

MORE MAGIC
OF
THE HANDS

by
Edward Victor.

Part One.

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MORE MAGIC OF THE HANDS

by

EDWARD VICTOR

Author of "The Magic of the Hands"

A Magical Discourse on Effects with :

CARDS

TAPES

COINS

SILKS

DICE

SALT

CIGARS

GLOVES

THIMBLES

PENKNIVES

MATCHBOXES

BILLIARD BALLS

CHINESE RINGS, &c.

A Companion Volume to "The Magic of the Hands"

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"THE MAGNETIZED CARDS".

(Chapter 2).

*Luck Loves Skill. But it
takes a great artist so to
conceal his art that what
is really an exacting
performance appears
quite simple to the crowd.*

Anon.

To my son
Paddy

AUTHOR'S FOREWORD

Encouraged by the friendly reception of "The Magic of the Hands," I have written this second volume in the hope that its general contents will again prove of practical assistance to the magical worker of to-day.

Since the publication of the first volume it has been gratifying to me to have personally met magicians who have told me that they are working various effects from "The Magic of the Hands" in their repertoire.

These include: "Supreme Control", "Sign, please!", "A Silver Collection", "The Changing Coin", "My Rope Trick", "Visiting", etc.

It makes an Author feel that he has not written a book in vain.

Since many branches of Magic are again represented in this volume, a close study of it will, I sincerely hope, assist the reader in perhaps making some little change, addition or improvement in an existing 'move' or effect in which he may be interested.

I have included in this book my method of working and presenting "The Chinese Rings," mainly for those of my readers who have not up to now performed this effect, and who may desire a reliable and effective method of presentation for this "classic" trick.

All the effects and sleights herein described I have personally tested before audiences, and have found them "Not wanting."

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CHAPTER I.

FURTHER CARD SLEIGHTS
AND THEIR USES.

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CHAPTER I.

FURTHER CARD SLEIGHTS AND THEIR USES.

The "Pass" Again.

This is a method of performing the two-handed pass without disarranging the order of the bottom portion of the pack.

It is mainly useful as a "means to an end". The effect is briefly as follows:

A selected card (or cards) having been returned, the pack is squared up; in doing this the face of the bottom card is exposed, without, however, deliberately drawing the attention of the audience to its value.

The pass described below is now made and the chosen card brought to the top; but the bottom card of the pack has remained unchanged, thus silently proving to the audience an absence of any manipulation.

This sleight will be found specially useful for the passing of *two or more cards* from the centre of the pack to the top.

If it is desired to pass only one card and show the same bottom card afterwards, the move known as the "side-steal" could just as easily be employed. But to pass more than one card to the top at the same time would be somewhat difficult to accomplish with a side-steal.

Those of my readers who already perform the ordinary two-handed pass swiftly and silently will find little difficulty in the accomplishment of the move here described.

Having had the selected cards returned the little finger is inserted above them and the pack squared up.

Raising the pack, let the audience see the face of the bottom card.

The pack is now held face downwards in the left hand in the position for the two-handed pass (thumb across the top, first, second and third fingers along the right side and the little finger inserted above the cards to be brought to the top).

The right hand now covers the pack, but, instead of gripping the whole of the lower half below the little finger as in the usual method, lifts about three quarters of this portion.

The two-handed pass is now made in the ordinary way, the

cards below the portion lifted by the right hand lying across the base of the left thumb and fingers during the time that the two halves are being transposed.

When the pass is made, the original bottom cards of the pack have consequently not been disturbed.

THE KINGS AND TENS.

I perform an effective transposition of the four kings and tens making use of the pass described above.

In effect, the performer removes from the pack the four kings and the four tens, together with the joker.

Handing these nine cards to any member of the audience the performer places the pack face downwards on the palm of his (own) left hand and requests his assistant to place the joker at the bottom of the pack.

The assistant is then asked to place the four tens on the top and finally (the performer meanwhile cutting the pack about the centre) to put the four kings in the middle of the pack.

In replacing the cut the performer inserts the little finger of his left hand *above the Kings*, and holds the "break" ready for making the pass as described.

The assistant is now told that the joker will remain in position at the bottom of the pack throughout the trick.

Raising the pack, the performer shows it to be still there.

It is at the moment of raising the pack to show the Joker that the pass described above is made.

The "patter" goes on as follows:—

"As you have yourself placed the joker at the bottom of the pack and the four tens on top, it should be impossible for me to obtain possession of the four kings you placed in the centre of the pack. Nevertheless, that is what I shall attempt to do in exactly one second".

Rifle the side of the pack, and removing the four top cards show them to be the kings.

Hand the pack to your assistant, remarking: "Although the joker has been "on guard" at the bottom of the pack all the time, you will find that the four missing tens have found their way to the centre of the pack.

This is verified by the assistant.

THE E.V. SEMI-CIRCULAR COLOUR CHANGE.

This colour change is so called on account of the moving positions of the right hand, which travels to and from the pack held in the left hand in a semi-circular arc.

In the process of doing this, the right hand secretly obtains a card from the back of the pack, placing it eventually on the face, thus completing the change.

METHOD.

Standing with the right side towards the audience, the pack is held face outwards in the left hand.

The tip of the thumb is on the left side of the pack near the bottom, and the second and third fingers are held at the other.

The top joint of the little finger rests against the bottom of the pack at the extreme right hand side.

The first finger is at the back ready to push up one card at the required moment.

The right hand, having been shown empty, is now held back towards the audience, elbow bent, on a level with the left shoulder, and, moving downwards, covers the face card of the pack for a moment.

The hand immediately moves upwards once more towards the left shoulder in a semi-circular arc, and then downwards again, covering the face card.

These positions are clearly illustrated in FIG. 1.

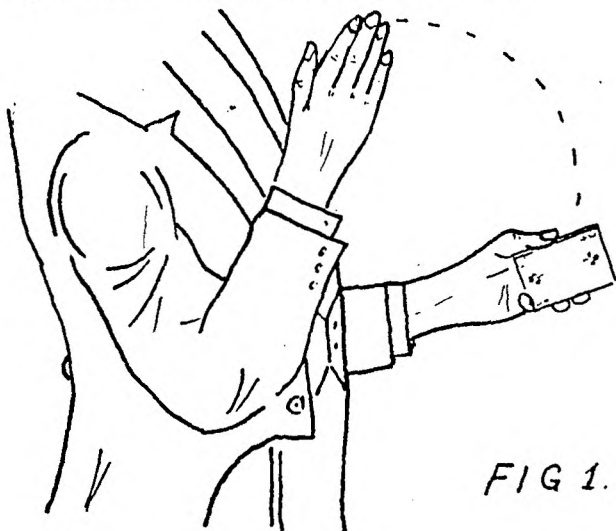


FIG 1.

This up and down movement of the right hand is repeated two or three times. After, say, the third time, when the right hand is again over the face card for a second, the first finger of the left hand pushes up the back card about half an inch.

This projecting card is immediately gripped at its two extreme top sides by the thumb and little finger, exactly as shown in FIG. 2.



The right hand, gripping the card as illustrated, immediately travels upwards again to the left shoulder.

In descending once more, the card is left on the face of the pack. The tip of the little finger, held as described at the bottom of the pack, assists the placing of the palmed card square on the face of the pack.

The right hand now moves away, and the changed face card is disclosed.

There must be no hesitation in the upward movement of the right hand as it secures and carries away the projecting back card. Remember also that the back card must not be pushed up by the left first finger until the right hand is momentarily over the face card.

It is also important that the left hand should hold the pack very lightly, exerting as little pressure on the sides as possible. It will then be found a simple matter for the left first finger to push up one card only from the back; if the fingers and thumb press on the sides, more than one card will probably come up.

When the timing of the up and down arm movement, together with the quick "steal" of the back card, have been mastered, it should be impossible for the audience (even if they knew the method) to tell at what precise moment the card from the back of the pack is obtained.

A COLOUR CHANGE CARD EFFECT.

EFFECT.

Three cards are freely selected. They are returned, and the pack is shuffled by the performer.

Holding the pack face downwards in his right hand, the magician removes the top half portion, and turning it face upwards, asks the first chooser if the particular card cut at is his. He replies in the negative.

The lower half of the pack, still held face downwards, is now slowly passed over the face of this card, and it is seen to change into the first of the selected cards.

This movement is repeated, the first selected card changing into the second.

Finally, the second card, without any covering, instantly changes into the last one selected.

METHOD.

Have three cards selected and then replaced together in the centre of the pack in the order taken.

In the act of closing the pack, insert the little finger of the left hand under the first selected card, and bring them all to the bottom by the "two-handed" pass.

Now shuffle the pack without disturbing the three bottom cards, keeping the faces turned away from the audience during the shuffle.

The pack is now taken, back uppermost, in the right hand between the first finger and thumb at the right hand top and bottom corners, as shown in FIG. 3.

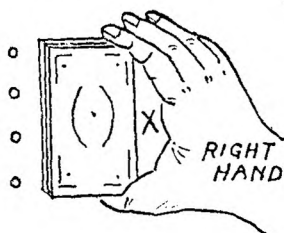


FIG 3

Holding the pack in this position, the left hand approaches the right, *back uppermost*, and, placing the top joints of the four fingers at "o" (FIG. 3), and the tip of the thumb at "x" (FIG. 3), divides the pack in half.

The top packet is turned face outwards, displaying the face of the card cut at.

At the same time the left side of the right hand packet (still held face downwards by the right thumb and forefinger) is placed on the fingertips of the left hand.

This position is made clear in FIG. 4.

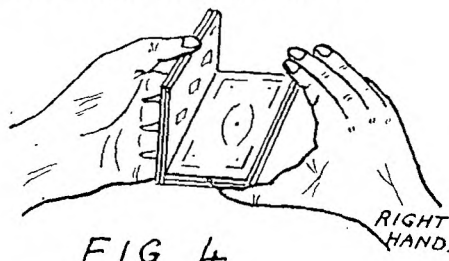


FIG 4

The chooser of the first card is now asked if the face card exposed is the one he selected (example: The three of diamonds in FIG. 4), to which question he replies "No."

Holding the two packets at right angles as illustrated in FIG. 4, the fingertips of the left hand exert a slight pressure on the bottom card of the right hand packet, and the two portions are separated about a quarter of an inch.

As this is done, the pressure on the bottom card (which is the one first selected) will cause it to project a quarter of an inch over the left side of the right hand packet.

The top corner of this projecting card is immediately pushed between the underside of the upright packet and the top joint of the left first finger, and held clipped in this position.

This is illustrated in FIG. 5.

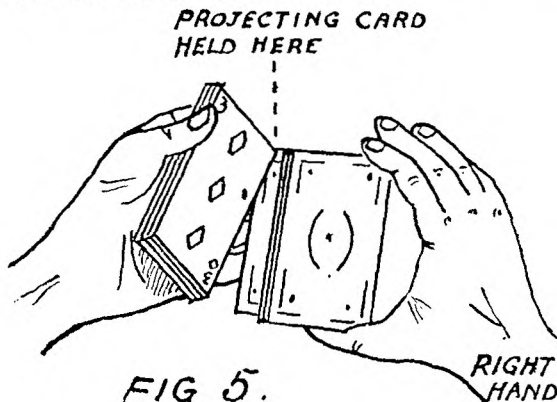


FIG 5.

The right thumb and first finger now raise the bottom portion upwards, holding it in a position parallel with the floor, and, at the same time the left fingers bend inwards, raising the clipped card up and level with the face card of the left hand packet, in which position it is held and retained.

The right hand packet should at this point be level with the top side of the face card.

The two halves are now held at an angle of about forty-five degrees, and the right hand packet is slowly passed downwards over the face of the left hand packet, disclosing finally the face of the card first selected.

The above moves are repeated for the change of the first chosen card into the second.

The instantaneous appearance of the last card selected makes an effective conclusion, and is accomplished as follows:

Having shown the second card, the hands and pack will again be in the position illustrated in FIG. 4.

The bottom card of the right hand packet (this will be the last one selected) is clipped between the upright packet and the left first finger as before.

Instead of the right hand raising up the portion it holds, the two packets are separated.

As soon as the gripped card is clear of the right hand packet, the left hand moves upwards, carrying its packet with it. At the same moment, the left fingers bend upwards, raising the gripped card quickly and noiselessly up to the face of the left hand packet, disclosing the last card taken.

This last movement must be made rapidly. The second chosen card will appear to the audience to change visibly into the third one selected.

METHOD OF REVERSING THE BOTTOM CARD.

It is sometimes necessary in certain card tricks to secretly reverse the bottom card of the pack either before or during an effect.

I always perform this reversal in the act of transferring the pack from one hand to the other. The sleight can be performed at any point during a trick.

I have not found this an easy move to describe in "cold print", so take a pack of cards in your hands and follow the movements in detail as described.

.

Just before you wish to reverse the bottom card, the pack is held in the left hand face downwards in exactly the same position as for performing the "Charlier," or Single-handed Pass. (That is, lengthwise, the thumb-tip at the centre of one side and the four finger-tips at the other.)

The pack is now taken in the right hand, the thumb and first finger gripping it at the two right hand corners.

Just before the left hand moves away from the pack the bottom card is pulled about an eighth of an inch to the left by the tips of the left thumb and first finger.

It is a kind of pinching movement, performed quickly just as the left hand moves away.

This action is shown in FIG. 6.

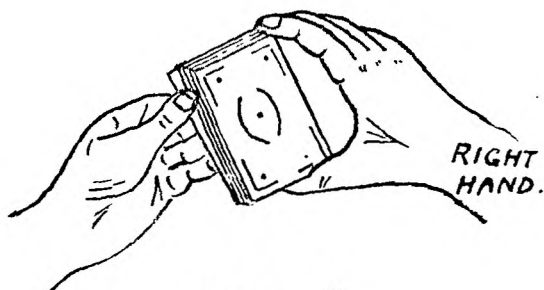


FIG 6.

The pack is now "set" for the reversal of the bottom card.

It should be held face downwards, level with the floor, and the slightly projecting card will not be seen.

It is in the act of transferring the pack to the left hand that the bottom card is rapidly and silently reversed.

The reversing of the bottom card is accomplished with the tip of the left thumb and the four fingers.

The left hand approaches the pack, as shown in FIG. 6, except that the four fingers of that hand now lie across the face of the projecting bottom card.

THE FOLLOWING MOVEMENTS TAKE PLACE:

- (1) The tip of the left thumb bends the top corner of the projecting card downwards.
- (2) The right thumb and first finger tilt the rest of the pack upwards, and at the same time, under cover of the right hand and the pack—

- (3) —the left hand fingers bend inwards, quickly lifting and turning over the projecting card.

The right hand now moves away, leaving the pack in the left hand, with the bottom card reversed for whatever purpose it is intended to use it.

An example of the use of this sleight is given in "Face to Face" Pack Effects (First Method) described in this chapter.

A MOVE FOR THE "RISING CARDS".

(SLEIGHT OF HAND METHOD.)

One of the first "moves" I learned in my early conjuring days was, I remember, the "Rising Card" effect, performed by pushing up the back card of the pack with the first finger, giving the impression to the audience from a short distance that the card was rising from the centre of the pack.

Most of my readers are doubtless familiar with the working of this move, and have probably performed it at some time or another.

I now give you an original improvement on this effect:

EFFECT.

A card is chosen and shuffled back into the pack. The performer, holding the cards face towards the audience in his left hand, causes a card to rise up. It is, however, not the one selected.

He then places his right hand over the half-risen card.

Removing his hand, immediately the card is seen to have changed into the one originally taken.

METHOD.

The selected card is returned to the pack and eventually brought to a position second from the top by the "pass".

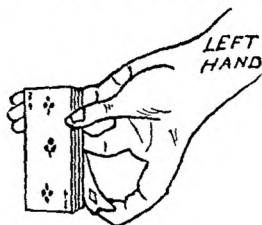


FIG 7

The pack is now held in the left hand face outwards, the thumb on the left side near the top and the second, third and little fingers on the right.

The first finger (nearest the floor) is behind the pack as illustrated in FIG. 7, separating the bottom card from the rest. A few "passes" are now made with the right hand held above the pack, and the separated bottom card is slowly pushed upwards with the left fingertip.

When it is half way out of the pack, the chooser of the card is asked if that is the one he selected, to which he will naturally reply "No".

The left first finger meanwhile separates the next card at the bottom, and, under cover of the right hand, which for a moment is held over the half face of the card just raised, quickly pushes up the second card.

The base of the right hand palm is held against the top end of the first card while the second card is pushed up, thus keeping them both level.

Now move the right hand away, and show the changed face of the card.

The left first finger continues to push up the two cards together (as one).

When they have been pushed about two-thirds out of the pack, the right hand removes them as one card, and places them on the face of the pack.

The effect to the audience will be that of a rapid change from the wrong card into the one actually taken.

Further uses of this move are given in "Face to Face" Pack Effects (1st and 2nd Methods) described in this chapter, and "The Cards and Handkerchief Effect" (Chapter 2).

"FACE TO FACE" PACK EFFECTS.

Several methods of working the "Face to Face" Pack Effect have already been published.

Briefly described, a pack is cut and the two halves placed face to face. The pack mysteriously resumes its original condition, all the cards being once more the same way round.

I here give you two original methods, in the performance of which uses are made of two of the sleights previously described in this chapter.

These two effects will be found excellent for impromptu work, where perhaps the pack is "borrowed".

They can be performed, if necessary, at very close quarters.

FIRST METHOD.

EFFECT.

A pack of cards is cut by the performer and the two portions are placed face to face.

In this condition the pack is freely exhibited on both sides.

It is now taken in the left hand, and a card is seen to rise face outwards from the pack.

This card is removed with the right hand, turned face inwards and pushed half way back into the pack.

It slowly sinks down to the pack level.

The cards are immediately handed out for inspection.

Instead of the two halves being face to face as they were placed at the commencement of the trick, all the cards in the pack are now found to be the same way round.

METHOD.

It is necessary before commencing the effect to secretly reverse the bottom card of the pack. (See "Method of Reversing the Bottom Card" described in this Chapter.)

The cards are taken in the left hand face downwards, the tip of the thumb at the centre of the left side and the top joints of the four fingers on the right. This position is important.

The right hand thumb now lifts half the pack at the end nearest the body.



FIG 8

This upper portion is gripped by the thumb underneath and the fingers above. FIG. 8 illustrates the position (as seen by the performer).

The upper portion, held as illustrated in FIG. 8, is now lifted off and is immediately turned face towards the audience and held in a fanned position.

At the same moment the portion in the left hand is quickly reversed by turning the left hand back towards the audience.

The card originally reversed before the commencement of the trick will now be facing outwards.

FIG. 9 shows the position of the hands and cards at this point (as seen from the front).

Keeping the left hand in the position shown in FIG. 9, the fanned packet in the right hand is now placed behind the portion held in the left hand, and the pack squared up with both hands.

The pack is now shown on each side, proving it to be (apparently) face to face.

(Actually the cards are all one way, except the bottom reversed card.)

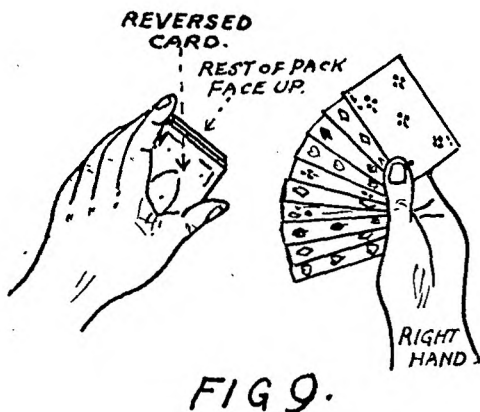


FIG 9.

The pack is now taken in the left hand, with the reversed card towards the body, and held as described for the "Move for the rising cards". (See FIG. 7.)

The bottom (reversed) card is now pushed up with the left first finger as already described on page 11.

When it is half way out of the pack, the card is removed with the right hand, turned round, and replaced face inwards half way down at the back of the pack.

It is held in this position by pressing the back of the top joint of the left forefinger against the back of the pack.

At this point the left middle finger is shifted from the right side of the pack to the bottom end.

The back of the left first fingertip, pressing against the projecting back card, now slides it down to the level of the pack.

The left middle finger held at the bottom will prevent any of the back cards accidentally protruding from the lower end

of the pack while the card is slid down.

When the card is level with the rest, the pack is immediately handed out for examination, and all the cards are found to be the same way round.

SECOND METHOD.

This is a different method of performing the above effect, and is useful in the event of one being asked to "repeat the trick".

EFFECT.

The pack is cut and the two halves placed together face to face overlapping each other at either end.

The audience are asked to remember the value of the bottom cards of each half.

Passing the right hand momentarily over the pack, both halves are seen to be now back uppermost.

The face cards of each half are then shown to be the same as those previously noted by the audience at the commencement of the trick, and the pack is handed out for inspection.

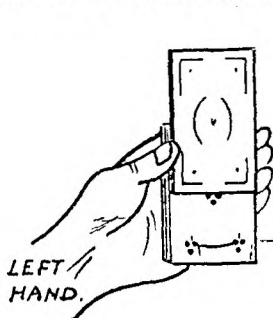


FIG 10

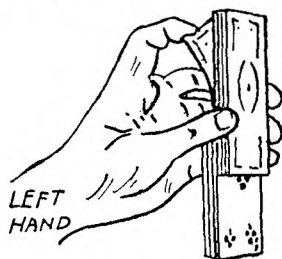


FIG 11.

METHOD.

In this second version it is not necessary to reverse the bottom card of the pack beforehand.

The pack is taken in the left hand in the same position as for the first method (see FIG. 8), except that in this case it is held face outwards.

The right hand lifts off the top half of the pack as before and places it back uppermost about half way above the bottom portion, as shown in FIG. 10.

The half faces of each portion of the pack are now shown in turn by turning the left hand round, and the value of each card is noted and remembered by the audience.

Now turn the right side of the body towards the audience, and, holding the pack as shown in FIG. 10, separate the bottom card of the upper half from the rest with the tip of the left forefinger (FIG. 11).

Now, under cover of the right hand, which is passed for a moment downwards over the front of the packets, the separated card is quickly pushed down by the left forefinger to a position level with the cards of the lower half.

The sides of the pack should be gripped as lightly as possible by the fingers and thumb of the left hand whilst the card is pushed down.

On removing the right hand it will appear to the audience that the lower packet has mysteriously reversed itself, and that the pack is now "all one way."

A little further manipulation however is necessary before this effect can be proved, and the pack offered for inspection.

The right hand, taking hold of the lower packet, thumb at the front and fingers at the back, as illustrated in FIG. 12, pulls the lower half down towards the level of the right knee and quickly reverses it during the downward movement.

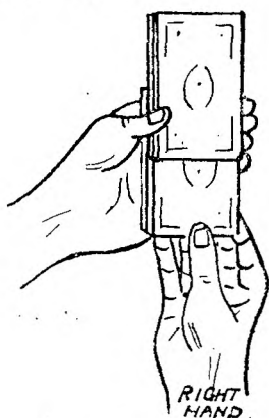


FIG 12.

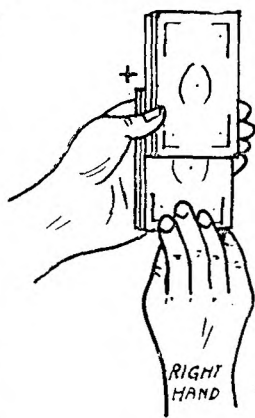


FIG 13.

The back of the right hand will now be outwards, facing the audience.

In this position the backs of the two halves are displayed (without, of course, turning them round).

The packet held in the right hand is then replaced in its reversed position behind the upper half as shown in FIG. 13, with the four fingers now facing outwards.

(From the point of view of the audience you have merely removed the lower half for a moment to show them that the cards are "all one way" and then replaced the two halves together again.)

Before removing the right hand (after replacing the packet behind the upper half) the bottom (reversed) card of the lower half is pushed upwards with the right thumb about an inch, the projection of the card being masked by the packet in front of it. (See + FIG. 13.)

The final move consists in showing the bottom cards of each half to be the same as those previously noted.

(Actually they are, except that one of them is reversed.)

It is in the course of showing these cards one by one to the audience that the projecting card is brought right way up in the pack.

This last move is accomplished as follows:

Stand facing the audience with the two halves held in front of the body, backs towards the audience, the thumb on the left and the fingers on the right.

