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THE BOY MAGICIAN

THE BOY MAGICIAN

A LARGE NUMBER OF THE LATEST AND BEST TRICKS
CAREFULLY SELECTED FOR THE RISING
GENERATION OF CONJURERS.

BY
RAYMOND DIXIE
Ace of Magicians.

FULLY ILLUSTRATED



LOTHROP, LEE & SHEPARD CO.
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THE BOY MAGICIAN.



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FOREWORD

DURING the course of my professional career, which has covered a period of nearly twenty years, I have had the pleasure of performing before numerous audiences composed of boys and girls. Invariably they were keen to know how the tricks were done.

Now, it is considered very bad ethics among the conjuring fraternity to expose even a single trick, and, while it is not necessarily harmful in itself to do so, it does, as a matter of fact, detract from the mystery of all the other tricks performed during the same exhibition. To explain, however, by private lessons or in book form how to do the tricks is taken by magicians in general to be perfectly legitimate and correct.

I have had the thought in mind these many seasons of writing a treatise which would be especially suitable for the beginner in magic, and which would embody a choice collection of tricks. This I have at last succeeded in accomplishing in the present work. The tricks explained herein have been selected from over a thousand in my own repertory.

Before concluding, I want to say a few words as to the practice of magic itself. If you are really interested in it, you should buy whatever you need in the way of artifices, devices, and apparatus from makers of and dealers in magical supplies rather than try to make them yourself. In

both America and Europe there are many such firms. Among the oldest houses are Messrs. A. W. Gamage, Ltd., Holborn, London, E. C. 1., England, Messrs. Martnika and Co., 304 West 34th Street, New York, N. Y., and Petrie-Lewis Mfg. Co., 157 Valley Street, New Haven, Conn. For numerous other dealers I refer you to the advertisements appearing in *The Magician's Monthly*, a journal of magic and mystery published by Messrs. Gamage, Ltd., as above, and *The Sphinx*, the official organ of the *Society of American Magicians*, edited and published by Dr. A. M. Wilson, 1007 Main Street, Kansas City, Mo., U. S. A.

R. D.

CONTENTS

PART I. THE LATEST CARD TRICKS:		PAGE
Chapter	I. Tricks with Prepared Cards	19
	II. Card Tricks with Apparatus	32
	III. Mental Card Magic	49
	IV. Card Sleights of Skill	61
 PART II. THE LATEST COIN TRICKS:		
Chapter	V. Parlor Tricks with Coins	77
	VI. Coin Tricks with Apparatus	87
	VII. Sleights with Coins	100
 PART III. THE BEST TRICKS WITH BALLS:		
Chapter	VIII. Ball Tricks with Apparatus	113
	IX. The Latest Ball Tricks	121
 PART IV. CLEVER TRICKS WITH EGGS:		
Chapter	X. Egg Tricks with Apparatus	131
 PART V. UP-TO-DATE HANDKERCHIEF TRICKS:		
Chapter	XI. Handkerchief Productions and Vanishments .	143
	XII. Handkerchief Tricks New and Novel . . .	150
 PART VI. EXPERIMENTS WITH THE WAND:		
Chapter	XVI. The Use of and Tricks With the Wand . .	165
 PART VII. VARIOUS AND DIVERS OTHER TRICKS:		
Chapter	XIV. Tricks with Artifices and Apparatus . . .	179
 PART VIII. SPIRIT TRICKS, MANIFESTATIONS, ETC.:		
Chapter	XV. Tricks for a Spirit Séance	195

LIST OF TRICKS

TRICKS WITH CARDS.

	PAGE
Prepared Cards	19
Phantom Cards	19
Changing-Spot Cards	21
Elusive Ace	24
Ghost Cards	26
Simple Way to Force a Card	29
Wizard Pack of Cards	30
Mechanical Cards	32
Moving-Pip Card	32
Changing-Flap Card	34
Restored Card	36
Card Apparatus	38
Changing-Card Box	38
The Frame of Aladdin (Sand Frame)	41
La Houlette or Rising Cards	43
Second-Sight Card-Reading Test	49
Thought-Reading Card Test	50
Mind-Reading Card Test	51
Mnemonic Pack of Cards	53
Marion's Mind-Reading Card Trick	57
Way to Force a Card	61
Way to Make the Pass	63
Way to Palm a Card	65
A Single Card	65
A Dozen Cards	66
Back and Front Palm	67

	PAGE
Way to do Card Ruffles	67
Springing or Elongating the Pack	71
Running Cards Up Your Arm	72
Cascade or Fall of Cards	72
Projectile Cards	73
Boomerang Cards	74

TRICKS WITH COINS.

Magnetized Coin	77
Illusive Coin	78
Changing Coin	79
Multiplying Coin	80
Appearing Card on a Coin	81
Wireless Coin	81
Vanishing Coin	83
Chinese Coin Trick	84
Disappearing Coin	87
Coin in the Ball of Yarn	91
Vanishing Shilling	92
Travelling Coin	89
Spirit Rapping Coin	94
Multiplying Coin Plate	95
Appearing Coin Wand	97
Various Ways to Palm a Coin	100
Straight Palm	100
Third-Finger Palm	101
Wand Palm	102
Thumb Palm	102
Middle-Finger Palm	102
Two-Finger Palm	102
Continuous Front and Back Palm	104
French Drop, or Tornique	105
Aerial Treasury	107

LIST OF TRICKS

11

TRICKS WITH BALLS.

	PAGE
Magic Ball and Vase	113
Obedient Ball	116
Obedient Orange	118
New Obedient Ball	119
Fade-Away Ball	121
Appearing and Disappearing Ball	122
Chameleon Billiard Balls	123
Latest Billiard Ball Production	126

TRICKS WITH EGGS.

To Change a Handkerchief Into an Egg	131
Ting-a-Ling Egg Trick	133
Recent Egg-Bag Trick	135
Latest Egg-Bag Trick	137
Latest Egg Production	139

TRICKS WITH HANDKERCHIEFS.

Methods of Producing Handkerchiefs	143
Production from the Armpit	143
Production from a Match-Box	143
Finger-Shell Production	145
Extra-Finger Production	145
Methods of Vanishing Handkerchiefs	146
Vanishing with a Wand	146
Rubber Ball Vanisher	146
Bautier Pull Vanisher	147
Elastic Cord Pull Vanisher	148
Phantom Handkerchief	150
Enchanted Handkerchief	151
Color-Changing Handkerchiefs	156
Penetrating Handkerchiefs	159

TRICKS WITH THE WAND.

	PAGE
Use of the Wand	165
Gravity Defying Wand	166
Juggler's Wand	167
Multiplying Wand	167
Obedient Ring	170
Floating Wand	173

VARIOUS OTHER TRICKS.

Color-Changing Die	179
Rising Pencil	180
Magical Tumblers	183
Bottomless Tumbler	183
Mirror Tumbler	184
Flying Glass of Water	186
Chinese Rice Bowls	189

SPIRIT TRICKS AND MANIFESTATIONS.

Siberian Transport Chain Escape	195
Spirit Whistle	197
Spirit Slate-Writing	199
The Great Dictionary Test	201
Famous Spirit Thumb Tie	203
Spirit Rapping Wand	205
Spirit Talking Hand	207
Spirit Talking Skull	209
Spirit Table Séance in the Light	210

ILLUSTRATIONS.

	PAGE
FIG. 1 — The Phantom Cards	20
FIG. 2 — The Phantom Cards	21
FIG. 3 — The Changing-Spot Cards	22
FIG. 4 — The Changing-Spot Cards	23
FIG. 5 — The Elusive Ace	25
FIG. 6 — The Ghost Cards	27
FIG. 7 — The Wizard Pack	30
FIG. 8 — The Moving-Pip Card	33
FIG. 9 — The Changing-Flap Card	35
FIG. 10 — The Restored Card	36
FIG. 11 — The Changing-Card Box	39
FIG. 12 — The Sand Frame	41
FIG. 13 — The Rising Cards (First Method)	44
FIG. 14 — The Rising Cards (Second Method)	45
FIG. 15 — The Rising Cards (Third Method)	46
FIG. 16 — The Self-Memorizing Pack	55
FIG. 17 — How to Force a Card	62
FIG. 18 — How to Make the Pass	64
FIG. 19 — How to Palm a Card	65
FIG. 20 — How to Back Palm a Card	68
FIG. 21 — How to Front Palm a Card	70
FIG. 22 — Elongating the Pack	70
FIG. 23 — Arm Manipulation	71
FIG. 24 — The Cascade	72
FIG. 25 — The Projectile and Boomerang Cards	73
FIG. 26 — The Balancing Coin	78
FIG. 27 — The Shell Coin	79
FIG. 28 — The Wireless Coin	82

	PAGE
FIG. 29 — The Vanishing Coin	83
FIG. 30 — The Chinese Coin Trick	85
FIG. 31 — The Disappearing Coin Box	88
FIG. 32 — The Mystic Ball of Yarn	90
FIG. 33 — The Vanishing Shilling	91
FIG. 34 — The Travelling Coin	93
FIG. 35 — The Spirit Rapping Coins	94
FIG. 36 — The Multiplying Coin Plate	96
FIG. 37 — The Appearing Coin Wand	98
FIG. 38 — How to Palm a Coin	101
FIG. 39 — The Third-Finger Palm	101
FIG. 40 — The Thumb Palm	102
FIG. 41 — The Middle-Finger Palm	103
FIG. 42 — The Two-Finger Palm	103
FIG. 43 — The Continuous Front and Back Coin Palm	104
FIG. 44 — The French Drop	106
FIG. 45 — To Disappear and Reappear a Coin	107
FIG. 46 — The Production of Coins	108
FIG. 47 — The Magic Ball and Vase	114
FIG. 48 — The Original Obedient Ball	117
FIG. 49 — Artifice for the Obedient Orange	118
FIG. 50 — The New Obedient Ball	119
FIG. 51 — The Fade-Away Ball	121
FIG. 52 — The Appearing and Disappearing Ball	123
FIG. 53 — The Chameleon Billiard Balls	124
FIG. 54 — The Latest Billiard Ball Production	127
FIG. 55 — Changing a Handkerchief into an Egg	132
FIG. 56 — The Ting-a-Ling Egg Trick	134
FIG. 57 — A New Egg-Bag Trick	136
FIG. 58 — The Latest Egg-Bag Trick	138
FIG. 59 — The Latest Egg Production	139
FIG. 60 — The Match-Box Production	144
FIG. 61 — The Finger Shell Production	144
FIG. 62 — The Extra Finger Production	145
FIG. 63 — How to Hold the Handkerchief	146

ILLUSTRATIONS

15

	PAGE
FIG. 64 — The Bautier Pull Vanisher	148
FIG. 65 — The Phantom Handkerchief	151
FIG. 66 — The Enchanted Handkerchiefs	152
FIG. 67 — The Enchanted Handkerchiefs	154
FIG. 68 — The Enchanted Handkerchiefs	155
FIG. 69 — The Color-Changing Handkerchiefs	157
FIG. 70 — The Penetrating Handkerchiefs	160
FIG. 71 — The Gravity Defying Wand	166
FIG. 72 — The Juggler's Wand	168
FIG. 73 — The Multiplying Wand	169
FIG. 74 — The Obedient Ring	171
FIG. 75 — The Floating Wand	174
FIG. 76 — The Color-Changing Die	179
FIG. 77 — The Rising Pencil	181
FIG. 78 — The Mirror Tumbler	184
FIG. 79 — The Flying Glass of Water	187
FIG. 80 — The Chinese Rice Bowls	189
FIG. 81 — The Siberian Transport Chain	196
FIG. 82 — The Spirit Whistle	198
FIG. 83 — The Spirit Slates	200
FIG. 84 — The Spirit Thumb Tie	204
FIG. 85 — The Spirit Rapping Wand	206
FIG. 86 — The Spirit Talking Hand	208
FIG. 87 — The Spirit Talking Skull	209
FIG. 88 — The Spirit Séance in the Light	211

PART I
THE LATEST CARD TRICKS

Card tricks may be divided into four different classes which are *first*, those that use prepared cards; *second*, those that employ apparatus; *third*, those that require skill; and *fourth*, those that utilize, or pretend to utilize, memorizing systems, or *mnemonics*, (pronounced *ne-mon'-ics*, a word we get from the Greek *mnemonikos*, which means to remember, or to aid the memory).

THE BOY MAGICIAN

CHAPTER I.

TRICKS WITH PREPARED CARDS.

THE PHANTOM CARDS.

THIS easy, simple, and wonderfully mystifying trick also goes under the name of *Phantoms*. It can be worked in two different ways, to wit: *first*, with a handkerchief, and *second*, with a hat.

The Handkerchief Effect. You hold five spot cards up to view, spread out fanwise as shown at *A* in Fig. 1; then close them up and throw a handkerchief over them. On second thought you remove two cards, as at *B*, and at the same time you say, "And that leaves—?" (at this instant you shake out the handkerchief) "*nothing!*" The three cards have completely vanished as at *C*.

The Hat Effect. Again you hold the cards as at *A* and ask some one to think of three of them, and then drop them into a hat. This done, explain that you will remove from the hat the two cards that have not been chosen and, suiting action to the words, you take them out and replace them in the pack you are using.

The spectators naturally suppose that the three selected cards are still in the hat. You tap the crown with your fingers, look heavenward and say "Go!" in a psychological tone of voice, then turn the hat upside down and show that it is *empty*. The effect is truly startling. I know, because I have done the trick a thousand times or more.

Presentation. Presentation is a nice word that magicians use when they wish to convey the meaning of "how a trick is presented to an audience." Like nearly all good tricks, the secret of the *Phantom Cards* is simple.

To begin with, there are only two cards and both of them have spots on both sides. The first card on one side (called the *front*, or *obverse* side) shows, say, the *Deuce of Spades*, as at *A* in Fig. 2, and the other side (called the *back* or *reverse* side) shows, say, the *Six of Clubs* as at *B*.

The other and second card is the chief one that does the trick. The front, or obverse, side shows, say, the *Five of*

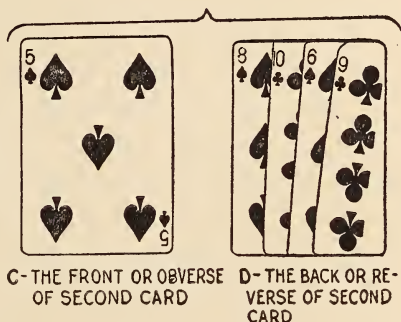
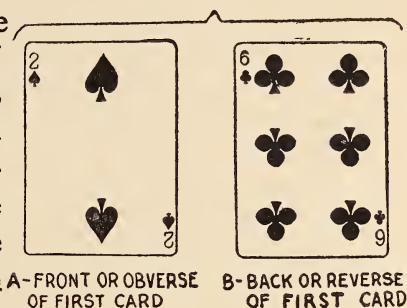


FIG. 1.—The Phantom Cards.

Spades as at *C* and the back, or reverse, side is printed with, say, part of the *Eight of Spades*, the *Ten of Clubs*, the *Six of Spades* and the *Nine of Clubs* as shown at *D*; this, of course, gives it the appearance of being *four cards*. The lower right-hand corner is left blank, so that when you hold the Deuce of Spades over it, it appears to the spectators exactly like a full hand of black cards as shown at *E*.

Now when you take both cards from the handkerchief

or the hat you show the backs, or reverse sides of them, which no one has seen, and as they are not among those that the spectator has thought of he knows they are not those he has selected. As soon as you have taken the two prepared cards from the handkerchief, or the hat, replace them in the pack so that they will not fall into the hands of the curious who will speedily discover how the trick is done.



THE CHANGING-SPOT CARDS.

This is one of the best card tricks ever invented, and it consists of causing four Kings to change to four Aces and these to change to blank cards.

The Effect. The way it appears to the spectators is this: first you spread out the four cards fanwise and show that they are all Kings

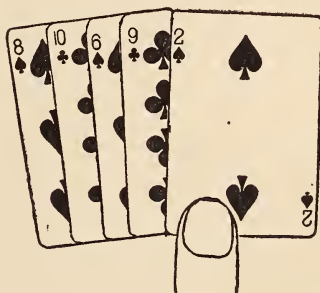


FIG. 2.—The Phantom Cards.

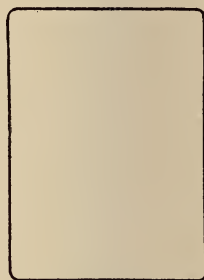
then you pick up the Ace of Spades, place it back of the King of Spades, close up the cards, breathe gently on them (especially if you have a strong breath) and spread them out fanwise, when they will have all changed miraculously into aces.



A - ACE OF SPADES



B - KING OF SPADES



C - A BLANK CARD

D - 1ST PREPARED
CARDE - 2ND PREPARED
CARDF - 3RD PREPARED
CARD

FIG. 3.—The Changing-Spot Cards.

You next pick up a blank card from the table, place it back of the Ace of Spades, close up the cards again, breathe a little harder on them (unless you have been eating onions) and spread them out once more into a fan, when all of them

will be blank cards.

Presentation. By referring to *A*, *B*, and *C*, Fig. 3, you will observe that the first three cards are, respectively, the Ace of Spades, the King of Spades and a blank card. You will also observe that *D*, *E* and *F* are prepared cards, that is, they are printed so that the upper left-hand corners are Kings, that the spots in the middle represent Aces, and the lower right-hand corners are blank.

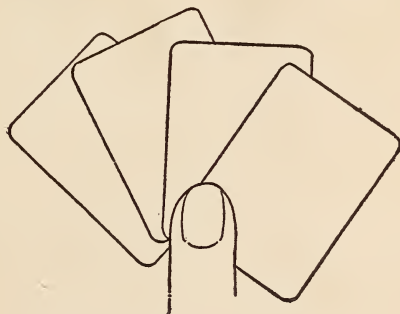
First, place the real King on top of the prepared cards and spread them out just enough to let the corners of the Kings show, as in *A* Fig. 4, when to the spectators it will



A- THE CARDS ARE ALL KINGS



B- THE CARDS ARE ALL ACES



C- FINALLY THE CARDS ARE ALL BLANK

FIG. 4.—The Changing-Spot Cards.

appear that you have *four Kings*. Next, pick up the Ace of Spades, which you have previously left face-up on the table, and explain that you will place it directly back of the King of Spades; when you have done this, remove the King of Spades and lay it on the table.

Now right here is where you make the change of Kings to the Aces, and to do it you only need to turn the cards around, that is, so that the top edges will be at the bottom. Having done this, spread the cards out until each Ace spot shows, when all four cards will appear to be Aces as at *B*.

Lastly, say to the spectators that the result would be just the same if you were to use a blank card instead of the ace, that is, the cards would all be blanks. To prove it, you pick up the blank card from the table and place it back of the Ace of Spades, which latter card you lay on the table. Now close up the cards just enough to cover the Ace spots, when, as far as the eyes of the spectators are concerned, the cards have all changed to blanks as at *C*

THE ELUSIVE ACE.

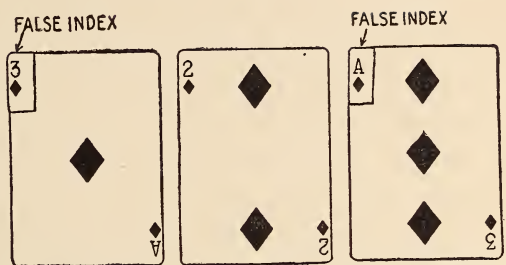
This good little trick is also sometimes called *Three Card Monte*, but erroneously, for the latter is a sleight in which three perfectly good cards are used and, hence, it requires skill, whereas in *The Elusive Ace* the cards are prepared and it takes no dexterity to manipulate them.

The Effect. You begin the trick by laying the Ace, Deuce, and Trey on a table with their faces uppermost. This done, ask a spectator to point out the Ace, when, much to his own surprise and that of the onlookers as well, he will

be unable to do so, unless, of course, he is "in on" the secret of the trick. It is quite as baffling as picking the Ace in three card monte or pointing out the shell the little pea is under.

Presentation. Take a good glance at the cards shown at A in Fig. 5, and you will see that while the Deuce is a real card, both the Ace and Trey have false *indices* (the *index* being the letter or figure at the upper left-hand and lower right-hand corners of the card, and the word *indices* being the plural of *index*).

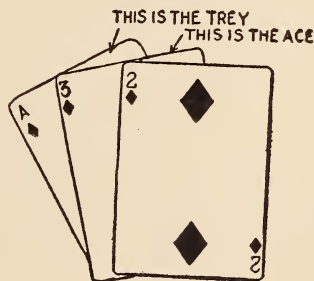
Now place the cards together with the Ace on the bottom, the Trey in the



A- THE DEUCE IS A REAL CARD WHILE THE ACE AND TREY HAVE FALSE INDICES



B- CARDS SPREAD OUT WITH FALSE INDICES COVERED



C- THE WAY THE CARDS ARE LAID ON THE TABLE

FIG. 5.—The Elusive Ace.

middle, and the Deuce on top, and spread them out so that only the false indices on the Ace and Trey are covered, as shown at *B*; thus the spectators can easily see that each card is just what it purports to be. Close the cards together again slowly, and turn the ends with the false indices around so that they will be at the top; then spread them out, when the false indices will be seen, as at *C*, and lay the cards in this position on the table.

Your next move is to ask the spectators to note the position of the Ace and to watch it closely. Close the cards together and lay them face downward on the table, being sure to have the false indices toward you. Of course the one the spectators thought was the Ace will be the Trey, and the fact that it is not the card they thought it was will confound them. When you pick up the card to show it, be sure to have your finger cover the false index.

THE GHOST CARDS.

This is a new and wonderfully clever trick. In England it is called *The Ghost Cards*, while I find here in the States it goes by the name of *Papel Blanco*, which is Spanish for *paper white*; reversed, it becomes *white paper*, though, as a matter of fact, the meaning it is intended to convey is that of *white cards*.

The Effect. The bald effect of the trick is that a number of court cards that are placed in a hat change into blank cards. To do the trick, you show four court cards to your audience and ask the members thereof carefully to note them and remember their names. Then you drop them into a borrowed hat, and bring forth each one in turn again to

show they are all there and that you have not changed them. After having satisfied the spectators on this point, you take out one of the cards "to make," so you say, "it easier for those present to remember the names of the other three cards." You ask that some one repeat the names of the three cards that remain in the hat, when lo! you produce them and show that they are entirely white!

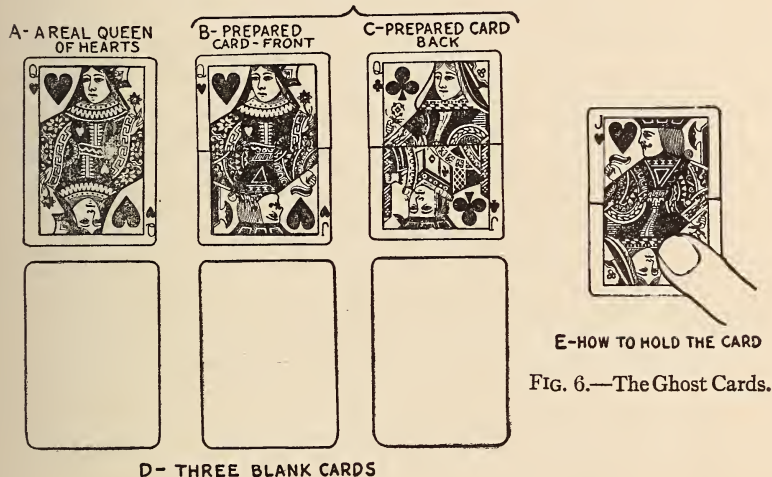


FIG. 6.—The Ghost Cards.

Presentation. There are five cards used for this trick, one of which is a *real* Queen of Hearts, another, a double-face card with four indices on it, and three blank cards. Before you start to do the trick, place the real Queen of Hearts, which is shown at *A* in Fig. 6, secretly, in your outside pocket. Now place the double-face card, the front, or obverse, side of which is shown at *B*, and the back, or reverse, side, at *C*, in front of the blank cards *D* and you are ready to do the trick.

The first thing on the list when you are going to perform the trick is to borrow a hat and lay it on the table, crown-side down. Next pick up the four cards with the double-face card on top and keep your thumb over the face and the index of the Jack, or Queen, as the case may be, as shown at *E*, so that the spectators can not see that it is made up of half a Jack and half a Queen. Then riffle them, and count them aloud as each one slip past your thumb, in order to let the spectators know that there are four of them.

This done, drop the cards into the hat one at a time, being mindful that the faces of the blank cards are not seen. Now take the double-face card out of the hat and show it first as the Jack of Clubs, covering the face of the Queen with your thumb as I explained above; then throw it back into the hat and pretend to take out one of the other cards, but in reality pick up the double-face card again, and this time show it as the Queen of Hearts, which is on the other side of it.

Throw it back into the hat, and after looking into the hat a moment produce the double-face card and show it as the Queen of Clubs; again return it to the hat, look a little more into it, and bring it forth for the fourth and last time and show it as the Jack of Hearts. Again return it to the hat, but lay it so that you can pick it up and show it without having to turn it around.

Now ask a spectator to name the four cards which you have just shown, but before he can do so, reach into the hat and take out the double-face card and show it as the Queen of Hearts, explaining at the same time that this will make the trick a little easier to do. Put the double-face card into your pocket that contains the real Queen. After the spec-

tator recites the names of the remaining three cards in the hat, ask him to examine them. He and the rest of the audience will have the surprise of their lives for, instead of being court cards, they will find them to be perfectly white. You can finish the trick by producing the real Queen of Hearts from your pocket.

A SIMPLE WAY TO FORCE A CARD.

This is not a trick that will stand by itself, but there are a hundred and one tricks where it is necessary to *force* a card, that is, to make a spectator take a card which you either wish him to take or must know what it is after he has taken it.

Magicians who are skilled in the art, of course, use an ordinary pack of cards and are able to *force* any card they want to, and the way they do this will be described in Chapter III. But if you are a beginner in the wonderland of magic, you can produce precisely the same effect without any previous practice or the slightest danger of failure.

That is, you can if you use a *forcing pack* of cards. A forcing pack consists of having *all the cards in the pack alike*, or, better you can have half of the pack of, say, the Trey of Diamonds, and the other half made up of the Queen of Clubs. Or you may go still farther and have the pack divided into four parts, each of which is made up of cards that are all alike.

In any event, you should have a real pack at hand, with the backs exactly like those of your forcing cards, and whatever you do, don't let the latter lie around carelessly and get into the vulgar hands of the uninitiated.

THE WIZARD PACK OF CARDS.

To all appearances, this pack, with which you can do a large number of tricks, is an ordinary one consisting of fifty-two cards and the Joker. You can hand it to a spectator and, if he is not "in the know," he cannot see that it is in any way different from an ordinary pack, and, further, you can use it to play cards with.

A Few Simple Effects. Among the simple effects you can produce with the wizard pack are the following: (1) you can let a spectator draw any card and replace it in the pack and by running over the cards you can tell him the name of it; (2) again, you can let him draw a card and replace it in the pack, and you can instantly withdraw it and hand it to him; (3) you can let several spectators draw cards, replace them, and you can instantly bring them to the top of the pack and make them rise from it; (4) you can grip the pack at both ends and separate all the red cards from all the black cards, etc.

Presentation. The wizard pack of cards] is known among professional magicians as the *biseaute pack*, (pronounced *bisote*). As the word *biseaute* in French means *beveled*, this tells the whole secret of it at once, that is, the edges of the pack are beveled, which makes each card $\frac{1}{32}$ of an inch wider at one end than it is at the other, and this is so small a difference that it will not be noticed. See Fig. 7.



FIG. 7.—The Wizard Pack.

In the first effect described above, when the spectator has drawn a card, you turn the pack around and on his replacing the card in it, the difference in the width will enable you to know it when you come to it; in the second effect, after the spectator has replaced it in the pack you can grip it by the edges and pull it out.

In the third effect, after all the cards are replaced, grip all of them by the edges at the same time, pull them out, and place them on the back of the pack. Fourth, and finally, by placing all the black cards together, and all the red cards together and then reversing the positions of them, so that the wide edges of all the black cards are at one end and the wide edges of all the red cards are at the other end, by gripping the ends of the pack in each hand you can pull them apart and separate them.

You can make a pack of wizard cards by having a book-binder bevel off the edges of a pack of ordinary cards, but inasmuch as you can buy them already prepared at the magical supply houses for half a dollar a pack, together with instructions for doing ten or a dozen tricks, this is the better way to get them

CHAPTER II.

CARD TRICKS WITH APPARATUS.

There are two classes of apparatus used for card tricks and these are *first*, the kind in which the cards themselves are provided with mechanical means to effect a change, and *second*, the kind in which the cards are either real or prepared and a separate device is used to obtain the desired result.

MECHANICAL CARDS.

There is quite a variety of mechanical cards, and among them is the *moving-pip card*, the *changing card*, and the *restored card*, and these I will describe fully so that you can make them. These mechanical cards are not, however, intended to be used as full-fledged tricks, but they are wonderfully effective in combination with other card tricks.

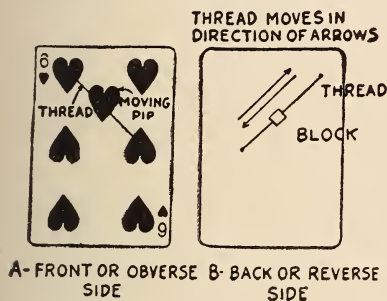
THE MOVING-PIP CARD.

The Effect. After a spectator has drawn, say, the *Seven* of Hearts, you produce, in the course of the trick you are doing, the *Six* of Hearts, and holding it up in your hand you say, "And here is your card, the Six of Hearts."

The spectator will correct you, "immediately if not sooner" and inform you that his card is the "*Seven* of Hearts." Then you ask him if he is sure the card you are holding is

not the card he drew, and at the same time you add the other pip, or spot, to it, which will seem, almost, to glide across the card and make a seven-spot out of a six-spot.

How to Make the Moving-Pip Card. Take an ordinary Six of Hearts and then cut out one of the heart spots, or pips, from another card. With a needle, thread the heart



C-HOW THE CARD IS HELD

FIG. 8.—The Moving-Pip Card.

spot on the finest white silk thread you can get and tie it to keep it from slipping. Also, with the needle pass the ends of the thread through the edges of the two diagonal heart spots, as shown at *A* in Fig. 8, and tie the ends together at the back, so that the thread is taut and the knot is tight. Glue a bit of thick cardboard, or better, a bit of wood, to the thread at the back of the card, as at *B*. Now, when you hold the card in your hand by its edges, your forefinger will easily rest on the bit of cardboard, or wood, as at *C*, and by pressing down on it the thread will move along and

carry the extra pip to the point where the card becomes a seven-spot. You can make a better moving-pip card by

having the card double and pivoting a little tin lever to the card, or, better, because it will be made exactly right, you can buy one of a dealer in magical apparatus.

THE CHANGING-FLAP CARD.

The Effect. This is a very effective changing card for the reason that it will change from a spot card to a court card, or the other way about, as you wish and as many times as you wish. You hold the card in your hand, as shown at *A* in Fig. 9, and pass your other hand over the face of the card and the change is made.

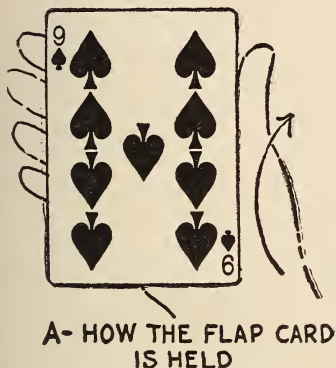
How to Make the Changing-Flap Card. This is an easy card to make. Take the *Nine of Spades* and the *Queen of Diamonds*, or any other spot card and court card. Cut these two cards precisely through the middle and glue half of the spot card to half of the court card with their backs to each other.

Slip a bit of white silk ribbon, or muslin will do, about $\frac{1}{8}$ inch wide and one inch long, between the abutting edges of the half-cards and near the outer edges, as shown at *B*, and then place a flat-iron on them until they are dry. Next, glue the other half of the spot card and half of the court card on to another card to support it, as shown at *C*.

As soon as you do this, slip the free ends of the ribbons of the double-face half-card in the cut between the half-card and the support card so that the edge of the former is brought up close to the latter. This completes the flap-card, and when dry it will be ready to use as shown at *D*.

Presentation. To make the change from the spot to the court card, hold it in your hand so that the flap is down and

the Nine of Spades shows as at *A*. Now make a quick rotary movement in the direction of the curved arrow, when



B- THE MUSLIN HINGES BETWEEN THE HALF CARDS



C- THE BASE CARD



D- THE FLAP CARD READY FOR USE

FIG. 9.—The Changing-Flap Card.

the flap will be thrown up and between your fingers and the Queen of Hearts will come into view. To change the Queen

back to the spot card, reverse the card in your hand and repeat the operation

THE RESTORED CARD.

