## Masic Library

## SOME MORE EXQUISITE CONJURING




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## + <br> SOME MORE EXQUISITE CONJURING ละำ <br> by <br> F.W.Conradi. <br> WITH SUPPLEMENT: <br> SOAP-BUBELES <br> by <br> H.W. Tagrey. <br> Translation \& Patter: <br> E.HARKEWITZ.



## Foreword.

Addressed again to all Lovers of Magic and to all my friends

## in America and England!

When publishing my first book in the Eng1ish language $I$ was 1 ed by the thoughts, that perhaps, after having edited over 30 books about Magic in German, it may be an interesting experiment to see, what the English speaking fraternity would have to say, if $I$ would publish a book in the English language and if the praise, I received from all sides as an author of books on Magic since these 1 ast 20 years and more, would really warrant such a now venture!

We11, I must say, that my expectations have not only been realised, but they have in fact been surpassed by far in the way, in which my first book in English has been received and I take this opportunity to thank a1l and everybody most heartily for thoir goodwill and praise, they have been good enough to spend me.-

These kind words have been an encouragement to dedicate to all my English and Anerican friends this my second book in the English language and I hope, that it will have a similar success, as my first one.-

The patter has again been written by the humorous "patterist" Mr. Eugen Harkewitz, who has also received many kind words regarding his first effort.

Thanks to all of you, my friends over the sea!

## For "Joy in Magic"

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# The State Library of Victoria "ALMA CONJURING COLLECTION" 

## MY UNCLE "NOAH's" UMBRELLA. By $\boldsymbol{F} . W$. Conradi.

Protected by D.R.G.M. Requirements and Preparations:

1. An umbre11a frame, to the ribs of which are tied 7 handkerchiefs, one to each, but of different colours. This frame is closed, the handkerchiefs are flattened out and rolled round the framework.
2. A hollow nickeltube, open at top as well as at bottom, on to which a framework, as described in No. 1 is fastened. The cover is made of coloured silk material. It is also made so, that No. 1 fits into it and the whole looks, when pushed together, like an ordinary, regular umbrella.
3. A nickeled tube with 2 caps for top as well as for hottom. One cap has a screw-thread, so as to hold the faked umbrella automatically, when put into the tube. Performer shows nickel-tube empty letting audience look through. Rolling up umbrella, he pushes it into the tube, screwing on the cap with the screw-thread and making so umbrella with tube No. 2 quite fast. The second cap is now put also on to top. When umbrella is now withdrawn from tube, it is not the one put in, but the faked one with handkerchiefs tied to ribs, which will be drawn out.
4. Seven handkerchiefs, in colour and size exactly like those on framework.
5. A second cover, also exactly like the one described in No. 2. The cover has on 2 sides a wire-loop each. Nicely pleated this is put

into the cut-out of Performer's waistcoat, but so, that he is enabled to grasp easily the 2 loops with both of his thumbs and by stretching out his arms, let the cover appear quite suddenly.
6. A strong pull-mechanism, through which Performer is enabled to

Let the handkerchiefs vanish either between frock and waistcoat or into sleeve.

Performer starts now by saying:
"Ladies \& Gentlemen! Even in the oldest of olden times it used to rain sometimes. A history of the umbrella and those being possessed -of one B.C. is in course of preparation by me and subscriptions nothing less than a guinea are taken at the booking-office, but I doubt, that the book will be ready before the next deluge, as I am getting constantly new material and -- subscriptions. - Anyway--this umbrella has been left to me by an ancestor of mine "Uncle NOAH". - Now it is quite possible, that I have been "deluged" - I mean: deluded, because it looks more 1 ike having belonged to "Aunt NOAH." In any case I ask the smallest and the tallest lady of this congregration, -- I beg your pardon - I mean audience to kindly step this way and assist me. - Nuw, Madam, will you take please the umbrella and the little lady will have one eye on the lady, watching her, the other eye on me, watching me (seefig.2) and the third eye-I mean the eye of the audience is fixed now on these 7 silk handkerchiefs in the colours of the rainbow, which latter was put on the sky after the deluge was over. The litt1e lady can now take a rest for her eyes and hold this tube. (fig.3.) It is not too heavy for you, is it?We11, I could not find a lighter one of the same weight. Now when my ancestor "Uncle NOAH" went into the ark--mind he was a very funny old chap, very methodical- in fact he liked a place for everything and everything in its place. The most difficult thing was of course the housing of the animals. You see, he had to be very careful, that they did not inconvenience each other, having only one from each species and some would

devoure others, they were $s$ o fond of them. Yes -- he was very careful, was "Uncle NOAH" and so he put the flea together with the elefant, because he knew, the f1ea would not eat the elefant, only, when going into the ark the elefant said to the flea: "Dont push flease -- I mean please. Anyhow- the umbre11a being a1so the only one of its species, he was very particular about it,oh awfully particular he was (turning to lady) I beg your pardon? My patter is a little too long, you are getting tired of it?-

Oh, I do beg your pardon, Madam, take a seat, take two seats, but I have a1most finished now -- can you tell me where I stopped? .- Oh I

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"NO-AH" I mean, I know, so this tube of pure gold, afterwards silvered and then nickeled, he used to put into it the umbre1la. (See fig.4) You see he was so very particular and having no use for the next 7 days .such a long time lasted the deluge - I beg your pardon? 20 days? - No?-Thirty?-- So Long?-- That accounts for it, why it is still a little damp,

is'nt it?- Well, anyway, he put on each end a cap to lock up
 the umbrella. (see fig.5) So here is the second cap and when he went to bed, good dear old "Uncle NOAH", he had another cap, a night-cap and a good stiff one too..- Now, Madam, will you be kind enough to hold this costly relic?-- Thank you. - Now here the colours of the rain-bow, represented by these 7 handkerchiefs. You see, old "Uncle NOAH"-- Istops short, pretending to hear someone say:) What did I hear? "Bother your "Uncle NOAH?" Now this is really too bad, if you stop me talking, I will not say another word!-"

Performer, pretending to be offended, does the rest now in dumb show. - He shows the 7 handkerchiefs, makes them disappear by means of pull (No.6) grasps
 through it, as if looking through a telescope at Performer.

Performer, still a little "huffed" at not being allowed to speak, also a little absent-minded takes, instead of the tube, the little lady under his arm, but perceiving at once his mistake, begs pardon, bowing little lady as well as tall one politely out.-


## THE "PHANTOM ILLUSION". Origina1 by $F$.W. Conradi.

 Reprinted from "The Magic Mirror".-Part of the "Magic Mirror" being now out of print and several of my friends having applied for the "Clue" to this baffling illusion, I have decided to include the explanation in this book and hope,it will be a welcome addition, being little known over yonder.-

## The Editor.

Having been an ardent Amateur for the past 50 years, I beliove $I$ have seen most of the Illusions, which have been brought out and shown on the stage. While still admiring the different "Aga" levitations, yet, when witnessing these performances, I always had a distinct uncomfortable feeling, when the couch, the table or what-not was carried away and more than once $I$ heard it whisper around me: Now she has been removed in the table, you know".-

With. "Phantom", however, it is a different thing altogether and although $I$ have also been in midst of the audience a number of times, $I$ have never yetheard any remark of the above description, - in fact, there has been no cause to make such a remark, because nothing is carried away during the whole performance - only the audience with enthusiasm. The effect is as follows:-

Performer puts 2 chairs vis à vis, over the backs of which a thin board only is 1aid. A lady assistant is then introduced, some hypnotic passes are made and the hypnotized lady is laid on top of this thin board and covered with a sheet. Some more mystic passes cause now the lady to float, slowly rising into air. Performer takes board off chairs, showing empty, everything being "above-board" and also puts chairs, shown from both sides, aside. A hoop, examined by audience, is now taken and passed round lady, still floating all the time in mid-air,several times. Snatching sheet away suddenly, she is seen to have vanished. Gone completely, no trace being left of her and no clue can be found by audience, as to "how it was done".-

Now, my friend, Mr. Conradi, has given me permission to "lift the veil" and I shall in our next issue of "The Magic Mirror" give for the first time an explicit explanation in Eng1ish.Meanwhile let me tell you, that this, one of the most baffling, yet simple-constructed and easilyworked illusion may be done without special background or stage traps, so that it may be shown even in a drawing-room.

## E.Harkewitz.

Requirements:
a) A rod, used, for holding the dummy figure.
b) A "dummy" figure made of wire; and resembiing in form the lady resting on board, so as to take later on her place.
c) A board for platform, decorated as far as possible in the same colours as background. This board is divided lengthways by a mechanical double-trap.
d) A board with fringes, about 10 in. deep, on to which lady is put. This board is also divided lengthways by a mechanical double-trap.
e) Three larger and 2 smaller steps.


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f) Two chairs.
g) Four trestles.
h) A large hoop.
i) A large cloth.
k) A background, consisting of 2 parts, the centre overlapping about 4 in: This background is fastened to some laths quite taught, the bottom border being tacked down to floor by means of carpet-pins.

Preparations and setting up:
The platform-board is put on to the 4 trestles, after which the steps are built up around them. Now the 2 chairs are put on to this platform and finally the board is laid across the backs of chairs. The wire-dummy (Fig.A) is then fastened


Figur A to rod (a) and the distance to operate figure from behind the background is tried, rod being led and directed through aperture of background. After the


Figur B exact position has been ascertained through trial, Assistant hides wire-dummy behind board, where it 1 ies on two rests, made for this purpose. It is quite invisible, being concealed by board as well as fringes on board. The decoration hides a1so effectually the cuts of the mechanical traps in platform as well as in board, they being also invisible even at short range. The setting-up of the whole affair must be so, that centre of the platform must correspond with the slit in centre of background, standing about 3 to 4 feet removed from it. The fringes as well as steps and the decoration, similar to the background, deceive the eye of audience, and they believe to look right through the whole erection.

