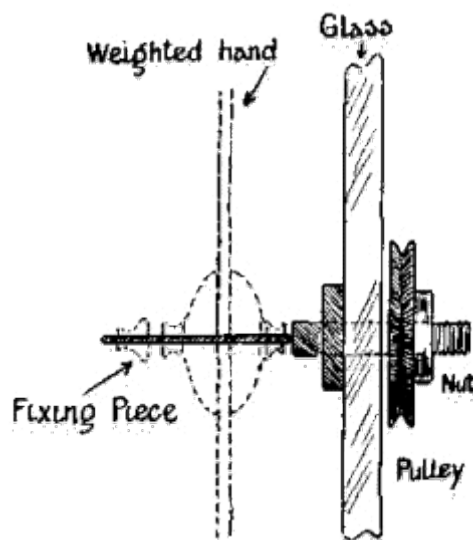
The usual loose flap is used, and the slates prepared by writing the message on side No. 3, and marking the corner with the same peculiar mark that is to be openly placed on the flap later on, The flap has the performer's initials chalked on it, and is placed with the writing facing the message, see drawings.



This slate, with the flap on, is placed across the other slate. As the performer picks up the slates the thumb prevents the flap from falling. He openly marks the unprepared slate with his own initials to imitate those on the flap, and then turns the slate over to place on the word or initials from the audience. This slate is now dropped on the table somewhat carelessly, to misdirect. The second slate is now marked in the corner of the flap with a similar marking to that underneath the flap, in the corner, and the slate is now turned over for the final word or initial from the audience to be placed thereon. The faked slate is now taken in the left hand, with thumb holding the flap in position, and shown both sides. The other slate is picked up from the table and placed on top with the performer's initials inside. When the position is reversed, the flap drops on to the bottom slate, which permits the top slate to be instantly passed to the audience, and the performer draws attention to the initials on the remaining slate, and where there are no persons above the performer's table, he can naturally place this slate down a moment, in order to release the flap on to the table, and then leave both slates with the audience.

The Educated Dial

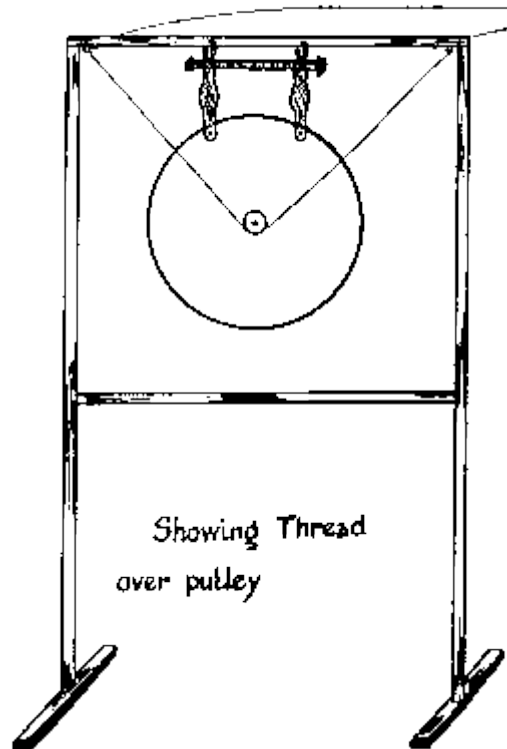
MY METHOD of working the "Dial" trick will, I think, interest those readers who like to "have" their audience occasionally. My dial is rather a large one, and swings on a trapeze supported in a square frame. This permits the hand to work whilst the dial is swinging. I take the hand from the pivot and ask for a number. The hand is replaced and spun, and of course stops at the desired number. This is repeated once or twice, and then asking for another number, I purposely set the hand for a wrong number. Commenting upon the fact that my dial "never told a lie," I place the hand on the pivot and spin it. When it stops I say it has stopped at the desired number. Of course the audience say it is wrong! When sufficiently worked up, you ask "what the number was," and on being informed again, you tell the dial you are surprised at it, and slowly the hand goes right round the figures once and then stops at the correct number.



The effects of the "Dial" trick being so well known, I shall not dwell upon them, but in my working, Mrs. Noakes is my hidden assistant. We really introduce our Silent Thought Transmission Act, but of course the dial gives the answers.

The spindle upon which the hand turns is connected to a small pulley at the back of the glass, see drawing. The hand I use is the "weighted principle." This permits me to give one or two ordinary effects, and lead up to a little bit of misdirection with the wrong number. When I replace the hand for this occasion, I lock it on to the spindle by means of a bush or small piece of metal which is pressed on to the point of the spindle, causing the hand to be squeezed against the stop, and thereby making it a fixture on the spindle.

After I have exhibited the dial to the audience, I quietly engage the thread under the pulley wheel at the back of the spindle on the back of the dial, and the thread method then comes into play.



My method for harnessing up is as follows. Behind the two top corners of the square stand, I have a small screw-eye, and the thread is placed through one eye, looped under pulley, and led up to the other screw-eye, and the two ends of the thread are led behind a screen or other cover. When the trick commences the pulley has the thread round it, and when I lift the dial from the trapeze, I lift it upwards, and the loop of the thread hangs ready for when I replace the dial. I, of course, see that the thread is properly engaged and ready to start, as per drawing. The dial tells details of cards, coins, a throw of dice, and answers the usual questions.

I remember when I performed this trick at St. George's Hall on 26th March 1907, on the occasion of the Annual Grand Seance of the Magic Circle, that the audience of magicians and their friends considered it a very puzzling performance, as they had no idea that the dial was in league with anything connected with "Thought Transmission." No doubt the great success of the trick on that occasion was due to combining the three principles, a weighted hand, the thread method, and the fact that Mrs. Noakes was supplying the dial with its invisible knowledge and power.

Reference to the drawings will at once show the methods described.

"Rice Bowls"

ANOTHER very old favourite of mine is the "Rice Bowls." The first set I ever handled, the fake consisted of a glass disc. The trick could be done with this fake and no accident occur, if you were lucky. There was a great risk of the "glass gliding gracefully," and permitting the water to escape at an unexpected moment.

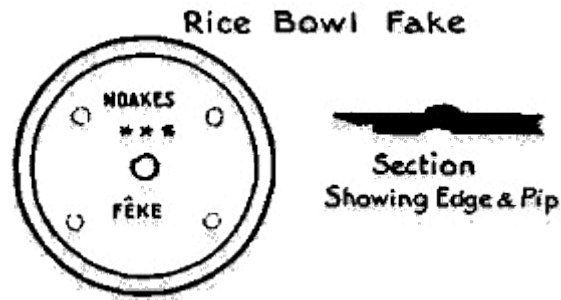
I have improved on the fake, little by little, until it has reached as near perfection as could be possible. Transparent xylonite of the thickness of two pennies was found to be the best material for the fakes. As I have made and fitted hundreds of these fakes to sets of bowls belonging to other performers, I found by experience just what was necessary, and the result is that the way the fake works gives assurance to the user. I have whirled a loaded bowl round at arm's length and thrown it up in the air many times, just to prove the safety. This result cannot be obtained unless every fake is fitted to the bowl that is to be used with it. The fakes on the market at the present day look very much like mine, as even the indentations on the outside of those are copied.

For the benefit of those of my readers who care, and have the tools, to make their own fake, the points to ensure success must be noted. The bowl must be tested in the first place as to its "square edge"--or "ground" edge. After the bowl has been ground down, a piece of fine emery cloth should be laid on a piece of sheet-glass, and the edge of the bowl carefully finished off.

In order to describe the making of the fake, I must assume that my reader has a lathe of his own, or can obtain the use of one. A chuck must be made to carry the piece of xylonite. My plan is to use a piece of 3/8-inch rod, 4 inches long, threaded to take a nut. One nut is screwed on to act as a stop. A large stout round plate, almost the size of the necessary fake, is shouldered against this nut. The piece of xylonite to be turned has a 3/8-inch hole drilled in the centre, and is placed on the rod next to the plate, and a second plate and a second nut clamps the lot together.

The stem of the rod is now placed into the jaws of a self centring chuck, ready for turning. The tool rest is set up, and with a fine parting tool, a disc is cut about 1/4 inch larger than the finished fake will be. Next a square-edged chaser is used or a 1/2-inch wood chisel and a rebate turned about half the thickness of the fake. This must be nicely turned to just allow bowl to fit evenly over it, to ensure the fake not shifting when it is in use. You now turn off the superfluous outside edge until it is almost the size of the top of the bowl. Now

a very sharp tool, perfectly square, finishes the smoothing of the thin or outer portion of the fake upon which the edge of the bowl will press to make the joint when in use.



The test for the fake at this point is that, if the bowl is applied to the fake, there should be a "sucking" feeling. When this is obtained the lathe portion of the job is finished by chamfering the extreme edge, so as to permit the performer's finger-nail to enter between the bowl edge and the fake, to break the suction when working the trick. The fake is now taken from the chuck, and the centre hole made good. For this a hollow punch, 3/8 inch, is necessary, and from the scrap xylonite a small plug is punched. To cement the plug in, use acetate of amyl. Unless the fake is made this way, and turned from the centre no perfect fit can be obtained. When the plug has set, which only takes a very little while, the fake is placed under a small press, which presses four slightly protruding "feet" to prevent the fake "sucking" to the tray to be used, or any other smooth surface hat the performer might inadvertently stand the loaded bowl upon, see drawings.

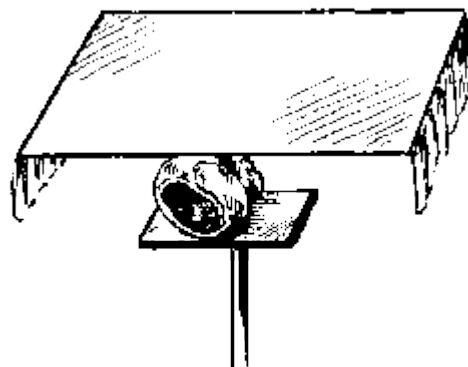
The reader not possessing this special tool can make the four "feet" by taking a steel bicycle ball from a ball bearing and pressing it in the vice into a thick flat piece of lead, making thereby a pair of "dies." The fake is laid on the lead; the ball nicely warmed is placed on the fake over the indentation, and a piece of hard wood or metal placed on the top, and the whole gently tightened up in the vice.

When loading your bowl for use, see that the edges of both the bowl and the fake are quite free from grit. Fill your bowl nearly full with water, dip your finger in it, and moisten the edges of bowl and fake. Place the fake on, and with your thumbs press lightly on the fake, and you will hear the air pressed out. Listen carefully, and if no sound of air re-entering can be heard, your fake is "sure," and you need have no fear of giving your audience a watery present. A little addition of mine to the trick is to use wheat instead of rice, and the presentation is then as follows:--

I introduce a tray with the loaded bowl underneath the empty bowl, standing at one end of the tray, and seven linen bags of wheat at the other end of the tray. I take up one or two bags of wheat, and point out that the cheapest method of obtaining wheat is to visit the nearest corn exchange and obtain a few samples, "such as I have." You thereby get the best quality at the cheapest rate. Having obtained your wheat, you introduce a "magic mill"

(empty bowl). This mill not only grinds the wheat into flour, but also causes the corn to double in quantity. Three bags are emptied into bowl, which fills the bowl to overflowing.