The Effect. In the course of a trick you use, say, the Jack of Clubs and tear off a corner of it so that the specta-

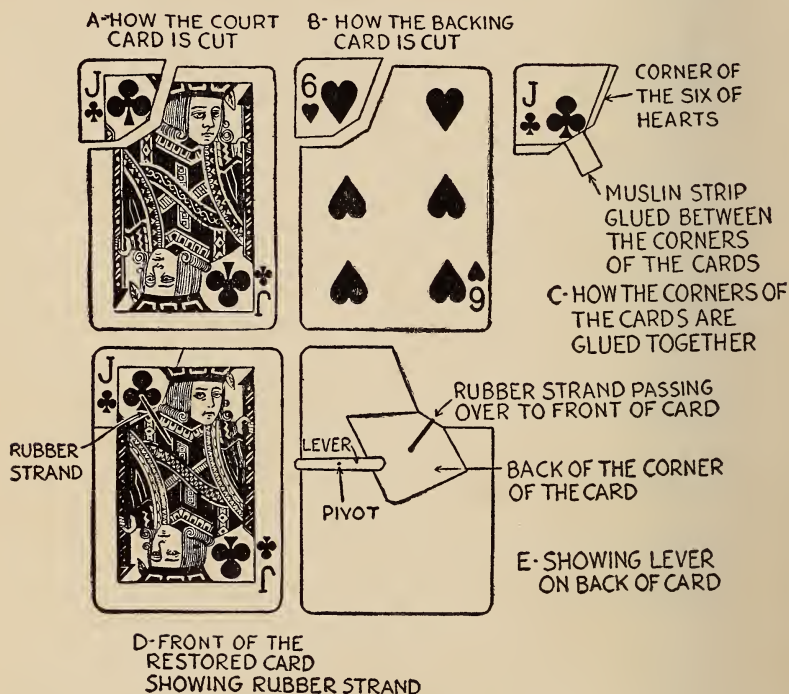


FIG. 10—The Restored Card.

tors will be able to identify it at all times. When you get to the end of the trick, substitute the mechanical torn card for it. Hold the latter up in your hand and throw the torn-off

corner of the original card at it with your other hand, when the card will be made whole again.

How to Make the Restored Card. Cut the corner out of the Jack of Clubs, or any other court card, as shown at *A* in Fig. 10, and cut the corner out of any other card, say, the Six of Hearts, exactly to match it, but make it $\frac{1}{8}$ inch wider and longer, as shown at *B* and *C*; this latter card is to serve only as a back.

Glue the two cards together and also their respective corners and hinge them together with a bit of muslin, see *C*, so that the corner will fold over on the back. When the cards are perfectly dry, run a strand of rubber through the corner of the card from the back, bring it over to the front of the card and through the center of it, as shown at *D*, and to the back again. Then tie the ends of the strand of rubber together or fasten them otherwise to the back, as at *E*.

The tension of the rubber must be just enough so that when the corner of the card is released from the back it will bring it to an upright position. To hold the corner out of sight until you are ready to "restore" it, make a little lever of cardboard, or tin, and pivot it to the back as is also shown, at *E*. When the corner is folded back on the card, push the end of the lever over it and it will make it stay there until you are ready to release it.

Presentation. When you want to restore a card at the end of a trick, hold the mechanical card in your left hand with your finger on the end of the lever ready to trip the corner. Take the real torn corner in your fingers and make a *pass* with it, pretending to throw it at the card. At the

same instant trip the lever, when the spectators see the phenomenon of the torn card made whole, and you can then without exciting suspicion lay on the table under cover of your wand the real torn card that you have *palmed*

CARD APPARATUS.

We are now getting into the realm of real tricks, by which I mean those that can be performed before private and public audiences. It is indeed surprising what really startling effects can be produced with the simplest kind of apparatus, which, for the most part, you can make yourself.

THE CHANGING-CARD BOX.

This unpretentious little device can be made to produce three effects, the *first* of which is to change one card into another card, the *second*, to make a card appear, and the *third*, to make a card disappear. For the first effect a simple box is used, while for the last two effects the box is provided with a *flap*.

The First Effect. You hand a little box, about half an inch deep and just wide and long enough to permit a card to lie in it easily, to a spectator for examination. He will find it to be exactly what you said it was, to wit, without preparation.

Next you show a card, say, the Trey of Diamonds and this you lay in the box, which you close; this done, you can either lay the box on the table, hold it yourself, or ask some one to hold it. On opening the box, the Trey of Diamonds will be found to have changed into the Nine of Clubs, or any other card that you have previously settled upon.

How to make the Box. Make the box of $\frac{1}{8}$ -inch thick wood, about $\frac{1}{2}$ an inch deep, $2\frac{5}{8}$ inches wide, and $3\frac{3}{4}$ inches long, inside measurement. The top and the bottom of the box are made exactly alike as shown at *A* in Fig. 11. Hinge them together as shown at *B*. You can use cigar-box

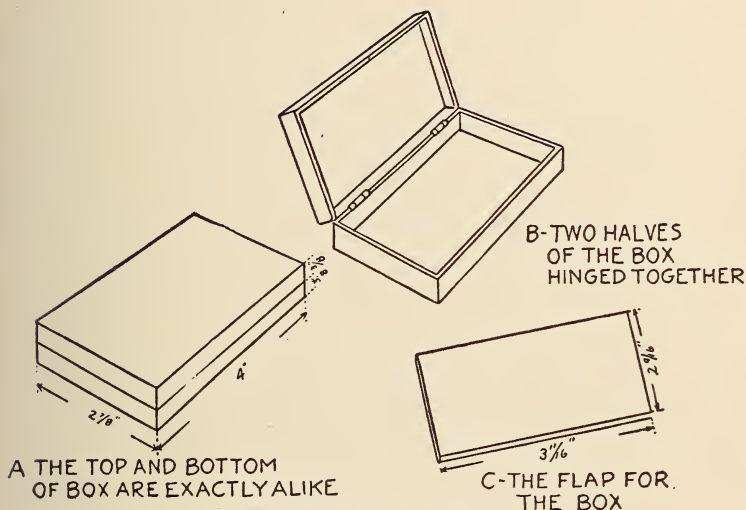


FIG. 11.—The Changing-Card Box.

wood to make it of, but, of course, for a real performance it would look better if it were made of mahogany, cherry, or some other kind of fine cabinet wood, and polished.

Presentation. The card you use for the changing card effect is a double-faced one, made of two cards glued together back to back. Now when you show the Trey of Diamonds you lay it in the box face up and without the spectators seeing the back or *reverse* side of it, which is the Nine of Clubs.

After you have closed the top of the box, you *turn it over*, and then when you open it again the Nine of Clubs will be the side of the card that is uppermost. As both halves of the box are alike, that part of it which is up becomes the top. In other words, when you turn the box over the card turns over with it.

The Second and Third Effects. (A) In this case you use an unprepared card, in fact any card a spectator may choose from the pack, by which I mean that you do not force it, and this you lay in the box. On opening it the spectators will discover that the card has disappeared. (B) Now close the box and open it once more, when the card will have reappeared.

The Use of the Flap. The box is made exactly like the one I have described above but it is fitted with a *flap*. This is merely a very thin piece of wood, anywhere from $\frac{1}{16}$ to $\frac{1}{8}$ inch thick at the most, of the same kind that the box is made of, and the width and length of which is such that it will just fit into the box without binding. It is shown at C in Fig. 11.

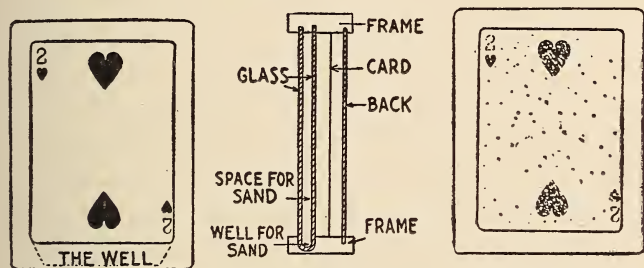
Presentation. Let us suppose now that the box is open and the flap is resting on the bottom of it. It stands to reason that it cannot be seen, and its presence is never suspected, because it is too thin. Now lay in the box, the card you want to disappear, close the top, and turn it over; naturally the card will fall to the other side which is now the bottom, and the flap will fall on top of the card, thus concealing it and, hence, it follows that on opening the box the card, to all intents, has vanished.

To make the card reappear, all you have to do is to turn the box over, when the flap, with the card on top of it, will

fall to the lower side, or bottom, and the latter is uppermost. Made a little larger and with some modifications the same kind of a box can be used for the vanishment and appearance of handkerchiefs and other like objects.

THE FRAME OF ALADDIN.

This useful piece of apparatus, which is technically known to magicians as the *sand frame*, will make a card slowly appear or disappear before the very eyes of the audience. It can be used alone as a trick, but it is simply great when



A-THE SANDFRAME B- CROSS-SECTION C-THE APPEARING CARD

FIG. 12.—The Sand Frame.

used in combination with the card box which I have just described. It is shown at *A* in Fig. 12.

The Effects. (*A*) You show what looks to be an ordinary photograph frame, then set it on your table, when a selected card will gradually appear behind the glass in it and you can take it out and pass it for examination. Or (*B*) you can place a selected card in the frame, when it will slowly but surely disappear.

How the Sand Frame is Made. Instead of a single sheet of glass in front, the frame has two pieces of glass and these are separated about $\frac{1}{16}$ of an inch. The space thus formed

is filled with fine silver sand, which is exactly the same color as the back of the frame. At one end, which is really the bottom of the frame, there is a cavity or little well and when it is set on this end the sand runs into it.

It is obvious that when the frame is in this position and the sand is in the well a card placed between the second sheet of glass and the real back will be readily seen, and it must also be clear that when the frame is reversed the sand will run into the space between the sheets of glass and fill it thus obscuring the card. In this way the card is made slowly to appear and disappear. A cross-section view of the frame is shown at *B*.

Presentation. Place, say, the Deuce of Spades in the card frame and turn it over so that the sand will cover the face of the card, when the frame will appear to be empty. Now force a **Deuce of Spades on a spectator, place it in** your card box and explain that what you intend to do is to pass the card that is reposing in the box through the intervening space and into the card frame.

In making this talk, pick up the frame and turn it over, when the sand will begin to run out and into the well. When the card is fully exposed to view, pick up the box, show that it is empty, and then remove the card from the frame and pass it for examination.

The effect of using the card box and the sand frame together, especially if you give a little talk about things not seeming to be what they are and the Einstein *theory of relativity** in general is very impressive.

*A simple description of *relativity* will be found in the *Scientific American* for Feb. 5, 1921.

LA HOULETTE, OR THE RISING CARDS.

Rising-card tricks, that is making selected cards rise out of a pack, are as old as the art of magic itself, but if you can work a method that baffles the spectator's understanding, then the trick is just as refreshing and equally as mystifying as though it were invented yesterday. Here are three good rising-card methods, or as the French call it, *la houlette*.

The Rising-Card Effect. Whatever method is used for the rising card trick, the effect is fundamentally the same in all cases, to wit, one or more cards are selected by the spectators and then returned to the pack. This done, the pack is held in the hand, placed in a glass, or in a skeleton frame, and as the selected cards are called for, they rise up and out of the pack.

First Method. No apparatus is required for this method. After having *forced* one or more cards on the spectators have them returned to the pack and make the *pass* (the way to do this is described in the next chapter) thus bringing the selected card to the back of the pack.

Now hold the pack near the top between your thumb and third finger and little finger, as shown at *A* in Fig. 13, with the face of the cards toward the spectators; this leaves your forefinger and middle finger free at the back of the pack, as shown at *B*, and by giving them a walking motion and pressing each one alternately against the card, at the same time pushing up on the card, it will rise smoothly and in a most mystifying manner, until it emerges from the pack when it will fall on the floor.

Second Method. This method is more effective than the first because it apparently isolates the pack from your hand. The trick requires, however, a special glass tumbler. A strip of the glass is cut out between two of the parallel lines $\frac{1}{2}$ inch wide and 3 inches long, as shown at *A* in Fig. 14.

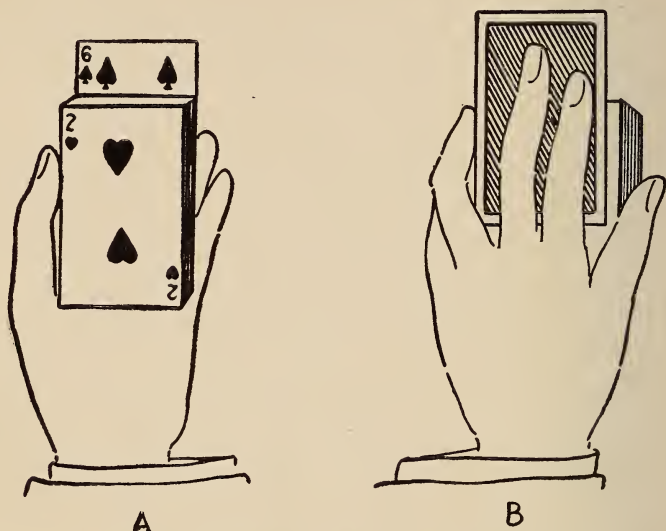


FIG. 13.—The Rising Cards. (First Method.)

After you have forced the card or cards, have them replaced in the pack, then bring them to the back as before by making the *pass*, and place the pack in the tumbler. Grasp the tumbler as shown at *B*, when your forefinger will come directly in the slit cut in the glass and it is easy then to push each card up in turn.

Third Method. Now we are getting into something that looks like real stage magic. You can work this method

yourself, but it is better to have an assistant. Whichever way you work it, the preparation and presentation are the same.

First, the cards the spectators select are *forced* and you have to *switch* the pack, that is substitute it for a pack that is prepared. The duplicate cards that rise out of the pack,

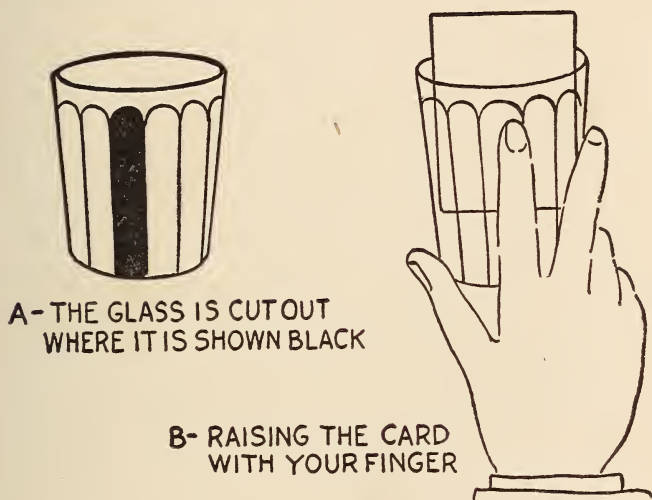


FIG. 14.—The Rising Cards. (Second Method.)

are not, however, prepared. Go about preparing the pack in this way: take two pieces of very fine, yet strong black silk thread about 20 inches long and fasten them to the end of a court card (1) at two places near the bottom as shown at A in Fig. 15.

This done, place a dozen cards (2) on it so that the court card will be in front of them and then bring the threads over the top of them. Next, place a card (3) that is like one of

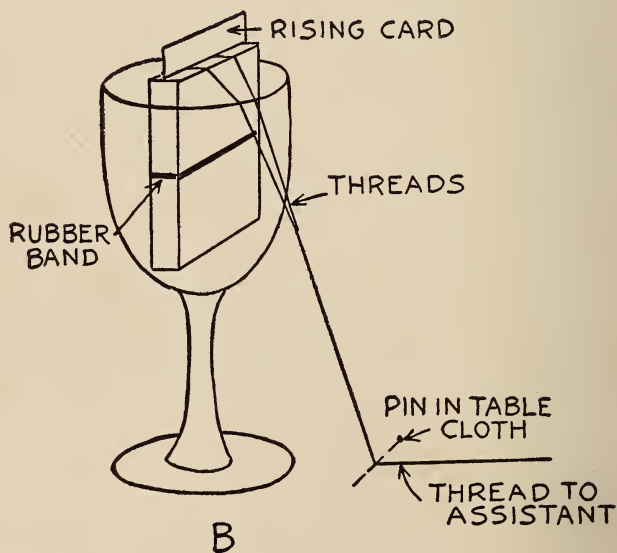
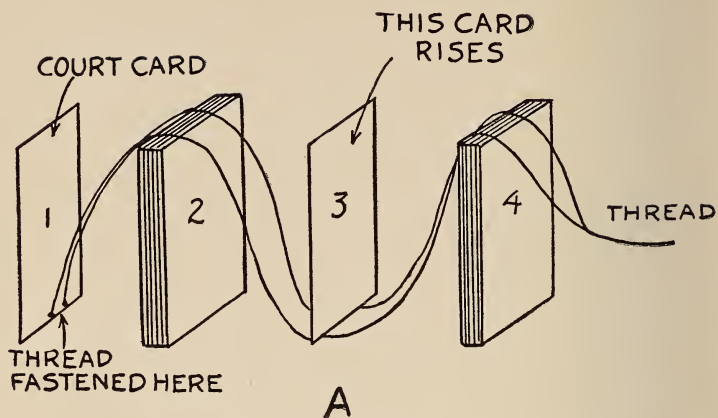


FIG. 15.—The Rising Cards. (Third Method.)

those you are going to force, over the threads and bring the latter to the top again and over another dozen cards (4) when the threads will run out at the back. Now snap a rubber band around the pack to hold the threads in place.

In this trick the pack of cards is placed in a glass goblet and the latter is set on a table. The table must have a cloth on it that is tacked or otherwise fixed to it. Right back of the spot where the goblet is to set, stick a pin through the table-cloth and run the free end of the thread under it, as shown at *B*.

Lead the thread back to a screen, or a curtain, and through it where your assistant, concealed of course, holds it. When you are ready for the card to rise he will pull the thread gently but firmly, which will in turn draw the selected card up and out of the pack.

While I have explained how a single card is made to rise, it gives the trick more class to use three cards. The other two cards are placed over the threads exactly like the first one, but the cards must not be placed together in the pack. It is better to make and use a pack with only one rising card in it at first, when you will see precisely how the others are arranged in the pack and worked.

Presentation. Force one or more cards like the one or more you have in your prepared pack and have them replaced in the ordinary pack. Take the latter to your table and there switch it for the prepared pack. This you can do easily by having the prepared pack lying on the table under cover of a silk handkerchief.

Lay on the table the pack with the duplicates of the selected cards in it, and transfer the handkerchief to and over the

other pack. Next, show the tumbler to be without preparation of any kind and set it down just in front of the pin. Place the prepared pack in the glass, and when you are ready for the card, or cards, to rise, give your assistant his cue by a word, when he will draw the thread and the card or cards will come up and out in a most mysterious manner.

CHAPTER III.

MENTAL CARD MAGIC

Mental card magic includes those card tricks that depend on *first*, little schemes and artifices, on *second*, *mnemonics*, or memorizing systems, on *third*, helpful apparatus, and on *fourth*, arithmetical processes. The effects produced by any and all of these devices seem to the spectators to be the result of some preternatural working of your mind and, hence, the experiments are always very fascinating.

CARD SCHEMES AND ARTIFICES.

A SECOND-SIGHT CARD-READING TEST

This is a trick that can be done by little boys, but it is none the less mystifying for that, and it is a fine impromptu trick for the parlor.

The Effect. Hand a spectator an ordinary pack of cards with the request that he shuffle them and then ask him to make four equal piles of them. Now turn your back and further request that some one remove a card from the top of any one of the piles, show it to those present, and then put it back either on the same pile or any one of the others. This done, you about-face and lay each pile on top of the one next to it; having the cards once more in a pack, you come upon and tell the sepectator what the card is that he selected.

Presentation. This second-sight feat is done in this exceedingly simple fashion. After the spectator has selected

the card, shown it to the others in the audience, and replaced it on top of one of the piles, you turn around and ask him to point out the pile on which his card rests.

When you have learned this, pick up the pile next to it, look at the card on the bottom of it, which you can do without exciting the least suspicion, and lay the pile on top of the one on which the selected card rests. From this moment on, all is easy for you and deep mystery for the audience, for since you are aware what the card is that is next to the chosen card, when you come to the latter you will, of course, know it.

Suppose by way of illustration that the Eight of Diamonds has been chosen by the spectator and that he has laid it on top of the second pile. When you pick up the first pile you will see that the bottom card is, let us say, the Queen of Hearts. Now when you look over the pack and come to the Queen of Hearts you will know that the next card is the selected one which will prove to be the Eight of Diamonds.

In doing this trick, take all the time that is necessary, for the spectators all know that mental magic requires a tremendous upheaval of grey matter on your part and they do not expect miracles to be performed in a hurry. It is, therefore, much more impressive to look the cards through twice, the first time so that you yourself may learn what the selected card is, and then on reaching it the second time you can pick it out.

A THOUGHT-READING CARD TEST.

The Effect. Pass a pack of cards out into the audience with the request that it be well shuffled and that some

spectator kindly select a card. This done, you take the pack and ask that the selected card be replaced in it, and this you push down, and again ask that the pack be shuffled.

Next, you spread the cards out fanwise and hold them in this position so that the person who selected the card can see it, and then tell him to look at it and concentrate his best thought on it. Having done so, you immediately call out the selected card. Since the cards are not prepared in any way, and are shuffled by the spectators before and after the card is selected, the effect is little short of miraculous.

Presentation. This really amazing effect is produced by so simple a means as slightly bending over the corner of the index of the card after the spectator has placed it in the pack, which latter you are holding, and as you are pushing the card down into it. You can tell, now, the instant you see the card what it is, and indeed you can even go so far as to let the cards be shuffled again.

In doing any of these mental card feats, don't forget that it is the deep, invisible workings of your brain that impress your audience quite as much as the final climatic effect which is produced. This being the case, always work deliberately and never in your own mind consider that what you are doing is a mere ruse. In other words, act your part, and in acting it be a good actor.

A MIND-READING CARD TEST

The first great mind readers were Stuart Cumberland and Washington Irving Bishop, and the wonders that they performed led many brainy folk to believe that there is such a thing as one person reading the mind of another. All of

their feats were, however, based on either *muscle-reading*, or on little artifices such as that described in the presentation of the following feat.

The Effect. You ask a spectator to assist you, and when he comes forward you hand him an ordinary pack of cards with the request that he shuffle them; on receiving them again you hold them so that the faces are toward the spectator, who stands, say, three feet in front of and facing you, and with the backs toward yourself.

You now ask the spectator to think of a card as you run them one at a time from one hand to the other so that he can plainly see each one in turn. When he has mentally chosen the card, you conclude the feat in any one of a number of ways, such as placing your finger on top of the pack, or your finger on his forehead, or holding the pack on his forehead or your own and then impressively calling out the chosen card.

Presentation. Like all other mysteries of life and matter, the secret of this feat is simplicity itself when you have discovered it. As you pass the cards from one hand to the other, you keep count of them but you look directly at the eyes of your assistant while you are doing it. Now it is well known in psychology that the moment a person chooses an object mentally his eyes will instantly show a further lack of interest, and so indicate it.

This being true, you can easily see by his eyes which card he has chosen, and since you have counted the cards you know, naturally, just how many cards it is from the first one. The next thing to do is to close up the cards and make *the pass*, as described in the next chapter, which will bring

the card to the top of the pack where it is easy to take a look at the index. As soon as you have done so, give the pack to your assistant and have him shuffle them again, when you tell him the name of the card.

THE MNEMONIC PACK OF CARDS.

While performing feats of magic with this pack is by no means as easy as those I have already explained in this chapter, still the astounding effects you that can produce with it will amply repay you for the time you spend in mastering it.

The Effects. There are quite a number of effects that you can obtain with this pack of cards; among these are *first*, that you can hold them back of you and name all the cards in sequence as you come to them until you have gone through the pack.

Second, you can let the spectators cut the pack as many times as they wish, and as soon as you see the top card you can read off all the others; *third*, you can place the pack in a spectator's pocket and let him remove the cards one at a time, when you will tell what each card is in advance, and *fourth*, you can produce any card called for while the pack is in your own or a spectator's pocket.

Arrangement. Just bear in mind that the word *mnemonics* means an aid to the memory and it follows that the mnemonic pack of cards, which is an ordinary pack of cards arranged, or rather pre-arranged, in accordance with a very simple system of mnemonics, enables you to name every card in the pack in sequence, (even though the spectators cut them any number of times) without seeing the faces of them, and without having to rack your brain to do it.

First, take the full pack of fifty-two cards and build up four piles, each of which has thirteen cards in it in accordance with the following table. The diagram, *Fig. 16*, also shows the arrangement of the cards.

TABLE SHOWING THE ARRANGEMENT OF CARDS.

<i>First Pile</i>	<i>Second Pile</i>
8 of Spades	8 of Hearts
King of Hearts	King of Clubs
3 of Clubs	3 of Diamonds
10 of Diamonds	10 of Spades
2 of Spades	2 of Hearts
7 of Hearts	7 of Clubs
9 of Clubs	9 of Diamonds
5 of Diamonds	5 of Spades
Queen of Spades	Queen of Hearts
4 of Hearts	4 of Clubs
Ace of Clubs	Ace of Diamonds
6 of Diamonds	6 of Spades
Jack of Spades	Jack of Hearts
<i>Third Pile</i>	<i>Fourth Pile</i>
8 of Clubs	8 of Diamonds
King of Diamonds	King of Spades
3 of Spades	3 of Hearts
10 of Hearts	10 of Clubs
2 of Clubs	2 of Diamonds
7 of Diamonds	7 of Spades
9 of Spades	9 of Hearts
5 of Hearts	5 of Clubs
Queen of Clubs	Queen of Diamonds
4 of Diamonds	4 of Spades
Ace of Spades	Ace of Hearts
6 of Hearts	6 of Clubs
Jack of Clubs	Jack of Diamonds

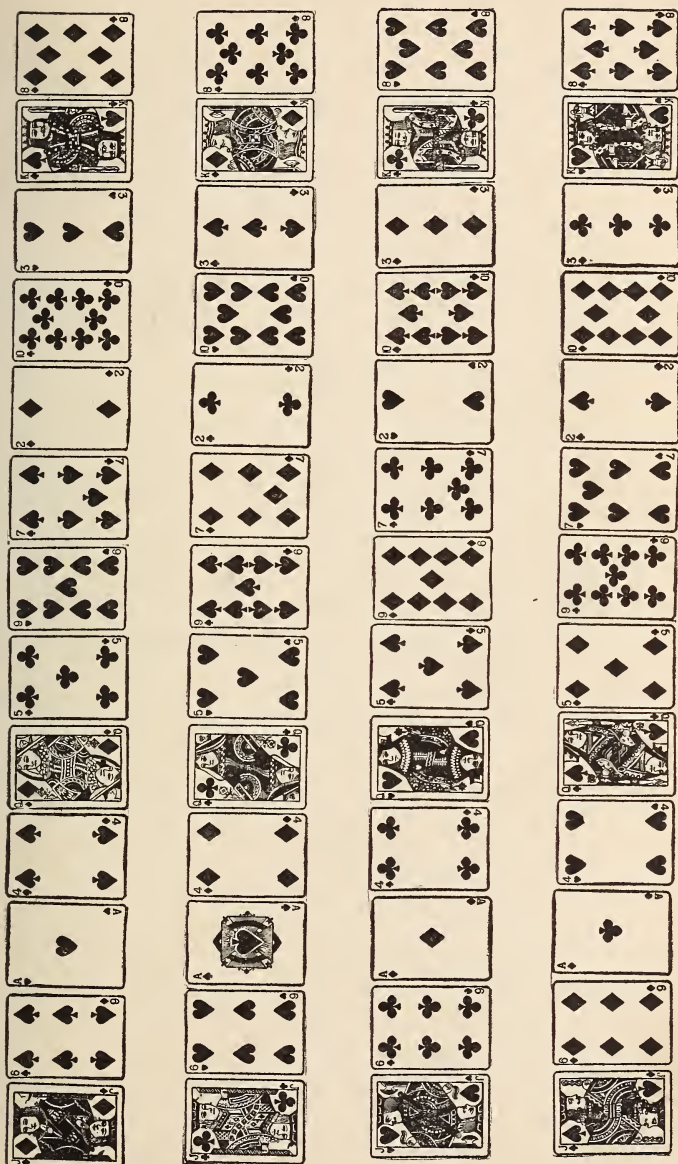


FIG. 16.—The Self-Memorizing Pack.

Second, lay the *third* pile on the *fourth*, the *second* pile on the *third*, and the *first* pile on the *second*. The cards can now be cut (not shuffled) any number of times without disarranging the order of them in any way.

Memory Aid to the Suits. From the above table you will observe that the *suits* of the cards run *Spades*, *Hearts*, *Clubs*, and *Diamonds*, and while it is not difficult to remember this order, it is much easier to do so by employing some artificial aid to your memory, and besides there is no possibility then of forgetting.

To remember the order of the suits you use two mnemonic words, which are *SHow* and *CoDe*; the capital letters stand for each one of the four suits in the order in which the cards are arranged, namely, *Spades*, *Hearts*, *Clubs*, and *Diamonds*. Now you can always remember the words *SHow CoDe*, and, consequently, you can not forget the order of the suits.

Memory Aid to the Values. To remember the order in which the *value* of the cards run, you use a simple mnemonic sentence of thirteen parts, each of which is nearly enough like the card it stands for, for you know it instantly, without calling on your memory and without any guess work. The sentence is *Eight Kings threaten to save ninety-five Queens for one sick Knave*; which means

8	Kings	3	10	2	7	
Eight	Kings	threat-	en	to	save	
9	5	Queen	4	Ace	6	Jack
Ninety-	five	Queens	for	one	sick	Knave.

Here, then you have the key to the whole memorizing system.

Presentation. You lay the pack of cards on the table and request a spectator to cut them. When he has done so, look at the top card, (secretly if possible, openly if you wish to) then hold the pack back of you, slip off one card at a time, and before bringing it forward you name the suit and value.

Suppose, for instance, the top card, which you have seen, is the *King of Clubs*; your mnemonic words will tell you that the suit of the next card is *diamonds* and your mnemonic sentence will tell you that the value of it is *three*, or the *Three of Diamonds*. A little practice will enable you to rattle off the cards, one after the other, at a great rate.

Another way is to lay the pack on the table and let the spectator draw off the cards, which, as he does so, you will name before he shows the faces of them. Still another effect is to place the pack in your own pocket, or in that of a spectator, and then name the cards as you draw them out. There are any number of variations of the trick, as you will find after you have worked it a few times.

MARION'S MIND-READING CARD TRICK.

The Effect. The bald effect of this very excellent parlor trick is that you are either blindfolded or turn your back to the spectator who is to assist you. You request him to lay down two rows of any number of cards up to ten, that he wishes to, next take away any number of cards from the rows he wishes to, then add any number of cards to the rows he wishes to, and repeat the process as often as he likes, when you will tell him the number of cards that remain in both rows.

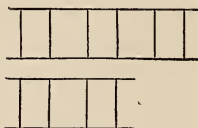
Presentation. At no time do you see the cards on the table, but you learn the number of cards that remain by a simple arithmetical calculation which I will explain presently. *First*, you request the spectator to lay down two rows of cards, each row to have any number of cards in it up to ten, but both rows must have the same number of cards in it.

Second, you request him to take away any number of cards from the rows and to tell you how many he took away from each row; *third*, you request him to add any number of cards to the rows and to tell you how many cards he added to each row. He can repeat the process of taking from and adding to the number of cards in each row as many times as he likes, but he must tell you each time he does so the number of cards he has added to or taken away from the row.

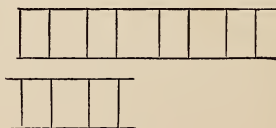
How the Calculation is Made. Now let us suppose that the spectator lays down *three* cards in each row thus:



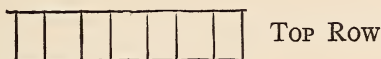
That he takes one card from the bottom row thus:



Next he adds one card to the top row thus:



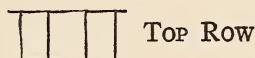
Then you tell him to take all of the cards from the bottom row thus:



TOP ROW

BOTTOM ROW

And to take as many cards from the top row as he took from the bottom row thus:



TOP ROW

BOTTOM ROW

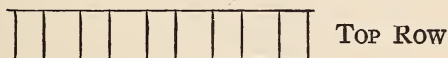
When of course two cards will remain in the top row as above.

Written down in figures the process he goes through with is this:

$$\begin{array}{cccccc} 3 & = & \frac{3}{2} & = & \frac{4}{2} & = & \frac{4}{0} & = & \frac{2}{0} \\ 3 & & 2 & & 2 & & 0 & & 0 \end{array}$$

and he has two cards left in the top row.

Although you do not know how many cards he has started with, you assume in your mind that there are *five* cards in each row, and you add to and subtract from the five cards in each row the number of cards he adds to or takes away from the rows as he calls them out. On this arbitrary basis, then, you see in your mind's eye two rows of five cards each, thus:

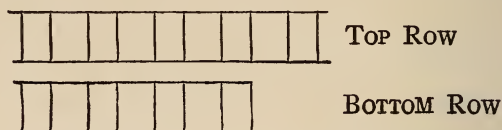


TOP ROW

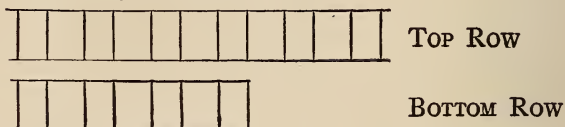


BOTTOM ROW

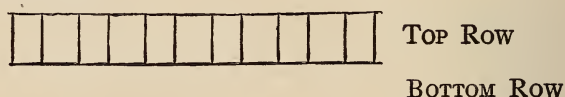
When he states he has taken one card from the bottom row you subtract it, when you have a mental picture of them thus:



When he says he has added one card to the top row you see your imaginary cards like this:



Now tell him to take away all of the cards from the bottom row thus



And then to take as many cards from the top row as he took from the bottom row thus:



When of course you will know that two cards remain in the top row.