Presentation:
Performer, making some mesmeric passes. seems to hypnotize his lady Assistant and to put her to sleep, after which she is put with the aid of his male Assistant on to the upper-board. Both, Performer and Assistant, take now up the cloth, holding same, as shown in illustration Fig.B in front of the lady, letting cloth hang downfor a fraction of a minute, so that it conceals the erection of platform up to the top-steps. This moment is sufficient for lady to slip through mechanical trap of board as we11 as that of platform. To do so correctly and as quickly as possible, she must put her elbows right and left on to rims of board. She now goes with her feet in direction of arrow (1) see fig. $B$, through trap towards the floor. In the same moment, when her feet touch the floor, she goes with her upper-body in direction of arrow (2) through traps, so that she will be lying full prone underneath the platform, see fig.B (3). This whole procedure must be practised so, that it must take not more than 2 seconds and in fact it has been done in that time. The audience cannot possibly see anything, Performer and Assistant holding cloth during these monents in front of the erection, see fig.B. This moment the As sistant behind the scenes also uses to put under cover of cloth the wire "dummy" on to board, see fig.A. As soon as lady is safely inside underneath platform, which Performer and Assistant can see and observe exactly,
cloth is laid over the body of lady, resp.of dummy. Performer makes some more mesmeric passes, so as to cause the lady to float, so abolishing all laws of gravitation. This is done by Assistant behind the scenes, who raises "dummy" figure, audience believing the real lady to float in midair. Now Performer and his Assistant take away board as well as chairs and Performer seizes the solid-shown hoop to encircle the floating lady completely. This is done in the follwing manner: - Performer, standing at right side (foot-end) draws hoop from this side over dumny. As soon as hoop comes against rod (a) at back, Performer draws front part of hoop to the Jeft side (head-end), going round to back, at the same time drawing other part of hoop from back again to front, this giving the impression, as if hoop had been drawn right across the whole figure. After this Performer gives the hoop to his Assistant, latter giving him now a pisto1, which Performer takes into his left hand, while with the right hand he seizes a corner of the cloth. Firing the pistol, he at the same time snatches away the c1oth from figure, which has vanished completely -because Assisfant behind the scene has, under cover of the c1oth, 1et the dumny figure drop down behind platform. Audience cannot see anything, because the background being dark -- dummy figure being also painted black -- nothing whatever can be perceived, any noise made by 1ady Assistant in going through traps, or by Assistant behind scenes in dropping dummy on to floor, being deadened by soft carpets placed all over the floor -and by the music, plaing a lively march.


## THE "MAGIC CUBES". Original by F.W. Conradi. Introduction.

My "Magic Cubes", you will find, is quite a different thing to what is sold and known in Eng1and and America as the so-called"Magic Cubes", being generally only 4 Cubes with either 4 numbers or 4 letters on them and therefore giving only a limited display, as to what really can be done, when shown with 6 Cubes. In fact, this version of the trick is so carefully thought out, that it is an "Act" in itself and it is the first time, that it has been published in English. A careful study of the different variations will convince everybody, that this "Magic-Cube-Act" is indeed one of my best efforts.-

The Author.
For this splendid trick you require:-
a) A doub1e-set of 6 cubes, bearing the numbers from 1 to 6 . The 2 sets are piled up in two columns, called hereafter No.I and No.II.as seen in fig. 1 .
b) Six cube-shells, also numbered 1 to 6 in front, while some of them have also a number on back, viz. No. 1 has 6 on back, No. 3 has 4 on back and No. 5 has 2 on back. These cube-shells fit exactly over the cubes

11. as seen fig.1, col.II, matching exactly those of col.I.-
c) A tube, to fit over each set of cubes; on the back of this tube will be seen a projecting pin, see fig.2, acting as lever. When covering col. II, the shells being left, over the cubes, a pressure of midd-


A-Fronts of shells.
B-Backs of shells.
C-Rebate inside.
D. Lever.

Cubes with shells over them stand le-finger on this lever
exactly allke, as in 1. to the outside will suffice to keep shells back inside tube, without fear of them dropping out, when Performer takes off tube. Moreover, please notice, that tube has on top inside a rebate, which also prevents shells from dropping out, should tube even be held upside-down.-

To prepare:-
Put col.I as shown in fig. 1 and col.II with she11s numbers to match those of cubes over these. Tube stands between col.I and col.II.

## presentation:

## "Ladies \& Gentlemen,

The "Magic Cubes". This is entirely an arithmetical problem. Those of you, boys and girls, who do not like Arithmetic, please leave the hall. Now I have here 2 sets of cubes, numbered from 1 to 6 , also a tube which is entirely "D.T." -- I mean M.T. (empty), you can even look right through it. (Performer shows tube empty.) To prove however its further emptiness and absence of any preparation, will you please, Monsieur Conducteur, wielding the bâton, put this bâton right through it.- So -thank you. The music for this trick, I might mention at the same time, has been composed specially by my friend "Rabbi Dranath-Cubini", a brother of Sher1ock-Ho1mes.-
Now -- this tube fits over column $I$, on left side

11.
shells inside tube of you, as also over col. II on right side*.-

Performer pushes first of all tube over col. I and then over col. II, in taking off again, pressing lever and taking inside-shells away with tube, see fig.3. This enables him to show both sets of cubes as unprepared, if so desired.
"Here you see set of cubes No.I, quite harmless, as harmless in fact as myself,--you will examine them? By a11 means, please do so. Thank you--found anything mystic, cubistic?-- No!-- Well this other set is just 1ike it. Just as innoncent, as I am looking.You dont believe it?-- Sorry, very sorry!- Well, take them as well, examine them to your heart's content. Now then--also unprepared, no traps, nothing concealed--I have now your word for it.- Both sets having been scrutinised, examined, inspec-

II.

Shelis now over the cubes. ted and so forth, I sha1l arrange so, that co1.II stands in opposition to co1. I. (Figur 4). See here! Now by means of my magic tube, which I now take in my hand, I shall re-arrange the numbers, so as to match col. I. (Performer pushes tube Cubes after being rebuilt. Shells with shells inside over

11. being over the cubes. cubes col.II. When taking off again, shells are left again over cubes, in this way causing both columns to be a1ike, see fig. 5 .
"You see, may Magic has conquered, col.I and II are alike again. What
 please, I hear someone say, I could not do that again?-- I bet you a pony I can-here goes."
porformer takes tubes of col. II with she11s over them and puts them again in opposite rotation to col.I, see fig. 6. The difficult part this time is, that cubes with shells over them are gripped in proper manner, so as to show as one piece only, and to do this correctly refer to fig.7, from which it, will be seen, that each is gripped with thumb and first finger on opposite corners. Covering now col.II again with tube, making some mystic signs, Performer takes tube off again, taking also away inside tube the she11s, as per fig. 8. Tube is put down on right side and Performer continues:
"You see, I have won my bet, yes, I am very good at winning bets, I always win. Also in play-

11. Shelle inside tube. ing nap or poker. Like to have a game?-- Well, after the ball is over. The next move is a very difficult one and $I$ have to use some powerful language. Those of the congregation, not used to it, can a1so leave this room--but No --Stop-- I will say it in Italian. You know Italy is that part on the map, which looks like a boot, it will therefore sound quite bootiful.- So here goes:-
"Aqua--Aqua destillata!--
Si non e vero- e ben traviatal--
Oh- Dio mio- Rigoletto--
Cava1leria rusticana-O. ma1edetto!! --"

Now we shall see, what has happened. -"
During this patter, Performer has been throwing cubes into tube in the following manner: the numbers $1--3-5$ are put with the number up-side-down into tube, while the numbers $2-4$ and 6 are put in with the figure at BOTTOM, so that audience only see white part of cube. This is a very important item and ought to be practised properly. Fig. 9 shows, how cubes are to beput in. At the same time Performer arranges col. I to stand as shown in the same illustration, so that Performer throws one cube into tube with left hand, at the same time taking the 1 of col.No.I putting same un tab1e, to be followed by 2--3--4 $--5--6$, always throwing a cube into tube in the manner described. Performer now continues:
.You see, that col.II has been arranged in quite a different manner to that of col.I, which stands with the 1 at top, 6 at bottom. My magic tube, however, and the Italian strong language will have done the re-arrangement of cubes.(Taking off the tube and leaving shells inside, we have the position as shown in fig.10. Perfor-


After having been rebuilt.
II.

