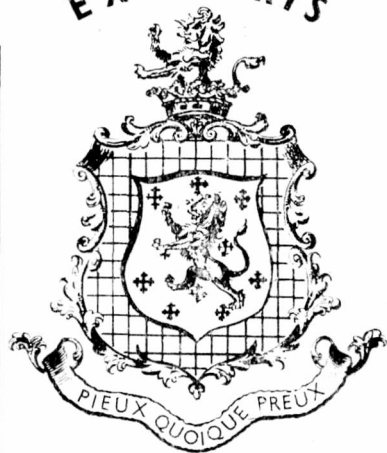


**Entertaining**  
**Children with**  
**Magic . . .**



*by*  
**PAUL HENDRICK**

EX LIBRIS



— **WILL ALMA** —  
M.I.M.C. (LONDON)

# ***Entertaining Children with Magic***

***ENTERTAINING CHILDREN***  
***WITH***  
***MAGIC***

*by*  
**Paul Hendrick**

---

*Published by* LEN SHORT, 2 DOWNS PARK ROAD, LONDON, E.8

**COPYRIGHT**

## ENTERTAINING WITH MAGIC

---

The easiest way for me to write a treatise on magic for children would be to give a description of several original effects for children, and then reveal the methods.

As there are no end of books dealing with effects for children, I sincerely believe I can be of greater assistance to you if I deal more with the question of children than with that of effects.

If, incidentally, you pick up an idea or two for an effect to add to your show, so much the better.

### FAIRY TALES

Every child loves a fairy story; even the "Dead-end gangster" twelve years of age enjoys a fairy story provided it does not deal with fairies. (Think that one out). The older children may not care to admit to themselves that they like fairy stories; that is where a little tact is used, as you will shortly see.

### TIME-KILLERS

No effect, to my mind, is worse than a time-killer. I have heard many magicians say: "I will use so-and-so, it's a splendid time-killer." By

devoting every moment of the time of your performance to entertaining the children to the very best of your ability, the time will automatically pass, quite pleasantly. I intend to show you some of the means I use to pass the time entertainingly, which you may decide to use.

## **EXPOSURES**

There may be a great temptation to work "Sucker" tricks where part of the effect is exposed, but the climax is not exposed. I strongly advise you not to perform such effects. The children regard you as a super human being, and so they should. Once you expose the most trivial effect, their sub-conscious mind tells them that any other effect, no matter how brilliant, is also done by trickery, and the performer is no longer regarded as being "Magic," but merely a clever(?) trickster; you have lost prestige unnecessarily.

## **STORY BUILT ROUND PROPS**

Below is a brief description of one or two of the props around which I shall build a story, which I trust you will regard merely as a guide.

## **RABBIT PAN AND SWITCH**

When I first worked the Rabbit Pan many years ago, I merely showed it "empty," then produced a prop chicken from it. It was not till about two years later that I realised that the laughter and screams of "Dead chicken" was just the ideal time for a switch. I had a duplicate Rabbit Pan made with thin metal upright partitions inside. One partition to hold water, one to hold silks, the other to hold spring productions.

When I produce chicken from actual rabbit pan with my left hand (holding pot in right hand) my left hand goes up, I look up, my right hand

puts pot on cervante and picks up pot with partitions; all these moves are simultaneous.

In some drawing-rooms it is not convenient to use a cervante; in that case I have to be content with producing chicken and carry on with my next trick.

### **BLACK STAND**

This I use for switching pictures. The set-up is a black stand on table. Resting on stand are some pictures face down. The backs are painted black, so apparently all the children see is a black stand. To switch picture in my hand for the one on stand, it is placed face up on the stand. I now turn the picture face down, resting exactly on picture beneath it. All the children see now is a white back. Now I grasp both pictures and turn them round as one. (My pictures are painted on metal.)

### **DART FLOWER PRODUCTION**

The bottom of a sheet of cartridge paper is rolled up and gummed to form a tube, à la the sunshades. As flower darts are heavy, the join is reinforced with strip of gummed brown paper. This brown paper would be conspicuous on its own, so I gum strips of brown paper parallel to it at intervals of six inches. This converts my paper to a table-cloth—at least, I kid myself it does. Perhaps you can improve on it.

### **EGG IN EGG CUP**

This consists of an egg cup with half an egg. The inside of egg is same colour as egg cup, and is hollow. When the egg is in egg cup it appears to be a whole one. By turning egg over it fits into egg cup so



that no trace of egg is visible. My way of working is to hold egg cup in left hand, place right hand in front and reverse egg into egg cup with left thumb.

## **OTHER PROPS**

The other props for my story are the coffee vase, spirit slate with separate flap, egg bag, diminishing cards (for children!).

## **INTRODUCTORY EFFECTS BEFORE STORY. PATTERN**

(By the way, there is no need at any time to inform the children you are going to tell them a story.)

