

STAGE TRICKS ILLUSIONS AND ESCAPES

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COLLINS PENTZ
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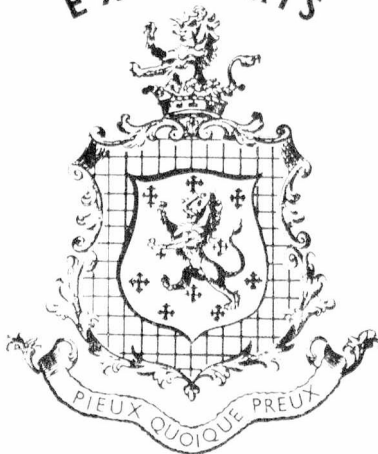
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STAGE TRICKS ILLUSIONS AND ESCAPES

CONTAINING
THIRTY TRICKS FOR THE STAGE

TAKEN FROM
THE EAGLE MAGICIAN

TEN FULL PAGE DRAWINGS

PUBLISHED BY
COLLINS PENTZ
MINNEAPOLIS, MINN., U. S. A.

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FIRST EDITION
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PREFACE

I have had so many requests for a good book of stage tricks that I have finally given in and compiled this "**Golden Nugget**" for the magical entertainer who has been seeking practical stage tricks, illusions and escapes.

And why do I call this book a "Golden Nugget"? To the best of my knowledge this is the first time so many practical tricks of this nature have been crowded into a sixty-four page book. When you realize that thirty tricks, with ten full page drawings and fifty-seven separate illustrations of these tricks are to be found within this space you will comprehend the time and patience of revising and condensing these tricks to occupy this limited space and still keep all descriptions sufficiently complete to offer every trick to the readers with all details most fully explained.

Should I have set the price on this book at its actual value it would have born a \$5.00 price tag, but I realize that I will not make any magician mad by giving him \$5.00 value for his two bucks.

To nearly every present day magician all these tricks will be new, as it was fifteen to twenty years ago that they appeared in **The Eagle Magician**. These tricks have been carefully selected from nearly six volumes of this valuable little magazine and accurately revised and condensed to fill this valuable book. But few of the old-timers and collectors have any of these magazines, so to the present day magi's they will be an invaluable addition to their act.

In the old days smokers used to roll their own. Today many magicians like to make their own; "Magic Tricks". To fill such a demand only tricks that are easily made up have been selected, accompanied with plain drawings showing just how this may be accomplished at a very small cost.

With these few remarks I will sign off and let you enjoy and study the contents of this book.

Yours for Better Magic

COLLINS PENTZ

THE PHILOSOPHER'S STONE

In introducing this little effect to my readers, it would perhaps be interesting to learn of its evolution.

To those readers who aim at originality the method by which a trick is built up is almost as interesting as the trick itself.

To begin with I will describe the effect as viewed from the audience. The magician introduces a peculiar looking stone, resting inside a clear glass case. The case is opened and the stone given to a "borrowed" assistant to hold. Next the story of the supposed power of "The Philosopher's Stone" is related, and to show the stone really has a magic power, an examined lump of lead or iron is placed inside the cabinet. The little curtains (see Figure 1 on opposite page) are drawn and the assistant asked to pass the stone around the case three times. This being done, the curtains are pulled aside and inside the case is seen resting a "Nugget of gold." This is taken out and proved to be solid by dropping on the floor or table. The magician then states that although this is a most convenient kind of stone there is a drawback which is that it does not make the gold into coins. To overcome this difficulty he has to resort to magical methods, and thereupon the magician wraps the "nugget" in a silk handkerchief and places it in a glass. Which in turn is placed on the table. A magic formulae is written on a piece of paper, which is burnt over the glass. The assistant is given the glass and asked to empty the contents out upon a plate, whereupon a whole bunch of golden Sovereigns pour out in place of the golden nugget.

So much for the effect. This effect, I might say, was suggested to me by reading Mr. Max Sterling's article on Possible Programs in "The Magical World." It at once called to mind that long sought after "Philosopher's Stone," as being very suitable for a conjuring trick. The Philosopher's Stone, as you are probably aware was supposed to possess the power of turning base metals into precious metals. Hence we have in our effect the turning of lead into gold. The effect, of course, could be worked quite well without the use of the stone, but in my opinion it is best to have some excuse for introducing a cabinet or case into the trick.