The superfluous wheat is "struck" off, and in order to keep the damp atmosphere from the wheat the other "empty" bowl is placed on the top. I then pick up the two bowls together and stand them on a chair whilst I put the loose wheat into one of the bags. This is only done in order to allow me to bend down to the chair to pick up the bowls, and by placing one hand each side I can very quietly reverse the bowls whilst pattering, without the audience noticing the turn over. The bowls are now replaced on the tray, the top bowl lifted off, and the "double quantity" discovered. Remarking that apparently we have now enough wheat for our purpose, I level again with the empty bowl, "striking" of course to fake, and leaving the top bowl in position. I now get right away from my table and suggest that I cannot make wheat into flour and flour into bread without a little water. I therefore use my mill as a watermill, and this enables me to produce water as well or "well water" (done).



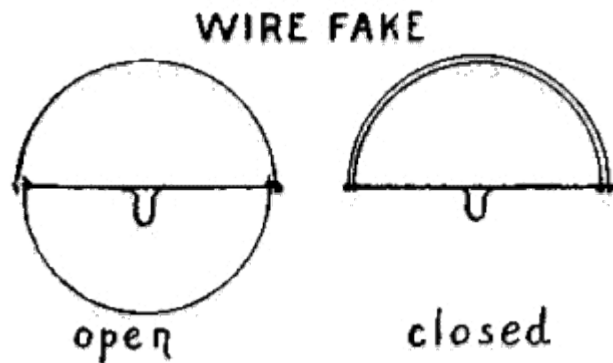
*Hollow loaf ready
to load into hat.*

The bowls are now placed aside, and an empty opera hat opened and passed for examination. This is placed on the table, mouth upwards. I now say that possibly many people have found little pieces of sacking in their bread, and that the reason is that some millers take their sacks of wheat, like this (using bags of wheat), and place them in the trough just as they are. (The bags are thrown openly into the hat.) I now suggest that I will show them the way to make bread quickly. A plate is laid over the hat, the hat lifted and held for a moment over a lighted candle, then the hat and plate are inverted, the hat is lifted up, disclosing a loaf of bread. There is also another effect which I sometimes work in, that is to throw one bag of wheat into the hat, and point out that the "flower" from the wheat is of the variegated sort, and produce a number of "button-holes." The loaf is of course a faked loaf, and the flowers are packed inside. The load is on the small shelf under the table (see drawing) and is loaded into the hat in the usual manner, on taking the hat to place it on

the table, after having had it examined. The first bag of wheat is thrown into the hat between the side of the hat and the loaf. The flowers are produced and thrown out to the audience, the bag of wheat is placed into the loaf, and the other bags of wheat are then thrown in, and the plate placed on the top. The bags of wheat used for placing in the loaf are only partly filled, and then securely tied up, so as to be able to use as many bags as possible. In all "hat loading" I prefer to place the open hat mouth downwards a moment on the table, and in picking it up again, also lift up the load at the same time, and the hat naturally covers the load.

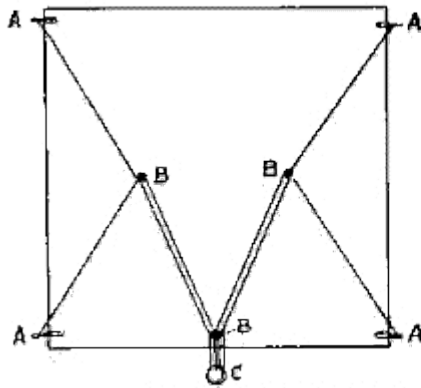
Production of a Large Bowl

ANOTHER "Bowl and Water" trick I introduced some ten years ago, and which trick is to-day worked by nearly all the leading illusionists, gives an opportunity of producing a load that the performer could not possibly carry. In the original trick, the performer shows a table-cover and draws it through his hand to prove its emptiness, and then waving it in the air an outline of a large bowl is seen. The performer staggers to the table with it, places the bowl thereon, and the cloth is snatched away, showing a large glass bowl of water. The bowl is 15 inches across, 4 inches deep, and holds a considerable quantity of water. The table is one of the ordinary "stand" pattern with only a half-inch stem.



The secrets of the trick are as follows: The performer has a circle of wire, hinged so as to fold in halves, concealed. The cover used is quite unprepared. Whilst showing the cover back and front, he gets hold of the wire fake. The cover is raised into the air, the fake dropped open and pushed against the cover, and the performer then with "great difficulty" carries the lot to his table. He allows the cover to drape the top of the table for a second, under cover of which a ring is pulled, releasing the sides of the table which drop straight down, and a loose covering, which has been on the top of the square case forming the side of the table is gripped through the cover, which together with the folding wire fake is now thrown aside.

To prepare the trick you have, firstly, a table stand, with a square top larger than the diameter of the bowl. This is covered with a piece of fancy material to match any other tables that the performer uses, and the material is tacked on, but no bordering is used. Underneath the table are four pieces of metal about 3 inches long, and half twisted, with a hole in each end to support the fake, see drawings.

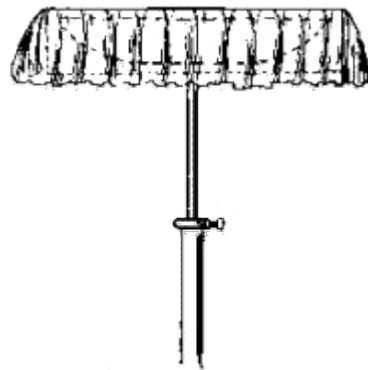


UNDERNEATH VIEW OF TABLE.



- A - Supports in position to keep fake up.
- B - Screw eyes to lead cords through.
- C - Ring to release fake.

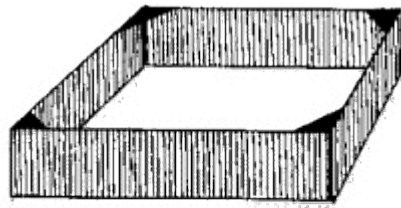
One end of each piece is screwed to the table near the corners, leaving about three-quarters of an inch projecting, and with sufficient play on the head of the screw for them to turn easily. A string is now fastened to each of the outside ends of the metal supports, and the four strings are led through small screw eyes to a ring at the back of the table, as per illustration, so that when the ring is pulled the four projecting arms are pulled in under the table at the same moment. On these four arms is stood the square tin fake that forms the "sides" of the table after the bowl is produced. The material is not fixed on flat, but a table-cover is taken and a square cut out of the middle, so that the table has the appearance of having a cloth thrown over it. The piece of material fixed to the table top must of course match this cloth. See table.



Fake in Position & Bowl covered.

The four-sided tin fake must be as high as the bowl when it is in position on the table top, and across each corner of the fake is a piece of metal which prevents the square fake falling lower than the top of the table. A loose piece of material to match the table cover is supported across the loaded bowl by means of three wires sewn into it, one at front, centre, and back. This table then is exactly the same in appearance as performer's other tables, and when

the release is made, the audience do not notice that the table is "shorter" by the depth of the "sides" of the fake. See bowl produced on table.



Square tin fake on which cover is glued.



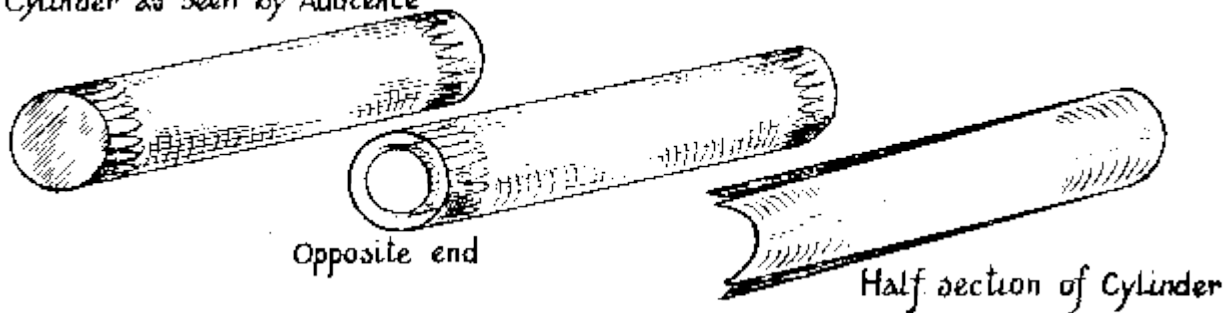
Fake released & Bowl produced.

The first person I showed this effect to was a great illusionist of to-day, who instantly purchased it (August 1905). Instead of the glass bowl of water, a telescopic fire bowl could be used, which would permit of the produced bowl standing a foot or more high; or a solid bowl could be used with flowers hinged to cross bars at the top of the bowl, permitting the flowers to lay towards each corner of the square side fake, and which would spring to an erect position upon releasing the top cover.

Pots of Flowers Production

ANOTHER very neat flower production is to obtain three or four pots of feather flowers from an empty cylinder, shown empty between each production. This trick I made up in November 1908. It consisted of a cylinder 18 inches long and 6 inches across. The idea you will at once perceive is adapted from the ancient coffee vase.

Cylinder as seen by Audience



The faking of the cylinder is accomplished by an inner lining which is really a cone, see drawings. It is attached to one end of the cylinder, just fitting it, but the other end of the cone is three-quarters of an inch away from the outer edge of the cylinder. This permits the closed end to be pointed towards the audience, and the fact that the interior of the cylinder is not parallel cannot be noticed.



*Flower pot showing
spring arm for
feather flowers*

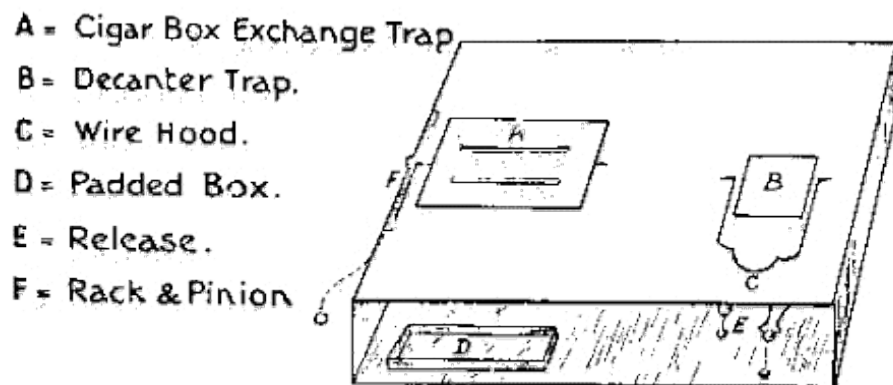
In the space between the cone and cylinder are hidden three or four sections of a cone, of the same rake as the fixed cone. These are painted brick red to represent flower pots. To one inner side of each of these "flower pots" is fixed a piece of steel spring, adjusted to permit of the feather flowers standing out from the middle of the "flower pot" when it is produced, see drawing.

The "pots" with their flowers are lightly stacked one at a time into the cone. When the trick is started, the performer has the fake end of the cylinder away from audience, and by having a polished interior, the cylinder appears quite genuine. To work out the loads, the first "pot" is eased off by the fingers, and the cylinder placed upon a plate, and when the cylinder is lifted, the flowers have, of course, assumed a central position. By using a plate for each production the "pots of flowers" can be better handled.