The right hand now passes behind the top half (as the packets are held at this point this will be the portion nearest the floor) and the projecting card is clipped between the right first and second fingertips, the nail of the forefinger being placed on the face of the projecting card, and the front tip of the second finger at the back.

Clipped in this manner the projecting card is quickly pulled away and held for a moment with its back towards the audience, the card pointing towards the floor.

Turning it round, the card is shown to be one of those first noted.

It is replaced back uppermost behind the top half.

The two portions are now turned round, and the face card of the lower half is seen to be the other originally noted.

Handing the pack to the audience, they verify the fact that the pack is now "all one way".

A "FAN" CARD CHANGE.

The above title is the most appropriate one I can think of for the following extremely useful single card change.

Like the "Move for the Rising Cards" previously described in this Chapter this sleight can also be employed in a variety of ways.

In its simplest form the effect is as follows:

A card is selected and shuffled back into the pack.

Facing the audience the performer then fans the cards faces outwards from left to right saying he will find the one chosen. He stops at a card about the centre of the pack and separates the fan from it on either side.

He is informed, however, that this is not the right one.

Turning the pack face downwards, this card is removed from the fan by the chooser.

On turning it round he finds it to be the one he selected.

METHOD

The card is changed during the brief moment that the fanned cards are turned face downwards immediately before the removal of the "wrong" card from the pack by the chooser.

In the performance of this effect it is necessary to know the value of the card *ABOVE* the one selected after it has been returned to the pack.

The reader may probably have his favourite method of accomplishing this. (I usually divide the pack, have the card replaced at the cut and then "spring" the top half on to the lower portion. It is an easy matter to quickly obtain a glimpse of the lower index of the bottom card of the top half as it is bent inwards for the "spring").

Whichever method is used, you now know the name of the card above the one selected. We will assume it to be the Ace of Clubs.

Now hold the pack in the left hand in the same position as for dealing.

Stand facing the audience and slide the cards (held upright and with their faces outwards) with the left thumb one at a time into the right hand, the right fingers assisting in this movement.

The pack must be kept squared up, the left thumb sliding only one card at a time into the right hand.

As the pack is being thus fanned from left to right, it should be held fairly near the body, and about six inches below the chin, so that it is possible for the performer to see the faces of the cards as they are passed from one hand to the other.

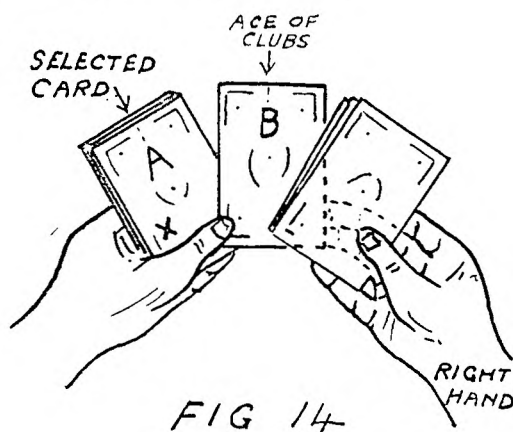
When he comes to the ace of clubs this card is pushed to the right with the left thumb as far as possible, care being taken, however, not to expose any part of the face of the card next to it, which is the one chosen.

The fanned portion in the right hand is now closed by drawing the cards downwards with the right fingers, the ace of clubs being held at its two bottom corners by the tips of the left thumb and the right second and third fingers in the position illustrated in FIG. 14. (Performer's view.)

Enquiring if this is the card taken, the chooser replies "No".

The pack is now turned downwards in the position you would hold it if you were asking someone to "take a card".

During this movement the ace of clubs, marked "B" in FIG. 14, is changed to the card selected.



Here is the move in detail:

Whilst holding the cards as shown in FIG. 14 and displaying the "wrong" card "B" to the audience, the tip of the left thumb is moved from the bottom corner of "B" to the position "X" on "A", the chosen card. (See FIG. 14.)

Now, as the pack is turned face downwards the right hand second and third fingers, shown in dotted lines in FIG. 14, pull "B" level with the right hand portion, and the left thumb slides "A" into the exact position vacated by "B".

The actual change should be made at the moment the top ends of the cards are towards the audience, or, in other words, when the cards are parallel with the floor.

Performed with the cards in this position, the change will not be seen by the audience.

All that remains now is to have "A" removed from the pack by the chooser (who imagines it to be "B") and magically "change" it into the card selected.

A "QUICK" REVERSED CARD TRICK.

Here is a further effective use for the sleight described above.

EFFECT.

A card is selected and then pushed back into the centre of the pack.

The performer then holds the pack in one hand for a second behind his back; it is again shown, and the cards are run from hand to hand with their backs towards the audience.

When the centre portion of the pack is reached, the chosen card is seen to be reversed in the pack.

It is removed by the performer and the pack is then placed face downwards on the chooser's hand.

The magician then pushes the card once more face downwards into the pack.

The chooser is then asked to run through the pack himself.

He discovers his card to be again reversed!

METHOD.

In the first part of this trick use is made of an old principle; the second part is original.

Before commencing, secretly reverse the bottom card of the pack. (See "Method of reversing the bottom card" already described in this chapter.)

Spread out the cards, without exposing the face of the bottom one reversed, and have a card freely selected.

With the remark: "Now please look at your card and remember it," square up the remainder of the pack, and, taking it in the left hand, back uppermost, hold it in the position illustrated in FIG. 8. (Face-to-face Card Effects), with the reversed card at the bottom.

Drop the left hand to the side for a moment, and in doing so turn the palm inwards, thus reversing the whole pack.

"Patter" as follows: "I will take your card and push it into the middle of the pack".

Raise the left hand (the fingers should now be pointing downwards towards the floor, with the reversed card on top of the pack) and taking the selected card from the chooser in the right hand, push it face downwards into the centre of the pack.

Continue as follows: "I am going to show you the quickest card trick I know; it is accomplished with one hand only".

Place the pack (still held in the left hand) behind your back and quickly turn over the top reversed top card by sliding it with the thumb sideways to the right and turning it over with the fingers.

Immediately the card has been turned, bring the left hand again to the front of the body, and fan the cards with both hands, backs towards the audience, from left to right.

While doing this, say: "You will see that with one hand only I have succeeded in reversing the chosen card in the pack".

Display the reversed card when you come to it (it will be facing the audience) and separate the fan, holding the reversed card with the right middle fingertip against the right hand portion as shown in FIG. 15. (Performer's view.)

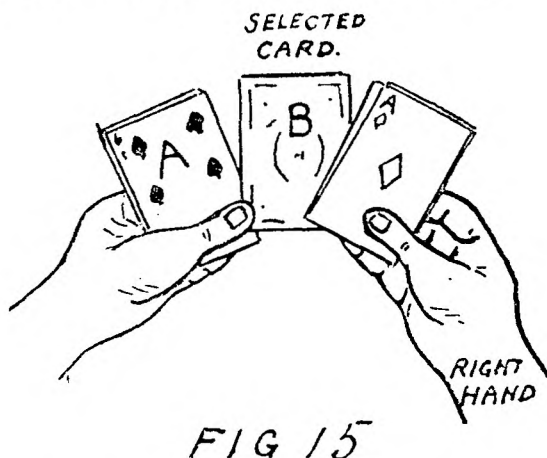


FIG 15

While the card is being displayed, the left hand moves inwards towards the body and quickly reverses the bottom card of the packet it holds ("A" FIG. 15) by pushing it to the right with the thumb and turning it over with the fingers, a similar move to that just performed when the pack was held behind the back.

The hands are immediately brought together again to the position shown in FIG. 15, except that "A" is now reversed.

Now lower the pack, and in doing so, perform the "Fan Change" already described. (FIG. 14.)

The covering "patter" should run: "Please notice that this is the only card reversed in the "pack".

Holding the fanned cards in the left hand for a moment, remove the reversed card "B" with the right.

Square up the pack and place it face downwards on the assistant's hand.

Now push the card "B" you are holding in your right hand (which the assistant will imagine to be his card) into the centre of the pack.

When it is again fanned, the chosen card is found to be once more reversed in the pack.

A FALSE "RIFFLE SHUFFLE".

This is not a difficult false shuffle to acquire. Well performed, it will convince your audience that a genuine "riffle shuffle" has taken place; yet, at the conclusion the entire pack is in its original sequence.

The pack is first divided in half, a portion being held face downwards in each hand as shown in FIG. 16 with the two thumbs bending the inner corners slightly upwards.

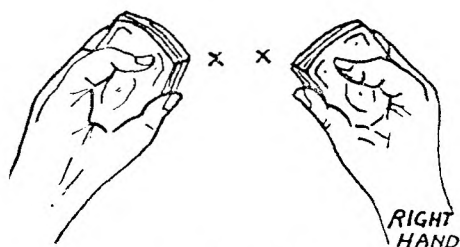


FIG 16

The position for holding the two halves of the pack should be carefully noted: The second and third fingers are at the outer side of each half, with the little fingers laying across the bottom cards of the two portions.

The first fingers rest on top, bent inwards as illustrated.

The packets are brought together and their two inner top corners (see "x" FIG. 16) are riffled into each other with the thumbs; the corners should not overlap more than half an inch.

(If performing at a card table, the cards can, if preferred, be riffled against the table top, a method usually adopted by card players.)

The portion in the left hand must be riffled a little quicker than the one in the right hand, so that at the end of the riffling movement there are about eight to twelve loose cards above the left hand packet.

The four fingers of each hand are now moved to a position across the bottom card of each portion.

FIG. 17 shows the hands and pack at this stage of the shuffle.

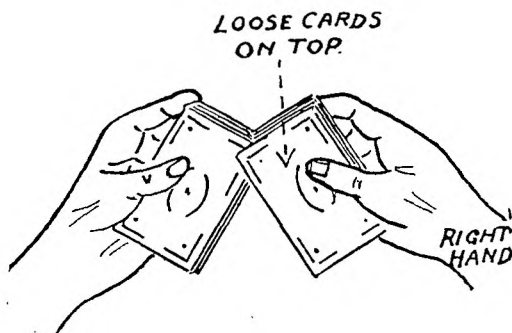


FIG 17.

The right hand thumb now spreads the dozen or so loose cards laying on top of the left hand portion across to the left so that they cover both packets, as shown in FIG. 18, and, as

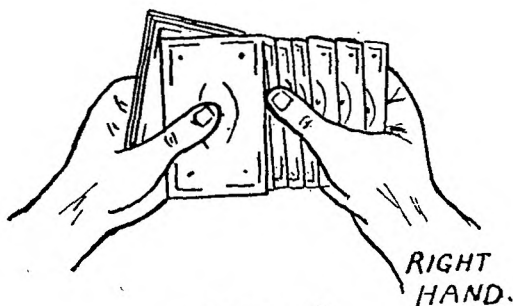


FIG 18.

these cards are pushed across, the right hand portion is tilted slightly upwards at the end nearest the body and then twisted outwards, pressing the inner sides of the two packets together.

This action will free the inter-locked cards.

The unlocking of the riffled pack is completely masked by the loose cards spread across the top of the packets.

As soon as the two halves are disengaged, the pack is squared up, and the false shuffle is completed, leaving the pack in its original order.

NOTE.—In squaring up the cards, the portion in the right hand is pushed between the top fanned cards and the left hand packet.



CHAPTER II.
MORE CARD PROBLEMS.

CHAPTER II.

THE CARDS AND HANDKERCHIEF EFFECT.

This is an original adaptation of that well known and excellent effect "The Card through the Handkerchief".

In the method about to be described, four selected cards, instead of one, are produced from a pack which has previously been wrapped up in a handkerchief, each chosen card apparently passing through its folds.

The first two cards rise upwards one by one through the handkerchief (a la 'Rising Cards') and the last two are shaken out downwards as in the original method with one card only.

REQUIREMENTS.

A pack of cards and a handkerchief, both of which may be borrowed if desired.

EFFECT.

Four cards are freely selected and shuffled back by the performer into the pack.

A handkerchief is offered for examination, and then spread across the palm of the right hand.

The pack is now placed upon it face upwards and the handkerchief wrapped around it.

Taking the wrapped up pack in the left hand, one of the selected cards is seen to rise, apparently passing upwards through the folds of the handkerchief.

This card is removed with the right hand, and the second card immediately rises.

The handkerchief and pack are now transferred to the right hand, and the handkerchief is shaken.

A third chosen card drops to the floor, being finally followed by the fourth card selected.

The handkerchief is unwrapped and offered for examination together with the pack of cards.

METHOD.

The four selected cards are returned to the pack and eventually brought to the top by the pass.

The pack is retained in the left hand.

It is now necessary to secretly palm these four cards in the right hand; this move is accomplished in the following indetectable manner:

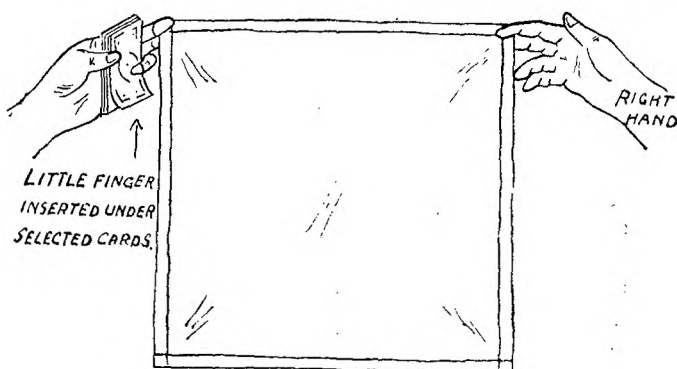


FIG 19.

A handkerchief is borrowed from a member of the audience, and the little finger of the left hand is meanwhile inserted between the four top (selected) cards and the remainder of the pack.

The handkerchief is then held by the first and second fingertips of each hand as illustrated in FIG. 19. This figure shows the position as seen by the performer.

The two hands are now brought together for a moment in such a manner that the right hand palm covers the four top cards separated by the left hand little finger, and these four cards are quickly transferred into the right hand palm.

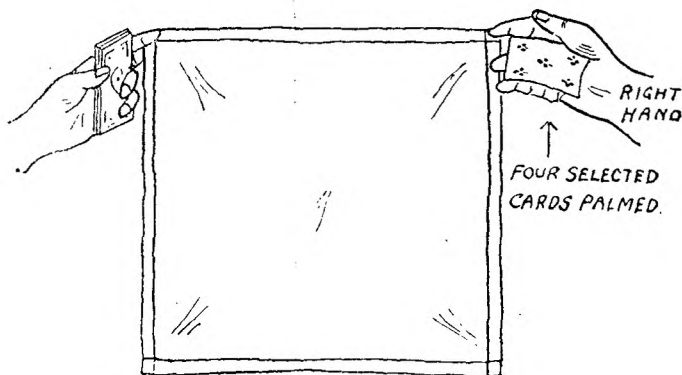
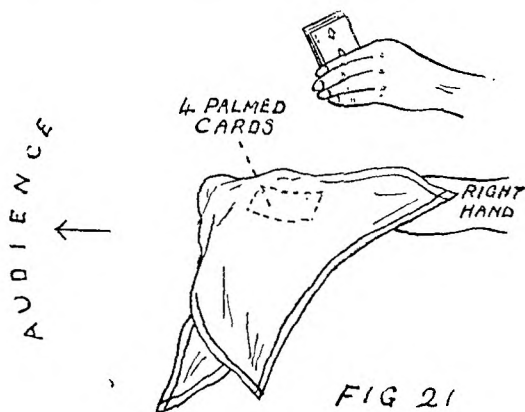


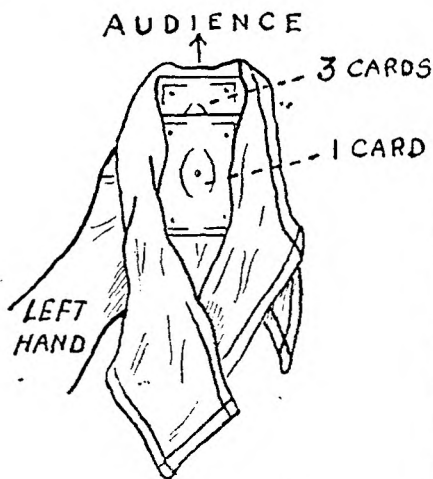
FIG 20



At the same instant the handkerchief is given an upward shake, conveying to the audience that the handkerchief does not contain anything, and the two hands are immediately separated.

In this manner the four selected cards are transferred into the right hand palm in an invisible manner.

FIG. 20 shows the position at this stage as seen by the performer,



The first and second fingers of the right hand now hang the top of the handkerchief along the left arm.

The right hand is then held in front of the handkerchief at the centre, and it is immediately released by the left hand fingers and allowed to fall over the palm of the right hand, the inner corner laying over the right forearm.

The body should be turned slightly to the left during this movement, thus avoiding any possibility of the palmed cards being seen by the audience.

This position is illustrated in FIG. 21.

The pack is now placed face upwards on the handkerchief immediately over and level with the four cards concealed underneath.

The corner of the handkerchief lying over the right forearm is now pulled over the pack with the left hand, and allowed to hang down in front.

The pack, together with the palmed cards, is then gripped with the left hand thumb and fingers at either side and raised to a vertical position.

The four selected cards will now be towards the body, backs outward, and completely hidden at this stage from the audience.

The top card of these four is now pulled downwards about an inch, as illustrated in FIG. 22. (Performer's view.)

A simple method of sliding the top card downwards is to perform this movement with the right thumb during the act of gripping and raising the handkerchief to a vertical position, as already explained.

The sides of the handkerchief are now folded over cross-wise.

Taking the bundle for a moment in the right hand, the left hand is brought round to the back of the bundle, holding it at the opposite sides to those illustrated in FIG. 22. The left index finger is at the back.

This is made clear in FIG. 23. (Performer's view.)

The patter should run somewhat on the following lines:

"I would like those of you who have selected cards to kindly concentrate on their value; and let me tell you that the person who thinks the deepest will see his or her card rise out of the pack."

The first card is now slowly pushed up from the back with the left index finger, and the patter is continued thus: "Whose card is this? Yours, sir. Then you are the deepest thinker in the room!"

Remove the card from the handkerchief with the right hand and slowly push up the next.

A little comedy may be introduced with the rising of the second card in the following manner: Pushing the card up about an inch or so from the handkerchief, enquire whose card it is. On being informed by the chooser, remark: "Well, go on thinking, sir, it's going down again"!

As this is said, the card is pulled down with the left forefinger.

Finally the card is pushed up again and removed as before with the right hand.

The cards and handkerchief are now transferred to the right hand, the right thumb and forefinger gripping the top of the projecting card through the handkerchief as shown in FIG. 24. (Performer's view.)

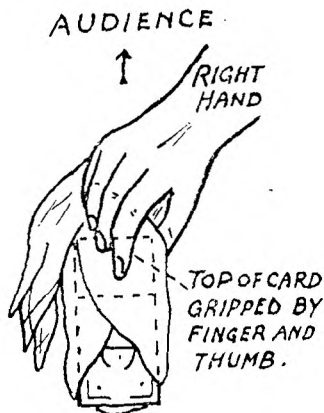


FIG 24.

The handkerchief, thus held, is given a shake and the third card passes through the handkerchief, dropping on to the floor.

The right thumb and forefinger now release their grip on the fourth card, and as the handkerchief is again shaken, the fourth card appears.

The above trick has the advantage of being equally effective shown either at close quarters or on a stage or concert platform, and in addition requires no preparation before hand.

NOTE.

An additional effect can be obtained by having five cards selected instead of four.

The first four are produced as already described, leaving the fifth card on top of the pack.

The fourth card having been shaken out of the handkerchief, the pack is unwrapped, with the remark:

"You might perhaps like to see the last selected card appear without the pack being covered".

The handkerchief is laid aside, and at the same time the bottom card of the pack is quietly slipped on to the top of the fifth selected card, thus bringing it to a position second from the top.

The "Rising Card Sleight" described in Chapter I (FIG. 7) is now performed.

When the wrong card rises, the chooser is told that he is not concentrating 'deeply enough,' and to go about 'half an inch deeper'.

The half risen card then suddenly changes into the correct one selected.

THE FOUR MENTAL CARDS.

This is a good impromptu card effect, and can be performed anywhere, and with any pack.

It is original, and has been a favourite of mine for a long time.

The trick should be introduced as an experiment in Thought Reading.

EFFECT.

Any four cards are removed from the pack, and a member of the audience is requested to think of one of them.

They are then replaced in the centre, and the pack, after a cut, is handed to the spectator in whose possession it remains up to the conclusion of the experiment.

Upon his naming the card he thought of, it is immediately produced by the performer.

METHOD.

The spectator is actually given a free choice as to which one of the four cards he thinks of.

When these are replaced in the pack they are finally left

(at the conclusion of the movements about to be described) in the following positions:

- 1 card on top of the pack.
- 1 card at the bottom.
- 1 card reversed in the centre,
- 1 card palmed in the performer's right hand.

Whichever of the four cards the spectator thought of can therefore be produced by the performer if he has previously memorized their original order at the commencement of the trick.

Four sleights are made use of. These take place in the following order:

- 1 The two-handed pass.
- 2 A "slip cut", bringing the top card of the pack to the centre.
- 3 A secret reversal of the slipped card, performed in the act of closing the two halves of the pack.
- 4 The palming of the top card of the pack in the right hand.

The detailed working of the effect is as follows:

Remove any four cards from the shuffled pack. These are held in the right hand faces outwards. (See FIG. 25.)

The remainder of the pack is retained in the left hand.

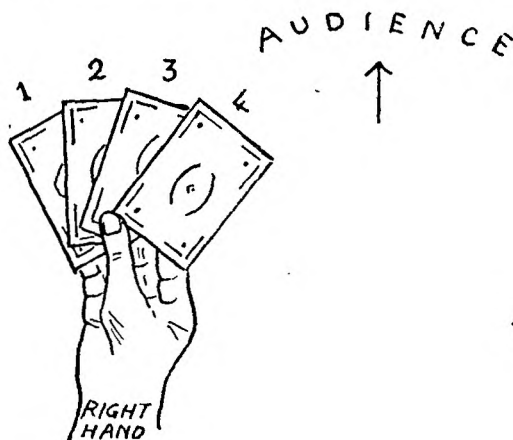


FIG 25



FIG 26

The performer gives a quick glance at the faces of the four cards in the right hand and mentally notes their order from left to right. (See note at end.)

A member of the audience is now asked to think of any one of the four cards.

Dividing the pack at the top corner with the left thumb (see FIG. 26) the four cards are then squared up and pushed half way into the pack with the right hand.

The right fingers and thumb now lift off the top portion above them, holding it at the top and bottom ends, and the left forefinger pushes the four cards level with the lower portion. Now, as the top half is replaced over them, the top card of the lower portion is slid with the left thumb a little to the right; this will enable the left little finger to be inserted between that card and the remainder of the bottom portion of the pack.

The pack is now squared up, retaining the little finger break.

1. THE TWO-HANDED PASS.

During the following patter the two-handed pass is executed:

"I will try to discover the card you thought of by reading your mind".

On the completion of the pass, the order of the four cards in the pack will be as follows:

Three cards at the top.

One card at the bottom.

2. THE "SLIP CUT".

Continue to patter thus:

"Please think of the suite of your card, whether it is a Heart, a Club, a Spade, or a Diamond".

As this is said, the pack is opened about the centre, book-wise, and as the right hand moves upward with the top portion, the left fingers exert a slight pressure on the top card, allowing it to slip quietly on to the lower half.

Whilst finishing the above patter, gaze intently at the face card of the top portion in the right hand.

3. SECRET REVERSAL OF THE "SLIPPED" CARD.

Remarking: "Yes, I believe I know your card", the top card of the lower packet (i.e. the card just slipped) is pushed a little to the right with the left thumb, and, in the act of placing the two halves together again the left side of the top portion is placed against the underside of the projecting card, lifting it upwards and reversing it.

This sleight should be performed during a turn of the body to the left, and will then be quite invisible, being masked by the back of the right hand.

The two halves are immediately brought together and the pack squared up; the reversed card will be somewhere about the centre of the pack.

4. PALMING THE TOP CARD.

During the action of squaring up the pack, the top card is quickly palmed off in the right hand.

The above moves, as described and numbered for clearness may appear to the reader to take some time to perform.

Actually each sleight blends into the next smoothly during the delivery of the patter outlined, and the whole is accomplished within ten seconds.