Position of numbers after havirg been thrown in, A-whito mer now pushes tube again over col.II, putting tube with cubes on tab1e, as shown in fig. 11. He then continues:) I see still some little boys and little girls in the hall, --good-- I am glad to see you. Can any of the little boys now tell me the uneven -- the odd numbers in this column? -- Very good indeed!--1--3--5. So I shall put them down to face you, in this way: (Performer puts down the 6 of co1. I with back to audience, the 5 with

To the left of No.ll:
Position of cubes inside. Toi the right: pos. of shells. front, the 4 with back, the 3 with front, the 2 with back and the 1 with front
 again to audience, as depicted in fig. 11 u .12 , on back being the even numbers $2--4--6$. Turning now tube, upside-down, it must be stood up as shown in fig. 12. Pulling off tube, it will be found, that col.II also shows the odd numbers $1-3-5$, as per fig. 13, while fig. 14 shows the Author performing the "Magic Cube" trick, putting on tube over col.lI, just after having arranged the col. I with the odd numbers in front. When taking off tube, hold same on top with right hand, left hand pressing lever to outside, to prevent shells dropping out. Turning then tube round and putting it over co1.II, as shown in fig. 15, col. I is turned ha1f round, disclosing now the numbers $2-4-6$. Taking tube off again, shells are now left over cubes and therefore will show a1so 2-4-6, being the back of shells, the front being turned the other way, away from audience,bearing the numbers from 1 to 6 , as shown in fig. 16.

Performer says during this performance:
"Now it is the turn of the little girls, can you tell me the
even numbers?-- 2--4--6 very clever, thank you!"
Performer now pushes tube once more over col.II, so that lever is in front on left, see fig. 15. This done tube is taken on bottom side and


Lever at the back to left. A-top.
turned over, lever being now at back again. Cubes are then thrown on table out of cube, in the manner shown in fig. 17, tube being put beside col.I. Continuing Performer says:-" The next experiment, however, is still more difficult. I re-arrange col.I in the manner, that fig. 1 is at bottom and fig. 6 at top, as you see here, while at the same time I throw into tube the cubes haphazard.

Shells inside. Lever to the left at back.



The Author, performing his famous Cube-Trick.


Lever is now at front to the left. A-top, B-bottom.


Tube now empty.
II. Position of numbers at

You see here the 1 (col.I) and there the 2 (col.II)

(Fig. 4 however is, without audience seeing this, put into tube up-side-down, covering this number with the hand, see fig. 18. The dotted
lines give the position of numbers on shells, while the numbers on outside left hand gives the position on cubes inside tube.)
"As I said already, the experiment being very difficult to perform,


Cube (5) is standing upside down.
Position of numbers inside tube.

11.

A-Shelis outside.
B -Position of cubes inside.

I have to resort to still stronger language yet, Wishing in no way to hurt the feelings of anyone, I shall consequently only murmur this incantation into my otherwise quite innocent beard. I shall, however, wash

myself afterwards. Now I start--please all turn your faces to the wall. No--but this wont do.- You might accuse me of doing conjuring behind your backs, that would of course not be difficult and No Art - and Conjuring IS an ART. - Now, please dont get excited, - it is done already.I take off the tube from col.II, and you see, they stand exactly like those in col.I. (Performer has pulled off tube, leaving shells inside.)
"But to further prove, that my magic cubes are the best-trained in the world, I will finally do an experiment, the formula of incantation being that strong, that even I dare not say it myself, so $I$ shall try and do without it altogether. If the experiment fails, it is not my fault. You see I take off the pile of col.I, as well as of col.II. I shall ask some kind gentleman of the male kind to help me. Will you come up, Sir?-Thank you. - You have only to build up this pile according to the numbers called out by audience."-- Performer has instructed either the gent beforehand to put the number 4, when called out, upsjde-down or he must do so himself. If he will do neither then he must also not turn the 4 upside-down, when dropping them into tube, as described before. However
it will cause considerable more fun, when 4 is put upside-down by your Assistant. audience believing, that he is fooling you. - While audience call out the numbers, which your Assistant puts down and which fig. 19 \& 19a shows on left side, col. I, Performer puts also on his side, col.II,

according to the table here given:-
Audience calls out No. 5 , Performer takes No-4


Performer says:-- "I call your special attention to the fact, that I have made My pile--yes thank you very much--I have made it and do this sort of thing only, because I am fond of my ART-ful dodging you- I said, I put up this pile in quite a different way this gent has done. You will observe, he has even made a mistake, by putting the 4 upside-down (see fig. 20)-- never mind--I am not caught yet. - Anyhow you will admit, that different spectators have called out the numbers so, that no thought of collusion is possible. Therefore your choice was:1-6-4-2-3-5-. I shall put the cover over my pile, standing at: $2-3-5-1-6-4$ (see fig. 21,21a) The devel--I beg your pardon? Please dont interrupt me-I said: the devel-opment of this trick has come now to a fascinating point,: "Maja" Goddess of Magic, help me!! Here, Ladies \& Gentlemen, you see, col. I and col.II exactly alike--even the 4 is upside down," (See fig.21a.)


## CONRADI'S GREAT SKULL-ILLUSION.

## Effect:

On the stage a nicke1-plated table with a thin nicke1-top. A1so a stand with trapez and a stand with a glass-casket, transparent with nickel-edges. Porformer shows a skuil, putting same on to table top. He then shows a cloth from both sides as being empty and holds same in front of the skull. Taking off the cloth a moment later, skull has vanished, to re-appear in the up-to-now empty glass-casket, which has also been covered with the cloth. Now skull vanishes again from the casket to re-appear a second time under flash-1ight on the trapez. Requirements:

1) A large sku11.
2) A small skul1.
3) A side-table with glass- or nicke1-top.
4) A chair, whose back is opaque. The chair stands beside the tab1e: On the back of chair a nail is driven in to accomodate skull, which is hung on to it in the course of performance later on.
5) A stand with glass-casket, as

rated through a thread-pu11 to the skull appear or vanish, the deception being perfectly illusive. The occurence is hidden by Performer putting a cloth over the casket. 6) A stand with trapez. Inside the board of trapez is also a plastically painted skull, also hidden, same as in casket, by a nickel-plate.
To the right as well as to the left are holders for candles, to be lighttically painted skull, also hidden, same as in casket, by a nickel-plate.
To the right as well as to the left are holders for candles, to be lighted later on. A pyro-thread is used, arresting the plate and is fastened to Performer's wand on one end, this being then put into burning candle; thread burning off gives arresting lever free and the skull appears on trapez amidst fire and flashlight. The peculiar and flaring light of the 2 candles adds greatly to the skull resembling a real one, making it impossible to distinguish it from such a one.
6) A cloth for the use of this trick. Presentation: shown in fig.1-4. On hand of fig. 4 we see the glass-casket (a). Inside of this is a moveable plate (b), on to which a skul1 (c) is painted in realistic, plastic manner.At (d) is the pivot, on which plate (b) is fastened. The arrow (1) gives the direction, in which the painted skull is appearing or disappearing by means of the pedalpull (e). The skull lies before starting on the bottom of casket, being hidden by a nickel-plate. By means of a pedal, ope-


Performer can introduce this trick by showing first the "Talking Sku11". He then takes the small skull with the left, the large skull with the right hand and says:
"May I introduce to you now, Ladies \& Gentlemen, the skull of Cagliostro-here when he was 2 years of age, and here, when about 40 years old. I hear something about the impossibility of having 2 skulls of the same human being, but you know, Cagliostro led a double life, that accounts for it. I am sorry to hear some opposition again, what please?-- He couldn't have 1 ed a doub1e life at the age of. Two?- Ah, but you didn't know Cagliostro though, he was a de--de--de-lightful little beggar, he was that. We11, anyhow, here we have two skulls - will you chose one of them, please!- The large one?- Just as you please!- I see you dont think much of him, when a babel- Now that is rather awkward - I really thought you would chose the small skull

these candies."
Performer in doing so, turns to sku11, which he had deposited on a chair, and sees, that skull is making some movements:as shaking his head, chattering with his teeth etc. Performer now says:
"Ah, I see, he cannot bear the glare of the candles, he never could, but never mind, old buck, you will have to. Still, to oblige you, I shall put this cloth over your eyes. Now then - Go! - Going! - Gone! - "

Performer has taken up skull from chair, hanging it under cover of the cloth on to nail.His fist underneath the cloth will make this deception quite illusive, and snatching away cloth a moment later, sku11 has gone. Going then with cluth to glass-casket, it is for a moment put in front of the casket,Assistant pu11s thread and skull appears in the casket, Performer taking away the c1oth and showing skull to have made its appearance.
"Ah, here you are again!- You know, he was so very fond of trave1ling about and it looks, as if he had taken it into his skull to do so even now. But I think, it is time for you to settle down, old chap. Begin a quiet life after death, wont you!? We11, no answer is assent -- good night, thenl!-"

Performer covers glass-casket with the eloth,in the same moment he touches the candle-light with his wand, this releases the lever and skull re-appears on trapez, with a flame and under flash-light.At the same moment Performer snatches away the cloth from glass-casket and this is seen to be empty. Performer exciaims:
"What! Here again, old fellow??- No rest for the wicked, so it seems!1-"

## THE FLOWERS OF MAGIC. Original combination by F.W. Conradi. PLEASE NOTE:

Also for the first time $I$ have much pleasure in giving to my Eng1ish-American frienis my originalmethod of performing the Flower-Act, which, as you will see from the abundant illustrations, is a well-compiled succession of tricks with and without apparatus to produce flowers of all sizes, from the smali spring-flower-kind up to a huge flower-pot with a large multi-coloured and beautiful bouquet.

I trust, that this Act will also prove to be interesting reading to all those, doing the flower-cone, an always well-received item in a conjuring entertainment.