Cigars and Decanter Trick

AN ORIGINAL trick in which neither cones, flowers, silks, cards, coins, nor balls are used, caused me to produce the following trick in which cigars and a decanter should be the "chief" movers in the plot. A box of cigars is handed for inspection and sampled.

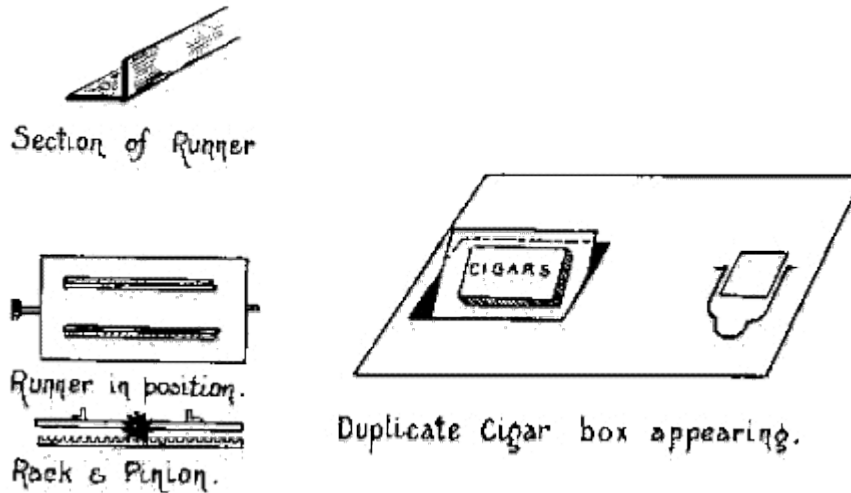
A glass decanter is likewise subjected to an examination, and these items being of the "Caesar's wife" class, it is quite safe. The idea of the decanter is for a home for the cigars, as the performer "needs the empty box for use." The cigars are placed into the decanter one at a time "or separately," and the stopper placed in the decanter, which is then placed upon the table. The empty cigar box is used to collect several borrowed items from the audience, such as purses, keys, or handkerchiefs. When the articles are placed in the cigar box, the box is placed upon the table without being covered in any way. A serviette is thrown over the decanter, the necessary patter pattered, and the serviette whisked away, showing the decanter is full of smoke. The cigar box is now lifted up and handed to the audience, who find the cigars have returned, and from a borrowed hat or any other receptacle the loaned articles are discovered. There is one great advantage in this trick, that there is no need for an assistant.



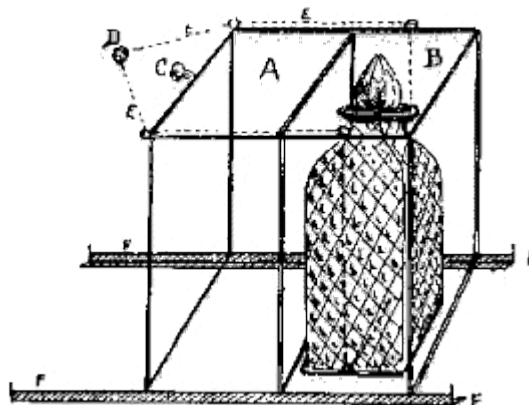
Undraped Table, Back View of Top.

The mechanism of course lies in the table. The table top has a square trap in it held in position by a bolt. Over this trap the square decanter is placed when it is filled with cigars. At the other side of the table is a trap, to vanish one cigar box and produce a second box with cigars in. This trap I now explain for the first time, although I made up the trick some years ago. The trap is a revolving one. It revolves on a pin running through the middle from side to side. The action to cause the revolve is the rack and pinion method, as used in a

camera. One end of the pin has a small pinion-wheel fixed to it, which lies in the rack. When the rack is pulled forward, it causes the wheel to revolve the flap. On each side of the flap is a small pair of guides, arranged slightly conical; one end they are wide enough apart to permit the performer to naturally place the cigar box between the guides, but on pushing the box along, the guides clamp the bottom of the box. This "flap" has the duplicate box of cigars in position beneath, with the lid fixed down with the small nail usually found in a new box of cigars.



When the performer obtains the borrowed items in the cigar box that has been emptied, he takes good care to see that the "noisy" items are enclosed in the "quiet" ones. The box is then placed on the revolving flap and pushed home, with the nail "apparently" tapped in to keep the box closed, but the hole is large enough for the performer to pick it out again easily. The box is so placed that when the flap revolves, the box lid will open underneath the table, and acting as a shoot will quietly deposit the items in a padded shallow box ready to receive them. To cause the revolve of the flap, the performer picks up the serviette from the table, and for a moment stands in front of the table. Having likewise picked up the thread and button attached to the head of the rack, he, whilst opening and showing the serviette, pulls on the thread. Having heard the click of the safety catch, he knows that the revolve is safely accomplished, and comes forward with the serviette. At this moment the audience only see the decanter full of cigars and the box with their borrowed items in apparently just as it was placed down on the table.



The performer now proceeds to cover the decanter with the serviette and places the "box of borrowed articles" on a chair, in full view of the audience. In covering the decanter up he raises a wire shape hinged to the sides of the square trap, upon which he drapes the serviette. He now pulls on a ring attached to a cord which releases the bolt of the trap that is fixed to the table underneath, and the decanter glides down into a partition (A) on a carriage (F) ready to receive it. The next move is to pull on a small projection (C) which brings the carriage back until the duplicate (B) decanter full of smoke is registered under the trap, and by pulling on another ring (D) he causes the decanter to rise up the guide, and the piece of wood at the bottom of the guide upon which the decanter rests makes good the trap, see drawing. These moves can be made quite naturally whilst adjusting the serviette, and only take a second or two. The performer now draws back the serviette from the decanter, and in so doing the wire shape is folded down again on to the table.

As the serviette is drawn off, the load of borrowed items can be obtained from the interior of the table, and placed where desired. Showing the decanter full of smoke (which should be tobacco smoke, to be in keeping with the trick), the performer requests a number of the audience to examine it and test the smoke. The performer regrets that he has lost his cigars, but it is a lucky thing he had not yet started to experiment with anyone else's property. He goes to the cigar box, picks it up, forces up the lid, and is quite surprised to find that the borrowed items have vanished and the cigars have returned to the box. He, of course, allows all to be examined, and a cigar or two tested. Nothing now remains, but to produce from the hat or elsewhere the borrowed articles and return them to their owners.

The descending decanter glides down into the well by means of a counter-balance, just a shade lighter than the decanter when full of cigars. The most interesting point is, I think, the changing of the cigar boxes, and the revolving flap with rack and pinion is a method that could be adapted for many other exchanges. The guides into which the cigar boxes are ran need only be one-sixteenth of an inch higher and longer than the cigar box, and are best made out of "angle brass" with the perpendicular side cut or filed down. To set the guides ready for screwing on, turn the ends of them, into which the box is to be pushed, slightly outward to receive it easily.

Now place the box on the flap and screw one side guide in position. Having screwed this guide on, place a piece of thin metal, say a sixpenny piece, between the guide and the box, at the outer end. Lay the other guide firmly against the box and screw it on. Now if the sixpence is removed, the box will easily enter into the guides, and by pushing the box along an inch it becomes clamped in the guides. To release the box, pull towards you and upwards. This "trap" could be used for switching a pack of cards in the case, nest of boxes, and the like, and if the top is covered with black velvet or a complicated pattern, it is quite safe for drawing-room work.

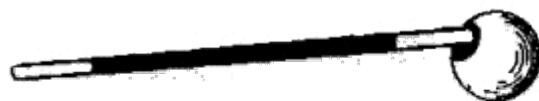
All the tricks I have chatted about, are selected because my desire was to

describe fakes and tricks that could be worked by the greatest number of the followers of the Art of Magic. My two methods of levitation, one in which the performer can walk all round and underneath the suspended person, and which I christened "Ilia," and the other method whereby the whole gear could be carried in a basket 5 feet long, and so arranged that "a child could work it" these, if ever, are not suitable for general work; neither is the illusion in which a person is placed in a box at full length, the box hoisted into the air, and box and person vanish.

This illusion was so well liked by the illusionists that they either paid me for the idea, purchased the illusion, or just "adapted it." One "illusionist" actually rung me up one Sunday morning just after the illusion had been produced at the London Hippodrome, asked me all the details and effects, and a few weeks later he "produced" it as "his latest original invention." In the original version, a table that had been on the stage throughout the show was run forward. A box, much deeper than the table and cover, was placed on the table. The person to be vanished was laid down in the box, the lid was fixed on and the box covered with a cloth. A rope from above, with hook upon it, was lowered down, and the "box, man, and cover" raised up. The table was run back out of the way, and when the pistol was fired the cover collapsed and fell, but the box and man had vanished. The sides of the box were telescopic, and when the performer pulled a lever after the covering up and the rope from above had been attached ready to hoist them up, the box and man were "servanted" into the table, the top of the box of course making good the table top. I simply describe this illusion roughly in case any of my readers care to adopt any of the wheezes and use them on a smaller scale. However, I must return to the line of description in which I commenced and intended to proceed, and in order to change the subject I shall now devote a little space to some effects with "silks."

The Dyeflytie Handkerchief Act

IN THIS chapter I have combined a set of effects, leading up to a finish, in which I have endeavoured to introduce suitable moves and wrinkles. My idea of setting out the tricks is so that my reader can pick out just the parts that please him (or her) and "get on with it." I will go through the whole trick and give my explanations as I go. The dyeing theme, the handkerchief or flag found between two others, and the usual points known to magicians I shall not dwell upon, but all my personal ideas, moves, and description of my original fakes I shall give in detail.



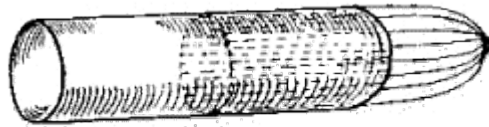
Wand with handkerchief
ball on end.

The performer requests the loan of a silkworm, but being unable to borrow one, he shows his hands are really empty, and then picks up his wand and touches the palms of both hands with it. The wand is now laid down, but a black handkerchief ball containing three light coloured handkerchiefs was on one end of the wand, hidden behind some article on the table, see drawing. After having "changed over" several times, the performer holds up his left hand and with his right hand picks out of the left hand an invisible handkerchief. As this colour does not appeal to the audience he tries again, and with the fake palmed in the right hand, his left finger takes hold of the tip of the first handkerchief, and by lowering the right hand and permitting the handkerchief to come through between the thumb and fingers of the right hand, it has the appearance of the production of a handkerchief from the left hand. The left hand is now shown empty, and the handkerchief taken by the corner. The right hand strokes this handkerchief a few times, and No. 2 appears--repeat for No. 3.

Just a word as to the loading of the fake. The handkerchief ball is 1 3/4 inch diameter, which easily takes three good silk handkerchiefs. The first handkerchief is pleated into the ball until 1 1/2 inch remains. To this end the second handkerchief is fixed by a peculiar twist. Lay one end over the other and twist them in opposite directions, and then pull the ends belonging to their own handkerchief smartly together, that is to say, suppose you have a white and a pale yellow handkerchief, the white end would be laid against the white, and the yellow against the yellow, forming a tight twist which is then pushed into fake. When the production is made, one handkerchief starts the other

coming out of the fake, and renders it easy for the performer to work effect.