Introducing a special case into a trick without any reasonable pretext is not generally artistic, and of course a very valuable stone is

deserving of a fitting case. This you will see puts into our hands a means of turning the piece of lead into gold by using a trick case.

The next thing was to find a method of faking the case. As I could not find a suitable one in any of the published works, I set to work and made one for myself. Figure 1 below gives a good idea of what the case looks like, while Figure 2 on the next page shows the inside workings of the case, which is more or less of a Diagrammatic

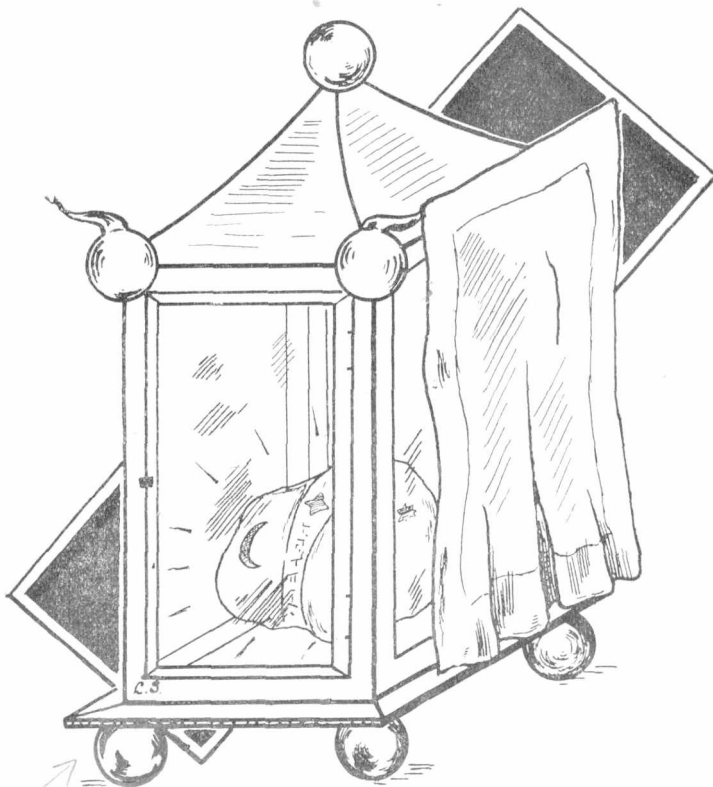


FIG. 1.