## The Author.

Requirements:
A) A piece of white card-board paper.
B) Six packets of spring-flowers, which are held by a paper-band. The flowers are carefully laid together, one on top of the other, and then the paper-band is wrapped several times round the firmly pressed

fig. 1

fig. 2 are tied and a loop is made of about flowers, the end of band being secured by some good paste, preferably syndeticon.-But be careful not to paste any of the flowers on to paperband. - Through the last wrapping pull a strong thread, the ends of which

fig. 3 2" dia. see fig. 1 \& 2. This packet, so secured, has the advantage, that, as soon as thread is pulled, the paper-band opens, yet the other wrapping of band hold the packet still firm and the springflowers are kept from unfolding. The packet is then slipped into cone and will slide down to the point of cone, which is then pressed together by Performer, so that he is even enabled to turn the cone upside down, in this manner proving apparently the cone to be empty.
C) Bouatier de Ko1ta's Flower-Umbrella. (fig.3.) This umbrella is constructed out of coloured ribbons, having on the handle a large tassel.

fig. 4 A little stand is also necessary, into which the umbrella, when opened, is put with the point. Behind this tassel and covered by it, is hung the 5 th packet of flowers. The umbre11a lies at first on Performer's side-table, unopened. On the same table stands also:
D) A mechanical flower-basket, fig. 4 \& 5 , which is constructed either in the way, as fig. 4 shows, that is: this basket is made out of tin and wire, the bottom of basket being hollow and having 3 openings with flaps, through which flowers are inserted, as is shown in our illustration at a - b - c. Each of the flaps has a tongue - d-, which closes up the openings, until tongue is
released, when flowers will come up through the opening and fill the basket. This may be done three times. To create the semblance, as if the flowers are coming out of the paper cone, Performer holds the opening of cone away from audience, in this manner covering up the modus operandi. It is also possible to give the empty paper-cone to a spectator, giving same into his hands also so, that the opening of cone covers

fig. 6 that particular opening of basket, which pours forth the flowers. The temporary assistant will not be able to detect anything, if he is placed in the correct position.

Fig. 5 shows another basket, constructed on different lines. This basket is made out of stiff card-boards and of a square shape. The bottom is also hollow, but is divided in two equal compartments by 2 flaps, as seen in the sketch, fig. 6. The hollow space is filled with spring-flowers and on the back is also fastened the last of the packets of flowers, as per fig. 6 , which may be taken off undetectedly, to be slipped into paper-cone, when required.

fig. 7
E) Two tables, called the "Semiramis Tables". This, table is constructed so, that an empty flower-pot, being put on to it, this being filled with soil and then covered for a moment with an empty paper-cone, will be seen to contain now a beautiful bunch of flowers, as seen in fig. 7. The table consists of 1.) a table

fig. 8 column, 2.) three feet, on ons of which is a releasing-1ever, 3.) a tab1e-top, 4.) a flower-pot with saucer, see fig. 8,5 .) a bouquet of artificial feather flowers. The table is put together, as our illustration depicts.

The hollow table-column (figs.9/10), has in its inside a spiralspring (a), on top of which is soldered a metal-plate (b). On to latter is fastened a long rod (c), on to the upper part of which are fastened as many of the feather flowers, as possible, to make a fine show, (d).

Before starting, Performer pushes this feather-bouquet and rod ( $c-d$ ) into table-column, until an arresting-lever will lock this arrangement. This latter may be released, either by an assistant behind the
scenes, who has hold of the releasing-1ever by means of a thread, or Performer himself releases it hy stepping on the lever at foot of table. The flower-pot, as well as the saucer have both a round hole in the bottom,

fig. 9 see fig. $10(\mathrm{a})$, of the same width as that in the table column. The bottom of the pot, as a1so the saucer are pasted all over with brownish paper, it is therefore impossible to see the holes. In the inside of pot round the hole is a rebate, to which fits a cylinder about $5^{\text {" high, see-fig. } 8 \text { (1). The }}$ top of this is also covered with brown paper. This cylinder is at first vested by Performer, but after he has shown the pot and saucer, this cylinder is introduced secretly, clipping same over the rebate. Soil is now put all round the cylinder, leaving top of it free. Forming then a paper-cone, this is held over pot, Performer or his Assistant sets the arresting-lever free, and the feather-

fig. 10 bouquet appears lightning-1ike in the flower-pot.
F) Another side-tab1e.
( ) A basket for the appearance of fresh flowers, as seen from figs. $12 / 13$. This consists of a), the basket - made of metal, the bottom and


fig. 12
fig. 11
sides being covered with a net-1ike material with rather wide meshes. The back of this, however, is covered with the same material as the back-
ground, so that the audience believe to look through these meshes, which however they really cannot. b), a paper cone, which is somewhat sma11er, as the cone, which Performer forms out of the card-board paper (a) in the course of the performance. This cone is

fig. 13 filled with fresh flowers and is hung behind the covered back of the basket. A little device at the back makes the cone stand off a 1 ittle , to facilitate the taking-up of this cone with the larger one. It may be remarked here, that a covering of the basket is not

fig. 14 essential, if the background of the stage is heldin b1ack, dark-red or dark-blue. It is then quite sufficient to paste on the outside of the cone the same material, as the back-ground, the cone will not be visible then:
H) A chair, the back of which is opaque and behind this hangs a mechanical bouquet, as shown in figs. $14 / 15$. This paper-cone is seenringly emp--ty, but all at once it will be seen, that beautiful flowers and grasses are growing out of it, making finally a charming bouquet, as seen from fig. 14 .

This bouquet consists of the card-board-cone, which has on the outside also the same material, as the back-ground, see above instructions. In the inside of this cone is a clock-work (fig.15), by which means a cord, which is fastened to a plate and on a pin, is slowly wound up, as soon as Performer releases a lever. On to the plate by means of the pin a bouquet is fastened, the bottom part of which has a small tube, which fits over the pin of the plate. The bouquet is at first pushed into the
 cone so far, that it does not overlap the opening of cone. As soon as the cone is introduced into the larger paper-cone by Performer, the fall will automatically release the lever and the bouquet will be drawn slowly out of the cone, creating quite a wonderful effect.
J) Two bouquets, middie size, the stalks of which have wire100 ps . These bouquets are hidden right and left side inside Perfig. 15 former's trousers. The loops are sticking out outside of waistcoat and cannot be perceived, being painted a dead-black and placed so, that performer can easily engage his thumbs into the loops.
K) A strong pin, which Performer has under his right coat-lapel. Presentation \& Patter:
Ladies \& Gent1emen, I am going to show you a new trick, an invention of my friend"What-the-Dickens--music also by a friend of mine"Charley Chaplin" -- but NO!- I shal1 not spoil my beautiful voice by singing, I shall simply use: Patter-- quite beautiful patter, in fact my patter is quite a feat!-Another friend of mine-oh yes, I have quite a number of them = Mr.Einstein, has built up a new theory, of which perhaps you have
heard something, namely: the chattering - I mean the shattering of the "Mighty Atom. -"

Now this friend o mine, Mr.Einstein, has divulged to me the secret of chattering-oh bother it-of shattering these atoms. It is therefore quite easy for me, to collect them and to make something else out of them. Now, to collect them, I am making a collecting-bag out of this white card-board paper (seizing A), as you see me doing now (fig.16).Have you got a pin??!-- We1l, never mind, I will use one of miy own!-"
(This pin is of great importance, giving the paper-bag a proper hold.-)
"Now, Ladies \& Gentlemen, this pin is very important and costly, it being a piece of the North-"Pole", I am therefore putting it into the South-Pole of this bag.-"

Performer has the opening of

fig. 16 bag turned towards audience, holding bag in his right hand and with his left he takes up one of the flowerpots E 4 (fig.8), showing this also empty.

The assistant puts now some soil into the pot,Performer reciting meanwhile the following lines:

fig. 17
"Mary had a little lamb.
And then a plate of beef--
But NO-- this is wrong altogether I mean:
"Mary had a litt1e pot,
And a1so mystic soil-
She made the pot a $1 \mathrm{itt1e}$ hot,
And look--instead to boil
Some beautiful bouquets appear--
One on this table - and one here!"
During this patter, Performer has put the empty cone over the pots, as shown in fig. 17 and causes the appearance of the 2 bouquets by means of the "Semiramis tables" (E), as seen in the next illustration fig. 18. Standing, while second bouquet is appearing, left side to audience, and holding bag with left hand, see fig. 18, Performer has plenty cover to tear off one of the flower-parcels, hidden on right side between coat and waistcoat, pa1ming same in his right hand. With this hand he seizes the bag now, pa1m with flowers inside, thumb outside, at the same time letting go left hand. This latter is shown empty and Performer makes with this hand several times a grab into the air, throwing each time - apparently - something into the cone, at the same time letting go hold of the palmed parcel; while this now glides slowly into the inside, Performer ho1ds bag not too slantingly, so that any noise is avoided by this process. As soon as the parcel has arrived at the point of cone, Performer

fig. 18 presses this part of cone together with left hand, taking bag into this hand now, by this means a1so taking hold of the parcel of flowers through bag and latter may then be turned with opening down-
ward.Performer makes now the same movements again with right hand throwing apparently something into bag, which is now held upright. The pressure against the parcel inside the cone is now reduced and Performer shakes the paper-bag a little, so as to cause the

fig. 19 flowers to unfold. The flowers now fill the paper-cone and Performer must make some fitting remarks,alluding - of course - to the ladies present. - The f1owers are then poured out into the large basket of fig. 12 , as seen in our illustration fig.3, and the cone is shown once more empty.