Now as to production. When the first handkerchief is held in the left fingers, the right hand strokes it down a few times, and in so doing the fake is thrown into the left hand, and the performer shows his right hand empty. Again, in stroking the handkerchief the fake is allowed to drop into the right palm, and then production is proceeded with. These two moves are well worth mastering, as they can be performed within a yard of your audience. We have now arrived at the production of the three light-coloured handkerchiefs, and have vested the ball under the right side of vest, hole downward, ready for future use.



DYEING TUBE SHOWING STRINGS EXTENDED

Having drawn attention to the paleness of the three handkerchiefs, the roll of paper for the tube is now introduced to the audience, and the fake for "dyeing" is procured from left vest. This is held in the left hand at the back of the top of the paper, and the paper shown back and front by turning the left hand which is holding the fake, over the top of the paper, and then the paper tube is formed round the fake. The fake I use is 3 inches long, of stout brass tube, with a number of holes perforated round the middle. This allows of black worsted being threaded through, so that the ends fall down beyond the end of the fake. These ends are all tied together, see fake. When the fake is loaded, one handkerchief is on view inside the net or bag, pushed out at the end of the fake. When the fake is used, the three light coloured handkerchiefs are all pushed into the tube before any of the dark ones are taken out, and only the first dark one comes into view.

The three light handkerchiefs being pushed into the fake, cause the three dark ones to be pushed out clear of the fake, and in taking out the first dark handkerchief, the fake is servanted, which permits the performer to get right up to his audience to finish the trick. The pushing apparently of the other two light-coloured handkerchiefs is kept up just for misdirection. The second dark handkerchief is produced, the misdirection continued, and the instant the third handkerchief is out the paper tube is proved empty, I consider this a much better effect than having to servante later on.



'NOAKES'
color change fake.

After dyeing the three handkerchiefs, I force the choice of one and dye this by means of my "Colour Change" fake. This "Noakes' Fake" is 1 1/4 inch brass

ball, having a hole each side, of 1/2 inch diameter and 5 inch respectively. Pleated into the smaller hole is the handkerchief to be produced. The ball is palmed at the right moment, and the handkerchief to be dyed is taken in the right hand, which holds the fake as well. The left hand is proved empty, and in drawing the handkerchief through it several times, the fake is left in the left hand, and the right hand casually shown empty. The point of the handkerchief to be dyed is now pushed into the closed left hand, and "squeezed hard," really pushing it into the larger hole of the ball. The tip of the loaded handkerchief is now pulled out and the other one worked in--as more of the dyed handkerchief appears, so is the other vanished.

When the first handkerchief has nearly disappeared, see that the second one is free from the fake and request someone to finish the pushing in for you. Whilst explaining to them what to do, you finish pushing in the first handkerchief, and show them how they must push their first finger into your closed fist, and in explaining this your finger has palmed out the fake. When the person assisting you tries to push as directed, you keep the hand firmly closed and tell him "that's right now stroke the other handkerchief," and as he does so, you allow him to drag it away. You are not prepared for this apparently, and look at your closed left hand, at him, at your audience, etc., and ask him if he is satisfied it is the same handkerchief? Lead him and the audience to request "open the other hand," which you do at the right time and then--all I can advise you is to "try it"!

Having dyed the three handkerchiefs, they are handed out to the audience "for examination" and "choice." You force 1 and 3 on them, and then taking No. 2, you request that 1 and 3 be tied together. This done, the 1 and 3 are wound round the fingers and formed into a packet. The performer calls attention to a tumbler on his table, and crossing to the same with wand in left hand, he servantes 1 and 3 and picks up duplicate load ready with a duplicate No. 2 tied between them, and drops this lot into the glass, which he then holds up for inspection with the left hand keeping hold of the wand and well away from the body all the time, to misdirect. I have the glass standing on a box or book with the duplicate load behind, and whilst passing along the front of the table, at the moment the body passes the table, the switch is made.

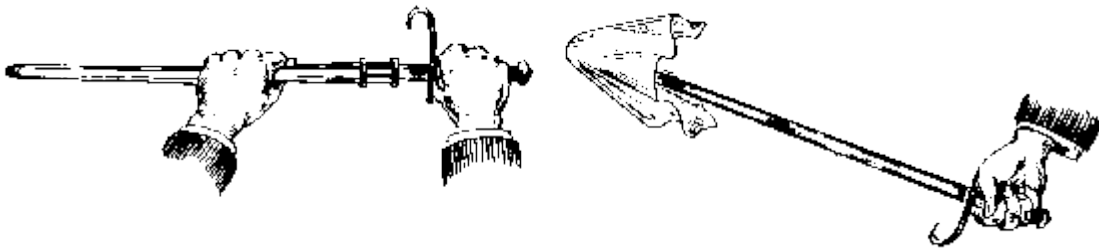
At this point of the trick, the handkerchief No. 2 is still on view, and can be vanished by any ordinary means, or by a method which I shall fully describe later, and which is now known as the "Noakes Vanish," and is used in many forms. Having vanished the No. 2 handkerchief, and found it tied between 1 and 3 in glass, the three are taken in the left hand and rubbed "into thin air." Whilst showing the handkerchiefs, the ball from which the three original handkerchiefs was produced is palmed in right hand, and the change-over pass made. The three handkerchiefs are worked into the fake, and the ball vanished by apparently covering the handkerchiefs with a small paper bag which is picked up from the table, and squeezed tightly round the performer's wrist. The ball is servanted when picking up the paper bag. The performer now requests someone to remove the bag and untie the knots of the handkerchiefs! The handkerchiefs having vanished, the bag is thrown away, and the

performer finishes the trick with what he commenced with nothing! This is a combination of moves from well-known tricks, but I think the tricks will always exist, just the same as the Chinese Rings, and the Coffee Vase.

I have tried to show a method of presenting the trick in such a manner that no quick, or suspicious, movement can cause the knowing members of the audience to actually see the working, even if they have read all the magazines which are now accepting articles from those who have no compunction about "lifting" a page or two from Modern Magic and other standard works. Of those magicians who write their own tricks up for the benefit of the public, I can only admit they have a perfect right to do so--and may they never stumble into the pit they have made. I often wonder if they were doctors, whether they would tell their patients just what medicine they gave them, and advise them to be their "own physician"! It is a pity the exposures take place, but there is the satisfaction of knowing that the genuine lover of magic would no more condescend to injure those who live by magic than he would palm away and keep the purse from his friend's pocket. However, I must not chat about troubles, as, when a magician is at work, he must be proof against every trouble or "unrehearsed effect."--Most practical performers have had experience in both.

Some Effects With Silk

WHILST talking of silk tricks, perhaps it would not be out of place for me to mention one or two effects. Take, for instance, the production of a handkerchief from sword point. The first sword I made was for a very well-known illusionist, who requested me to make a long, good-looking, reliable "blade," that would work every time. Most of my readers have seen this sword in use! and as I made it up a little out of my usual mode, with "points" (not of the sword, but of his suggestion), I do not consider myself free to describe this one in detail, as this "sword" had never been a sword and was made piece by piece to carry out each detail. The "handkerchief sword" I placed on the market years ago is made from a "bayonet sword," and, when faked, permits of the sword being sheathed.



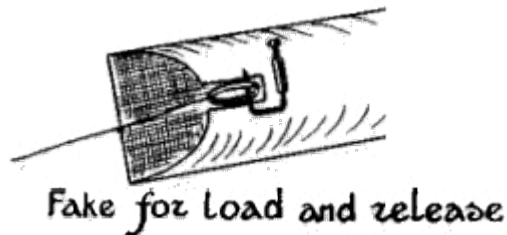
I will presume that my reader desires to make up his own sword. Having purchased your sword and sheath, you first remove the stiff spring at the top of the sheath, by filing away the heads of the side rivets, and driving them out with a punch. The sheath is now finished!



The sword is prepared as follows:--The point must be softened by making it white hot and allowing it to cool very gradually, and about 3/8-inch of it bent to form a right angle. (See illustration.) This small portion is now drilled with a 1/16-inch drill. If the reader does not possess a lathe, he must use a shoulder brace, or small geared brace that works with a handle. Having drilled the hole,

a somewhat larger drill is used to slightly counter-sink each side of the hole to render it smooth, and emery cloth finishes the smoothing. The superfluous metal round the drilled hole is now filed away, leaving a nice firm eye on the extreme point of the sword, and this finishes the work on the point.

The next thing is to remove one side of the handle to receive the holder for the handkerchief. This necessitates a hack-saw (and generally a few spare blades!).



The fake is made out of a length of metal tube. It is flat where it is to rest against the sword handle and the shape of a "D" forming a sort of tunnel with curved sides and top, and flat bottom. This will have to be firmly fixed to the handle by screws. To ensure the firing every time, the fake must be as large as possible, to permit the immediate release of the handkerchief.



To hold and release the handkerchief inside the fake, a small slot is made in the top of the fake nearest to the guard, and long enough to admit the small ring which is attached to the elastic and through which the handkerchief will be placed later on. Working over the middle of this slot is a sliding wire bolt, which holds the ring in the slot, and which, when the performer pushes the bolt back, allows the tension of the elastic to draw the ring to the point of the sword.

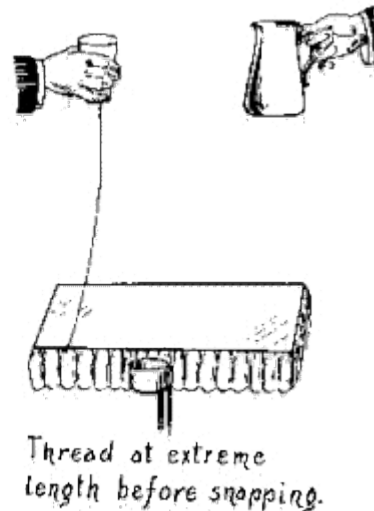
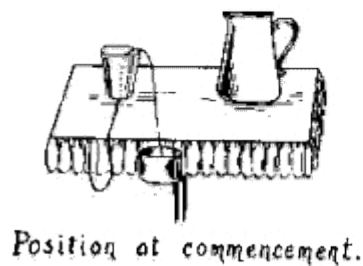
To load the sword, the elastic is fastened to the extreme end of the handle, led through the fake, threaded through the eye on the point, and the small ring (blacked) tied to the elastic so as to just take the strain and remain there, and the handkerchief placed through the ring. The elastic is now pulled out and brought down right through the fake, so one hand grasps the handkerchief, whilst the other places the bolt on the fake, through the ring. The loose ends of the handkerchief are now carefully persuaded inside the fake without jamming.

The elastic at the point of the sword is now turned to the side of the point to prevent it being rubbed at all, as the sword is placed into its sheath.

The sword in sheath rests upon a table, the whole of the faked portion of the handle being blacked. When the production is needed the sword is openly drawn from its sheath, wiped with a handkerchief on the side facing the audience, just for misdirection, and on pushing down the bolt the handkerchief travels to the sword point, where, with a gentle pull, the handkerchief is taken from the ring and the sword laid down again on the table. A half-circle flourish with the sword renders the flight of the handkerchief quite invisible, even at close quarters.