Written down in figures the process that you go through with is

$$\begin{array}{r} 5 \\ 5 \end{array} = \begin{array}{r} 5 \\ 4 \end{array} = \begin{array}{r} 6 \\ 4 \end{array} = \begin{array}{r} 6 \\ 0 \end{array} = \begin{array}{r} 2 \\ 0 \end{array}$$

And you tell him that there are two cards left in the top row.

CHAPTER IV.

CARD SLEIGHTS OF SKILL.

THE fundamental basis of professional conjuring is skilled hand work with cards, coins, balls, handkerchiefs, and the like, and if you aspire to appear before audiences who have paid their good money to see you expound the mystic art, you must begin by learning how to palm, make passes, false shuffles and ruffles.

THE WAY TO FORCE A CARD.

The very first thing you should learn in the way of card sleights is how to *force a card*, that is, make a spectator choose from the pack a card which you have previously decided you want him to take. In this case the pack of cards is an ordinary one, and while it requires very small skill to force a card, it gives you a tool of trade which enables you to perform any number of card tricks.

To force a card, say the *Ace* of Diamonds, you spread the cards out fanwise toward the spectator whom you have asked to choose one. In order to make him take the card you want him to, you previously place the *Ace* of Diamonds in the pack so that it will be, say, the twelfth card from the top, as shown at *A* in Fig. 17, as this will enable you to keep track of it.

As you spread the cards out fanwise to make it easier for the spectator to choose one, you run them along quickly

until you have reached the twelfth card. Just as he is going to pick a card, you bring the twelfth one, which is, as I have said, the Ace of Diamonds nearest to his fingers, as shown at *B*, and he will take it in practically every instance.

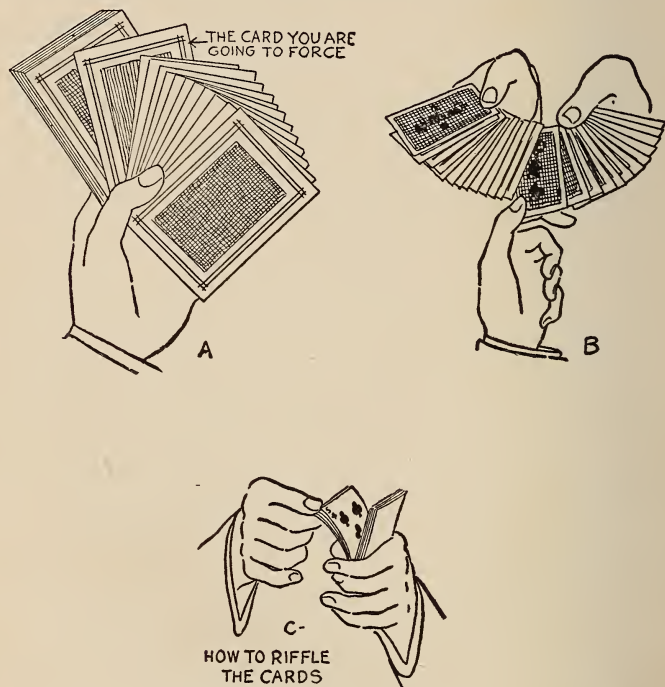


FIG. 17.—How to Force a Card.

Once in a while, though, a stubborn spectator, or one who knows a little of magic, will not take the card you want him to. The instant you see this untoward disposition cropping out on his part, turn quickly to the next nearest spectator and remarking that as the other gentleman is a little slow will

he be good enough to hurry up a bit. In this way you dispose of the uncongenial spirit without getting into a wrangle and before the other spectators suspect that anything is up.

THE WAY TO MAKE THE PASS.

Next to being able to force a card, to make *the pass*, or as the French call it, *sauter la coupe*, is the most useful sleight in the dextrous manipulation of cards. In fact the two sleights go hand in hand in many tricks.

The term *to make the pass* means that you shift the position of a card that has just been placed in the pack by a spectator, and bring it to the top or the bottom, as you want it, and where you can look at it or get hold of it without the slightest difficulty.

The way to make it is like this: When the spectator has chosen his card, which you may or may not have forced upon him, and he has reinserted it in the pack, before you press it in flush with the others of the pack, hold the latter in your left hand as shown at *A* in Fig. 18.

Now with the thumb and fingers of your right hand grip the opposite ends of all the cards that are above the one he has replaced in the pack, and lift them up just enough to get your ring finger on the top of the chosen card, as at *B*. Next, press in the chosen card even with the rest of the pack, and under cover of your right hand you lift up the cards on top of the chosen card, as at *C*.

Your next move is to lift the lower part of the pack, which has the chosen card, on top of it, with your right hand, as at *D*, and, then bring the upper cards back and under the lower cards, finally, let down on the others, the cards which

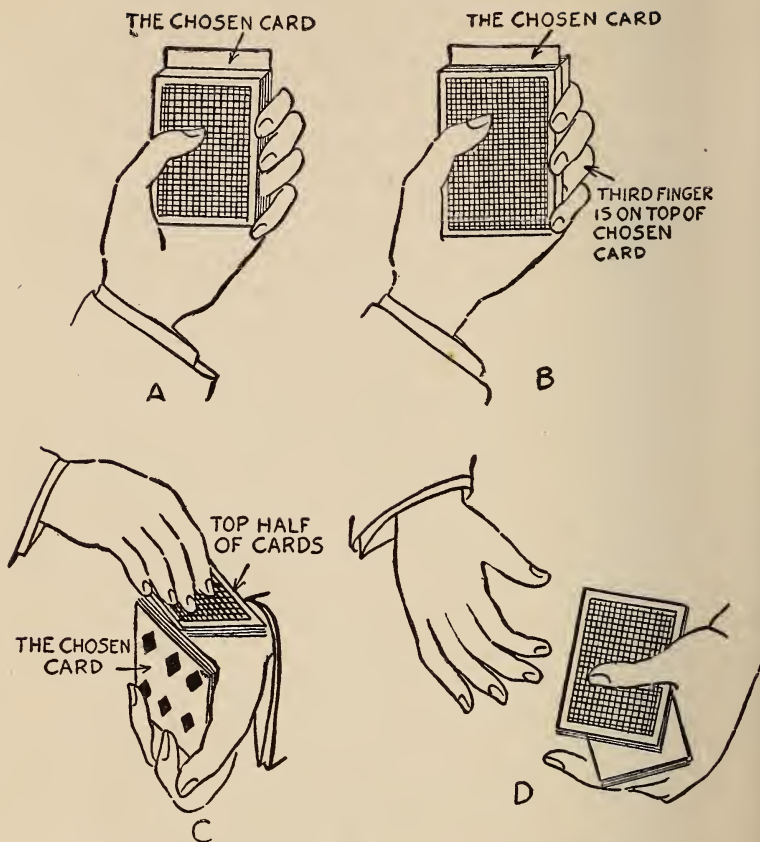


FIG. 18 —How to Make the Pass.

were underneath but now are uppermost when the positions of the two parts of the pack will be reversed and the chosen card will be on top.*

While a detailed description of a sleight always seems

*This is the pass you want to use for the rising-card trick which I explained in Chapter III.

complicated, you have only to take a pack of cards in your hand and follow the instructions slowly and with care, when you will find that it is, after all, comparatively easy. To do the pass, or any other sleight without detection, however, requires practice, and there is only one way to get it down fine, and that is to do it over and over again just as though you were learning to play the slide trombone.

THE WAY TO PALM A CARD.

After you have learned how to force a card and know how to make the pass to bring it to the top of the pack you should practise *palming* it, that is holding in the *palm* of your hand without the spectators being able to see it. You can

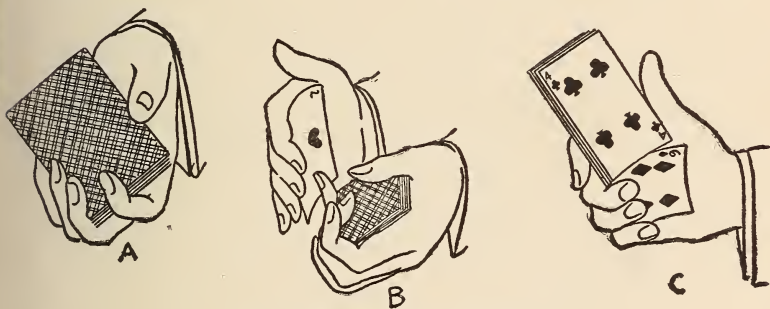


FIG. 19.—How to Palm a Card.

then “disappear” it altogether by laying it down on your table, or make it reappear wherever you want to.

To Palm a Single Card. It is the better way to learn to palm a single card first, though several cards, or a whole pack for that matter, can be palmed in the same way. To palm a card, assuming of course that it is the one on top of

the pack, slip the little finger on your left hand under the card as shown at *A* in Fig. 19.

Now lay your right hand over it, and all you have to do is to lift the card up with your little finger of your other hand into the palm of your right hand, as shown at *B*, and the sleight is done. If you are going immediately to make use of the card you can remove your right hand with the card in it, but if there is to be any considerable time, by which I mean from five to ten seconds, that you have to keep it palmed, then it is the safer way to avoid the chance of detection by holding the rest of the pack in your hand, as shown at *C*.

To Palm a Dozen Cards. A favorite sleight with card manipulators, and it is a very showy one, is to produce a handful of cards, spread out fanwise from the elbow of your coat-sleeve, side of your trouser's leg, back of your neck, under the sole of your shoe, from the inside pocket of a spectator, or from his nose or ear.

All these sleights are done in precisely the same way, that is, by palming off eight or ten cards from the pack in the manner described above for a single card, then immediately reach back of or under some part of your own or a spectator's anatomy, then spread the cards out fanwise, next, bring them to the tips of your fingers while still under cover, so far as this is possible, and produce them.

To heighten the effect, which is quite spectacular in itself, the instant before you produce them, run the corners of the pack of cards, which you are holding in your left hand, between your thumb and forefinger so that they will make a distinct crackling noise. The sharp successive sounds

will carry out to an amazing extent the illusion that the cards are passing invisibly from the pack, one at a time, to the point from which a moment after you produce the cards.

The Back and Front Palm. Whether or not Thurston, on whose shoulders fell the mantle of the great Kellar, invented the back and front card palm, I do not know, but it is the basic sleight of the former's wonderful act of card manipulation.

The sleight involved is quite simple with a single card, but it becomes a matter of considerable complexity when a dozen or more cards are used. The effect with a single card is this: You show a card and it disappears from the tips of your fingers, you produce it, disappear it again, show the back of your hand, and then the front of it alternately as many times as you like, and finally you reproduce the card.

Another effect is to show, say, the Ace of Diamonds, and disappear it with your left hand, when it instantly reappears in your right. If you have got the sleight down fine, each time you disappear the card you can show both the fronts and the backs of each hand.

The Back Palm. The first thing to do is to learn to make the back palm with a single card. Hold the card near one end by its edges between your forefinger and little finger, with your thumb in the middle, as shown at *A* in Fig. 20, and rest the tips of your middle and third fingers on the back of the card, as shown at *B*.

Now take away your thumb and at the same time press on the end of the back of the card with your middle and third fingers, which will swing the card around toward the

back of your hand, as shown at *C*; then grip one of the corners of the card between your forefinger and middle finger, and the other corner between your third finger and your little finger.

Straighten out your middle and third fingers so that your palm will be open and they will push the card to the back of

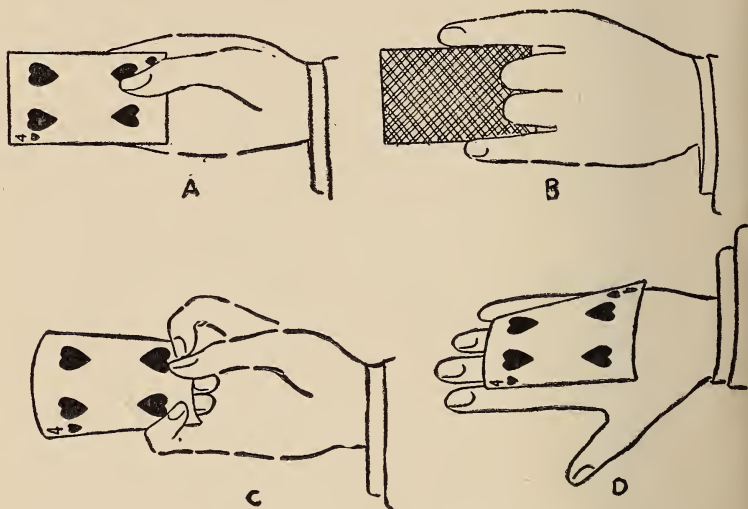


FIG. 20.—How to Back Palm a Card.

your hand, as shown at *D*, when you can show the palm of your hand wide open, the card having, as far as human eyesight is concerned, completely disappeared. To make the card reappear, bring it to your finger tips again, which you can do without any practice. Thus you can disappear and reappear the card as many times as you like.

After you have learned to do the sleight with one hand, practise it with the other one, and when you are quite

proficient take an Ace of Diamonds in each hand, then back palm one card with your left hand and show the other and like card in your right hand. Now make the former appear and the latter disappear, and you will have the highly illusive effect of the card changing from one hand to the other.

The Front Palm. In the above effects you can disappear a card, which means that you show the palm of you hand, but to prove that the card has really gone you must show the back of your hand as well as the front. This means that you must *front palm* the card, but the palming in this case is quite different from the one I have previously described.

To do this, bring the card from the back of your hand to the position shown at *A* in Fig. 21, by simply doubling up your fingers, then holding the card in place with your thumb, as shown at *B*, and straighten out your fingers, when the card will be on the front, or palm side of your hand, as at *C*. At the same instant you make this move, turn your hand so that the back of it is toward the spectators, which effectually covers the shifting of the card.

With a very little practice you can get the twist of it so that you can switch the card from the back to the front of your hand almost with a single movement, and the other way about, that is from the front to the back of your hand. This is called the *continuous front and back palm*.

THE WAY TO DO CARD RUFFLES.

By *card ruffles* are meant those digital manipulations that please and mystify by virtue of their skill and beauty. These include such effects as springing, or elongating the

pack a foot or two, running the cards up your sleeve and turning them over, pouring them in a perfect stream from one hand to the other, and more dexterities like these.

To do these ruffles you must get a pack of cards that go by the name of *Steamboats* — the cheapest kind that is made. These cards have a rough finish, as against the higher-grade glazed cards, and hence they offer just enough frictional resistance so that they will not slide easily about,

whereas the latter will slip against each other as though they were made of ice.

Now for you to learn to ruffle the cards, two things only are

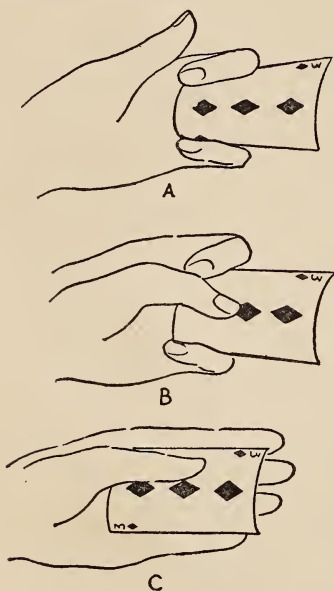


FIG. 21.—How to Front Palm a Card.



FIG. 22.—Elongating the Pack.

required, and these are *first*, *patience*, and *second*, *practice*, and to become anything like a skilful magician you must have a fair measure of the one and do without stint the other.

Springing, or Elongating the Pack. By this term the ruffle is meant that you spring the cards from one hand to the other, letting each one go separately and yet so closely and evenly that the effect is almost like drawing out an accordion and closing it up with a snap.

To do this ruffle, take a full pack of cards and hold it in your hand between the ends of your fingers and your thumbs and squeeze the cards together until they bow as shown in *Fig. 22*. Now hold your other hand under them, and squeeze the pack just hard enough, and then relax the pressure just



FIG. 23.—Arm Manipulation.

gently enough to make the cards slip out one at a time in quick succession and spring into your other hand.

When you have learned to spring the cards from your hand with precision, you can then begin to practise elongating them, and you will be surprised to see how far you can make them spread out. The better way to get the distance as great as possible is to practise elongating them four or five inches, and then increase it an inch or two at a time until you can spring them a foot or eighteen inches. This ruffle is very showy, and you can vary it in a number of ways.

Running the Cards Up Your Arm. To run the cards up your arm, spring them in exactly the same way as explained

above, but at the same time move your right hand, which holds the cards, along your left arm from the palm of your hand to your elbow. When you are able to run the cards up your arm neatly, insert the tip of your forefinger between the edge of the last card and your arm as shown in Fig. 23, and lift it up when you will find that it acts like a lever and it

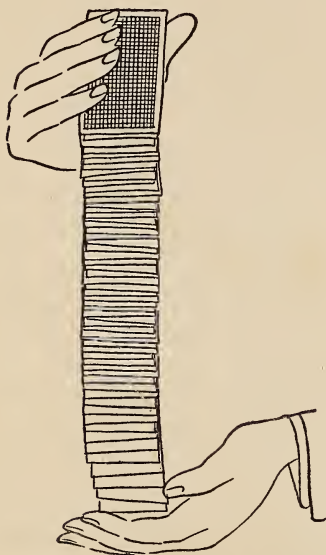


FIG. 24.—The Cascade

will push all of the other cards over in turn. Moreover, you can turn them all back again by lifting up and pushing back the first card. The effect of this ruffle is very pretty, and looks as if it required about ten times as much skill to do it as it really does take.

The Cascade, or Fall of Cards.

The most difficult, though by no means the most spectacular, of all card ruffles is the *Cascade*, or fall of cards. This extraordinary feat consists of holding the pack in one hand and letting the cards drop one at a time successively into your

other hand so that they will form a stream between them as shown in Fig. 24.

To do this ruffle, grip the pack between your fingers and thumb exactly as if you were going to elongate the cards, and hold your hand so that the cards are in a vertical position, as is also shown in the picture. Next, hold your left

hand directly under your right and squeeze the cards as previously described. Now, instead of applying enough pressure to spring the card out of your hand, you gradually relax the pressure so that the cards will fall separately, and each in turn at space intervals of about half an inch.

The bow of the cards together with falling so close one

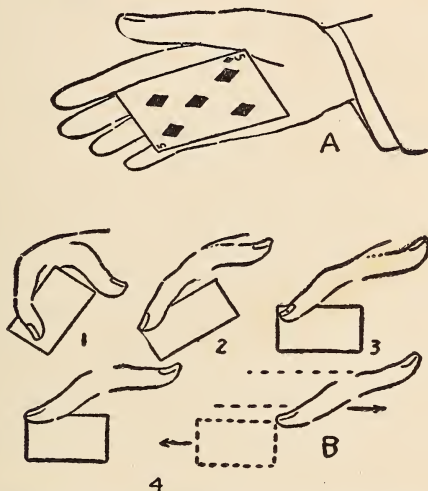


FIG. 25.—The Projectile and Boomerang Cards

after the other will keep them from breaking apart, hence they run in a perfect stream until they reach your other hand. It is easy to make them fall a foot or eighteen inches when you have become an adept at the ruffle.

The Projectile Cards. This makes a fine *finale* to the series of card ruffles described in this chapter. By *projectile* cards I mean that you throw cards with such force and such skill that they go sailing through the air to the different parts of the hall or theatre. Single cards can be thrown a

distance of thirty or forty feet before they lose the energy you have imparted to them and fall, while by pasting two cards together you can make them cover distances of sixty to seventy-five feet.

To throw a card, grip a corner of it between your forefinger and middle finger with the opposite corner resting on the ball of your thumb as shown at *A* in Fig. 25. Now bend your hand, with the card in it, of course, toward your body and suddenly throw it out and away from you; at the same instant let go of the card, when it will sail away in a more or less straight line.

The Boomerang Cards. By *boomerang* cards I mean cards that you throw with such force and give to them such a sudden rotatory motion that they will sail into the air a dozen or twenty feet and then return to you when you can catch them either in your hand, or, if you practise diligently enough, in a pack of cards which you hold in your other hand.

To throw a card and make it return to you, hold it exactly the same way as though you were going to throw it out as a projectile card, but instead of simply throwing out your hand and releasing the card you make the latter describe a curve as indicated by the successive pictures shown at *B* in Fig. 25. This imparts to the card a rotary motion, that is it makes it spin on an axis at right angles to its surface like a boomerang.

A little practice will enable you to catch on to the knack of throwing the projectile and boomerang cards, and persistent practice will further enable you to throw them with certainty and precision.

PART II.
THE LATEST COIN TRICKS

Coin tricks may be classified under three general headings and these are *one*, those in which either prepared cards are used or some little artifice is employed; *two*, those that depend on actual apparatus; and, *three*, those that require skill. Like other branches of magic, the finest effects are produced by combining two, and sometimes all three, of the above classifications.

CHAPTER V.

PARLOR TRICKS WITH COINS.

THE MAGNETIZED COIN.

The Effect. A half-dollar is borrowed from a spectator, and this you stand on its rim in an upright position near the ends of your fingers, where it balances. Holding a little magnet above and near the upper part of its rim, you gradually move the former in the arc of a circle toward your hand when the coin follows it and lies down on your fingers.

Presentation. As a matter of fact you can do the trick just as well by holding the tip of the forefinger of your other hand near the rim of the upright coin, as the magnet has nothing to do with it except to heighten the effect.

To do the trick, place the head of a common pin between two of the fingers of your left hand where you can get a tight grip on it with the pin in an upright position as shown in Fig. 26. Now borrow a silver coin and then show both sides of your hand in which you have the pin, but keep your hand in motion while you do this, to keep the pin from being seen.

Next, stand the coin upright on your fingers so that it is in front of, close to, and resting against the pin. The latter will steady it and keep it from falling, and it will seem to the spectators that you are really balancing it. Having done this for a moment, hold the little magnet, with your

other hand, of course, or the tip of your forefinger, half an inch from the upper edge of the coin, and as you gradually describe the arc of a circle, indicated by the curved arrow, you just as gradually relax the pressure of the joints of your finger on the head of the pin, when the coin will slowly recline until it lies flat on your fingers.

In concluding the trick, throw the coin into the air and catch it with your other hand, and at the same time spread



FIG. 26.—The Balancing Coin.

your fingers apart and drop the pin, when you can show your left hand to be without preparation. This is a good one.

THE ILLUSIVE COIN.

Quite a number of the very best parlor tricks can be performed with the aid of the *illusive coin* and among them are the *changing coin*, the *multiplying coin*, the *appearing coin*, the *disappearing coin*, the *appearing card*, etc., etc. Since the same prepared coin is used for all of the above effects I shall have to tell you about it first.

The Prepared Coin. This consists of a coin, the inside of which is turned out so that only a shell of it remains, as

shown at *A* in Fig. 27. In all the tricks where it is used it is placed over another coin and so covers up the latter. When this is the case, they have the appearance of a single coin, but when separate they look like two coins. A nest of three coins is made, that is, a shell fits over a solid coin, and over this there is a second shell. In buying these coins from a dealer ask for *shell coins*.

THE CHANGING COIN.

The Effect. You show a silver quarter of a dollar, and lay it on a table; then place the back of your hand over it. On removing your hand, the coin will be found to have changed into an entirely different one.

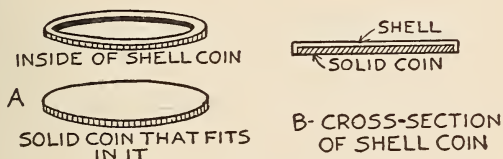


FIG. 27.—The Shell Coin

Presentation. When you show the coin first, it is the top side of the shell that the spectators see and, of course, the real coin that it is to change into is inside of it. You now lay the coin and shell on the table with the good side of the shell up and moisten the back of your left hand with a little glycerine.

Now when you do the trick, lay the back of your hand on top of the shell coin and press it down hard with the other hand. On lifting up your hand, the shell will stick to it and the other coin will come into view, or, as it appears to the

spectators, the quarter of a dollar will have changed into the other coin, which is usually an English penny.

THE MULTIPLYING COIN.

The Effect. You show a coin and lay it on the back of your left hand, then make a pass with your right hand over it, when it will grow into two coins; again pass your hand over the coins and they will multiply into three coins. Once more you stroke the coins, and a fourth one will materialize, then a fifth coin appears, and, lastly, as a climax a sixth coin joins the others.

Presentation. While the effect which is given above says that five coins are produced from the first one, you can multiply the original into two coins easier, though the effect of producing five coins is correspondingly greater.

To produce two coins from the first one, you use a double shell coin, that is the solid coin nests in a shell and this shell nests in a second shell. In passing your hand over the coins you remove the top and larger shell coin, then make another pass and take off the next and smaller shell coin, when the real coin comes into view.

Where the original coin is to be multiplied into five coins, you have to palm a second set of three nest coins, in which two of them are shell coins and the third is a real coin inside of the latter as before. This last nest of coins is palmed* in your right hand. After you have shown the first nest and multiplied them you make another pass and lay down the nest you have palmed. Then with each succeeding stroke, or pass, you uncover the under coin, and so you have six coins at the end.

*How to palm a coin will be explained in Chapter 3 of this part.

THE APPEARING CARD ON THE COIN.

The Effect. This is a bright little trick, and one that never fails to please as well as to mystify. You ask a spectator to choose a card from a pack and replace it again. This done, you show a coin, lay it on the table, place the pack on top of it, blow on it and lift it up, when a miniature card will be seen on top of the coin, and on examining the pack the chosen card will be found to be missing.

Presentation. Of course the coin is a shell one and of course you force the card. After you force the card you make the pass and bring it to the top of the pack, palm it, and get rid of it. Before you do the trick you lay on top of the solid coin a miniature duplicate card of the one you are going to force, and place the shell coin over it. When you press the pack down on the shell, the latter sticks to it by virtue of a little dab of wax which you have secretly placed on the back of the former.

THE WIRELESS COIN.

The Effect. Since coins are hard and fast pieces of metal, a trick in which they multiply, are reduced in number, or vanish entirely is always surprising, providing the spectators do not fathom the secret of it, and it is the magician's business to prevent this from happening.

But here is the effect of the wireless coin: you show three coins in your right hand, which you hold at arm's length, and then with a little talk about the possibility of material objects passing unseen through space, you proceed to demonstrate it by causing one of the coins in your right hand to travel with the speed of a wireless wave and quite as invisibly over to and into your left hand.

Presentation. In the first place you must have a *wireless coin* and the way it is made is like this: a groove is cut, or filled, in and around the rim of an English penny, or a two-shilling piece, or an American two-cent piece or a silver quarter of a dollar, and it is then sawed in two a little out of the middle so that the two pieces are of different sizes as shown at *A* in Fig. 28. Now snap a tight-fitting rubber band into the groove to hold the pieces together, as at *B*. When thus held together the coin looks like a single one,

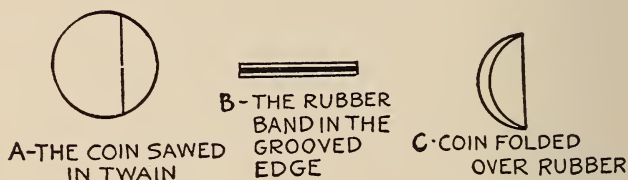


FIG. 28 —The Wireless Coin.

but when you fold the smaller piece over the larger one, as at *C*, it will have every appearance from the front of being two coins.

Now for the trick: Lay the wireless coin which is folded up to look like two coins on the palm of your right hand with an ordinary coin of the same kind beside it and palm* another coin of the same kind in your left hand. As you close your right hand over the coins, fold back the wireless coin, when the pieces will snap together again. You are ready now to show the coin in your left hand and on opening your right hand you show that only two coins remain.

*How to palm a coin is explained in Chapter 3 of this part.

THE VANISHING COIN.

The Effect. Here is a transparent trick but none the less difficult to see through. You take an ordinary glass goblet and place in it two coins, holding it in a horizontal position, as shown at *A* in Fig. 29. Since the mouth of the glass is entirely covered with the palm of your hand, it is obviously impossible for either of the coins to escape. Then turning the glass right side up, only one of the coins

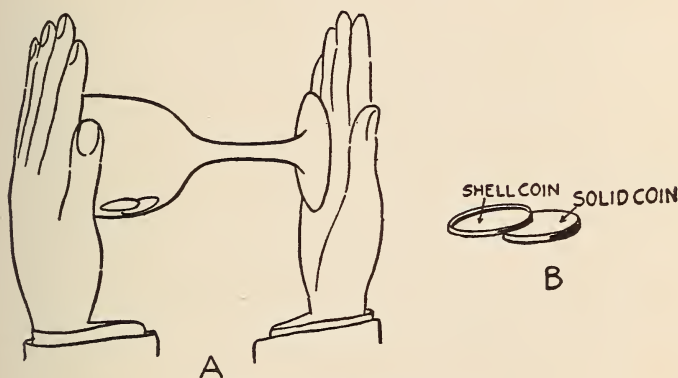


FIG. 29.—The Vanishing Coin.

will be found in the goblet, the other one having mysteriously vanished.

Presentation. It goes without saying that our worthy friend, the shell coin, is also used for this trick. In doing it, lay the edge of the shell coin on top of the solid coin as shown at *B*. Now palm a coin that is like the solid coin in your left hand, and place the latter over the foot of the goblet, when the coin cannot be seen.

To make one of the coins disappear, bring the glass to an

upright position, when the shell coin will cover the solid coin on reaching the bottom of it. The two coins become one coin as far as the eyes of the spectators are concerned and you can then show the duplicate coin in your hand. You can now pass the glass and the coin in your hand for examination, but in order to let the coin in the glass be examined you must palm off the shell first.

THE CHINESE COIN TRICK.

The Effect. Of course you know that Chinese coins have holes in them and so do Belgian coins, too; but Chinese coins are mysterious-looking pieces of currency, and for this reason they should be used for this particular trick. Pass for examination a Chinese coin and a string about 18 inches in length and ask that a spectator thread the string through the coin.

This done, have him hold the ends of the string, one in each hand, as shown at *A* in Fig. 30. Next you borrow a handkerchief and throw it over the coin, as at *B*, and placing your hand under the former you extract the latter from the string, when all is immediately examined by the spectators again to prove that "there is no trick in it." As neither the coin nor the string is prepared, the effect is very mystifying, for, as every one knows, it is exceedingly hard to pass a solid through a solid.

Presentation. The secret of this popular trick lies *first*, in using two Chinese coins exactly alike; *second*, in substituting one for the other, and *third*, in the way you loop the string around the coin you have palmed. You begin by palming one of the coins and giving the other coin and the

string for examination. A spectator then passes the string through the hole in the coin and holds an end of the former in each hand.

Still palming the first coin, you borrow a handkerchief and throw it over the coin on the string for since this is a "Heathen Chinese" trick its ways are devious and dark and

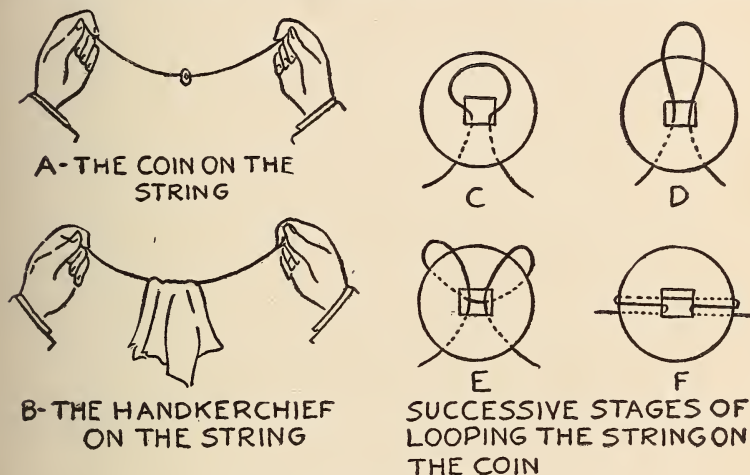


FIG. 30.—The Chinese Coin Trick.

it must therefore be covered up. The moment you get your hands under the handkerchief you slip the coin that is on the string over to the left-hand side a couple of inches, but it must still be covered. Your next move is to work the coin that you have palmed on to the center of the string.

To do this, you cannot, of course, actually thread the coin on the string, but you loop the string on to the coin so that when the spectators see it they think you have knotted the string on the coin originally upon it, so that it will be harder

to get off than ever. But what you really do is to pass the middle of the string, which should be held somewhat slack, through the hole in the coin, as shown at *C*.

Now pull it on through, as at *D*, and bring the looped part of the string around the sides of the coin, as shown at *E*, until all parts of the string are in a line with each other, as at *F*. This will hold the coin, which you have palmed, tight in the middle of the string, and yet enable you to take it off in an instant. Ask the spectator who is holding the string to "draw harder on the ends so that the string will be taut." As he is about to do so, you pretend it is not tight enough, and having closed your left hand around the coin that is actually on the string you slide it toward the end.

