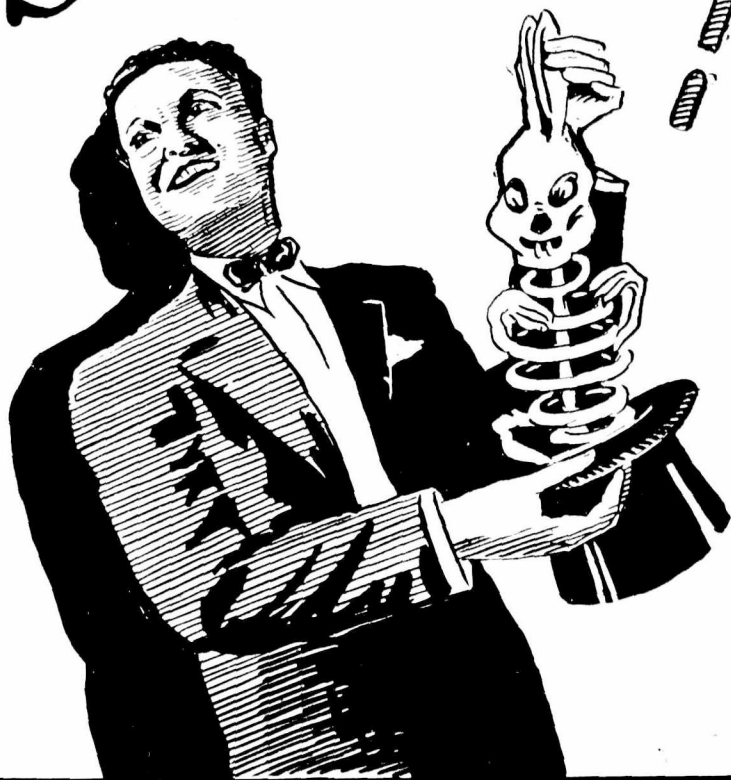


'S Marvellous



A Book of original
Ideas on Magic

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S'MARVELLOUS

A Book of Magic

presented by

LAURIE

W. H. ANDRADE
276 COLLING STREET
MELBOURNE, C. I.



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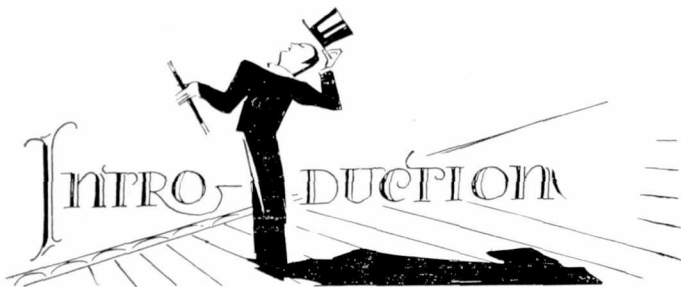
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"S'marvellous" as a title may not meet with the approval of all. I am aware that it does not brand the book in the way that "Modern Mysteries," "Super Creations" or similar pronouncements of import might have done. Nevertheless, if the reader thinks the contents marvellous and later audiences get the same idea, the name I have given the book will be of little consequence.

I have endeavoured in the following pages to give variety and the intention is that most magicians will find something useful among the tricks explained.

I do not claim that all have been audience tested, but I do imagine that all are practical and will give the effect as described. Most of them are written up and illustrated from completed models even to actual decoration and many have been under the critical eyes of Davenports before any written description or drawing was made.

I do sincerely hope that they will all find a welcome spot somewhere in the great Magical World.

My thanks are due to all those who have so kindly criticised my previous endeavours in creative magic. It has been very encouraging and makes one endeavour to try and do better and better still in the service of magicians and their public.

Laurie

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'SMARVELLOUS

a book of Magic
presented
by Laurie

An assistant enters holding a black board on which is painted in white letters "SILKEN SORCERY."

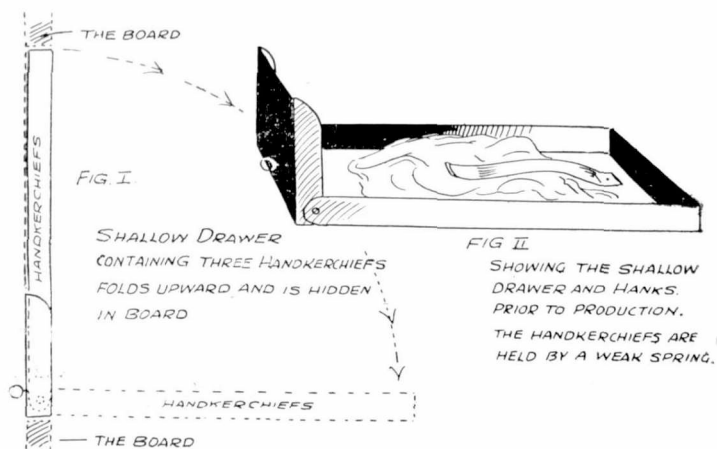
The magician immediately proceeds to draw in coloured chalk, the outlines of three handkerchiefs.

Having shown his artistry upon the board, he removes the drawings by dusting off the chalk and now draws an oblong shape, finishing the work by making a small circle in the centre.

This, however, does not complete the **drawing!** for the oblong shape is actually a **drawer**, and, grasping the small circle as a knob, the oblong shape is withdrawn as a drawer and the three handkerchiefs are removed from within.



a smart opening for Silkes



The drawer is closed, and the chalk lines are removed.

The board is shown back and front by the assistant as it is taken from the stage.

Fig. 1 shows the hiding place of the silks in the shallow drawer concealed in the Board. The handkerchiefs are held beneath a weak spring and with the board facing the audience the drawer is lowered behind it. In this position it can be withdrawn from the front, the handkerchiefs are removed and the drawer is replaced.

The chalk drawings are rubbed away and under cover of this action, the drawer is returned to the cavity in the black board.

Nothing difficult in its manipulation but as I suggested above it is a "smart opening" for silks.



Bleach is a pretty and colourful effect which may find a welcome place in almost any type of magical show. It has the advantage of being self-contained, simple and needing little preparation.

Here it is—An oblong metal box similar in appearance to that pictured above is shown really empty. The word really is perhaps superfluous. It is empty or it is not. In this case it is empty and that is why I have attempted to make quite sure the point is understood.

Two or three coloured handkerchiefs are next introduced. They are of the usual silken variety, highly coloured and familiar to all magicians.

The handkerchiefs are pushed into the box singly and now from a glass jug, water is poured over them.

The magician stirs the contents with his wand and next he pours the liquid into three wine-glasses. The colouring matter of the handkerchiefs now is seen separated and the glasses each contain a colour of the silks used.

If a green, a red and a blue handkerchief were placed inside the box the glasses would now separately contain green, red and blue liquids. Finally the silks are removed from the box.

They are bleached and appear white and dry!

The necessary articles to be used are:—

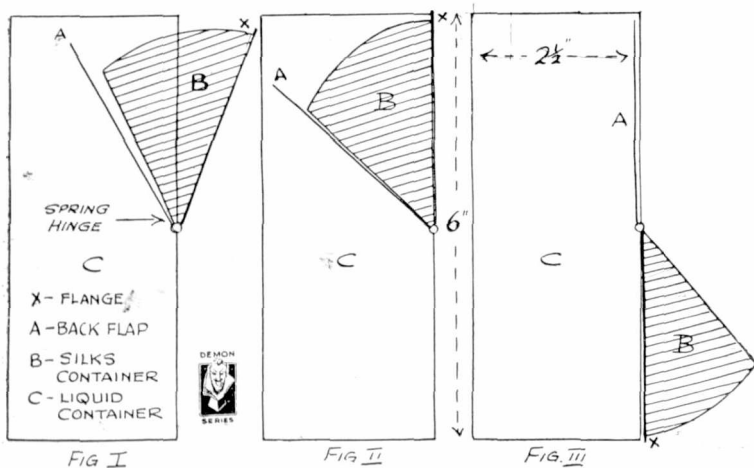
Three coloured silks and three white silks of similar size.

Three wine-glasses and a glass jug.

A Wand.

Small quantities of liquid dye. (Numerous varieties of artists' drawing inks are procurable and suitable.)

A Special Metal Box which will need some explanation.



The box is fitted with a "V" shaped container for the silks. It is roughly half the height of box and is hinged to the centre of it as illustrated above. The "V" container is divided into two compartments.

Operating in front of the container is a metal sheet flap, hinged by a weak spring along the line of the "V" box hinge.

The box occupies positions shown in Figs. II. and III.

The manipulation of the swing over "V" box is a simple matter.

It is loaded in one of its two compartments with three white silks and allowed to rest behind the box in the position of Fig. III. The Spring flap (A) is upright and forms the back of the upper half of the box.

It is shown empty by gripping the box just above the "V" container so that it is covered completely by the hand and lies in the palm.

The illusion of unpreparedness is perfect, and in taking up the handkerchiefs to tuck inside, the container is swung over into the position shown in Fig. II.

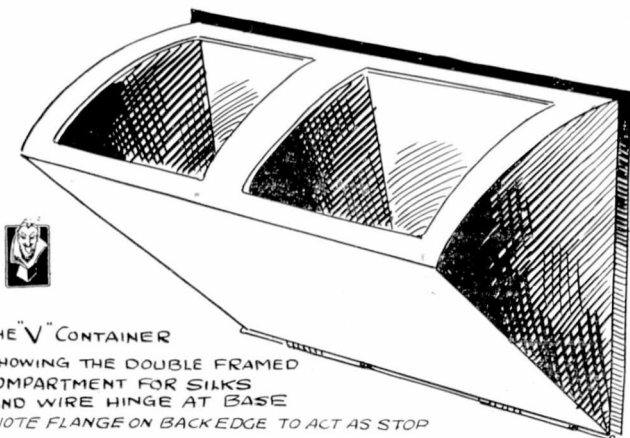
The three coloured silks are placed inside singly and the box is lowered to the table or assistant's tray whilst the water is procured to pour inside. The action allows the "V" container to swing back to Fig. III. position and the water goes unmolested into the box. The contents are now stirred and on picking up the box to remove the "bleached silks," the "V" container comes up again to bring the load inside.

The white silks are removed and now the wine-glasses come into the plot.

Back drops the "V" container, up goes the metal flap and the water is poured into the glasses which, as the reader will have guessed, have been prepared by the addition of the colouring matter. A few drops only are necessary and this is unnoticed at a few feet distance.

The sizes shown on the diagrams have proved to be convenient in manipulation and able to hold six small silk handkerchiefs easily and correctly in the "V" container.

The model was finished in red with a black line around all sides at top and bottom. The inside was painted black.





A novelty visual production of two coloured silks in a lighted electric bulb.

That almost explains the effect of Silklight but it would be unfair to leave out the boosting story.

To begin it. I imagine that if the magician could see the model and the effect he would want both.

It is magical and pretty!

An ordinary looking electric opal bulb is fixed into a simple lamp standard and the light is switched on.

The lighted lamp is covered with a thin silken white handkerchief and the magician proceeds to vanish a green handkerchief. The silk having disappeared magically makes its reappearance inside the lighted lamp. The white silk covering the lamp definitely conveys the fact. It is prettily tinted in green shades.

A second handkerchief is shown, this time a red one, and in turn this is caused to vanish.

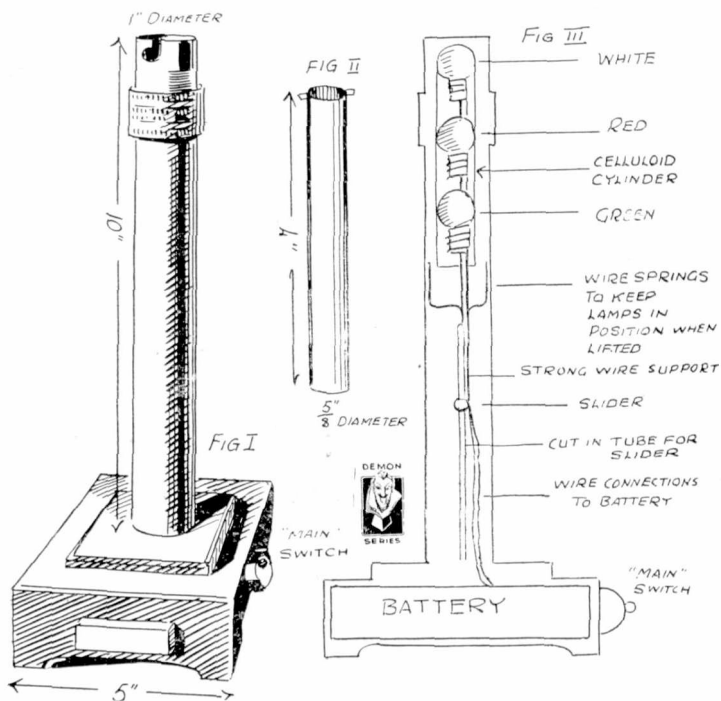
A mystic pass and the silken cover of the lamp radiates the red colouring from within the lamp. It appears both red and green coloured.

The curiosity of the onlookers is satisfied as the magician removes the silk from the lamp and reveals the red and green light, apparently muffled by the handkerchiefs within. The light is switched off and the lamp is removed.

From within are removed the two handkerchiefs.