Another method of mine for producing a handkerchief has been already explained in other books, but as no "practical" detail has been considered necessary in the description, perhaps I had better describe it correctly. Standing at the side, or behind the table, a glass jug of water is taken in the right hand, and an empty glass in the left hand. Water is poured to and fro from jug to glass, to prove the glass is quite empty, and then, whilst holding both jug and glass, a handkerchief appears in the glass.

PRODUCTION
of
HANDKERCHIEF
FROM GLASS



The "secret" is very simple, see drawings. The glass has a small hole near the bottom, large enough to allow a silk thread to run freely through it. To prepare the trick, the handkerchief to be produced is pulled from opposite corners, then doubled in half, and the loop of the thread which should be 3 inches long is passed over the handkerchief whilst it is "halved." The loose loop now holds the handkerchief, and the handkerchief is twisted round and round until it cannot fall out of the loop. The load is now placed in a shaped servant of the size of a "condensed milk tin," so that no possible resistance can exist. The

thread has already been threaded through the small hole in the glass and one end firmly secured to the table. The exact length of thread used must be equal to the distance from the table to almost the extreme reach of performer's arm.

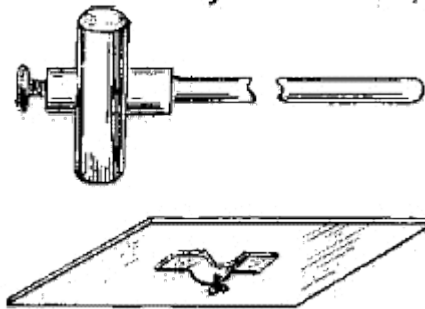
When all is ready and the water has been finally returned from glass to jug, the performer, without "snatching," lifts the glass quickly to arm's length (of course removing thumb from the hole now that the water test has been made). The loop itself passes through the hole, but the handkerchief coming against the hole, the thread breaks on the edge of the hole and it leaves nothing but the handkerchief in the glass, and performer comes forward with the glass and jug and requests someone to remove the handkerchief. If a little finer thread is used just for the loop it makes it a little surer still, but I have found that the pressure of the loop against the sides of the hole is quite sufficient to break one side or the other of the loop.

I have seen a similar idea lately where the handkerchief comes from the wand, but this method means either a very small handkerchief, or a very "fat" wand, and does not work nearly so well. For all similar effects, friction must be avoided, as the slightest pressure or snatching may cause trouble.

The Tambourine

FOR those performers who work the tambourine for finish of handkerchief act, I now explain my "fake and loader." Underneath the table is a bracket or adjustable shelf which can be raised or lowered, and travels in and out. This is accomplished by having a "T" piece to travel up and down the stem of the table-stand, with a thumbscrew to fix it at any height from beneath table top. Projecting from the "T" is a short length of rod, for the shelf to run in and out on. The shelf has a metal saddle screwed to it, with a thumb-screw to tighten it up on, and the shelf can then, be adjusted at any position on the rod. The shelf is fixed so that the fake for loading into the rings lies with a portion protruding from the rear of the table.

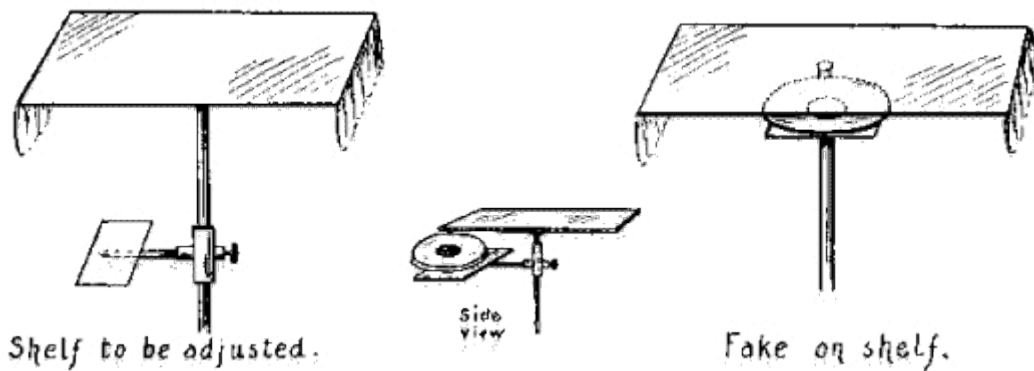
The "NOAKES" adjustable shelf



Bottom view of shelf.

The fake is made by cutting two discs of tin, equal to the internal diameter of smallest tambourine ring and of a loose fit. They both have a circular portion cut out from the middle (resembling, at this point of existence, a large Magic Circle badge). A strip of tin is now fixed round the discs, the discs being about 3/4 inch apart, forming a hollow flat cylinder. This fake is covered with cloth to keep it from talking. Into the fake is pleated the silk flags to be produced, each flag having its last corner attached to the next flag (by the twist as mentioned for the handkerchiefs). I get half a dozen flags of a large size into a fake for 8-inch rings. (The rings are 8 inch in diameter.)

Having the loaded fake on shelf, the rings are shown and one tambourine made up, but the paper is "accidentally" broken, for misdirection. In making up the tambourine the second time, the inner ring is thrown down upon the table, the sheet of paper placed on it and the outer ring then fixed on, and in lifting the tambourine up the fingers also grasp the fake and it falls naturally into position.



The unnecessary portions of paper are now trimmed off and the performer passes his wand through the tambourine to show that it is quite free from deception! The first flag is now pulled through, leading the tip of the next one into the opening. As the flags are worked out, one or two are placed over a chair back, where a further load is suspended, and the last two flags over the table, so that the performer can lay the tambourine down on it at the finish beside them. This method not only saves the expense of coils, but has a more pleasing effect.

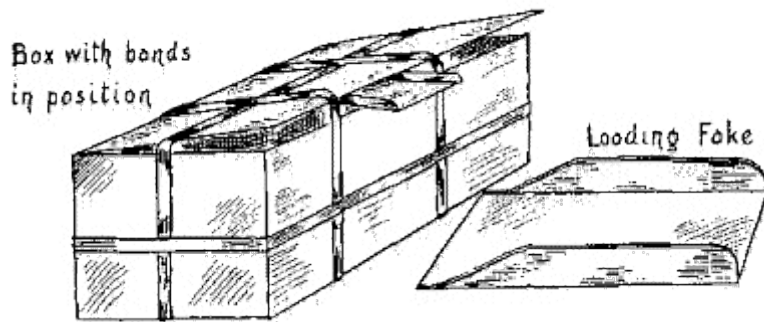
Before finishing my chat about handkerchiefs, I should like to say a word or two about a dyeing handkerchief trick that I have performed to many conjurers to prove what can be done in this line without the use of a fake. I openly push in the three handkerchiefs, one at a time into the tube, and produce the other three dyed handkerchiefs from the other end, but, as I have stated, no fake is used. The three "dark" handkerchiefs are palmed in my left hand, in which I also hold the paper to be formed into the tube. In rolling up the paper to form the tube, these three dark handkerchiefs are left inside. Now taking the first "light" handkerchief, I apparently push it into the tube, but really by means of my two fingers, roll it into a ball and pull in to my right palm, and with my right hand take hold of the tip of the first "dark" handkerchief, pull it out of the tube, and in laying it down on the table or chair back servant the light handkerchief. This may seem an awkward method at first sight, but those of my friends who have seen me work it, were quite pleased with the moves.

In a drawing-room where a large covered arm-chair is at hand it is an excellent cover, for when you lay the dyed handkerchief on the top of the chair, the other handkerchief is released from the hand and falls noiselessly to the floor. The secret of success is to form a sort of bag with the centre of the handkerchief as it is pushed into the tube, and let the four corners be then placed in. This permits the rolling up of the handkerchief with the fingers inside the tube, and in palming out the handkerchief the edge of the tube helps to force the handkerchief into the palm. If you doubt the "effect," just try it for yourself, and you will be surprised with what "cleanness" the trick can be done. The three "dark" handkerchiefs can now be vanished by means of the "Noakes Vanish," which I will explain in my next chapter.

Watch and Boxes

HAVING twice mentioned the "Noakes Vanish" of handkerchiefs, flags, etc., I will now describe it in conjunction with my method of "Watch and Boxes." A watch is borrowed from the audience, wrapped up in a scarf, which is held by an assistant; three flags are shown, and the audience suggest the order in which they are to be used. These three flags are placed into an examined paper cone, and the watch commanded to join them, but owing to the "assistant" releasing the scarf too soon, the watch vanishes. The performer expresses regrets to the owner of the watch, and then "imagines" that perhaps it is all right after all, and he will find it with the flags. He requests the person holding the cone to see if the watch has arrived, but on opening the cone the flags also have vanished! After the usual byplay, the performer notes a tied-up bundle standing at some place near the audience, and on opening the outside cover he discovers a box, in fact it is a nest of three, with the watch and the flags in their proper order inside. The performer does not assist in opening the boxes or untying the knots of the outer covering. Every box has rubber bands round it. This is the bare outline of the effect, and perhaps may not fully appeal at first sight to my reader, as he may have heard of "similar effects," but I think some of the following wheezes may be appreciated.

To take the details in their proper order, I will firstly set out the requirements for the trick:--A cover for the boxes, which should be a scarf or large dark handkerchief, three cheap boxes to "nest," nine rubber bands of three different sizes, the loading fake, a scarf with a working watch sewn in one corner, a pistol, sheet of paper (for cone), a handkerchief ball, a lady's hat pin, and six small flags in pairs. To set the trick, the three flags are placed into the inner box, Union Jack first, then Chinese, then French. The fake then adjusted. This fake, which is made of tin, and blacked, is really an open shoot. The sides are higher than a watch and ought to be quite $\frac{3}{4}$ inch; the width between the sides should be $2\frac{1}{2}$ inches. The bottom $3\frac{3}{4}$ inches long. The sides for about half the length of the fake are parallel, and; then incline down to within about $\frac{1}{2}$ inch of end of fake. You have now a guide, open at the top, and which will keep the boxes open to admit the watch. As this fake is withdrawn, the inclined portions of the sides prevent any "snap."

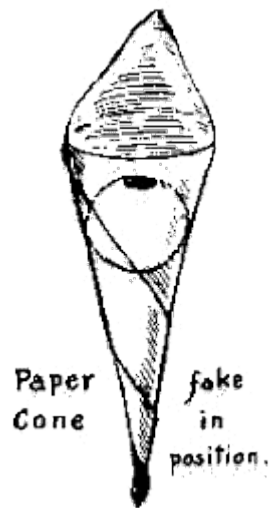


When the fake is in position and the lid closed, one wide rubber band is placed round the box longwise, over the lid, and two others across the box, one being each side of the projecting fake. The other two boxes are placed over the first box, and rubber bands put round them in the same way.