Take this end of the string out of his hand for a moment and say, "Kindly do it this way," and when you hand the string to him again, see to it that your left hand, in which you still hold the coin that is really on the string, is so near to the end of it that he will have to grasp it *inside* of your hand.

You can now slip your left hand off the end of the string, with the coin in it, and drop the latter into your pocket or otherwise get rid of it. You are now on safe ground, so take the handkerchief off the coin that is looped on the string, as if you were looking to see what progress had been made, but in reality to show the spectators that it is still there.

Now to take the coin off, which you can do either under cover of the handkerchief or in full view, grip the little part of the string that runs across the hole, pull up on it, and at the same time pull down on the coin (which you can do with one hand) when the loop straightens out and, naturally, the coin drops off.

CHAPTER VI.

COIN TRICKS WITH APPARATUS.

THE DISAPPEARING COIN.

The Effect. A coin borrowed from and marked by a spectator, is placed in a little oblong box with a sliding cover. To prove that it is in the box, you shake it, when the coin can be heard rattling against the sides. On pulling out the lid, the box is shown to be empty.

How the Box is Made. The box, which goes by the name of *rattle-box* on both sides of the Atlantic, is not intended as a trick in itself but rather as a means of disappearing a coin where it is to be made to reappear somewhere else.

The box, which is about the size of a playing card on the sides, 1 inch high on the outside, and $\frac{1}{2}$ inch high on the inside, has a sliding cover, and this latter has one of the ends of the box secured to it, as shown at *A* in Fig. 31. It must be clear now that when the cover is drawn out, the end of the box is open, and that when it is held in your hand, as shown in the illustration, and a coin is dropped into the box it will slide down and into your palm.

So much for the secret of how the coin is removed from the box, and now for the secret of why the box rattles when the coin is no longer there. There are two bottoms to the box, a false and a true one, and between them is inserted a

strip of brass which is just as wide as the inside of the box and about 1 inch long, as shown at *B*. When you shake the box lengthwise, the strip slides from end to end, and on striking them it sounds exactly as if the coin were still in the box. When, however, you shake the box sidewise there will be no sound, as the metal strip takes up all the space.

On rattle-boxes that are sold by dealers in magical appara-

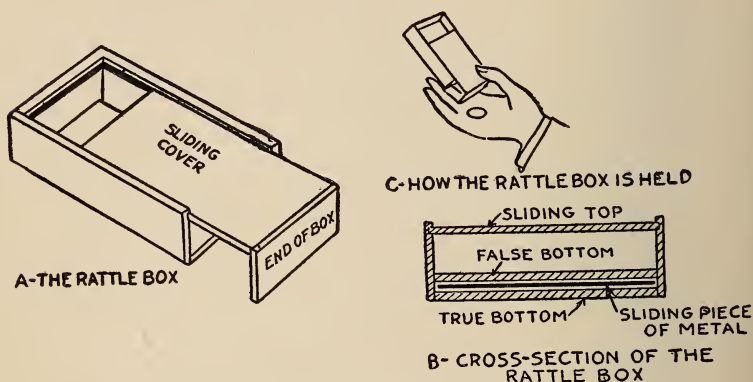


FIG. 31.—The Disappearing Coin Box.

tus there is a spring that presses on the strip of metal and keeps it from moving except when you press on the bottom of the box at a certain point. By working this spring you can make the box rattle when you want it to, but no one else can unless he knows the combination.

Presentation. To use the rattle-box, hold it in your left hand, as shown at *C*, and ask a spectator to mark a coin and drop it into the box. The instant the coin strikes the bottom it slides into your hand. Having the coin in your left hand, take the box in your right, shake it forth and back

when the rattle proves conclusively enough that it is still there.

Next, lay the box on the table and pass the coin, (secretly of course) into a ball of yarn,* or any other place where you want it to appear; having done this, shake the box once more to prove the coin is still there. Then for the benefit of your audience make some appropriate passes and a few remarks to convey the impression that you are transporting the coin invisibly through the intervening space; now open the box and show that the coin has disappeared. Unwind the ball of yarn, or open up the other apparatus and produce the marked coin.

THE COIN IN THE BALL OF YARN.

The Effect. This is a startling way to find the coin which you have disappeared from the rattle-box described above, although, of course, you can vanish the coin in any other manner you wish to. After you have placed in the box, the coin that is borrowed from and marked by a spectator, you pass a ball of yarn and a tumbler or goblet for examination.

Next, you ask a spectator to place the ball in the glass and then to unwind it. As he does so and nears the center of the ball, the coin will be seen to be surrounded by a few turns of yarn, and as the end of it is reached the coin falls into the glass, where the owner himself takes it out and identifies it as the one he originally marked.

The Apparatus Required. This consists of a flat tin tube, just a trifle thicker and a little wider than the coin and about 2 inches long, as shown at *A* in Fig. 32. You will see from the illustration that one end projects a little

*The next trick explains how this is done.

and curves so that you can get a good grip on it. You now take some coarse woollen yarn and wind it around the tube into a ball until the surface of the latter is flush with the end of the tube as shown at *B*. The ball lies on your table so that the projecting end of the tube does not show.

Presentation. After you have obtained possession of the coin that the spectator has marked, you pick up the ball

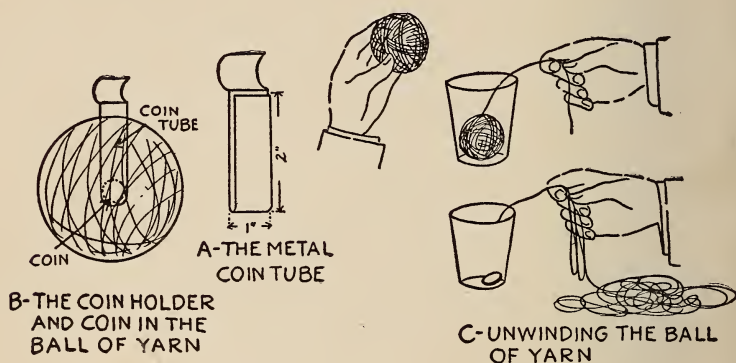


FIG. 32.—The Mystic Ball of Yarn.

of yarn, slip the coin into the tube, when it will fall to the bottom of it and you then pull out the tube, (without the spectators observing that you do so) and this leaves the coin in the center of the ball of yarn.

All you need to do now is to place, or have a spectator place, the ball in a glass and unwind it as shown at *C*, when the coin will finally come into view and drop into the glass. How you passed the marked coin into the ball of yarn is an inexplicable mystery to those who stand outside the secret chamber of the Magi but who have never entered it.

THE VANISHING COIN.

The Effect. This is a very clever coin trick that you can do anywhere and at any time. Further, it is equally as mystifying a way to vanish a coin as the *rattle-box*, previously described, and it has the added advantage of costing less and doing entirely away with a visible piece of apparatus.

The effect is like this: You borrow a coin and have it marked as in the preceding tricks; then you throw a borrowed handkerchief over it and have a spectator catch hold of it

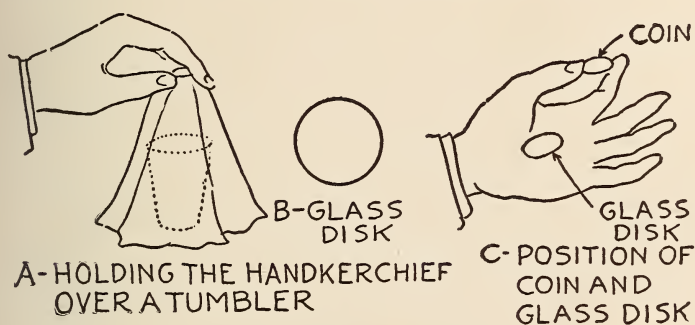


FIG. 33.—The Vanishing Coin.

with his thumb and fingers through the handkerchief, as shown at A in Fig. 33. This done, you ask a spectator to hold it over a glass of water and when you say "One, two, go," to drop it.

Your audience (if not too large) hears the coin strike the bottom of the glass, yet, on examining it, the coin will be found to have vanished as completely as if it had never existed. You can then produce it in the ball of yarn or in any other manner you may wish to.

The Apparatus Required. All you need is a disk of glass

of the same diameter and thickness as the coin you are going to borrow. This is shown at *B*.

Presentation. The first thing you do is to palm* the glass disk. After passing the tumbler for examination you place it on your table and fill it partially with water. Next, you borrow a handkerchief and, lastly, a coin; this you have a spectator mark and you then hold it in the tips of your fingers of the hand in which the glass disk is palmed as at *C*.

Your move now is to throw the handkerchief over your hand that is holding the coin and the glass disk. You must now palm the coin and bring the glass disk into the middle of the handkerchief and forthwith hand it to a spectator to hold over the tumbler of water. When you say "Go" he lets the glass disk (which he and the other spectators think is the coin) drop into the tumbler, and as the clink it makes when it strikes the bottom sounds exactly like a coin they have all-sufficient proof that the coin is in the tumbler.

In the meantime you have passed the marked coin into the ball of yarn or elsewhere, and then on removing the handkerchief from the glass the coin will have vanished, for the very good reason that the glass disk, which is transparent, cannot be seen.

THE TRAVELLING COIN.

The Effect. Usually a trick mystifies an audience in proportion to its simplicity, and the travelling coin is one of this kind. You borrow (as usual) a coin of small denomination, preferably a silver one, though a cent will do very well. While some one present is getting the coin, you pass a goblet

*See the next chapter.

for examination, and on obtaining the former you drop it into the latter.

A few magnetic passes will cause the coin to travel up the side of the goblet until it reaches its edge, when you take it out and return it (contrary to most borrowers) to the spectator who was so good as to loan it to you.

Presentation. To prepare for this trick, place a little dab of magicians' wax on one end of a hair 10 inches, or a foot, in length, or you can use a very fine black silk thread if you are working on a platform. Place another dab of wax on the other end of the thread and then stick both ends to two different buttons of your vest.

On receiving the coin from



FIG. 34.—The Traveling Coin.

so that the wax will stick to the coin and come off the button. You will now have the coin on one end of the thread and the other end will, of course, still be fastened to your vest button.

The rest of the trick is easy, for you need only to drop the coin into the goblet, which you hold in your left hand, and move it very gently and slowly away from your body, when the hair or thread will pull the coin up until it reaches the top of the glass. As you take it out, scrape off the wax with your finger-nail and let it drop. By making magnetic passes over the goblet the motion of it receding from your body will not be observed. The way it is worked is shown in Fig. 34.

THE SPIRIT RAPPING COINS.

The Effect. One, two, or three coins are borrowed from as many different spectators, and then you pass out a goblet for examination. Placing the goblet on your table, you drop the coin, or coins, into it. Assure your audience that the coin is under the mystic spell of your spirit control and that the *Big Injun Chief* (Indian chiefs are always good spirit

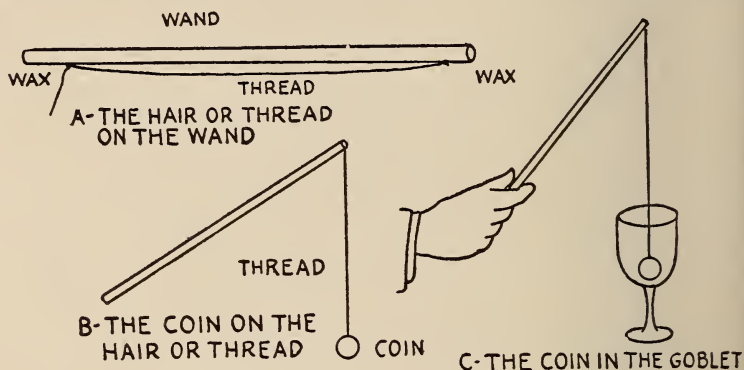


FIG. 35.—The Spirit Rapping Coins.

controls, so mediums tell me) will answer any questions put to him through the tapping of the coins.

Go on to explain that one jingle of the coin, or coins, means "no" and that three jingles means "yes." Now let the audience ask the questions and the coins will jingle out the answers, all of which will result in no end of fun and not a little mystery.

Presentation. It is better to learn to do this trick with one coin first, but two or three coins will make it more effective. Take a hair, or a fine black thread, about 10 or 12 inches long and fasten each end to the ends of your

wand with a little dab of wax, as shown at *A* in Fig. 35. Now when you have passed the glass for examination and borrowed the coin, press the latter on the wax that is on one end of the hair, or thread, and at the same time remove it from your wand, when the coin (if you let it but, of course, you won't) would dangle from the end of it, as at *B*.

Now drop the coin into the goblet with your left hand and hold your wand just high enough above the glass to make the hair, or thread, nearly taut, as shown at *C*. When a spectator asks a question, you give your wand a quick but gentle jerk and this jingles the coin in the glass.

Where two or three coins are used, you must have the free end of the hair, or thread, branch out into two or three ends with a dab of wax on each one and stick each of the coins to one of the ends. It is a little harder to do the trick with two or three coins than it is with one, but it is much more effective.

THE MULTIPLYING COIN PLATE.

The Effect. You hand several coins to a spectator and ask him to count them out on a plate where every one in the audience can see them. As soon as he has done so, you pour the coins into his hands or into an empty hat, as you wish. Again request the spectator to count them, when they will be found to have multiplied in a very mysterious manner.

How the Plate is Made. The tray, or plate, has two bottoms with a slot between them, a trifle thicker and wider than the coins which are used and in which half-a-dozen of the latter are contained. It is far better to buy a tray or a

plate of this kind of a dealer in magical apparatus than it is to make one.

However, if you want to make one, get a common white dinner-plate and cut out of heavy white glazed cardboard a disk just large enough to fit the bottom of it, as shown at *A* in Fig. 36, and glue it on. Now cut out of heavy cardboard, or pasteboard, another disk, which must be a little thicker

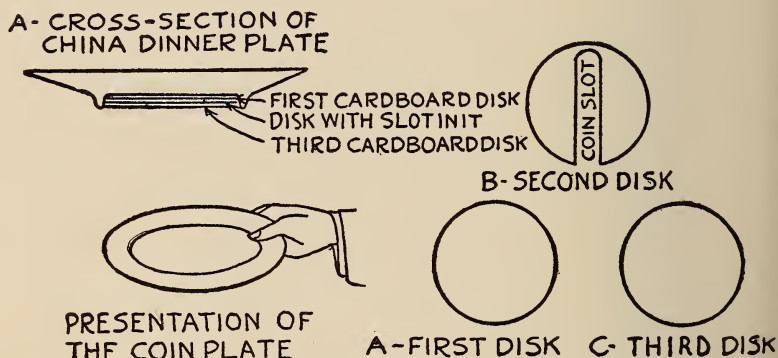


FIG. 36.—The Multiplying Coin Plate

than the coins, next cut a slot in this just a little wider than the coins, see *B*, and glue it on to the disk on the plate.

Finally, cut out a third disk, *C*, of glazed cardboard and glue it on to the disk with the slot in it. When the glue is dry, paint the edges with some white enamel and your multiplying coin plate is ready for use.

Presentation. Hold the plate in your left hand near the slot, and keep the slot toward your body while the spectator counts the coins out on the plate. The moment he has laid down the last coin, take the plate in your right hand, which

brings the slot out and away from your body and pour the coins into his hands, or a hat, and ask him to count them again, as you think there is a possibility of his having made an error.

As the coins in the slot pour out together with those on the plate, he has, of course, just that many more in his hands than he had when he counted them out on the plate.

THE APPEARING COIN WAND.

The Effect. After doing a couple of coin tricks, you ask to borrow another coin, but, pretending the spectators are not speedy enough, you say, "Never mind, I'll just get it out of this gentleman's ear"; fitting action to the word, you touch his ear with the tip of your wand and there, right on the end of it, is a coin.

This you take off, and proceed to materialize a coin at a time on the end of your wand from various other parts of the spectators anatomy such as the nose, the open mouth, the back of the neck, and then to cap the climax you reach high in the air with your wand and pluck a coin from the very nothingness of space itself. The effect of this coin production is wonderful, and especially so when used in connection with the *Aerial Treasury* which will be described in the next chapter.

How the Wand is Made. The coin wand is thicker by, perhaps, an eighth of an inch than an ordinary wand, and the ends of it are, usually a little larger. Whatever its size may be, you should have a wand of wood exactly like it that you use all through your performance.

The wand is made of a length of metal tubing, enameled black, and contains a mechanism that brings into view and conceals, as you will it, a large silver coin.

First of all, the coin is sawed into three pieces, and these are bevelled as shown at *A* in Fig. 37. To the lower end of each piece is soldered a bit of watch-spring, the free ends of which are in turn fixed to a rod that runs down the tube. The lower end of the rod is bent and forms a stud, all of which is shown at *B*.

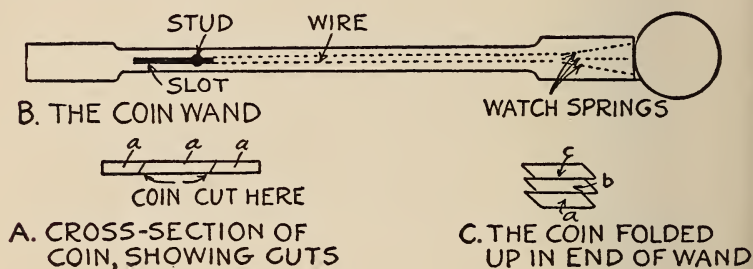


FIG. 37.—The Appearing Coin Wand.

The stud projects through a slot in the lower end of the tube at the point where you hold it naturally in your hand. Now when you press the stud down to the bottom of the slot, the pieces of coin fold over each other, as at *C*, and are drawn down and concealed in the end of the tube.

When you want to make the coin appear on the end of the wand, you press up on the stud and this forces the rod, and, hence, the pieces of the coin, out of the end of the tube, while the springs spread them apart until the pieces fit exactly together in a line, when the coin has every appearance of being a solid one.

You should always produce the coin under cover of an object such as a nose, an ear, etc., or if you produce it from the air, wave your wand at the same time that you press the stud, as this will prevent the spectators from seeing the pieces emerge at the end of the tube.

CHAPTER VII.

SLEIGHTS WITH COINS.

In performing coin tricks it is of the greatest service to know how to palm them, make passes, and do other sleights with them. By combining a little pure sleight-of-hand with various artifices and an occasional piece of apparatus you will be able to perform any ordinary coin trick known to the art of magic.

VARIOUS WAYS TO PALM A COIN.

In doing tricks with coins, either use new real ones or imitation ones, as the milled edges on them are sharp and this makes them much easier to palm and to manipulate. Imitation coins can be purchased at magical supply houses, and for some tricks, such as *The Aerial Treasury*, they are better than real coins as they are much lighter and, therefore, can be handled more easily.

The Straight Palm. Lay the coin on the tips of your middle finger and your third finger as shown at *A* in Fig. 38. Now close your fingers quickly, when the coin will be brought exactly in the right place in the palm of your hand so that you can get a good grip on it between the ball of your thumb and the mount of your hand as shown at *B*. You can now open your fingers, when the coin will stay there as at *C*, and a spectator would never guess by looking at the back of your hand you had a coin concealed in the palm of it.

The Third-Finger Palm. This is a much easier way to hold a coin than the straight palm described above. To do it, place the coin on the tips of your fingers, as explained in the straight palm and shown at *A* in Fig. 38, and bring it to the palm of your hand, as shown at *B* in Fig. 38.

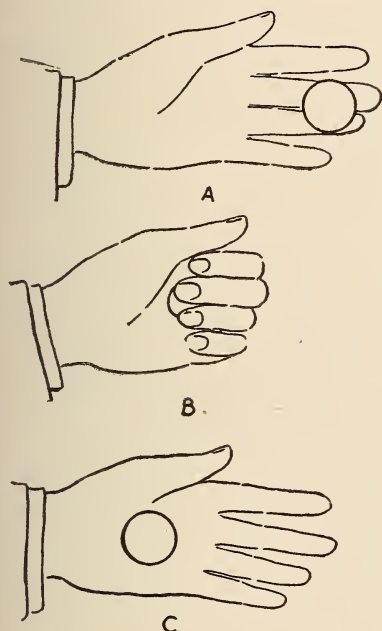


FIG. 38.—How to Palm a Coin.



FIG. 39.—The Third Finger Palm.

On opening your fingers, grip the coin by the edge of it that is nearest your wrist and lift it up until it is in an upright position in your hand, as shown at *A* in Fig. 39. Looking at the back of your hand, your fingers will not be straight, as in the straight palm, but they will be gracefully bended, as shown at *B*. It is a good variation of the straight palm.

The Wand Palm. This is the easiest way of all for concealing a coin, or coins, in your hand, and you can use it with good effect in many tricks. It consists of placing one or more coins loosely in the palm of your hand and then holding your wand in the same hand, which gives you a good excuse for closing your fingers.

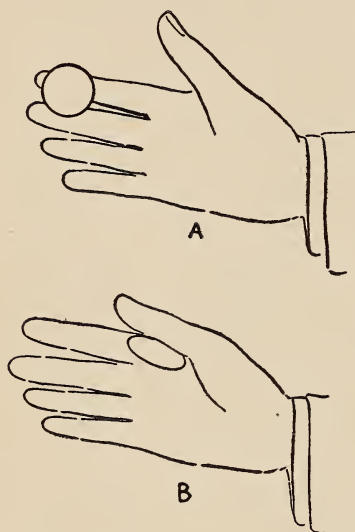


FIG. 40.—The Thumb Palm.

The Thumb Palm. Place the coin on the tips of your forefinger and middle finger, as shown at *A* in Fig. 40, and then close your fingers, which will make the coin turn over and at the same time bring the edge of it directly between your thumb and the root of your forefinger, as shown at *B*. You can then show the back of your hand, and the fact that your thumb presses against your finger will not be obvious to the spectators if you refrain from holding it in this position too long.

The Middle-Finger Palm. You can change over from the thumb palm, just described, by placing the tip of your middle finger on the edge of the coin, as shown at *A* in Fig. 41, while you have it between your thumb and forefinger (see *B* in Fig. 38) and then opening up your thumb when the coin will take on the position shown at *B* in Fig. 41.

The Two-Finger Palm. In doing coin tricks it is a good

plan to use as many different means of concealing the coins as you can, for by so doing you throw the spectators entirely off the track. Hence this *palm*, which is not a palm at all,

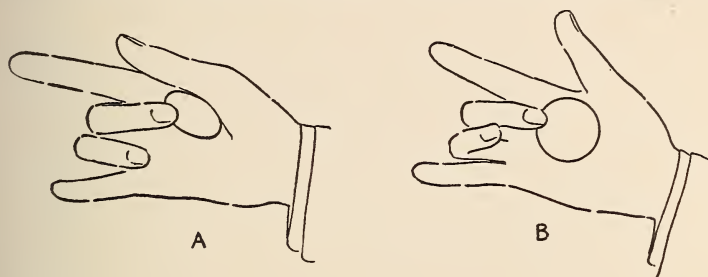


FIG. 41.—The Middle Finger Palm.

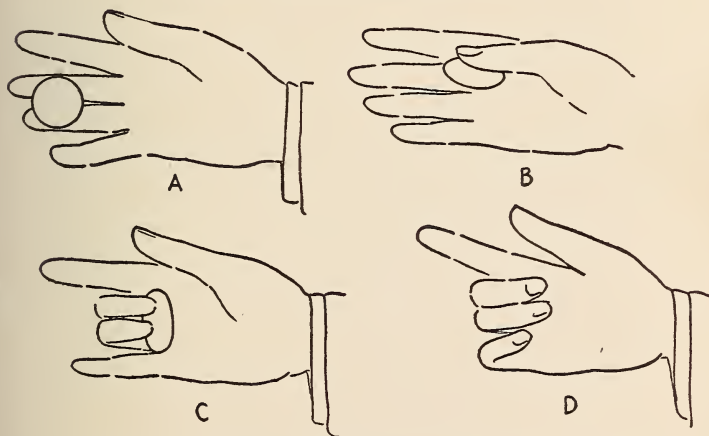


FIG. 42.—The Two Finger Palm.

but a clever manipulative sleight by which you can show both the front and back of your hand while the coin is in it.

To do it, place the coin on the tips of your middle and third fingers, as shown at *A* in Fig. 42, and then slide it

with your thumb so that its lower edge rests on the second joints of your fingers, as at *B*. Now bend over your fingers and grip the top of it between the first joints, as at *C*,

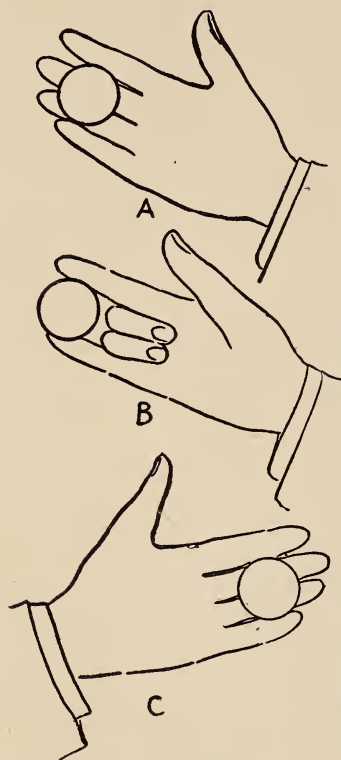


FIG. 43.—The Continuous Front and Back Coin Palm.

when you can show the front of your hand, as at *D* as well as the back of it.

The Continuous Front and Back Hand Palm. This exceedingly clever continuous front and back hand palm was originated by T. Nelson Downs, the greatest coin manipulator that ever lived. This sleight is not an easy one to do, but if you intend to become an expert in the art you should by all means learn it.

The Effect. You show a coin on the tips of your fingers and make a move as though you were going to throw it up in the air. You then show the front of your hand, and next the back, then the front again, and once more the back. This you can do as many times as you wish

and finally produce the coin from anywhere you like.

Presentation. You begin by laying the coin on your middle and third fingers so that the lower edge of it is on the second joints, and then you grip it between the inside

edges of your forefinger and your little finger as shown at *A* in Fig. 43.

Now bend your middle and third fingers down until they are under the coin, as shown at *B*, and, with the aid of your thumb, press back on the lower edge of the coin with these fingers, when it will turn as if it were on a pivot between your forefinger and little finger and it will be back of your other two fingers, as at *C*. Next, straighten out your middle and third fingers, when the coin will be fairly on the back of your hand, as at *D*, and you can then show the front of it.

To transfer the coin from the back of your hand to the front of it, you have only to reverse the movements of your fingers, when it will again be between them in front, as at the beginning, and you can show the palm of your hand. In making these sleights, cover up the movements by giving your hand a wavy up-and-down motion. Just to show what practice will do, Mr. Downs is able to back palm six coins at a time and produce them singly from the tips of his fingers.

THE FRENCH DROP, OR TORNIQUE.

The Effect. You hold a coin horizontally between the fingers and thumb of your left hand and take it with your right, whence it disappears from the latter and you make it reappear from under your arm, inside the bottom of your trousers-leg, the toe of your shoe, or any other place that fancy may dictate.

Presentation. Hold the coin between the forefinger and middle finger and thumb of your left hand, as shown at *A* in Fig. 44. Then you move your right hand, which is

open, and with your thumb down, over to your left hand and run your right thumb under the coin as shown at *B*. At this instant you close your right hand, but instead of grasping the coin as the movement indicates to the spectators you have done you open the fingers of your left hand (under cover of the right), when the coin drops into your left hand.

As you do not close the fingers of your left hand, this com-

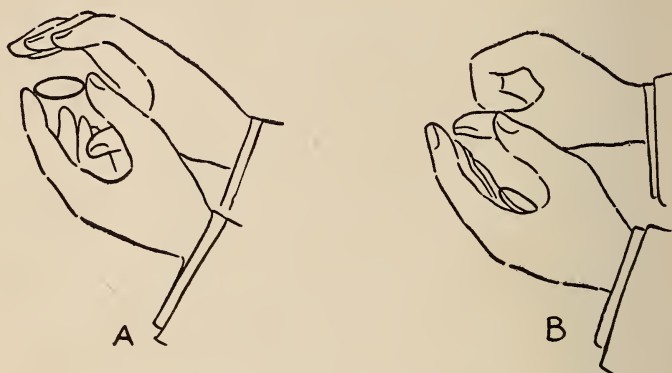


FIG. 44.—The French Drop.

pletes the illusion, which makes the coin appear to be in your right hand. You can then reach to any part of your own or some one else's body and, bringing the coin to your finger tips, produce it.

To Disappear the Coin. This is my own addition to the *French Drop* and it enables you to show both palms of your hands empty at the same time. To do it, instead of merely letting the coin drop into your left hand you run the fingers of your right hand around and to the back of your left hand

and then let the coin drop between your forefinger and middle finger, as shown in Fig. 45.

The fingers of your right hand act as a depth-gauge to keep the coin from slipping too far through the fingers of your other hand, and just as the coin slips through to the right distance so that you can grip the edge of it between your fingers and it cannot be seen from the front, you can open both hands and show the palms of them empty. You can produce the coin by bringing it to the tips of your fingers,



FIG. 45.—To Disappear and Reappear a Coin.

as in the straight *French* drop, or you can suddenly throw it into your right hand, when to the spectators it will seem to have come out of space like a meteor and with a considerable amount of force.

THE AERIAL TREASURY.

While this trick has been a stock one for many years, the method of performing it which I shall describe is the latest one and in my opinion the best that has yet been produced. The credit of it is due to the late Charles Bertram, who was one of England's greatest magicians.

The Effect. In general the effect of *The Aerial Treasury*, which is also called *The Aerial Mint*, *Catching Money from*

the Air, The Miser's Dream, etc., is to pick coins out of the air, from the different parts of the spectator's features and clothing, and other places, and to throw them into a borrowed hat until it is half-full, or seemingly so.

Preparation. Get as many coins, real or imitation, the latter are the best, because they are lighter, as you want to produce. Twenty or twenty-five coins will make a good showing, and forty or fifty will seem like twice that number to the spectators.

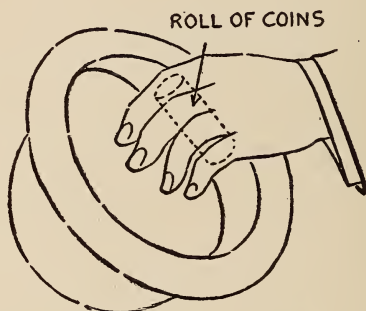


FIG. 46.—The Production of Coins.

Make two stacks of about twenty coins each and tie up each stack with a black thread. Place one of these stacks under the lower left-hand edge of your vest (inside of which you have sewed an elastic) to hold it tight against your body. Place the other stack under your vest on the right-hand side. You will need a single coin, preferably a real one, for the producing one, your regular wand and your coin wand if you want to use it.

Presentation. Begin the trick by palming the single coin secretly or by holding it in your hand under cover of your

wand, as described in *The Wand Palm*. Now go among the spectators and ask to borrow a silk hat. If this is not forthcoming you will have to be satisfied with a derby, and this you hold in your right hand.

Now reach into the air, or somewhere else, bring the palmed coin to your finger tips and, showing it, actually throw it into the hat. Shake the latter a couple of times so that the spectators can hear it, and under the cover of this movement you can get hold of the stack of coins that is under the left side of your vest; this done, change the hat from your right hand to your left so that the stack of coins are inside of it, as shown in Fig. 46.

You can now turn the hat upside down and show the inside of it, as the coins are between your hand and the hat and cannot, therefore, be seen. It is easy to break the thread that holds the coins together by pressing on the roll and you can now let them fall one at a time as you apparently pick them one at a time out of the air, or elsewhere, with your right hand.

This is done by holding a single coin in your right hand, palming it in any one of the numerous ways I have described in this chapter, and then bringing it to the tips of your fingers. Then you make a move just as though you were throwing it into the hat, and at the same time shake the latter, when it will seem to the spectators exactly as if the coin had gone into it and struck another coin.

So illusive is this effect that you can say, "Now I will throw this coin through the crown of the hat," at the same time making the movement of throwing it, but palming it and shaking the hat. Again you pretend to throw the coin

up and let it fall into the hat, which it apparently does, and the clink of the coins carries conviction in the minds of the audience that it really does so.

Another good move is to announce that the next coin which you pick out of the air you will blow invisibly into the hat. You apparently place the coin in your mouth, but of course you palm it and shake the hat to make the coins chink.

After catching twenty coins the stack will be used up. At this stage of the trick, get your coin wand and pick out two, three or more coins from the surrounding space with it; as you will need both hands to do this with, have an assistant, whom you have previously coached to shake the hat, hold it for you. In this way the illusion is kept up.

Next take the hat and reaching into it pick up a handful of the coins, pour them in a stream back again, but in doing so you keep half a dozen of them in your hand, and then, touching some spectator's nose, you let the coins fall into the hat. Then get hold of the second stack of coins from under your vest and break the thread that binds them; as a grand *finale*, hold your hand high above the hat and let them run in a silver stream into it. And there you have *The Aerial Treasury*.

PART III.

THE BEST TRICKS WITH BALLS

A trick or two with balls will lend variety to your program, and as variety is the spice of magic as well as of life your offering will be the more acceptable for it. Now there are three classes of ball tricks, and these are *first*, those that are purely mechanical in operation; *second*, those that depend on some little device or artifice; and *third*, those that require manipulative skill.

CHAPTER VIII.

BALL TRICKS WITH APPARATUS.