This complete little trick is accomplished as follows:—

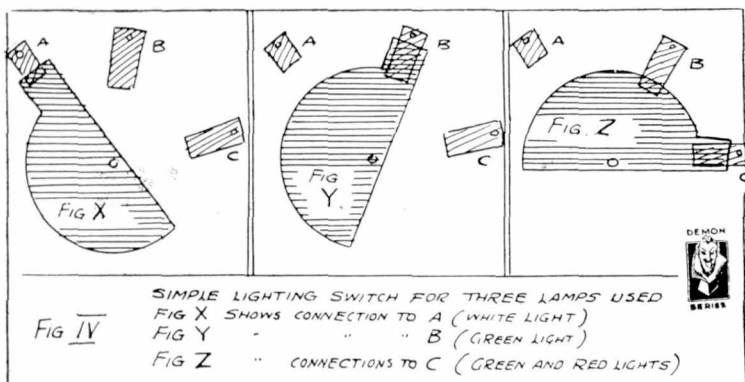
The lamp is an empty opal 60 watt bulb. The filament and glass standard are removed by breaking away the metal contacts in its base and then carefully removing the black "pitch" substance. Now with a rat-tail file the opening is enlarged to the full extent of the brass cap and when completed the opening is lined with a small black strip of material. This prevents "talking" as will be seen as the idea is made clear. The little brass projections that enter the bayonet catch of the standard may require soldering in position as the clearing of the entry will possibly loosen their hold in the cap.



The standard, illustrated in Figs. I. and III., is responsible for the three-colour lighting effect, in turn white, green and red. Fig. I. shows the simple-looking structure and Fig. III. gives an idea of its contents.

Three "torch" lamps are mounted on a strong wire support which slides upward from the tube by means of a projecting stud. Thin wire springs grip the inside of the tube so that any position of the rod and lamps is steady and no sliding back from the elevated position they must take is possible.

The lamps are wired separately to the battery contained in the base. The wire connecting all three is broken and switched at the "main" switch. The second wire of each lamp is brought to a separate switch (Fig. IV.). The idea is that the lamp when placed on the standard is seen to be switched on by the "main" switch. Quite a usual thing to do, but there is also a secret system of switching to add the colours in the lamp.



The switch shown in Fig. IV. is that secret. A revolving half disc with extra length added to one end makes the necessary contacts for lighting at A, B and C.

Fig. X. shows the position of the switch when the "main" is switched on. This lights up the upper lamp and the effect of a good "torch" lamp inside the opal bulb is very effective and convincing.

The second position, Fig. Y, shows the half-round plate in contact with B, lighting up the bottom (red) lamp only.

The third figure (Fig. Z) shows the manner of lighting both coloured lamps. The contacts B and C are longer than the contact A and as the half-plate revolves, this is isolated. The longer contacts B and C reach the circular plate easily and both lamps may then be lit up together. The main switch on the other wire, will of course, put the lighting system out when it is pulled down and off and this is done when the lamp is about to be removed prior to the production of the silks from within.

It will be seen from the above that the lamp is placed in the standard and in order to light up, the stud must be pushed upward bringing the lamps inside before the main switch is pushed up to connect with the battery.

There is one other thing to explain. It is to do with the method of colouring the light so that it may appear subdued and diffused. After experiment it was found that a good method was to use three ordinary white bulbs in place of a white, green and red and to form a celluloid tube around them with the upper lamp projecting at the top. The celluloid was now moistened and whilst still damp, strong dye colours were painted around and in line with the two lower lamps. The colours, red and green, were those used for the tinting of photographic positive plates such as lantern slides or the tinting of bromides. The light passing through the coloured tube was effective and soft.

So much for the lighting and how the colouring is obtained, but there is yet to be explained if the handkerchiefs are not really in the lamp, how they must be withdrawn.

When the second handkerchief makes its appearance in the lamp, that is to say the second colour appears, the left hand secretly takes up the small flesh-coloured cylinder shown in Fig. II.)

This small cylinder contains two duplicate handkerchiefs and easily slides inside the lamp, the two small projections are responsible for its correct position and keeps the little gadget from "talking" inside the lamp.

The right hand lifts the handkerchief from the lamp to allow the audience a glimpse of the colours within. The left hand grasps the standard as the right goes down to the main switch to cut off the supply. The cylinder is easily hidden as it is held next the standard and is able to slide away the lamps by moving down the stud. The right hand now goes up to the lamp and removes it, and it is at once transferred to the left hand over the small cylinder. The lamp is reversed and the right hand withdraws the silks from within it.

The moves are simple and natural and the loading through the base of the lamp, unsuspected.

To conclude the effect; the lamp can now be reversed again so that the cylinder slips silently into the hand and then removed from the left hand and replaced on the standard. Again the left hand steadies the standard as the lamp is fitted and slides the stud upward taking the small lamp into the empty bulb.

Before switching on the "main" the coloured lamp switch must be brought back to the position in Fig. X.

The remaining explanation is a small problem which the magician must decide for himself. The second switch responsible for the colours is fitted to the model and works well. It

is shown in the diagram as a part of the simple ornamentation at the base of the standard (Fig. 1.) This oblong piece of wood can be turned and takes with it on the inside of the case the semi-circular switch plate explained above.

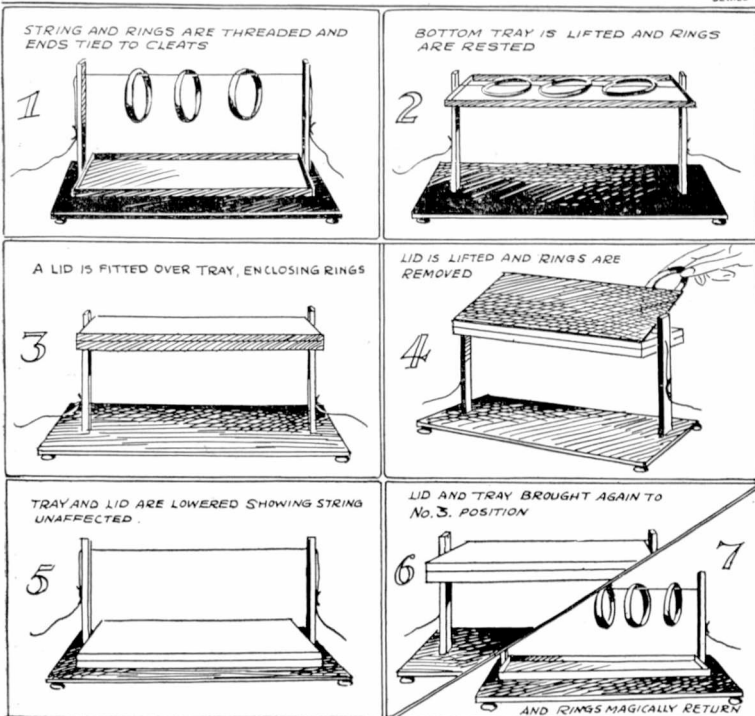
This, however, means that when the handkerchiefs are vanished, so that they appear in the lamp, passes have to be made to magically induce them to do their stuff. In this way the left hand rests upon the table behind the standard and turns the oblong piece of wood whilst the right hand is responsible for the necessary misdirection and bewilderment of the audience and direction and appearance of the handkerchief. The snag is that it happens twice! If the magician thinks this is a thing that he can get over, then the explanation ends here and the problem is solved.

But there is nothing to prevent this switch being some distance from the actual lamp and standard and even a "lead" to the lamp from off stage would not arouse suspicion and even might be expected. This "lead" might contain the wires from the battery to the switch and in this case the colour additions may be in the hands of an assistant.

Another suggestion is that they are brought to a chair back some distance from the lamp where they can easily be manipulated by the magician and obviously away from the lamp. In either case the switch plate would have to be made quite separate from the standard and although this is not difficult, possibly it is simpler, the fact remains that the setting must be carried out prior to the magician's entrance and that the lamp could not so easily be carried on as is the case where the lamp standard is a self-contained unit.

As was written a few paragraphs back, this the magician must decide for himself.

SLAVE BANGLES



SLAVE BANGLES.

The above drawings show the seven stages in the mystery about to be explained much better perhaps than I can do so in words.

The two pillars supported upon the wooden base are brightly painted in red with black ornamentalations along the edges to break the severe and straight look of the apparatus.

The two pillars are, however, square and about an inch from the top of each, a hole is pierced through which a cord is threaded. On this are suspended three examined slave bangles. The cord is "tied off" both sides to cleats attached to the outside of the pillars.

There seems little chance of escape under such conditions, yet escape is possible and bewildering!

The shallow tray resting upon the base is brought up to the height of the strings where a wire umbrella-type catch supports it and the rings are rested upon its surface (Fig. II.).

Next a shallow frame fitted with a lid is introduced and this is placed over the post and is slid down to rest upon the tray. The rings are now hidden from view (Fig. III.) but only temporarily as the magician immediately opens up the lid and by a "mystic pass" above the tray causes the string to dissolve—or so it would appear.

He thrusts his hand behind the lid inside the box and brings out one of the rings (Fig. 4). He does the same with ring number two and again with number three ring. The rings may be examined at this stage and as this is done, he lifts the lid again and slides both tray and lid to the base to bring the threaded cord into view (Fig. IV.). The escape having been magically completed, the tray and lid are brought back to position 3 and the rings are wrapped in a handkerchief and caused to disappear.

The lid is removed from the stand and the tray is lowered to the base. The string still threaded as before now supports the rings and may be again subjected to microscopic examination.

The idea can be presented with the aid of two volunteer assistants who are invited to hold the threaded cord throughout the trick. They would be helpful during the effect too, by their examination of the rings as they become free and to say the least, would build the effect up into a first-rate showy trick.

The stand is made up of two hollow posts. They are square and are supported upon a flat wooden base. Within the posts are weights which slide easily up and down.

The weight is illustrated in Figs. 8, 12 and 13 and it will be seen that after the cord has been threaded and the weight released, some of the cord is taken down inside the post.

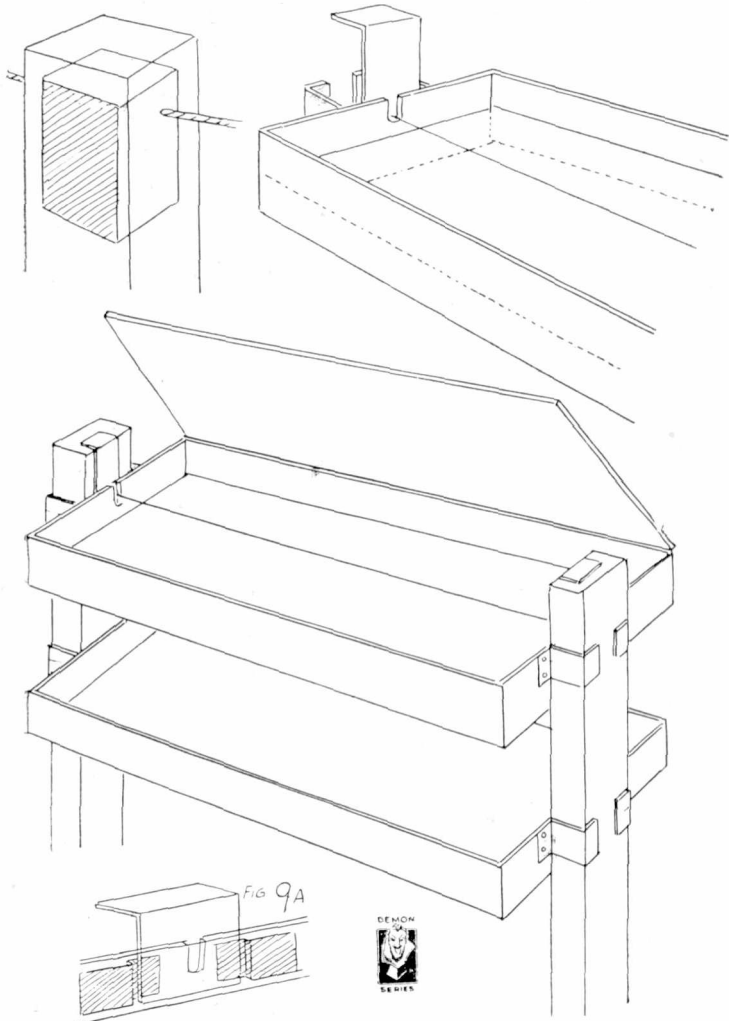
This shortening of the length remains unnoticed in practice of the trick and is responsible for most of the secret.

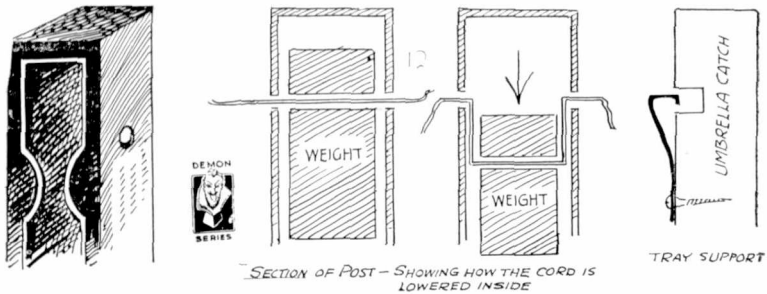
When the weights have been allowed to drop the cord is then tied off on cleats at each side. The appearance of the threaded frame with the cord holding the rings suspended in full view leaves nothing for the suspicious one to seize upon,

yet a great part of the preparation for mystery has been accomplished.

The tray resting upon the bottom is now brought up in line with the cord and is held in place by means of simple wire catches (Fig. 14) of umbrella type.

The rings automatically lie upon the surface of the tray and now the lid is taken up and placed immediately above it.