Thus prepared, the nest is placed in the middle of the cover, and the four ends tied up over it to form a sort of "workman's dinner" parcel, and arranged so that the fake projects outside the cover. This parcel is placed on the rear table, and as the boxes are quite hidden from view and the fake covered by the height of the knots, it is quite safe for working at close quarters. Likewise, on top of the parcel I place the three duplicate flags. In front I have the scarf (with watch going, in the corner) ready to grasp, and on the same table the square of paper, the hat pin, and the pistol. Advancing to the audience, I request the loan of a watch--"any old watch," etc., remarking that I do not like to use my own, as I once dropped it.

Having obtained the offer of a watch, I next request some other member of the audience to bring the watch to me and assist me in the trick. He brings the watch, and I stand him on my right side, and I will call him "No. 1." I now ask for another assistant, and he takes up his position on my left. I now give the three flags to No. 2, and request him to wave the flags up and down until the watch jumps from the hand of No. 1. As this does not take place, I tell No. 2 I will demonstrate how the waving should be done, and pick up the scarf. This I thoroughly shake (indirectly proving its innocence), and then suggest that the watch is too bashful to travel without being covered.

I place the scarf over my right hand, holding the duplicate watch underneath, and request No. 1 to place the watch between my thumb and finger. This he does, and the scarf is placed round the watch, and I ask him if he "heard" or "saw" the watch go. I now lift the scarf and show the borrowed watch is really there, and in covering it again, I push up the duplicate watch and let him hold it under cover of the scarf. In order that it shall not fall out, I request him to twist the ends of the scarf rope fashion, and at this moment I have hold of the scarf, with the borrowed watch between the twisted ends, and my right palm. Before letting go, I ask No. 2 to wave his flags again. He does not do it right, so I quickly advance to the table and load watch, withdraw fake, pick up pistol, boxes, paper and pin, and place all of them down on a chair near the audience.



I now keep the assistants busy--No. 1 listening to the ticking of the watch, and No. 2 waving. I pick up the square of paper, make it into a cone, and have it examined. Now comes the "move" of the trick. Advancing to No. 1 with the cone in my left hand, I ask him could he put the watch in this (open) end? He says "Yes." Transferring the cone to right hand, I ask him could he put it in this end? pointing to screwed-up apex of cone with left hand. whilst standing against him and asking these questions, my right middle finger has taken the black handkerchief ball from my vest, and as I change the cone from my left hand to the right hand I deliberately place the ball inside the cone. This move is so natural and so quiet that nobody tumbles to the working.

Now I cross to No. 2 and request him to arrange the three flags in any order he pleases. As there are two composed of red, white, and blue he gives me one of these first, then the yellow (Chinese), and then the remaining flag. As I take these from him I place them in the cone, holding the mouth of the cone towards the audience. The flag covers the fake, and the working is excellent. Before the first flag is right into the ball, I place the next one over the top of the cone, and work that down, the third following in the same way. Now, I give the hat pin to No. 2, and explain that in order to keep the flags in safety, I want him to take the pin and push it through the cone from back to front after I have folded the top down.

I again let audience see that the flags are there, and give the final pushes down, but my finger now goes into the hole of the ball, and I bring the ball out, and palm it, and transfer the cone to the same hand, whilst I bend over the top of the cone with the other hand, and have the hat pin placed through. I ask No. 2 to hold the point of the pin in one hand and the head of the pin in the other, as I have always remembered from a-child, that "Satan finds some mischief still for idle hands to do."

Having arranged everything nicely with No. 2, I ask No. 1 if he can still hear the watch ticking. Now I ask him to release the four corners, which unroll themselves, and I ask him to let me hold one corner for safety, and he also holds one corner as well. I explain that I am about to fire the pistol, and at the

word "three" he must allow the watch to fly. I work up the business, but directly I count "two," I fire the pistol and snatch the scarf from him. Quickly recovering the lower corner of the scarf in which the duplicate watch is, I shake out the scarf and appeal to No. 1 not to take liberties with the gentleman's watch, but give it to me. After sufficient gagging, I ask No. 2 to see if the watch has arrived with the flags. He withdraws the pin, opens the cone, but the flags have also vanished! I get somewhat cross with him. "It didn't matter about the old watch, because I haven't had anything to do with that, but the flags cost me sixpence each!"

When the audience have been sufficiently amused, I "notice" my little "Insurance" parcel. I always carry this parcel in case of accidents.

Will one of my assistants kindly examine it for me? This is of course done, and the watch discovered, likewise the three flags in "correct" order, for if the Union Jack was the first to vanish, the French must be the last, and of course they will come out either "first or last" according to the requirements of the performer. As long as the Chinese is in the middle all must be well. If the French flag is top, in the box, and was supposed to be vanished last, it stands to reason that as it would be the rear one in its magical journey, it must be the first to be seen! If the performer uses a pistol and tube at any time, and will exchange the cup at end for a handkerchief ball, he will be able to palm out the ball with ease in a similar manner to the way I have described for the paper cone.

An Impromptu Performance

IN THIS trick I explain a "Competition" turn, at the Magic Circle. The turn was to last from five to fifteen minutes, and the chief articles to be used were confined to a choice of three out of the five following--a jam-pot, key, spectacle case, bottle, and pipe. This test took place under circumstances somewhat out of the ordinary, and the selected articles were nominated by the "greatest writer on magic."

My presentation of the "turn" was as follows:--I requested a member of the audience (which was composed of magicians and their friends) to lend me a hat, a pipe, and a key. I took the key first, and placed this in a spectacle case, and for greater security this was placed in an envelope, which I requested a member of the audience to place in his pocket. The envelope was one of those in which a transparent portion is in the front for the name and address to appear through, and permitted the spectacle case to be seen inside. I now borrowed a hat, and placed it upon a chair at the left of stage. I now made up a paper cone, and requested the person lending me the pipe to drop it into the cone. This was done, and the cone folded over at top and placed upon another chair in full view. The tale was now told of the boy whose father could not decide upon what business his son should adopt, so he placed the various articles in different places and awaited events, etc. etc. The father eventually discovered the boy had entered the room, looked round and found the articles. He was smoking the pipe, the hat was on his head, the key on his bunch, and the spectacle case in his pocket, so he made him a "conjurer."

Having finished the story, I requested the gentleman who had the key in the spectacle case to return the items to me. He withdrew the envelope from his pocket, but the contents had vanished. I asked him then to return the pipe, but on opening the cone, that also was empty. I then requested him to return the hat, which was on the chair at the other side of the stage and which had not been approached throughout the story by either of us. When he picked up the hat, he found therein the case, the key, and the borrowed pipe, all of which he returned to the owners direct.

The only points that puzzled my audience were the two vanishes from cone and envelope, and the loading of the hat. The misdirection was as this: I asked for the hat, key, and pipe all at once. I took good care to obtain the key first, which the owner placed in the open pince-nez case and it was closed with a

snap. I held this up between thumb and finger whilst the envelope was examined. When it was passed back to me, I laid the case on my left hand quite naturally, but it was really bottom upwards. Now opening the envelope with the transparent side to the audience, I placed into it a "shell" made from a piece of post card and blackened, which lightly fitted the bottom of the case. This illusion was perfect, and with my right hand I offered the envelope to the gentleman assisting me, requesting him to place it in an inner pocket and button his coat, and at the same time, with the left hand, in which was concealed the case with the key in it, I took the proffered hat and place it at the extreme left of the stage upon a chair, the audience little thinking that half the trick was already done.

I now made up the cone, and requested the owner of the pipe to drop the pipe down into the cone, which was much longer than the pipe. I tilted the cone towards audience so they could see that the pipe was therein and in so doing permitted the pipe to glide towards the opening. Now gripping the stem through the sides of cone, and holding the cone with tallest portion towards the audience, I left the bowl of the pipe pointing towards me and jutting out over the lowest portion of the opening of the cone.

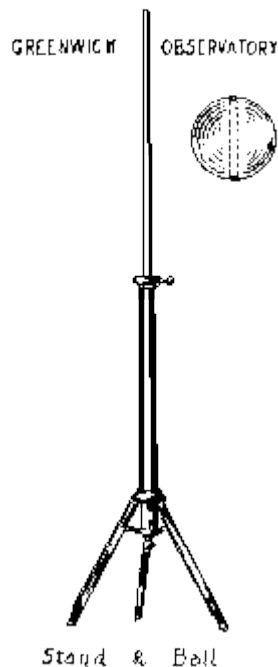


Now with my left hand I took hold of the top of the cone to turn the top down, but I allowed the bowl of the pipe to come to the side of top of cone and it was masked by my left hand. The top of cone was now folded down very nicely, see drawings, and I said I would place it on the chair; I went to do so, and moved the hat an inch or two with my left hand, quickly loading the pipe from the cone into the hat, then, altering my mind, I carried the cone across the stage and placed it in full view of the audience "so they were able to see that the pipe could not possibly be moved without them knowing." The movement of the hat was so naturally and quietly done when getting rid of the pipe that I was able to complete the trick without my audience "tumbling."

I informed them that I would "now commence" my trick and tell my story. I told the story, and then requested the return of the envelope. As the gentleman took the envelope from his pocket, I took care that I had it quickly in my possession with the closed side to the audience, and I simply tore it into pieces to prove that the case had vanished. This seemed a very great surprise, likewise the finding of the paper cone "pipeless," but when the gentleman at my request walked across the stage to get the hat and discovered that the borrowed articles were really there, the appreciation of my audience was unmistakable. The working of the trick, as you see, was far from difficult, but the misdirection was such that my audience had no idea that the trick was "done" before I had apparently commenced.

Greenwich Observatory

HAVING introduced a trick without need of tables or other special props, I now propose giving one or two tricks where either a stand or table is a necessity. The first one I shall mention is adapted from the old obedient ball. I will give the details of just how I worked it under the name of "Greenwich Observatory" during my Crystal Palace engagement in 1907-08 (during which I gave over a thousand performances).

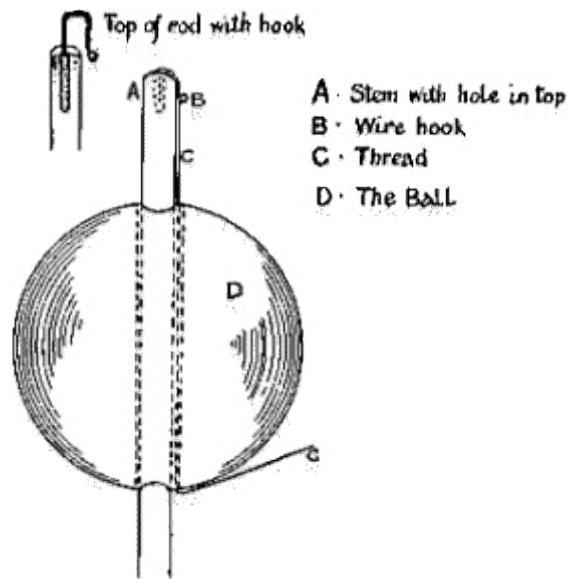


I presented it to the audience as a feat of "magnetism." I had a floor stand, and a metal rod which could be taken out and replaced in position by the usual thumbscrew, illustration. I had the metal rod examined and openly showed the stand to be quite free from any preparation. I now handed for examination the metal ball, which was 8 inches diameter, hollow, and had a tube running through the ball to permit it to glide up and down upon the stem.