Performer does now a little bit of by-play, by going across platform once from right to left, and then again from left to right, looking into the air, as if looking out for something there. With the left hand he again makes some grabbing moves and when going from left to right, he ostentatiously puts his right hand into his trousers pocket, as will be seen from fig. 19, and then puts his hand quick1y into the paper-bag, as is shown in fig. 20,

fig. 20

fig. 21

fig. 22
at the same time making a filliping-noise with his finger-nails, creating the deception, as if something were thrown into the bag.At the same time Performer goes with bag, held now in left hand, upwards, see fig. 21 and remarks: "Perfect1y empty!"-But audience will also make remarks now and Performer, overhearing them, says:"I beg your pardon?!! No really, I have put nothing into the bag.My hand,you see, is empty, also the paper-cone!"

fig. 23

With these words Performer turns left side to audience and takes bag into right hand, at the same time seizing bag, spening down, holding his left hand underneath opening, see fig. 22, removing right hand altogether. Performer says:
"You will observe, that paper-bag is yours truly and sincerely and faithfully - empty! ${ }^{\circ}$ -

But audience, noting the apparent embarrassement of Performer, is not to be put off so easily, and protests now loudly, claiming to see the interior of the bag. Performer, apparently very reluctantly, draws pin out of paper-cone, opens the latter one and showing it from both
sides says:
"Now, if you please, Ladies \& Gentlemen, you seem to see things, which are not - but you are mistaken this time, therefore please pay more
attention next time!" - I shall show you the making of the cone once more. Tase the paper at the 4 th corner - that is very important - the fourth corner, please, so - and now form a bag, but to the left, not to the right, so and this is again quite empty (see fig.23) the only fault is, that it is a little longer in the inside, than it is on the outside, but never mind this. I shall put this bag now, with opening towards you, on the table." -

This done, as per fig. 24, Performer takes up now the umbrella, and with it at the same time the flower-parce1. Opening the umbre11a, see fig. 25 , Performer says:
"This, Ladies \& Gentlemen, is quite a new combination of a sunshade and an umbrella. The ribbons are for the sun, though you may think them more fit for the daughter, and the betweens, I mean the spaces between

fig. 24

fig. 25

fig. 25 a
them, are for the rain to come through, an invention made under the reign of Queen Elizabeth. -"

Putting the umbrella into the stand, see fig. 3, Performer takes up with the right hand, in which the parcel of flowers is pa1med, the cone, lying on the table, which he seizes from the front, introducing at the same tine the parcel and letting this again glide down towards the point of bag, as done before.

The bag is at once taken into 1eft hand and is he1d again with opening towards audience, as per fig. $25 a$, pressing the point of bag together, so that nothing can be perceived by audience. Turning to the musical conductor, Performer says:
${ }^{\text {² }}$ Can you play, Mons. 1e conducteur, something very soft, please, as soft as my head -I mean - as my head-ache will bear. Thank you, a 1ittle softer yet, please. I want to hear the astonishment of the audience (music stops a1together), so, that is nice, that'll do, thank you!"-

Shaking again the paper-bag, flowers are seen

fig. 26 once more to fill the entire bag, as our illustration fig. 26 shows. The attention of the audience being diverted by this little bit of by-play, Performer tears off the second flower-parcel, vested on right side, puts his right hand over the rim of bag, and lets the flowers inside run out of it into umbrella. The right hand, still in the same position, that is: thumb outside, pa1m (with flowers) inside, he
lets audience look into it, and turns bag now slowly upwards, putting same into left hand. The new parcel has now slid down again and the game can begin once more. Some more fitting remarks or verses are made by Performer and he addresses the ladies in the following manner:-
"This evening was dedicated to the 1adies, on1y bouquets of f1owers being used by me and no cigars, no billiard-balls or the like. I am therefore now asking a lady to kind1y come up here and I shall be

fig. 27 pleased to show her the secret of this trick.Oh - but not a11 the ladies, please, I really cannot divulge the secret to so many - so only One please - at least. One at the time.-(A 1ady stepping up on platform) So you will

fig. 28 be the "At - the - time - One"--thank you for your kind assistance. (Opening the cone,by taking out the pin, Performer flattens it out and continues:) Can you make a cone out of this, Madam? No?!! - Then I'll show you how!! (Forming again the bag he says:) Here you are, will you take this bag now and do, as I am telling youl!"-

Performer takes up the little basket (D), putting same on to table and says to the 1ady:
"Now--reach please into the air - a 1ittle higher - higher still still more, - that's right,

fig. 29 now please throw the flowers, you have caught, into this paper-cone - now go on please! ${ }^{\text {- }}$

During this patter Performer has put his right hand ostentatively into his cut-out of his waistcoat, and takes it out again

fig. 30 closed, to put it at once into the inside of the bag, making with his finger-nails a filipping-noise, as if a flower-parcel were dropped inside. To heighten the deception, Performer takes at once the hand of the lady, holding the cone, and pulls it upwards. The audience will at once protest against this and Performer takes now the bag himself and lets andience look inside, saying: "Deceived again!! You see!"

Giving the lady the cone a second time, Performer, takes up the mechanical basket and also the parcel of flowers. This parcel, however, is not held by a paperband, but by means of a flower-clip, and Performer, in taking it up, clips this between fingers, the parcel being on the back of his hand. At first the hand holds the paper-cone at the outside and longest part of cone, which however a little later on is changed, and the hand, takes up the shortest part of bag, in this manner bringing the parcel into inside of cone, as our illustration fig. 28 shows. The parcel is again slipped inside, until the point of bag is reached (fig. 28) and the lady is asked to shake the bag (fig.29). In showing her how to do this,

Performer presses from the outside on to clip, containing the flowers, and thess will unfold, after lady has shoken a little the cone. Performer continues:
"Well, all is well, that ends well, will you please put these flowers into the basket, here -- thank you!-"
The lady does as bidden, Performer holding the basket over the umbrella, so that the flowers may not drop on to floor. Finally the basket is emptied altogether, all the flowers being dropped into the umbrella and Performer turns the little basket, with fingers wide apart, upside down, to demonstrate, that neither in his hand, nor in the basket is hidden anything. He then asks the lady to show also the paper-cone empty, yet to kindly fill the basket again out of the cone. So saying, Performer takes basket near the opening of cone, at

fig. 31 the same time releasing lever of basket and the flowers hidden therein will come forth and fill basket, as our illustration fig. 30 shows, in this way creating the illusion, as if the lady had poured out flowers from the bag. Performer takes now the empty bag from lady with right hand and pours the contents of basket, held in left

fig. 32 hand into the large basket, as seen in fig. 31. At the same time he hooks off the bag, hidden behind the basket, to let same slide into his own bag, as our fig. 32 shows. Turning to his voluntary assistant-lady, Performer says:
"Will you take these fresh flowers as a token of my gratitude for your kind help-" letting the lady take out this first bunch of fresh flowers, as can be seen from fig. 33.

The attention of audience being riveted on to this new appearance, Performer tears off the parcel, hidden on his left side and and at once shows another filling of the cone. Dropping the flowers again into any of

fig. 33 the baskets, he also drops the cone in the neighbourhood of the chair and tears off the last vested parce1, letting the flowers well-up out of his finger-tips, by holding both hands to-gether.-

Performer now stoops to pick up the cone and in turning again into an erect position, he catches the mechanical bouquet behind the chair. Holding paper-bag aloft, Performer lets the mechanism do its work and again reciting some suitable words, as regards: "the flowers, that b1oom in the spring, trala" -- this very effective and beautifully-looking, as we11 as pleasing trick has reached its

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FINIS.
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## CONRADI's HANDKERCHIEF ILLUSION.

## Requirements:

1. A table with top to accomodate:
2. A Lyre-shaped stand with connecting rod.
3. A strong cord with thread attached, to one end of which a ring is tied.
4. Two unprepared silk handkerchiefs, green and red. Also a red handkerchief, to which is tied a green silk with red corner protruding, see fig.1. Both red silks have a ring at one corner.
5. A second green silk for gun.
6. A needle in form of the letter "S" with thread.
7. A bobbin of ordinary black thread, also another one of thicker quality, for thread pull.
Preparation:
Put the red and the green silk, which has the red corner tied on to it, on table before you, see fig. 1. Now pleat green silk and fasten thread with the " $S$ " needle in centre of green silk, as per fig. 2 . pleat green silk once more, but lengthways, see again fig. 2. The needle on threar must hang out of the side of packet, as seen in fig. 3 , and the red silk is hiding the green ball-1ike arrangement, which is then fas-

fig. 1 tened with needle as seen from our next i11.No. 4. This finishes preparations of silks and the red hanky may be taken now at the red faked-up

fig. 2 corner without fear of detection, audience believing to look at an ordinary sjlk handkerchief.