The lid is a framed-up affair, in appearance when handled by the magician, just an open-bottomed shallow box. Both tray and lid are shown in Fig. 10 and a further drawing of the lid is made in Fig. 9. It will be seen that the framing of the lid is divided by a central platform and this fact is concealed by these two points. When the lid is placed upon the suspended tray it is closed and a glimpse from beneath would convey the idea of looking through at the underside of the lid; actually the underside of the platform is seen. The second point is that when the lid is opened it would appear to an onlooker that the tray is seen beneath it. The interiors of tray and lid are painted black to assist this illusion.

Within the lid (between the partition platform and the hinged lid) is a length of cord which is stretched across and held at ends by brass angles. These are upon the outside of the frame and are fixed to it by sliding into metal sockets. A transparent view is given in Fig. 9a.

Also there are three duplicate rings lying unattached upon the platform.

The result of this preparation is that when the lid is fitted over the posts and brought to rest upon the tray, the brass angles are positioned upon the top and inner sides of the posts and thus when the lid and tray are lowered the short length of cord is left in exact representation of the threaded original. Slight cavities in the tops of the posts allow the turned-over parts of the brass angle to rest, remain hidden completely and cause them to adhere firm enough to ensure that the cord will not pull them inwards and away.

The reader may well ask "What of the original length of cord?"

The answer is that the downward movement of the tray and lid carries the cord down the inside of the post. No alteration of the cord is visible and it remains secured at the

cleats undisturbed. This is brought about by the amount of cord taken up by the weights which are now pulled upwards.

The weak point of the whole trick, although I hate to admit it has a weak point, is now apparent. The cords are visible to the keen observer along the inside of the posts as the lid and tray are brought down to rest on the base. This is got over partially by the decoration of the post and the positive illusion and surprise as the open lid and tray move down to reveal the unaffected cord when the rings have been so mysteriously removed. Almost at once the lid and tray are brought back to positions at top of the posts and the rings are placed in a handkerchief from whence they must vanish.

The restoration of the threaded rings is a reversal of their disappearance.

As the tray brings up the hidden rings (the originals used in the trick) the weights lower and take up the cord again. The lid is removed taking the short duplicate length of cord within the platform and lid; with it and is placed down so that the interior is hidden. The tray is lowered and allows the rings to fall, suspended upon the cord.

The cord is untied from the cleats and all are examined.

I venture to suggest here is a profound little mystery that will be baffling indeed—(even to magicians) at close range and it's all very, very simple to operate if care is taken in assembling the necessary apparatus.

Ribbon might be used with excellent and showy effect. The inside of the posts would need to be coloured in exact shade of ribbon used. The tops of the posts should be black to conceal the blackened brass angle pieces which rest upon it.

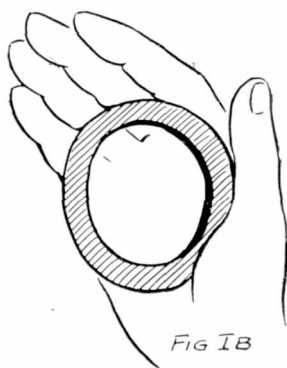
The reader may ask what of the casual reference to the disappearance of the duplicate rings from beneath the handkerchief?

It is certainly part of the trick and will probably be very mystifying in the hands of the magician. However, it hardly constitutes a very great difficulty and the rings can, of course, be caused to vanish in many ways other than from beneath the folds of a handkerchief. A Box or a Bag may be pressed into service, but lest it be thought I am evading the explanation, let us deal with the vanish as suggested.

The rings used in this way would be about $2\frac{3}{4}$ in. in diameter and a strong wire ring of the same size must be sewn between a double handkerchief in the centre.

The handkerchief is first shewn both back and front in the customary manner, and is then draped over the left forearm. The rings are picked up in the right hand and transferred to the left. The handkerchief is removed and placed over the rings and the right hand goes beneath the handkerchief to hold them whilst the left is transferred to grasp the covered rings from above (Fig. 1a).

This change over allows the right hand to steal the rings into the palm and carry them away unseen (Fig. 1b).



All that remains is to grasp the handkerchief by the corner with the fingers of the right hand and give it a gentle flick and the job is done.

The handkerchief is placed down covering the rings as they are deposited beneath it.

The rings used for such a vanish as described must necessarily be of a thin wooden variety.

The main effect permits of the use of almost any type of ring or bangle and, therefore, their disappearance from the magician's hands must vary in manner according to the rings he uses.

I cannot see much difficulty created by leaving the problem with the reader to devise a suitable vanish.



FLASH VANISH.

This is a bright notion for the magician who likes smart effects and doesn't mind a bit of extra apparatus to make them possible.

The idea needs a specially constructed tray which, by the way, will do service as an ordinary one throughout the show.

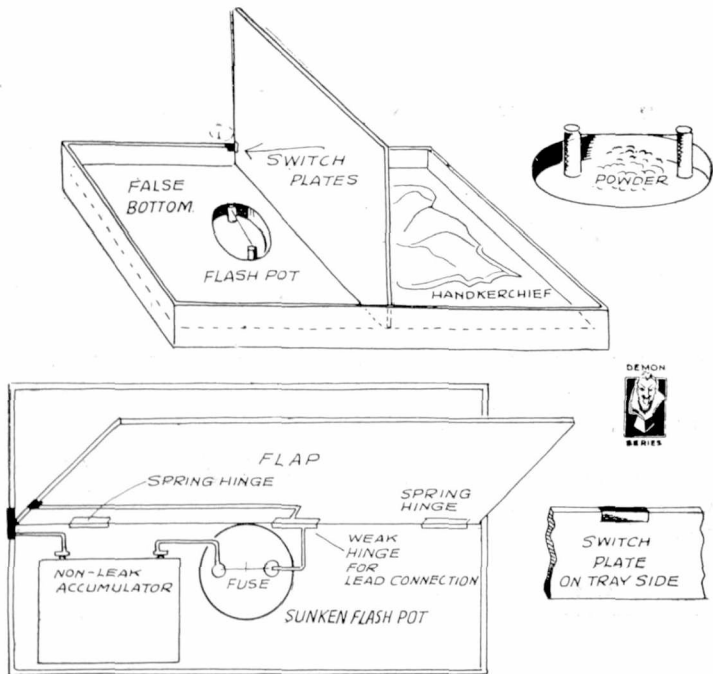
The effect is that a handkerchief placed upon the tray held by an assistant vanishes at command in a blinding flash of light.

Maybe it seems a little superfluous to have a tray built especially to vanish a silk when every magician can do this by many simple methods—but all the same the "Flash Vanish" does brighten things up considerably and puts punch into an effect which may lack showiness although magically quite excellent.

The drawings clean up most of the reasons for the disappearance as well as the flash, but it is as well to say right

now that fire is dangerous and a trial or two should be made with the tray in order to get quite used to the firing of the powder used in the tray in much the same way as one would try out a noisy pistol before putting up a nervous and timid display of pulling a trigger.

The tray is partitioned by a kind of platform which has a thin metal flap. This is fitted with a spring hinge and covers in the first place the shallow flash pot and later the handkerchief.



The flap goes over from front to rear and the flash occurs almost immediately it rises in the act.

The first diagram shows the flap upright and making contact to cause the fuse wire to blow and fire the photographic flash powder. The wiring from accumulator to fuse and switch plates is shown in the second drawing whilst the two

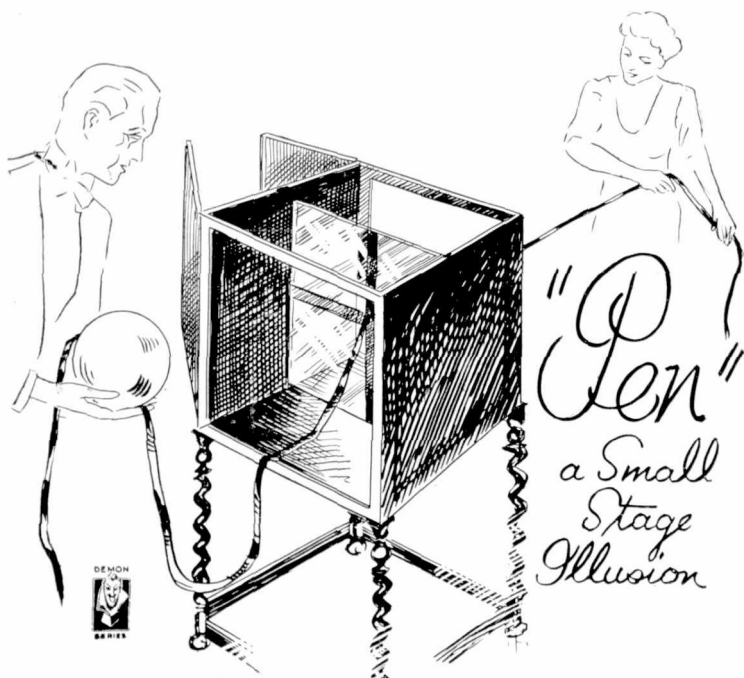
small drawings give an idea of the flash pot and switch fitted on the tray edge.

The loading of the tray requires care so that the fuse is not blown prematurely. The fuse wire (2 amp.) is fixed across the short brass posts and a small quantity of powder is deposited just beneath it. The posts must, of course, be insulated and only the fuse wire making the necessary contact between one and the other. The wire connects to a weak brass hinge and goes back along the flap to a thin brass plate at the edge nearest the switch plate fitted to the tray.

The opposite wire runs from the battery to this plate and the connection can only be made when the flap passes as shown in the first diagram.

It will be obvious that in covering the flash pot the flap must be brought down over the switch plate and a contact made. This would fire the powder and must be temporarily insulated to stop this action.

It may be done in two ways. The plate can be removed from the tray edge and refitted when the flap is in position or it may be insulated by placing a piece of paper over it and thus temporarily disconnecting. The safe way is the removal of the switch plate when loading which will mean a little manipulation of a small screw or tiny bolt to keep the plate in position. A small matter with regard to the tray but probably worth while in making things fool proof.



This magical idea is intended as a small stage illusion.

It has a cabinet and will need the help of an assistant, and is of a showy, deeply mystifying order.

I do not, however, suggest that it is suited to last place in a programme of magic as, although it has the above-mentioned qualities, it lacks climax, and there is little to excite an audience into a burst of spontaneous applause.

Rather than it should go about centre place in the magician's act, and here I think it will be found ideally suited.

There is little new in penetration effects. Articles pass without apparent effort or reason through other articles and remain unharmed. The effects are unnatural and bewildering and consequently extremely interesting. In this penetration we have something different. The articles do pass through a hole but the size of the hole is so ridiculously small compared to the article that it might well never be used. In the final effect of penetration the hole is used to great advantage and articles

tied to rope or ribbon are pulled through this small hole, seemingly with little difficulty and no obstruction.

The idea is first presented by passing a hooked-end walking stick through a small hole in a sheet of plate glass. The stick itself passed through the hole and the hooked end apparently melts its way visibly through the glass sheet.

This demonstration is followed by threading a rope or ribbon to which a large ball is tied, through the hole in the glass sheet. The ribbon is then held by two persons, the magician and his assistant, and the large ball is conducted through the small hole by means of the ribbons. The ball emerges on the other side of the cabinet, and the glass is removed for examination.

The only "ordinary" thing done in this magical effect is—the glass is prepared against shattering by attaching adhesive bands of linen or paper on one side in cross pattern as illustrated, and this in full view of the audience after the glass is presented and examined. The bands are easily attached and removed, and their application and removal do not detract in anyway by holding up the trick or losing interest. If anything on this preparation is to be said it may well be that the effect is heightened and interest added.

The presentation of the trick is in this order.

The glass sheet is brought on stage by an assistant and taken by the magician and is shown. The attention of the audience is directed to the circular hole in the centre of the sheet and a wand is thrust through.

The glass is now returned to the assistant and the business of preparing with adhesive bands is done. One band is attached horizontally across the centre and a second one is placed perpendicularly across it. The centre hole is completely covered by the double thickness and the magician before proceeding further cuts across the bands and demonstrates what has been done by again pushing a wand through.

The magician next introduces the Cabinet. It is a box-like affair standing on four legs which are fitted with ball feet or trolley wheels so that it may be turned around without effort. The cabinet has a door at front and back, and these are hinged on one side so that both doors open towards the same direction as illustrated above.

The cabinet is opened by throwing back the front door and the glass is now taken from the assistant and slid down the centre grooves to occupy the position shown in the draw-

ing. The rear door is now opened and the magician makes some show of allowing himself or his hand to be seen through the glass. Next the cabinet is swung round so that the side is facing the audience and the doors are towards the back of the stage.