Having had everything examined, I placed the ball on the stem, where it of course remained when resting upon the joint of stand. "Passes" were now made over the ball, and I told the ball it was "five minutes to one." The ball, acting upon the magnetic influence, slowly raised itself to the top of the stem. I then told it, "it is now exactly one o'clock"--and the ball quickly descended.

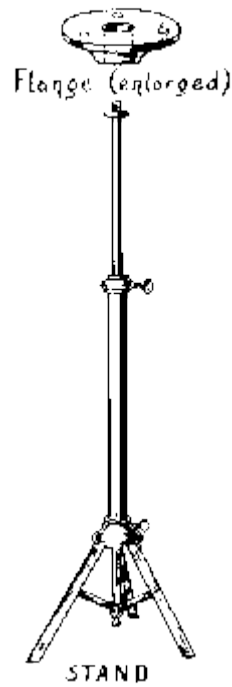
I now asked the audience to request the ball to rise or fall, and to say when it

was to stop, and of course the ball did as requested. My readers are quite aware of the "effect" portion. My misdirection consisted of having everything examined, and later on throwing a steel hoop over the stand and ball, whilst the ball worked, and of my being able to walk all round the stand to prove "there was nothing but personal magnetism."



The faking portion of the trick was as follows:--The stem upon which the ball travelled up and down, which was of 3/8 inch plated steel rod, had a small hole about 3/4 inch deep drilled down one end, and the edge of the rod nicely smoothed. After showing the stand and rod, I picked up from my table a piece of steel wire, bent to hook into the opening drilled in the end of the stem, and with an eye at the other end of the wire for a strong thread to be attached. I explained to the audience that the ball in my left hand would be placed upon "this" rod, at the same instant inserting the hook. I now had the ball examined, and then placed it upon the rod, see drawings. The assistant in wings relaxed the thread as the ball was placed on and allowed it to settle at the joint of the stand. At this moment the thread of course was between the stem and the ball, with the working end of the thread in the hands of the assistant. I must mention here that the assistant stood upon a ladder, so that he could easily ascend whilst working the thread to permit me to pass all round the ball as it was working.

As a "test" of the whole apparatus being quite isolated, I picked up the steel hoop (which I also used for my "Ilia" levitation) and carelessly threw it right over the lot and picked up the stand in my hand; then I replaced the stand for a moment whilst I got hold of the hoop, then standing with the hoop in my right hand and the whole of the apparatus raised in my left, I passed the hoop up and over it, and then cleared the hoop right away--the ball working all the time. A little thought will show the reader how the slacking of the thread by the assistant and allowing it to touch the floor of the stage permits of the moves I have mentioned. The effects cannot be got unless the thread is at a



very sharp angle when the performer walks round the stand, and thoroughly slacked at the moment the hoop is thrown over the ball and stand. The effect was certainly in keeping with magnetism, and the audience accepted this explanation of the "power" used.

The stand used in this trick would of course serve for the following tricks in which the table top is the key-note to the trick. All my tables are of nickelled stands, taking a 3/8 inch rod which permits having a table of any height. The end of the stem is prepared with a 3/8-inch Whitworth thread, and after a nut is placed on to form a shoulder, this nut on the stem is placed into the lathe (which has a hollow mandril), and a perfectly true fuse is turned upon the nut. To the table top is screwed a brass flange, also tapped and faced, which screws on to the stem, and when the two true faces come together they are not only self-locking, but ensure the table top being quite "square."

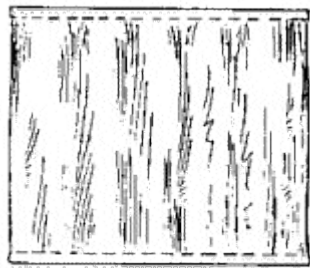
The Revolving Blocks



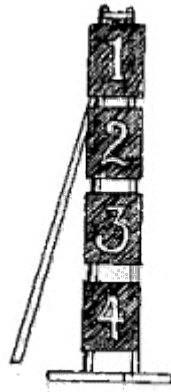
MY METHOD of "Number Blocks Trick." In this version the square case and shell is not used. The four blocks, numbered 1 to 4, are shown on all sides to prove there is no other number on them. They are stacked upon a small round table, the top being only just large enough to take the blocks.

The card numbers on easel are shuffled, and the performer passes for examination a "banner" comprised of a square of silk or satin, supported at the top and bottom by a piece of thin unplanned wooden lath. He simply passes this in front of the blocks, and they have changed into the same order as the cards on the easel.

The blocks are now put in order, and the change again made to correspond with the shuffled numbered cards. The usual upside down gag is worked, and the performer whilst pattering "unconsciously" arranges the cards in correct order on the easel, and then points out to the audience that all he did was to pass the banner before the blocks, and they changed in accordance with the numbers on easel, and although the blocks have not been touched since the last irregular stacking, they also have stacked themselves in correct order. He then notices that he has altered the cards on the easel to their original state, and the blocks of course changed themselves of their own accord!



Banner with wood supports
top & bottom.

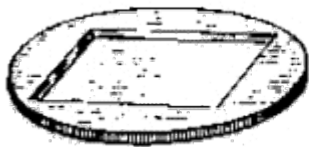


Easel with Cards on

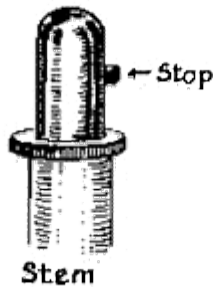


Revolving back of block

The small table top on the stand makes a half revolve, which permits the blocks to reverse, see drawings. The reverse side of each block has a centre-pin upon which the block likewise revolves, and on one side of this back is another number, see drawing. When the performer shows the blocks the fake numbers are turned inside the blocks and they are apparently numbered on one side only. It is quite easy when stacking the blocks to reverse the backs with one finger.



Top of Stand with rebate
to take blocks



Stem



Slotted flange for stem to
revolve in

When the blocks are stacked with genuine numbers to the audience, and the performer has revolved the four backs, he shuffles the four number cards and places them upon the easel to correspond with the four back numbers. He now takes the banner, and in drawing it past the small table top, the bottom edge of the banner is allowed to touch the edge of the table. This edge is really a "milled edge," and the pressure of the wood in the banner causes the table to revolve as far as the stop, and the faked numbers of the blocks are now facing the audience, and are in the same order as the cards on the easel. The blocks are taken off and re-stacked 1, 2, 3, 4, which has of course altered the four numbers on the other side of the blocks. The half revolve is again made by either pushing or pulling the banner before the blocks. This "banner" principle is a very excellent method of causing a "revolve." I hope I have once more had the pleasure of adding a little piece of machinery towards the building up of the Art of Magic.

A New Billiard Ball Trick

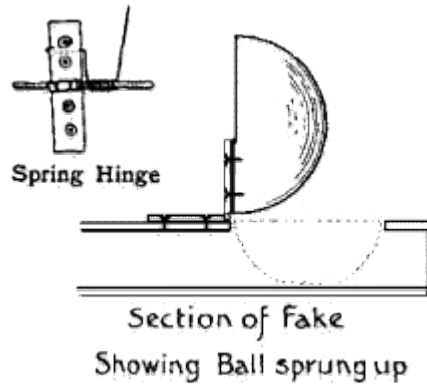
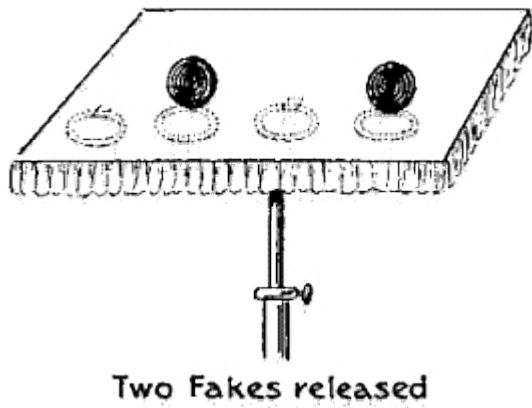
DO YOU work billiard balls? If so, I trust the following will interest you. There are several forms of presentation, either to produce four balls, using one hand only, which is sometimes an advantage, or the production of seven or more balls, making use of various vanishes and flourishes.

As every performer likes his own adopted methods best, I shall just describe the apparatus and leave my reader to experiment with it and see to what use it can be put. This is the first time the idea has been "given away" by me, and my readers who intend including this trick in their show, or adopting the idea for some other trick, should do so at once.

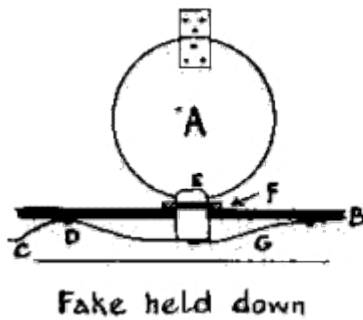
Unfortunately any trick, however original, somehow gets into the hands of the unscrupulous, and instantly a similar thing is offered, but my experience has been, that although they advertise the "same" thing, the real essential points are not observed unless they have dealt direct with the inventor. As my book becomes the property of the purchaser and is his "real own," and he can do as he likes with it, I do not take the liberty of warning him to do this or that, or lock it up, but I feel sure, in the interests of himself, he will not indiscriminately give away knowledge that he has acquired, to those not justly entitled to it.

The whole secret of my "1912" billiard ball trick lies in the table top, although at first sight the table is quite innocent. The top has a fringe, 1 inch deep, attached to it, so that the fringe only shows, proving that the balls could not possibly be in the table. For working the production of four balls, with one hand only, one genuine ball is obtained by the performer, "by the power in him vested."

This ball is examined, several flourishes made, and the ball placed upon the table. He reaches again into the air, and obtains the second ball, which is placed upon the table, then the third and fourth. To vanish them, he approaches the first ball and rolls it with his left hand into his right, shows it, and then vanishes it by his favourite move. The other three are vanished one at a time. Perhaps before giving the second effect with seven balls it would be best to explain the mechanism, but the effect I have just described will help my reader to follow the working description better.

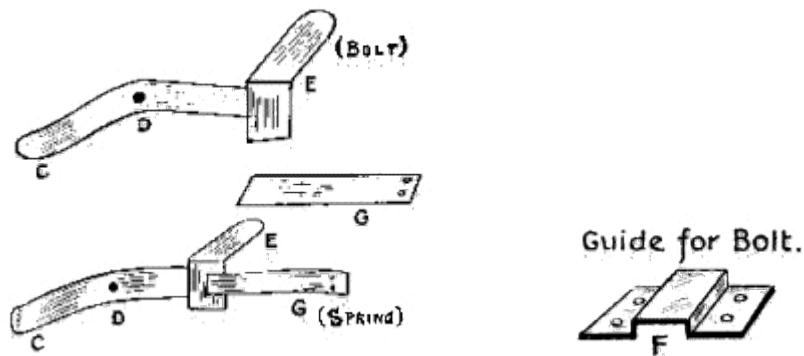


Just come with me for an imaginary chat into my workshop. This thin board, 1/8 inch thick, will be the bottom of the faked table top. It is 15 inches long by 12 inches wide, and needs no further comment other than to call it the base. These lengths of square wood will form the sides and ends of the "box" or completed table top. Another piece of thin wood, the same size as the base, will form the top. The first thing to do is to set out with a pair of dividers the centres for four holes. These holes will be slightly larger than the "balls" which are to be produced. The top, having its four holes cut out, is now reversed, and a spring hinge, fitted to each opening, so that when the hinge is free it will stand up at right angles on the top of the table.