Lee Sewell

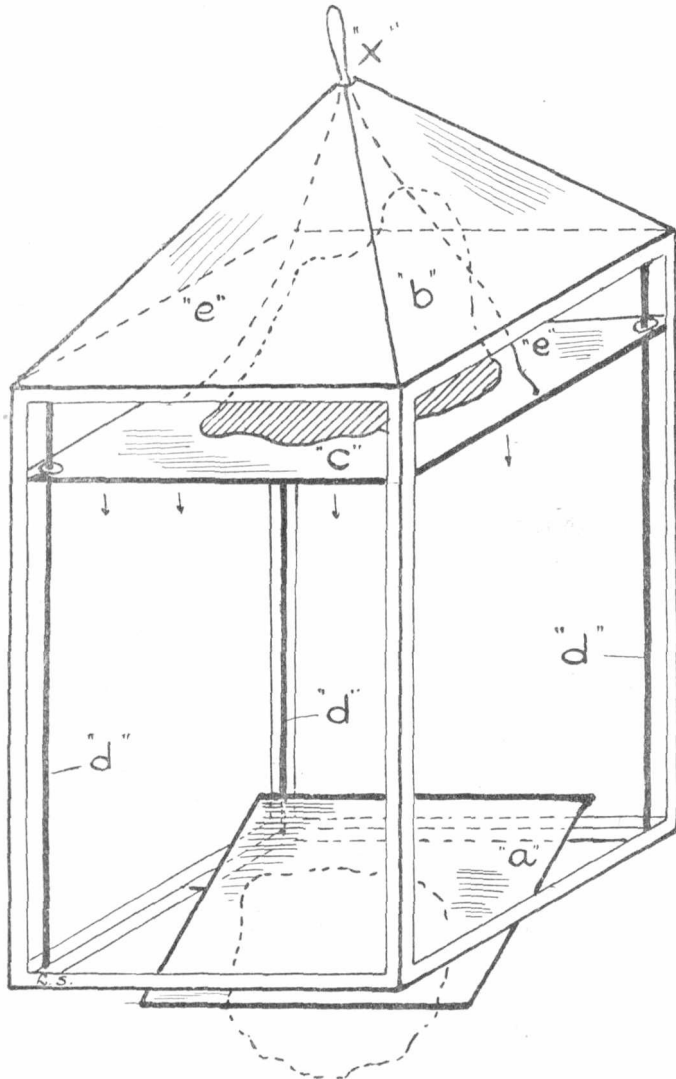


FIG. 2.

nature. It will be seen that in the cabinet three well known principles are used. First of all we have to get rid of the lump of lead or iron in order to make way for the gold. To do this I use the pivoted bottom marked "a", familiar to those who have used the watch and ring boxes. Next we have to conceal the golden nugget "b" in the case. To do this I utilized the idea of an illusion where an assistant was concealed in the dome of a cabinet, and made to appear under cover of a curtain being drawn. Having arrived so far we have one more difficulty, that of getting the nugget of gold from its position on the false top "c" on to the pivoted bottom "a" originally occupied by the lump of lead. To do this I utilized the method used in the table to produce a bowl of gold fish, or false top sliding down four guides, one at each corner. The guides "d" in my cabinet are made of four knitting needles. Looking at Figure 2 it will be seen that the false top "c" is held in position by means of a thread "e" fastened to each side and projecting through a hole in the top of the case at the point marked "x" and fastened there with a button or pin. It is plainly obvious that if the thread be broken by pulling it, the false top and the gold nugget will slide down to the bottom as required. So much for the turning of the lead into gold. So far the trick has been of a mechanical nature and as most magicians like to introduce an element of dexterity into their performances, I cannot do better than describe a neat method of changing the glass containing the nugget for the one containing the "gold" (?) coins. For this method I must give credit to Mr. Percy Naldrett, as the moves are fully described in his clever little book "Magical Notes and Notions." It is from that little book I am explaining the moves. The table should be of the black art variety and contain a "pocket" or well large enough to easily hold a glass tumbler. In front of the well should be standing some article, behind which may be hidden a duplicate glass with the golden coins in it. After the "nugget" is wrapped in the handkerchief it is stuffed into the tumbler. The performer apparently places it upon the table, at the same time picking up the article before mentioned to make room for it. What really happens is the performer drops the tumbler into the "black art pocket" and the article being immediately lifted with the other hand, discloses the prepared glass. Figure 3 on page 10 will show what is meant. I think it will now be clear how the complete effect is obtained.

For those who wish to work this item, the following notes may be useful.

The "nugget of gold" is simply another lump of lead, painted over with gold paint. It should be given five or six good coats to insure a good golden color. The "Sovereigns" in my case were English half-pennies, also painted with gold paint, and I do not think they can be obtained cheaper. The Philosopher's Stone itself is simply any ordinary stone, painted over in some fantastic style to suit the taste of the performer. (See Figure 1 on page 7).

Since I invented this little effect I have read a book by Beatrice Grimshaw, called "The Sorcerer's Stone." It is a story about a mysterious diamond owned by a native Sorcerer. This stone is supposed to have, among other things, the power of restoring animals to life. I was thinking that it would be quite possible to adapt this book to suit the story. For instance, the magician could model a small mouse out of Plasticene, place it in the case and it would be changed into a real live mouse. (A tame one of course.) Should the ladies become frightened the mouse could be changed into chocolates (and passed around) by means of the changed glasses as already described.



FIG 3

THE PILLAR OF LIBERTY

The illustration on page 12 (see Figure 1) will show what the pillar is like. It appears to be of stout cardboard and is decorated with paper to imitate marble. The performer also shows two tubes, open at both ends, which at the outset is standing on either side of the column. "This column shall represent the pillar of Liberty." He shows the column to be perfectly ordinary and replaces it on the table between the two tubes.