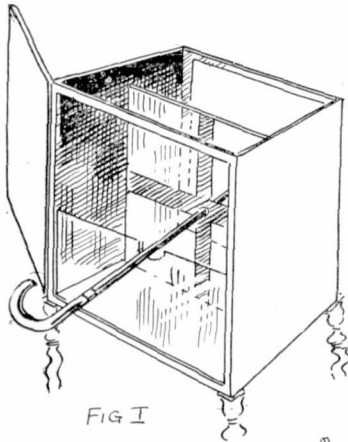


FIG I

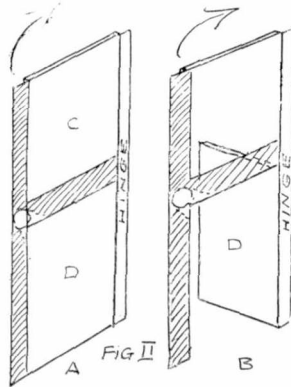


FIG II

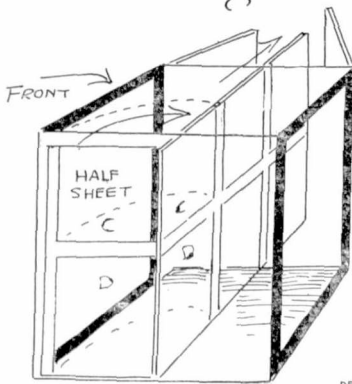
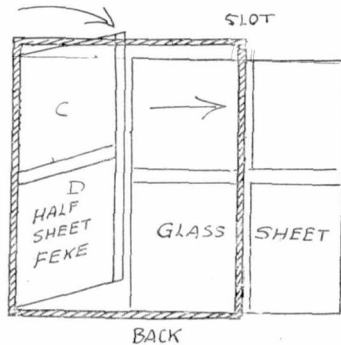


FIG III



BACK

FIG. IV

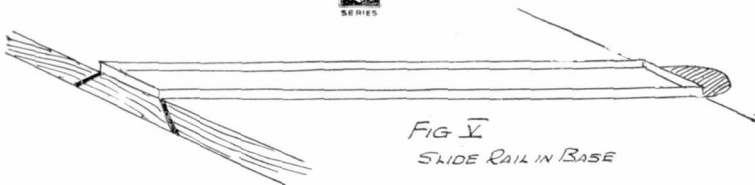


FIG V

SLIDE RAIL IN BASE

A hooked-handle walking-stick is now thrust through the centre of the glass, and both ends are seen protruding from the cabinet. Having demonstrated the apparent unpreparedness of the apparatus the stick is withdrawn and the cabinet is faced to the audience again.

The assistant meanwhile has provided and is now holding a smaller glass sheet. It is half the size of the sheet just shown and it is placed in the lower front of the cabinet. It is intended that it shall act as a rest for the stick, and this point is immediately made quite clear. The stick is slowly pushed through the centre hole and brought to rest as shown in Fig. 1. The magician now passes to the rear of the glass and holding the ferrule of the stick draws it towards him slowly twisting the stick so that the hooked handle passes over the glass rest and drops again to pass **visibly** through a lower quarter of the glass sheet. Although this has been the intention in all that which has led up to this penetration, the effect of the large handle going through glass as easily as the straight portion goes through the hole is quite sensational. The stick is removed, given a convincing whack upon the stage and placed down.

The front glass support is now removed and handed to the assistant to take off as it is no longer required.

A length of ribbon or white soft rope is now introduced and is threaded through the centre hole.

This is followed by the assistant who has re-entered the stage, handing a football or a large air ball in a cloth case specially made up for the effect, to the magician. The ball is taken and bounced upon the stage, and is then attached to the ribbon or rope hanging from the front of the open cabinet.

A second length of rope is now secured to the ball and it may now be suspended and shown. The cabinet is now turned with its side towards the audience, and the magician holding the ball, takes up his place opposite the open front door. The assistant picks up the opposite end of the ribbon and stands about a yard or so away, in line with the cabinet and magician.

Slowly the assistant takes up the slack of the ribbon, and when taut, the magician takes the second ribbon leaving the ball suspended before the door. The ribbon held quite tightly now moves slowly towards the assistant taking the ball with it and a moment or so goes by whilst the ball is hidden within the cabinet. Then it emerges through glass and out of the

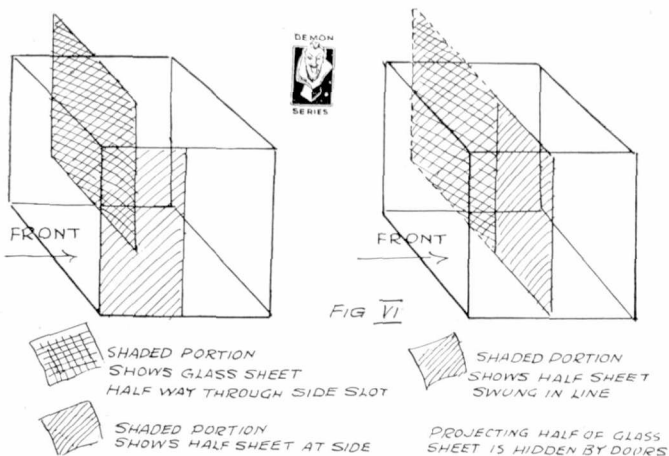
cabinet towards the assistant who regains it. The magician drops his ribbon and swings the cabinet to face the audience again. The assistant is seen holding the ball and the ribbon attached is seen threaded through the glass sheet. A moment's pause for reflection by the audience and possible appreciation if not too greatly astonished, and the assistant releases the threaded ribbon from the ball and the magician withdraws it from the front.

The cabinet is now closed and the conjuror takes the ball now free of attachments and places it within the cabinet which is again swung round side towards audience. The ball is unmistakably seen to be placed at one side of the glass. This, of course, must be done, but the position of the ball at front or back must be convincingly made clear to the audience. Standing away from the cabinet, the magician motions the ball to roll forward through the glass. He opens the door in the direction the ball is to make its appearance and it falls to the stage. The cabinet is faced again and the glass is slowly withdrawn. It is handed to the assistant and the magician tears away the sticky bands to show it quite unharmed by all that has happened.

I have endeavoured drawing the operative parts of the cabinet and I hope with a little explanation they will become clear.

The side of the cabinet should be painted dull black or better velvet lined. At the centre from top to bottom of each side is a shallow groove which serves as a slide for glass to enter. One of the grooves, that which is on the hinged side, is cut from about two inches, or slightly less, down to the floor of the cabinet through the side making an opening through which the sheet of glass may slide. The glass is less in height than the cabinet so that it may remain at certain times out of view. Fig. I. gives an idea of the proportions to be aimed at.

The glass rests upon a slide rail in the base (Fig. V.) and this easy running device enables the glass sheet to be withdrawn through the slot in the side. The glass is only required to be moved the distance of half its width and when in this position the two doors completely hide the protruding half. A half-size sheet of glass is secreted in the opposite side of the cabinet and it is hinged along the edges of the slide groove to enable the glass to be swung round to make up the surface of the sheet to be penetrated in the trick.



The whole secret of the effect lies in the working of the half panel.

It is shown in Figures II., III., and IV. The construction is, I hope, cleared up in Figures IIA. and IIB.

The shaded portions represent the duplication of the linen strips which have been attached to the exhibited glass sheet. They are actually thin T-shaped metal strips to which linen is added. A glance at Fig. IV. will show what all this aims at.

The glass sheet is seen pushed half-way through the side of the casing. The down linen strip is out of sight and the half-sheet fake is about to enter the vacant space which it will not only fill but by reason of the linen strips over the metal, correctly resemble the glass sheet originally placed within the cabinet.

A reference to Figs. V. and VI. will show this substitution, a little difficult to explain but simple when known.

So much for the new penetrable surface in the cabinet. The fake side (Fig. II.) has a further secret which must be told.

Diagram B shows the lower half of the half-sheet cut and

hinged separately. This small piece of glass a quarter-size of the original sheet, swings easily back and forth. The metal leg steadies the fake glass side and a rebate is formed by having the glass set a little back from the edge. This permits the metal edge to go close up to the partially withdrawn glass sheet and present an unbroken surface. The penetration of walking-stick handle and ball is made through the lower quarter covered by the swinging glass panel D.

One further secret and I think we have unmasked the mystery completely.

The fake half-sheet is hidden along the cabinet side as shown in diagrams and already mentioned. When in this position and if not covered in any way a glimpse of its shiny surface and white linen strips may be made to the detriment of the mystery. This is got over by having a loosely hinged wooden or metal flap covered in velvet or painted black according to the finish of the cabinet used, and this is swung over the glass fake to hide it. When the fake is brought into position for the trick the black cover flap goes with it, but being the width of the glass only passes the partly withdrawn sheet and goes into hiding flat up against the side behind. This flap is not shown in the drawings. Its reason and nature will become obvious to anyone who attempts to make and perform the trick.

Most of the working of the effect has been outlined in the description. Certain moves described assist the manipulation of the sliding of the glass and the bringing into position of the fake side. Remember the stick is thrust through the glass sheet when the cabinet has its side facing the audience. This allows the stick to be seen protruding at front and back, but it also permits the magician to bring the fake side from concealment to lie flat against the glass sheet occupying the centre of the cabinet. It does not molest the act of thrusting the stick through the sheet, of course, and when the stick is withdrawn and the cabinet is brought to face the audience, again an opportunity is afforded to withdraw the glass and allow the fake half-sheet to fall back into alignment. The cover flap now free goes right over and lies hidden against the side behind. The stick is again thrust through the glass. This time it is rested upon the half-sheet used for the purpose in front of the cabinet (Fig. I.).

The stick is twisted slowly and withdrawn so that the hook handle penetrates the lower swinging quarter panel. The

glass rest in front effectively masks the fact that no glass is actually occupying this space when the handle goes through.

The front rest panel is removed and in so doing the missing quarter is brought into position and the "perfect" glass sheet is again "positively" in view. Penetration of the ball is with side towards audience and presents no difficulty and the only further manipulation required is the restoring of the complete glass sheet to its original position in the cabinet.

This is done when the cabinet is closed and the magician from the top causes the ball to roll through the glass sheet.

The ball is dropped in as described and in the majority of cases where stages slope towards the front, the ball will when free of obstruction roll forward.

This fact is known to the magician as he is the one to clear the obstruction and he does this by bringing the fake half-sheet to its original hiding place in the side. The road is cleared, the ball rolls forward or, of course, may require to be pushed through according to its size. In any case, the impossible is accomplished, but the latter loses effect as it seems obvious the magician is taking a hand as against the ball merely being placed behind the sheet and on opening the door it is seen to fall out having passed unaided through the glass. The act of returning the cabinet to face the audience and so show the ball, furnishes an opportunity to push the sheet back into position in the cabinet.

FOLD UP SKILLY

*The
Forgotten
Rabbit*



*an
unexpected
Comedy
Production*



"I see you do a few parlour tricks, too, sir?"
So said the magician who had borrowed a gentleman's hat.

"You should have taken the rabbit out of your hat before, sir," he continues as he removes Skilly.

Who is Skilly?

Just the skeleton of a rabbit which bears evidence to the magician's remark regarding the thoughtlessness of the hat owner.

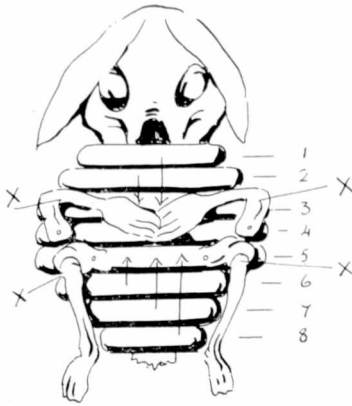
Skilly is a useful comedy property and will probably suggest many "laughs" to the magician.

The illustration above shows Skilly folded in readiness for loading into the borrowed hat, and at right and left of the folded figure he is seen as the audience view him when produced.

Notice that the head tucks into rib rings which conveniently close up with smaller rings at top and bottom snugly fitted into larger centre rings. The ears fold down over the head and the four legs, limply jointed, fold on the outside of the rings, making a nice little compact handful of laughter.

Lastly, a few hints on manufacture.

The head can be modelled in plaster or may be cut from wood. The ears should be cut from white felt or similar thick material.



RINGS ARE ATTACHED TO
WHITE BRAID AT BACK
ON INSIDE OF RINGS
TAIL IS ON SPRING METAL



"FOLD-UP SKILLY"

LOWER PART OF SKULL FITS INTO RING 1.

RING 1 FITS INSIDE 2

2 FITS INSIDE 3

RINGS 3, 4 & 5 CLOSE TOGETHER

6 FITS INSIDE 5

7 " " 6

8 " " 7

FRONT LEGS SECURED TO RING 4

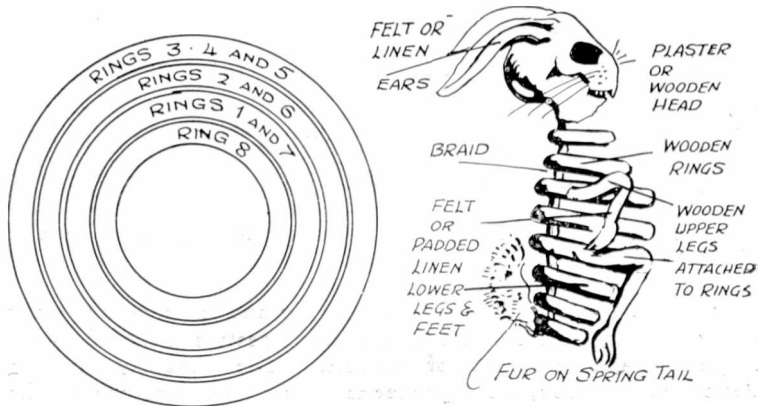
BACK LEGS " " " 5

LOWER LEGS AND FEET ATTACHED AT X

The ribs can also be cut from the thick felt or may be cut by fretsaw from suitable pieces of wood. The legs may be covered wire shapes or linen-covered wood pieces. The furry tail is just a furry piece of bunny attached to the lower ring.

The rings are sewn or nailed in position on a supporting black braid.

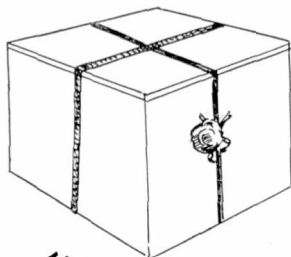
The parts are all white. Depth is given to the skull by the addition of black markings to eyes, jaw and nose. These parts should, of course, be slightly moulded before painting.