At the conclusion of the above movements the first card memorized will be the top card of the pack, the second card palmed in the right hand, the third reversed in the centre of the pack, and the fourth card at the bottom.

The pack is now handed to the person who thought of the card.

Patter: "Please hold the pack tightly in your left hand, face downwards, and name your card".

Immediately the card is named it is produced as follows:

If the first card memorized by the performer is named, remark to the assistant: "Please strike the pack sharply with your right hand, and then look at the top card".

This will be the card he named.

If the second card memorized is named (this card is the one palmed in the right hand) produce it from the right pocket, remarking: "You notice that the card left the pack immediately you named it".

If the third card is named (this is the one reversed in the centre of the pack) say "You evidently thought of a military card for I notice that it has performed a 'right about turn' in the pack. Look through the cards and you will find it reversed". This the assistant verifies.

If the fourth card is named, the pack is taken from the assistant and rubbed face downwards along his sleeve. Then, turning the pack face outwards, the performer remarks: "Here is your card; you should make a good Conjuror with sleeves like that"!

NOTE.

The memorizing of the four cards at the commencement of the trick should, for effect, be done practically instantaneously,

leading the audience to believe that the performer has not even glanced at them.

The following principle, if adopted by the reader, will enable him to do this.

Unless any values are repeated in the four cards, such as two or more nines, for example, it is only necessary to remember the values and not the suites.

Thus, supposing the order of the four cards from left to right to be:

Three of clubs, nine of spades, seven of hearts and jack of clubs, only the numbers 3, 9, 7, need be memorized, the last card always being disregarded.

Should the Jack be named by the assistant, this card, not being amongst the three already memorized, at once supplies the information that it is the fourth card.

If, on the other hand, the order is:

Three of clubs, Jack of clubs, nine of spades and seven of hearts, your mental key would be 3, Jack, 9.

If values are repeated, such as:

Nine of hearts, ace of clubs, nine of clubs, ten of spades, a mental note must be made of the relative positions of the two nines by memorizing one of them by their suite alone.

Thus, in the example given above, the key would be: 9, 1, clubs.

If the values of the first three cards are similar, as, for example:

Four of hearts, four of diamonds, four of spades, the *suites* *only* need be remembered, making the key: hearts, diamonds, spades.

Working on the above lines, it is surprising how rapidly the order of the four cards can be memorized.

THE SENSE OF TOUCH.

The main sleight explained in this effect is the rapid "sighting of a selected card after it has been returned to the pack.

I make use of this move in many card tricks, and feel sure that those of my readers who include card problems in their repertoire will find various uses for it.

I will first fully describe the sleight, and then explain one of the effects for which it is particularly suitable — "The Sense of Touch".

"SIGHTING" A CARD IN THE PACK.

A selected card is returned to the pack and finally brought to a position second from the bottom.

The cards are then held squared up in the left hand, backs towards the audience and level with the performer's waist.

The bottom card is now "slipped" about half an inch downwards with the left hand second and third fingers, just sufficiently for the index corner of the card above it to be quickly sighted. (See FIG. 27.)

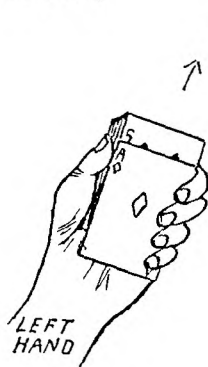


FIG 27

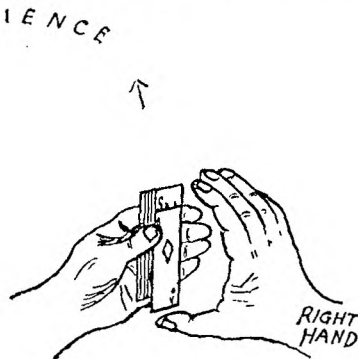


FIG 28

The slipped bottom card is then either pushed upwards again with the left little finger until it is level with the remainder of the cards, or the pack can be transferred to the right hand, which takes it at either end with the thumb and fingers, and the slipped card pushed upwards as the right hand fingers and thumb close over the pack (FIG. 28) which is immediately handed to the audience to be shuffled.

NOTES ON THE ABOVE.

- A. After the selected card has been returned to the pack and brought to a position second from the bottom, allow the audience to see the face of the bottom card in the act of squaring up the pack.

When this is handed to a spectator later to be shuffled, he will notice the same card at the bottom.

- B. It will be only found necessary to 'slip' the bottom card for about half a second, one quick downward glance being given as the pack is held back outwards, waist high, and tilted slightly outwards.
- C. The following outline of patter is sufficient to cover all the moves:

"Kindly replace your card in the pack".

(The card is replaced and the left little finger is inserted under the card below it.)

"Now please remember it carefully".

(The two-handed pass is made and the cards squared up, the bottom card being casually exposed.)

"I would like you to take the cards and give them a good shuffle".

(The card is sighted and the pack handed to the spectator.)

The method of card sighting above described can be used with excellent effect in the following card problem: "The Sense of Touch":

REQUIREMENTS.

Any pack of cards,

METHOD.

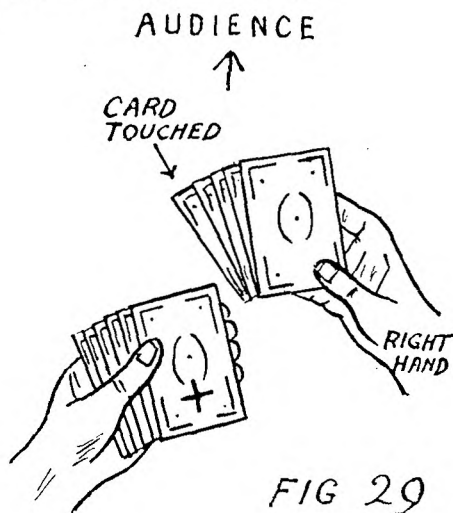
A pack of cards is handed to a spectator to be shuffled.

He is then requested to cut the pack and to hand the performer any one of the two halves.

Spreading out the half handed him with both hands face downwards, the assistant is asked to touch any card with his finger.

The performer then lifts this card with the right hand, together with those above it, and, turning the packet face outwards, asks the assistant to remember the name of the card he has touched.

This position is illustrated in FIG. 29.



When the card has been noted, the packets are brought together again, and in the act of squaring them up, the little finger of the left hand is inserted under the top card of the left hand packet. (See + FIG. 29), and the two-handed pass is executed.

It will be found that this can be done very rapidly and smoothly owing to the fact that only half the pack is in the hands.

The card touched will now be in a position second from the bottom.

The packet is now held by the performer back outwards, the bottom card is "slipped," and the touched card sighted as explained above.

This packet is now handed to the assistant with the request that he shuffles it, the performer at the same time taking from him the half pack he is holding.

"Pattering" mysteriously about the "Sense of Touch," the performer brings his packet over his assistant's half, and lightly touching it, announces the name of the card touched.

The above effect can, if desired, be suitably repeated, the performer and assistant once more changing packets.

THE MAGNETIZED CARDS.

(SLEIGHT-OF-HAND METHOD.)

This is a method of causing a number of unprepared playing cards to mysteriously adhere to the palm of the hand without the use of any prepared cards or other fakes.

EFFECT.

About 24 cards are dealt from a shuffled pack and are placed one by one on the upturned palm of the hand in a more or less fanned position.

The hand is then turned palm downwards and the cards are seemingly held against it in a "magnetized" position.

On the front page of this volume is an actual photographic reproduction of this effect. (The author is using his left hand.)

METHOD.

Either hand may be used. In the accompanying drawings the

THE MAGNETIZED CARDS.



FIG 30

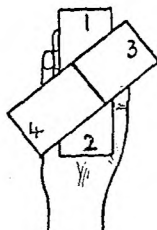


FIG 31

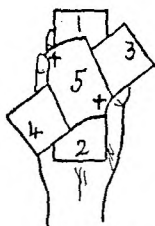


FIG 32

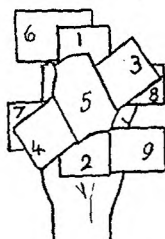


FIG 33

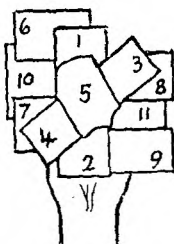


FIG 34

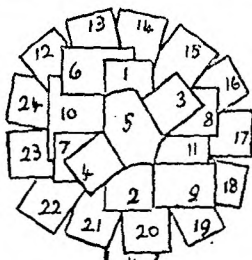


FIG 35

right hand is illustrated, and to simplify the description, the cards are numbered.

About 24 cards are first dealt from the pack and are then taken and held, faces upward, in the left hand in a position as for dealing.

The right hand is then held outstretched, palm uppermost and quite flat.

The two top cards of the packet held in the left hand are first placed in turn face upwards on the right hand as shown in FIG. 30, card No. 2 overlapping No. 1 by $\frac{1}{4}$ of an inch.

The next two cards (Nos. 3 and 4) are then laid above them in a diagonal position, as illustrated in FIG. 31, card No. 4 overlapping No. 3 by $\frac{1}{4}$ of an inch.

Card No. 5 is now laid across the first four cards, and is held pressed against them for a moment with the fingers of the left hand, keeping all the five cards in position.

The right hand is immediately turned slightly upwards, fingers pointing more towards the ceiling, and card No. 5 is gripped at the opposite corners between the third and little fingers and the thumb of the right hand respectively (ordinary thumb grip) as shown in FIG. 32 (+ indicates the two gripped corners).

The object in turning the right hand slightly upwards during the preceding move is to effectively hide the action of gripping card No. 5 from the eyes of the audience.

The right hand should be kept in this upward position during the time the remainder of the cards are placed on it, as described below.

Cards Nos. 6 and 7 are then slid under cards 1 and 2 on the left side, card No. 8 under cards 1 and 3, and card No. 9 under card 2 on the right in the position shown in FIG. 33.

Card No. 10 is now pushed under cards 6 and 7, and card No. 11 under cards 8 and 9. FIG. 34 shows the exact position of the cards on the hand at this stage.

Cards Nos. 12 to 24 are now pushed between the outer ring of cards and the hand, cards No. 12 to 16 being held secure by a slight upward pressure of the right hand fingers when it is turned palm downwards.

FIG. 35 shows the final position of all the cards.

The right hand is now turned palm downwards, and is then held in various sideways positions, demonstrating "magnetic influence".

NOTES ON THE ABOVE.

- A. The cards held in the left hand at the commencement of the trick are slid forward one by one with the left thumb as one would for dealing, and placed in the required positions in the right hand.

If desired, the cards can first be dealt on to a table, and then picked up one by one with the left hand and placed as required on the right hand.

- B. As soon as card No. 5 has been gripped as explained (FIG. 32), this hold must be firmly maintained throughout the remainder of the trick.
 - C. If the left hand is used, cards Nos. 3, 4 and 5 are naturally placed in the reverse positions to those illustrated in the diagrams.
 - D. A little covering "patter" is advisable whilst the cards are being placed and arranged on the right hand.
 - E. Some practice will be required to perform this trick easily and smoothly. The reader will find the time spent on it well worth while.
-

CHAPTER III.

A RESTORED TAPE AND
RING EFFECT.

Introducing a novel principle.

CHAPTER III.

A RESTORED TAPE AND RING EFFECT.

Introducing a Novel Principle.

This original effect will be found excellent for close quarter work and perhaps at times a useful substitute for the "Cut and restored rope".

The exact effect is as follows:

A piece of tape half an inch wide and about twenty inches long, is held by the performer at one end between his finger and thumb.

A borrowed ring is tied to the other end of the tape by the lender.

Handing him a pair of scissors, the performer holds the tape taut and requests him to cut it through the centre.

Holding a cut half in either hand, the performer ties the two pieces together, and, placing his hand over the knot, asks the owner of the ring to place his (or her) little finger through the ring.

"Pull," says the magician.

The tape is pulled and is seen to be restored.

The knot has vanished, the performer's hand is empty, and the ring, having been tied to the tape throughout the experiment, has proved the absence of a duplicate piece of tape.

The owner of the ring unties it, proving also the absence of a duplicate ring.

METHOD.

The tape is actually thirty inches long, the extra ten inches being concealed between the thumb and the first two fingers of the right hand.

For a small hand reduce the length of the tape to twenty-four inches, concealing eight inches as explained above, and displaying a piece sixteen inches long at the start of the trick.

Using this principle it will be understood that when the tape is cut and finally shown restored, it will be exactly the same length as the piece originally shown.

The working details of the trick are as follows:

Take thirty inches of half-inch tape and mark off ten inches from one end.

Now fold that end over to the mark.

Fold over this double piece again three times.

The ten inch end will now be half an inch long, presuming a piece thirty inches in length is being used. A pin is now pushed through the folds, and the tape is placed in a heap on the magician's table in readiness for the performance of the trick.

It is only a matter of a moment to withdraw the pin, pick

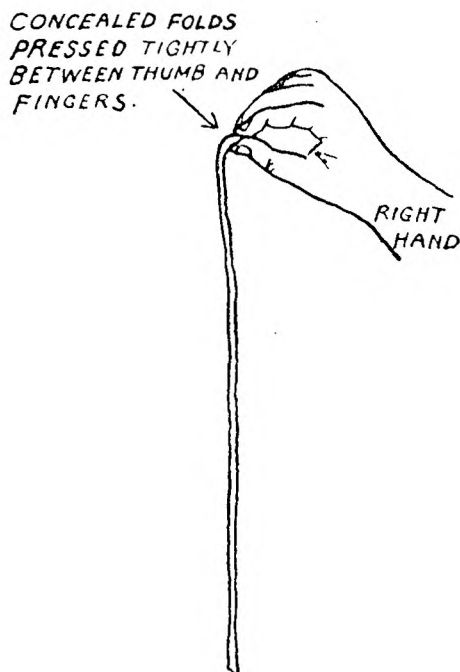


FIG 36.

up the tape and conceal the folded end between the thumb and first and second fingers of the right hand, folded side upwards, as shown in FIG. 36.

Holding and displaying the tape as illustrated, the performer lifts the centre portion between the thumb and first finger

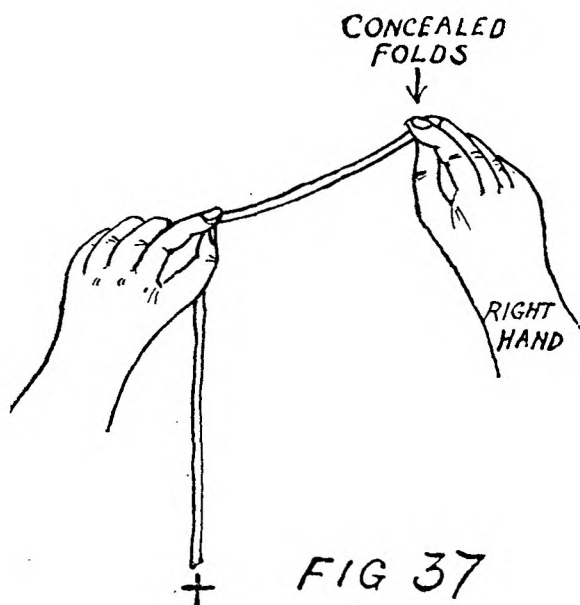
of the left hand, the first finger being uppermost, as shown in FIG. 37.

The performer now asks for the loan of a finger ring, and the owner is requested to tie it on to the tape at the end marked + in FIG. 37.

When this has been done, the performer slides his forefinger and thumb to the end of the tape until they rest against the knot securing the ring.

FIG. 38 illustrates the position at this stage.

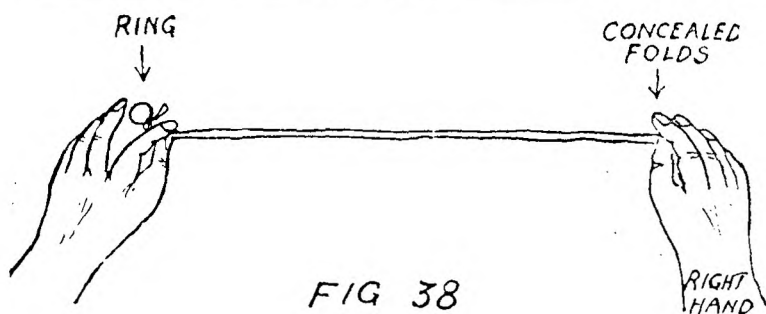
Now, in the act of turning the body to the left and removing a pair of scissors from the right hand coat or trouser pocket, the following moves are made:



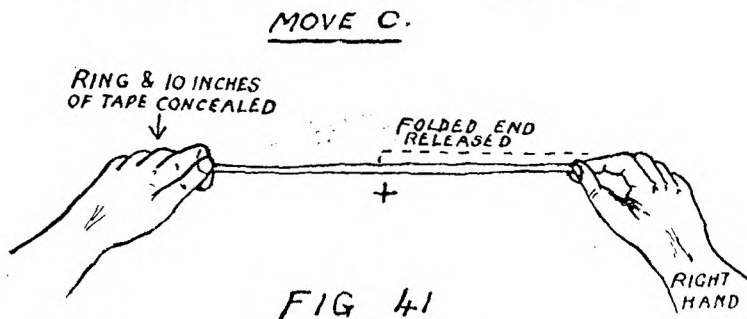
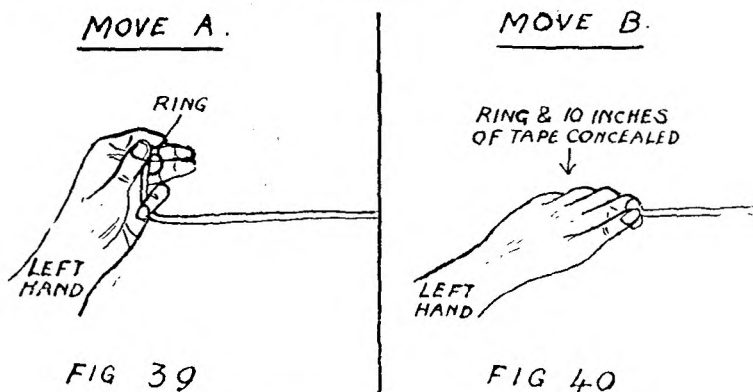
A. First turn the left hand quickly palm upwards and then bend the little finger of that hand inwards over the tape as shown in FIG. 39.

B. Immediately turn the left hand back uppermost again, and at the same time disengage the left little finger from the tape. See FIG. 40.

Ten inches of the tape will now be concealed in the left hand.



C. The right hand now immediately releases the folded end (held between the thumb and first two fingers) and then holds the tape at the extreme right hand end.



The positions of both hands and the tape at this point of the trick are shown in FIG. 41.

The above moves A, B and C are all performed with the

right side of the body turned towards the audience, and should take about three seconds to perform.

Dropping the right end of the tape for a moment, the performer removes a pair of scissors from his right pocket and hands them to the owner of the ring.

Now, taking up the dropped end of the tape again between the right forefinger and thumb, the performer asks the assistant to cut the tape in the centre, at + in FIG. 41.

(If working near a table, the scissors can, if preferred, be placed on it at the start of the trick, and picked up and handed to the assistant.)

The owner of the ring can also, if desired, be invited up on to the platform at the commencement of the trick and seated on the performer's right, and slightly in front of the table, which should be on the performer's left.

In turning to pick up the scissors from the table, the moves described above are thus effectively covered.

(These are, of course, points that the performer must decide for himself.)

As soon as the tape is cut, a half is displayed in either hand in the position shown in FIG. 42.

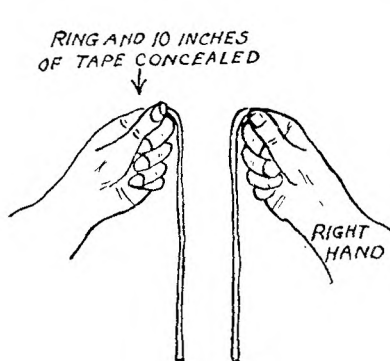


FIG 42

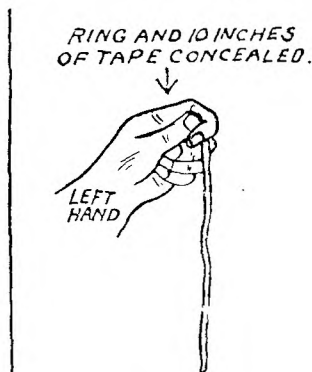


FIG 43.

The left thumb is now lowered and held against the side of the second finger and the tape.

The forefinger is then immediately disengaged from the tape and is placed above it so that the tape now hangs over the left second finger as shown in FIG. 43.

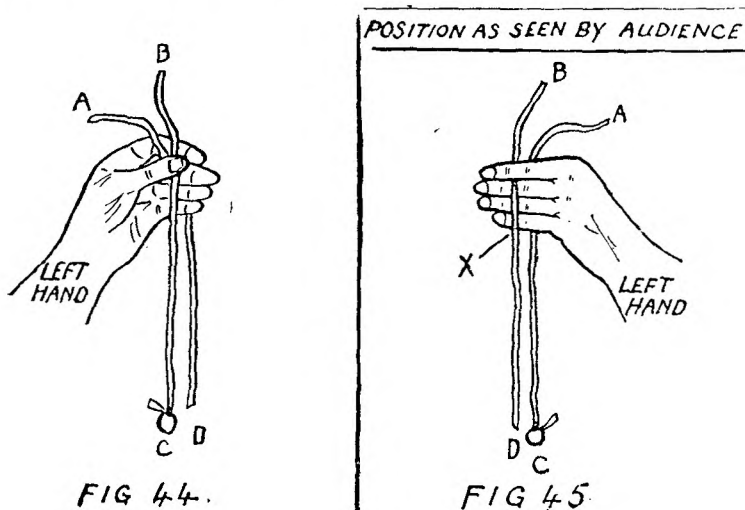
The 10 inch piece of tape, still held by the end in the right hand (FIG. 42), is now laid half way across the top side of the left forefinger and kept there in position with the left thumb.

The right hand, still holding the end of the tape, is between the left hand and the body.

This end is immediately carried upwards by the right hand, the left thumb pressing against this folded piece at the centre.

The instant the end is carried upward, the left fingers allow the concealed 10 inches of tape and the ring to fall downwards.

The position will now be as illustrated in FIG. 44.



A—B is the 10 inch piece, gripped in the centre between the left thumb and forefinger.

C—D is the 20 inch piece hanging over the left second finger as explained.

FIG. 45 shows this position as seen by the audience, the left hand apparently holding two separate pieces of tape.

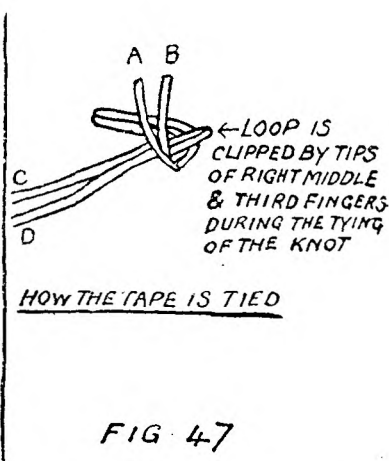
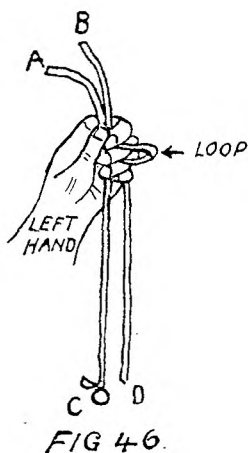
The right hand forefinger and thumb now seize the tape at the point marked x in FIG. 45, just below the left little finger, and place it between the middle and third fingers of the left hand.

This forms a loop as illustrated in FIG. 46.

The piece A—B is now tied round this loop in the following manner:

The ends A—B are held together by the right thumb and forefinger, the opposite (folded) end being still held secure with the left thumb.

A—B is now passed under the loop.



The loop is immediately gripped by the tips of the right middle and third fingers and the piece A—B is tied round the loop in a single knot.

The gripping of the loop with the right hand fingers assists this tying movement, shown in detail in FIG. 47.

When the knot is completed, only the top of the loop should be held secured by the tied knot A—B.

This is accomplished by pulling C or D while the knot is still held in the hand.

The tape is now taken in the right hand and displayed for a moment as shown in FIG. 48.

The left hand then closes over the knot, and with a short downward pull releases the knot from the tape.

The right hand then drops the end D and removes the tape from the left hand, holding it at the centre as shown in FIG. 49.