- A. Flat side of fake half ball on other side.
- B. Edge of table.
- C. Where wrist presses to release bolt.
- D. Hole for Screw

Next, a red xylonite "shell" or "halfball" is mounted on the disc of wood that was cut out of the table top. This disc being larger than the interior of shell must be turned down in the lathe until it nicely fits into the shell. When the four discs are turned, they are glued into the shells and allowed to dry. When dry they are rubbed down smooth on sand-paper. Now the half-balls are fitted to the hinges, seeing that every portion of the "ball" is equidistant from the sides of the opening. When the "ball" is screwed to the hinge, it can be folded down into the table.



To keep the "balls" under control, there are four spring releases on the front edge of the table, so arranged that as the wrist presses upon them in placing a genuine ball upon the table, the small arm of release when it is pushed in causes a thin flat bolt to be withdrawn, releasing the "ball," which stands up. This release is quite simple, a piece of curved clock spring (G) keeps the bolt (E) in position and is fixed to the table edge (B). The arm (C) is a piece of brass 2 inches long, 1/4 inch wide, slightly bent in the middle to form a fulcrum. There is a small hole in the middle for a screw to pass through to hold it to the front of the table, and just loose enough for the arm to work. To the end of the arm is soldered a piece of brass, bent at right angles, which will be the bolt (E) that keeps down the mounted half-ball in the table. See details of release. See guide for bolt.

To produce a ball, the genuine ball is shown, and in placing it down on the table, it is palmed just as the wrist comes in contact with the release, and the illusion is perfect of having placed the ball upon the table. After having produced the four "balls," there is the genuine ball palmed. I do not consider it good to show this as a fifth ball, but to keep it for working purposes. To vanish first ball, allow the right hand with the ball in it to approach to the table to "pick up the ball," when the thumb pulls down the fake, and the genuine ball is shown, and vanished by sleight of hand. The second "fake" is apparently picked up by both hands and brought forward, but really the left hand forces the fake down as it passes over it, giving the effect of just rolling the "ball" into the right hand. The third and fourth follow. When the fakes are down, the table can be used for any other tricks, as of course the whole of the top and the backs of the half-balls are covered with black velvet, likewise the wells.

I have not given quite all the little points, but, as I have already explained, I have presumed upon the knowledge of my reader as to minute details. I do not invite the young beginner to adopt any of the tricks as I work them, as in every case the apparatus and means used cannot assure the success of the trick unless the performer has that essential power "Experience." There never has, and never will be, any magical standard works to compare with Modern, More, and Later Magic, and when the student of magic has mastered the principles of these works and had a good many years' actual experience, he will then be able to follow the description of a performer's ideas and instructions with ease.

But to return to our "Billiard Table." For a second effect, the performer can go through his ordinary "four balls and shell" working and then place three balls on the table, just behind and between the four openings. He now gets the four fakes worked up by using the fourth genuine ball as the means of production. Of course the performer who so wishes can work some genuine and some fake balls according to his ability, for as many to be on show on the table as he wishes, but I have found seven the best effect. When vanishing, start with first faked "ball," then the first genuine ball, rolling it openly along the table over the top of the fake. There are so many movements in vanishing that it is not possible to set them out in detail, but once the performer has made up his table he will soon see what a number of effects can be obtained.

I trust that my explanations will enable those who become owners of my book to. make up the fakes and work all the moves described.

The Cigarette Table

THIS chapter I will devote to a trick which is known as my "Cigarette Trick," but when I am performing to children, instead of using cigarettes and cigars, I use small biscuits and a packet of chocolate. As most of my readers will be more likely to work to drawing-room audiences, I will explain the details with the biscuits and chocolate, and those who prefer to use the cigarettes can of course use them instead of the biscuits, and cigars in the place of the chocolate. The effect I give first.

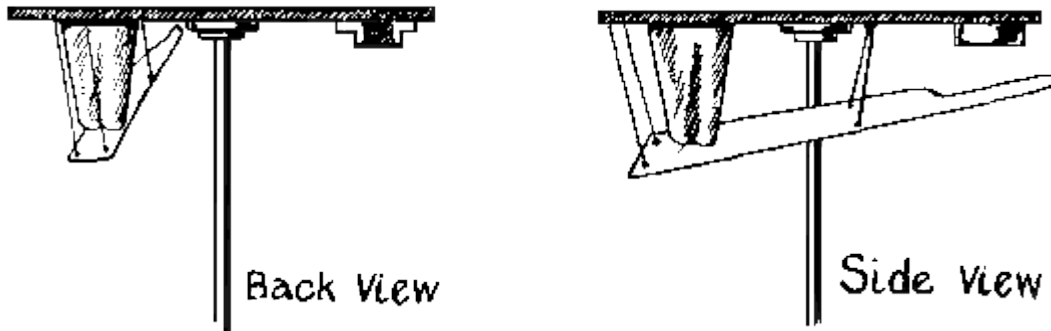
The performer shows a glass containing small biscuits (or the like), which he empties on to a card-board plate to show that the glass is quite natural. The biscuits are then replaced and the glass placed upon the table. Next a card-board cylinder is given for examination and is placed upon a plate, with another plate on top. These are stood upon the piano or other suitable place.

Picking up a piece of newspaper he covers the glass with it and brings it forward and requests someone to hold it, but the paper is crumpled up and the contents have vanished. On taking the plate off the top of the cylinder and lifting the cylinder up, the glass and contents are seen standing on the bottom plate.

The performer now gives away the contents of the glass, and then thinks it would be as well also to give away the means of working the trick, so he says he will use the empty glass and show them how it was done! He again shows the cylinder, places it on the plate, the other plate on top as before, and stands them at some distance away. He now takes a piece of paper, covers the glass, goes through the same moves, and discovers that the empty glass has vanished. He says he did not expect the empty glass to vanish so soon, but his glass is so highly trained, etc. etc. When he lifts the plate and cylinder up, there is the glass again with a similar quantity of contents as the first load!

The contents are again given away, and as the trick worked quicker than he meant, he will show them again. The plates and cylinder are again examined, arranged, and placed as before. He looks for more paper, but he has used the two pieces he has brought for the trick so offers to use a handkerchief. To make the empty glass wait this time until he is ready, he stands it on a small brass ash tray. The handkerchief is thrown over the glass and he brings it forward, holding the tray at his finger-tips, draped by the handkerchief. Just as he reaches the audience the glass is seen to topple, a grab is made, but the glass has vanished! Performer looks around him and not seeing the glass goes to the cylinder, and finds therein the glass with a packet of chocolates, which he gives to some member of the audience.

I have purposely left out directions as to presentation, as every performer has his own style. I generally have two children to assist me, and they get the first two loads for helping me, and the lady I have worried most to examine things I request to state which she prefers, "chocolates or biscuits?" She chooses chocolates, and the third production is then in accordance with her choice, and the produced carton of chocolate is lifted from the glass, the tissue-paper removed, and the packet handed to her on one of the cardboard plates.



The requirements for working are the items mentioned above, with a duplicate glass loaded with biscuits, and the faked table. As in the previous tricks, the table "does the work." The table has one black art well only, deep enough to take a glass without it being seen. This well is hidden throughout the performance by moving the card-board plates as required. The lifting of the glass up, so that the performer can grasp it in the cylinder, is accomplished by having a piece of wood about 8 inches long and 1-1/2 inch wide. This is slung under the table by means of short strings near its middle to act as a hanging fulcrum. One end protrudes at the back of the table to be used to bear down on, and the other end is slung by means of two strings, one at each corner, so that it permits the servante to be at its full length, but when the outer end is borne down upon, the end under the bottom of the servante of the black art well is forced up, causing the glass to rise about half its length, which enables the performer, when the cylinder is over the well, to grasp the top of the glass with his fingers inside the cylinder, and he stands the cylinder on the plate, with the duplicate glass with biscuits in, inside. The other plate is placed on top and the lot stood away. This leaves the well empty, and the first glass which had the biscuits in is stood just in front of the well. The newspaper is formed around the glass and it is vanished into the well, and the paper brought forward.

The "flight" is now worked, the contents of the second glass given away, and the "explanation" started. The cylinder is again placed for a moment over the well and loaded, stood on plate, and then placed away. The empty glass vanishes as before, and the "same glass full of biscuits" is produced from the cylinder.



Whilst the attention of the audience is drawn to the giving away of the biscuits, performer picks up a card-board plate, and under cover of this grasps the carton of chocolates with the same hand and loads it from back of the table into the empty glass in the well. This loading cannot possibly be seen by the audience, as the plate covers the load all the time. The cylinder is again examined, placed over the well, and the glass levered up, and the whole lot placed away as before. Now the request is made of biscuits or chocolates. The empty glass is stood on the ash-tray just against the well, and the handkerchief, which has the usual disc sewn in it, is placed over the glass. Under cover of the handkerchief, the empty glass is servanted, and the performer picks up the disc in his left hand, quickly balances it on the end of the ash-tray, and holds the other end of the ash-tray between his outstretched fingers, giving the appearance of the glass being actually standing on the tray in the usual way. This is a most surprising effect, as the glass is apparently seen to topple over and the performer grabs at the handkerchief. Having vanished the glass (for the last time) he "imagines" the lady must have been in a great hurry to see if the chocolates would materialise. The plate with cylinder on is brought down to her, the top plate lifted off, and the chocolates given to the lady.

I may say that I get plenty of fun out of this trick, and it has a very important point which , many of us must appreciate--it can be made to last from ten to twenty minutes, and keeps the audience well amused all the time, and it is a great help to long shows. The carton of chocolate is on a small tin shelf under the table, so arranged that the fingers can easily pick it up underneath the plate when about to load it into the glass in the well.

In conclusion, I have tried to place my tricks before my readers, so that they can adopt what seems good to them and "get right on with it." I have written just as the ideas came before me and described the points as if talking to an interested listener. Every trick and move I have mentioned I have personally tested, and many of them have been very good friends to me. In my handkerchief colour change, for instance, the explanation is somewhat lengthy and when described in writing seems "nothing much." If you have not seen me work it, or heard of the misdirection it commands you cannot imagine what a

"haver" it is. I have had a drawing-room full of the most select and prim people, actually shouting to me "the other hand," and although I have shown them that my right hand was empty, the back of the left, the front of the left-- not of course knowing just what they wanted they would insist upon "opening the left hand." When they arrived at this precise question, I did open my hand, and they "smiled loudly" at being done.

As many performers before me have discovered, it is not what you do, but how you do your audience that counts. Having described some of my personal tricks, I do not wish my reader to imagine that I "taboo" any of the hundreds of good tricks that exist I have had good fun with the Sliding Die Box, the Rabbit Saucepan, and the Dove Pan, not forgetting the "Cake in the Hat," as I still have the actual fakes that were used by a "brother magician," who used them getting on for forty years ago, when one of the best received tricks was the "Sun and Moon," with a red and white cotton handkerchief. I have purposely refrained from mention of any names in my book, although sorely tempted to mention my appreciation of "The Guvnor" (the Grand Old Man of English Magic), and others of the same firmament.