Don't forget to add a few whiskers.



SEALED BOX



Mystery



A borrowed ring attached by a ribbon to a selected and signed card is found inside a sealed box held by one of the audience. In addition, a member of the audience unlocks the box and finds the card and ring which he has certified by the persons responsible for signing and loaning the articles.

The routine involves the assistance of various persons seated in front, one of whom is invited on stage. It does not, however, cause distraction from the trick as the sequence of events is such that the magician goes down among the audience only once and brings back with him the volunteer assistant with the necessary signed card and borrowed ring.

It all happens like this.

The magician introduces a wooden box about ten inches square. It is an ordinary-looking box with a hinged lid and is tied around by ribbon and sealed with wax; there is nothing stagey about it, it is in fact unpolished and unpainted and thus arouses no suspicion of secret traps, doors, etc.

The box is taken by the magician to the audience and given to one to guard.

Immediately the magician's assistant enters the stage carrying a shallow small tray on which rests a pack of cards, a pencil and a piece of ribbon. The magician having deposited the box, now proceeds across the audience in the direction of the opposite side, and endeavours to borrow a

ring and, as this is done, the assistant follows down and stands quite near him. The magician places the ring upon the assistant's tray in such a manner that there can be no doubt that no substitution can be made. He now picks up some of the cards from the pack and offers them for a selection of one. The card is then signed and on again being in the magician's hands, he thrusts a sharpened pencil through it and proceeds to thread the hole with ribbon. To this is tied the ring which is taken from the tray and, holding the card and ring at arm's length, the magician returns to the stage followed by his assistant who, however, leaves the stage at once.

The card and ring are now caused to vanish.

This may be done by placing both in an envelope and destroying by burning or it may be done more magically perhaps by placing both in a small box from whence ultimately they will disappear.

The gentleman (or lady) in charge of the box is now requested to bring it to the stage and having done so, is asked to break the seals, untie the box and open the lid.

All this is done and from within the box is taken an ornamented casket. The casket is locked and the magician's assistant is beckoned on stage complete with her tray upon which rests a key. The assistant from the audience now holds the wooden box and resting upon it is the ornamental casket, a position which calls for the work of the magician to unlock the casket.

This he does, and upon opening the casket he withdraws another box which is also locked.

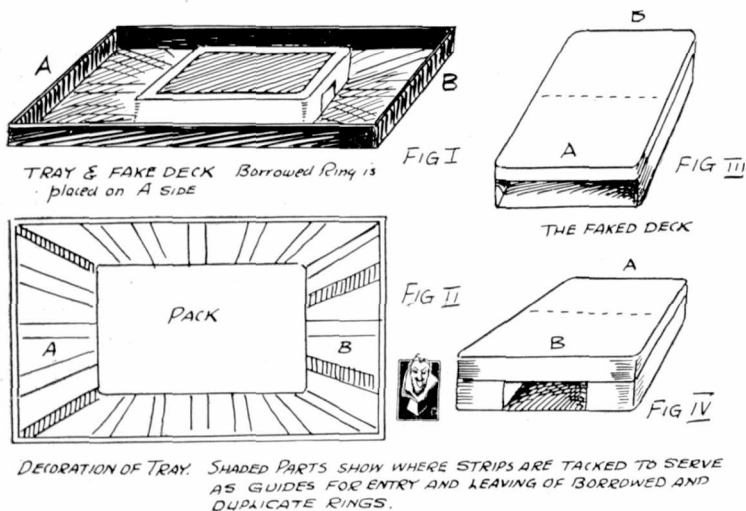
By reason of the shape of the lid of the casket, it is apparent that the magician cannot rest his box upon the top as was the casket placed upon the first box, and so he avails himself of his assistant's services and her tray.

The box resting on the tray is now unlocked using the same key as for the casket and from within is drawn another box! This is placed upon the closed lid of the box from which it was taken and again the key is applied. This action furthers the development of the trick by bringing to light another box which is like its forerunner deposited on top.

The stage now shows the magician's assistant holding three boxes upon her tray and the assistant from the audience holding a larger box on top of which rests a casket.

The magician now relieves the assistant of the latter apparatus and having done so, invites him to unlock the box resting upon those on the assistant's tray. He does so, and produces another box, inside which is found the card, ribbon and ring still attached.

To complete the mystery, the magician invites the assistant upon his return to the audience to hand back the borrowed ring and asks the selector of the card to verify it as well as the signature upon it, which brings to an end a lengthy but thoroughly interesting routine in magic.



The apparatus necessary for the trick consists of Two Special Trays, a wooden or metal Casket which is contained easily inside a wooden box.

A Smaller Box without a bottom fits inside the casket.

A nest of three further boxes is required, the largest of which fits easily inside the bottomless box.

A faked Pack of Cards, piece of ribbon and a good ring (which is to be exchanged for the borrowed one) complete the list of requirements.

The first tray used is a shallow one and is shown in Figs. 1 and 2. The ornamentation (Fig. 2) covers the fact

that certain "rays" in the scheme or decoration are raised above the level of the tray.

The faked pack is secured in the centre of the tray and is a hollow affair representing about three parts of a pack. It is divided across the centre to form two partitions, one having a completely open end, A, and the second having a partially open end, B. Upon the faked pack rests a dozen or so ordinary cards. A little examination of these facts and the illustration will show that when a small article such as a ring is placed upon A side of the tray and the tray is tilted slightly, the ring will disappear to inside the hollow pack. Similarly, if the opposite partition B is loaded with a duplicate this will, by the same movement, be brought into view at B side.

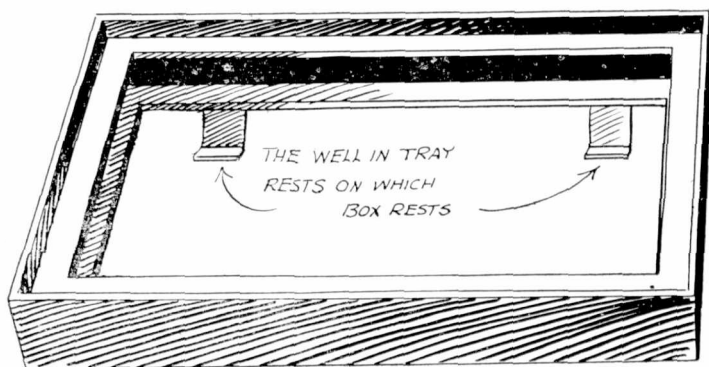
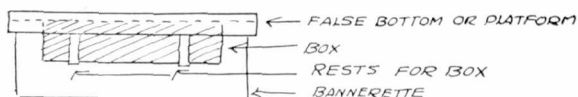


FIG 5



The second tray will appear as two frames, one above the other. It may be explained as a fake-bottomed tray (Fig.5) from which the whole of the centres of both fake bottom and bottom have been removed. It serves as a shallow platform which will support the open-bottomed box contained in the Casket and also holds the nest of three boxes which are supported upon rests and lie flush with the surface of the false bottom. This arrangement is shown in the small diagram Fig. 5.

The boxes in this position protrude through the bottom of the tray and will be visible. The view, however, is hidden

by a decorative drape attached to the front edge of the tray. The title illustration shows the assistant holding such a loaded tray.

The wooden boxes, five in all, are just wooden boxes with the exception of one which has no bottom. The largest box is made to easily contain the casket referred to above and, since this is probably the most difficult accessory to obtain, its size will in all probability govern the sizes of the boxes.

The second largest box is the bottomless one and this fits inside the casket, with room to spare. This arrangement is seen in the diagram Fig. 6.

The large box has no lock, but is securely tied with ribbon and sealed in one or more places.

The three smaller boxes have locks fitted, the same key should if possible open all three.

The largest of these fits the double platform openings in the tray, and when it is lowered to the four rests attached to it, should be level with the upper platform to complete the appearance of the tray.

Unpolished surfaces of the boxes and tray with a coloured

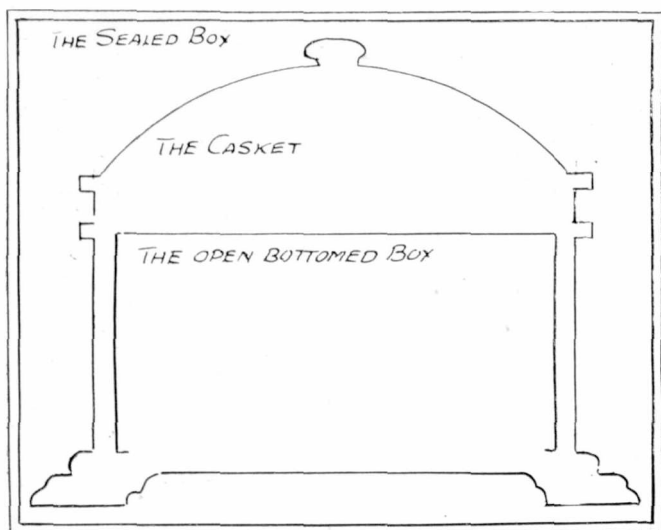
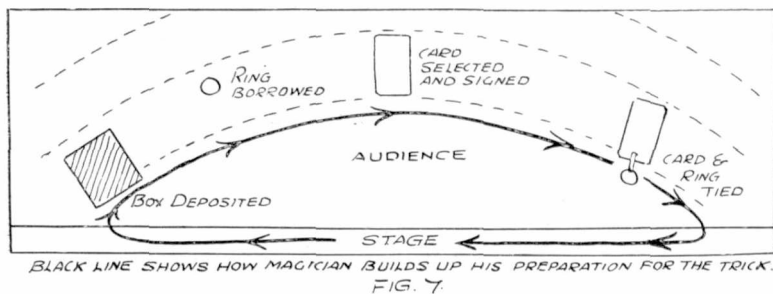


FIG. VI.

line around the edge of the tray opening will be effective in masking the appearance of the load when viewed from above it.

Now back to the effect and its presentation:—

The large sealed wooden box is introduced, and it is taken by the magician to someone to guard who is seated on the right side of the audience. The magician now proceeds in the direction indicated by the black line in Fig. 7 and now



followed by his assistant borrows a ring from someone seated near the guardian of the box. He places the ring on the A side of the assistant's tray, and picks up a dozen cards. These he offers to a third person for selection and signature. The card is returned and placed on top of those he holds and he moves to the left side of his audience. In doing so he reverses the cards and brings the bottom card to the top. This card is also a signed one, but has been previously signed by the magician with some fictitious name of his own creation.

The assistant follows the magician and gives the tray the necessary tilt to cause the borrowed ring to enter the hollow pack and as well as to cause the duplicate ring at B to fall out of its hiding on to the tray.

Selecting a likely person to assist the magician takes up the top card (the duplicate signed card) and offers it to him. He also asks the same person to take the ring from the tray and attach card and ring by a ribbon also on the tray.

The "volunteer" a little embarrassed at this rather unreasonable request, is at once assisted by the magician who now places down the cards he holds and picks up a sharpened pencil from the tray and proceeds to force a hole through the signed (duplicate) card held by the volunteer to enable him to thread the ribbon. The assistant having done all that is

necessary in the preliminary arrangements proceeds to the stage where she awaits the magician who in a moment or so follows her holding the ring and card now tied together aloft and clearly away from his body and possible further chances of deception.

The assistant now leaves the stage and gets possession of the borrowed ring and the signed card both of which lie upon the innocent tray and proceeds to tie them with ribbon in similar manner to that of the duplicates tied by the volunteer. She now places them in the smallest box, locks it and deposits it in the next size and finally inside the third box which are all dumped into the open-bottomed tray.

Meanwhile the magician is performing the miracle of the disappearance of the duplicates before his wondering audience.

Having done so he invites the guardian of the box on stage and unlocks the box and withdraws the casket. This he places upon the top of the wooden box held by the volunteer. The casket is now unlocked and the second wooden box is brought to view.

By reason of the shaped top of the casket there is nowhere to place this latest development, so the assistant enters with a tray on which it is placed.

As soon as the box is seated upon it the assistant's fingers beneath the tray force the loaded nest of boxes upward and inside the box resting on it. The magician unhesitatingly unlocks the box upon the tray and brings to light the box (or boxes as they really are) from within. This goes on top of the box on the tray and in turn is unlocked to reveal another box from its interior.

At this stage the volunteer is relieved of his box and casket and is given the box just produced to carry on with the work of opening up. He, of course, does this and produces the last box inside which he finds (if the assistant has done her work well) the genuine borrowed ring and signed card which a moment or so back were visibly destroyed or magically caused to disappear by the magician in full view.

The volunteer is thanked for his work and taking the card and ring down with him completes the trick by giving them to those to whom they belong.



A simple and colourful effect needing no " patter " explanations.

A silken Union Jack is shown by the magician, and is placed in a small velvet bag.

The white silk fan is smartly opened and shown on both sides.

The fan is closed and is rolled in a single sheet of stiff paper. An elastic band is placed round the paper tube and the roll laid upon the table.

On returning to the velvet bag, the Union Jack has vanished, and in its place is found a white silk handkerchief of similar size and shape.

And just as you imagine, the fan, when withdrawn from the rolled sheet of paper, is seen to be fashioned from the flag as illustrated above.

Like the well-known " Silk and Sunshade " Trick made famous by Lewis Davenport, the trick continues by reverting back to as it commenced.

The fan is closed, and is thrust within the paper tube.

The handkerchief is returned to the little bag from whence it again emerges as a Union Jack.