"We have on the left, this tube." Here he takes in his hand the tube referred to (which for sake of clearness of description I shall refer to as Tube 2) and passes his wand right through, proving it to be empty. "Which, as you can see, is empty." He then replaces the tube on the table and takes up the tube on the right, which I shall call Tube 1. "On the right, this other tube." He passes the wand through and revolves the tube on his wand. "Which is also empty. In order to protect our column from outside influences, we shall cover it with this tube, (tube one is slid over column) like this. I believe I told you that nothing was impossible to the conjurer. I am going to prove it. This column, which is now in the tube, (Here he raises the cover to show the column is still there and recovers it again.) is not there now. That may appear to be an exaggeration, but it is the plain truth. Instead we shall find it in this other tube." Slowly the conjurer raises Tube 1 and to everybody's astonishment the column has vanished. Smiling, the conjurer lifts the other tube and there is the column.

"All this is as nothing," (The professor is speaking again). "to what is about to happen. To remove the pillar of Liberty might be a difficult task, but it is easily possible. But to reduce it to nothing—to make it disappear without leaving a single trace of its whereabouts—that, you say, would not be possible to accomplish. Well, we shall see. I have shown you this tube (tube 1) quite empty. With this tube (tube 2) I again cover the column up, and by means of mystic passes I transport it into the land of crooked atoms." Here he lifts tube 2, but the column has vanished and he shows that the tube is quite empty.

"As for the other tube, I have shown you that it contains nothing. So you see that our column does not exist; it is simply a vision which I have had the pleasure of making appear before you."

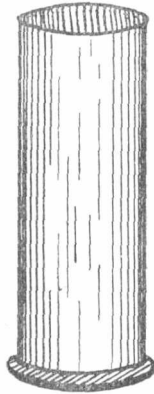


FIG. 1

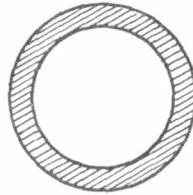


FIG. 2

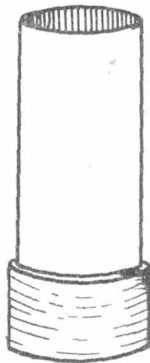


FIG. 3

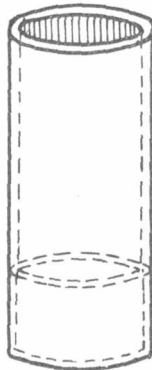


FIG. 4.
H Björklund

Explanation: There are two columns used, both exactly alike. They are made of stout cardboard and are 8 1-2 inches in height and 2 1-4 inches in diameter. At one end you glue a ring or washer (see Figure 2 on page 12) of cardboard, 2 1-2 inches outside and 2 1-8 inches inside diameter. (They may be decorated to suit the taste, but in this instance the marble paper was very effective.) Also you have two covers, constructed as follows:

Procure two cardboard tubes, 9 1-2 inches high and 2 1-8 inches outside diameter, respectively, and two tubes 9 inches high and 2 3-8 inches in diameter. Around the small tube you glue several bands of thick paper three-quarters of an inch wide and sufficient to equal the thickness of the columns. (See Figure 3 on page 12). Then when this is dry, coat over thick portion with glue and introduce inside the large tube. You will then have one tube only, as shown in Figure 4 on page 12. You require two of these which should be decorated with fancy paper.

At the commencement of the trick one of the columns was inside tube 2, but as the ring or washer on the column hid the double compartment of the tube from view, the cover had the appearance of being nothing more than it was represented to be.

The working of the trick is now pretty obvious. When the conjurer covered the column with tube 1, it passed between the two thicknesses of the double tube and when the performer lifted the cover after the disappearance he gripped the bottom of the cover and also the ring or washer on the column. When he replaced them on the table, he reversed the tube and thus prevented the column from making a re-appearance. When he lifted tube 2, he allowed the column to appear, but his next move was to reverse this tube the same as he did tube 1 and the column had gone.