Performer puts now the Lyrestand on table, as shown in our ill.5 \& 6. Underneath table an eye is nailed to floor for the thread-pull. The strong cord (3) is pulled through table-column and is then pulled through the eye on floor, and led to Assistant. The other end

fig. 3 of cord with ring is made fast to hook on Lyre. To perform:

Performer takes the

fig. 4 prepared silk at the faked-up corner, knotting this end to the end of the unprepared red silk, so that one ring is seen on each side. By means of these rings, they are hung on to Lyre. On this occasion the ring which is fastened to cord, is taken off hook of Lyre and is hooked now on to the hook of needle. Assistant, when pulling thread, must do this with a quick jerk, which will pull out needle from handkerchief and tear thread-loop, so that the green silk appears between
the 2 red ones.-
This is of very great effect and a fitting Finale to any handker-chief-act.
8. A gun for vanishing handkerchiefs is also wanted (Fig.7). This consists of the butt-end " $a$ ", the stock " $b$ " and the barre $1{ }^{\circ} c^{n}$, which is removeable.-- Stock "b" is perforated and has on one side a lever "d", which locks the rod "e-f". This rod "e" has 2 very fine and sharp needles 1 and 2 , on to which a silk handkerchief may be hung up. An india-rubber pull "g" will also be seen on rod "e-f", made fast at " $h$ ". The india-rub-
fig. 7
ber pull will draw rod as quick as 1 ightning into barrel. The construction of gun is so, that in firing the lever "d" is shot out (Fig.7) and releases the rod, which is drawn into barrel (Fig.7). To prepare gun, a long rod " $k$ " is also wanted. This rod is inserted into the gun-barre1, the hook being pushed that far, that it can arrest the lever. Performer has only to cock the gun now and put a cap into chamber and preparation is finished. To perform: the green silk is hooked in centre on to needles 1 and 2. In firing the gun, which may also be done by a spectator, silk is drawn with great velocity into barrel of gun.-

## Presentation:

Ladies \& Gentiemen! I think I may claim, that I have never told you a 1ie this evening. No -- it does not "1ie" in me.I may perhaps not have told you the truth or all the truth, but a "Liar" .- No -- I trust you will not call me that!!- The only "Lyre" in this room I shall introduce to you now!- It stands on this tab1e -- I said $O N$ this table and I sha11 not go two near it, so as to avoid after all misunderstandings. Here you see a real, vegetable -- I mean: veritable Lyre. And here two yellow handkerchiefs, -- what please?- They are red??-- Oh well you must pardon me, I am colour-blind, I never can hear what a colour it is, very well, two red hankys. Two "reds" are better than one, let me "tie the knot" -- so "hanky-panky-butterfly -- it's difficult a knot to tien, -- and then we hang the lot on to this Lyre.- (See fig.5) Further here a gun, no popgun -- there is is no 1 ie about this either. A real, live gun, I only shot but one man with it. I was glad he was looking the other way, as it was, it cost me £ 500:- a week. And here Mr.Green, he was just popping the question to the two red ladies -- I hang him over the beer-harrel, I mean gun-barrel, well, good-bye, Mr.Green -- here goes! (See fig.5) You see, Ladies and Gentlemen, Mr.Green has appeared between the two red ladies again, I wonder to which of the two he will pop the question now?--" See fig. 6.

## "HOSTILE BROTHERS" or <br> "FIRE \& WATER".

This is an Act making use of some large stage apparatus, thus making a big show, as seen when referring to our two tableau-illustrations. There you will see in the centre the large centre-table, on which are placed 3 lids for the Giant-Fire-Bowls. On Performer's left is the table for the Goldfish-Bow1s production, while on the extreme right will be seen the Swan-Ornament tabie. 1ittle more to foreground is placed a smaller table (for the third Fire-Bow1) and in the foreground to right as well as to left are the two tables for the other two Giant-FireBowls. Our first Tableau shows Performer in the act of producing the Goldfish-Bow1s, while the second Tab1eau shows Performer at the end of the act, just producing the last Fire-Bowl.

## I. Two Giant Fire-Bowls.

## Effect:

On the stage will be seen two elegant, nickeled tables, with top about $1^{\text { }}$ thick. Performer picks up a handkerchief, holds same a moment before each of the tables and a Giant Bow1 has made its appearance, when removing silk, from the opening of bowl shooting large flames, see fig. 1.

Requirements:

a) A table-pillar, inside a strong spring.
b) Three feet.
c) A table-top, about $1^{\prime \prime}$ thick, ho11ow, the opening of which may be closed by a blind, spring-roller fashion.
d) A collapsible, nickel-plated meta1-bowl,having at the top a mechanical contrivance, which causes a large piece of cotton-woo1, we11 soaked with benzin, to catch fire. A wire frame prevents the cotton-wool from dropping out.

## Preparation:

After having put the table together, as seen from illustration, the collapsible bowl is pressed into table-top, the mechanism being regulated so, as to set fire to the cotton-wool and the roller-b1ind will be pulled over opening. On one of the feet a releasing-lever will be found. As soon as Porformer steps on to this lever, the fire-bowl will make its appearance, burning and shooting wonderful flames.
II. The Giant Fire-Bowl appearing in Performer's hands.

This bow1 is constructed in the same way, as the Giant-Firebow1, appearing on the table.

The great difference consists in that the appearance of the bow1 need no tab1e, the bowl having telescopic arrangement, which is put into action by the pu1ling of a thread, causing the bow to expand to full size. This bowl has of course a1so the automatic firing-mechanism.

Performer carries the bowl hanging on a hook between his waistcoat and frock-coat. To cause appearance of bow1, a large cloth is hung over his left arm, standing left side to audience, and takes under cover of the cloth the bow1 from its hiding-place. When catch is released bowl will
jump into position and burn at once, creating a most sensational effect.

## III. Three double-lids, fitting the 3 Giant Fire-bowls.

The inside contains some bouquets, made of spring-flowers. The lids are put on the buining bowls to extinguish the flames. Taken off again, a pressure on the knob suffices to cause the appearance of the flowerbouquets.

## IV. Conradi's appearing and disappearing Goldfish-Bowl.

performer causes the appearance of 4 transparent goldfish bowls, with living fishes inside. These bowls are placed on to a stand about $24^{\circ}$ high, having 4 side-arms and standing on a small nickle-top-table. Performer puts now a large cloth over the stand with bowls. A hole in centre of cloth fits over the ring of rod, this boing therefore in full view of audience through-out the entire presentation of the trick. Seizing the stand on ring, Performer removes it from the table, throws the whole affair into the air, where it vanishes completely.figs. 2 u. 3.
Requirements:
A.- The table for bowls consists of:
a) A table-box. This is hollow with a roller-blind to c1ose.
b) A table-column. Inside this is a rod,moving like in an air-pump up and down.
c) Three table-feet.
d) Two arms with metal-rings to accomodato the 4 bowls.
e) A collapsible foot, fastened to a table-top, latter preventing a view of the inside of table-box.
f) A ring with springs to fit on rod, supporting the cloth.
g) A large cloth with ho1e in contre. An arrangement is insido this cloth, which enables Performer to hold it, when taking stand from tablo, as if stand with bowls were still inside, while they really rest already in inside of table-top, see figs. $2 \& 3$.
Preparation:
After the feet are fastened to the table column, the table-box must be screwed on to column.- The roller blind is rolled back and the rod inside column is pulled up and made fast to the catch for this purpose. The table-top with collapsible foot on it is now put ovor the rod, also the two side-arms and finally the detachable knob is put on top of rod. Lefthani corner of fig. 2 gives an illustration of the prepared table.

To cause the disappearance of the whole stand, with bowls, Performer neod only release the catch and all will sink slowly into table-box, as our fig. 3 shows, which illustrates the incident without the cloth covering it.- The centre rod remains standig and is the resting point for the cloth, at least for the present. When taking off the cloth covering stand, it is done simply by lifting the cloth by means of the ring on top of rod. This releases at the same moment the rod itself, which slides noiselessly into table column. Moreover the roller blind rolls up automatically and closes table-box, so that even spectators, sitting on the gallery, cannot look into box, when Performer steps aside with cloth. Performer now throws cloth into air, catching one corner of it, as it comes down, this causes the fake, inside cloth, representing the stand with bowls, to collapse, so that it looks now, as an unprepared ordinary
cloth. The knob is palmed in right hand.
Further requirements are:-
h) A double-sided cioth, about. $30^{\prime \prime}$ by $30^{\circ}$, one side being green, the other side 1ilac.-
i) The same cloth as mentionod under "g", size about 5 it. by 5 ft ., front yellow, back pink.
k) Two open-mouthed goldfish bow1s,made of clear transparent glass. These are filled with water and one or more fishes put into each bowl, over each are put india-rubber covers. When closing bowls with these covers, it is advisable to press some of the air out of the bowls, this preventing the coming -off of the covers before their time. - It will a1so be easier to hide bowls on body, they clinging or adapting themselves better to the, Performe:'s body, where they are put into the back-pochettes.

1) Two clused-up fish-bowls, they having no opening at top. However they are open at tho bottom, being closed by a screw-arrangement. Water as well as gold-fishes are put through the bottom inside and these bowls resemble exactly those opon-mouthed ones, described under "k". They aro hidden easily in the right and left breast pocket, without any dangor of the water running out, if properly screwed up.

## The Swan-Ornament.

## Original by F. W. Conradi.

On a nickeled table, as a crowning of the top, an Ornament is seen, representing two swans. By means of this ornament Performer is enabled to cause the appearance of a bowl filled with sweets.
Requirements:
a) bowl of transparent glass, into which are put sweets, nicely wrapped-up in colored tissue-paper. The bowl is closed up with a cover, having the same dark colour as the back-ground. On the bowl is also a hook, on which is a wire-loop. By means of this wire-loop bowl is hung up behind the Swan-Ornament and cannot be perceived, because the cover and the back-ground are of the same colour.-
Presentation:
Performer covers the Ornament with a loaned handkerchief. In taking up the silk from ornament loop is caught into little finger and bow is taken away under cover of the loaned silk. Removing first underneath the handkerchief the cover from the bowl, performer presents the bowl, dividing the sweets among the juveniles resp. among the ladies present.