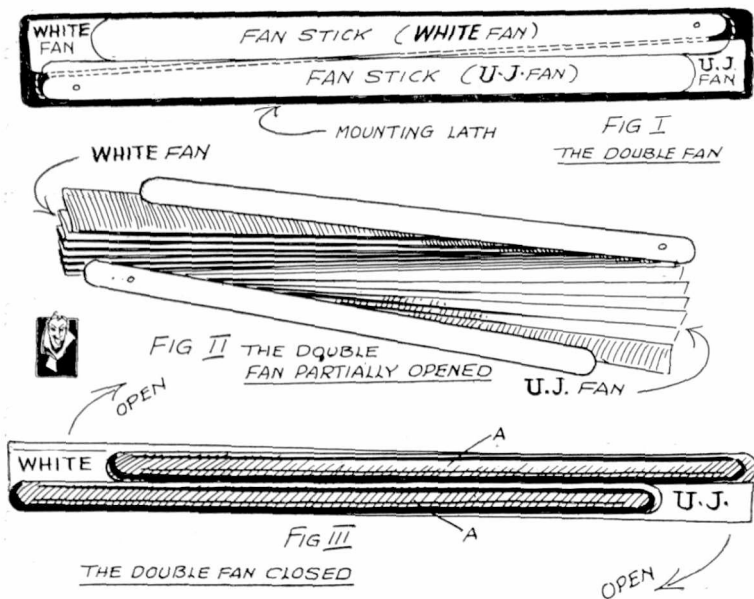
The fan is again withdrawn, and on opening is seen to be completely colourless.

The paper tube is unrolled, crushed up into a ball and tossed towards the audience lest someone should imagine the presence of a second fan craftily substituted in the effect.

As though a magician would !

The reader may well ask " Well, what's new about it? " Nothing, dear reader in the effect except that the special fan used does permit showing it on both sides as a Union Jack or White Fan according to plan and, moreover, allows the paper tube to be tossed out for examination when the fan is finally removed and that is perhaps an interesting point.

The Figs. I., II., and III. attempt to explain the manufacture and secret. There are two complete fans in use and these are mounted upon a thin wooden lath. The open ends of the fans are opposite (Fig. I.).



It will be noticed that the silks project slightly at opposite ends and that the fan sticks are shortened. This does not depreciate the effect and materially assists the working. The shortened end permits the pinned base of the opposite fan to swing clear when opened out and unless this clearance by shortening the stick is made the fans will jam.

Figure II. shows the double fan partially opening to show as a Union Jack. The fan would naturally be held at its lower end and thus protruding white silk is concealed in the palm. The same effect is the case when the fan is opened to show as a "white silk." The "Union Jack" protruding at the opposite end is concealed in the palm.

Figure III. shows the double fan as it is withdrawn from the paper tube and, when made up, will be found a very innocent-looking fan indeed.

The model used was manufactured from two cheap "Jap" paper fans. The paper covering was removed, and silk coverings were carefully mounted on the thin wooden sticks.

The two fans were then mounted on the double-width (mounting) lath as described above and carefully rounded sticks were glued in position (Fig. III. A A). These were, of course, quite thin and shorter than the fan and were mounted exactly as illustrated in the figure. They were finished by painting glossy black and a single gold line drawn upon them along the length. The mounting lath on the other side was finished in the same way and had two gold lines added.

The double fan is, of course, easy to operate. Whichever end is held allows the opposite end to open out to show, as Union Jack or White.

It is, therefore, necessary only to remember from which end of the tube the fan shall be withdrawn, and the change is accomplished.

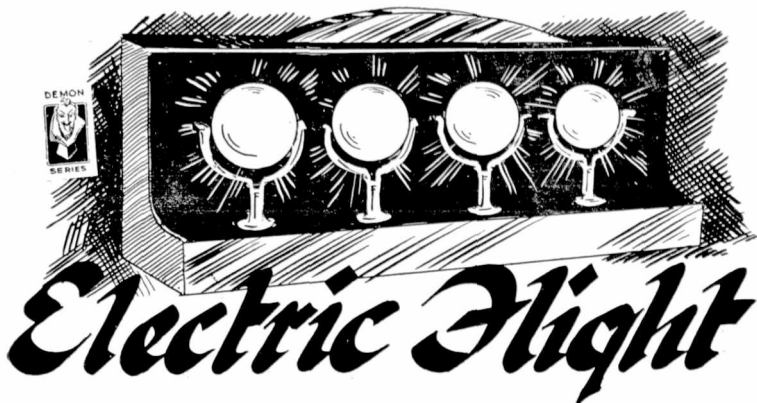
A little cunning is necessary in reversing the tube so that the fact shall not be suspected, but this will come out in working.

The only other accessories are two Silks, a Union Jack and a white handkerchief, and a changing bag to accommodate them.

Commence by placing the Union Jack in the changing bag. Unhurried and without fuss, the Union Jack passes from sight into the bag and they are placed down. Next show the fan by opening it as a white one. Fan the fan, and casually show back and front. Close it, and pick up the paper sheet to roll the fan loosely inside. Snap on the elastic band, show again and place upon table. Take up the bag and bring out the White Silk and make clear the Union Jack has vanished. Remove the fan by tipping it out of the tube from the opposite end to that which a moment or so ago it entered. Open and show as Union Jack on Sticks.

Repeat the effect to reverse the order of the change, and this time when placing down the tube give it a turn about so that when the fan is next removed the "suspecting" one (and there may always be one who knows too much) will witness you draw the fan from the "same" end as that in which it was placed.

There is very little magic in Bi-Colour Silk Fan, but just the same, it's very pretty and I have a right to make that remark because I didn't invent the sequence of events—but only the Fan.



Electric Flight as far as I am aware, has never had a try out and consequently this explanation cannot boast of practical tests before an audience. Nevertheless, it should work, and in a trial made using the two main essentials, the vanish and appearance, using a single ball in place of the four illustrated and written about, has I believe proved the fact.

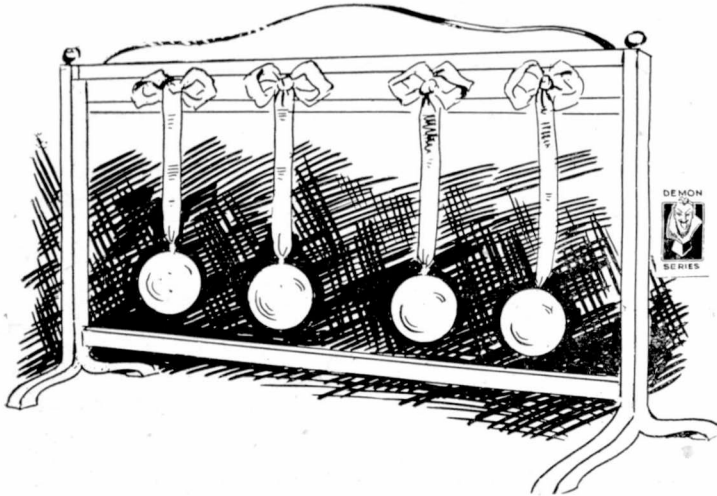
Here is the effect anticipated.

Four coloured celluloid balls are produced. If they are to be produced as a single-handed production between the finger tips, then they must be of one colour. If, however, they are produced by other means, then they may possibly be of different colours and so add to the ultimate effect. It is a thought and both have certain advantages.

The balls are placed in skeleton cup holders mounted upon a single stand and when all are in view they "miraculously" light up.

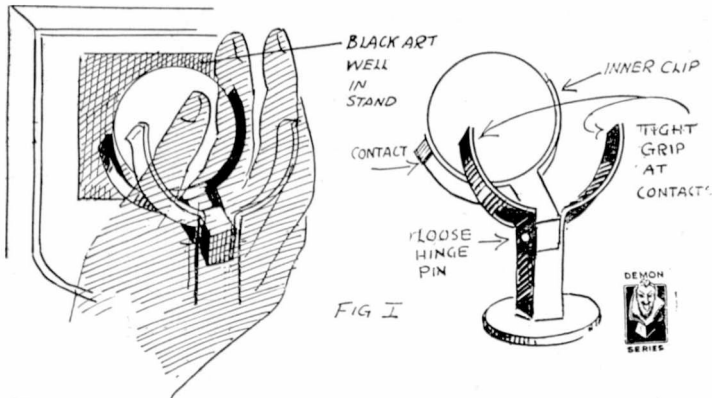
The effect is pretty. They are thrown up in bold relief against the black velvet background of the stand. This would suffice as a fitting finale to a magical production of four balls, but does, in fact, only serve to commence the "electric flight"; the name by which the trick may be known.

The magician takes each ball separately from the stand and throws it in the direction of a frame from which four ribbons are suspended and they are seen to arrive and attach themselves to the lower end of the suspended ribbons.



The effect is very like the successful "Homing Bells." It has the difference of using illuminated balls in place of the Bells and for that reason is worthy of inclusion.

The vanish of the ball is a simple matter. The right



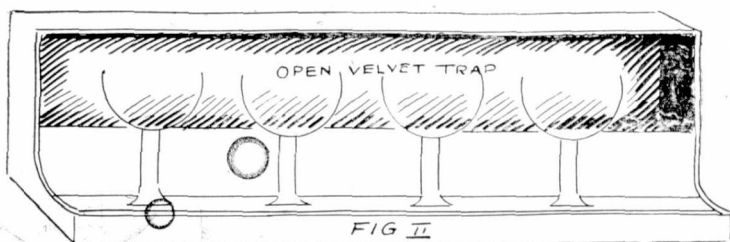
SHOWING THE 'LAMP' BALL FORCED BY THE RIGHT THUMB IN FRONT OF THE FINGERS, INTO THE OPEN BLACK VELVET WELL IN THE STAND. IT DROPS DOWN AND OUT OF SIGHT. IMMEDIATELY THE INNER CLIP HOLDING THE BALL BREAKS THE ELECTRIC CONTACTS, THE LIGHT GOES OUT.

hand apparently grasps the ball, takes it from the stand and throws it toward the frame.

And what actually happens is this—

The right hand, with the thumb well in behind the fingers and forward, pushes the ball out of the contacts as shown above. The arm holding the inner clip is now free and swings over easily into the open well trap in the black velvet stand.

The velvet covered opening runs the length of the stand and occupies the upper half of the back. The drawing will convey its construction.



It will be seen that the four skeleton stands are mounted upon a shallow platform. The platform and the whole of the back of the stand is covered in black velvet. The front of the base, sides and top, are painted in any colour the magician may choose to tone with the frame and ribbons.

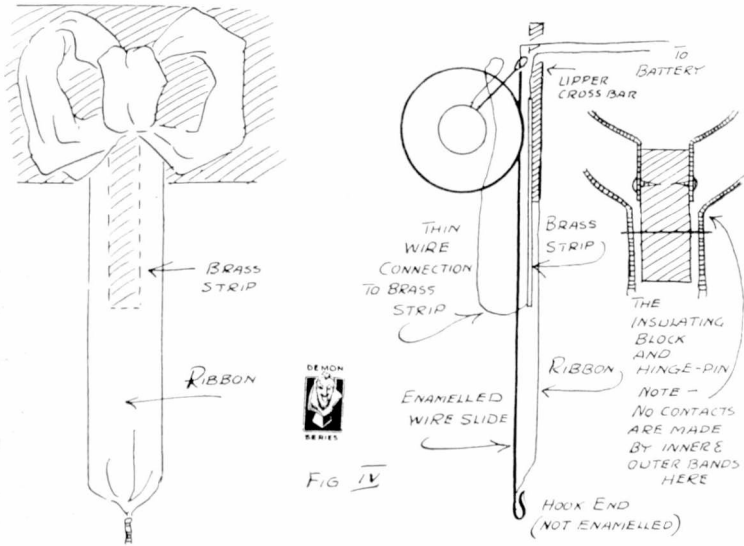
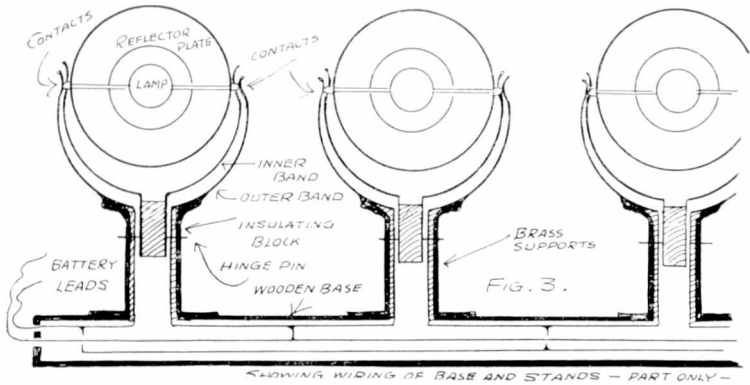
The frame which has already been mentioned is made from wood and painted or if it is possible and preferred a plated metal stand could be used with excellent effect. The balls are hidden behind the upper cross piece upon which the ribbons are made into bows and from whence the ribbons hang.

So much for the general scheme of things.

Now let us deal with the construction of the ball holders responsible for the vanish.

Fig. I. gives an idea of what is required.

The skeleton holder is a double affair with one "U"-shaped metal holder inside another. The inner holder is



hinged at its base between the supporting pillar of the outer holder by a loose-fitting pin.

Each side piece is separate and an insulating block through which the pin passes holds them apart.