CLEVER HANDKERCHIEF AND SOUP PLATE

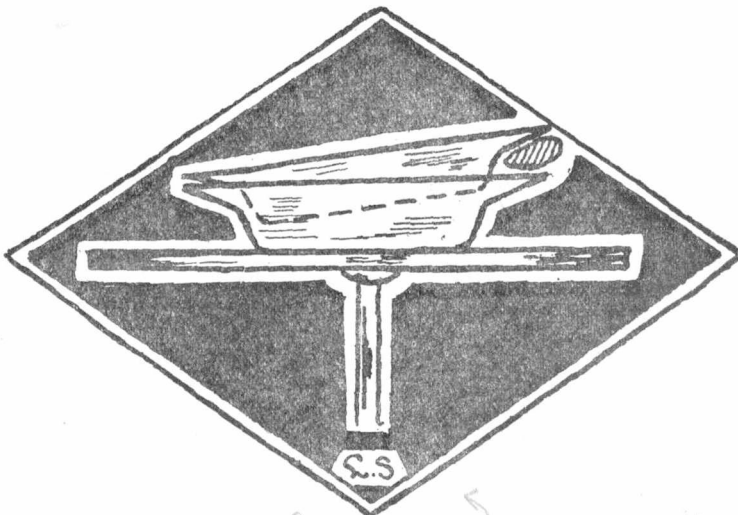
This effect calls for the use of two ordinary soup plates, two silk handkerchiefs and any piece of apparatus the performer may fancy to vanish a handkerchief. Such as a handkerchief vanisher, mirror glass or Vanishing Handkerchief Wand.

The effect is produced as follows: A handkerchief is vanished and found between two soup plates, previously shown to be empty. The following version of the soup plate trick is not my own, but I believe is the invention of Professor Day of England.

Secret: The soup plates are brought forward in the position as shown in the drawing below. They are grasped with the left hand at the front and the right hand at the back. The index and little finger of the right hand are inserted between the plates to hold the handkerchief when the bottom plate is removed. The left hand then draws the bottom plate away, leaving the handkerchief pressed against the lower side of plate held in right hand. The other plate is reversed and placed on top, and the plates separated again. The left hand draws the lower plate away that was first held in the right hand. The right hand draws the handkerchief into the top inverted plate so when the plates are placed together again the handkerchief is between the plates. The spectators have seen both sides of plates and nothing between them.

Although this is a rather difficult move to describe, if carefully followed with the plates in your hands it will be found quite simple.

I described another method of this effect, using a prepared plate, for producing two or more handkerchiefs in that wonderful book, **Clever New Handkerchief Tricks**. It requires no sleights.



Ray Sewan

AN ORIENTAL ACT

Effect: The performer enters attired in the garb of a Chinese Wonder Worker. The stage is set to resemble a room of a Chinese home. The performer shows a shawl, which is richly decorated with gold braid or perhaps a dragon. After showing it on both sides he throws it over his arm. Upon drawing the shawl away a square form is seen to be under the cloth. The performer places the covered form on a tray brought forward by an assistant, who is also dressed as a Chinaman. The form is now uncovered and it is seen to be a wooden chest fifteen inches long, seven inches wide and seven inches high. It is prettily decorated in black and gold. He immediately shows the chest empty, then closes the cover and replaces it on the tray still held by the assistant. A few oriental words are mumbled and the chest is opened, whereupon silk handkerchiefs, ribbons and flowers are found in profusion.

The performer takes two of the silks produced in his hands, one is red, while the other is white. The performer's assistant now brings a piece of paper and hands it to the performer. The performer forms the paper into a tube and retains it in that shape by means of a couple of rubber bands. He then pokes the red and white silks into the tube. Upon withdrawing they are found to have changed into a Chinese flag, twenty-four by thirty-six inches.

A nickel plated vase is shown empty and the flag placed therein. A tube is placed over the vase, but alas—the wonder worker finds the tube a trifle too short and removes it. The flag is still seen sticking out the top of the vase. The performer substitutes a small nickel plated cover for the tube. Again he mutters several mystic words, removes the cover and throws the contents of the vase out into the audience, which is found to be confetti, the flag having vanished.