The left hand containing the knot then points at the ring with the forefinger, and the owner is asked to place his or her finger through it.

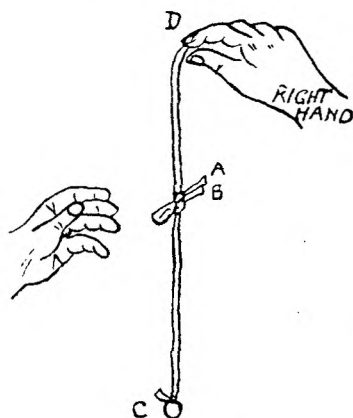


FIG 48

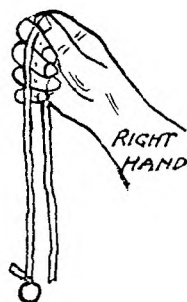


FIG 49

The performer at the same time takes the scissors from him and pockets them, together with the knot.

The assistant is now told to pull the tape, and it is duly shown restored.

The right hand is then shown to be empty, and the borrowed ring untied from the tape and returned to the owner.



CHAPTER IV.

THE CHINESE RINGS.

Author's original method of
presentation.

CHAPTER IV.

THE CHINESE RINGS.

AUTHOR'S ORIGINAL METHOD OF PRESENTATION.

There are many ways of presenting this "classic" magical effect, and I here describe *for the first time* the method and sequence I evolved and have made use of for a considerable period.

Those of my readers who have not hitherto included "The Chinese Rings" in their programme, will find the necessary practice of this method worth while, and should in a short time be able to perform all the moves described below faultlessly.

Those of you, on the other hand, who already work the effect, will perhaps find one or two of the moves explained in this chapter of interest, and perhaps worthy of inclusion in your present routine.

Two advantages in the method here described are:

- (1) That each ring is examined by the audience as the effect proceeds, before it is linked on to another.
- (2) That the first half of the effect is performed without making use of the "key" ring, thus permitting the handing out of every ring for examination at a point half way through the trick.

I will first briefly describe the effect, as a reference to it from time to time will help the reader to follow the descriptions of the various moves described later.

EFFECT.

A number of solid rings are shown. Should the magician be appearing on a stage or concert platform, two members of the audience are invited to stand on either side of him.

If performing in a drawing room, this is not actually necessary. It is assumed in the present description that two people have been asked up on to the platform.

The performer first hands each assistant a ring to examine, and then offers a third ring to the person on his left, asking him if he thinks he can link the two rings together.

The assistant tries and is not successful.

The performer then requests the assistant on his right to hand

him his ring. This ring is immediately linked on to one of the rings he (the performer) is holding.

These two linked rings are handed out for examination.

The performer hands a fourth ring to one of the assistants for inspection and again links it on to one of the rings he is holding.

A fifth ring is examined and immediately linked on to the two rings, and all three are handed out for close inspection.

At this stage of the trick the performer is left with one ring in his hand. This also is given for examination, all the rings being now in the hands of the assistants or the audience.

The magician now collects all the rings and explains to the audience that the linked rings can easily be taken apart again.

Taking the three linked rings and hanging the remainder on his left arm, the performer proceeds to unlink one of these three rings and hands it immediately to one of the assistants for examination, together with the remaining two rings still linked together.

Then, taking these two linked rings, these also are separated and handed out for inspection.

The performer now removes the remainder of the rings from his left arm and, placing them on a table, picks up a large silk handkerchief.

He asks one of his assistants to hand him a ring.

Twisting the handkerchief ropewise it is passed through the ring, and a knot is tied in the handkerchief to prevent the ring from sliding.

Each assistant now holds an end of the handkerchief.

The performer suddenly releases the ring, which has apparently passed through the handkerchief.

The performer now picks up the rings from the table and hands two single rings to the assistant on his left.

Telling his assistant to "do exactly as I do" the performer takes two rings himself and links them together.

The assistant is unable to do the same with his!

The magician then takes three more rings and links these also on to the two he holds, forming a chain of five linked rings.

Holding these up vertically, the top ring is taken in the left hand and pulled downwards, passing each ring and coming free at the bottom ring. This released ring is immediately passed for examination.

Finally the rings are linked together on to one ring, and then every ring is shown to be separate.

REQUIREMENTS:

Nine rings in all are necessary, arranged as follows;

Set of three single rings.

Set of three linked rings.

Set of two linked rings.

One key ring.

A shallow tray, not less than the circumference of the rings.

A silk handkerchief about one yard square.

The key ring I am in the habit of using has a permanent gap of half an inch.

Its use enables moves 5 - 6 - 7 and 8 to be executed in a smart and undetectable manner.

The method of concealing the opening in this ring is explained in moves 5 - 6 and 7.

The reader is advised to practice each move in its respective order and not to proceed with the next until the preceding one is fully mastered and memorised.

METHOD

Place the key ring on the tray and lay the silk handkerchief over it, folded into a convenient size to conceal the ring.

The remaining eight rings are then placed on the handkerchief in the following order:

The set of three linked rings first,

The set of two linked rings above them.

The set of three single rings on top.

The tray thus arranged is on the performer's table.

When ready to present the effect, the eight rings are picked up from the tray with the right hand and immediately transferred to a hanging position over the left fingers, the left hand being held palm uppermost.

The three linked rings are nearest the body.

Introducing the effect with appropriate patter* the performer invites two members of his audience to stand on either side of him.

He then hands a single ring to each assistant for examination.

A third ring is handed to the assistant on the performer's left.

He is asked if he can link his two rings together.

This he finds impossible to do, and the performer remarks: "Let me show you how easy it really is! Just place one ring above the other like this".

MOVE 1. (Linking two rings.)

Taking the ring from the assistant on his right, the performer holds it in an upright position, the bottom of the ring touching the left fingers *between the two outermost (linked) rings*, and the left thumb is then laid across all the rings as illustrated in FIG. 50.

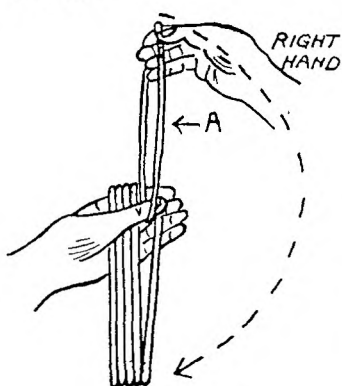


FIG 50

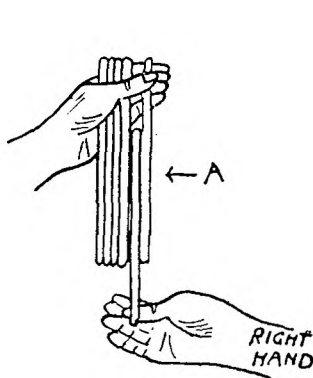


FIG. 51

The upright ring is now lowered outwards and downwards with the right hand fingers and thumb until it is level with and covers the outside ring of those hanging on the left hand fingers.

The left thumb then immediately releases the outermost ring and allows it to drop on to the fingers of the right hand.

At the same moment the right thumb is transferred to the bottom of this ring, holding it securely against the right fingers.

This movement is shown in FIG. 51.

*To those readers who care to devote to this effect an extra amount of time and practice, the rings can at this point be shown to be apparently all separate by means of a series of false counts.

This method is fully explained in that excellent and praiseworthy book "The Odin Rings", a study of which the studious reader is recommended.

If any such counts are made use of, the rings must at the end be left in the order explained above.

The original single ring (marked A in FIGS 50 and 51 and 52) is left hanging with the others on the left hand fingers.

The dropped (linked) ring is immediately carried straight downwards with the right hand fingers and thumb in one continuous movement, and shown to be linked as illustrated in FIG. 52.

Turning the left hand back towards the audience, the right hand, holding the ring at the bottom end, quickly lifts it sideways to the right, and the two linked rings are pulled away from the fingers and thumb of the left hand.

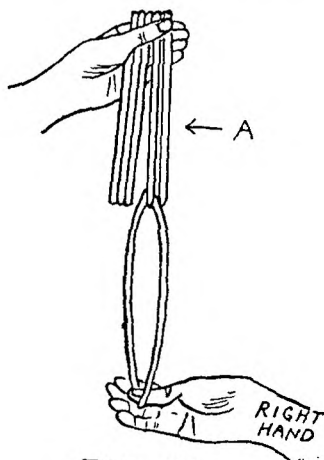


FIG 52

These are handed to the assistant on the performer's left for examination, with the remark: "Well, sir, as you do not appear to be able to join your two rings together, perhaps you will try to unlink these".

The performer takes the two single rings from him and hands them to the assistant on his right, saying: "And will you, sir, please link up these two rings".

MOVE 2. (Linking three rings.)

With the left hand still turned back towards the audience, the single ring nearest the body is taken in the right hand and handed to either assistant for examination.

The left hand is meanwhile again turned palm towards the audience.

The examined ring is now taken in the right hand and held

in an upright position over the rings in the left hand, as in FIG. 50.

MOVE 1 is repeated, the left thumb as before releasing the outermost ring and allowing it to drop on to the right hand fingers.

When this ring is shown to be linked, it is left hanging downwards, as shown in FIG. 53.



FIG 53

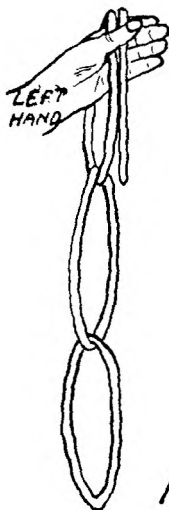


FIG 54

IMPORTANT NOTE.

The ring just released must be the centre one of the three linked rings.

In placing the three linked on the handkerchief when setting the trick beforehand, the centre ring must be uppermost. It will then be in the right position when the eight rings are picked up from the tray.

The left hand is once more turned back towards the audience, and the single ring nearest the body is taken in the right hand.

Turning the left hand palm outwards again the ring is held upright above the rings in the left hand as described in MOVE 1.

This ring is then lowered outwards and downwards, and the outermost ring is released by the left thumb and duly shown to be linked on to the bottom ring as illustrated in FIG. 54.

This is a very effective move, and should be performed

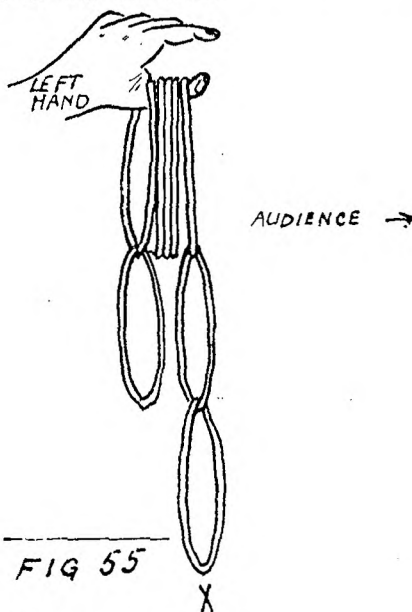
slowly. The ring will appear to the audience to pass through the first ring and finally link itself on to the second.

Now turn the left hand again back towards the audience and quickly lift the bottom linked ring with the right hand sideways to the right, pulling the three linked rings free from the left hand fingers and thumb.

These three rings are immediately handed to the assistant on the performer's right for inspection.

The performer will now be holding one ring in his left hand. This ring is also offered for examination.

All the eight rings are at this stage of the effect in the hands of the assistants or the audience.



MOVE 3. (Unlinking three rings.)

The eight rings having been examined are now collected by the performer in his right hand, and are immediately hung over his left thumb, the left hand being held palm outwards, the fingers pointing towards the ceiling.

The performer asks for the rings in the following order:

- 1st The set of two linked rings.
- 2nd The set of three single rings.
- 3rd The set of three linked rings.

This position is illustrated in FIG. 55.

The performer grasps the bottom ring at the point marked x in FIG. 55 in his right hand.

This ring is raised upwards and hung over the left thumb, the left fingers closing over the top of the rings.

The rings are at the same moment given a shake with the left hand.

During this shaking movement the left hand is turned back towards the audience, and the two linked rings, together with the single ring next to them are taken in the right hand as shown in FIG. 56.

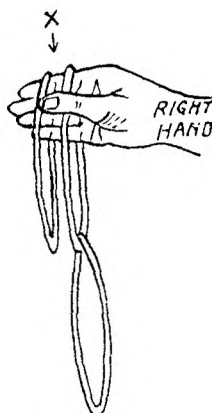


FIG 56

The remainder are allowed to slide on to the left elbow with an upward movement of the left arm.

The single ring of the three in the right hand is quickly levered upwards by a downward pressure of the right thumb, and the rings are held as illustrated in FIG. 57.

This movement is easily accomplished if the two top rings are held about an inch apart, as shown at x in FIG. 56.

(From the point of view of the audience, the three linked rings have been taken in the right hand.

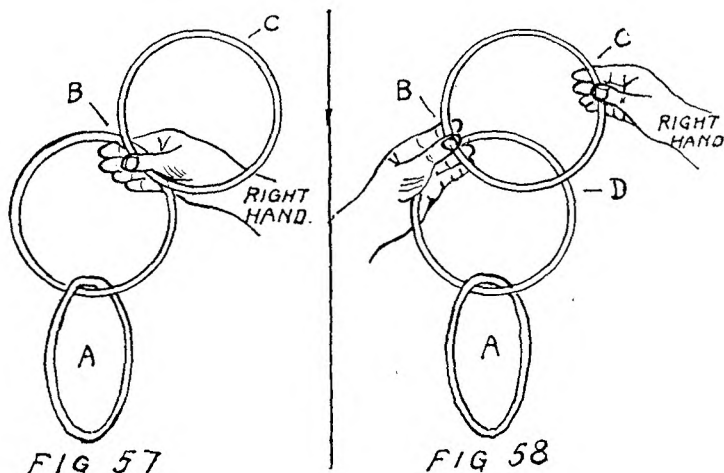
Actually, an exchange has been made, and the performer holds in his right hand two linked and one single ring.)

During the shaking of the rings with the left hand, as explained above, the patter should run as follows:

"Do you hear a curious sound when I shake these rings?" (Shake the rings, turning the left hand towards the audience) . . . "well, you see, they are made of a curious sort of metal!" (Take the three rings in the right hand and slide the remainder up the left arm.)

The three rings in the right hand (two linked and one single) are at this point shown by the performer to be apparently all linked, before he proceeds to separate them.

This movement is accomplished as follows:



Holding the three rings in the right hand, as shown in FIG. 57, the ring marked A is moved upwards and downwards with the left hand once or twice, and thus proved to be linked (as it actually is).

The left hand fingers and thumb then take hold of the centre and top rings at the point marked B in FIG. 57, and the right fingers and thumb take hold of the top ring at the point marked C in FIG. 57.

This ring is now turned with the right hand towards the body and outwards again several times, being held pivotted at B in FIG. 58, and each time hits the centre ring at the point D in FIG. 58 at the end of each outward turn.

This movement produces the effect that the single ring is linked on to the other two (linked) rings.

The single ring is now lowered downwards with the right hand, and the bottom ring (marked A in FIG. 58) raised inwards and upwards, bringing the single ring in the centre.

The patter runs as follows:

"All one has to do is to fold the rings up in this manner, and then gently pull one ring away!"

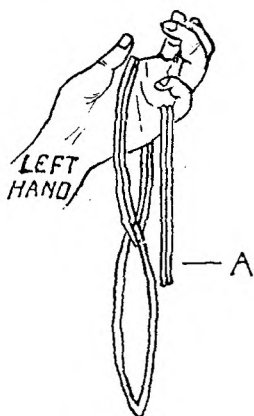


FIG 59

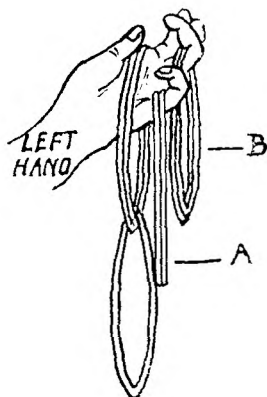


FIG 60

The centre ring is immediately removed and passed for inspection, together with the two linked rings.

During the time that these three rings (two linked and one single) are in the hands of the assistants, the five rings on the left elbow are allowed to fall back into the left hand, and hang over the curved fingers.

The two outermost (single) rings are immediately taken in the right hand and are hung over the left little finger, as shown at A in FIG. 59.

The two linked rings are now taken from the assistants (leaving them with the single ring).

These two rings are hung for a moment over the first, second and third fingers of the left hand, as shown at B in FIG. 60.

The performer immediately points with his right forefinger to the single ring held by one of the assistants, and patters as follows:

"I want you, sir, to carefully examine the ring you are holding . . ."

The right hand then grasps the two single rings hanging on the left little finger, marked A in FIG. 59, in place of the two linked rings it held a moment ago.

The patter continues: ". . . and to make quite certain that it is perfectly solid".

The above patter and action of the right forefinger effectively covers the exchange of the two linked rings for the two single ones.

Holding these two (single) rings in the right hand, the remainder of the rings are again allowed to slide up the left elbow.

The two rings are now held together at the top in the fingers and thumbs of both hands, and are swung to and fro (outwards and inwards) several times.

Patter as follows: "Watch these rings slowly unlink themselves".

The rings are slowly separated during this swinging movement, a single ring being finally held and shown in either hand.

The two rings are immediately given out for inspection.

MOVE 4. ("Matter through matter".)

In this effect the silk handkerchief on the tray is made use of.

The five rings hanging on the performer's left elbow are allowed to again slide into the left hand, and are placed on the tray, over the handkerchief.

THE SET OF TWO LINKED RINGS MUST BE UPPER-MOST.

The centre portion of the silk is then pulled upwards through the rings with the right hand.

The "key" ring on the tray is thus added to the five rings laid thereon.

Holding the handkerchief diagonally in both hands at the opposite corners, it is twisted ropewise with a circular movement of the right hand, the left hand remaining stationary.

The middle portion of the twisted silk is laid on the raised left knee, and is then taken in the left hand at the centre.

The performer now asks for a single ring to be handed to him.

The handkerchief is passed through this ring and a single bow is tied in the silk, as shown in FIG. 61.

In the act of completing this tie, the right thumb quickly pushes the right hand side of the ring (marked A in FIG. 61) through the ring. The right hand fingers immediately draw this portion completely through the ring.

This end of the silk (marked B in FIG. 61) is immediately handed to the assistant on the performer's right, and the opposite end (marked C in FIG. 61) is given to the assistant on the left.

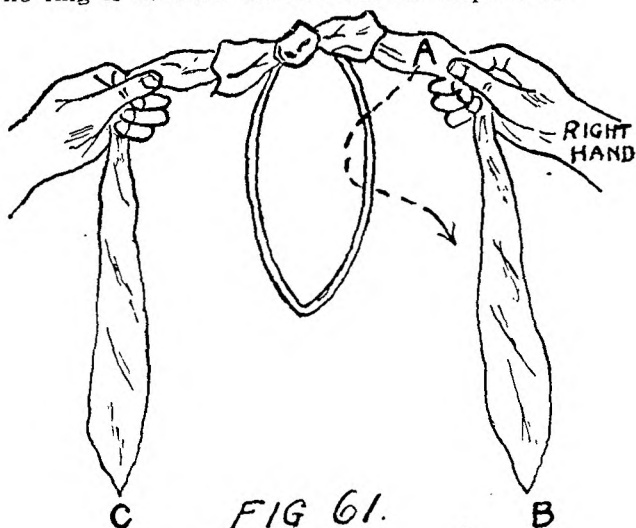
The ring, if pulled, will come away free from the handkerchief.

The patter for the above series of moves, from the point where the performer has asked to be handed a single ring, should run as follows:

"I will tie a knot in the handkerchief to prevent the ring from slipping up and down . . ." (Single bow is tied and the end "A" is quickly passed through the ring.) ". . . Will you, sir" (addressing assistant on right) "please take hold of this end of the silk, and you, sir" (to assistant on left) "kindly hold the other?"

The performer now grasps the ring in his right hand, and, instructing the two assistants to hold their respective ends tightly, pulls the ring with a sharp upward movement and shows it to be free from the handkerchief.

The ring is at once handed out for inspection.



MOVE 5. ("Do as I do.")

A little comedy is effectively introduced in this move.

The six rings on the tray are picked up and held in a hanging position over the fingers of the left hand.

The "key" ring must be outermost, with the set of three linked rings next, and the set of two linked rings nearest the thumb. The left hand is held palm uppermost.

The "key" ring is taken in the right hand, held as shown in FIG. 62, and the remainder of the rings are allowed to slide on to the left elbow.

The three single rings are at this point in the hands of the assistants.

The performer requests one of the rings to be handed to him, and tells the assistant on his left to hold the other two.

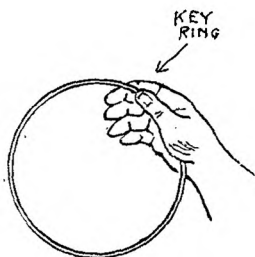


FIG 62

Addressing him, the performer says: "Now, sir, I will explain the trick to you if you will promise to do as I do . . ." (The performer hangs the single ring on his (own) left thumb, and continues) ". . . just hang one of the rings you are holding on your thumb — have you a thumb? — good, now hit the other ring against it like this" (the performer hits the ring hanging on his thumb with the "key" ring once or twice. This will produce a sound of exactly the same resonance as if they were both solid. He continues to hit the ring in turn with the assistant, and says) ". . . we are doing this, sir, to prove that the rings are perfectly solid; if there were a flaw in them, we should not get a clear sound like this". (The performer now holds the two rings as shown in FIG. 63, the "key" ring being towards the body, and continues as follows) ". . . Now, sir, please take a ring in each hand like this, and move your arms up and down like a duck! You will then

find that your two rings will become linked." (Here the performer raises his two elbows upwards and then downwards with a "flapping" movement, and at the same time rotates the two rings together in opposite directions with an up and down movement of the two wrists.

Repeating these movements several times, the two rings are linked at the moment the opening of the "key" ring marked "A" in FIG. 63, reaches the point marked "B" in the same figure.

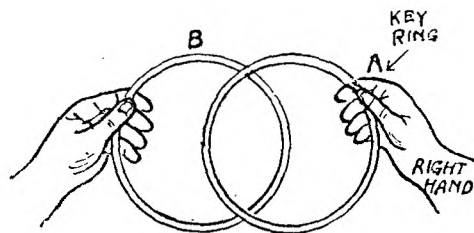


FIG 63.

The performer displays his two linked rings to the audience and does not for the moment notice his assistant, who is still unsuccessfully manipulating his two single rings.

Turning to him eventually he remarks: "Well, sir, you evidently haven't got the 'duck movement'."

MOVE 6. (Linking five rings.)

The five rings on the left elbow are now allowed to slide into the left hand again, the set of three linked rings being towards the audience.

Holding the "key" ring in the right hand, with the single ring hanging on to it, the performer quickly links the "key" ring on to one of the outer rings of the set of three, and, moving his elbows again up and down, slowly draws the three rings away from the left fingers, forming a chain of five linked rings.

The remaining rings in the left hand (set of two linked) are immediately allowed to slide back on to the left elbow.

The five linked rings are held with both hands as illustrated in FIG. 64, the "key" ring being in the right hand, and the

performer remarks: "This is an 'outsized' in watchchains!"

MOVE 7. (The travelling ring.)

The performer remarks: "I will remove one of the links in 'slow motion'."

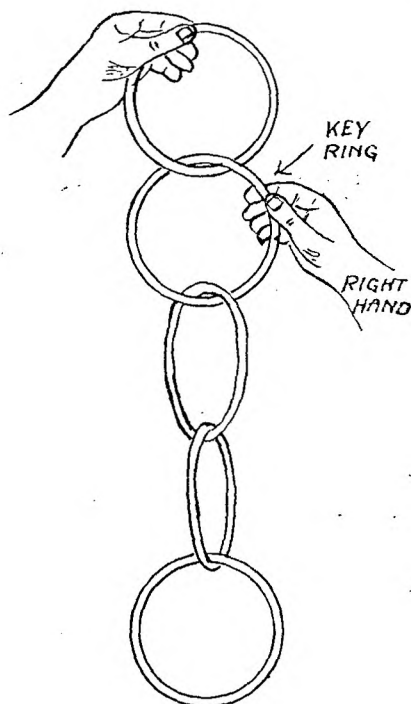


FIG 64

Holding the five linked rings as shown in FIG. 64, the left hand lowers the top ring and quickly disengages it from the "key" ring.