Here are several ball tricks that need no skill to execute and which you can do without previous practice, at the same time, they will mystify any audience, though they are better adapted for small than for large ones.

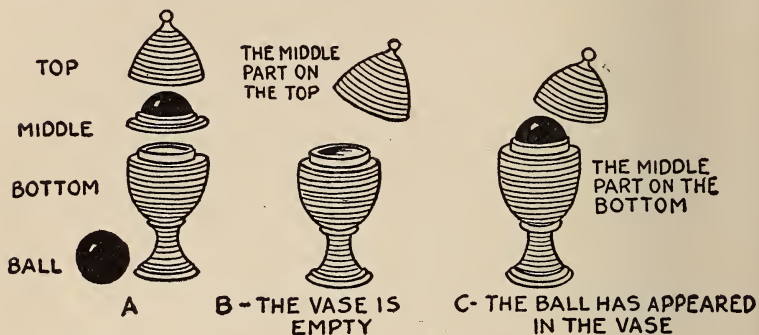
THE MAGIC BALL AND VASE.

The First Effect. You show a black ball and a vase. The ball disappears from and reappears in the vase in the most extraordinary manner. This trick vase, in which the ball is the size of a marble, can be bought of dealers in magical apparatus for twenty-five cents or less, or in its largest size, in which the ball is about one and a half inches in diameter, for perhaps a dollar and a half.

The Second Effect. By using two balls and two vases you can make the ball disappear from one vase and reappear in the other vase and back again if you choose. This is a much better effect than using a single ball and vase, as it then partakes of the nature of a fully fledged trick. The small-sized ball and vase make a very pretty parlor trick, while the billiard-ball size can be used for platform work.

The Third Effect. You show one of the vases empty and place in it a small red silk handkerchief, and you show the other vase with the ball in it. Now with appropriate patter

and gestures and music you show that the handkerchief has changed into a ball in the first vase and that the ball has changed into the handkerchief in the second vase.



**D-DOING THE BALL
VASE TRICK**

FIG. 47.—The Magic Ball and Vase.

How the Vase is Made. The vase is made in three parts, as shown at A in Fig. 47, with the inside turned out so that it is just large enough to hold a ball when it is closed.

The outside is turned in a series of concentric rings, as is also shown at *A*.

The secret of the magic vase lies in the third and middle part which consists of a concentric ring with the half of a ball turned on it, and the under side of which is hollow. This concentric ring, with what appears to be the ball, fits on the lower part of the vase while the top of the vase fits over it. A real ball that just fits in the vase is also included with it. The concentric rings make it impossible for the spectators to see whether the middle part is with the top or bottom of the vase.

Presentation in General. When you wish to show the vase empty, you grip the concentric ring that forms the middle part of it and lift it off with the top. As this part contains the half-ball, it appears to the spectators as if the vase were empty, as at *B*. To make the ball apparently appear in the vase you place the top on the bottom and then lift it off leaving the middle part on the lower part of it, as shown at *C*.

Presentation for the First Effect. Show the solid ball first and the vase empty, as at *B*, and then put the top on it. Now place the ball in your mouth and pretend to swallow it, and then open the vase by gripping the top above the concentric ring of the middle part, when the ball will apparently be seen in it, as at *C*. Close the vase again, produce the ball from your mouth, and then open the vase, this time with the middle part on the top, when the vase will be empty as at *B*.

Presentation for the Second Effect. This is a duplication of the first effect, but inasmuch as two vases are used

and the ball traverses, or is alleged to traverse, the space between them it makes a better trick of it. Show both vases empty and replace the top on each one. Then show the solid ball and pretend to pass it into the first vase, but really palm it, or better, vest it, that is place it under your waistcoat, the elastic in the edge of which will prevent it from dropping out.

Now open the first vase so that the half-ball shows when it will apparently have passed into it; then put the top on the second vase and immediately remove it when the half-ball will be seen in it, and on opening the first vase the ball has disappeared. If you wish to, you can now recover the second vase and make the ball vanish from it and produce it from your vest.

Presentation for the Third Effect. To produce this effect you secretly place a small red silk handkerchief in the hollow part of the vase, and fit the middle part over it. When you are ready to do the trick you show this vase first, which appears to have the ball in it. Next, you show the other vase, empty, and place a duplicate red silk handkerchief in it. This done, you put the covers on both vases, and on removing them the handkerchief will appear where the ball was and the ball where the handkerchief was

THE OBEDIENT BALL.

The Effect. This is by no means a new trick, but it is one you can easily make and do, and as it leads up to two other tricks the effects of which are similar but much more wonderful I will describe it briefly. First, you show a ball

with a string through it, and tap it with your wand to prove that it is solid.

Now step on one end of the string and hold the other end in your right hand, as shown at *A* in Fig. 48. Next, you slide the ball up and down the string to show that it moves freely and that it will fall by gravity the same as any other body. This done, you hold the ball near the top end of the string, when it begins slowly to descend. You ask

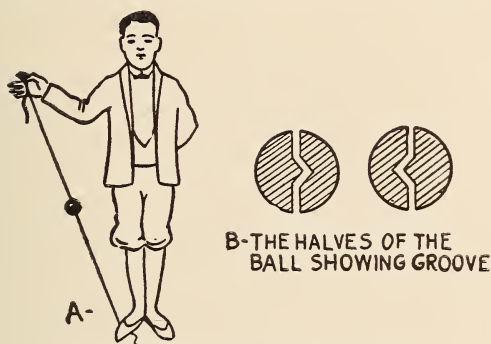


FIG. 48.—The Original Obedient Ball.

the spectators to call out when they want the ball to stop and it accordingly does so.

How the Ball is Made. Get a wooden ball of any size, but preferably about two inches in diameter, and split it in two. Then with the sharp point of a knife cut a zigzag groove in each of the flat surfaces so that they will match, as shown at *B*. Put a string (a piece of fish-line, about a yard long, is the best) in the groove and then glue the two halves of the ball together. It is then ready for the trick.

Presentation. It must be clear now that when you step on the end of the string and it is slack, the ball will slide

easily on it, but the instant you tighten up on it, it will press against the side of the groove and the friction will prevent it from slipping, hence it will stop anywhere you want it to.

THE OBEDIENT ORANGE.

The Effect. The effect of this is just the same as the obedient ball but since you use any orange that may be selected and push a piece of fish-line through it with a



THE TUBE USED FOR
THE OBEDIENT ORANGE

FIG. 49.—Artifice for the Obedient Orange.

darning-needle the cause is not easily fathomed even by those who know how the obedient ball is made and worked.

The Apparatus. This consists of a bent metal tube, about three-eighths of an inch in diameter at its large end, one-eighth of an inch in diameter at its small end, and about $1\frac{1}{2}$ inches long, as shown in Fig. 49. This tube is slipped on the string, one end of which is threaded through a darning-needle.

Presentation. After having some one choose an orange, you pass the needle and string through it and then, secretly

of course, you force the tube into the orange. You are ready now to go ahead and do the trick, which works exactly on the same principle as the obedient ball.

THE NEW OBEDIENT BALL.

The Effect. You show a ball with the string through it, as in the older kind, and also demonstrate that it slides freely on it. Then stepping on one end of the string and

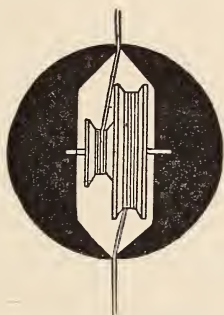


FIG. 50.—The New Obedient Ball.

holding the other end in your hand, the ball not only slides down and stops where the spectators want it to, but it runs *up the string* and stops on command. A very puzzling experiment, to say the least.

How the Ball is Made. The ball is hollowed out inside and has two grooved wheels, one of which is larger than the other, fixed to the same spindle, and this spindle rotates in bearings inside the ball, as shown in Fig. 50. The string in this case is really two strings, one end of the first one being fastened to the small wheel and one end of the second one being secured to the large wheel. The strings are then

wound on their respective wheels and the free ends of each pass out of the ball through holes in the opposite sides of it.

Presentation. Having shown the ball, step on the free end of the string that is wound round the large wheel and hold in your hand the end of the other string that is wound on the small wheel. Now, when you slacken up on the strings the ball will run down, and as the upper string unwinds from the small wheel, the lower string winds up on the large wheel.

When the ball is down by pulling the strings taut, the upper string is made to wind up on the small wheel, because the tension on the lower string is less than that of the large wheel and this makes it rotate, when the ball moves up the string apparently in defiance of the laws of gravitation. Naturally, if the wheels were of the same size there could be no upward movement at all. This application of mechanics to the obedient ball produces an astounding effect.

CHAPTER IX.

THE LATEST BALL TRICKS.

The following are four of the best and latest tricks with balls and while in every case some little artifice is required and considerable palming and other hand work is necessary, they are not at all hard to learn to do, and you will be able to perform them dextrously with a little practice.

THE FADE-AWAY BALL.

The Effect. You show a billiard ball and a tumbler of water. Then throw a borrowed handkerchief over the ball, which you give to a spectator to hold over the glass as



FIG. 51.—The Fade-Away Ball.

shown at *A* in Fig. 51. You now catch hold of one corner of the handkerchief and you ask the person who is assisting you to let go of the ball on the count of three; the instant he does so you pull the handkerchief out of his hand and the ball will have vanished. Then you show the glass of water and although the spectators have heard the ball clink on

striking the bottom of the glass, the ball is not in it, having faded away entirely.

The Apparatus. This trick is a fine modification of the disappearing coin in the glass of water, in which a disk of glass is substituted for a coin. In the fade-away ball trick, a glass shell, see *B*, is used that fits over half of the real ball. That is all.

Presentation. Pass a billiard ball for examination and have the glass shell palmed at the same time. When you get the ball back, throw over it the handkerchief which you have borrowed. Substitute the glass shell you have palmed for the ball, and palm the latter. Now have a spectator hold the handkerchief with the shell under it over a glass of water and tell him to drop it when you give him the word. In the meantime you can drop the real ball into your pocket or otherwise get rid of it.

THE APPEARING AND DISAPPEARING BALL.

The Effect. In the beginning of this trick you show both the palms and backs of your hands and then turn your cuffs up and over your shirt-sleeves, when a ball will appear at the tips of your fingers. Next you rub the ball in your hands, and it as mysteriously vanishes. In fact it appears and disappears as many times as you want it to, and you can show both sides of both hands. This is an excellent effect when used in connection with other ball tricks.

The Artifice. The secret of this trick is a loop made of No. 28 or 30 bare copper wire fixed securely to the ball, as shown at *A* in Fig. 52. This loop slips over your thumb, and then the ball is in the palm of your hand as at *B* you

simply roll it over to the back of it with your other hand, as at C, when you can show the palms of both hands empty. By rolling it back again you can show the backs of both hands.

Presentation. In beginning this trick, hold the ball in the pit of your arm, then show the palms and backs of both hands, but in doing so keep your arm close enough to your body to prevent the ball from dropping out. As you turn



FIG. 52.—The Appearing and Disappearing Ball.

up your cuffs you can easily get hold of the ball, and having got it slip the thumb of your left hand through the wire loop. Copper wire is used because, *first*, the loop holds its shape, and *second*, the wire is nearly flesh-colored and cannot therefore be seen by the spectators, even at close range. The same artifice with a hollow ball can be used to make a handkerchief disappear, and this will be described in the chapter on *The Latest Handkerchief Tricks*.

THE CHAMELEON BILLIARD BALLS.

The Effect. This very pretty and mystifying trick also goes under the name of *The Color-Changing Billiard Balls*.

You begin by showing a red billiard ball and a green billiard ball, a small red silk handkerchief and a small green silk handkerchief, and two glass goblets.

Having gone through with these preliminaries, you pro-

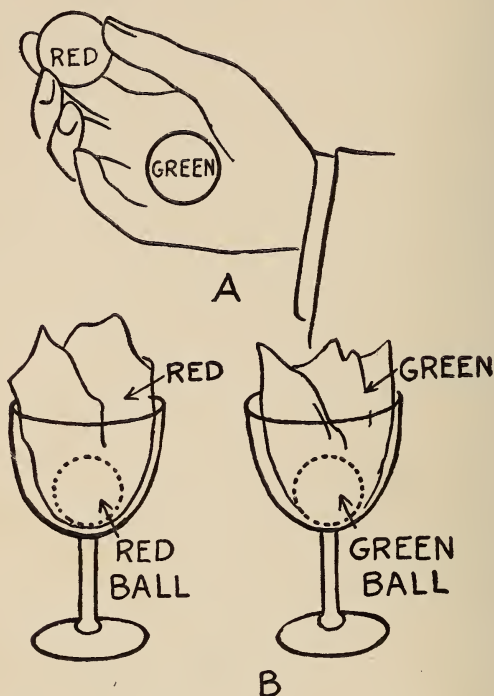


FIG. 53.—The Chameleon Billiard Balls.

ceed to wrap the red billiard ball up in the green handkerchief and place it in one of the goblets, and wrap the green billiard ball up in the red handkerchief and place it in the other goblet. On removing the green handkerchief, you show that the red ball which you wrapped in it has changed

its color to green and that the green ball which you wrapped in the red handkerchief has changed its color to red.

Presentation. This trick is purely a matter of a little hand work, though you do have to use three balls. Two of the balls are green and the other one is red, but only one green one and the red one are seen by the spectators. You begin by palming one of the green balls in your right hand, which, of course you do secretly; next, you lay the green silk handkerchief over your left hand, which you hold with your palm up and slightly open.

This done, pick up the red ball from the table with your right hand (you still have the green one palmed in it), as shown at *A* in Fig. 53, and to all intents you place the red ball in the handkerchief, but in reality you put the palmed green ball on it and palm the red one. (This change of balls is not at all hard to make, as you will find when you try it, and a little practice will make you an adept at it.) The instant you lay the green ball in the green handkerchief wrap it up and place it in the goblet.

Having, now, the red ball palmed in your right hand you lay the red handkerchief over the upturned and slightly open palm of your left hand as before; your next move is to pick up the green ball and apparently lay it in the red handkerchief, but you switch the balls, as before, and really put in it the red ball and palm the green one. As soon as this is done, wrap the handkerchief around the ball (which is the red one) and place it in the other goblet, as at *B*.

Naturally, when you remove the handkerchiefs from the goblets the balls will be found to have taken on the color of the handkerchiefs they are in. Before you remove the

handkerchiefs with the balls in them from the goblets, however, get rid of the extra green ball which you still have palmed. This you can easily do by dropping it in your pocket, or into the well in your table, if you have progressed far enough in your magical endeavors to have a special table

THE LATEST BILLIARD BALL PRODUCTION.

The Effect. This trick, which also goes by the name of *The Multiplying Billiard Ball* and *The One to Four Billiard Balls*, is one of the finest and most convincing tricks in the whole realm of magic when properly presented.

The effect of it is like this: You show a red ball in your right hand and holding it between your thumb and forefinger, as shown at *A* in Fig. 54, you wave your hand and a second ball appears between your forefinger and your middle finger, as at *B*; another wave of your hand, and a third ball appears between your middle and third fingers, as at *C*, and finally, a fourth ball appears between your third finger and little finger as at *D*. Then they vanish one by one as mysteriously as they came.

The Requisites. For this trick three solid balls are used and a half-shell that will fit over any one of them, as shown at *E*.

Presentation. The first thing to do is to *vest* two of the solid balls so that you can easily get them. You commence the trick by showing first the remaining ball with the shell over it of which, of course, the spectators are not aware. Take this ball between the thumb and forefinger, see *A* in

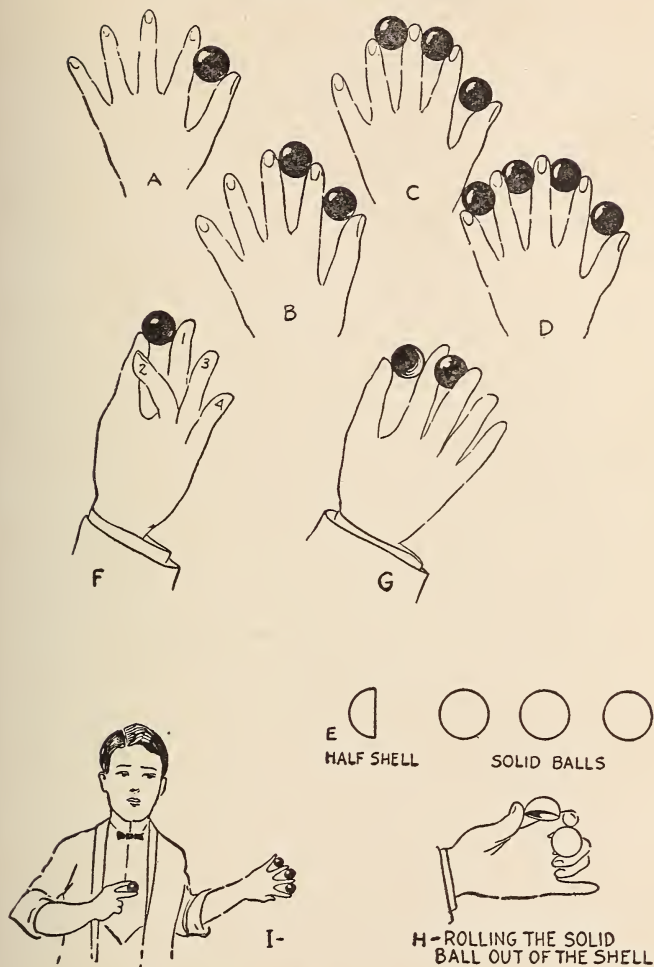


FIG. 54.—The Latest Billiard Ball Production.

Fig. 54 again, and show both sides of it, holding the shell part and back of your hand toward the audience.

Now place your middle finger below the solid ball, close

to the thumb, as at *F*, and give your finger an upward motion, which will roll the solid ball out of the shell; the spectators now see the shell between your thumb and forefinger and the solid ball between your forefinger and middle finger, as at *G*.

Just as you show the two balls, or rather the outside of the shell and the first ball, see *B*, get one of the vested balls with your left hand and palm it, and to convince the spectators that both balls in your right hand are solid, approach them with your left hand and place the palmed ball in the shell; you now take in your left hand the ball with the shell on it, and knock it against the other solid ball in your right hand.

Having done this, place the shell and ball again between your thumb and forefinger and the solid ball between your middle finger and third finger; repeat the movement of rolling out the solid ball from the shell with your middle finger, so that now you can show apparently three balls, see *C*, (of course two of them are solid and the third is the shell) which you prove solid by adding to the shell the solid ball which you have vested.

Now place the shell and ball between your thumb and forefinger, one ball between your middle and third fingers, and one ball between your third and little fingers; one move brings out the solid ball from the shell, which you roll over between your forefinger and middle finger, when you will have a ball between each pair of your fingers, as at *D*. You can vanish them in the same manner. To produce or vanish the balls requires practice, but you will never regret the time you put in on learning to do the trick.

PART IV.

CLEVER TRICKS WITH EGGS.

Tricks with eggs are always *eggs-tra*ordinarily good, provided the eggs themselves are not *eggs-actly* bad. The effect of a clever egg trick is so *eggs-cruciating* that the average spectator will laugh whether you do the trick *eggs-pertly* or not. For this reason if no other, you should include at least one *eggs-tra* trick in your repertory.

CHAPTER X.

EGG TRICKS WITH APPARATUS,

Egg tricks are really only modifications of ball tricks, but as eggs are good to eat (sometimes) and balls are not (except fish-cod balls) the effects produced are quite different. Whatever the psychology of egg tricks may be the fact remains that they make a humorous appeal to the average spectator.

TO CHANGE A HANDKERCHIEF INTO AN EGG.

The Effect. You show a silk handkerchief and, gently waving your hands, it changes into an egg. You can reverse the trick and change the egg back into the handkerchief. After having changed the handkerchief into the egg, it curiously disappears from your hands and then just as curiously reappears again.

How to Prepare the Egg. The handkerchief is an ordinary silk one such as magicians use, but the egg is prepared. Take a fresh hen's egg of medium size (be sure that it is fresh) and blow the contents out of it, which you can do by making a very small hole in each end of it. Now make a hole about half-an-inch in diameter in one side of the hollow shell — it will be jagged around the edge but this does not matter — and put it away for twenty-four hours or so until it is thoroughly dry.

Next, melt some *paraffine** and pour a tablespoonful of it

* This can be bought at any drug store.

into the shell; now give the shell a swirling motion, so that the centrifugal force will carry the fluid wax all around the inside of it, and keep this up until the paraffine is cool, when there will be a thin layer of it on the inside. Repeat this process until the layer is about one-eighth of an inch thick, and this will form a backing for the egg-shell so that it can be handled without danger of breaking. You can now cut

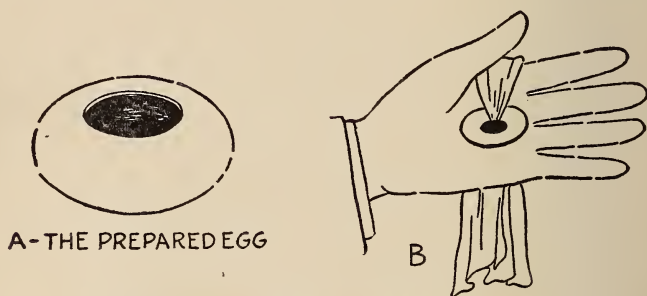


FIG. 55.—Changing a Handkerchief into an Egg.

out an oval hole in the side of the egg, one inch wide and one and a half inches long, as shown at *A* in Fig. 55, and your prepared egg is ready to use.*

Presentation. First palm the egg, with the opening of it out, or you can have it concealed under the silk handkerchief you are going to use and then palm it, when you can show the handkerchief. Place your hands together with the back of your left hand toward the audience and let the handkerchief hang down over the back of it, as shown at *B*. Then gently wave your hands and at the same time work the handkerchief into the egg, when you can show the latter.

*Hollow wooden eggs and eggs made of celluloid can be bought of dealers in magical supplies.

To produce the handkerchief, you reverse the operation, but the effect of changing the egg into the handkerchief is not nearly so pretty as changing the handkerchief into the egg, for in the former change you have both the handkerchief and the egg separately in your hands at the conclusion of the trick, while in the latter change you have, at least as far as visibility is concerned, only the egg.

To vanish the egg entirely, stick a loop of No. 28 or 30 copper wire to one side of the egg near the hole and run your thumb through it exactly as in the ball trick described in the preceeding chapter. Then when you want to vanish it you need only to roll it over to the back of your hand.

THE TING-A-LING EGG TRICK.

The Effect. This trick was worked with great success by several world-famous magicians, the first of whom was Colonel Stodare, then by Carl Herrmann, and following him by the late Alexander Herrmann. The effect is like this: You place an egg in a glass goblet and cover it with a colored cotton handkerchief.

Then take a small blue (any other color will do as well) silk handkerchief, and it changes into an egg. At the same time your assistant, who is holding the covered glass goblet, shakes it from time to time at your request to show that the egg is still there and every time he does so you say *ting-a-ling-a-ling*, or at least that is the way Stodare and the Herrmanns did and said it.

Suddenly you show the egg in your hand, which you assure the audience — and they will generally believe you — is the one that was in the goblet. Now on lifting the large hand-

kerchief from the goblet the egg will, in very truth, be found to have vanished and the handkerchief, with even more truth, will be seen in the glass.

Presentation. For this trick you require two small blue, or other colored silk handkerchiefs, one fairly large colored cotton handkerchief, a blown-out egg, and also an egg prepared as described in connection with the foregoing trick, and a goblet.

To change the handkerchief into the egg you proceed exactly as in the preceding trick. To change the egg in the

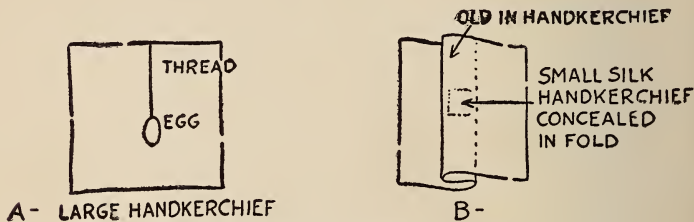


FIG. 56.—The Ting-a-Ling-Egg Trick.

glass into the handkerchief you fix a fine black silk thread to the handkerchief in the center of it and to the other end of the thread, which should be three or four inches long, you fasten the blown egg with a bit of wax. The arrangement is shown at A in Fig. 56.

Now lay the large handkerchief on your table with the blown egg on top of it and make a fold in it. Next, fold the small silk handkerchief over three or four times each way, so that it will be not more than a couple of inches square, and lay this in the fold of the large handkerchief, as at B. You are now ready to do the trick.

Hand the goblet to your assistant, then pick up the large handkerchief with your right hand with the egg on it. Show the egg just before you are ready to drop it into the goblet, but in picking it up with your left hand be careful to keep it within the bounds of the thread.

Place the egg in the glass and throw the large handkerchief over it, when the small silk one will drop into the glass. On lifting up the large handkerchief, you do so by the corners that are away from the audience so that the thread will be at the back. This will lift the egg out of the glass and leave the small handkerchief in it.

A RECENT EGG-BAG TRICK.

The Effect. The egg-bag is one of the oldest of tricks, but novel methods of working it have been devised from time to time which gives it an entirely fresh interest, and it is as mystifying now as it was the day when Adam showed it to Eve and their sons Cain and Abel.

A recent improved egg-bag has a net at the bottom of it, as shown at *A* in Fig. 57. You begin by rolling up your sleeves, and then you turn the bag inside out and back again to prove that there is nothing in it, not even a cackle, when *cluck!* an egg drops into the net at the bottom of the bag. This you remove and lay it on a plate.

Again you turn the bag inside out and back again and throw it into the air, when *cluck! cluck!* (twice this time) and another egg drops into the net and this you also remove and lay on the table. Moreover you keep right on repeating the process, showing the bag to be empty each time, and both the palms and backs of your hands as well, until you have

produced a plate full of eggs, after which you can break one or all of them to prove that they are fresh from the grocers.

How the Bag is Made. Like all egg-bags, this one is made for the purpose. The bag can be made of any material but canton flannel has about the right weight. Make it about eight inches wide and fourteen inches long, and sew a net with half-inch square meshes in it to one of the open sides.

The secret of the bag, however, lies in having one of the

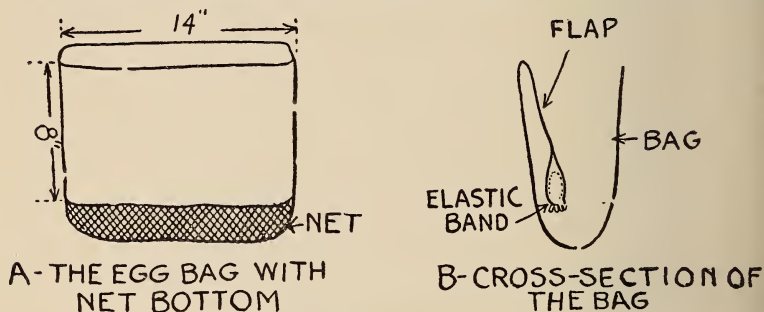


FIG. 57.—The New Egg Bag Trick.

canton flannel sides double, and under it are half-a-dozen pockets, each of which is just large enough to hold an egg. The bottom edge of each pocket has an elastic sewed to it so that when an egg is placed in it, it cannot slip out but you can squeeze it out. The scheme is shown at B.

Presentation. To cause the bag to produce the eggs, you place a real one, or a celluloid one, in each pocket. Now crumple the bag up carelessly (but not so carelessly that you crumple up the eggs) and lay it on your table in such a way that the outline of the eggs cannot be seen by the spectators.

When you are quite ready to do the trick, take the bag in both hands and be certain to have the pockets toward you. Now turn the bag inside out to show that there is nothing in it and turn it back again. Next grip the bag with your left hand in front of it and your right hand back of it and then with the fingers of the latter, which are inside of it, and your thumb, which is outside of it, squeeze down on the first pocket until the egg drops out of it and into the net.

Repeat this operation until there are no more eggs in the bag. Even if you use real eggs you can throw the bag into the air and catch it without much danger of breaking them, but as celluloid eggs are lighter and practically unbreakable they are very much easier to work with.

THE LATEST EGG-BAG TRICK.

The Effect. This is the latest and greatest of all egg-bag tricks. You show a small bag, turn it inside out and back again, as before, and reaching in you bring forth an egg. There is nothing new or startling in this, but it gets mighty interesting when you not only throw the bag into the air but dash it on the floor, twist it up, and pound it on the table, and then on reaching deliberately into it you produce another egg just the same.

The supreme test comes, however, when you show the bag empty as before and let a spectator hold it by the ends while a second spectator reaches in and finds the bag empty. Now with your sleeves rolled up and the second spectator holding on to the wrist of your right hand you show both the palm and the back of it; then reach slowly into the bag and

produce another egg. You can repeat this six or eight times and finally break one of the eggs to prove them genuine.

The Bag and the Eggs. The bag is a small one, that is to say about nine inches wide and twelve inches long. It is made with one of its sides double, as shown at *B* in Fig. 58, the inside piece forming a long pocket. The eggs, which are made of thin rubber like that used for toy balloons, are compressible but the instant the pressure is removed they will return to their natural shape

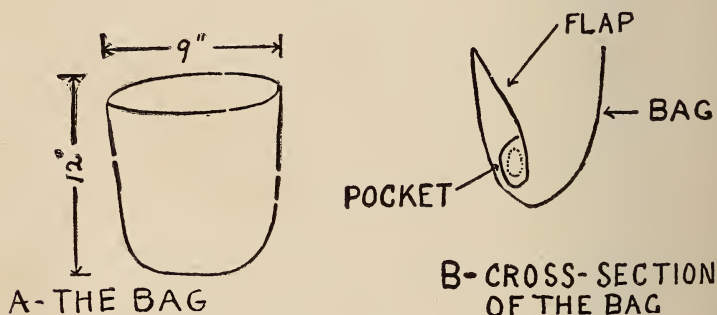


FIG. 58.—The Latest Egg Bag Trick

Presentation. Prepare for the trick by placing half a dozen of the eggs in the pocket of the bag. Turn the bag inside out and back again and when you want an egg, reach in under the double side and into the pocket, get one of the eggs, and bring it forth.

By using these rubber eggs you can show by every apparently possible means that the bag is empty. After you have produced several eggs and laid them on a plate you can easily pick up a real egg from the shelf of your table, or

which you have concealed under a handkerchief, and lay it on the plate with the others; this is the one that you will break, of course.

THE LATEST EGG PRODUCTION.

The Effect. The bald effect of this trick is that you produce a number of eggs from an assistant's mouth; moreover you do so with your sleeves rolled up, and it is certain that you neither palm them nor load them into his mouth and



FIG. 59.—The Latest Egg Production.

there are far too many to be held in his mouth at one time. The effect is therefore astonishing and also highly amusing.

The Eggs Required. These articles are the thin rubber eggs described in the foregoing trick.

Presentation. The funniest way to present this trick is to have two assistants, one a white fellow and the other a colored fellow, and use about eight rubber eggs, four of which are dyed black. Prepare for the trick by placing the four white eggs in the white fellow's mouth and the four black eggs in the black fellow's mouth.

When you are ready to do the trick have the two contrasting dromios come upon the platform. First give the *white one* a slap on the back when he will open his mouth and a white egg will appear in it, which you remove and place on a plate. Then give the black fellow a slap on his back and a *black egg* will appear in his mouth, which you remove to the merriment of all the beholders. See Fig. 59.

Alternately you slap the white fellow and the black fellow, and as often as you do so a white egg or a bad egg — excuse me, I mean a black egg — will appear. With a little funny talk, explaining why this is as it should be, you will bring down the house. It is a good trick with which to conclude a performance.

PART V.

UP-TO-DATE HANDKERCHIEF TRICKS.

In the whole category of magical tricks there are no others so pretty as those in which bright-colored handkerchiefs play a part. Moreover, handkerchiefs are easy to handle, and the very size and nature of them lends enchantment to an act.

Like tricks with cards and coins, those with handkerchiefs may be divided into three classes, *first*, those that require some little artifice; *second*, those that use apparatus; and *third*, those that need skill. Like the former tricks, those that combine two, or perhaps all three, of the above classes are, generally speaking, the most effective.

In the following chapters it is not my intention to attempt to divide the tricks according to the above classification, but to describe them in the order in which, to my way of thinking, they will be the most serviceable to you.

CHAPTER XI.

HANDKERCHIEF PRODUCTIONS AND VANISHMENTS.

There are several methods by which you can produce and vanish handkerchiefs, and by using them you can not only vary the routine of the various tricks you are doing but you can combine them to form new tricks. For producing and vanishing handkerchiefs, use small ones made of China silk, as this material can be pressed into a very small space and instantly expands on being released. The best size to use is about eight inches on the sides, though they may be as large as nine by twelve inches if necessary.

METHODS OF PRODUCING HANDKERCHIEFS.

Production from the Armpit. This is an easy and smooth way to produce a handkerchief. Roll it up into a little ball and place it in your left armpit. When you come before your audience you show both sides of your hands and then pull up your coat-sleeves. Pull up your right sleeve first and then your left one, which brings your right hand to your left armpit, where without a single false move you get the handkerchief.