The performer now concludes the act with the following illusion:

Effect: A cabinet, the framework of is made of bamboo, is shown. Between the bamboo framework a richly colored cloth is then stretched. The cloth should be fantastically decorated. There is a door upon the front of the cabinet, which is also made of bamboo, with cloth stretched between. Just inside the cabinet, about two inches from the front, is a curtain that may be pulled down to the floor. This curtain is fixed with the familiar spring roller just like the curtains in our homes.

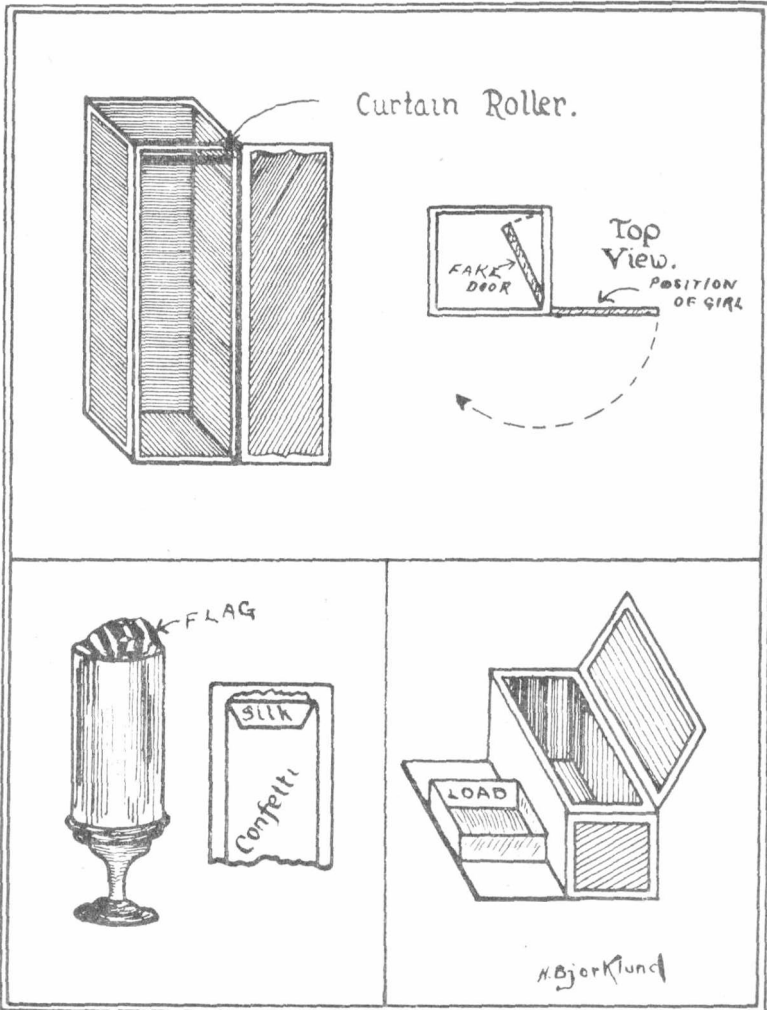
The performer introduces his girl assistant, who happens to be a little Chinese girl, Lee Soo Moon. The girl is placed in the cabinet, the curtain is pulled in front of her and the door is closed. The wonder worker now calls together the shades of his Mongolian ancestors and issues a command in a foreign tongue, then opens the cabinet door. Issuing another command he pulls up the curtain and Lee Soo Moon has vanished. The assistant lets down the cloth at the rear of the cabinet, thereby proving she is not concealed behind it. The performer now retires amidst the tremendous applause of the audience.

Method of Working: The cloth from which the box is produced is double, with a cardboard shape 7x15 inches inside. The chest is hanging on front of tray, which is brought on the stage by assistant, bottom toward the audience. When the performer holds the shape through cloth it appears as though he was holding the chest. When he places the form on the tray, the assistant brings the tray up to a horizontal position just opposite to the vanishing alarm clock method. The chest is constructed on the well known inexhaustible plan and loaded with handkerchiefs, ribbons and spring flowers. I would suggest that you glue a cardboard box onto the part that forms the shelf as shown in drawing on next page. This assists greatly in holding the load.