How to arrange the different apparatus.
On wings rignt and left stand the two Giant Fire-bowl tables. A little behind on right side is the Swan-Ornament table, on the left the Goldfish-bowl table and in the middle of the stage stands the centretable. Of course all the apparatus must be placed so, that Performer can approach any one easily from 211 sides.- The cloth (h) from underneath which the glass-bow1s are produced, 1ies on centre-table, while the cioth (g resp.i) is hanging with fake inside on a hook at wings on right hand. Presentation and Patter:
"Ladies 8 Gentlemen. At much expense, under the greatest difficulties, under danger of all sorts, not the least the deadly flies, from the bite of which several people even died in a short time, I have been
slowly into box, this of course without being perceived by audience, the aspect of cloth having changed in no way. Performer takes up the c1oth by knob, protruding at top, and seemingly takes away the whole stand with bowls and a11. At a sign of Performer music stops dead, and going right up to the footlights with cloth, he addresses the audience as follows:
"Now, Ladies and Gentlemen, dont get excited and keep all your seats, please, I am coming down to you, because I dont want to spoil my carpet, if anything happens with the water-bowls. The ladies shall have the benefit of it, I shall go as near as possible to their hats, the flowers on them want some fresh water, I think.- So -- here goes!-"

Performer goes down the first step of stairs towards audience, throws cloth into air, catching it at one corner, when it comes down.A shriek of the ladies, but they need not fear anything -- all has va-nished.--


## * DREAMLAND* <br> Confetti = Flowers. <br> Original by F.W. Conradi.

Performer makes out of some card-board a cone, which is given for examination, asking then someone to hold this cone. He now exhibits 6 pieces of tissue-paper of the colours: Black - Red - Yellow - White Blue and Green. -

Performer then asks, to kindly choose one of these pieces and the chosen one is torn by him into shreds, which are put into the cone.- The person, holding the cone, is asked to shake same, which is done with the result, that the shrods inside the cone are multiplying in such an enormous quantity, that they overflow the cone and emerge from the opening, as is the natural result.

This is repeated five times with each of the coloured tissuepapers, making not only a very pretty show, but having also on the audience a quite hewildering effect.

The flowers, used for this trick, are cut in a special square shape to resemble, when emerging from and falling out of the cone, square pieces of confetti.

The secret manner of introducing these confetti-flowers is either
the well-known way, as is used with the cone and spring-flowers, or they can be rut into a secret pocket, pasted on to each of the pieces of tis-sue-paper, each colour separately. It is then only necessary to tear open

these pockets and to 1 et the confetti-flowers unfold. This being repeated five times, each time with a different colour, the effect is indeed all, that can be wished for.- See our coloured illustration.


## THE "MYSTERIOUS LABEL"-EFFECT.

This is easy to perform, yet a very baffling trick. Six differentcoloured lables are given for examination, but nobody will detect any sign or markings on them. Ho1ding now hands underneath a table or on his back, Performer asks for anyone of the tickets, however so, that he cannot see the colour of same; notwithstanding all these precautions he is enabled to tell at once, which colour it is.-

The trick can be repeated indefinitely. Spectators are quite at a loss to understand, how it is done, because one ticket looks exactly like the other one. Nobody, who is not in the secret, is able to do the trick.Secret:
The secret lies in the round discs, which are seen at the top of each 1 able and these discs are treated each in a different way. These
discs are at a certain point not quite made fast to the label itself,but open to sume extent and this gives the clue, as to what colour it is. To get this knowledge you must insert your nail underneath the disc and

feel all round same and you will be enabled to find the opening either at right or left side, or at top or bottom, or both top a $n d$ bottom, as per instructions herewith, both discs at front and back of label being treated in the same manner.

Take note, that for:
RED - opening is at the top of disc
BLACK -
ORANGE -
BLUE -
YELLOW -
GREFN -

Before giving back the labels it is advisable, to press the disc with thumb along the edges. If -- after long use -- the discs should get loose, they must be pasted on again carefully and neatly.-


A Card - Trick.

If you are looking at the illustrations, you will no doubt call out:- What -- another 4 Ace-Trick!! -- Well, it is and -- it is not?

However -- to begin with, you require a pack of cards and some -now, let us say: presence of mind, otherwise called

## CHEEK!

Giving the dock to a spectator, who was asked to kindyy assist, Performer asks him, to remove the 4 Aces from the deck. These are put then one alongside the other on the table, see fig.1. - However your Assistant must also put 4 indifferent cards on top of each Ace, also seen in fig. 1 .

After this is done, Performer takes the rest of the deck,putting same in fan-share on to left hand side below the 4 packets of cards,backs uppermost, on the table.

Performer says now: "So as to avoid any mistrust, I shall not touch

I II III IV


The 4 Aces with 4 Cards on top of each Ace.
fig. 1. the cards, so please, Mr.Assistant, will you kindly take the Aces and put each on the top of its respective packet. - Thank you!'Our fig. 2 shows, how assistant is just placing the last Ace on top of its packet.


On top of each packst is now an Ace.
fig. 2.

Performer now continues:
"You all and everybody have seen, that on top of each packet has been placed an Ace and that I never touched the cards up to now! However -- what did Shakespear say?- "The eating of the pudding is the proof thereof!" Therefore Look and See!! ${ }^{\circ}$ -

Performer takes up one of the packets, backs uppermost, shows the bottom card, which say, is: Nine of Spades -- naming this card aloud. Turning cards now again with backs uppermost, he takes this bottom card from underneath deck, throwing same,again calling out aloud: ${ }^{\circ}$ First card


Boftom card pulled back. fig. 3. is the Nine of Spades"-open on the table.Performer now proceeds in taking next bottom card and throwing this also on to his table. However, what happened is this: Performer, after having thrown first card on to table, does with next


Ace and another card. fig. 4. card, what is called the "pulling back of a card", as will be seen from our fig. 3. You see here as bottom card "Eight of Diamonds", but this is pulled back and the "Seven of Clubs" is, as will be observed by looking at our illustration, tossed on the table instead, also openly on top of the "Nine of Spades".-

Performer has now in his right hand still 3 cards -- the top card being an Ace, we know. A little more difficult move is resorted to now, namely, Performer takes the 3 cards into his left hand, at the same time retaining in his right the TOP (Ace) as well as the BOTTOM card and leaving only one card in his left hand, while the two cards in his pight hand are shown as ONE CARD only, see fig.4, putting this also openly on to the other two cards, already on the table.-

This move is of course the critical point in our trick and must be practised, until there is no hitch in doing the move. But as soon as you have mastered this part of the trick, you will be able to fool all your friend-magicians with a new additional effect to the otherwise too wellknown: 4 Ace-Trick.-

Performer continues now:
"I am taking now the last card (back uppermost) which is the Ace, you know!" st $\cdot$ iking at the same time his left hand, as will he seen by looking at fig. 5 , with this card, calling out loudly: "PENG-PENG!"

fig. 5.

Performer turns now his card round and--10ok and see -- the Ace has gone!!

This card is then also thrown down on top of the other three (1) already on table.


Ace is dropped on to rest of deck. fig. 6.

Performer now does with the second packet exactly the same, as he did with the first packet, calling out: "Watch me and be convinced, that you never $d i d$ put an Ace on top of this packet!" -

Once more Performer puts--so it seems-only 4 cards on the table, at the last card calling out again his: "PENG-PENG!" - And again an Ace has vanished.--

Now another ruse and a d--decided clever one is made use of, namely: Performer takes up with his left hand packet No.III, also with his right hand packet No.IV. - The left hand is held rather low down and over the rest of deck, lying on the table, while the right hand is held aloft, and bottom card is shown to his assistant, thereby bringing this pack ra-

fig. 7 ther near to the face of your friend and saying: "Now look at this! -- as will be seen from fig. 6. At the same time Performer calls out the bottom card of packet No.III, which, say, is: Seven of Diamonds and pushes the top-card, which we know is the third Ace, forward, dropping same on

fig. 8 to the deck below, a clever ruse, which however is not noticed by anybody.

Performer then gives this packet in his left hand (No.III) to his assistant (see fig.7) continuing: "Take this packet please (remember No. III) and do exactly as I am doing with mine (No.IV). Throw each card openly on the table, I shall do likewise and you will see, that the Ace has gone, but -- of course, this is the important factor to call out, when tossing down the last card: "PENG-PENG!" -- dont on any account forget this!-* Amid the amusement of the other spectators this is done, Performer of course proceeding with his packet (No.IV) exactly, as he did with packets No.I and II. (See fig. 8).

Herewith the so-called "4 Ace-Trick" has come to a new life and to a new name under

$$
" P E N G=P E N G " .
$$

## Supplement:

## SOAP-BUBBLES

by
H.W.TAGREY.