Production from a Match-Box. Push the inside box of a safety match-box out about half-way, as shown at *A* in Fig. 60; next, wad up a silk handkerchief and cram it into

the open end of the box. Now, when you want to produce the handkerchief, pick up the match-box and hold it in your left hand with the open end toward the back, as shown at *B*.

This done, take out a match and strike it, for some definite

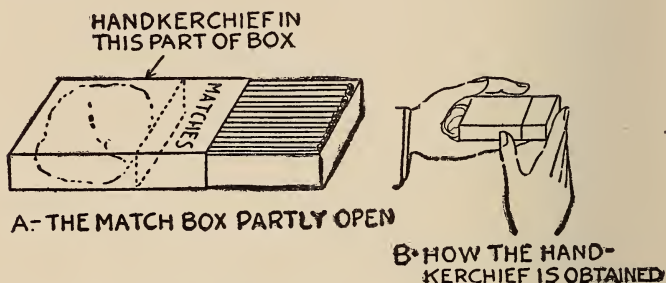


FIG. 60.—The Match-Box Production.

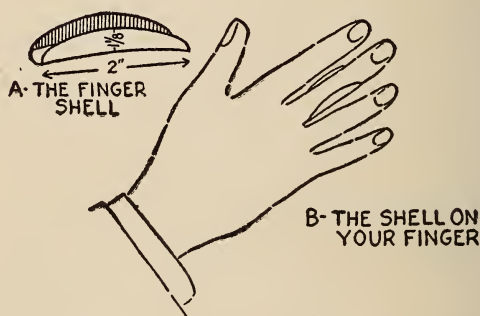


FIG. 61.—The Finger Shell Production.

purpose such as lighting a candle. Close up the match-box by pushing in the inside box, and as you do this it presses the handkerchief out of the open end and right into the palm of your hand.

The Finger Shell Production. This is a wonderfully clever production. It consists of a piece of thin sheet brass formed and painted to look like the inside of your middle finger. It is therefore as thick as your finger, about one and one-eighth inches wide at its widest part and two inches long, as shown at *A* in Fig. 61.

The sides of the shell clip the sides of your finger and the ends of it just fit the first and third joints as shown at *B*. The handkerchief is placed into the shell which is then in turn clipped to your finger. You can now show both sides of both hands and the shell cannot be seen by the spectators even at close range. By placing your hands together you remove the shell and produce the handkerchief.

A- THE EXTRA FINGER



B- THE EXTRA FINGER IN PLACE

FIG. 62.—The Extra Finger Production

The Extra Finger Production. This is another clever way to produce a handkerchief after showing both sides of both hands. In this case a whole finger is made of thin sheet-metal as shown at *A* in Fig. 62 and painted flesh-color. The handkerchief is placed inside the finger, and the projecting pieces on the open end make it easy to hold it in place between your middle and third fingers, as shown at *B*.

Although you now have five fingers and a thumb, the extra finger will not be noticed by the spectators, especially if you keep your hand moving a little meanwhile. When you wish to produce the handkerchief, bring your hands together and get the finger between the palms of them with the open

end toward your finger tips, when you can work the handkerchief out of it.

METHODS OF VANISHING HANDKERCHIEFS.

Vanishing by the Wand. The first thing you have to do to vanish a handkerchief by this method is to put your wand under your left arm. Lay the handkerchief over your left hand, as shown in Fig. 63, with one corner of it in the palm of your hand; place the palm of your right hand against that of your left, and begin to roll the handkerchief, when you will have it in a compact little ball.

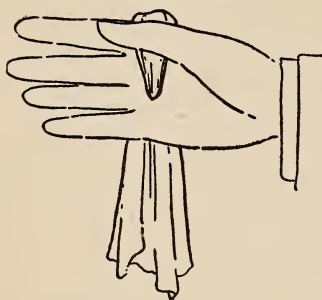


FIG. 63.—How to Hold the Handkerchief.

Now, quickly take the handkerchief in your right hand and reach for your wand and at the same instant close your left hand, when the spectators will think it is in the latter. Lay your wand on your table over the well in it and let the handkerchief drop into it. Keep your left hand closed all the while and then holding it at arm's

length, rub your fingers together, as if you were gradually rubbing the handkerchief away, and then open it. The effect is amazing.

The Rubber Ball Vanisher. There are two methods of vanishing a handkerchief by means of a rubber ball. The *first* is by using a loop of wire over your thumb, and the *second* is by means of an elastic sewed to your vest under your armpit. In either case, use a hollow rubber ball about

an inch and a quarter in diameter, and cut a circular piece out of it about three-fourths of an inch in diameter.

For the *loop vanisher*, fasten a loop of wire formed of a bit of No. 28 or 30 bare copper wire, as shown at *A* in Fig. 52 on Page 123. To vanish the handkerchief, pick up the ball under cover of it and slip the loop of wire over the thumb of your left hand, as shown at *B* in Fig. 52, which will bring the ball in the palm of your hand with the hole away from it.

Now place your palms together, with the handkerchief hanging down between them, and with a wavy motion, to waltz music if possible, work the handkerchief into the ball and then roll it over the back of your hand, as at *C* in Fig. 52, when you can show both palms empty. You can reproduce the handkerchief, but the effect is not as clean-cut as vanishing it.

The Bautier Pull Vanisher. This method of vanishing a handkerchief is practically instantaneous and is called the *Bautier pull* in honor of Bautier de Kolta who invented it. The apparatus consists of a thin brass tube about half an inch in diameter and one inch long, and closed at one end, as shown at *A* in Fig. 64.

This tube has a little bail and fastened to it is a piece of thin, strong fish-line, about three feet long, while the other end is secured to a strap, *B*, that is buckled around your right arm between your wrist and your elbow, as at *C*. You buckle this on over your shirt and then put on your coat. The exact length of the fish-line must be such that when your arms hang straight down by your side the tube will be half-way between your right elbow and wrist.

To vanish a handkerchief with the Bautier pull, hold your

arms up and close to your body; when in this position the fish-line is long enough for you to easily hold the tube in your right hand in a perfectly natural way. Thus ready, you come before the spectators and then work the handkerchief into the tube. When it is in completely you suddenly shout, "Go!" and spread out your arms, when the cup shoots up your sleeve with lightning-like speed.

The Elastic Cord Pull Vanisher. This is a modification of the Bautier pull, and for some handkerchief tricks I like

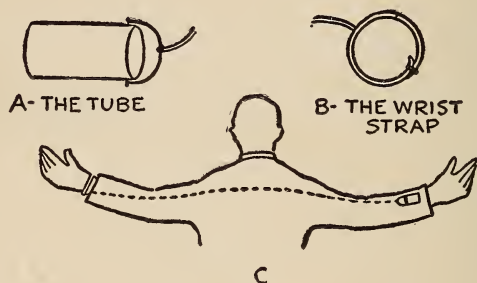


FIG. 64.—The Bautier Pull Vanisher.

it better. In this case the tube is fastened to one end of a piece of strong, black, round, silk elastic about two feet long, and the other end of the elastic is fastened to the strap which buckles round your right arm.

This you buckle over your shirt-sleeve as before and run it up and through the right armhole of your waistcoat, under it, across your back and out of the other armhole of your vest, which brings the cup just outside of it. Now put on your coat and you are ready to vanish the handkerchief. It is easy at any stage of a trick to get hold of the tube, and

having done so you work the handkerchief into it as before. When it is in and you let it go, it flies up under your armpit between your waistcoat and your coat with invisible rapidity.

There are other easy, pleasing, and extremely mystifying methods for producing and vanishing handkerchiefs, and some of these will be described in the next chapter in connection with a number of tricks which I have selected especially for your delectation.

CHAPTER XII

HANDKERCHIEF TRICKS NEW AND NOVEL

The following handkerchief tricks range from the easiest and simplest imaginable to those that require considerable apparatus and skill. A good plan to follow is to take each one in the order in which it is written down in this chapter and do it over and over until you can execute it without a fluke. With most of the tricks there is no such word as failure, and you need not fear to try them out on your friends as soon as you have done them a few times by yourself. In fact this is the surest way of becoming an adept

THE PHANTOM HANDKERCHIEF.

First Effect. This trick ought to come under the heading of spiritualistic manifestations, but as it is done with a handkerchief I will explain it here. You begin by pulling up your sleeves, handing a stout cord about two feet long to a spectator, and asking him to tie an end tightly around each of your wrists. When this is done, there should be about ten or twelve inches of cord between them, as shown at *A* in Fig. 65.

Next, pass a silk handkerchief for examination and ask another spectator to tie it around the cord and tightly enough so that he will know you could not untie it without taking a great deal of time and trouble. When the corners of the

handkerchief are tied together you turn your back to the spectators and in the space of a few moments you about-face again, with the handkerchief still tied in a loop but lying across the cord.

Second Effect. In this effect you pass three handkerchiefs of different colors for examination and have each one tied in a loop on the cord. You now request the spectators to select one of the handkerchiefs, and whichever one is selected you remove it from the cord.



FIG. 65.—The Phantom Handkerchiefs.

Presentation. For the sake of making the description of the trick as simple as possible, let us suppose you only have one handkerchief tied around the cord. Now with the aid of your right hand you slip the handkerchief over your left hand and on to your wrist, as shown at *B*. All you have to do to get it off is to slip it under the cord where it is tied around your wrist and pull it on through. Where three handkerchiefs are used, you can remove any one or all of them from the cord, one at a time, as described above.

THE ENCHANTED HANDKERCHIEFS.

First Effect. Here is a simple, mystifying, and sure way to produce a handkerchief or vanish it, and the beautiful

part of it is that you need neither apparatus nor skill to do it with. You take a square of newspaper, roll it up into the form of a cornucopia, as shown at *A* in Fig. 66, fold over the end of it, and then produce a little colored silk handkerchief from it. Or you can place a handkerchief in the cornucopia and then on, unrolling it, the handkerchief will have disappeared. In either trick, you show both sides of the paper before and after.

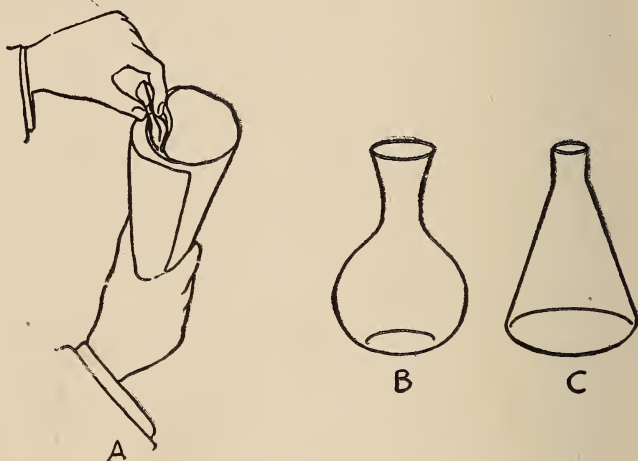


FIG. 66.—The Enchanted Handkerchiefs.

Second Effect. This effect constitutes a real trick. You roll up a square of newspaper into a cornucopia, as at *A* in Fig. 66, and place a yellow silk handkerchief in it, fold over the open end, and lay it on your table in plain sight. Now you roll up another cornucopia, fold over the end, and lay it on another table where it can be seen.

Then you explain with much detailed information that you will cause the handkerchief to pass out of the first cor-

nucopia down the table leg under the floor, up the second table leg, and into the other cornucopia, where it will be made whole again. Surely enough, on unrolling the first cornucopia, the handkerchief will be found to have vanished and on unrolling the second one, it will be seen inside of it.

Third Effect. This is a very fine and elusive effect and can be done in any parlor or on any stage, however large. You roll up a square of newspaper and place in it a small silk flag, in the manner described above, fold over the end and lay it on a chair.

Next, you show a glass water decanter of the shape pictured at *B*, or an *Erlenmeyer flask*, see *C*, that is empty, and this you cover with a red cotton bandana handkerchief and set it on your table. Now on opening the paper cone the handkerchief will be found to have disappeared, and on removing the large handkerchief which covers the decanter or flask, the silk flag will be found inside of it.

How the Cornucopia is Made. The whole secret of the above tricks lies in the paper cornucopia, which is so made that a pocket is formed in it. That is to say, the paper is really double and a space between its layers forms the pocket.

To make the cornucopia, cut a folded sheet of newspaper so that it will be about ten and one-half inches wide and fourteen inches long. Now paste the two sheets together, leaving the space inside the dotted lines free so as to form a pocket, as shown at *A* in Fig. 67. When the paste is dry, the double paper will appear to be simply a single sheet and you can show it freely on both sides.

Presentation of the First Effect. To make a handkerchief appear in the cornucopia, secretly place a small silk

one in the pocket and keep the mouth of it away from the spectators. To make the cornucopia, clip the lower left-hand corner with your thumb to the back of it and the upper right-hand corner with your thumb in front of it as shown at *B*.

Now when you roll it into the shape of a cornucopia, the opening of the pocket will be at the large end of the cornu-

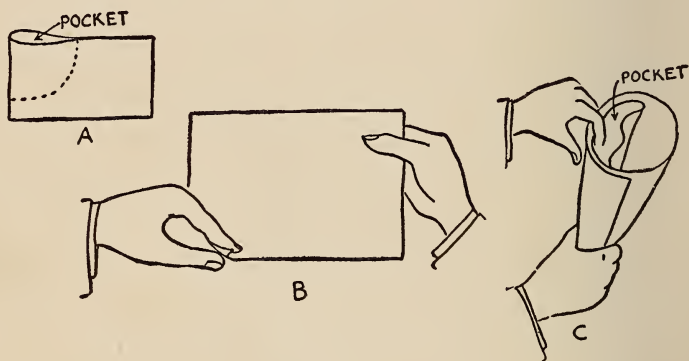


FIG. 67.—The Enchanted Handkerchiefs.

copia, as at *C*. Fold over this end and mutter your mystic words and make your magic passes. This done, reach into the pocket and withdraw the handkerchief, and then unroll and show both sides of the paper.

To make a handkerchief disappear from the cornucopia, you need only to reverse the above process, that is, you roll up the paper into a cornucopia, then put the handkerchief into the pocket, and when you unroll the paper the handkerchief has completely vanished as far as the spectators are concerned, and you show both sides of the paper.

Presentation of the Second Effect, To make a real trick of the enchanted handkerchiefs you use two prepared newspapers. In the pocket of one of them you place a silk handkerchief. Roll this paper up into a cornucopia. Fold it over and lay it on your table or a chair.

Show the other paper, roll it up into a cornucopia, and place a silk handkerchief in the pocket; now fold it over and

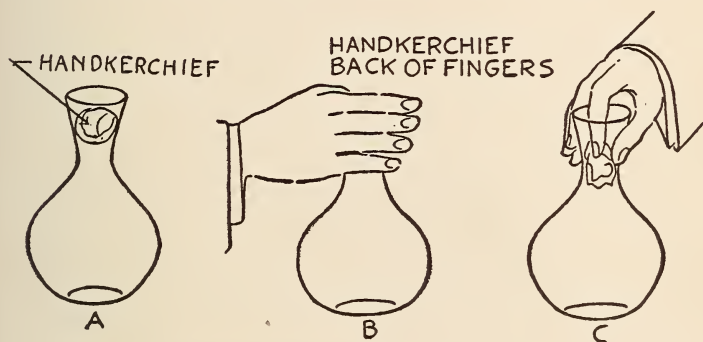


FIG. 68.—The Enchanted Handkerchiefs.

lay it on another table or a chair; after giving your little patter about passing the handkerchief from one cornucopia to the other you show that it has gone from the first one and that it has appeared in the second one.

Presentation of the Third Effect. For this brilliant trick you make use of one paper cone, two red silk handkerchiefs, and a glass water decanter or a quart Erlenmeyer flask,* and a large red cotton handkerchief. Take one of the small red silk handkerchiefs and wad it up — do not fold it — into

* A glass water decanter with a short neck is the best, but an Erlenmeyer flask which is a staple piece of chemical glassware, is generally easier to get.

as small a bundle as you can, and push this into the neck of the decanter, or flask, as shown at *A* in Fig. 68.

Keep the large cotton handkerchief over the decanter, or flask, all the time before you are going to do the trick. When you want to show that the decanter, or flask, is empty you pick it up by the neck with your fingers, as at *B*, and with the back of your hand toward the spectators. This prevents them from seeing the handkerchief in the neck.

Just as you throw the large cotton handkerchief over the decanter, or flask, you push the red silk handkerchief into it with your forefinger, as at *C*, where it expands until it apparently fills it. Now set it on the table and then go ahead and wrap the paper up into a cornucopia, and explain that you are going to pass the little red silk handkerchief from the paper cone into the decanter or flask. This done, show the decanter which has the handkerchief in it and unroll the cone, when the handkerchief will have disappeared

THE COLOR-CHANGING HANDKERCHIEFS.

First Effect. You show a sheet of cartridge paper* on both sides and roll it up into a tube about two inches in diameter; to make it hold its form you slip a rubber band over each end, and having formed the tube you hold it up so that the spectators can see through it.

Having shown it empty, hold it in a vertical position, as at *A* in Fig. 69, and over the top of it lay three small silk handkerchiefs, say red, green, and blue; and these you push down into the tube with your wand; as the ends of

*This is heavy brown wrapping paper.

them go into the tube three other ends are seen coming out of the lower end of the tube. Taking hold of these ends you pull out the handkerchiefs which are found to have changed to peacock-blue, crimson-pink, and yellow, as these are the complementary colors of red, green, and blue.

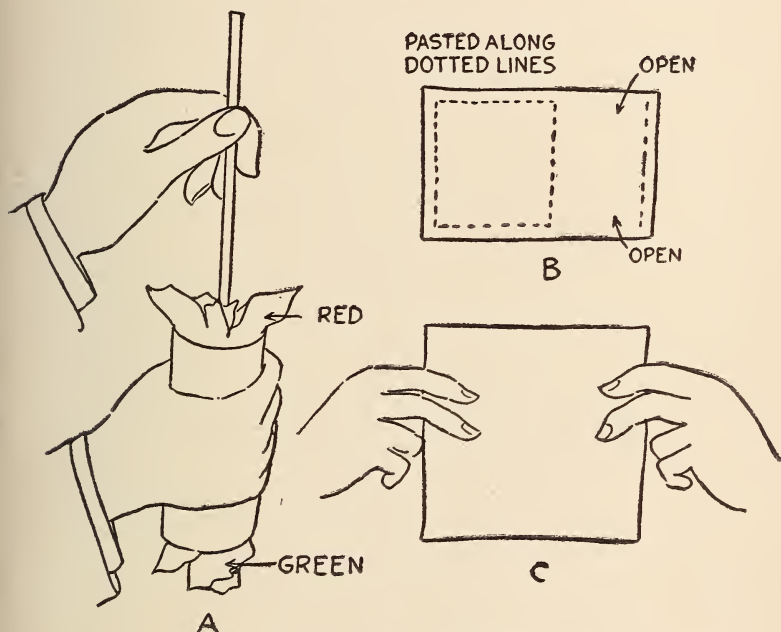


FIG. 69.—The Color-Changing Handkerchiefs.

Second Effect. Show the tube empty as before, hold it in the same way, and lay over the upper end of it three silk handkerchiefs, but in this case have one red, one white, and one blue. Push these into the tube with your wand, and on pulling the end that begins to show at the lower opening of

the tube, the three silk handkerchiefs will be found to have changed into a beautiful silk flag.

Third Effect. The tube and vari-colored handkerchiefs are shown and the latter are pushed down into the former as in the above effects. On pulling the handkerchiefs out at the bottom they will be found to be tied tightly together.

How the Tube is Made. This is my own modification of the paper cornucopia described in connection with the *Enchanted Handkerchiefs*. Take two sheets of cartridge paper about ten inches on the sides as shown at *B* and paste them together as far back as shown by the dotted lines. This leaves an opening clear through between the sheets of paper.

Presentation of the First Effect. For this color change you use six small silk handkerchiefs, namely red, green, blue, peacock-blue, crimson-pink, and yellow. Fold up the last three handkerchiefs separately and lay them smoothly in the opening that is formed between the two sheets of paper.

When you are ready to do the trick, pick up the paper at the sides, as shown at *C*, so that your fingers, and thumbs clip the openings to keep them closed, and then turn the paper over, using your fingers as the pivotal point, showing both sides of it. This done, roll it into a tube about two inches in diameter, and slip a couple of rubber bands around it so that it will hold its form.

Next, hold the tube in a vertical position and pull in on the inside sheet until it is separated from the outside sheet and stays in place. Now lay the red, green, and blue handkerchiefs on top of the tube and push them one at a time into the opening between the sheets of paper when the

peacock-blue, crimson-pink, and yellow, will be forced to the opening at the bottom, where you pull them out. You can now show both sides of the paper again, as the first three handkerchiefs are in the opening between the sheets of paper and cannot be seen.

Presentation of the Second Effect. This is worked in exactly the same way as the first effect, but you use a red, a white, and a blue silk handkerchief and a silk flag about eight by twelve inches on the sides. The latter you place between the two sheets of paper before you do the trick. Then you push in the handkerchiefs and pull out the flag at the other end of the tube. This is a prettier effect than the first one, and it is easier to do.

Presentation of the Third Effect. In performing this effect you tie three small handkerchiefs together by their corners (do not tie them too tight, and press the knots flat with a hot iron). Place these handkerchiefs in the opening between the two pieces of paper; then push in the separate handkerchiefs at the top and pull the knotted ones out at the bottom.

THE PENETRATING HANDKERCHIEFS.

First Effect. You begin by showing one, two, or three pretty little nickel-plated stands about six inches high, as shown at *A* in Fig. 70, which you set on your table. Next, you show one, two, or three ordinary tumblers, which you *invert* and set one on each stand. And, finally, over each glass you place a tube made of writing-paper.

Next, you take one, two, or three silk handkerchiefs of different colors and explain that you intend to pass each one

into one of the inverted tumblers. So saying, the handkerchiefs disappear from your hands one by one, and on removing the paper tubes each tumbler will be found to contain a handkerchief.

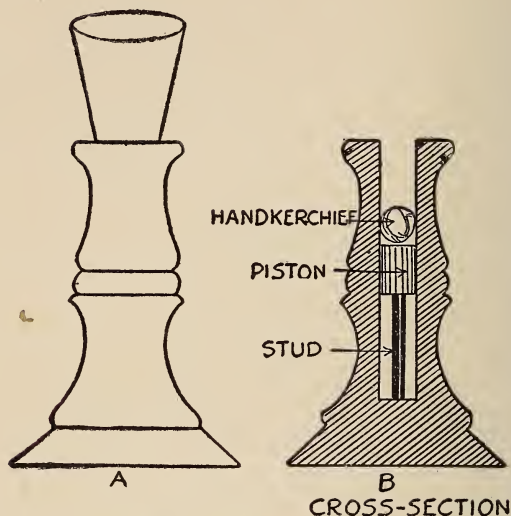


FIG. 70.—The Penetrating Handkerchiefs.

Second Effect. This is very much more mystifying than the first effect because you place the tumblers *right side up* on the pedestals. Hence the name *Penetrating Handkerchiefs*. Otherwise the effect is identical with the first one.

The Pedestals. These are clever mechanical devices, and you can purchase them of dealers in magical apparatus. Each stand is formed of a base and a disk, on which the tumbler rests, and these are joined by a tube of smaller diameter. The latter is slotted lengthwise, and through this projects a stud, which is fixed to the lower end of a piston

that slides up and down in the tube, as shown in the cross-section at *B*.

The disk has a hole in its center that is just the size of the inside of the tube. The piston is now pushed down and the handkerchief is put into the tube through the hole in the disk. To force the handkerchief out of the tube and into the inverted tumbler, you need only to press up on the stud, and you do this just as you get the paper tube over the tumbler.

The Tumblers. For the first effect the tumblers are ordinary ones, but for the second effect the bottoms are cut out of them.

Presentation. Before doing the trick, place a colored silk handkerchief in the tube of each stand. Then you show the tumblers, and if they are ordinary ones you invert them on the stands, or if they have had the bottoms cut out then place them right side up on the stands.

Next, make a tube for each tumbler by rolling up a sheet of writing-paper and pinning it together; then set it over the tumbler, and as you do so with one hand pull the stud up with the other, which will raise the piston, and this in turn pushes the handkerchief into the tumbler.

Having accomplished this part of the trick, you are ready to vanish the handkerchiefs, and this you can do one by one or all together, which latter is perhaps the better way. A very excellent way to do this is to use the Bautier pull, or an elastic pull, which you will find described in the preceding chapter.

PART VI.

EXPERIMENTS WITH THE WAND.

CHAPTER XIII.

THE USE OF AND TRICKS WITH THE WAND.

THE USE OF THE WAND.

While the use of the wand by the magician seems to the spectators to be merely the result of tradition, it is really a very important part of his paraphernalia, for with it he is able to cover up a multitude of minor deceptions.

You have learned from the foregoing pages how useful it is in palming large and more or less difficult articles, such as cards and handkerchiefs, and how convenient it is to make them disappear by simply dropping them into the well of your table.

Wands are made in various styles and sizes according to the taste and individual requirements of the performer. It is a great mistake to have the diameter of your wand too large or to have the wand too long. A wand five-sixteenths inch in diameter and thirteen inches long is about the right size for your hand, assuming that you are a boy. The wand should not be too light in weight, either, and it is better to have it enameled black; it can be a plain stick, but it adds greatly to its appearance to have it tipped with ivory, or bone, or metal nickel-plated.

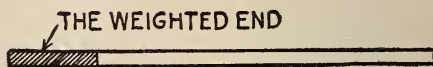
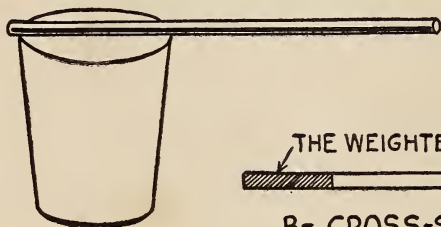
Then again, it is an excellent plan to have two or three wands, especially if you are going to do a trick that requires a specially made wand. When you intend to do a trick with

a wand that requires preparation or one that is fitted with a mechanical device, as for instance the coin wand described on Page 98, you should have a duplicate wand exactly of the same size, color, and tips, which is unprepared. This latter wand you use first, and incidentally hand to a spectator to hold for a moment. The idea is to get it into the hands of some one in order that he and the others around him may know it is unprepared. Then when you switch it for the prepared wand, the effect on the audience will be the same as if you had passed the latter for examination.

THE GRAVITY-DEFYING WAND.

The Effect. This is not intended to be performed as a trick in itself, but as a bit of wonder-creating by-play.

A- THE GRAVITY DEFYING WAND



B- CROSS-SECTION

FIG. 71.—The Gravity Defying Wand.

While you are using your wand you have occasion to lay it on the edge of your table, or chair, or on top of a tumbler, but instead of laying it down in the usual manner you simply place one end of it on the table or glass, as shown at A in Fig. 71. Now instead of falling off, it remains supported by its end in the most uncanny gravity-defying way.

The Secret of the Wand. The bald secret of the gravity-defying wand is that it is loaded with lead at one end, or better, it has a lead weight in it the diameter of which is a trifle less than that of the tube of which the wand is made, and its length is a couple of inches. This scheme allows you to let the lead weight slide to either end of the tube as you wish, and this accounts for its balancing in curious positions. A cross-section of the wand is shown at *B*.

THE JUGGLER'S WAND.

The Effect. You have heard the expression of making a person "swallow his words," well, here is a trick where you make a spectator "swallow your wand." In the midst of some trick you approach a spectator whose mouth is open in amazement at your wonders, and you deliberately proceed to place the end of your wand in his mouth, run it down his throat and then pull it out again, the "victim" being none the worse off for having passed through the ordeal. It is a very amusing bit of by-play.

Preparation. The wand is an ordinary one having ivory or bone tips, as shown at *A* in Fig. 72. On one end you place a paper ring that is the exact color of the ivory or bone tip, see *B*, and just large enough to slide freely on the wand. Prepare for the trick by slipping the paper ring over one of the tips of the wand.

Presentation. Taking the end of the wand that has the paper ring on it in your right hand, you go among the spectators, who must be seated, and selecting the first person whose mouth is open you place the lower end of it in it and hold it there with your left hand, as at *C*.

Now grip the paper ring between the thumb and forefinger of your right hand and then slide it down on the wand and at the same time let the upper end slip up your coat-sleeve. To the spectators it will appear exactly as if the wand actually went down the young man's throat. Naturally the

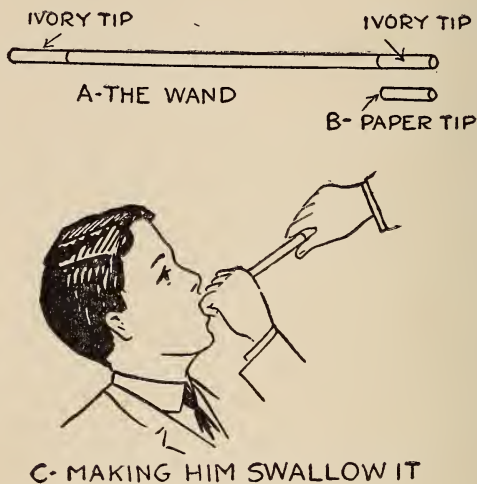


FIG. 72.—The Juggler's Wand.

spectator who assisted you will not know that he has swallowed the wand, neither will he know what has been done to make the audience laugh so heartily.

THE MULTIPLYING WAND.

The Effect. After you have used your wand for the performance of several tricks, explain that for your next trick you will need two wands, and ask to borrow one. As none is forthcoming, you remember that you have a works

where wands are made on the simple principle of division, like the *amoeba**. Taking your wand in both hands you suddenly draw them apart, when you will have a wand in each hand as shown at *A* in Fig. 73.

Having made two wands grow where there was only one before, you ask that some one kindly oblige by saying which



FIG. 73.—The Multiplying Wand.

one of the wands he prefers you to finish the trick with. You then take the wand and roll it up in a sheet of paper. Placing the opposite ends between your hands you bring them together with considerable force when the paper will crumple up and the wand has vanished.

Preparation. The best kind of a wand to do this trick with is a black one with ivory or bone tips, as at *B*. Take a piece of glazed black paper about three inches wide and as long as your wand; lay the latter on the unglazed side of

* The lowest form of animal life.

the paper and roll this around it until it forms a tube, and then paste the edge of it so that it will keep its shape, as at C. This paper tube must slide freely on the wand and yet not be too loose on it. Now paste a narrow band of white paper, as wide as the length of the ivory or bone tips of your wand, around the ends of the paper tube, and your second wand is ready to be produced.

Presentation. Having now the paper shell wand slipped over your real wand, you perform a trick or two before you do the multiplying act. Then, following the routine described in the effect above, you suddenly pull the paper shell wand from the real one. Whichever wand the spectators request you to use, lay your real wand on the table, wrap the paper wand in a sheet of paper and crush it in at the ends; in the minds of the audience the wand in it has vanished. If you are requested to use the real wand, you lay it on your table for this purpose; if you are requested to use the paper wand, you roll it in the paper, so that in either case the wish of the spectator is fulfilled.

THE OBEDIENT RING.

The Effect. In effect this trick is very much like the obedient ball described on Page 116, but it is newer, neater, and is worked on an entirely different principle. The first thing you do is to pass your wand for inspection; then, holding it in a vertical position by the lower end, you ask that some one be good enough to loan you a ring and to place it over the wand. Thus there is no possible chance for deception. The ring will now move up to the top of your wand, or travel down it, and stop the instant the spectators

request it to do so. What is the invisible power that moves and controls the ring? No one knows!

Preparation. A simple way to do this trick is to use a piece of fine black silk thread about as long as your wand and tie one end of it to the lower button of your waistcoat; then put a dab of magician's wax on the other end of the thread and stick this to the upper button of your waistcoat.

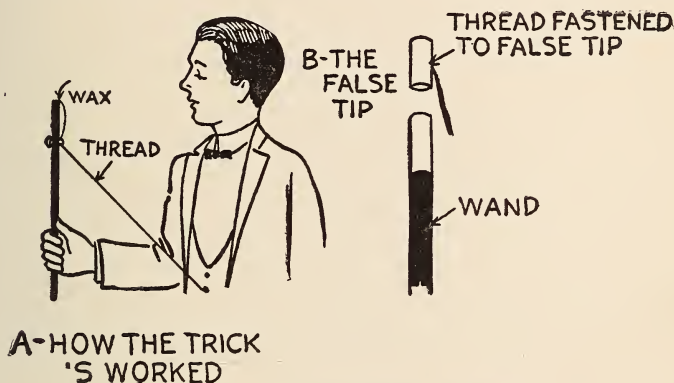


FIG. 74.—The Obedient Ring.

Presentation. When you are ready to do the trick you pass the wand for examination, as said in the paragraph which recited the effect. The moment the wand is returned to you, you press one end of it against the dab of wax on your waistcoat button, so that the thread sticks to it; hold your wand so that this end is up when the thread hanging back of it cannot be seen. Now ask for the ring and have it dropped over the wand, when the ring will be outside of the thread, as shown at A in Fig. 74.

The power that causes the ring to move — which no one

knows — is, let us suppose, due primarily to yourself, by which I mean that when you wish the ring to rise, you extend your hand from your body and this tightens the thread, which in turn pulls up on the ring; when you want the ring to slip down, you bring your hand nearer to your body, when the thread is slackened and the weight of the ring causes it to fall; and, finally, when you want the ring to stop you keep your hand stationary in which case the thread holds it still.