"Hallo, boys and girls; I went to a party yesterday and when I came in the lady showed me a beautiful silver vase and said could I fill it with some lovely ruby wine. I looked inside, saw it was empty, but I filled it right to the top with ruby wine, and now I should like to do the same for you.

"All I use is ordinary cotton wool. I can do this in two ways: I can either do it invisibly or I can do it visibly. How would you like me to do it — visibly or invisibly? Visibly? Thank you. In that case I use a small dainty lid, and I think you must agree the small dainty lid is far too small to contain any secret trapdoors or underground passages. We place the small lid on top, tap once, and here we have — beautiful ruby wine."

## **PASSWORDS**

"Well, I must say you've been a very nice audience, so I'm going to teach you magic. Would you like to learn magic? Well, it's really all done

by passwords. Now there are three passwords—Gazinta, Gazooka, Gazika. Gazinta—you know, one goes into two, two goes into four. Now after me as loud as you can—Gazinta! Oh no, you can't do magic like that, it's not loud enough. Now just a little louder—Gazinta! Ah! that's beautiful. Gazooka!—Gazika! Now that's fine.. First we look inside this bag; nothing inside it, is there? No, I thought not; we'll put it down. Now here we have an egg. I should like you please to watch me very carefully, because, naturally, the more you watch the less you see. Are you ready with the passwords (Gazinta, etc.)? Thank you, the egg has now entirely vanished. I beg your pardon? In my hand? No, it's empty. The other hand? Here you are, it's vanished. Both hands? Here you are—one hand, two hands. Both hands together? Why didn't you say so? Here you are. No—you see the egg is in the bag all the time." (Carry on with the egg-bag routine.)

### **STRAIGHT INTO THE STORY**

" Many years ago there were three brothers—Huffalot, Muffalot and Alfredo; and these three brothers went out to try and make their fortune. As Huffalot and Muffalot were walking along they suddenly saw an old witch. Now this old witch said to Huff. and Muff.: ' I am very hungry, could you please spare me a little food?' But Huff. and Muff. said: ' We can't give you any food—we want everything for ourselves.' And they turned away. (Reverse pictures.) The old witch was very annoyed and she cast a magic spell, and in a second they were surrounded by big trees, and they couldn't get out. (Reverse each picture picking up feke.) Here you see them trying to get out."

### **RUNNING ONE EFFECT INTO THE OTHER**

" Now this time the old witch came up to Alfredo. She wasn't really a wicked witch—she was a good witch. She said to Alfredo: ' I'm very

hungry, could you please spare me a little food?' Alfredo replied: 'I haven't much food, only a piece of bread; but if you are very hungry, maybe it will do you good.' The witch was very pleased, and she said: 'As you are so kind, take this pot and this paper table-cloth; you will find them very useful.' Alfredo looked in the pot and saw it was empty, and he didn't think much of the paper table-cloth; but as he was very polite he said 'Thank you very much,' and went on his way.

"As he was walking along a hungry wolf jumped at him and said: 'I am very hungry; I shall eat you for my dinner.' Alfredo said: 'Don't eat me up; I am very skinny and would not make you a very good dinner. Let me try this magic pot.' And he said: 'Over land and over sea, food for the wolf please come to me.' He looked in the pot and there he found a chicken. The wolf was very pleased and went on his way.

"Then a bear came rushing at him. 'I am very thirsty,' the bear said. 'If you don't give me something to drink I shall gobble you all up.' Alfredo said: 'Don't gobble me up, let me try my magic pot.' Then he took his handkerchief, put it in the pot and said: 'Over land and over sea, a drink for the bear please come to me.' Then he took an empty glass and poured—a beautiful glass of milk. The bear had a lovely drink and went on his way. He didn't say thank you because bears haven't any manners.

"Alfredo carried on with his journey when suddenly he was stopped by a fox. The fox said: 'I am very hungry, and if you give me something to eat I will give you something to help you on your journey.' Alfredo took the pot and said: 'Over land and over sea, food for fox please come to me.' And from the pot he gave the fox—some lovely sausages. He also gave him a carrot and then—a lemon, because a fox loves a sour lemon.

" The fox said ' Thank you ' and gave Alfredo a writing slate and some picture cards. The fox was very clever, and he told Alfredo: ' If you want to make your fortune, you must marry the king's daughter. When you come to the palace, look at my slate and you will know what to do.'

" On his way to the palace he met a magic giant, and this giant turned himself into a black beetle. Alfredo didn't know what to do. If only he had some flowers with spikes. So he took his paper table-cloth and said: ' Over land and over sea, flowers with spikes please come to me.' And he took out one—two—three—four—five—six flowers with spikes. Then he walked on towards the palace.