Keeping this single ring in an upright position, the left hand then lowers it down to the second ring, then to the third, and finally the fourth, from which ring it is 'mysteriously detached'.

During the time that the ring is being lowered, it must be kept closely up against the rings as it passes each one in turn. When it is shown to be free from the bottom ring, it is at once handed out for examination.

The ring will appear to the audience to have passed through each of the others before being shown free.

MOVE 8. (A bunch of keys.)

The two lower rings of those held in the right hand are now quickly gathered in the left hand and both linked on to the "key" ring.

The performer then allows the set of two linked rings on his elbow to slide into the left hand, and these also are all linked on to the "key" ring.

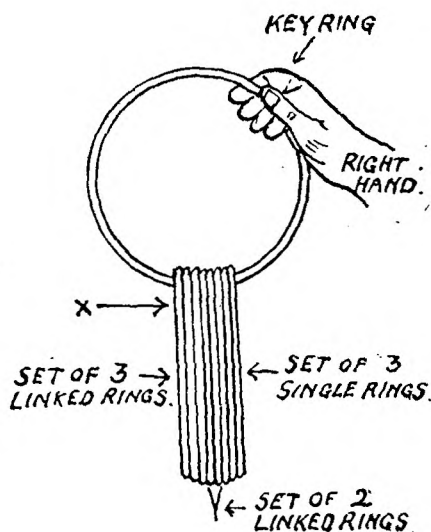


FIG 65.

He then asks for the three single rings, and these are linked on with the others.

During this move the left hand should shake the rings continuously, making as much noise as possible.

The rings are then displayed as shown in FIG. 65, with the remark: "This is an imitation of a 'bunch of keys'."

The rings are finally shown to be apparently all separate in the following manner:

The left hand is passed, palm upwards, through the eight rings at the point marked "X" in FIG. 65, and they are allowed to rest on the outstretched fingers.

The "key" ring is then lowered with the right hand and is quickly disengaged from the eight rings.

This move can be made rapidly owing to the fact that the opening of the "key" ring is half an inch wide.

This ring is immediately placed over the left hand fingers against the outermost of the three single rings, the curled up fingers concealing the opening.

The patter runs as follows: (To assistant on left) "Will you kindly breathe on these rings, sir, it will cause them to become immediately separated".

Standing with the right side of the body towards the audience the right hand is held palm upwards just under the top of the "key" ring.

This ring is then released by the left hand thumb and allowed to fall on to the fingers of the right hand, the opening being concealed by the right thumb.

The three single rings are next dropped one by one on to the right fingers, the right hand moving a short distance away from the left hand as each one of the single rings are dropped.

Next, the set of two linked rings are dropped singly, the right hand again moving away after receiving the second ring.

Lastly, the set of three linked rings are allowed to drop singly on to the right fingers, and the trick brought to a conclusion.

NOTE.

Many magicians who perform the "Chinese Rings" include the formation of various "Figures" with four of the rings ("key" and set of three linked) such as the "stirrup", "garden seat", "school globe", etc.

These and other figures are clearly described with photographs in "The Modern Conjuror" (Lang Neil) to which work the interested reader is referred.

If it is desired to include figures in the routine described above, these should be performed at the conclusion of MOVE 7 ("The travelling ring") when the "key" and set of three linked rings will be ready in the hand.

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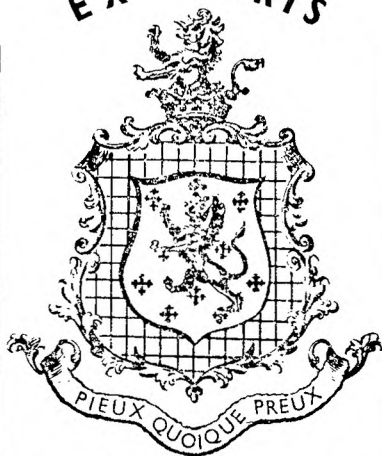
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CHAPTER V.

HANDKERCHIEF SECTION.

“ Dyeing by Wireless.”

CHAPTER V.

"DYEING BY WIRELESS."

(An original silk effect presented by the Author for a season at St. George's Hall, London.)

My old friend Max Sterling was kind enough to review my first book, "The Magic of the Hands," and immediately enquired why "Dyeing by Wireless" was not included therein.

I told him that it was already in my note-book for a subsequent publication, and I here submit the effect for the approval of my readers.

EFFECT.

A "scientific" looking piece of apparatus is seen standing on the magician's table. Above it is a "wireless aerial" on which repose five different coloured metal plates.

A white silk handkerchief is shown and pushed into an empty matchbox.

The box is then placed against one of the metal plates, and the "wireless influence" is turned on for a moment.

There is a buzzing sound, and on removing the silk handkerchief from the matchbox, it is seen to be dyed the same colour as the plate on which it has rested.

Both the box and the silk are handed out for examination.

A second plate is now selected by the audience, and another white handkerchief is dyed to its corresponding shade.

A third plate is chosen, and a white silk again dyed accordingly.

Finally, the magician demonstrates the curious effect obtained if a white handkerchief is placed in a matchbox and held for a moment against each of the plates in turn.

When this silk is removed from the box it is seen to be dyed rainbow fashion into all the colours on the plates.

METHOD.

The accomplishment of this effect depends upon the use of a sleight with two matchboxes.

This excellent move was published in "Novel Notions" (Robertson Keene) and the present effect "Dyeing by Wireless" is built round this sleight.

The details of it are as follows:

A closed matchbox, containing a coloured silk handkerchief

twelve inches square, is held in the left hand and displayed to the audience as illustrated in FIG. 66 "A".

The right hand contains (unknown to audience) an empty matchbox which is finger-palmed as shown in FIG. 66 "B".

The right hand now covers the box in the left hand and apparently opens it.

Actually, the thumb of the right hand pushes the drawer of the empty finger-palmed box upwards at the moment the left hand box is covered and the half open box is left in a position covering the left hand box exactly as illustrated in FIG. 66 "C". This drawing shows a side view, exposing the hidden box; the left hand really faces the audience as shown in FIG. 66 "A".

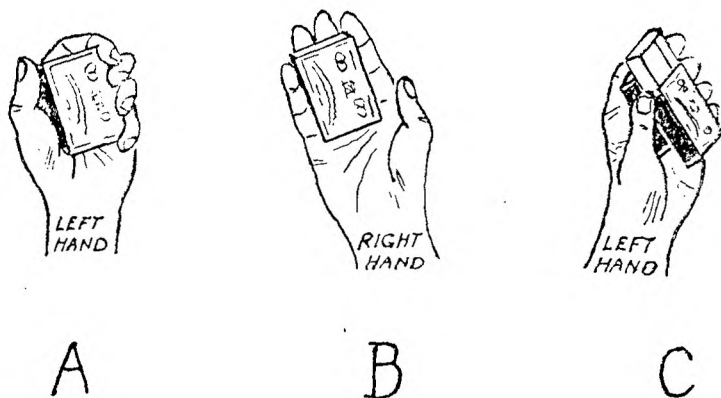


FIG 66

The right hand now picks up a white handkerchief from the table, tucks it into the half open matchbox and the thumb and fingers of that hand then close the box.

Immediately this uppermost box is closed it is again finger-palmed in the right hand fingers and that hand withdrawn, leaving the original matchbox in the left hand (believed to contain a white silk instead of a coloured one).

The above moves are performed with the right side of the body turned towards the audience the whole of the time.

The sleight is by no means difficult to acquire.

We will now consider the stand. In FIG. 67 the top sketch "A" illustrates the general layout.

"DYEING BY WIRELESS"

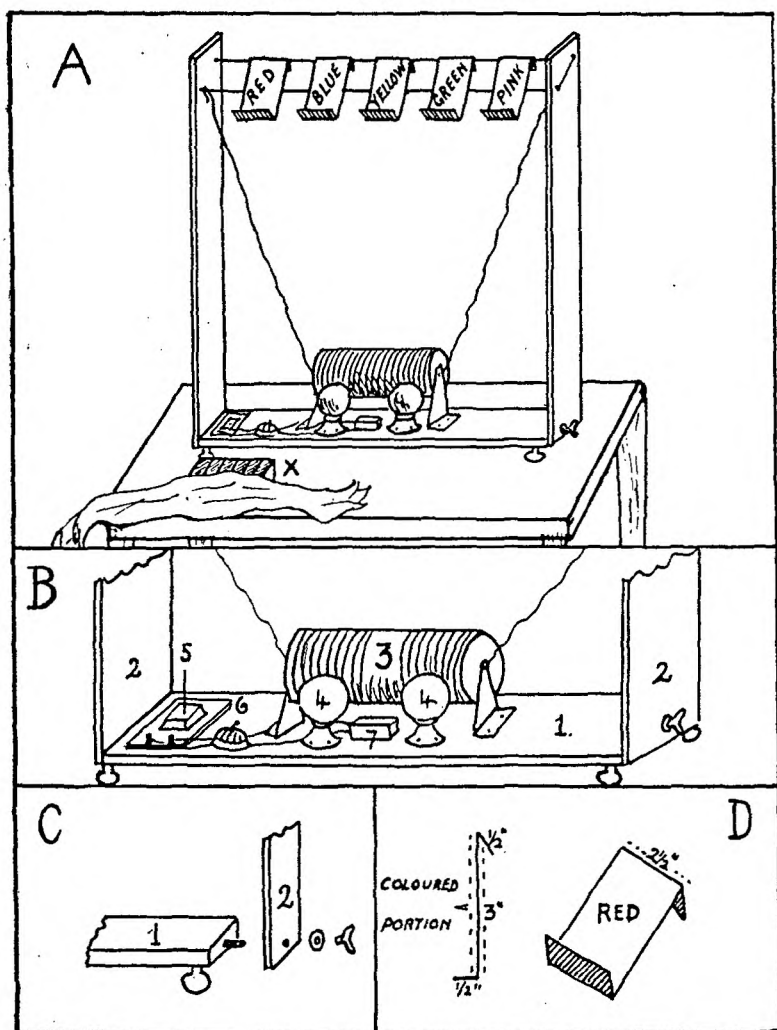


FIG 67.

The lower drawing "B" shows the working parts in detail. They are as follows:

- 1 The base is of $\frac{1}{2}$ in. wood, 15 in. by 2 $\frac{1}{2}$ in. and stands on four small feet attached to it.

- 2 The two upright panels are of $\frac{1}{2}$ in. or $\frac{3}{4}$ in. wood, 18in. by 2 $\frac{1}{2}$ in. A hole is bored in each piece a quarter of an inch from the bottom, in the centre.

A screw bolt is let into both ends of the base (1), and the side pieces are screwed on to it by a small wing nut and washer. This is shown in detail in the bottom left hand figure "C".

Two small holes are also bored in each side panel near the top about two inches below each other. The upper hole is near the back, and the lower one towards the front. A piece of thin black round elastic is then threaded through these holes to represent a wire 'aerial,' as shown in the top drawing "A".

The elastic should be fixed to the side pieces so that it is stretched taut when the stand is screwed up in position.

- 3 This consists of a rounded piece of wood six inches in length and one and a half inches in diameter.

The wood is covered with green string wound round it to represent an electrical coil. It is screwed on to the base, being held by two side supports made of tin as illustrated.

Two pieces of flex are attached to either side of the wood and the opposite ends are hooked on to the bottom 'aerial'. (See top sketch.)

- 4 These are two small bedstead knobs to imitate transmitters, and are fixed on to the base.
- 5 This is a 'buzzer', obtainable at any electrical store for about eighteen pence. It is screwed to the base.
- 6 This is a small switch fixed to the base and connected by a piece of flex to the buzzer.
- 7 This is a dry battery connected by flex to the switch.

The coloured plates are made of tin.

Five pieces are cut 4in. by 2 $\frac{1}{2}$ in. Each end is bent half an inch in opposite directions, as shown in the right hand lower figure "D".

They are painted respectively red, blue, yellow, green and pink, and the backs are painted black.

The bottom portion bent at right angles, serves as a ledge to hold the matchbox, and the top bent in portion as a means of hanging the plate on to the uppermost of the two 'aerials' stretched across the top of the stand.

The plates hang at an angle, thus preventing the boxes from falling off.

The wooden base and sides should be painted black, with the front edges of the panels gilt. This will give the effect from a short distance of "wireless masts".

Additional details may be left to the reader's imagination.

For example: Five small coloured electric bulbs could be fixed along the bottom of the base, corresponding with the colours on the plates above, and made to light up when the matchbox is placed on that particular coloured plate and the buzzer switched on.

In addition to the wireless stand described, the magician will also require:

- 7 empty matchboxes.
- 4 white silk handkerchiefs, 12 inches square.
- 5 silk handkerchiefs, 12 inches square, coloured respectively red, blue, yellow, green and pink
- 1 rainbow or jazz patterned silk, 12 inches square.

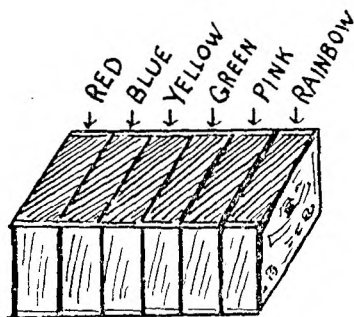


FIG 68

SETTING AND PRESENTATION.

The stand is placed towards the back of the table.

Each of the six coloured silks is pushed into a drawer of a matchbox, and the boxes closed.

The boxes are placed on the table together, standing on their narrow sides in front of the 'buzzer'. (FIG. 67 "A".)

The coloured silks inside the boxes are in the same order from left to right as the coloured plates on the 'aerial', with the rainbow silk in the box on the extreme right as shown in FIG. 68.

See that the backs of the drawers are in each case on the left.

The four white handkerchiefs are laid together on the table in front of the matchboxes, which they partially conceal. (FIG. 67 "A".)

The seventh (empty) matchbox is finger-palmed in the right hand, as shown in FIG. 66 "B", and all is now ready for the presentation of the effect.

A suggestion for "patter" is here given, together with the working details and presentation of the effect:

"Ladies and gentlemen, in these advanced days of wireless and television, anything seems possible.

"After a great deal of experimenting I have evolved a method of dyeing white handkerchiefs by wireless.

"This is my apparatus" (lift off one of the coloured plates from the 'aerial' and show it) "a few specially prepared metal plates" (replace plate) "which are operated by an electric coil and two powerful transmitters" (indicate these). "When these are switched on" (switch on buzzer) "the required colour is produced. I will give you a preliminary test."

(Pick up the matchbox containing the red silk from the table with the left hand, and at the same time take up one white silk from the bunch in the right hand which contains the finger-palmed empty matchbox. Hang the white silk for a moment over the left arm.)

"I will push this white handkerchief into an empty matchbox."

(Open the box with the right thumb, performing the sleight described and illustrated in FIG. 66, "A, B and C", and proceed to tuck the silk into the matchbox. Then close the box with the right hand as described, the box containing the white silk being left finger-palmed in the right hand. The above sleight is performed with the right side of the body turned towards the audience.)

During the above movements the patter continues as follows:

"If I were to place the handkerchief directly over any one of those plates it would immediately be disintegrated into atoms. I have found that a wooden box concentrates the electric force. Now watch the effect of the wireless rays on a white handkerchief".

(Lay the box in the left hand on the red plate, and, in the act of switching on the buzzer with the right hand, the finger-palmed box is left on the table on the extreme right

of the other boxes. (See "X" in FIG. 67). Leave the buzzer on for a few seconds, then switch off, remove the matchbox from the plate, and open it, taking out the red silk.)

"You notice, ladies and gentlemen, that the white handkerchief has appropriated the colour of the plate.

"I used to make my living by wireless — now you see I am 'dyeing' by it!"

(If desired, the red silk and matchbox can at this point be offered to the audience for inspection. In either case the red silk is finally placed on the right hand side of the table. The empty matchbox is then apparently placed against the others on the left hand side; it is, however, *actually retained in a finger-palmed position in the right hand*, in readiness for the next move.)

"Now, will anyone please name any other colour on those plates — green — thank you."

(Whichever of the four remaining colours is called out, the left hand picks up the box containing the named colour; the right hand at the same moment lifts up a second white handkerchief, hanging it as before over the left arm. Thus: Supposing 'green' to have been called out, the left hand would pick up the third matchbox from the left (remembering that the 'red' box has already been transferred to the other end). The same moves are gone through with the two boxes (FIG. 66 "A, B and C") the silk tucked into the empty box, the box closed up, finger-palmed in the right hand, and the box containing the coloured silk placed on the corresponding plate, the patter proceeding as follows):

"Please remember that a freely selected colour has been called out. We will now leave matters to the wireless ray."

(Switch on the buzzer again for a moment with the right hand, at the same time leaving the finger-palmed box on the right of the others as before.)

"Some people have imagined that this effect is accomplished by a reflection of coloured light on the white handkerchief."

(Switch off buzzer, remove the box from the plate, and draw out the coloured silk.)

"I can assure you, however, that this is no optical illusion. Here is the white handkerchief dyed by wireless."

(Place the coloured silk on the right side of the table with the red one, and the box apparently on the left with the others but *retaining it as before finger-palmed in the right hand*.)

"Now just one more colour please."

(Another colour is selected by the audience and the above moves are repeated, the patter running as follows):

"Some people have asked me to perform some curious things with this machine. For example, a blonde young lady the other day wanted her hair dyed red! I hope to perfect this invention one day and dye the whole world a peaceful pink!" (Removing coloured silk from box.) "And here, I think, is another handkerchief dyed to the chosen shade."

"Now, in conclusion, I would like to show you the very curious effect that is obtained if I place a white handkerchief in a matchbox and hold it for a moment against each of these plates in turn."

(Place the coloured silk on the right side of the table with the other two 'dyed' ones, and place the box apparently on the left with the others, *but retaining it as before in the right hand*. The left hand picks up the box containing the jazz silk. The right hand at the same moment lifts up the last white silk and hangs it over the left arm.

The moves with the two boxes are repeated, the white silk tucked in the empty box, the buzzer switched on, the right hand leaving the finger-palmed box again on the right of those on the table.

The box in the left hand is held for a moment against each of the five plates in turn, and the buzzer then switched off. The matchbox is opened, and the jazz silk pulled out.)

"This, you see, is what happens if one gets the colours mixed up! But I think I have proved to you all the possibilities of 'Dyeing by Wireless'."

CHAPTER VI.
BILLIARD BALL SECTION.

CHAPTER VI.

BILLIARD BALL SECTION.

AN EFFECTIVE VANISH AND RECOVERY.

I have a few additional sleights to add to those already described in my first book, "The Magic of the Hands".

For the first one a little practice will be necessary, but its acquirement will, I feel sure, appeal to the sleight-of-hand enthusiast.

In effect, a billiard ball is vanished, both hands are shown to be empty, and the ball is subsequently reproduced.

A reference to the accompanying sketches will make each move clear.

The ball is first apparently placed in the left hand, but actually palmed in the right, and then caused to disappear. Any vanishing sleight which leaves the ball finally palmed in the right hand can be used for this. I personally utilise the "drop" sleight, a description of which is here given:

Standing with the right side of the body towards the audience, place the ball openly in the left hand; close the fist and casually show the right hand to be empty.

Turn the closed left fist knuckles outward, and in the act of making a few "passes" over it with the right hand (held back outwards) the ball is allowed to drop into the fingers of the right hand as the two hands are momentarily together the right hand immediately below the left, and the two thumbs actually touching each other as the ball is dropped.

The right hand continues to make a pass or two, during which time the ball is quickly gripped in the palm of that hand.

The left fist is then opened, and the ball seen to have disappeared.

Whatever sleight the reader may choose to make use of for this initial vanishing of the ball, the movements for showing both palms to be empty simultaneously proceed as follows:

With the right side of the body still turned towards the audience and the left hand open, having just vanished the ball, the two palms are brought together, and the ball is gripped in the left hand palm.

This hand is immediately raised back outwards, the two thumbs touching each other as this is done, and is held in the position shown in FIG. 69 "A".

The right hand is then turned palm outwards and the palmed ball in the left hand is gripped at either side by the top joints

AN EFFECTIVE VANISH AND RECOVERY.

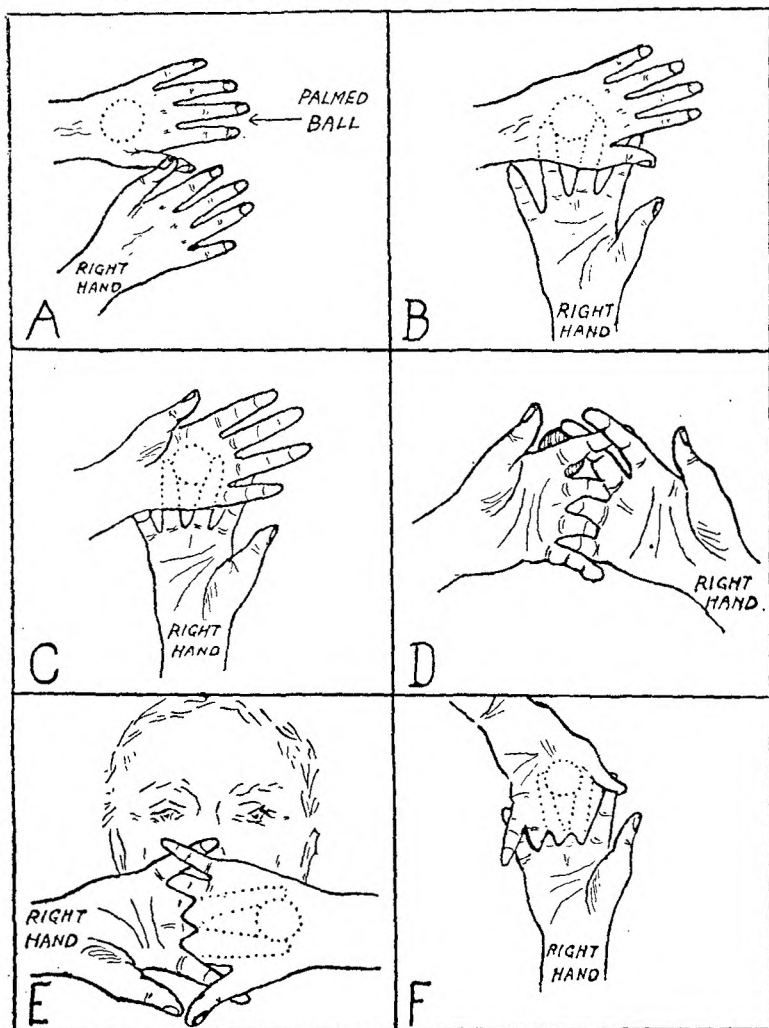


FIG 69.

of the right hand middle and third fingers, as illustrated in FIG. 69 "B".

The next two movements, in which both palms are shown to be empty at the same time, will require a little careful practice before a mirror.

The left hand is very quickly turned palm outwards and the hands displayed for a moment as illustrated in FIG. 69 "C".

Then, turning the two hands a little backwards and away from the audience, the open fingers of the left hand are quickly passed between those of the right below the ball, as seen in FIG. 69 "D".

The hands are now immediately brought to a position facing the audience and held level with the mouth, as the body also turns in the same direction. This is illustrated in FIG. 69 "E".

It is in practising the above two moves that a mirror will be found necessary in order to master the angles of the quick turn of the left hand, and the upward and outward turn of the hands in order to ensure that the ball remains absolutely invisible to the audience during their execution.

The body now faces towards the left, and the hands are at the same time kept in a position facing the audience, twisting outwards as the body faces towards the left, the right hand being now below the left, as shown in FIG. 69 "F". In this position the empty palms are again displayed to the audience.

Care must here again be exercised that the ball is not glimpsed by anyone during this turn of the hands.

From the above position the left hand fingers are quickly withdrawn from their interlocked position, and the right middle and third fingers are bent inwards transferring the ball to the palm of that hand.

The two hands will now be in the position illustrated in FIG. 69 "A", but with the ball palmed in the right hand.

It can be reproduced in any manner desired by the performer.

The above described sleight, carefully acquired, will make a "worth while" addition to any ball routine.

A COMEDY BALL MOVE.

I have found this effect particularly entertaining when presenting the "production of billiard balls" trick before a juvenile audience.

A prepared billiard ball is necessary for the performance of this move.

I will first describe the simple construction of the ball and the method of using it, followed by an explanation of the routine I have been in the habit of working.