Of course you can hold your wand by the top after you have the ring on it, as well as by the bottom, and by making hypnotic motions over and around your wand with your other hand while you are doing the trick, the inward and outward movements of the wand will not be noticed. When you have finished, take off the ring and return it, and this will give you ample opportunity to remove the wax from the end of your wand.

A Better Way. The wand in this case should have nickel-plated tips, though a wand tipped with ivory or bone may be used. You must have a thin metal cap of the same length as the tip on your wand, and either nickerled, or enameled to look exactly like it, made which will fit over it, as shown at *B*.

One end of the black silk thread is passed through a hole about the size that a needle would make, which is drilled near the closed end of the cap, and the thread is knotted to prevent it from pulling out. The other end of the thread is tied to the lower button of your waistcoat, as explained above. You keep the cap under the edge of your waistcoat, which holds it there because of the elastic sewed inside of it, and you are now ready for the trick (the power of which no one knows).

On passing out your wand for inspection, it is easy to get hold of the cap and to palm it; as the wand is handed back to you, you press the cap over one end of it. Now hold the wand by its free end, in a vertical position and with the cap end at the top. Then proceed with the trick in the manner already explained.

THE FLOATING WAND

The Effect. After using your wand in the execution of a few tricks you place it across the palm of your hand, which is held in an upright position, as at *A* in Fig. 75. Next, you place it on the back of your hand, then cross the tips of your thumb and forefinger, where in either case it remains as though it were magnetized, yet you can instantly remove it.

Placing it across the palm of your hand again, you go among the spectators and let them observe the phenomenon at close range; you ask some one to remove the wand from your hand and pass it for examination; at the same time you have your hand minutely inspected, and then on receiving back your wand you place it on the palm of your hand where it floats as before.

Preparation. This extraordinary effect is the result of using an artifice for the first part of the manipulations and a little muscular pressure for the close-up work. The artifice consists of a bit of elastic about one-fourth of an inch wide and four or five inches long.

One end of this is sewed to the seam at the upper edge of the left-hand armhole of your waistcoat and a fine, strong, black silk thread is sewed to the other end of it. The thread has a loop at its free end and it should be just long enough

so that you can slip your thumb into it and yet with enough tension on it to draw it up your sleeve out of sight when you release it.

Presentation. Before making your appearance, draw the thread down and put your left hand through the loop. This will not interfere with your doing a few routine tricks, though of course you cannot turn back your shirt-sleeves. When you are ready to make the wand float, push one end

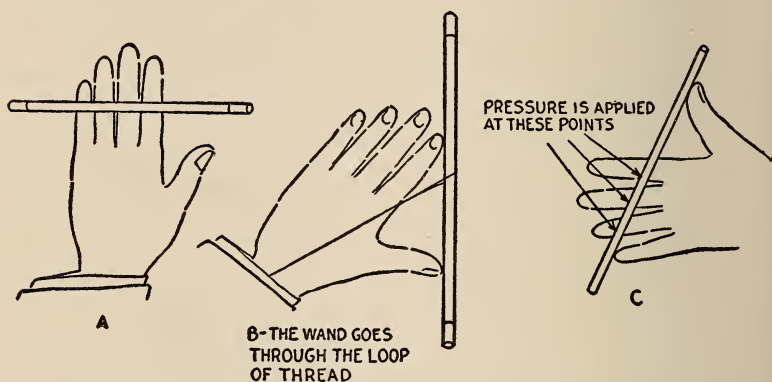


FIG. 75.—The Floating Wand.

of it through the loop of thread, as at *B*, when you can place it on your palm, on the back of your hand, on your finger tips, in fact anywhere and in any position, just as long as the elastic is drawing the thread back and your fingers or hand prevents it from being drawn back.

These manipulations being finished, slip the wand out of the loop and let the thread fly up your sleeve. Now spread your fingers apart and place the wand across the tips of your little finger and thumb, as at *C*; and by pressing up on it

with the other fingers of the same hand the fleshy part of them will keep the wand from falling. You can now hold your hand with the wand on it in any position and let the spectators look at it at close range.

Then let some one remove the wand and inspect both it and your hand. Having satisfied them that there is absolutely no preparation of either one, you place the wand back on your palm again where it will float as before. During all of the manipulations, with and without the thread, keep up a rhythmic wavy motion with your hand, as this not only gives it a better effect but prevents the methods you are using from being seen.

PART VII.

VARIOUS AND DIVERS OTHER TRICKS

CHAPTER XIV.

TRICKS WITH ARTIFICES AND APPARATUS,

THE COLOR-CHANGING DIE.

The Effect. There are two ways of presenting this neat little pocket trick. The first is to show a black die, which is about three-quarters of an inch square, with white spots on it, when it changes into a white die with black spots on it. The second is to show a die with red, white, and blue sides

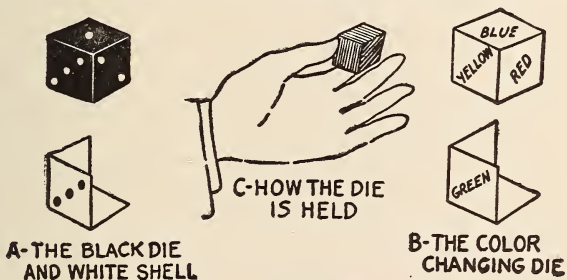


FIG. 76.—The Color-Changing Die

on it and make it change into one having green, yellow, and purple sides on it.

The Artifice. In both tricks the artifice is exactly the same and consists of a thin tin, or brass, shell, having three sides and into which the die sets when, of course, three of its sides are covered up. In the first presentation, the die itself is black with white spots on it and the shell is white with black spots on it, as shown at *A* in Fig. 76. In the

second trick, the die has two red, two white, and two blue sides to it and the shell has one green, one yellow, and one purple side as at *B*.

Presentation. The presentation is the same for both of the effects described above. You pass the die for inspection and then place the shell, which you have concealed in your right hand, over it. You now hold it by oppositely disposed corners between the thumb and forefinger of your other hand, so that three sides of the real die are seen by the spectators, as shown at *C*.

All you need to do now is to roll your right hand over it, when it will cause the die with the shell on it to make a half-turn, when the three sides of the shell are brought in front and to view. Thus the die will, different from the leopard, change its spots, or contrary to an African, will change its color, according to the effect you have prepared for. When you are through with the trick, drop the shell into your hand, and pass the die for inspection again, taking this opportunity to slip the shell into your pocket.

THE RISING PENCIL.

The Effect. This little trick was originally worked with great success as an experiment in animal magnetism, and also to show the power of mind over matter. You show an ordinary lead-pencil and hand it to a spectator with the request that he test it to prove it is not weighted in the end. On taking it back, you lay the pencil in the palm of your hand. Now, making a few hypnotic passes over the pencil it slowly rises, as shown at *A* in Fig. 77, until it is in a vertical position, then following your finger it gradually

returns to the palm of your hand. You can repeat the phenomenon as often as you wish.

Preparation. Procure two ordinary lead pencils, just alike, with rubber tips, cut off the ends so that each one will be about four inches long, and then sharpen them. Next, bend the point of a small, sharp pin, as shown at *B*

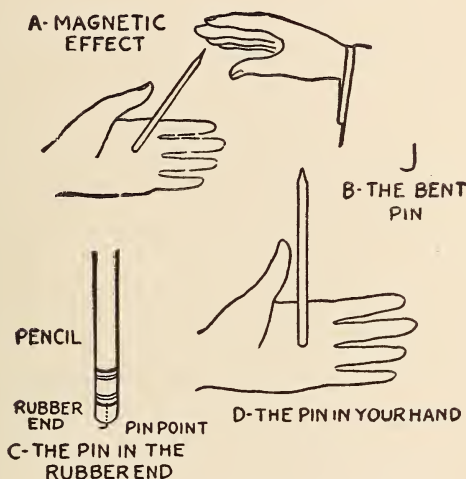


FIG. 77.—The Rising Pencil

then cut off the head part of it, leaving the shank three-eighths of an inch long, and gripping it with a pair of flat-nosed pliers force the blunt end of the pin into the rubber tip until the bent end projects only one-sixteenth of an inch as at *C*. Only one pencil is thus prepared.

Presentation. Have both pencils in the upper left-hand pocket of your waistcoat; then go among the spectators and

take the prepared pencil from your pocket, hold it with the pin-point end down, and ask some one to lift it to prove it is not weighted. When a person takes the upper end of the pencil between his forefinger and thumb, keep your own hand within a couple of inches of it so that should he show the slightest tendency to turn the stick over, that is, the pin-point end up, you can instantly take it before he does so.

On his assurance that the stick is not loaded, you take it and place the rubber end in the center of your left hand and as you do so run the bent pin end just under the outer cuticle, or skin, of your palm, as at *D*, and with the pin-point toward you. Now by slightly closing your hand the pencil will lie in a horizontal, that is flat, position and the sharp end of it will rest on your finger tips.

While you are making the alleged hypnotic passes over it, slowly and imperceptibly open your hand, when the stick will rise because the edge of the rubber forms a fulcrum and so makes a lever of the whole pencil. The slight pull of the pin (which cannot be seen by the spectators because it is under the end of the rubber) caused by opening your hand, forces the pencil up. To lower it you need only to close your hand a little, when it will return to its horizontal position.

After you have performed the trick, place the pencil in your pocket and immediately exchange it for the unprepared pencil, but instead of handing the latter for examination you lay it down carelessly (apparently), but where the spectators can easily get hold of it. The result is that you really *force* the unprepared pencil on them, but in such a way that no one suspects you have done so.

THE MAGICAL TUMBLER.

Here are two styles of prepared tumblers which you can use for a number of different tricks. As they are very useful pieces of apparatus, you should have them made up, or buy them already made, which is the better way.

THE BOTTOMLESS TUMBLER.

Preparation. I have described this tumbler in connection with the handkerchief trick in Part 5, Chapter 12. It consists of simply using an ordinary glass tumbler from which the bottom has been cut out.

It is often the better plan to have an oval hole cut out of the bottom than a round one, or a hole a trifle smaller than the inside diameter of the bottom. Holes of this character permit an egg, or other object, to remain in the tumbler without having to hold it in, and yet, by giving the tumbler a shake it will easily drop through.

It is a curious fact, but the great majority of spectators never for an instant imagine that an object, especially an everyday object like a tumbler, might be prepared in any way. And even if such an idea would occur to them, their lack of knowledge of the magical art would effectually prevent them from guessing how it was prepared.

Some Effects. Here is one of the many effects that are easily and simply obtained by means of a bottomless tumbler. Hold the tumbler in your left hand with your fingers over the lower end. Now place a ball, an egg, or some other small object in it, so that those present can see that it is actually in the tumbler

This done, cover it with a handkerchief, your own or a borrowed one, then let the object drop into the palm of your hand, when you can easily *vest* it, put it in your pocket, or let it go down the well of your table. Tapping the tumbler through the handkerchief with your wand, you command the ball to *go*. Whisk off the handkerchief and, verily, the ball hath done your bidding. You can make it appear anywhere you wish.

THE MIRROR TUMBLER.

Preparation. The mirror tumbler is made by cutting a piece of thin mirror so that it will fit snugly in an upright position in the tumbler as shown at *A* in Fig. 78, thus

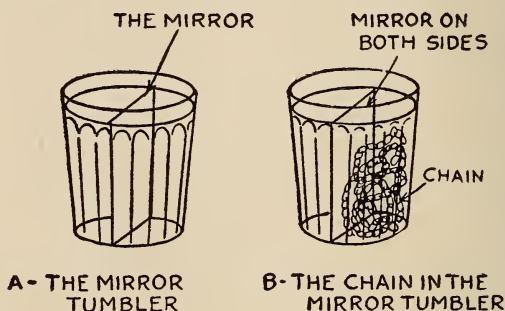


FIG. 78.—The Mirror Tumbler.

dividing it into two compartments. For producing some effects, it is enough to have the mirror silvered on one side only, while other effects require that it shall have two silvered surfaces; this can be had by placing two thin mirrors back to back.

Some Effects. A pretty effect where a single mirror

partition is used is to fill the tumbler back of it with candy. The spectators, of course, looking against the mirror see the tumbler as being perfectly empty. Now set the tumbler on your table, then borrow a handkerchief and cover it over. This done, clip the piece of mirror between your fingers and thumb, through the handkerchief, and pull the latter straight up bringing the partition with it; the tumbler will then be seen to be half-full of candy. You get rid of the mirror by dropping it into the well of your table under cover of the handkerchief.

With a double-mirror tumbler you can perform greater wonders in a simpler manner. The effects are obtained by secretly placing an object in one compartment of the glass, then placing a wholly different object in the other compartment before the eyes of the audience. Now give the glass a half-turn, which will bring the object you have secretly placed in it to the front and in view of the spectators, and the object which they have seen you place in the tumbler to the back and out of sight, when the transformation is complete.

By way of illustration you secretly place a small silk flag in one compartment, and you set the tumbler on the table with it at the back. Now show a red, a white, and a blue piece of silk and place these in the compartment facing the spectators. Pick up the tumbler and hold it by the bottom so that you can give it a half-turn; next, pass your other hand in front of it to cover up the movement of turning it around. You then pull out the flag.

Another very illusive and mystifying effect is produced by placing secretly in one compartment a chain of, say, twenty

links, and setting it on the table as before. Now have a spectator count the separate links you offer him on a salver or a plate, the number of which is likewise twenty.

Returning to your table, you pick up the tumbler and hold it by the bottom, as explained above, and drop each one of the separate links into the empty compartment which faces the audience. This done, you pass your other hand in front of the tumbler, turn it around, then reaching into the compartment containing the chain, which is now in front, you pull it slowly out; hand it to the spectator who counted the separate links with the request that he make a count of those in the chain, which he finds is twenty. This effect proves beyond all peradventure of a doubt that it is possible for "solids to pass through solids."

THE FLYING GLASS OF WATER.

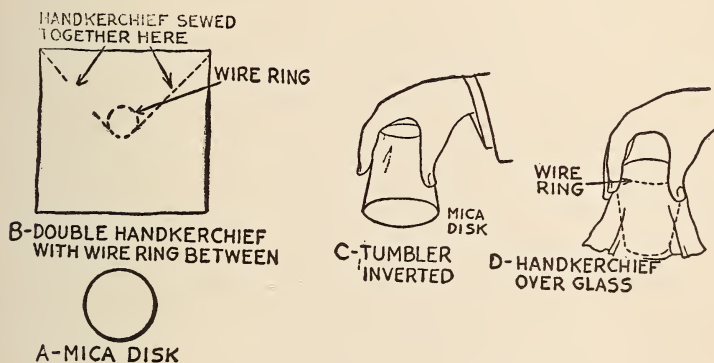
The Effect. This is as fine a trick as has ever been invented. You show a small glass tumbler and fill it with water. Then you throw it into the air and catch it, yet the water doesn't spill, and finally you turn the tumbler upside down, and still the water remains in it.

Placing the tumbler on the table you throw a handkerchief over it, taking it into the midst of the spectators and throwing it into the air, you catch the handkerchief, but the glass has disappeared. You can produce the tumbler with the water in it from your hip-pocket if you choose to do so.

Preparation. To manipulate the tumbler of water you need only a tumbler, preferably of small size, and a disk of mica,* see *A* Fig. 79, cut to the exact size of the top of it.

*This you can get at a hardware store where stoves are sold.

To vanish the tumbler, take two colored cotton handkerchiefs which measure about twelve inches on the sides, and sew these together around three of the edges; next, you sew them from the corners to the middle, as shown by the dotted lines at *B*. Put a wire ring, just the size of the top of the tumbler, in the pocket thus formed between the handkerchiefs and sew the edges together. If you intend to reproduce the tumbler, you must have a second tumbler with a mica disk that just fits on the top of it.



Presentation. You know, I suppose, that if you fill a glass full of water and place a card over the mouth of it you can invert it, that is, turn it upside down, and the water will remain in the tumbler. This is due to the pressure of the atmosphere on the card, and you can get the full scientific explanation of the phenomenon from nearly any first book of physics.

Now in order to throw the glass of water into the air, and invert it, you place the disk of mica, which is as transparent

as glass, over the mouth of the tumbler. This you do secretly by having the mica disk palmed, and this is the chief reason why you should use a small tumbler. Before throwing the tumbler into the air or inverting it make certain that the water has wetted the mica all round the edge or it will spill out.

After throwing the tumbler into the air, you deliberately turn it upside down, and, carrying it by the bottom, as shown at *C*, you pass among the spectators and they will not be able to see the mica disk on the mouth of it. Returning now to your table, which must have a black-art well in it, you pick up the handkerchief and hold it so that the ring in it (it is made double) will fall to the center.

Throwing the handkerchief over the tumbler, hold the ring, through the handkerchief, and also the glass, as shown at *D*, and let the latter drop into the well in your table. You can now go among the spectators, who would never believe but that you still have the tumbler under the handkerchief. Then with a flourish throw the handkerchief into the air. Catching it as it comes down, you nip it by a corner and give it a vigorous shake, when the spectators see for the first time that the tumbler is gone.

To reproduce the tumbler, fill the second one with water and put the second mica disk on it, (all this beforehand and secretly, of course). See that the disk is well wetted all over, and place the tumbler in your hip-pocket, which should be made of such a size and shape as to allow the tumbler to fit it so that it will remain in an upright position. When you produce it from your pocket, palm off the disk and pour out the water to show that it is real.

THE CHINESE RICE BOWLS.

The Effect. This is a very astounding effect of Oriental origin and was performed with great success in this country by Ching Ling Foo. Yet the trick is one of which the cost is small and which can easily be performed. You show two plain China bowls and have one of them filled with rice by a

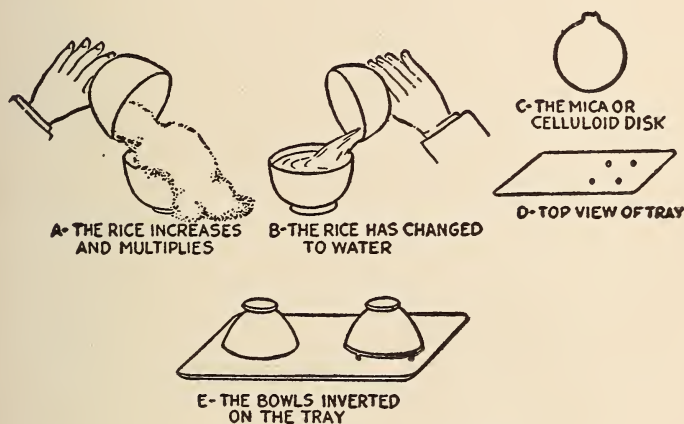


FIG. 80.—The Chinese Rice Bowls.

spectator. This done, you next invert the other bowl and place it over the one containing the rice and the latter is commanded to increase and multiply.

This it does, so that when the top bowl is removed there is twice as much of it in the bowl as there was before, as shown at *A* in Fig. 80. You now smooth off the piled-up rice until it is even with the rim of the bowl as it was when you began the trick. Once more you place the other bowl over it and when you remove the one on top, this time the

rice will be found entirely to have vanished and the bowl will be filled with water instead, as shown at *B*.

Preparation. There is very little preparation necessary for the performance of this trick. All you require is two ordinary China bowls, preferably with bases on them like those shown in the pictures, as this makes it possible to hold them with one hand. The top edge of the rim of one of them must be ground flat and perfectly smooth; then get a piece of mica, or celluloid, large enough to form a disk as large as the outside diameter of the bowl and having a projecting piece to it, as shown at *C*.

The disk of mica must seat perfectly on the ground edge of the bowl, or else it will not keep the water in when it is inverted. The tray should have three or four little pieces of glass, or cork, about one-fourth of an inch in diameter and one-eighth inch high, glued to it as shown at *D*. These are necessary to prevent the mica from sticking to the bottom of the tray when the bowl rests on it after it is inverted.

Presentation, Fill one of the bowls with water (secretly) and place the disk of mica on it, then invert it* and set it on the tray. Likewise invert the unprepared bowl just to allay suspicion, as at *E*. To do the trick, show that the bowl is empty, and, holding it right side up, either fill it yourself or have a spectator fill it with rice; next, lift the inverted bowl (the water will remain in it), and since it is upside down this is evidence enough to the spectators that it is perfectly empty, and then place it on and over the bowl with the rice in it.

* Read *The Flying Glass of Water* for an explanation as to why the water stay in the bowl when it is inverted.

Taking a good hold on both bowls, you walk to and fro a few steps and at the same time keep up a rhythmic motion with them, under the cover of which you turn them over so that the one with the water in it is on the bottom and the one with rice in it is on top. Having made this move, set the bowls on the tray again, then take off the top one, when the rice will be heaped up on the mica disk, as at *A*, which, consequently, appears to the spectators to be twice the amount of what there was in the bowl at the beginning.

Push the rice off the mica disk with your hand, which seems to the audience as if you were levelling off the excess amount above the rim of the bowl; next, invert the bowl which is empty and place it on top of the one that is full of water and has the mica disk on it, and, gripping the small projecting edge of the mica, which you have kept at the back, pull it out and let it lie on your table. Now lift off the top bowl and pour the water from the other bowl into it, when you can pass both of them for examination.

PART VIII.

SPIRIT TRICKS AND MANIFESTATIONS

There are a large number of tricks that go better with an audience when they are explained on the basis of spirit manifestations, since nine out of every ten spectators believe that "there is something in it." Spirit tricks include all manner of strange and curious effects that do not quite seem to belong to the realm of magic. Out of many, I have chosen a few for you which are easy to do and "very convincing."

CHAPTER XV.

TRICKS FOR A SPIRIT SEANCE.

THE SIBERIAN TRANSPORT CHAIN ESCAPE.

The Effect. You have a spectator bind a chain tightly around your wrists and securely lock it on with a padlock, as shown at *A* in Fig. 81; the keyhole of the padlock can be sealed if desired, yet you escape in a second's time, as shown at *D*.

How the Chain is Made. The chain is a common dog-chain, twenty-four inches long and provided with two rings, one at one end and the other about four inches away from the first. Any padlock can be used.

Presentation. To perform the trick, make a running loop, by passing the free end of the chain through the ring at the other end. Now slip your left hand through the loop thus formed so that the *end* ring comes on the top of the large bone in your wrist, that is, at the base of your thumb, which is pointing up, as shown at *B*. The rest of the chain is left hanging down over the palm side of your wrist.

Next, quickly press your right wrist against your left wrist, holding the palms of your hands together. This done, you have a spectator bring the chain under and over your right wrist, then down through the *second* ring which is at the *bottom* of your left wrist. Now tell the spectator to

bring the chain back, that is upward, after passing it through the ring, and then to lock the end link to another link by a small padlock, as shown at C, but be sure that it is not fastened to either of the rings. Strain the muscles of your hands and wrists to emphasize the security of the shackle and let the spectators examine it as closely as they like.

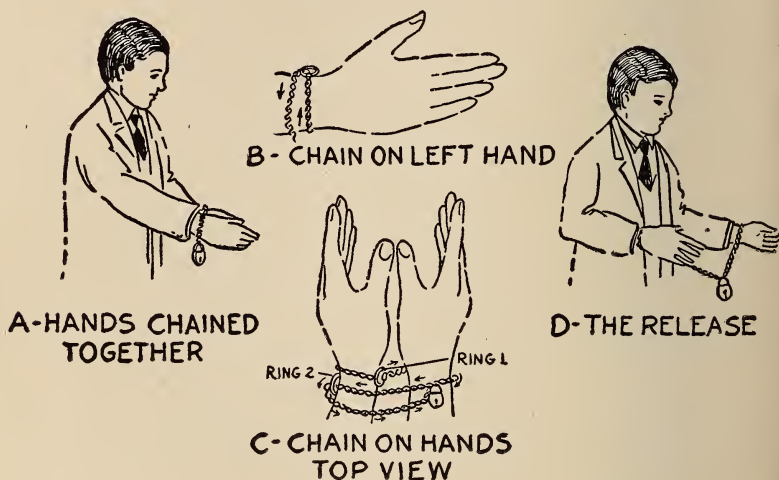


FIG. 81.—The Siberian Transport Chain

To escape from the chain, give it a sharp blow on your knees or on the back of a chair, which simply releases the pressure of your right wrist against the left one. If you have followed the above instructions carefully, you will find that this will give you the necessary slack to permit you to withdraw both hands, when you can give the chain for inspection again.

The whole secret of the trick is to keep your left hand in a

vertical position with your thumb up, and to allow the chain to hang toward the floor after it is on your wrist. This gives you the necessary slack when you place your right wrist against the left one. To prove the genuineness of the lock and chain, you can put it on a spectator's wrist and he will find it quite impossible to escape, provided no slack is left between his wrists. When you learn to perform this trick with neatness and dispatch it is one of the most mystifying chain escapes imaginable.

THE SPIRIT WHISTLE.

The Effect. This is a most excellent trick with which to start off the spiritualistic part of your program. Because of its simplicity, the effect is doubly wonderful. You pass for inspection a metal whistle having a piece of ribbon, three-eighths, or half-an-inch, wide, and about eight inches long, tied to the closed end, as shown at *A* in Fig. 8.

While the whistle is being examined, you explain that your spirit control will answer any reasonable question by giving *one* blast on the whistle for "no" and *three* blasts on the whistle for "yes", which is in accordance with the habits of spirits in general. Where a number is concerned, it will respond by blowing as many times as there are digits in it up to ten. If the number is over ten, then each numeral will be blown separately; thus if the number is 23, it will blow *twice*, and after a short pause, *three* times, so in this respect it is not very different from a fire department.

On receiving the whistle back, you hold the free end of the ribbon, as shown at *B*. Then you begin to ask questions and you increase the fun by letting the spectators ask ques-

tions, and all the while you are doing so you keep moving around among them. The most wonderful part of it all is that you can hand the whistle for inspection at any moment.

Preparation. For this trick you need two whistles, one of which is tied to a ribbon as explained above. To the other whistle, which must be exactly like the first, so that

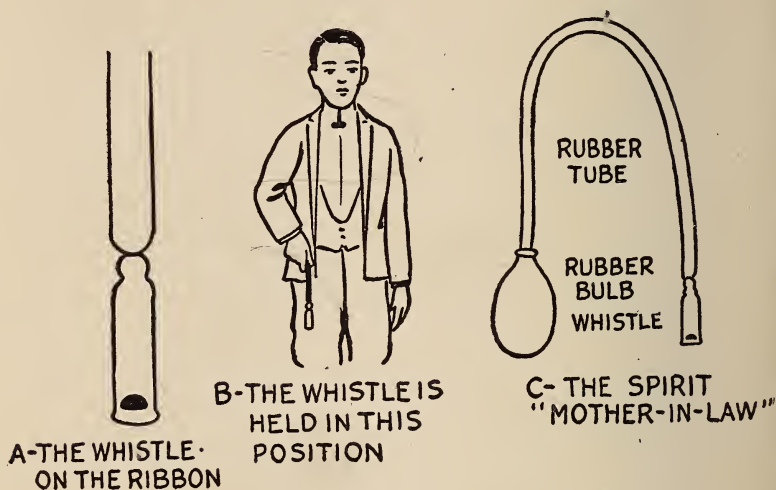


FIG. 82.—The Spirit Whistle.

the tones will be identical, you fasten a rubber tube about one fourth of an inch in diameter and eighteen inches long and to the other end of the tube you attach a rubber bulb, all of which is shown at C; this is called a *mother-in-law*. This bulb you put in the pit of your right arm, run the tube down under your waistcoat and let the whistle hand down inside the leg of your trousers.

Presentation. When you do the trick, clip the free end

of the ribbon with your fingers and hold it at a height so that the whistle will hang about even with the one in your trouser's leg. When you want it to answer a question, slightly press your arm against your body, when it will squeeze the bulb; this will force a stream of air through the whistle and make it blow. The fact that the whistles sound alike and are close to each other makes it seem exactly as if it were the visible one that is blowing. Thus it is we have a beautiful demonstration of spirit power in the field of sound.

SPIRIT SLATE-WRITING TEST.

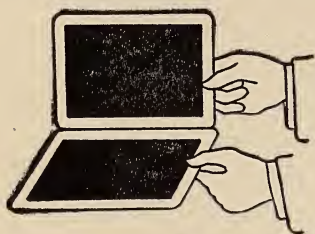
First Effect. You show two small slates and wash both of them on both sides, place and tie them together and ask a spectator to hold them over his head. After the lapse of a few moments, to give the spirits a chance to write, you untie them when a message will be found on the slates.

Preparation for the First Effect. Get a pair of small school slates, with bare frames and a sheet of slate-board. This is cardboard painted on both sides with silicate, which has the same appearance as the slates. Cut the slate board so that it will just fit into the frame of one of the slates and this is called a *flap*. Now write whatever message you wish to have appear on one of the slates and lay the flap on top of it and you are ready to do the trick. Fig. 83 shows the slate with the flap.

Presentation of the First Effect. You pick up the slate with the flap on it (the writing is under the latter) and holding it with the flap side toward the spectators you wash it with a slightly dampened sponge; next, you turn the slate

over so that the flap is at the back and wash the other side of it, being careful to hold the slate so that the flap will not fall out. Lay it down with the flap side *up* and wash the other slate on both sides.

This done, place the slates together with the slate having the flap in it on top, so that the flap will be between them and so that it will drop from the top slate to the bottom one. Be sure to keep them in this position, and to do so with certainty you can make a mark on one of the frames of the slate in order to know which slate the writing is on.



A—THE SLATES WITH THE FLAP



B—THE DICTIONARY OPEN AT YOUR CARD

FIG. 83.—The Spirit Slates

Having washed the slates, tie them together and give them to a spectator to hold, then when you untie them be sure to hold them with the flap on the bottom slate. You can now lift off the top slate and show the message you have previously written on it.

Second Effect. You wash the slates on both sides as before, but in this case you let the spectator untie the slates. This is far more convincing than where you untie them yourself.

Preparation for the Second Effect. The slates with the

silicate flap are used just as before, but in this case you paste a sheet of newspaper on one side of the flap. You then lay a newspaper on top of the table where you intend laying the slates after you have washed them.

Presentation of the Second Effect. This is a very much better way to do the trick, since after you have placed the slates together the flap is left behind on the table with the newspaper-covered side up, which makes it hard to detect it from the newspaper on top of the table, and further, you can let the spectator untie the slates and examine them.

Begin by washing the flap on the slate, as in the first effect then wash the other side and lay it on the table with the flap side down; wash the other slate, pick the first one up from the table, which will leave the flap on it with the newspaper-side on top, and invisible under the close observation of a spectator.

On picking up the slate with the message on it, be careful to hold it so that the writing is at the back, and then place it on top of the other one and tie them together. You can then let a spectator untie them.

Third Effect — The Great Dictionary Test. The new feature of this effect lies in using the above slate trick in combination with a dictionary. You wash the slates, place and tie them together, and hand them to a spectator to hold, as previously described.

Now hand another spectator a playing card and ask him to insert it between the leaves of a little dictionary which you hold closed in your hands. He does so, and you announce that you will open the book at the card and read the number of the left-hand page, the first word in the first column on

that page, and the definition of it, all of which you will ask the spirits to write down on one of the slates.

Thereupon you open the dictionary at the place where the card is inserted and read aloud the page, number, etc., and show it to some of the spectators for verification; you then ask the person who is holding the slates to untie them, when the identical number, word, and definition will be found written on it.

Preparation for the Third Effect. The slates and flap are just the same as for the second effect. The little dictionary is unprepared, but you use two playing cards the faces of which are the same, say, for instance, the Trey of Diamonds.

Now, before the performance select a word that appears on a page at about the middle of the book, as at *B*, and let us say that the number of the page is 116, the first word in the first column is *lotion* and that the definition of it is *A medicated fluid for outward application*. All of this you write on one of the slates. In order to make the book open easily at this particular page, bend the covers back together; then place one of the playing cards between the pages 116 and 117 and close the book. You are ready now to do the trick.

Presentation of the Third Effect. For this effect you work the slates as described for the second effect, that is, by having one side of the flap covered with a sheet of newspaper and a newspaper laid on the table. The great dictionary test (which you will say is not so great when you know how it is done) is presented in this manner:

Holding the closed dictionary in your right hand and the

duplicate Trey of Diamonds in your left, you hand the card to a spectator with the request that he insert the card anywhere he chooses in the dictionary. As soon as he does so, push the card well in between the leaves of the book out of sight and then open it at *your card*, when you read the number of the page, the first word in the first column, and the definition.

It never occurs to the spectator who has assisted you, or to the audience, that you have opened the book at a place other than where he inserted it, and as you open the book at the same kind of a card that he inserted in it the illusion is complete. Then you let the spectator who is holding the slates untie them, and the page number, word, and definition that you have just read will be found written on one of them.

THE FAMOUS SPIRIT THUMB TIE.

The Effect. Coming forward with a piece of muslin tape about half an inch wide and a foot long, you pass it for examination. This done, you ask a spectator to tie your thumbs together as tightly as possible. Next, you have another spectator grip your wand at each end and hold it in a vertical position, as shown at *A* in Fig. 84. You then pass it easily through your tied thumbs as at *B*.