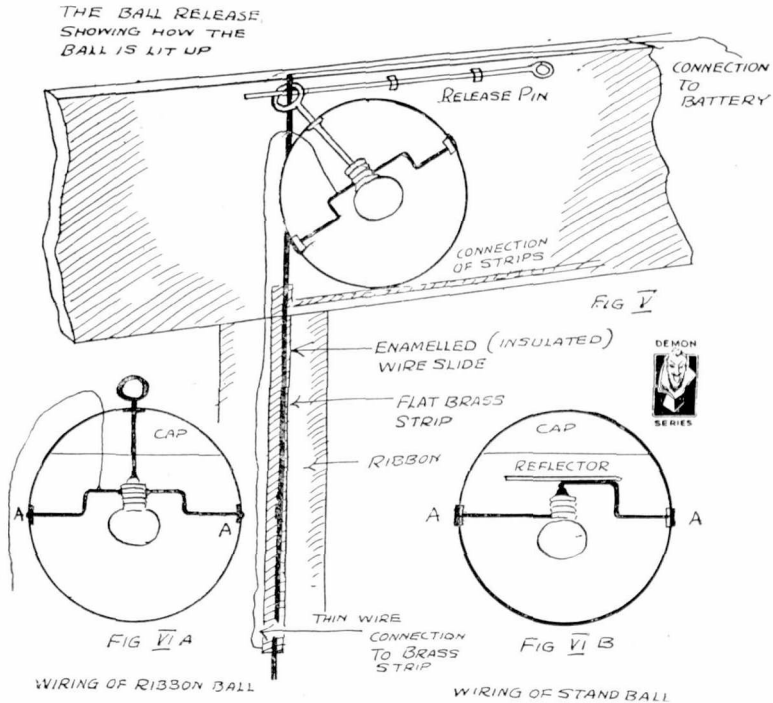
They are responsible for carrying the current to the lamps and are connected as shown in Fig. III. The points of contact of the inner and outer bands is shown plainly in the

drawing and no contact must be made at any other point by the inner band. A small "dimple" at the tip of each of the bands serves to not only hold the double bands together but also to hold and make contact with the lamps within the balls.

The arrangement of the inner band within the outer must be such that it will "leave" to fall behind without fouling the lower part of the "U" and care must be exercised in hinging by the pin to ensure this freedom.

The outer band is best made in soft brass without any springiness which may lessen the chances of a clean "leave" of the inner band which should be of a springy nature so that the ball is securely held. They should be of sufficient width to assist in the ball "grip" as it must be remembered that the pushing back of the ball is responsible for taking back the inner bands as well.

The lamps may be fitted in the semi-transparent balls in the manner illustrated in Figs. VI.A and B.



The upper drawing shows the type of lamp fitting required for the ball on the ribbon. A part of the celluloid is cut away (a line drawn across the circle indicates this in the figures) and through this opening the lamp and wiring is fitted. The ends A A protrude through the ball and a small brass washer fixes the wire in position. The upright wire attached to the bottom of the lamp goes through the celluloid cap which, when fitted, completes the ball again. This cap should be a part of another ball cut slightly larger than that which has been cut away from the lamp ball so that an overlap is made to cement down.

The wire end is bent in a small circle after it has been pushed through the cap, thus a small hole only is needed.

The wiring as will be seen is connected to the sides and bottom of the lamp for lighting up. A thin cotton-covered wire is led off the horizontal wire and through the top of the ball. Now study Fig. V. for a moment to see what happens to these leads to the lamp.

The circle end hangs up on an enamelled wire which runs behind the ribbon full length and is hook-ended. In front of this wire is a short flat brass strip which hangs behind or maybe attached to the ribbon. The wire and brass strip are connected to battery and supply the current for the lamp. The four wires for the set of lamps are coupled up are the four brass strips. One other explanation, the cotton-covered wire from the lamp is taken to the bottom end of the brass strip and soldered there.

Now back to Fig. IV. The ball is released by a pin and slides down the enamelled wire as far as the hook-end where it swings about in first-class style ALIGHT! Not until it reaches that bottom point does it light up. Why? Because the enamelled wire is scraped clean at this point and the insulated journey down the wire ends here, and contact is made. The thin cotton-covered wire is sufficiently long enough not to impede the movement and is a little longer than half the length of the ribbon.

I trust that the mystery of lighting up, etc., is cleared up!

Lastly, we pass on to the lamps used upon the stand. With the exception of the small plates at A A Fig. VI.B the balls are just what they appear to be. They have nothing protruding and should not be difficult to work as suggested at

the commencement of this explanation, i.e., production at the finger tips.

They are made up in similar manner to those used on the frame, but the wiring is slightly different. There is no upright wire! The lamp is connected at side and bottom and the wire taken to opposite sides. A reflector plate is attached as shown behind the lamp and serves to cut out unwanted light upon the stand when they are affixed.

The reflectors should not be bigger than that shown in VI.B otherwise awkward shadows may be cast from within upon the ball itself. It forms a good blind spot and definitely safeguards the secret of the stand even when the balls are lit up.

The small wire projections at A A engage in the dimples of the inner bands and a good tight fit is required. I have already mentioned this, but it cannot be over-emphasised. The balls should be "sprung" in position and held securely.



Simplicity Diminishing Cards introduces yet another method of causing cards to visibly become smaller in size.

Many ideas have been introduced which have successfully demonstrated this mysterious happening and it may be argued that where so many methods can be applied to bring about the same effect, is it worth time or space to add yet another?

The inventor of a particular method will, of course, say it is because it introduces something different, is easier in operation or produces the perfect effect.

The method about to be explained may perhaps be considered as different and possibly easier, but its advantages or disadvantages are best left to the magician's judgment.

Although these five cards only are used, their effectiveness will be understood when it is known that a really good fan of cards can be displayed in appearance as those in the title illustration, and thus reductions in size can be easily shown as in the drawings that follow (Figs. II., IV., VI. and VII.).

The five cards take up very little space and can easily be added to the pack which is in use for other magical effects, yet they give the effect of using about half the number of a pack to be made smaller. There are actually twenty-five cards shown in the full size fan.

Apart from opening the fan (the necessary moves can scarcely be called fanning the cards) and the turning of the cards from top to bottom there is very little magic in the presentation.

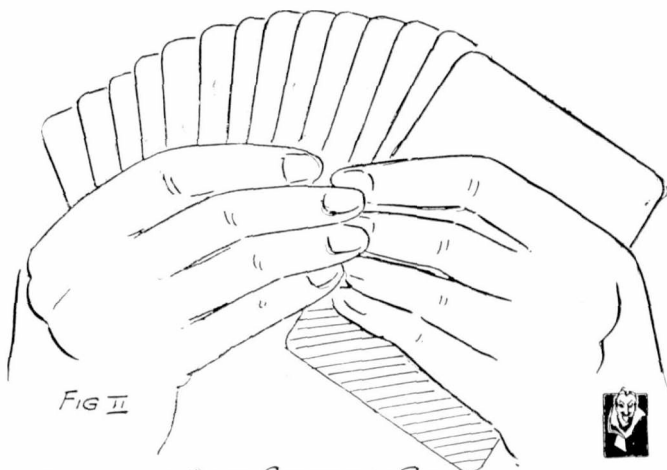


FIG II
 SHOWING THE FIRST REDUCTION IN SIZE
 CARDS ARE HELD SO THAT ONLY THE UPPER HALF IS VISIBLE
 (Illustration shows hands apart, revealing
 the true size of cards)

The five cards are shown and displayed in the manner of Fig. I. The fan is closed and the first reduction in size is brought about by again opening the fan and concealing the lower parts of the cards behind the fingers. The hands are held close together to give covering for the cards and the illusion of diminishing size is created by allowing the upper halves only to show above fingers (Fig. II.).

Again the fan of cards is closed, and a little squeezing motion is made with the cards well hidden, during which they are turned about.

The top card is now removed and placed down and the fan is again opened. Figs. III. and IV. deal with this new development.

SHOWING THE SECOND REDUCTION
 THREE CARDS ONLY ARE SHOWN
 (CARDS II, III AND IV)
 CARD NO I IS HIDDEN BEHIND
 THE FAN.

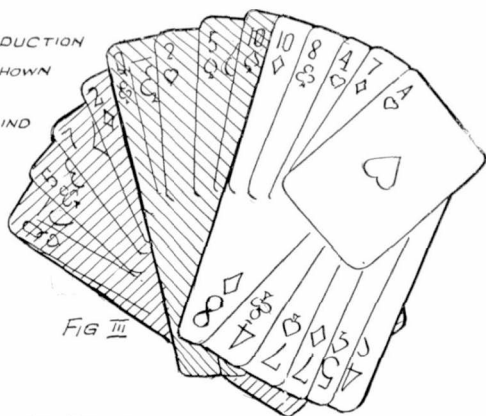


FIG III

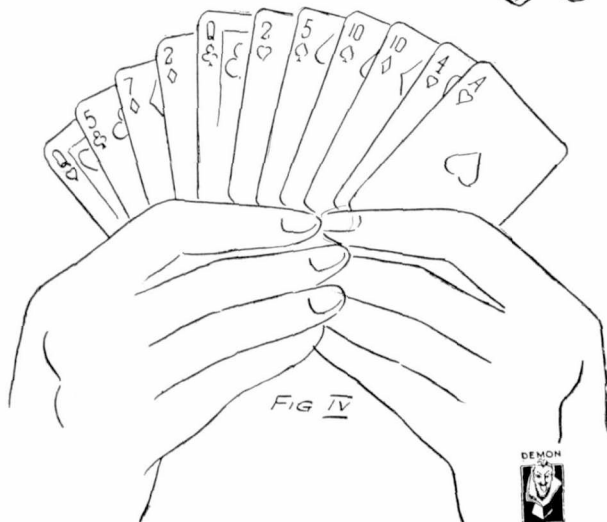


FIG IV



HOW THE CARDS ARE SHOWN TO THE AUDIENCE
 THE LOWER PARTS ARE CONCEALED BEHIND
 THE FINGERS

It will be seen that the bottom card (Card No. 1) remains hidden behind the fan and three cards only are used to make up the new size fan and again the lower parts are hidden behind the fingers with the small cards well up and in view (Fig. IV.).

A comparison in size may be made at this stage by contrasting the full size card with those shown. It is, however,

a little difficult to effectively conceal the lower parts of the cards with one hand, and even if this is done, some awkwardness may be apparent, thus if a comparison be made the full size card should have been stood in view and mention drawn to the difference in size already achieved.

The size reduction proceeds in the manner of the first reduction, and again a part of the cards only are shown to give the illusion.

The cards are again closed and the final step down takes place. It is the fourth difference in size, and to effect it one card only is shown. No. 1 card which has been hidden behind the fan throughout the last two reductions is now pushed up from behind. The move is covered by the right hand which immediately commences to apparently fan out the midget set (Fig. V.). The illusion of fanning out the cards is good and the result is seen in Fig. VI.

DEVELOPMENT OF THE
SMALL SET OF CARDS
CARD 1 IS BROUGHT UP
FROM BEHIND INTO VIEW
AND THE INDEX FINGER
TRAVELS ALONG AS
THOUGH OPENING
THE FAN
AND —

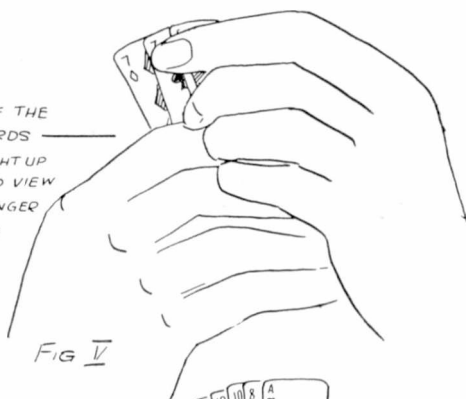


FIG V



THE FAN IS SHOWN THUS
(BOTH HANDS COMBINE
IN CONCEALING THE
LARGE CARDS —)

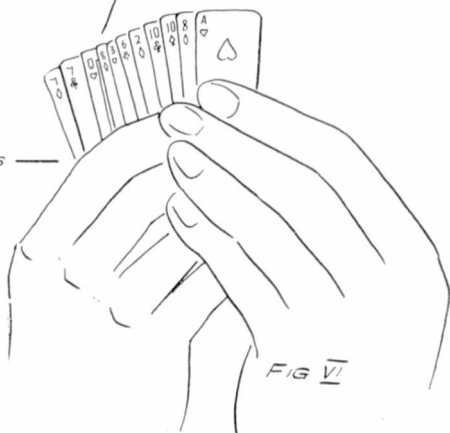
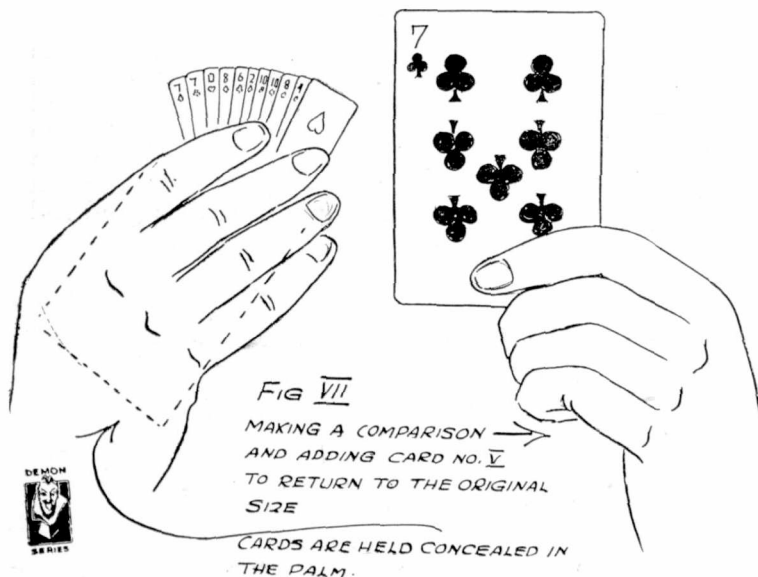


FIG VI

Finally the card is swung round a little so that it is palmed and the small cards only are visible (Fig. VII.).