The Chinese flag is loaded into a "dying handkerchief tube" which in the course of the performance is loaded into the paper tube. After you have pushed the silks through let the dying tube containing them go "down trap," produce the flag and tear up paper. The flag to confetti change is brought about by our old friend, the Hot Coffee Vase. The confetti is contained in the fake which rests inside of a paper tube which is purposely too short. The little false lid has a piece of white silk glued in it. This fake lid is the fake inside the tube. Spare no expense in buying the flag as it must be made of the very finest silk.

To perform place the flag in the vase. In placing the tube with the fake over the vase, the flag is pushed down. Pretend to be greatly surprised to find the tube too short and remove it, leaving the fake behind. The audience think that they still see the flag in the vase but really it is the small piece of silk in the false lid. Place on the real lid and when you remove it, you remove the false lid with it. Now produce the confetti. (Note: I am greatly indebted to Louis F. Christianer for the notion of the short tube.)

Continued on page 47



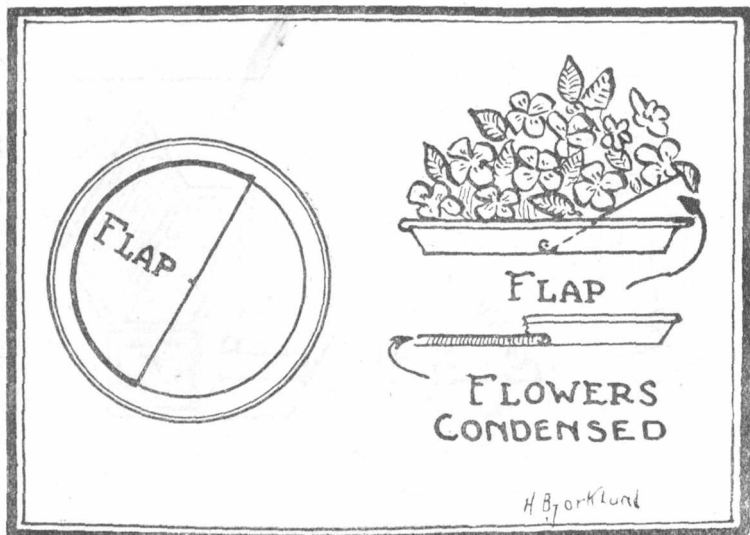
THE FLOWERS OF DELHI

Effect: A small tray is shown on both sides. Suddenly the tray overflows with flowers of many colors.

The "how" Use a large size pie tin for the tray. Have a tinsmith cut a semi-circle of tin of a size so it fits in the bottom of the tray. Have him turn over the straight edge of the semi-circle so that a wire may be passed through this turned over part and soldered to the center at each side of the tray. This leaves the semi-circle so it can cover either side of the bottom of the tray.

Now paint the entire tray black and neatly decorate in Chinese figures with gold paint.

Fold together about thirty spring flowers and place them on the tray and bring the flap down over them. Hold the flap down with your thumb and show both sides. When you take away your thumb the spring flowers expand and appear. (They push the flap back half way). Under cover of this bring the flap way down on the other side and remove the flowers and again show the tray empty.



FIRE AND WATER TRICK

This is a self-contained method. The effect is as follows:

The performer makes a paper cone and pours water in it from a clear glass jug. The jug is held high over the cone so the audience may see that the water really goes into the cone. When a quantity of water has been poured in the cone the performer sets fire to the cone and both the water and cone vanish in ashes.

To accomplish this beautiful effect requires the use of a water-tight transparent celluloid cone with a hook at the top corner as shown in the drawing below. It is hooked on the edge of the jug where it remains suspended. This transparent cone will not be noticed at the rear of the jug with the water in front of it.



→
L. Sewer

The cone of paper should be made up as near the size of the fake cone as possible. When picking up the jug of water the paper cone is passed behind the jug and with an upward motion scoops the celluloid cone into the paper cone. You are now ready to pour the water into the cone. After the water has been poured in, the cone is passed behind the jug in the act of placing the jug down upon the table and the hook of the fake cone full of water is again caught on the rear of the jug and remains suspended behind the jug. The paper cone may now be set on fire and the trick brought to a close.

In fairness to a brother magician whose name I cannot remember I must state that the idea of the vanish of the cone of water by concealing it by more water was suggested by reading his article in a magic magazine. I have tried this method, using an ordinary drinking tumbler in the cone and can assure my readers that it works.