For your next test, your assistant passes out three or four wooden rings, each about two feet in diameter. After they have been carefully inspected, he stands facing you at a distance of about six or eight feet and then throws them one at a time at your hands, which you have stretched out in front of you at arm's length. These pass through your

hands and on to your arms, just as though they were made of spirit stuff rather than mortal material.

Preparation. This remarkable effect, which has the genuine hall-mark of the passing of solids through solids, is secured by a simple device in the shape of a thin sheet-metal spiral over your tumb and it should be painted flesh-color.

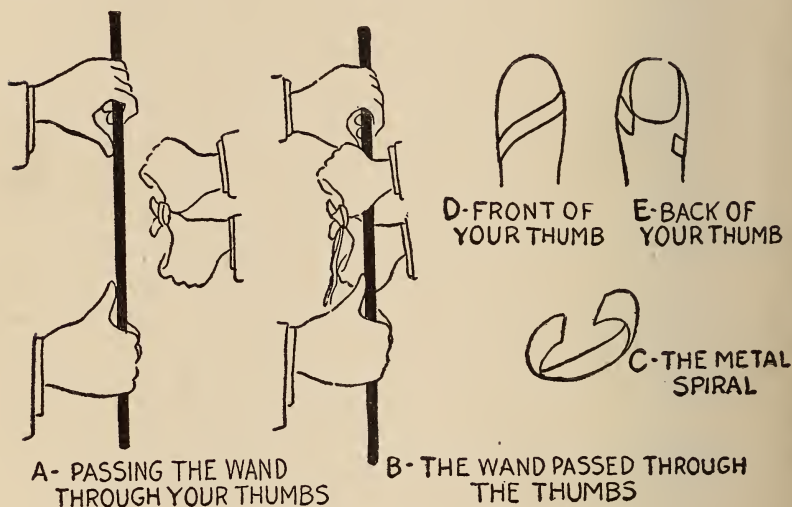


FIG. 84.—The Spirit Thumb Tie.

When you are ready do the trick, put it on your left thumb between the tip and the first joint of it as *D* and *E*.

Presentation. Hand the tape to a spectator and explain that as it is made of muslin it cannot be stretched, and, further, that a harder knot can be tied in it. You now cross your thumbs, as shown at *A* and *B* and ask the spectator to tie them together with the tape as tightly as possible. After

the tape is tied, you can show the fronts and backs of your thumbs as the tape covers up the spiral.

You will find it an easy matter now to withdraw the thumb that the metal spiral is on as well as to replace it, and with practice you can do this so quickly, especially if you keep your hands in motion at the same time, as absolutely to be undetectable by the audience.

When you pass the wand through your hands, move the latter up and down parallel with and close to it; slip your thumb out, let the wand go between them, and with another vertical motion or two slip your thumb back again. In the case of the hoops, they should be thrown in such a way as to make them reach your thumbs in a vertical position. This makes it easy for you to pass one hand outside of the rim and the other inside the rim just as it reaches your thumbs. The thumb-tie trick is easy and wonderfully effective, but to get it down to perfection you will have to practise it diligently

THE SPIRIT RAPPING WAND.

The three following tricks, namely, the *spirit rapping wand*, the *spirit talking hand*, and the *spirit skull* always afford an immense amount of mystification and an unlimited supply of amusement.

The Spirit Wand Effect. The wand, which you have been using throughout your performance, is laid on a tambourine and both are passed to the spectators for inspection. On receiving them back, you lay the tambourine on the table with your wand in it. It will now rap out answers to

any questions which you or the spectators may ask it. Yet at any instant you can pass it for examination.

Preparation. The secret of the rapping wand is the same as that of numerous other good tricks, that is to say, a fine, black, silk thread, and this is about as near to spirit aid as most spiritualistic tricks ever get.

On each end of your table have a heavy piece of apparatus of some kind or you can use a couple of heavy candlesticks.

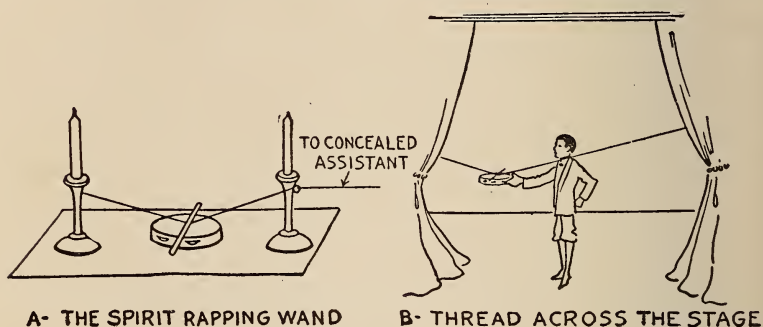


FIG. 85.—The Spirit Rapping Wand.

To one of the pieces of apparatus, or candlesticks, tie one end of the silk thread and run it over to and through an eye or hook of the piece of apparatus or candlestick, as shown in Fig. 85. From this lead the thread back to a screen, or the wings if you are working on a stage, where your assistant is concealed and holds the free end of the thread.

Presentation. Now let the thread between the pieces of apparatus, or candlesticks, sag in the middle until it lies on the table, as is also shown in the picture. After the wand and tambourine have been examined and returned to you,

place the latter with the wand in it on the table so that it is directly over the thread. Your assistant now carefully pulls on the thread until it touches the wand, and every time he gives a little jerk on the thread thereafter, the wand is raised up, and in falling on the edge of the tambourine it makes a sharp rap.

THE SPIRIT TALKING HAND.

The Effect. The hand, which is made of wax, is modeled after the extremity of a human being and appears very like that of a cadaver, rather than lifelike. It has a cuff attached to it, but it is without preparation of any kind. You pass it to the spectators for inspection and to prove that there are no mechanical devices used you place the backs of two chairs toward each other, a foot or so apart, and lay a pane of glass across them.

On receiving back the hand you lay it on the sheet of glass, when it will rap out answers to questions, rap out numbers, etc., just as the spirit wand does. You can pick up the hand at any moment and pass it for examination, yet the instant you lay it on the glass it becomes talkative in its own peculiar way.

Preparation. As I have said in describing the effect of the talking hand, (and I will not withdraw my affidavit) it is not prepared in any way. It is, however, so made that when it rests on the glass the ball of the thumb and side of the hand form a fulcrum, and in this way the whole hand becomes a lever, see *A* in Fig. 86. That is to say, if the fore part of the hand is raised the back part of it will tilt down, and *vice versa*.

The real secret of the talking hand is not a case of spirits at all, but our old tried and valued friend — the fine, strong, black silk thread. One end of the thread is secured to a screw-eye screwed into the back of the wing of the stage at a height of about six feet; thence it is brought over and across the stage to a second screw-eye in the opposite wing at the same height, see *B*, through which it passes, the free end of it being held by your assistant. The thread is allowed to sag in the middle until it is just above the height of the glass.

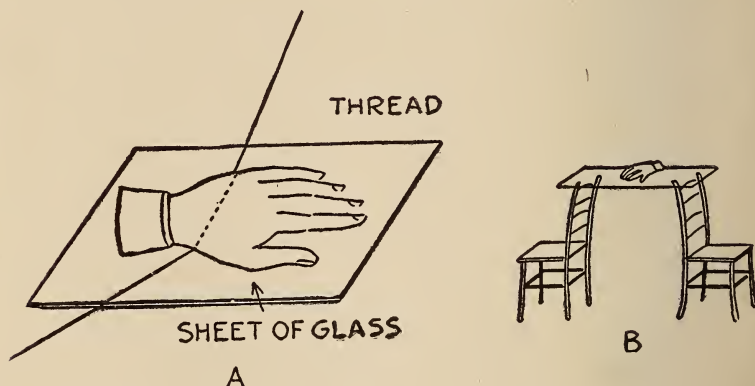


FIG. 86.—The Spirit Talking Hand.

Presentation. Now, after you have received the hand back from the spectators, you return to the stage and lay it on the glass with the wrist part of it resting on the thread. When you want the hand to rap out an answer, *yes* or *no*, to a question, or to rap out a number, your assistant pulls on the thread and it takes up the sag; this pulls the front part of it down when the fingers come in contact with the glass sharply, and this produces a very decided rap.

THE SPIRIT TALKING SKULL.

The Effect. The spirit skull is much more effectual than either the spirit wand or spirit hand. Though each one of us in the quick carries a skull around with him all the time, yet to many people, in fact to most people, there is a direct mental association of a skull with the grave, and of the grave with the spirit world. The spirit skull, therefore, produces a psychological effect all out of proportion to the actual value of the results obtained from it as a mere trick.

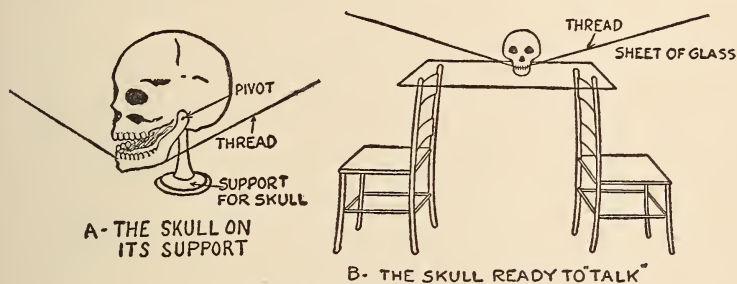


FIG. 87.—The Spirit Talking Skull.

The skull, which has its lower jaw pivoted, to the upper jaw, is usually made of *papier mache* and is very deathlike and grisly-looking, as you will see from Fig. 87. It is without preparation of any kind, and on passing it for inspection you set the chairs back to back as at *B*, and place a sheet of glass on them, as in the preceding trick of the talking hand. On placing the skull on the glass, the lower jaw will rap out the answers to questions and rap out numbers, as previously explained.

If you can force a card, as explained in *Part I, Chapter 3*, the skull will rap out the suit and value of it. But the greatest merriment may be had by asking it how long it will

be until a lady or gentleman spectator will be married, the number of children he or she will have, and fortune-telling questions in general.

The skull will rap out the answers with neatness and dispatch, and, though too much credence should not be placed in the answers given, they will be far more satisfactory than those obtained through the medium of a ouija board.

Preparation. The same thread arrangement is used as described above in connection with the spirit hand. When you set the skull down on the glass, you do so with the lower jaw resting on the thread. When your assistant pulls on it, the jaw is raised and by quickly releasing the tension on the thread the jaw drops to the glass and makes a decided rap.

Presentation. The same presentation is used as for the spirit hand. In working the spirit skull, or any other device where spirits are supposed to transmit intelligence by rapping, always remember that according to the spiritualistic code *yes* is indicated by *three* raps and *no* by *one* rap. You can explain that if a question requires an answer that the control spirit does not know, or if much thinking is needed or research is involved on its part, it will rap *twice*.

THE SPIRIT TABLE SEANCE.

The Effect. You set before the spectators a little table without preparation of any kind, and on it you lay a couple of small hand-bells, one or more tambourines, and a stringed instrument, such as a ukulele or a banjo. These preliminaries arranged, you begin by making a little talk on spirits

and manifestations and *seances*; you say that while spirits prefer the dark, they can work in the light just as well, the only condition necessary for them to do so is to prevent them from being seen by any one except the medium.

Then you hold up a square of cloth, about as long as the table, directly in front of it, when instantly spirit manifestations on the physical plane take place.

Instantly the tambourines beat and jingle, the bells ring and jangle, and all of them fly through the air in all directions so that even you yourself will have to be careful not

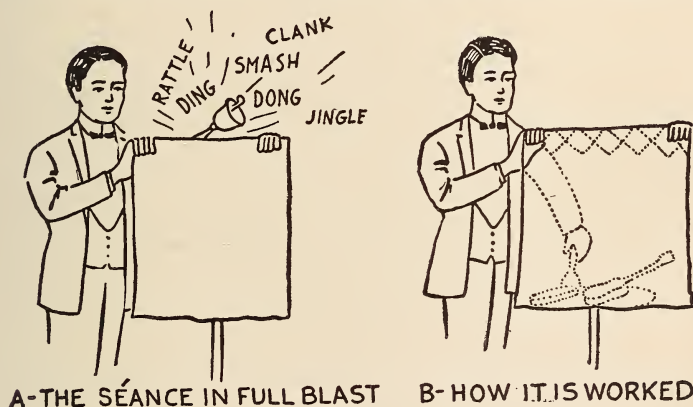


FIG. 88.—The Spirit Séance in the Light.

to be struck by them; the banjo, or guitar, is strummed, and there is every evidence that some mighty unseen force is at work. See *A* in Fig. 88.

At any moment, even while the bells and tambourines are flying about, you can remove the cloth that screens the table; the instant you do so, however, all manifestations cease and the instruments fall inert to the floor. On screening the

table with the cloth again, the manifestations take place as before. This is a wonderful *finale* for an anti-spiritualistic act.

Preparation. The table and instruments are unprepared but the cloth is double and at one side between them is sewed a *lazy-tongs*, as at *B*. Secured to one end of the *lazy-tongs*, but *outside* of the cloth, are four false fingers. This arrangement permits you to hold the cloth up in front of the table with your right hand alone and gives you the free use of your left hand to manipulate the instruments, yet the spectators do not suspect this, as the four false fingers appear to them to be those of your left hand.

Presentation. The *lazy-tongs* are folded up and the cloth is laid over the edge of the table so that the false fingers are concealed at the back. When you are ready to do the trick you call attention to the table and the instruments on it. Then take up the cloth with your left hand with your fingers over the false fingers, when these will be hidden and the cloth will hang down naturally.

Grip the other corner of the cloth with your right hand and pull it out, which will extend the *lazy-tongs*; you can now let go of the corner with your left hand, when you will be holding it up by your right hand alone. This leaves your left hand free, as explained above, and it is with this that you provide the "mighty unseen force" which manipulates the bells, tambourines, etc.

This is a highly mystifying act with which to say "Good Night" to your audience.

INDEX

- Adam and the Egg-Bag Trick, 135
- Aerial Mint, the, 107
- Aerial Treasury, 97, 100, 107
- Air, Catching Money from the, 107
- Alexander Hermann's Egg Trick, 133
- Animal Magnetism, 180
- Apparatus, Ball Tricks with, 113
- Apparatus, Coin Tricks with, 87
- Apparatus, Egg Tricks with, 131
- Apparatus, Tricks with Artifices and, 179
- Appearing Ball, 122
- Appearing Card on the Coin, 81
- Appearing Coin, 78
- Appearing Coin Wand, 97
- Armpit, Handkerchief Production from, 143
- Artifice for Obedient Orange, 118
- Artifices and Apparatus, Tricks with 179
- Back Palm for Coins, 104
- Balancing Coin, 78
- Ball and Vase, Magic, 113
- Ball, Appearing, 122
- Ball, Disappearing, 122
- Ball, Fade-Away, 121
- Ball Handkerchief Vanisher, Rubber, 146
- Ball, Multiplying Billiard, 126
- Ball, New Obedient, 119
- Ball of Yarn, Coin in, 89
- Ball of Yarn, Mystic, 90
- Ball, Original Obedient, 116
- Ball Production, Latest Billiard, 126
- Ball Tricks, Latest, 121
- Ball Tricks, Kinds of, 112
- Ball Tricks with Apparatus, 113
- Balls, Chameleon Billiard, 123
- Balls, Color-Changing Billiard, 123
- Balls, One to Four Billiard, 126
- Bandana Handkerchief, 153
- Bautier de Kolta, 147
- Bautier Pull Handkerchief Vanisher, 147
- Big Injun Chief Control, 94
- Billiard Ball Production, Latest, 126
- Billiard Balls, Chameleon, 123
- Billiard Balls, Color-Changing, 123
- Billiard Balls, Multiplying, 126
- Billiard Balls, One to Four, 126
- Bottomless Tumbler, 183
- Bowls, Chinese Rice, 189
- Carl Hermann's Egg Trick, 133
- Cartridge Paper, 156
- Catching Money from the Air, 107
- Celluloid Eggs, 132
- Chain Escape, Siberian Transport, 195
- Chain Restored, 185
- Chameleon Billiard Balls, 123
- Changing Coin, 78
- Changing Die, Color-, 179
- Changing a Handkerchief into an Egg, 131
- Changing Handkerchiefs, Color-, 156
- Changing Handkerchiefs to Flag, 185
- China Silk Handkerchiefs, 143
- Chinese Coin Trick, 84
- Chinese Rice Bowls, 189
- Ching Ling Foo, 189
- Classified, Ball Tricks, 112
- Classified, Coin Tricks, 76
- Clever Egg Tricks, 131
- Code, Spirit, 197

- Coin, Appearing, 78
 Coin, Appearing Card on the, 81
 Coin, Balancing, 78
 Coin in Ball of Yarn, 89
 Coin Box, Disappearing, 88
 Coin, Changing, 78
 Coin, Disappearing, 87
 Coin, How to Palm, 100
 Coin, Illusive, 78
 Coin, Magnetized, 77
 Coin, Middle-Finger Palm for, 102
 Coin, Multiplying, 78, 80
 Coin Plate, Multiplying, 95
 Coin Rattle Box, 87
 Coin, Shell, 79
 Coin, Sleights with, 100
 Coin, Straight Palm for, 100
 Coin Trick, Chinese, 84
 Coin, Third-Finger Palm for, 101
 Coin, Thumb Palm for, 102
 Coin, Two-Finger Palm for, 102
 Coin, Travelling, 92
 Coin Tricks Classified, 76
 Coin Tricks, Latest, 75
 Coin Tricks with Apparatus, 87
 Coin, Vanishing, 83, 91
 Coin Wand, Appearing, 97
 Coin, The Wand Palm for, 102, 109
 Coin, Wireless, 81
 Coins, Continuous Back Palm for, 104
 Coins, Continuous Front Palm for, 104
 Coins, Palming, 100
 Coins, Parlor Tricks With, 77
 Coins, Production of, 108
 Coins, Shell, 79
 Coins, Spirit Rapping, 94
 Colonel Stodare's Egg Tricks, 133
 Color-Changing Billiard Balls, 123
 Color-Changing Die, 179
 Color-Changing Handkerchiefs, 156
 Color Phantom Handkerchiefs, 151
 Continuous Back Palm for Coins, 104
 Continuous Front Palm for Coins, 104
 Controls, Spirit, 94
 Cord Pull Vanisher, Elastic, 148
 Cornucopia, How to Make a Paper, 153
 De Kolta, Bautier, 147
 Dictionary Test, Spirit, 201
 Die, Color-Changing, 179
 Disappearing Ball, 122
 Disappearing Coin, 78, 87
 Disappearing Coin Box, 88
 Divers Other Tricks, 179
 Double Mirror Tumbler, 185
 Dream, the Miser's, 108
 Egg, How to Make a Hollow, 131
 Egg-Bag, How to Make the Latest, 137
 Egg-Bag, How to Make a Simple, 136
 Egg-Bag Trick, Latest, 137
 Egg-Bag Trick, Recent, 135
 Egg, Changing a Handkerchief into an
 131
 Egg Production, Latest, 139
 Egg Trick, Alexander Herrmann's, 133
 Egg Trick, Carl Hermann's, 133
 Egg Tricks, Clever, 131
 Egg Trick, Colonel Stodare's, 133
 Egg Tricks With Apparatus, 131
 Egg, Vanishing, 133
 Eggs, Celluloid, 132
 Eggs, Hollow, 132
 Eggs, Rubber, 138
 Eggs, Wooden, 132
 Elastic Cord Pull Vanisher, 148
 Enchanted Handkerchiefs, 151
 Erlenmeyer Flask, 153
 Extra Finger Handkerchief Production,
 145
 Experiments with a Mirror Tumbler,
 184

- Experiments with the Wand, 165
- Fade-Away Ball, 121
- Famous Spirit Thumb Tie, 203
- Finger Handkerchief Production, Extra, 145
- Finger Shell Handkerchief Production, 145
- Flag, Changing Handkerchiefs to, 185
- Floating Wand, 173
- Flying Glass of Water, 186
- French Drop, the, 105
- Front Palm for Coins, Continuous, 104
- Glass of Water, Flying, 186
- Glass of Water, Inverting a, 186
- Glass of Water in the Air, Throwing, 186
- Glass of Water, Production of, 188
- Glass of Water, Vanishing a, 186
- Gravity Defying Wand, 166
- Handkerchief into an Egg, Changing, 131
- Handkerchief Pedestals, 160
- Handkerchief, Phantom, 150
- Handkerchief Production from Armpit, 143
- Handkerchief Production, Extra Finger, 145
- Handkerchief Production, Finger Shell, 145
- Handkerchief Production from a Match-Box, 143
- Handkerchief Productions, 143
- Handkerchief Tricks New and Novel, 150
- Handkerchief Tricks, Up-to-Date, 141
- Handkerchief Vanisher, Bautier Pull, 147
- Handkerchief Vanisher, Rubber Ball, 146
- Handkerchief Vanishments, 143
- Handkerchief Vanisher, Wire Loop, 147
- Handkerchief with Wand, Vanishing, 146
- Hand, Spirit Talking, 207
- Heathen Chinese Trick, 85
- Herrmann, Alexander, 133
- Herrmann, Carl, 133
- Hollow Eggs, 132
- How to Make a Hollow Egg, 131
- How to Palm a Coin, 100
- Handkerchief, Bandana, 153
- Handkerchiefs, Color-Changing, 156
- Handkerchiefs, China Silk, 143
- Handkerchiefs, Enchanted, 151
- Handkerchiefs to Flag, Changing, 185
- Handkerchiefs, Penetrating, 159
- Illusive Coin, 78
- Inverting a Glass of Water, 186
- Juggler's Wand, 167
- Kinds of Ball Tricks, 112
- Latest Ball Tricks, 121
- Latest Billiard Ball Production, 126
- Latest Coin Tricks, 75
- Latest Egg-Bag Trick, 137
- Latest Egg Production, 139
- Lazy Tongs, 212
- Loop Handkerchief Vanisher, Wire, 147
- Magical Tumblers, 183
- Magic Ball and Vase, 113
- Magnetism, Animal, 180
- Magnetic Pencil, 180
- Magnetic Passes, 93
- Magnetized Coin, 77
- Manifestations, Spirit, 193
- Match-box, Handkerchief Production from a, 143
- Methods of Producing Handkerchiefs, 143

- Methods of Vanishing Handkerchiefs, 146
- Mica, 186
- Middle-Finger Palm for Coin, 102
- Mind over Matter, Power of, 180
- Mint, Aerial, The, 107
- Mirror Tumbler, 184
- Miscellaneous Tricks, 179
- Miser's Dream, The, 108
- Money from the Air, Catching, 107
- Mother-in-Law, Spirit, 198
- Multiplying Billiard Ball, 126
- Multiplying Coin, 80
- Multiplying Coin Plate, 95
- Multiplying Wand, 168
- Mystic Ball of Yarn, 90
- New Handkerchief Tricks, 150
- New Obedient Ball, 119
- Novel Handkerchief Tricks, 150
- Obedient Ball, New, 119
- Obedient Ball, Original, 116
- Obedient Orange, 118
- Obedient Ring, 170
- One to Four Billiard Balls, 126
- Orange, Obedient, 118
- Original Obedient Ball, 116
- Palm a Coin, How to, 100
- Palming Coins, 100
- Palm for Coin, Continuous Back, 104
- Palm for Coin, Continuous Front, 104
- Palm for Coin, Middle-Finger, 102
- Palm for Coin, Straight, 100
- Palm for Coin, Third-Finger, 101
- Palm for Coin, Two-Finger, 102
- Palm for Coin, Wand, 102
- Palm, The Wand, 109
- Parlor Tricks with Coins, 77
- Palm, Thumb, for Coin, 102
- Paper, Cartridge, 156
- Paper Cornucopia, How to Make, 153
- Papier Mache, 209
- Passing of Solids Through Solids, 204
- Passing Wand Through Thumbs, 204
- Pedestals, Handkerchiefs, 160
- Pencil, Rising, 180
- Penetrating Handkerchiefs, 159
- Phantom Handkerchief, 150
- Plate, Multiplying Coin, 95
- Power of Mind over Matter, 180
- Production, Extra Finger Handkerchief, 145
- Production from Armpit, Handkerchief, 143
- Production, Finger Shell Handkerchief, 145
- Production of Coins, 108
- Production of Glass of Water, 186
- Production from a Match-box, Handkerchief, 143
- Productions, Handkerchief, 143
- Pull Handkerchief Vanisher, Bautier, 47
- Pull Vanisher, Elastic Cord, 148
- Rapping Coins, Spirit, 94
- Rapping Wand, Spirit, 205
- Rattle Box, Coin, 87
- Recent Egg-Bag Trick, 135
- Restored Chain, 185
- Rice Bowls, Chinese, 189
- Ring, Obedient, 170
- Rising Pencil, 180
- Rubber Ball Handkerchief Vanisher, 146
- Rubber Eggs, 138
- Séance, Spirit Table, 210
- Séance in the Light, Spirit, 211
- Séance, Tricks for a, 195
- Shell Coin, 79, 83
- Siberian Transport Chain Escape, 195

- Silk Handkerchiefs, China, 143
 Single Mirror Tumbler, 184
 Skull, Spirit Talking, 209
 Slate, Writing, Spirit, 199
 Sleights With Coins, 100
 Spirit Code, 197
 Spirit Controls, 94
 Spirit Dictionary Test, 201
 Spirit Manifestations, 193
 Spirit Mother-in-Law, 198
 Spirit Rapping Coins, 94
 Spirit Rapping Wand, 205
 Spirit Séance in the Light, 211
 Spirit Table Séance, 210
 Spirit Talking Hand, 207
 Spirit Talking Skull
 Spirit Thumb Tie, Famous, 203
 Spirit Tricks, 193
 Spirit Tricks, Séance for, 195
 Spirit Slates, 199
 Spirit Slate Writing, 200
 Spirit Whistle, 197
 Stodare, Colonel, 133
 Straight Palm for Coin, 100
 Swallowing Wand, 167

 Table Séance, Spirit, 210
 Talking Hand, Spirit, 207
 Talking Skull, Spirit, 209
 Test, Spirit Dictionary, 201
 Third-Finger Palm for Coin, 101
 Throwing Glass of Water in the Air, 186
 Thumb Palm for Coin, 102
 Thumb Tie, Famous Spirit, 203
 Tie, Famous Spirit Thumb, 203
 Ting-a-Ling Egg Trick, 133
 Tourniquet, The, 105
 Traveling Coin, 92
 Treasury, Aerial, 97, 100, 107
 Tricks, Apparatus for Ball, 113
 Trick, Chinese Coin, 84
 Trick, Heathen Chinese, 85
 Tricks for a Spirit Séance, 195
 Tricks, Kinds of Ball, 112
 Tricks with Apparatus, Coin, 87
 Tricks with Artifices and Apparatus, 179
 Tricks with Balls, Best, 111
 Tricks with a Mirror Tumbler, 184
 Tricks with the Wand, 165
 Transport Chain Escape, Siberian, 195
 Tumbler, Bottomless, 183
 Tumbler, Magical, 183
 Tumbler, Mirror, 184
 Two-finger Palm for Coin, 102

 Up-to-Date Handkerchief Tricks, 143
 Using the Wand, 165

 Vanishing Coin, 83, 91
 Vanishing Egg, 133
 Vanishing Glass of Water, 186
 Vanishing Handkerchief with Wand, 146
 Vanisher, Bautier Pull, Handkerchief, 147
 Vanisher, Elastic Cord Pull, 148
 Vanisher, Rubber Ball Handkerchief, 146
 Vanisher, Wire Loop Handkerchief, 147
 Vanishments, Handkerchief, 143
 Various Other Tricks, 177
 Vase, Magic Ball and, 113

 Water, Flying Glass of, 186
 Whistle, Spirit, 197
 Wireless Coin, 81
 Wire Loop Handkerchief Vanisher, 147
 Writing, Spirit Slate, 199
 Wooden Eggs, 132
 Wand, Appearing Coin, 98
 Wand, Experiments with the, 165

Wand, Floating, 173
Wand, Gravity Defying, 166
Wand, Juggler's, 167
Wand, Multiplying, 168
Wand Palm, 109
Wand Palm for Coin, 102
Wand, Right Size for a, 165
Wand, Spirit Rapping, 205

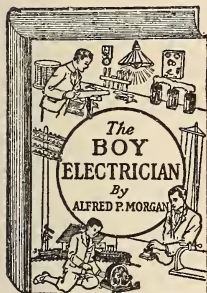
Wand, Swallowing, 167
Wand Through Thumbs, Passing, 203
Wand, Tricks with the, 165
Wand, Use of the, 165
Wand, Vanishing Handkerchief with,
146
Yarn, Coin in Ball of, 89
Yarn, Mystic Ball of, 90

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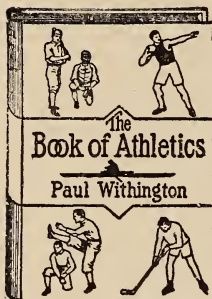
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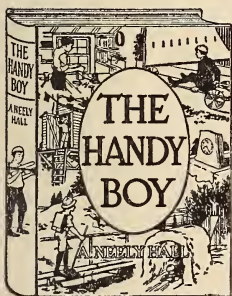
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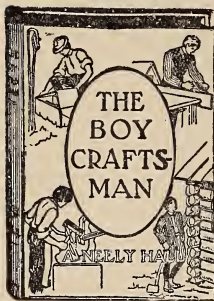
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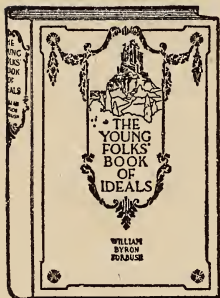
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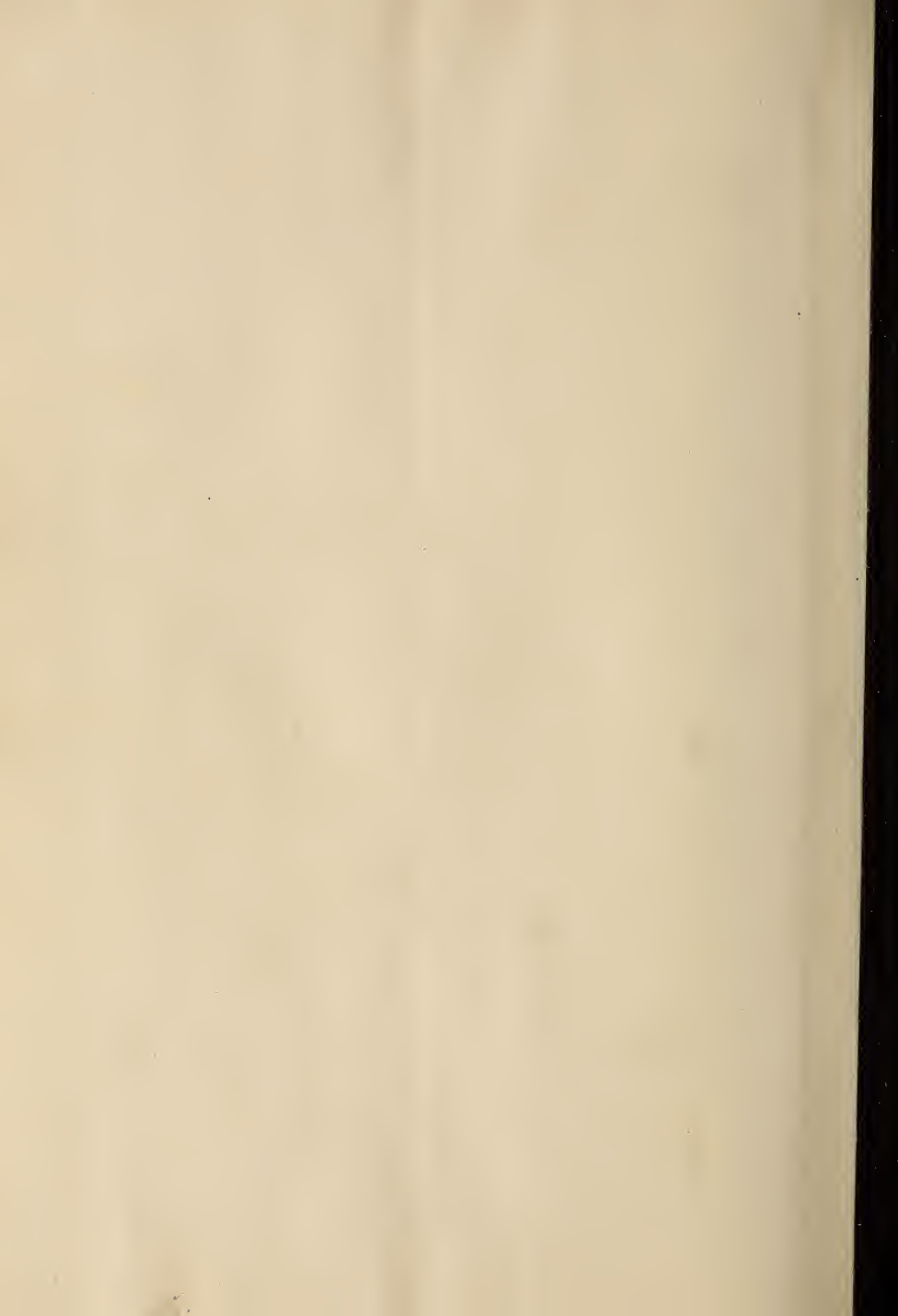
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