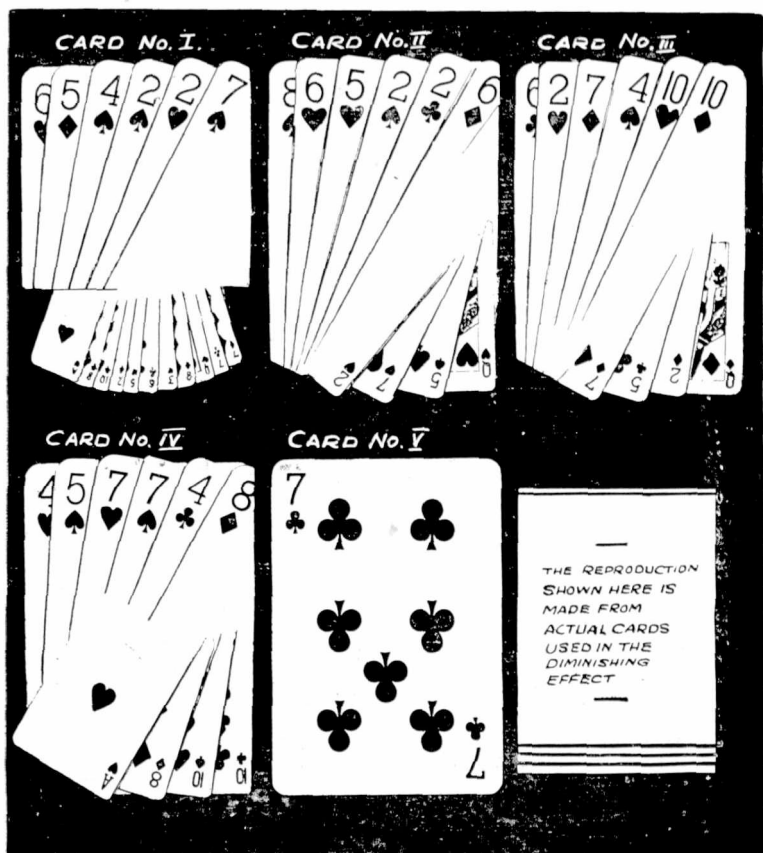
It is now possible to lift the large card and make the final comparison.



Whether or not it is wise to revert back to full size cards is at the discretion of the magician. It is possible and necessitates the addition of the large card and the reversal of the remainder so that the fan may be developed in the manner in which the trick began.

The illustration showing all five cards is made from home manufactured cards. Those used were of ordinary size, as well as small cards obtainable at most good stationers.

The set of very small cards on Card I are drawn in red and black on a plain card. The backs of the cards used were first removed and after cutting to the shapes required were mounted upon an ordinary card. They were then allowed to dry under pressure and finally trimmed to the irregular shapes as shown. The projecting pieces will feel a little strange to



card workers but in no case do they project beyond the scope of cover afforded by the top card (Card No. 5).

The appearance of such a good fan of cards and successive reductions of the fan is really effective and the fact that five cards only are used is rather amazing.

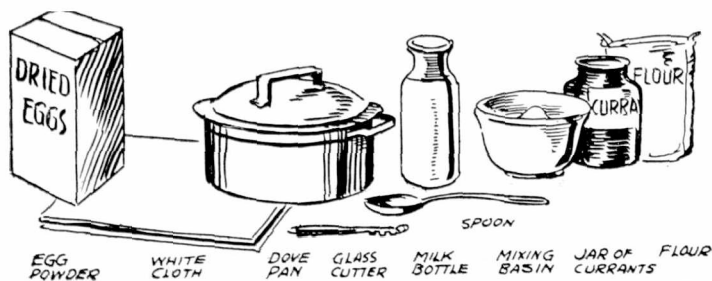


The magician mixes various ingredients into a tin and immediately produces a cake or buns—and that brief statement covers the whole effect, and to do it all one needs is a tin with rather a deep lid wherein rests a second tin containing the "Load," the whole is known, I believe, as "The Dove Pan."

In these few words are written the effect and secret—but the old idea lends itself to a great deal of funny business and although the following may not be subtle, probably seem a little crude as far as magic is concerned, it has merits. It is a funny trick—really funny, and in the hands of the entertainer who can stand a laugh against himself and can "take it," "it's a winner."

First let us see it from the audience viewpoint. A table stands upon the stage and upon it are utensils and ingredients about to go into action.

The magician advances and in announcing his decision



to do magical cookery says that he has been asked by several ladies to repeat his successful trick entitled Magic of the Kitchen. He states that it is not a cookery demonstration or a lesson in the gentle art—this is to be a hundred per cent. real magic.

Now he invites a boy upon the stage to assist him and takes an opportunity to don a white chef's hat and apron.

The boy arrives upon the stage and he introduces him to the array of stuff littering up the table.

Before proceeding he mentions that he will spread the white cloth

(No trap doors—pockets, etc., cross the
suspecting one's minds)

and so some of the articles are handed the boy to hold as he clears the way. Did I say handed the boy? They are piled upon the boy but it still leaves a couple of articles over as well as the cloth.

The magician, aware that he cannot spread a cloth and hold the surplus articles, reverses the business and asks the boy to be good enough to spread the cloth whilst he holds the stuff.

The same results—two articles are over on the table and the magician loaded up to capacity and plus obvious difficulty.

Back go the odds and ends and the cloth is thrown over a chair-back. Of course, the chair might have accommodated some of the stuff but the magician wouldn't think of that.

The audience laugh at the discomfort caused and the trick proceeds.

All the business has brought about certain facts which all through they will not be apparent at this stage will assure everyone that nothing is prepared. Every article has been handled and viewed quite openly in the endeavour to get that cloth flat upon the table.

The magician enlarges upon the merits of the dried egg and shakes a little of the powder into the mixing basin.

Now he picks up the milk bottle and holding it before him, hearkens back to the days when pyjama-clad mere man used to creep down the stairs, cautiously open the front door and grope around it for the metal can.

Having got it he would slide indoors, stick a knife under

the lid and spill half the contents before it would budge.

To-day—how different?

To-day in this year of science we have our milk in a clean and wholesome bottle. No mess—no trouble at all. Just remove the little cardboard cap and there you are.

Just **remove** the little cardboard cap—but the cap refuses and as he makes more feverish endeavours a jet of milk is forced upwards.

The magician smiles sickly and says these things are bound to happen and picking up a glass cutting wheel rather obviously he cuts round the bottle near the top and a little tap and off it comes, paper cap surrounded by a circular glass frame.

The milk is now poured into the mixing basin and a little more egg powder added.

“ This business of reconstituting has to be handled carefully ” and the magician demonstrates with a spoon to his assistant how this is done.

“ Of course, one mustn't take the business too far ” and here he lowers the spoon and removes from the basin a whole egg.

“ Reconstituting eggs from powder is an art ” he announces as he proceeds again.

He lowers the spoon a second time and again dives inside the basin to produce—no not another egg but a small chick.

The mixture is now poured into the tin from which the lid is removed. The boy is invited to add some of the flour from a bag whilst the magician stirs the mixture.

He now announces that if all goes well the intention is to make buns—currant ones! and leaves the choice of quantity to the boy. Six, seven or eight? Just as he likes. The boy says seven and so the currant jar is picked up and the magician thrusts his hand inside to remove the currants.

The size of the jar opening seems to coincide with the size of his hand and it seems that the trick must conclude with the magician wearing the jar as a glove upon his hand—but a little struggle and the jar yields and triumphantly the magician smiles as he tips the contents into his open palm.

“ Did you say seven buns, sonny? ” he asks. The lad did say seven, and seven currants are counted into the mixture, and the remainder returned to the jar.

The mixture as before and now comes the scream from the audience as the magician repeats "seven buns" and dives his hand into the tin to separate the contents into seven equal parts.

Unconcerned he removes his hand covered in sloppy white cream and as he continues his chatter he skids the sticky mess from his right hand by sliding his left over it, allowing the stuff removed to drop back into the tin.

Undignified, but funny to the audience!

Both hands are incapable now for further participation in the scheme of things. Ah! he discovers the table-cloth and recovers it to wipe his hands clean and dry.

The mixing is ended and on goes the lid. The boy is asked to listen as the contents sizzle (?) over an imaginary gas stove. The time limit is up and the lid is removed. Inside are the seven buns and five are given to the boy to hold. The boy drops one, recovers it and drops another but soon they are under control and the sixth one is given him to hold between his teeth as he makes his departure from the stage to his seat in the audience.

The magician takes his bow in the approved manner and adds a last laugh by taking a hefty bite from the bun he has retained.

That's the picture of this laughing success. And if they fail to laugh, surely something different from the foregoing has happened, and if it isn't a success, well, it's difficult to know why.

The only snag about the trick is the amount of bits and pieces that are necessary, but having got them together there is little preparation for the presentation and its place in the programme should be last owing to the rather sticky state the mixing of the paste leaves the hands.

(If this point be emphasised, it may possibly put the magician off. I hope it doesn't.)

The various situations created throughout this presentation will and should cause hold-ups by reason of laughter.

How the magician may deal with them is naturally his business, but it is safe to say that this is a trick that will stand many introductions and before the same audience.

The faking of the "Apparatus" apart from the dove pan will need a little explanation.

The "dove pan" should be enamelled and lined in

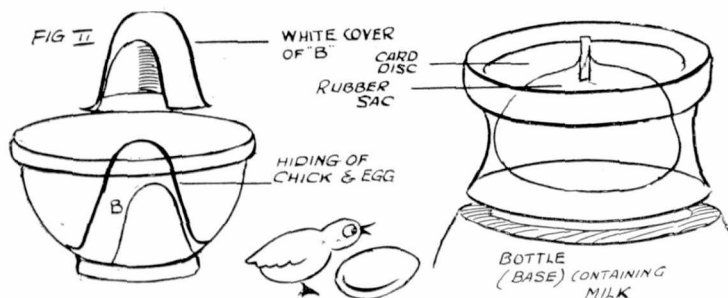
imitation of enamel ware. Pale green or cream with dark green single lines around lid and pan is all that is required to convert a cheap "dove pan" into a good main accessory.

The milk bottle is prepared by having about a couple of inches cut off the top and this is further prepared by closing the base of the top portion by sealing a piece of thin metal over it. Inside the glass is painted white and in this new receptacle goes a small rubber sac containing liquid. The outlet goes through the white card disc above the sac and a pressure on the disc will throw up a jet.

The bottom portion of the bottle contains milk and this too is painted white inside to hide the joint of upper and lower parts when in place.

They are kept together by two small dabs of wax.

It will be remembered that having experienced difficulty with the card bottle cap the upper part is "cut" away by the wheel cutter. Thus this obstacle to pouring the milk is removed and the milk is free to leave.



The mixing basin has a domed metal container cemented inside. A large cut-away portion of the dome permits entrance to its interior. Over the dome rests a similar shaped dome which is also cut away to permit entry. This swings round and effectively closes entry until it is required to produce the egg and small woolly chick from within.

The use of the bowl for mixing is merely to materialise the egg and chick and the small amount of milk and powder used is tilted away from the opening when they are produced.

Neither of these properties are tricks in themselves, but they are an integral part of the build-up of this great comedy trick, versions of which are famous in magic.

In conclusion, I would add that this version of the trick has been worked hundreds of times and has never failed to make a laughing success. Admittedly there is little that is magical from a truly magical standpoint, but the audience cares little about this as far as the trick is concerned. The magician sets out to make cakes. He made cakes. Where they came from matters little to the audience.

Maybe he palmed them or perhaps he had them up his sleeve, both solutions although wrong, are convincing to those who are satisfied to believe them.

One thing is certain, no attempt was made to conceal anything and the only spectator who might get a suspicion, the boy upon the stage, is far too occupied throughout to worry much over what is going to happen and how it's going to be done.

The magician, of course, must suit himself to this "custard pie" comedy stuff, but as each one who attempts the presentation will differ from another, how this may be done is beyond anyone's description.

The only hope is that one fine day or evening you, Mr. Magician, will have got together the odds and ends and having decorated your old "dove pan" will have a shot at adding yet another name to the list of those who have worked the many ideas on Magical Cooking.





REVIEWS

"THE MAGICAL COMPERE," another book by "Laurie" and printed and published by Davenports in their usual "well-got-up" manner, and when I say this you will know that it is beautifully printed and illustrated. Containing 10 items for the "Magical Comperere" as the title suggests, it is well to note that some of the items can be presented as part of any magical programme. Most of the items the author says have been "tried out" and have been devised for concert party conditions. Personally, I consider that the item "Smash Hit" is worth much more than the price of the book.

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Many thanks for your letter and book, "The Magician Presents," by "Laurie." To me the tricks are the limit in magical ingenuity, not just new ways of doing old tricks BUT REALLY NEW TRICKS. Personally, I like "Shadow Cabinet" and Mystery Hand best, but all the tricks are excellent and the Card Magic alone is worth the price of the book.

All the best,
TOM SELLERS.



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