" When he came to the palace he looked at the slate and he saw a door with a keyhole and a picture card. Then he knew that he had to get the picture card through the keyhole. He took the picture cards and said: ' Picture cards I beg of thee, please get smaller now for me.' The picture cards became smaller. He looked at the keyhole—the picture cards were still too big. So he said: ' Picture cards I beg . . . ' (and so on till last card). And when he saw this was small enough to go through the keyhole he made his way to the palace and boldly told the king he wanted to marry the princess.

" The king said: ' Before you marry my daughter you have to show that you love the king, you love the queen, you love my daughter.' The king gave him a bag and told him to look inside it. He turned it inside out and there was nothing in it except his hand. And the king said: ' If you can bring something inside the bag to show me that you love the king, you love the queen, you love my daughter, you will marry the princess.' So he took the bag and said: ' Over land and over sea, please come quickly

now to me, something in this bag to show, I love the king, I love the queen, I love the king's daughter.' He looked inside the bag and saw Union-Jack flags. (Now patter and produce at the same time). And when the king saw the Union Jack flags he said: 'I can see now you love the king, you love the queen, you love the king's daughter.' (It will help the climax if you don't put a full stop after daughter). He married the princess and everybody lived happily ever after."

## **ANALYSIS**

There is no need to abide slavishly to the routine I have set out. That is one reason I have not given you my egg-bag routine. The Magical Depots supply routine and patter when you buy the egg bag, and it is up to you to give it an air of originality. It is for very much the same reason that I have deliberately chopped out my routine with opera hat and boy from audience.

Your show will be far more effective if you can introduce an originality of your own creation which will suit your personality and style.

## **PLAYING CARDS FOR CHILDREN**

Some organisers object to playing cards for children. There is no need to ask; you can usually tell if organisers are conservative, without asking. Leave out diminishing cards for a children's party organised by a religious body.

Perhaps one day an enterprising Magical Depot will put on the market a set of diminishing cards consisting of pictures which have no relation to playing cards. The effect would be the same as far as the per-

former is concerned, yet it could be worked for children with impunity and would be far more effective than ordinary playing cards.

### **USING "OLD PROPS"**

It may have occurred to you that most of the props I have mentioned came out of the ark, and you might consequently scorn to use them. In a way you are perfectly correct — as far as you are concerned. You are a conjurer, and know these props are antiques. But you must remember that if you handle these props correctly and patter in the right manner, using the right words, you are not showing a rabbit pan, you are showing an ordinary empty pot; you are not showing half an egg, you are showing an egg in an egg cup. In other words, you are not showing props, but ordinary articles in everyday use. Therefore, these props need not be regarded as out of date.

Many conjurers disagree; let them, they have every right to do so. If perchance you happen to be one of those who are of the opinion that effects such as I use are too antiquated to use in your own show, perhaps by now you are able to build a really good story for children round the props you DO use.

If you have not sufficient effects to do a complete good show for children, when you have finished reading this book through CAREFULLY you will have come across a hint whereby you can find out information about all the newest effects.

### **ABOUT RABBITS**

A great flaw in the act I have given you in the story, is the fact that at no stage of the act has a rabbit been produced. CHILDREN

EXPECT, AND ARE ENTITLED TO EXPECT, THE PRODUCTION OF A RABBIT. Very often when I have looked into my hat and said : "Ah! what have we here?" the chorus has been "A rabbit!" and I felt very guilty when I replied : "No, a beautiful silk garment."

The reason I have not been producing a rabbit is that it is not convenient for me to use a real one, and I have never been able to make a prop rabbit look life-like. This was not the fault of the makers, but due to my inability to manipulate it in the proper manner.

Several years ago I had a splendid prop rabbit from a man named Grayson, which I put into my children's show at Tynemouth, where I was doing three shows daily in the open air. It was really a cleverly made prop, but I felt so guilty about the fact that it wasn't real that I had no sooner produced it than I vanished it in a breakaway box.

I realise now I might have saved myself the trouble, because it was produced and vanished so quickly nobody knew what it was all about! It is only just recently that I have learned correctly to manipulate a prop rabbit. I was taught it by a member of the Institute of Magicians.

## **MAGICAL SOCIETIES**

Incidentally, I strongly advise every magician to join a magical society if not already a member. These societies are in existence throughout the country. They are invariably founded by people who have their heart and soul in the science of magic. It is your opportunity to contact and exchange ideas with people who are versed in every branch of magic. In the particular society I belong to there is not the slightest trace of snobbery.

Music-hall performers who have literally travelled the world with their act are not too proud to discuss magic with the veriest beginner. If you are not already a member, possibly the most valuable tip in this book, as far as you are concerned, is to join a magical society.

### **CLARIFICATION**

There may be some point in this book I have raised which has not been dealt with fully or is not too clear. If so, write me, care of the publisher, and I shall be happy to clarify.