Take a $1\frac{1}{2}$ or $1\frac{3}{4}$ inch sized billiard ball and bore a hole into it of such a diameter and depth as to allow the top joint of the right thumb to be easily inserted into it and withdrawn.

The move is performed as follows:

The ball is first palmed in the right hand and duly "produced" in any manner desired, with the hole, of course, turned away from the audience.

The ball is then taken in the left hand.

The fingers of the right hand now close inwards and the ball is placed on top of the fist.

In the act of doing this, the right hand thumb is inserted in the hole, and the ball held balanced on the thumb.

FIG. 70 shows the position of the right hand as seen by the performer.

The fingers of the right hand are held in their curved position about an inch or so away from the palm.

As seen by the audience, however, the hand will appear to be closed into a fist.

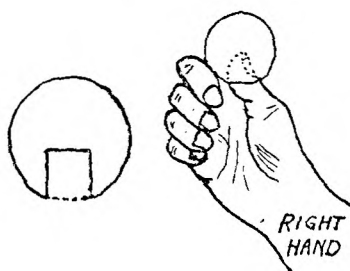


FIG 70.



FIG 71.

The left hand now approaches the ball and apparently removes it from the right hand fist; under cover of this movement the right hand thumb is quickly bent inwards at the top joint, thus lowering the ball into the position shown in FIG. 71.

The right hand fingers should remain quite stationary in their curved position during the performance of the above movement.

The ball is duly "vanished" from the left hand, and it is in the manner of its re-appearance that a good deal of comedy can be introduced.

Immediately the left hand opens, showing the ball to have disappeared, the top joint of the right hand thumb is quickly straightened out again, bringing the ball once more into the position shown in FIG. 70.

The magician is still gazing at his empty left hand, and apparently does not notice the happenings of his right.

The extremely rapid re-appearance of the ball on the right hand fist immediately the left hand is opened, always makes, I find, a definitely humorous appeal to the younger members of an audience, and it is one of the few existing moves that can be repeated with effect.

It should be performed with the body turned slightly to the left.

Here is a routine for the production of four billiard balls, with the above move included:

Load the balls beforehand as follows:

- 1 ball in the right hand coat or trouser pocket.
- 1 ball in the left hand coat or trouser pocket.
- 1 ball vested centre in a clip.

The special ball described is palmed in the right hand.

Start by producing the palmed ball. This is placed on the right hand fist, the thumb being inserted in the opening as described.

The left hand apparently removes it, the ball, however, re-appearing on the right hand fist.

This movement is again repeated twice, and should be performed fairly quickly.

The ball is then actually removed with the left hand from the fist.

The magician, holding the ball in his closed left hand, looks apprehensively at the right hand, as if expecting the ball to re-appear again at any moment, and satisfies himself, and the audience, that his right hand is really empty.

The right hand now makes a few passes over the ball in the closed left hand, and the "drop sleight" (previously described in this chapter in "An Effective Vanish and Recovery") is executed, leaving the ball palmed in the right hand.

The left hand is then shown to be empty and ball No. 2 is produced from the right hand pocket. This ball is taken in the left hand.

(As the right hand removes this second ball from the right hand pocket the fingers and thumb turn the palmed ball into position to enable the thumb to be later inserted into the hole. This sounds difficult in cold print; actually there is ample time, whilst the hand is placed in the pocket, to 'feel' the opening in the palmed ball and to turn it upwards with the fingers and thumb.)

Displaying the ball in the left hand the right hand thumb is straightened out and a ball immediately appears on the fist of that hand.

The magician appears surprised at this sudden appearance and blows hard on the ball; it immediately disappears from the fist, by lowering the thumb quickly as explained.

The ball in the left hand is immediately placed on the right fist and the third ball is produced, held between the first and second fingers, from the left hand pocket.

The second ball (on the right fist) is now placed in the left hand between the middle and third finger-tips, and the first ball re-appears once more on the right fist.

The magician, in desperation, swallows the ball; as it is brought near the open mouth the thumb is again bent inwards quickly and removed from the hole. The right hand moves straight down to the vest and the fourth ball is produced; this is placed between the third and little fingers of the left hand.

Displaying the three balls in the left hand fingers the first ball again appears on the right fist.

This ball is placed in the left hand between the first finger and thumb, the thumb effectively concealing the opening in the ball.

All the four balls can now be safely shown on all sides and the effect thus concluded.

A "PASSE-PASSE" BILLIARD BALL EFFECT.

The transposition of two different coloured billiard balls, each covered with a handkerchief of their respective shades and placed on two candlesticks, is well known at any rate to billiard ball magicians.

The method about to be described can perhaps be regarded as a "new angle" on the old trick.

For those of my readers who have not performed the original sleight I will first give a brief description of its working:

On the magician's table are seen a red and a blue billiard ball, together with two similar coloured handkerchiefs.

The performer, unknown to the audience, has an extra blue ball palmed in his right hand.

Facing left he picks up the red ball from the table and holds it between the thumb and first finger of his right hand.

The ball is then covered with the red handkerchief and both are taken in the left hand.

That hand, however, instead of taking up the red ball under the handkerchief picks up the blue ball direct from the palm. As the handkerchief is lifted clear of the right hand the red ball is quickly transferred to the palm of that hand.

The (blue) ball, covered with the red handkerchief, is placed on the candlestick.

The blue ball is then picked up from the table, the above move repeated and the ball placed on the second candlestick.

With a wave of his hand (or wand) the magician commands the two balls to change places.

On the handkerchiefs being lifted this transposition is seen to have taken place.

The method about to be described, whilst not materially altering the presentation of the above effect, enables the performer to casually show his right hand to be empty after the ball and handkerchief are taken from it with the left hand and placed on the candlestick.

In the old method this was not possible, as the right hand contained a palmed ball, as already described.

REQUIREMENTS AND SETTING.

One red and two blue billiard balls.

A red and a blue silk handkerchief, each 18in. square.

Two candlesticks, preferably about 8 to 10 inches in height.

Hang the silks over the candlesticks and then place a correspondingly coloured ball on top of each.

The extra blue ball is secretly palmed in the right hand, and everything is now set for the performance of the effect.

PRESENTATION.

Standing with his right side towards the audience, the performer takes the red ball from the candlestick with his left hand, and displays it on all sides.

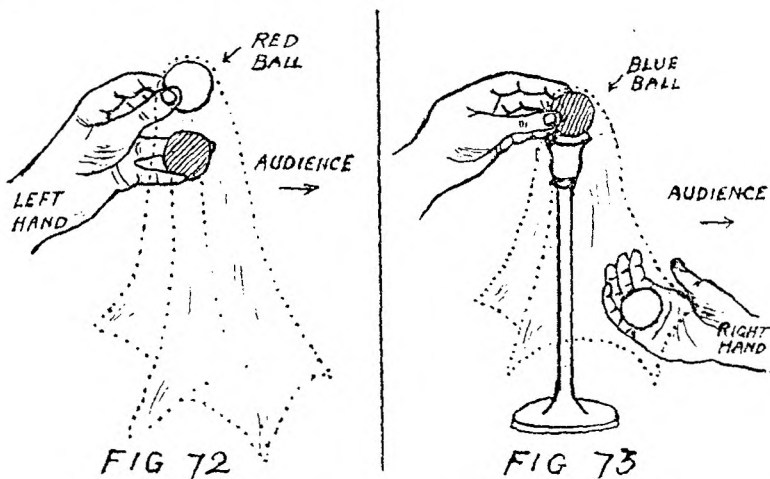
The right hand (containing the blue ball) is now closed into a fist and the red ball placed on it.

The red silk is next removed from the candlestick with the left hand and draped over the red ball.

The left hand now grips the red ball with the thumb and first finger through the folds of the handkerchief.

At the same time the third and little fingers of that hand take hold of the blue ball at either side through the silk.

FIG. 72 illustrates the manner in which the two balls are held between the fingers of the left hand, the handkerchief being shown in dotted lines.



The silk is held for a moment above the candlestick and the right hand casually shown to be empty; the attention of the audience, however, should not be directly drawn to this fact.

The left hand now lowers the handkerchief over the candlestick.

During this movement the front bottom edge of the handkerchief is gripped between the fork of the right thumb and the forefinger of the right hand, and slightly raised upwards, with the fingers of that hand extended under it, apparently to allow the silk to drop easily over the candlestick.

It is at this moment that the main sleight is executed.

The left hand is tilted a little forward and the top (red) ball is allowed to drop into the outstretched fingers of the right hand under cover of the handkerchief.

The thumb and first finger of the left hand then grasp the blue ball through the folds of the handkerchief and place it on top of the candlestick.

This is illustrated in FIG. 73. The action of raising the bottom

of the handkerchief is a natural movement one would make to allow the silk to drop easily over the candlestick.

The right hand containing the red ball is now formed into a fist, and the blue ball is then taken from the second candlestick with the left hand and placed on the right hand fist.

The left hand now removes the blue handkerchief from the candlestick and drapes it over the blue ball.

The dropping of the top ball into the right hand fingers already described is repeated, and the red ball placed on top of the second candlestick covered with the blue silk.

The palmed ball in the right hand can be disposed of at this point, if desired, in the act of picking up a wand, fan, or pistol from the table.

The two handkerchiefs are lifted from the candlesticks in due course, and the transposition of the billiard balls shown to have taken place.

The candlesticks should be placed on the table about twelve inches apart.

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The above effect can be effectively included in any billiard ball routine, and should be performed at the point when, say, two different coloured balls have been produced, the third extra ball being then secretly obtained from the body or table.



CHAPTER VII.
CIGAR SECTION.

CHAPTER VII.
CIGAR SECTION.

PRODUCTION OF CIGARS FROM A PURSE.

This is an excellent "impromptu" effect for the cigar smoker.

A small purse is taken from the pocket, opened, and a cigar twice the depth of the purse pulled from its interior.

Replacing the purse in his pocket, the conjuror swallows the cigar, and immediately reproduces it from beneath his waistcoat.

The cigar is handed to a friend (or an enemy, as the case may be, according to the brand!).

Removing the purse once more from his pocket, the magician opens it and pulls out another cigar for himself.

The purse is at once handed out for examination.

The requirements for the performance of this effect are very easily obtained.

Two small purses, without a centre opening, and measuring not more than two inches square, are necessary; also two real cigars $3\frac{1}{2}$ to 4 inches long.

One of the purses is prepared in the following manner:

A slit about $1\frac{1}{2}$ inches in length is cut across the centre of one side, as shown in FIG. 74.

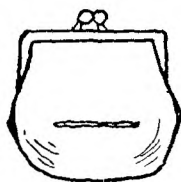


FIG 74

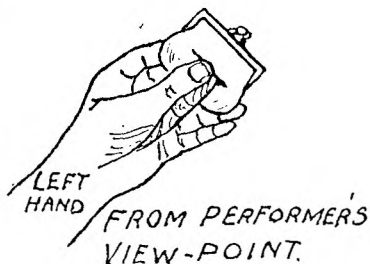


FIG 75

The end of one of the cigars is then inserted in the opening, and the closed purse and cigar placed in the left hand trouser or coat pocket, together with the unprepared purse.

The second cigar is vested, to be subsequently reproduced when the first cigar (after being taken from the purse) is "swallowed".

The working details of the effect should now be clear.

The purse and cigar are first removed from the left-hand pocket and held as shown in FIG. 75.

The right hand opens the purse and slowly pulls out the cigar.

The closed purse is then replaced in the left pocket.

The "swallowing" of the cigar is performed as follows:

The cigar is held at its tip in the right hand, between the thumb and middle finger, and the other end placed between the lips.

The right hand, holding the tip as explained, is now raised upwards to a position level with the nose, the cigar swinging upwards with it, the opposite end being still held between the lips.

The right thumb and fingers then swing the cigar into the hand, where it is quickly gripped at either end between the first joint of the middle finger and the lower part of the palm.

The right hand is now immediately lowered until the fingers are touching the lips, as if pushing the cigar into the mouth.

The right hand then moves downwards and produces the second cigar from the vest.

This cigar is taken in the left hand and offered to the spectator, the right hand casually dropping to the side.

The unprepared purse is now removed from the left pocket and opened with the fingers and thumb of the right hand.

As the purse is opened, the right hand quickly forces the palmed cigar into it by bending the right hand inwards.

One half of the cigar will be protruding from the top.

This portion of the cigar is hidden by the right hand fingers.

The left hand now grasps the lower end of the cigar through the outside of the purse and the right hand fingers move upward along the cigar as if pulling it out.

As soon as the fingers reach the top of the cigar, the left hand fingers release their pressure on the lower half of the cigar and the right hand continues its upward movement, pulling it clear of the purse.

A very little practice before a mirror will convince the reader of the effectiveness of the above move.

All that remains now is to produce your box of matches (magically or otherwise!) light up the cigars, and in course of conversation hand the purse for inspection.

SERIES OF SLEIGHTS AND MOVES FOR THE PRODUCTION OF FOUR CIGARS.

The routine described below presented with the accompanying patter will be found an effective item for smoking concerts, clubs, masonic functions etc.

The only apparatus required is a packet of cigarette papers and four cigars; these can either be 'the real thing' or made of wood.

If the latter is decided upon, mahogany should be selected. This is a natural cigar coloured wood which does not require painting, and with a cigar band pasted round the centre the resemblance is exact.

These imitation cigars can be made to the specified length by any wood turner; the cigars should be about four inches long and flattened at one end.

They are 'loaded' on the body beforehand in the following manner:

One cigar in the right hand coat or trouser pocket.

Two cigars in the left hand coat or trouser pocket.

One cigar vested. (Centre).

(A fountain-pen clip of the spring 'armlet' variety obtainable at most stationers, and illustrated in FIG. 76, makes an excellent holder for keeping this cigar in position).

METHOD:

MOVE I

PRODUCTION OF THE FIRST CIGAR

The performer commences by removing one cigarette paper from the packet.

This piece is taken in the left hand and the packet placed in the right hand pocket.

In doing so the cigar previously placed therein is secretly removed with the right hand, gripped between the top joint of the middle finger and the base of the palm.

The cigarette paper is then held at one end between the right hand finger and thumb.

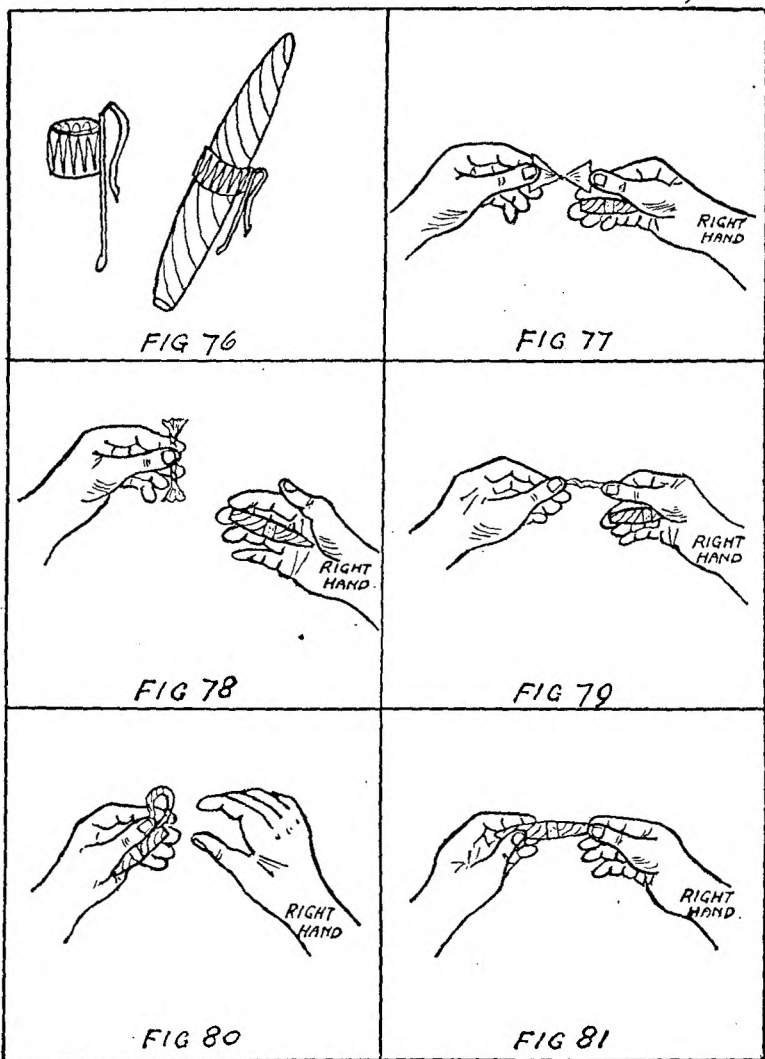
The back of this hand (containing the palmed cigar) is of course facing the audience.

Keeping the right hand stationary in this position the left hand twists the other end of the paper round twice in the manner illustrated in FIG. 77.

The left hand thumb and first and second fingers now hold the paper in the centre and roll it into a strip.

With the body still facing the audience the paper is then taken at each end between the thumb and first finger of each hand as seen in FIG. 79.

PRODUCTION OF FOUR CIGARS (Plate 1.)



When this has been done each end of the paper will be spread out somewhat in the shape of a dumbbell as shown in FIG. 78.

The palm of the left hand is now turned for a moment towards the audience and then inwards again.

The rolled strip is now formed into a loop with a turning movement of the right hand. During this action the cigar is secretly transferred to the palm of the left hand in the following manner:

Holding the paper strip as shown in FIG. 79 the two hands approach each other and the upper end of the cigar is gripped between the tips of the *thumb and third finger of the left hand* as the right hand commences to twist the paper into a loop.

The middle finger of the left hand immediately swings the cigar into the left palm, where it is held at each end between the top joint of the left middle finger and the base of the palm.

In twisting the paper into a loop, the right hand turns palm outwards and leaves the right hand end of the loop between the left thumb and first finger.

FIG. 80 shows the position of the hands at this stage of the sleight.

During the above movement the empty palms of both hands have thus been shown to the audience.

The paper loop is now shown to the audience, and then rolled into a ball with the right hand fingers and thumb.

The cigar is then slowly pulled from the left hand fingertips with the right hand, as illustrated in FIG. 81.

In displaying the cigar to the audience the paper pellet is allowed to drop unseen to the floor.

The cigar is now held in the centre between the right hand *thumb and third finger* and placed against the open palm of the left hand.

As the left fingers apparently close over it, the cigar is gripped and palmed between the middle finger and the base of the palm of the right hand. This hand is then casually dropped to the side.

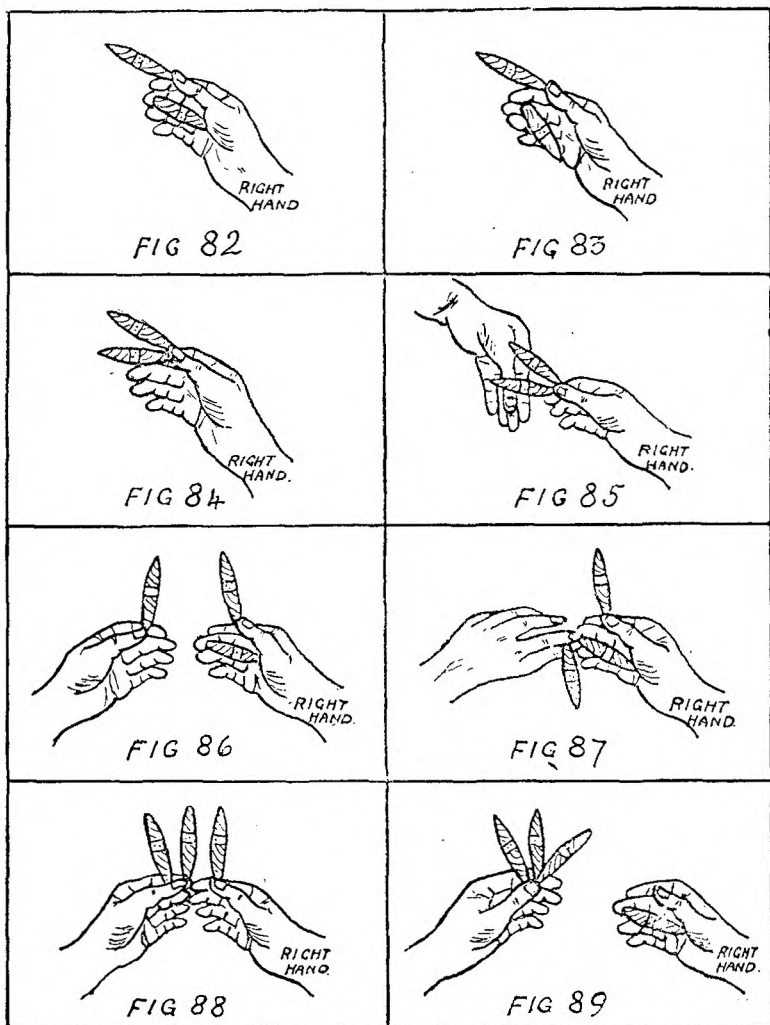
The left hand is duly opened and shown to be empty.

(If the reader already performs cigarette or cigar effects, any of his favourite sleights may be used for the above vanish. Other cigar moves and vanishes are explained and illustrated in "The Magic of the Hands," Chap. 7, p. 74.)

The left hand now goes to the left pocket, and removes the cigar previously placed therein, apparently the one just vanished.

This cigar is immediately taken in the right hand and held at one end between the thumb and fingers.

PRODUCTION OF FOUR CIGARS. (Plate II)



MOVE 2.

PRODUCTION OF THE SECOND CIGAR.

The performer faces towards his left. FIG. 82 shows the position of the cigars in the right hand.

The right arm is now moved in a small circle towards the body and away several times.

The arm then makes a few circles in the opposite direction, and during the course of this latter movement the top of the palmed cigar is gripped at each side between the *first and third fingertips*. *It is then pulled upwards and clear of the palm by moving the middle finger of that hand downwards.*

This is shown in FIG. 83. The inner side of the thumb then pushes the cigar upwards into the position shown in FIG. 84.

Holding the two cigars thus, the cigar just produced is taken in the left hand and thrown towards the audience.

It has, however, vanished!

The method of performing this sleight is as follows:

The left hand is brought in front of the lower cigar, back outwards, in the position shown in FIG. 85.

As the left hand fingers apparently close over this cigar, the thumb of that hand is quickly moved inwards towards the body, and pushes the cigar into the right hand palm.

The cigar during this movement pivots inwards between the left thumb and middle finger.

The left hand now makes a throwing movement towards the audience, and is then shown to be empty.

The left hand goes to the left pocket and removes the cigar previously placed therein, apparently the one just vanished.

The cigars are then held in the position illustrated in FIG. 86.

MOVE 3.

PRODUCTION OF THE THIRD CIGAR.

This is a most effective sleight, and is performed with the body facing the audience.

The two cigars already produced are held one in each hand between the two thumbs and upper joints of the first fingers.

The backs of the hands are towards the audience, with the fingertips almost touching, as illustrated in FIG. 86.

Keeping the backs of the hands outwards, the right hand cigar is placed crosswise against the outer side of the left hand cigar and both are turned inwards and downwards towards the body and then outwards and upwards to their original position shown in FIG. 86.

The audience still only see two cigars.

The above movements are apparently reversed, and the third cigar is produced in the following manner:

Holding the cigars as shown in FIG. 86, the left hand is turned palm outwards, and the top end of the palmed cigar is gripped at either side between the left hand thumb and first fingertip, as shown in FIG. 87.

The cigar in the right hand is then immediately turned outwards in a circle right round the left hand, with a wrist movement, finally arriving in the position shown in FIG. 88.

The sudden appearance of this third cigar between the other two will be found extremely mystifying to an audience, and a short practice of it before a mirror will convince the reader of its efficiency.

The cigar held in the right hand is now "swallowed" as described in the preceding effect in this chapter, "Production of Cigars from Purse," and is then reproduced from the clip in the centre of the vest, apparently the cigar just swallowed.

This cigar is now placed in the left hand, with the other two, as illustrated in FIG. 89, and the right hand, containing the palmed cigar, is casually dropped to the side.

MOVE 4.

PRODUCTION OF THE FOURTH CIGAR.

In accordance with the patter given below, the magician now "pinches" the top of one of the cigars in his left hand with the right hand finger and thumb, and, moving that hand away, a fourth cigar is seen at the fingertips.