## *FOREWORD.*

"SOAP - BUBBLES"! Who in his child-hood has not at one titne or another made or tried to make "Soap-Bubbles"?! What a joy, when one was made, blown into a largeness, which was - alas - also its "death-blow" What a lot of:"OH"s and "AH"s - "How beautiful" - "How lovely" or: "Ain't it a nobby one" of the once famous song of long ago, were the merry outcries of young and old!--

Now - this "death-blow" of a bubble came to it so suddenly - as "death-blows" will have a way of coming to, I daresay, all things living, that certain people tried to prolong their short life at least a little more, in fact several "Steinach"s and Voronow"s sprang up to give them an injection for prolonging their life, "a consumation devoutly to be wished"!-

From one of my friends, who dabble in chemistry,-- never mind who it was - I received the true recipe for the mixture and $I$ herewith have much pleasure in giving it to the magical fraternity.-

Soap-bubbles are things, which, I believe, you have never seen before as a means of juggling with or as a kind of magical apparatus, at least not in public on the variety-stage or in a circus, though they may have been shown in private, no doubt. But those, who did tricks with them, gaarded jealously their secret of manufacture, how to make them quasi solid. Therefore it is the first time, that a book has been written on "Soap-Bubbies" and how to use them for juggling and magical entertainments. Of course a few ways are only given here, what to do with the "Soap-Bubbles", but a little reflection by the reader will soon give him new ideas, how to make an act only with "Soap-Bubbles" and I am sure, that the result will be an ample reward for the troubles of his reflectiors.
H.W.Tagrey.

Dantzic, September 1928.

## RECIPE

## for making the mixture.

Put into a cup of hot water a good table-spoon full of pulverized gum-Arabic. Stir well until all has dissolved and take another cup with hot water. into which you scrape a square of soap, which must be of a chemically pure character and of a size about $2^{\prime \prime} \times 2^{\prime \prime} \times 2^{\prime \prime}$. Into this dissolve also a small piece of gelatine paper.

After everything is dissolved well, pour both liquids into a bottle and shake well. This done add now a table-spoon full of purified glycerine. The mixture is then ready for use and is best put into a cool place.

After a short time this mixture will quite dry up, but this is of no consequence. Take a small quantity, when you require it and dissolve in bot water.-

The cost of the whole liquid is quite minimal. If the mixture is not, what it ought to be, the fau1t lies in the soap used. Do not be discouraged, try again some other soap and once you got it right, use always the same ingredients.-

For completion sake I give here another recipe without the use of soap. Into some aceton (used generally for sticking film-pictures together) drop some thinly-cut film strips, until they are dissolved. You can now with this mixture also make bubbles, which ought to be also quite resistant.


## SOME WORKING - INSTRUCTIONS .

Now it must not be thought, that those bubbles are as solid as a round cheese! No - you have to be careful in handling these bubbles and read the following instructions:

Never touch the bubbles with your bare fingers, the warmth of your body will cause them to burst at once, but wear gloves of cotton-wool when handling them. With such a pair of gloves it is possible to grip them, even press them a little, if the mixture is especially good.

For making the bubbles use a card-board tube, as per fig. 1 , about $1 / 2^{\prime \prime}$ to $3 / 4^{\prime \prime}$ in dia, and which has the ends bent as seen from our illustration.


Of great importance is it to make the bubbles not $t$ o large. The larger a bubble is, the thinner it will be and the more danger you incur of its bursting. A danger-signal, that the wand is getting too thin is, when the bubble is becoming coloured. However this may also be caused by the soap used.

Another thing: Dont experiment too long with a bubble, because the wand is also getting thinner through evaporation.

The old adage may here also be taken to heart:
"Experience is by Industry achieved!"

## THEREFORE:

## My advice is:

> Try, TRYi Try Againl

## TRICKS WITH SOAP-BUBBLES.

## HAND - BALANCE.

Everyone of course knows, what a delicate article soap-bubbles are. The more will be the astonishment, when Performer balances such a soapbubble on the stretched - out point of his forefinger, as seen in fig. $\mathrm{f}_{\text {. }}$ Now--the balancing is really quit oasy. The sphere is naturally very

light and will have a small dent at bottom. On this dont put the point of your forefinger and it will be an easy matter to balance it there.

After audience has had a good look at it, let the ball fly and destroy it by striking same with your free hand. -

## HEAD - BALANCE.

Make out of card-board a cone, the upper rim of which is lined with some woollen material.

The bubble is then put on top of this cone and the whole lot balanced on the tip of your nose or on the top of your fore-head, see fig. 3 .


Try the balancing first with the cone alone, before you attempt to do it with the bubble on top of it. Finally take off with on hand the cone at point of balance and with it strike blow at the lloating sphere to burst same.-

## THE ACME OF RESISTANCY.

Two bubbles are made. Both are pressed against each other, until they are nearly flat, see fig. 4 , and finally they burst. -

This trick has a surprise in itself, in store, which however is quite an accident, which you cannot force to occur at your own will.


Namely - in pressing one bubble against the other it often happens, that both bubbles join and become one quite large one. Of course the audience will jump to tho conclusion, that this is, what you intended and will therefore applaud accordingly.You make graciously your bow and accept the compliment, as if this were really the case. But in confidence let me tell you, that no amount of experimenting will make this accident a certainty - no! Therefore take matters easy and be content, if you now and then get credit for what - between you and me - was purely an accident!

## A TENNIS - PARTY.

A tennis-party with soap-bubbles? Indeed that is so! But in presenting this trick it is best to have a partner, preferably of the other

sex, which however must have had some practice in doing the trick,otherwise you need ha1f a dozen boys, blowing bubbles for all they are worth.

The partner, well trained given, you are able to have a game of tennis with her, using the bubbles as tennis-balls.

As rackets use those small ones sold as toy-rackets for children,
but instead of having gut-strings substitute woollen threads. Take care, that, wien the bubble is coming towards you, you retreat from it with your racket, until it comes almost to a standstill. Then let it drop gently on to racket and just as gently drive the bubble back again. See fig. 5 .

## SMOKE - FILLED BUBBLES.

During the performance of one of the bubble-tricks Performer smokes I a cigarette and blows the smoke through the tube as well. This causes the bubbles to be of a light-blue colour, but opaque. They are also heavier and do not float about.-


As soon as you poke your forefinger into them, they will of course burst, but at that place a small cloud of smoke will issue forth. Fig. 6 shows such an effect.-

THE FINAL EFFECT.
Invisible to the audience Performer has on his tab1e a second tube for blowing bubbles, but this has hidden inside a small wad of cotton-

on to the tube.-B1owing a bubble with this tube the bubble will be filled with gisoline-gas.-

As you see further from our next fig. 8 , there is a candlestick with burning candle on the table, the candle-stick having on its sides two wire-pieces, to which is fastened a woollen thread each.


Taking these two threads in his hands, Performer makes a short track with it, as seen in referring to our illustration and the bubble is put on to this woollen line to roll along, until the gas-filled bubble reaches the flame of the candle, when it will explode with a loud report. Fig. 9.

## A good final effect!



## $M A G \mid C$ AND SOAP - BUBBLES.

## CHANGE OF A SOAP - BUBBLE INTO A DOVE.

For this fine, yet easy effect you need a top-hat, into which you have put the well-known hat-flap, dividing the head-gear into two parts. Into one space is put a dove and -- there you are!-


You blow a bubble and catch same several times with crown of hat, as seen from our illustration No.10.-

A11 at once you turn hat upside down, so that the bubb1e drops into the hat and in the same moment the dove will fly out.-

$$
* * *
$$

## THE CHANGE INTO PRIMITIVE MATTER.

A card-board tube is shown empty and is held in left hand. Performer causes now one bubble to roll right through the tube (see fig. 11),

after which he puts the tube aside and stirs up the mixture to blow a new sphere. This also rolls into the tube, but it reappears on the other end in form of a cake of soap, see fig. 12, which Performer can give away as a present, past or future, just as he likes.

The explanation, which our fig. 13 gives away, is simple. The tube is unprepared, except that the inner wanding is lined with some woollen
material. The soap itself is hidden inside the drawer of your table. A thin wire must be fastened to cake of soap and is sticking out of drawer.


When required, this wire is pulled up and with it the cake of soap, after tube is placed over it.-

It is of course selfunderstood, that you cannot let anyone look into the tube, as long as the soap is inside.-

## THE SPIRAL - TRICK.

You see from our illustration fig. 14 , that a spiral is made use of, when performing this nice-looking trick. The bubbles roll down and finally into a cone, which has been shown empty previously.-


When the cone is taken from its stand and is turned upside down, an immense lot of flowers drop out of same, as seen from fig.15.-


## Explanation:

The spiral is easily made from some thin wire, but all the parts, which come into contact with the bubbles, must be carefully wrapt round with some woollen stuff again.

This spiral-apparatus may be easily mounted on your table, as is also depicted in our illustration.

On the stand, which keeps the cone upright, a packet of flowers is fastened. When taking up the cone, this packet is also taken with it and the flower-from-the cone-trick, which is so we11-known to every Magjcian, is now perfomed.-



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## Extra Special Suppiement:

The „Bunny - Funny" Trick.
Cartoonist: Lovag Kassay. Versificator: Eugen Harkewitz.

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The "BUNNY FURNY" Trick.


See hero Professor Mounty-Bats, His Hands are empty, also Hats.


Here goes! We hear Professor shout: Another one he's taking pul


He covers up the Jane and Jim! What will he do with Her and Him??

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But notwithstanding look you here,
Out comes a Bunny by the ear!


And on a table near by him, He puts the Bunny called: Jim!


This Bunny now is called: Jane! You see both on the table plain!

He does'nt know himself, it seems
His countenance with pleasure beams!


He now shows quick a nice large hanky Waves it about--no Hanky-Panky!


And now he shows his empty Hand-A lively air strikes up the Band!


His finger says: Now pay attention
This is my latest best invention!

Off, goes the Cloth--Rasütt; you see!
The audience is in highest glee!!
Was this, you think, the Professor's intention?? I think, this is an OLD INVENTION!!-