This last cigar, already palmed in the right hand after the "swallowing sleight," is quickly produced at the fingertips in the following manner:

The cigar is palmed in the position shown in FIG. 78.

The first and third fingertips grip the top end about half an inch down and lift the cigar clear of the palm in exactly the same manner as described in Move 2.

The tip of the thumb is then placed behind the cigar and quickly shoots it up into sight, held at the extreme fingertips.

This cigar is placed in the left hand with the others and the effect concluded.

PATTER.

MOVE 1.

"All that I require for this problem, ladies and gentlemen, is a packet of cigarette papers".

(Remove one paper from the packet and place packet in

right hand pocket, secretly obtaining cigar in the right hand.)

"I shall first of all give this paper a twist".

(Twist paper in centre.)

"But please do not imagine that I am going to 'twist' you in any way! Next I roll the paper roughly into the form of a dumbbell".

(Roll paper.)

"Then I make a loop like this".

(Left palm shown empty and cigar then secretly transferred to the left palm.)

"Now watch me carefully. I squeeze the loop into a small pellet, and it becomes a cigar".

(Pull out cigar.)

"And that is one of the cheapest methods I know of getting a cigar. Let me offer a little advise to those of you who smoke cigars. Never squeeze your cigar too tightly in your hand".

(Apparently place cigar in the left hand, palming it in the right.)

"If you do, you will find that it will evaporate and probably congeal in your pocket".

(Produce second cigar from left pocket and place it in the right hand.)

MOVE 2.

"Should you require another cigar for a friend, or an enemy, as the case may be, just give your cigar a twist; but never twist it from right to left. If you do, the leaf will only wind round tighter. You must always 'untwist' from left to right; then the leaf will unwrap and form another cigar".

(Show second cigar.)

"Now you are in a position to offer one to your friend; if he accepts, throw it over to him".

(Take the lower cigar in the left hand and vanish it.)

"But always have another one in your pocket in case he does not appreciate that kind of conjuring"!

(Remove third cigar from the left pocket.)

MOVE 3.

"Should you require a third cigar, you must make a 'bob'. But never 'bob' inwards from the outside, because nothing will happen. Always 'bob' outside from the in, so to speak, and you will then get three fourpenny cigars — that's the 'bob'"!

(Produce the third cigar.)

"I rarely smoke cigars myself; I usually swallow them instead".

(Swallow the cigar in the right hand.)

"In that way I am able to use them over and over again".

(Produce the fourth cigar from clip in vest, and place it in the right hand.)

MOVE 4.

"Another effective way of obtaining cigars is by the "pinching" method. Please do not misunderstand me, I do not mean burglary! Just pinch the end off your own cigar, shake it out, and there you are".

(Show the fourth cigar at right hand fingertips.)

"I would like to say in conclusion that I could go on producing these things till further orders, but the tobacco union does not allow me to make more than four cigars a day so that ends the problem".

CHAPTER VIII.
MISCELLANEOUS SECTION.

CHAPTER VIII.

MISCELLANEOUS SECTION.

A VANISHING GLOVE EFFECT.

This is an introductory effect, and as such will be found an excellent opening to any magical programme.

EFFECT.

The performer enters from the right hand side of the stage or platform to a few bars of suitable music.

He is wearing a silk hat, white gloves, and carries a walking stick.

Taking the newspaper in his right hand, he strikes the left hand with it, and the glove instantly vanishes from that hand.

The other glove is now taken off, and with an upward throwing movement of the right hand, this one also disappears.

Two excellent tricks to follow up with are the "Vanishing Walking Stick" and the "Torn and Restored Newspaper" effects.

METHOD.

White lisle gloves should be used, as they squeeze up into a small compass.

LEFT HAND GLOVE

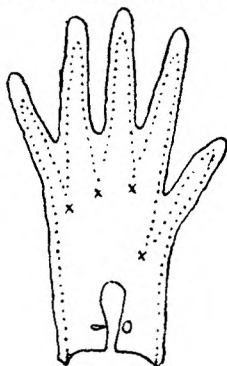


FIG 90

The left hand glove will require a little preparation.

The back part is cut completely away, with the exception of the top thumb and finger portions.

These serve as pockets for the insertion of the tips of the fingers and thumb as explained later.

This glove is illustrated in FIG. 90, the dotted lines representing the cut away portion.

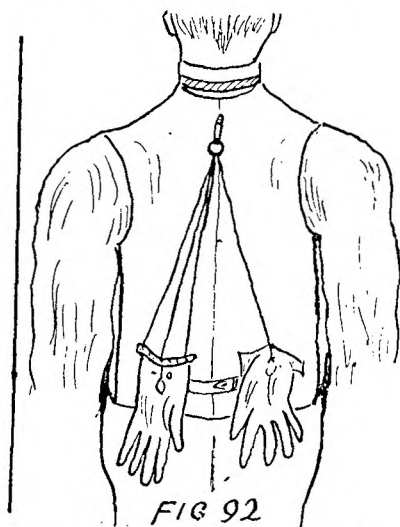
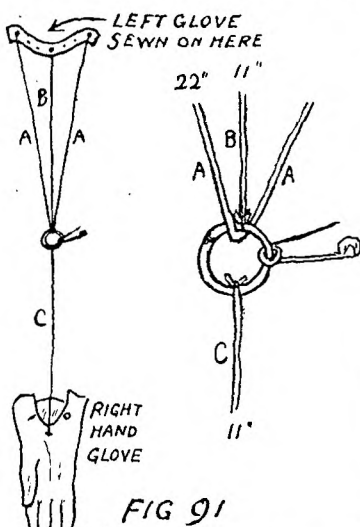
A strip of tin measuring $4\frac{1}{2}$ inches long by $\frac{1}{2}$ an inch wide is now cut, and small holes, each about $\frac{1}{2}$ an inch apart, are punched along it.

The tin is then bent in a half-circle to the shape of the wrist and sewn to the bottom portion of the glove.

The two gloves are attached to each other with thick white round elastic in the following manner:

A small key ring about $\frac{3}{4}$ of an inch in diameter is obtained and a large safety pin put on to it at its hinged end in the same way as a key.

A piece of the round elastic 22 inches in length is then threaded through the ring, and each end of this piece is tied to the outermost holes in the tin strip. (See "A" FIG. 91.)



These two holes, together with the centre one, should be a little larger than the others for this purpose.

A second piece of round elastic measuring 11 inches long is now tied on to the key ring at one end and to the centre hole of the tin strip at the other. (See "B" FIG. 91.)

A third piece of round elastic, also 11 inches long, is now tied to the opposite side of the key ring, and the other end is attached to the right hand glove at the top of its front opening. (See "C" FIG. 91.)

The safety pin is then attached to the back of the waistcoat between the shoulders.

This arrangement is clearly shown in FIGS. 91 and 92.

The gloves are put on the hands, before entering, in the following manner:

The coat is first removed. With the safety pin in position between the shoulders, the gloves are then held in their respective hands and the coat put on again.

The right hand glove is first put on, the left hand meanwhile holding on to the left glove.

The thumb and fingertips of the left hand are then inserted in the 'Pockets' at the top of the fingers and the left glove neatly adjusted over the palm and sides of the left hand.

Referring to FIG. 90, it will be noticed that the back of the glove is cut low between the fingers and thumb, as shown at the points marked "x" in the figure.

These tags are pulled down between the fingers and thumb and held tightly between the closed fingers, giving the glove a tight fitting appearance on the hand.

The strip of tin at the bottom keeps the lower part of the glove stretched evenly out, and the three strands of elastic fixed to it ensure an even pull during its vanish.

A folded newspaper is placed under the left armpit, the walking stick is held in the right hand, and all is ready for the presentation of the effect.

PRESENTATION.

The magician enters from the right hand side to suitable music. (Patter may, of course, be used if preferred.)

He places the stick under his right arm and displays the palm of his left gloved hand.

The right hand then takes the newspaper and strikes the left hand with it.

During this movement the left hand is turned back outwards and the fingers and thumb quickly bent inwards.

At the same moment the left arm is stretched out.

These three movements cause the glove to fly up the left sleeve.

The paper is then replaced under the left arm.

The right hand glove is now taken off and held in the right hand.

With an upward throwing movement, and a straightening of the right arm, this glove is drawn quickly into the right sleeve.

The above effect is entirely practical, and was performed by the author in the magical revue "Hullo Maskelyne," at St. George's Hall, London, during its long and successful run.

THE "POP" THIMBLE VANISH.

This is an original thimble vanish that deceives the ear as well as the eye.

In effect, a thimble is first shown on the forefinger of the right hand, and then placed in the left closed fist.

In removing the thimble, the left hand bends the top joint of the right forefinger inwards.

There is an audible "pop" as the thimble is pulled off, and on opening the left hand later, it is seen to have disappeared.

METHOD.

The thimble is first displayed on the right hand forefinger.

Closing the left hand into a fist, with the knuckles outwards, the thimble is apparently placed therein.

As the right hand moves upwards towards the left fist, however, the thimble is quickly thumb-palmed in the right hand.

The top joint of the right forefinger remains held between the base of the left thumb and first finger.

The middle finger of the right hand is now inserted in the thumb-palmed thimble and transfers it to a position against the top joint of the right thumb, as shown in FIG. 93. This drawing shows an exposed view of the thimble; in actual presentation, the back of the right hand is kept towards the audience.



FIG 93



FIG 94.

The right hand fingertip is now bent inwards by the closed left fist.

At the same time the right hand middle finger, pressing the thimble against the top joint of the right hand thumb, is also bent inwards and right out of the thimble.

This action will cause a "popping" sound as the finger-tip is removed.

The position of the two hands and the thimble will now be as shown in FIG. 94, the back of the right hand being held, of course, towards the audience.

The thimble is immediately thumb-palmed again and the right hand withdrawn from the fist.

The left hand is then duly opened showing the evanishment of the thimble.

AN ORIGINAL COIN PRODUCTION.

The following sleight can be effectively used in the performance of the "Miser's Dream," or for any other effect in which a number of coins are magically obtained from the air.

A decided advantage is the "visibility" of the coins produced, each one appearing between the extreme tips of the first and second fingers.

Several uses will be found for this sleight, which consists of two separate moves, the first being a production from the palm, and the second from the thumb-palm position.

A routine is here given, incorporating them, for the performance of the "Miser's Dream" (or "Aerial Treasury" as it is sometimes called).

EFFECT.

An opera hat is shown to be empty, and placed brim upwards on the table.

The performer then "catches" a coin from the air between the extreme tips of his right hand first and second fingers.

The coin is visibly dropped into the hat.

A second coin is "caught" in the same manner, and also actually thrown into the hat.

Catching a third coin, the magician throws it back into the air and quickly reproduces it from his left knee.

This coin is also thrown into the hat.

Taking up the hat in his left hand, the performer proceeds to produce a dozen or more coins singly at the right hand fingertips, throwing each coin into the hat as it is produced.

REQUIREMENTS.

An Opera hat.

About twenty (or more) palming coins.

A coin holder of the type to deliver a number of coins into the hand at once. (This is fixed behind the left leg, and concealed by the coat.)

METHOD.

MOVE 1.

Three coins are first palmed in the right hand.

The outermost coin is lifted upwards with the top joint of
AN ORIGINAL COIN PRODUCTION.



FIG 95



FIG 96



FIG 97



FIG 98.



FIG 99



FIG 100

the third finger, and is then clipped between the second and third fingertips, as shown in FIG. 95,

Raising these two fingers upwards, the thumb is placed against the third fingertip, and presses the bottom end of the coin against the top joint of the second finger.

This is illustrated in FIG. 96.

The first finger is now bent inwards, and grips the coin on its inner side as near the rim as possible.

The first and second fingers are then stretched out to their full extent as shown in FIG. 97.

At the precise moment these two fingers are extended, the third and little fingers are bent inwards against the palm, with the thumb laying alongside them.

This effectively conceals the two remaining palmed coins.

As the third and little fingers close inwards as described, with the thumb alongside the third finger, the hand, which naturally has up to this point been held back towards the audience, is turned palm outward revealing the sudden appearance of the coin between the two fingertips.

This position is shown in FIG. 97.

Having displayed the coin, the hand is then turned back towards the audience again *with the fingers outstretched*, and the coin thrown into the hat.

The above move is repeated for the production of the second palmed coin.

The third coin is produced from the palm in the same manner and having been duly displayed is thrown back into the air, where it seems to vanish in a flash, the right hand being now held back outward with the fingers wide apart. The coin is actually thumb-palmed from the position it was shown in FIG. 97 to that illustrated in FIG. 98. It will be found after a very little practice that this sleight can be accomplished in an incredibly quick manner.

The left hand is now placed behind the left leg and quickly obtains possession of fifteen or twenty coins from the holder previously placed there in position.

These coins are immediately finger-palmed, and the top one slid forward and produced from the left knee, shown to the audience and then dropped into the hat with the other two.

The left hand then picks up the hat from the table by the brim, having thus been loaded with a number of coins for the continuance of the production.

There are several types of holders on the market for delivering several coins into the hand.

A suitable one is illustrated in FIG. 101.

This consists of a steel clip with three small flanges on each side, and is attached to the trouser leg by means of a safety pin on the end of a small length of black tape.

The coins are quickly pulled out of the holder, the thumb and second finger gripping them at either side.

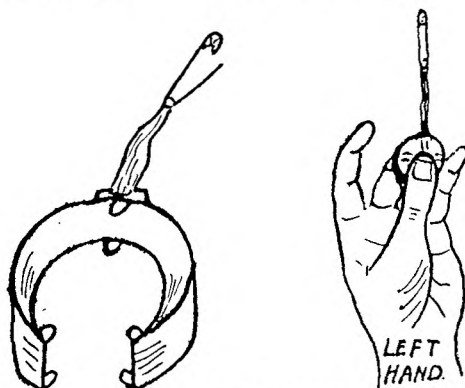


FIG 101

Held in that position, they are easily finger-palmed, and the top coin slid forward and produced from the knee as explained, the back of the hand being held outwards.

MOVE 2.

The right hand at this stage of the trick contains a thumb-palmed coin (FIG. 98), which is now "caught" at the first and second fingertips in the following manner:

The thumb first pulls the coin outwards at the top end, as shown in FIG. 99.

All the fingers are then bent inwards, and the top edge of the coin is gripped between the first and second fingertips (the first finger behind the coin).

This is illustrated in FIG. 100.

These two fingers are then straightened out, and the coin brought to the position shown in FIG. 97.

The coin is apparently thrown into the hat, but is actually thumb-palmed as already explained in Move 1 (throwing the coin into the air) and one coin is allowed to drop into the hat from the stock in the left hand.

The "catching" is continued until the stock of coins is exhausted.

The production can be varied by passing for example a coin just "caught" through the crown of the hat (actually back-palming it in the right hand as a coin is released from the left) or by throwing a coin back into the air (thumb-palm) and letting the audience hear it drop a moment later into the hat (release from left hand).

The reader is advised not to let the above routine go by until he has given it the necessary practice, and, of equal importance, *a test before an audience.*

THE "RAINBOW" PENKNIFE.

This is an original elaboration of the well known "colour changing penknife" effect obtainable at all magical depots.

EFFECT.

(The sequence is numbered for convenience of reference.)

(1)

A white-handled penknife is exhibited on both sides and then pushed through the left hand.

The handle is seen to have changed into blue, and the knife is again shown on both sides.

The magician remarks: "Are you quite sure this is a blue penknife?" Passing his hand over it, the handle is once more white!

(2)

Saying that he will "show how it is done" the performer pushes the knife slowly into his left fist.

"Ah," he says, showing that hand empty, "I must have pushed too hard! It has jumped up my sleeve into this pocket." The knife is immediately produced from the left vest pocket.

(3)

Placing the knife in his left hand, the conjuror takes a small square of red tissue paper from his right hand pocket.

The white knife is wrapped up in the red paper, and the performer mentions that in a second or two the knife will absorb the red colour.

The paper is opened and the handle is now red.

Both the paper and the knife are displayed on both sides.

Explaining that if the knife is held too far away from the paper the colour will evaporate, the magician holds them both at some distance apart, and the knife is seen to be white again.

The knife is once more wrapped up in the tissue.

The packet is suddenly squeezed into a ball, the knife having again vanished.

"I must have wrapped it up too tightly," says the wizard. "It has jumped up my sleeve again!" The knife is found once more in the vest pocket.

The crumpled tissue is replaced in the right hand pocket.

(4)

The magician now places the knife across the outstretched fingers of his left hand, and, showing it to be white on both sides, passes his left thumb over it, remarking: "You have seen this penknife change into red, white and blue. Now you observe it has turned green".

The knife is shown to be green on both sides.

(5)

In conclusion the performer removes a white handkerchief from his right hand pocket and holds it by one corner in his right hand fingers.

Displaying the knife in the other hand, he explains that "the only way to make the green knife assume its original condition is to stroke it with a white handkerchief".

The knife is held for a second behind the lower corner of the handkerchief, and on being removed, is seen to be white again.

The penknife is then handed out to the audience for inspection.

Such is the accurate description of this effect.

A reference to it during the study of the method will assist the reader to follow the correct sequence of the moves and "patter".

REQUIREMENTS.

1 penknife, both sides white.

1 penknife, one side white, the opposite blue.

1 penknife, one side white, the opposite red.

1 penknife, one side white, the opposite green.

A piece of red tissue paper, 6in. x 4in.

A white handkerchief.

A holder for three penknives (described below).

The holder can be made of tin or stout cardboard, and should be of a size to fit the waistcoat pocket.

Small holes are pierced down the holder and across the

bottom. A piece of cloth is then stitched on to it to form three divisions or pockets for the insertion and easy withdrawal of each knife. (See FIG. 102.)

Held in this way the knives cannot turn round in the pocket, neither can the wrong knife be produced.

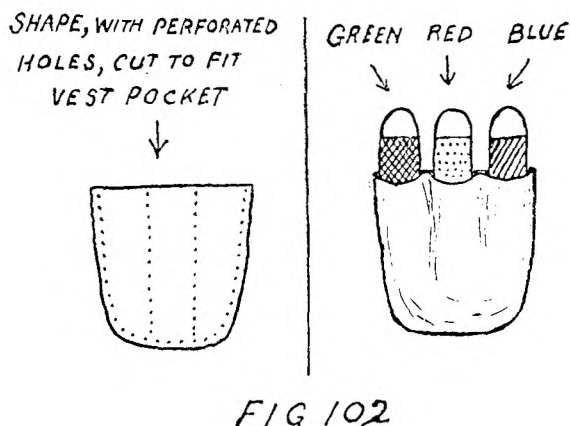


FIG 102

SETTING.

The holder containing the three half-coloured penknives is placed in the left vest pocket with the coloured sides towards the body, the blue knife to the performer's right, the red in the centre and the green on the left.

The red tissue paper (folded in four) is in the right hand coat pocket. If in full evening dress (tails) the right hand hip pocket can be used.

The white handkerchief, together with the white-handled penknife are placed in the right hand trouser pocket.

FIRST EFFECT.

The blue and white penknife is removed from the holder and displayed to the audience as a white knife.

It is pushed through the fist and becomes blue, finally changing back to white.

METHOD.

The main sleight in this effect (known I imagine to the majority of my readers) depends on the secret twisting of the penknife, held between the thumb and first finger, during the moment that the hand is turned upwards to show (apparently) the underside of the knife. It is, however, the same side that is displayed to the audience.

A reference to Figs. 103-4 show the correct method for the holding and subsequent twisting of the knife, which is held in the right hand, pointing downwards, the knuckles of the hand towards the floor.

The positions of the thumb and first finger (Fig. 103.) should be noted.

The thumb is held against the top end of the knife.

(These two figures illustrate the hand and knife from the performer's viewpoint, the end of the knife, marked "x" in Fig. 103, being towards the floor).

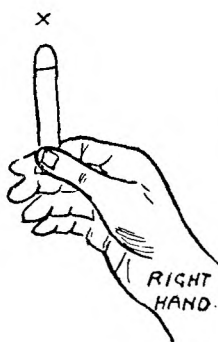


FIG 103

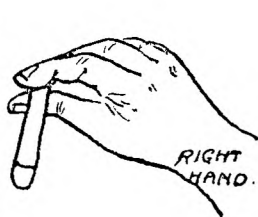


FIG 104

The lower part of the top joint of the first finger is held against the knife opposite the thumb.

The hand is now turned upwards with a wrist movement only, and at the same time the knife is twisted round by a slight drawing-in movement of the first finger, displaying apparently the underside of the knife, but actually the side just seen,

This position is shown in FIG. 104.

The knife is then turned downwards again by reversing the above movements.

The left hand is now closed into a fist and held knuckles outwards.

The knife is then placed between the bent first finger of the left hand with the white side towards the audience, and is pushed upwards with the left thumbtip. (FIG. 105.)

When the penknife is entirely hidden in the fist, the upper end is held lightly between the bent little finger.

The left thumb remains pressed against the bottom end of the knife.

The three remaining fingers of the left hand are then placed against the inner edge of the knife (nearest the wrist) and roll it outwards, thus turning the white side against the fingertips.

Immediately the knife has been turned the left thumb continues to push it upwards until it projects about a third of the way above the closed fist.

The position will now be as shown in FIG. 106, with the blue side of the knife towards the audience.

The knife is again gripped lightly in the bent little finger, and as the fist is turned outwards into the position shown in FIG. 107, the third fingertip is placed against the outer edge of the knife and rolls it towards the wrist.

This turning of the wrist and knife at the same moment is a most effective move, and is well worth the small amount of practice necessary to acquire it.

The knife is now taken in the right hand thumb and finger, and the left hand is quickly passed over it with the remark: "Are you sure this is a blue knife?"

Under cover of the left hand the knife is twisted between the thumb and finger and the white side of the knife shown to the audience.

SECOND EFFECT.

The magician now proposes to explain "how it was done!"

He pushes the knife slowly into his closed left fist and it vanishes.

Remarking that he possibly "pushed too hard," the knife is immediately reproduced from his vest pocket.

METHOD.

FIG. 108 shows the positions of the two hands, as seen by the audience, at the commencement of this sleight.

FIG. 109 illustrates the movement from the performer's viewpoint.

On referring to the latter figure it will be seen that the top joint of the left thumb is bent inwards.

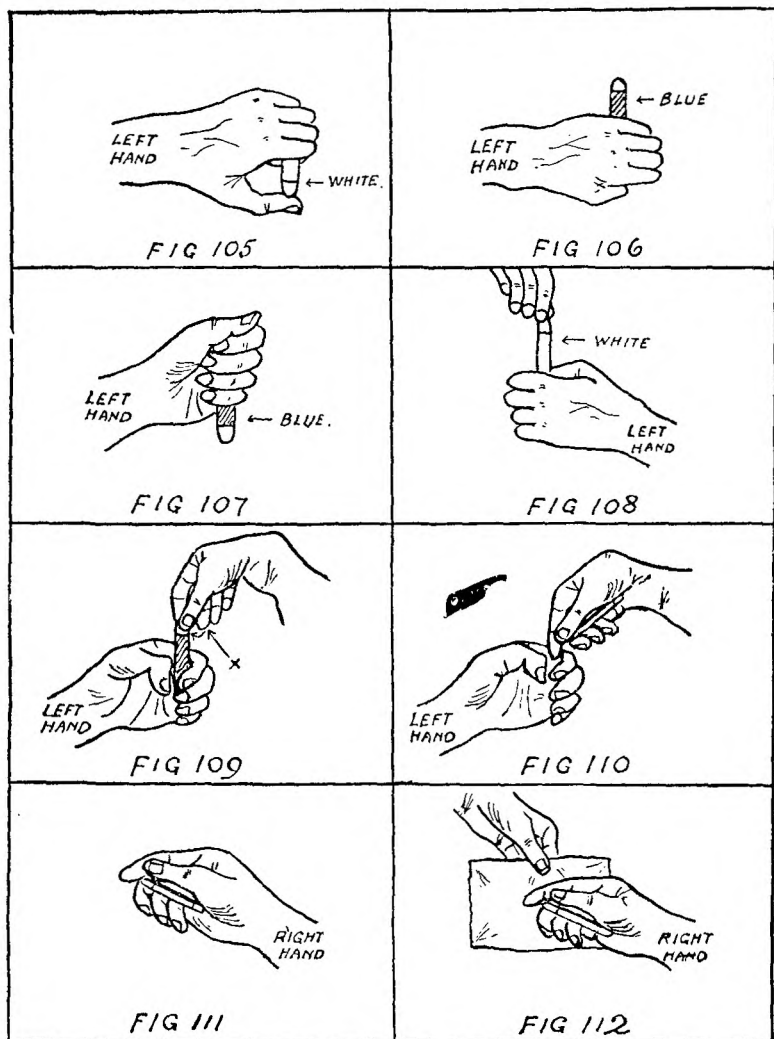
This allows the knife to be quickly pulled upwards into the right hand palm by the method explained below:

The knife is first pushed downwards into the left fist with

the white side outwards (FIG. 108) until about an inch of the white handle only is visible to the audience.

When in that position, the second fingertip of the right

THE "RAINBOW" PENKNIFE.



hand is placed over the front of the protruding top of the knife. (See "x" FIG. 109.)

This finger is immediately bent inwards, pushing the knife, which pivots between the right hand thumb and forefinger, into the right hand palm.

As the knife swings upwards, the right hand first finger-tip moves downwards and is gripped between the bent thumb and first finger of the left hand, and appears to be apparently pushing the knife into the fist.

This position is shown in FIG. 110.

FIG. 111 illustrates the manner in which the knife is concealed in the right hand, held firmly on either side between the thumb and bent second finger.

A little practice of the above move in front of a mirror will convince the reader of its efficiency, and also show that the secret transfer of the knife into the right hand is entirely invisible to the audience.

NOTE.

This sleight can be effectively accomplished with a cigar, cigarette, cigarette-holder, short pencil or any similar shaped article.

The right hand is dropped to the side, and the left thumbtip moves into the fist as if pushing the knife through it.

The left hand is then shown to be empty, and the second knife (red and white) immediately produced from the vest pocket held between the thumb and first finger of the right hand (containing the palmed knife) white side towards the audience.

THIRD EFFECT.

The knife is wrapped up in a piece of red tissue.

On opening the paper, the handle is seen to be red; it changes again to white on being held a short distance away from the paper.

The knife is finally wrapped up again and the paper crumpled up into a ball.

Remarking that he must have "wrapped it up too tightly" the performer reproduces the knife once more from his vest pocket.

METHOD.

The knife is placed on the left hand palm, white side uppermost.

The folded piece of red tissue is then taken from the right hand coat or hip pocket, the palmed blue and white knife being left therein.

The paper is unfolded and wrapped round the knife.

During this action the packet is turned over, bringing the red side of the knife towards the audience.

The paper is then unfolded and the knife shown to have changed to the same colour as the tissue.

Both are held in each hand and displayed on all sides, the knife being turned between the right finger and thumb as already explained. (FIGS. 103 and 104.)

Holding the paper in his left hand, and the knife in his right (FIG. 103) the performer mentions that "the colour will evaporate from the knife if it is held too far away from the paper".

To illustrate this the two hands are separated.

At the same moment the knife is quickly turned round with the right hand finger and thumb and shown to be white.

It is again displayed on both sides. (FIGS. 103 and 104.)

The knife is now held between the tips of the right hand finger and thumb, white side outwards, in the position shown in FIGS. 108 and 109, except that the knife is held parallel with the floor with the right hand fingers pointing to the performer's left.

The tissue paper is gripped in the left hand between the fingers and fork of the thumb, the back of the hand towards the audience.

The paper, held thus, is now placed in front of the knife.

The moment the knife is covered from the view of the audience the second fingertip of the left hand is placed against the handle immediately above the first fingertip and, bending inwards, swings the knife into the right hand palm.

The position of the two hands, paper and knife will now be as shown in FIG. 112.

This is exactly the same move with the knife as already described in the "second method".

As soon as the knife is concealed in the right hand the left fingers bend the tissue inwards, apparently over the knife.

The right hand is then dropped to the side.

The paper, presumably containing the knife, is finally crumpled into a ball in the left hand, and the third knife (green and white) produced from the vest pocket, white side outwards.

The palmed knife remains concealed in the right hand.

FOURTH EFFECT.

The knife is placed across the left hand fingers, white side uppermost.

The hand is then turned, showing the underside of the handle to be also white,

The left thumb is then drawn across the knife, and it becomes green.

Each side of the handle is again displayed.

METHOD.

The left hand at this stage of the routine is holding the crumpled ball of paper.

The right hand, containing the palmed blue and white knife, displays the green and white knife just produced from the vest pocket, white side towards the audience.

This knife is now placed across the left hand fingers, the right hand at the same time taking up the ball of paper and replacing it in the right hand coat or hip pocket, together with the palmed knife.

FIG. 113 shows the position of the knife across the top joints of the left hand fingers.

The thumbtip is held against the inner edge of the knife a little above the centre, and rolls it outwards towards the fingertips as the hand is turned knuckles towards the audience.

Both sides of the knife are thus shown to be apparently white.

The second, third and little fingers bend inwards as the hand

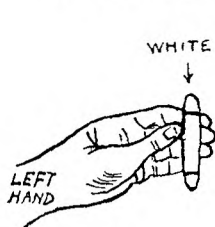


FIG 113

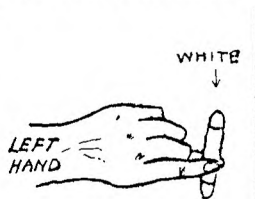


FIG 114

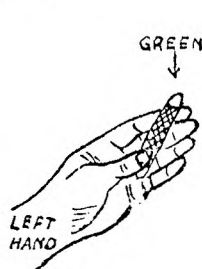


FIG 115

is turned, giving the audience a fuller view of the knife.

This position is made clear in FIG. 114.

Having shown the underside of the knife to be white, the three left hand fingers cover the handle once more, and, during the moment that the hand is turned round again into the position shown in FIG. 115, the left thumb is quickly passed along the green side of the knife.

In FIG. 115 the thumb is shown having just been passed along the knife.

The effect from the audience's point of view is that the thumb has "rubbed" the knife green.

It is once more shown on both side by repeating the moves illustrated in FIGS. 113 and 114.

FIFTH EFFECT.

The performer, removing a white handkerchief from his pocket, explains that "the only way to make the green knife assume its original condition, is to stroke it with a white handkerchief".

Holding the handkerchief by one corner, the green knife is held behind it for a second.

On being removed, it is seen to be white again.

The knife is then handed out for examination.

METHOD.

The knife is held between the thumb and first finger of the left hand, pointing downwards, with the green side facing the audience.

The white handkerchief is then removed from the right hand trouser pocket.

It is pulled out by one corner, held by the thumb and first finger, together with the white-handled knife, the latter being concealed in the hand.

The left hand holds the knife for a second behind the bottom corner of the handkerchief, and under cover of this, turns it with the finger and thumb, displaying the white side to the audience when the knife is removed.

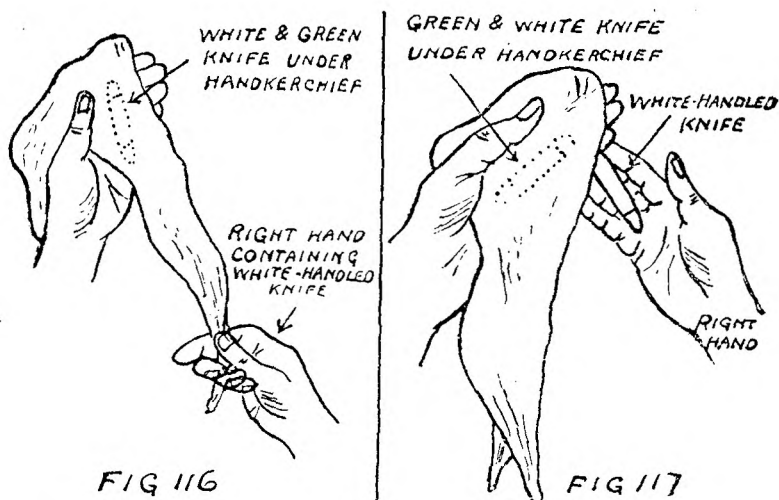
The exchange of the green and white knife for the white one concealed in the right hand is accomplished in the following manner:

When the white side of the knife has been shown to the audience it is drawn upwards into the open palm with the left hand fingers; the white side, of course, remains uppermost.

The centre of the handkerchief is then placed across the left hand, covering the knife.

This is illustrated in FIG. 116.

The right hand, containing the white-handled knife, immediately approaches the left. Passing under the handkerchief, it apparently receives the knife from the left hand.



Actually it is the white-handled knife that is shown in the right hand and handed out for inspection.

The handkerchief, with the green and white knife under it, is casually placed in the left hand trouser pocket.

A "MATTER-THRO'-MATTER" PENKNIFE EFFECT.

This is a suitable trick to follow the "Rainbow Penknife," just described.

EFFECT.

A large handkerchief and a penknife are handed to the audience for examination.

The handkerchief is hung over the back of a chair (of the open back type).

The performer then takes an envelope from his pocket, and opening one of the blades of the penknife, makes a small slit with it through the centre.

Standing behind the chair, he holds the envelope in front of the handkerchief.

His right hand, holding the open knife, then goes behind the handkerchief, and the blade appears a moment later.

through the slit in the envelope, having apparently passed through the centre of the handkerchief.

The knife is pulled back through the envelope again and the handkerchief shown to be undamaged.

The magician offers to "repeat the illusion" and, making a second slit in the envelope, holds it once more in front of the handkerchief.

The blade again appears through the envelope, followed by the handle of the knife.

The open penknife is then allowed to drop on to the seat of the chair, and both the knife and the envelope are offered for examination.

REQUIREMENTS.

A penknife.

A large handkerchief.

(The above articles may be borrowed if desired.)

A blade, removed from a penknife. (FIG. 118 "A".)

An envelope, not smaller than post-card size, prepared as explained below.

An open-backed chair.

METHOD.

The secret lies in the envelope, which contains, unknown to the audience, the blade portion of a penknife.

The envelope used should be one actually received through

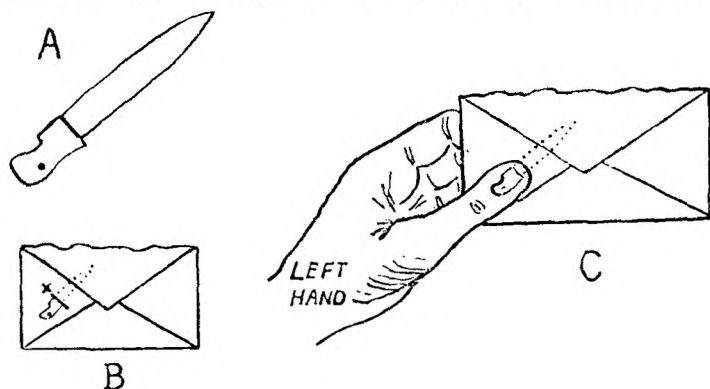


FIG 118

the post and opened along the top, leaving the flap still stuck down. It is prepared beforehand as follows:

A small slit is made through one side only of the envelope, about two inches away from the left hand bottom corner. (See "x" FIG. 118 "B".)

The blade (FIG. 118 "A") is pushed inside the envelope through the slit, with the bottom portion remaining visible, as shown in FIG. 118 "B".

This portion of the blade is concealed by the left hand thumbtip; the envelope can thus be shown freely on both sides. (See FIG. 118 "C".)

A folded letter is placed in the envelope. Thus prepared, it is loaded into the right hand breast pocket in readiness for the performance of the effect.

The performer commences by hanging the handkerchief over the back of the chair.

The seat of the chair should be towards the audience.

The penknife is then opened and the prepared envelope removed from the right hand pocket, the slit containing the blade being held towards the body.

The letter is taken out of the envelope and replaced in the pocket, thus indirectly calling attention to the unpreparedness of the envelope.

The performer now makes a slit right through the centre of the envelope with the open penknife held in the right hand, as shown at "o" in FIG. 119, and standing behind the chair, holds the envelope in front of the centre of the handkerchief.

The knife is now placed behind the handkerchief and immediately reversed in the right hand into the position illustrated in FIG. 120.

The left hand thumb next pulls the blade concealed in the envelope about an inch out of the slit.

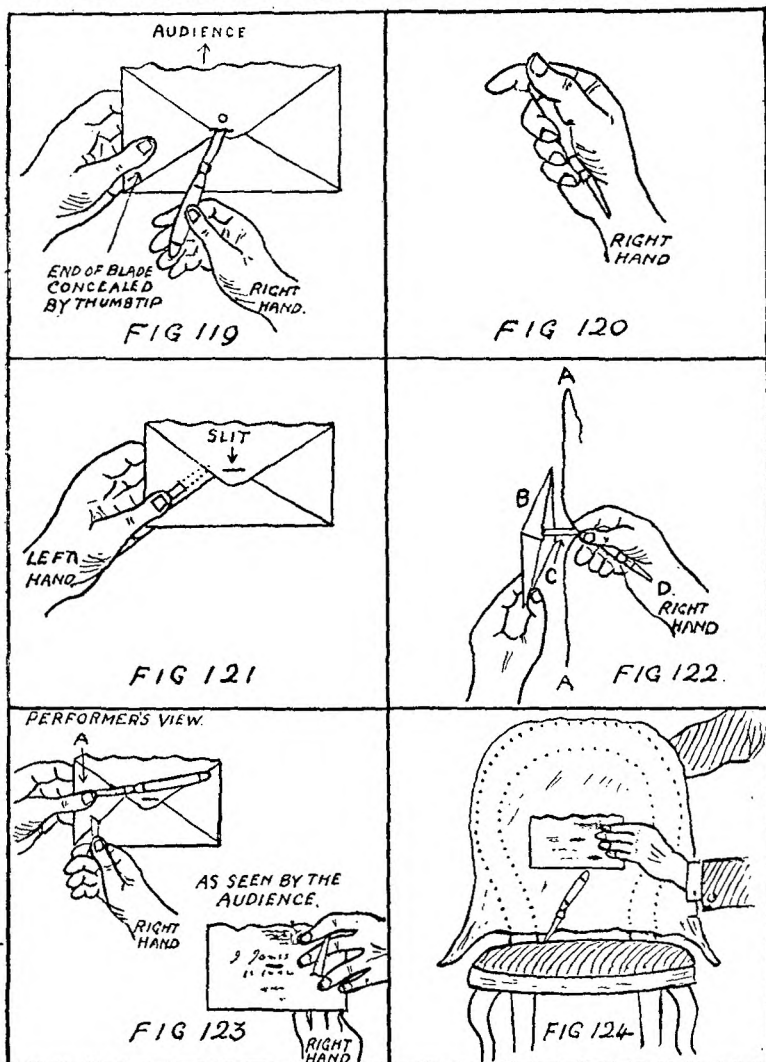
This is shown in FIG. 121.

The right hand now grips the bottom of the blade through the handkerchief with the right hand thumb and first finger, and pushes it through the slit just made in the centre of the envelope.

A side-view diagram of this movement is shown in FIG. 122. "A-A" represents the handkerchief hanging over the chair back, "B-B" the envelope held in the left hand, and "C" the blade held through the handkerchief between the right hand thumb and first finger, that hand also containing the reversed open penknife "D".

The blade, having apparently penetrated the centre of the handkerchief, is now withdrawn and the right hand finger and thumb quickly slides it back into its original position in the envelope. (FIG 118 "B").

A "MATTER-THROUGH-MATTER" PENKNIFE EFFECT.



The right hand then turns the open penknife point outwards again and brings it in to view from behind the handkerchief, the audience being led to believe that the open blade is the same one they saw appear a moment ago through the centre slit of the envelope.

The envelope is at this point shown on both sides, the left hand thumb concealing the bottom of the blade. (FIG 118 "C").

The magician now offers to 'repeat the illusion' and this time passes the whole of the knife through the envelope held once more in front of the handkerchief.

This concluding effect is accomplished as follows:

The open penknife is secretly substituted for the blade under cover of the envelope in the act of making a second slit in it. Holding the open penknife in the right hand and the envelope in the left, in front of the body, the knife is gripped and held against the envelope with the left thumbtip in the position shown in FIG. 123 "A".

The right hand thumb and first finger immediately pull the concealed blade out of the envelope and, holding it as shown in FIG. 123 "B", push it through the slit it has just been removed from thus piercing the front part of the envelope.

In this way all evidence of the envelope having a slit through one side only is destroyed when it is finally offered for examination.

FIG. 123 shows the right hand in the act of piercing the envelope, both from the performer's and the audience's viewpoint.

.

The blade is now withdrawn and the envelope held in front of the handkerchief.

The right hand, holding the blade (apparently the penknife) as explained, goes behind the handkerchief and quietly drops the blade into the vest pocket under cover of the chair and handkerchief.

The right hand then seizes the penknife through the handkerchief and pushes it in the slit just made in exactly the same manner as the blade was previously pushed through the envelope. (FIG. 122.)

The whole of the penknife is finally passed through the slit as illustrated in FIG. 124, and allowed to fall on to the seat of the chair.

The knife, handkerchief and envelope are then offered for inspection.

AN IMPROMPTU KNIFE AND SALT TRICK.

This is a neat dinner-table problem.

EFFECT.

The performer picks up a knife from the table and pours a little salt on to the centre of one side of the blade.

He then gives the knife an upward jerk, and the salt disappears, the blade being shown empty on both sides.

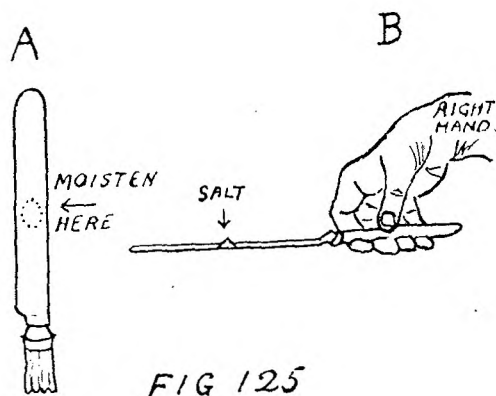
"But," says the magician, "I propose to collect every grain of the salt on to the knife again".

With another upward flourish of the knife, the salt is seen to be again reposing upon the blade.

The salt is then flicked off the knife with the finger.

METHOD.

It will be found that if the centre of a knife blade is moistened with water (or any other liquid) and a little salt then poured on to that portion, the salt will adhere to the blade when the knife is turned upside down.



In performing this effect a fingertip is first secretly dipped in a glass of water, or whatever the beverage may be, and the moisture then transferred on to the centre of one side of the knife blade. (See FIG. 125 "A".)

The knife is then held in the right hand by the handle pointing slightly upwards, thus concealing the dampened portion from the view of the audience.

A small quantity of salt is now poured on to the wet part of the blade as illustrated in FIG. 125 "B" and the knife is then given a little shake, getting rid of the surplus salt.

The mound of salt is shown on the blade, and the knife is then quickly raised upwards until it points over the right shoulder.

When it is in this position it is twisted round with the right hand thumb and first finger, and then lowered to its original position in front of the body.

The salt is seen to have vanished and the blade is apparently shown on both sides by twisting the handle of the knife with the thumb and first finger in a similar manner to that explained in the "Rainbow Penknife" effect described earlier in this chapter. (See FIGS. 103 and 104.)

The knife is once more raised upwards and again quickly reversed, bringing the salt uppermost.

Lowering the knife, the salt is seen to have re-appeared.

It is then flicked off the knife with the finger.

THE FLYING SALT.

The effect of causing a quantity of salt to travel from one hand to the other is well known to most magicians.

There are several methods sold on the market for the accomplishment of this effect. -

I here describe my original version of the above trick.

A possible advantage is that the use of a "faked" saltcellar is eliminated.

REQUIREMENTS.

An unprepared salt-cellar filled with salt.

A saucer or small plate.

A hollow flesh-coloured false finger measuring two inches in height and with the opening at the base of such a dimension as to fit closely over the second fingertip of the right hand.

This is illustrated in FIG. 126 ("x").

A hollow finger of this size will hold a very fair quantity of salt.

If the right hand, with the finger in position, is held palm outwards with the fingers slightly curved as shown in FIG. 127, the false finger ("x") is quite invisible to the audience.

THE "FLYING SALT."

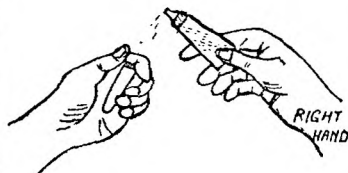
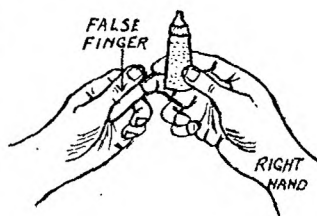


FIG 128

FIG 129

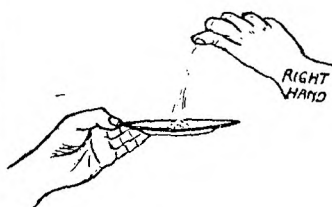


FIG 130

FIG 131

METHOD.

The hollow finger is placed on the right hand second fingertip.

The fingers of that hand are bent inwards so that the fake finger lays against the base of the palm.

The salt-cellar is now picked up from the table between the thumb and first finger of the same hand.

The left hand is then shown to be empty and formed into a fist; in the act of closing the fingers the right hand approaches the left, and the false finger is secretly loaded into the left hand palm by straightening out the right hand second finger,

This action is illustrated in FIG. 128.

The salt is now poured into the hollow finger up to about half an inch from the top, as shown in FIG. 129.

In pouring the salt, a little is purposely allowed to fall on to the floor, and the performer remarks: "They say it is unlucky to spill salt unless you throw a little over the left shoulder!"

Saying this, he replaces the salt-cellar on the table and quickly inserts the tip of his right hand second finger into the fake and raises that hand, together with the finger containing the salt, across the left shoulder, as if throwing a small pinch of salt over it.

The right hand is then immediately held palm towards the audience for a brief second with the fingers curved slightly inwards, as illustrated in FIG. 127.

The right hand is then turned palm towards the body, and as the fingers close inwards, the false finger is brought into an upright position, as shown in FIG. 130.

Both arms, with the fists clenched, are now held stretched out sideways, and the performer states that he will make the salt in his left hand mysteriously pass into his right.

The left fist is opened a moment later and shown to be empty.

The plate is now picked up from the table with the left hand and held beneath the right closed fist.

The salt is then poured on to the plate from the hollow finger concealed in the right hand, as shown in FIG. 131.

The plate is then laid on the right hand palm thus concealing the false finger, and both are placed a moment later on the table.

A WORD ON TABLES.

Having in my time performed at many concerts, Masonic functions, floor shows, etc., I have found that a minimum use of tables is a very useful asset.

A conjurer surrounded by tables is hampered in his movements and presentation,

In presenting a magical show of say one hour's duration, a certain amount of apparatus may be necessary.

It is a mistake, however, to have more than two tables on the platform at the same time.

Should more be necessary, let these be brought on by an assistant at the appropriate moment, and the table (or tables) finished with immediately removed.

In this manner, space is gained.

Assuming that the performer has his own assistant and uses enough apparatus to warrant the use of say four tables, the following suggestion will be found thoroughly practical, and, if adopted, will necessitate the use of two tables only.

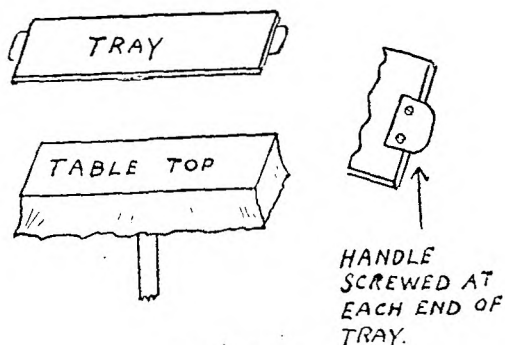


FIG 132

Four pieces of 3 or 5 ply wood are obtained, and each piece cut to the same dimensions as the table tops.

Two flat pieces of metal are then screwed on at either end to enable the trays to be easily lifted off the tables.

Fitted with the handles described, they will pack quite flat.

The trays are suitably painted to match the table tops or the cloth covering them.

FIG. 132 illustrates a tray and table top.

Each tray is first loaded "off stage" with the appropriate trick, and one is then placed on each table on the platform.

When the trick on the first tray is concluded, the assistant removes it, re-appearing later with the third tray, and places it "all set" on the same table.

The second tray is removed in due course, and the fourth brought on.

Thus throughout the entertainment each table is "unloaded" and subsequently "re-loaded" as the show proceeds.

In this manner, two tables are made to take the place of several.



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