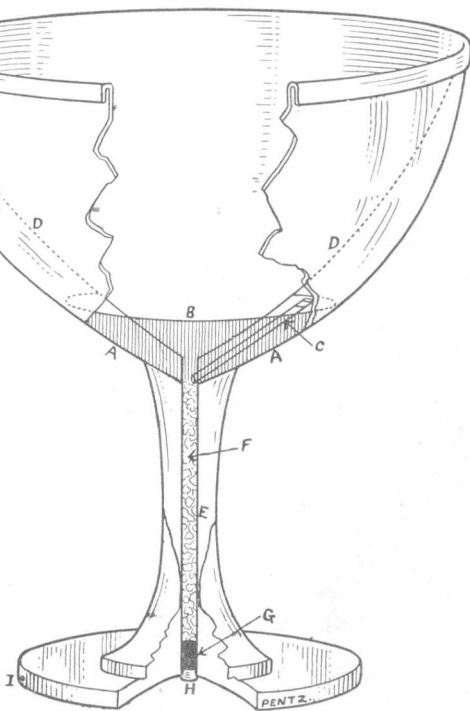
THE PALM BURNING GLOBE

In the drawing on the opposite page "A" is the water compartment, "B" water level, "C" water tube, "D" extra inner shell to place into globe after the water and potassium have been put in their places. This covers the water compartment and allows the inside of the globe to be shown, "E" is a small potassium tube running through the entire base of the globe, "F" shows the potassium in the tube, "G" is a solid bar of metal to keep fire and potassium from the cork "H" inserted in the bottom of the tube, "I" is where a small pellet of lead is soldered under the bottom near the edge to tell which way the globe should be tipped so the water will enter the water tube.

The water tube is flush with the potassium tube and not as in the drawing. The front of the globe is drawn to represent a section as being cut away to give an inside view of the prepared part. Use but a little water, which need not come above the top of the potassium tube.

This globe may be shown empty by tipping it so the water will run away from the entrance to the water tube, so the audience may see the inside. After filling the globe with combustible material it is tipped with the piece of lead "I" upward so the water will enter the water tube and run into the potassium, which starts the blaze and ignites the inflammable material at the top of the potassium tube.

Should you wish to prolong the time of ignition, have water tube



tube a trifle longer and filled with absorbent cotton, which will allow you to get several feet away before the combustion takes place.

It will be an easy matter to take out the cork and clean the potassium tube that runs through the base of the globe. Never put the potassium in the tube until just before the trick is to be presented. Always test a little piece of the potassium in water to see that it is fresh and ignites before loading the tube.

This short description and the drawing should give you a working idea, from which you may produce many effects and if you have one of these globes made by some spinner you will have a real stage trick to add to your act.

The trick wherein a billiard ball is taken in the hand and passed into the center of a tumbler full of rice is, I suppose, fairly well known.

To accomplish this trick as previously explained necessitates the use of a draped table and the "switching" of the tumbler and its contents. The method I am about to explain has the advantage of using the same glass all the time and it does not leave the sight of the audience at any part of the trick.



Levi Sewer

The new effect is as follows: The performer shows a fairly large glass goblet, which he stands on a thin undraped table. He then introduces a bag of rice and proceeds to fill the goblet (in handfuls) with rice, until it is about one-half inch from the top. He then takes a small serving tray and places it on top of the goblet. The billiard ball is now taken in the right hand and squeezed above the tray—the ball of course vanishes and upon removing the tray and emptying the contents of the goblet on to it, the ball is found in the midst of the rice.

To accomplish the above effect we will call to our aid our old friend the Mirror Glass. The best kind to use is the one with a metal nickel plated mirror, as it is very easy to fasten a thin wire handle (as shown in "A" in the drawing on page 22) to the top of it. The use of this handle will be seen later. The goblet is made ready by placing a duplicate ball in one side and covering it with rice until it comes about a half inch from the top of the goblet. The wire handle is turned over so as to project out behind as shown in the drawing on page 22. The goblet is now ready for the trick and viewed from the front side the goblet appears empty. In presenting the trick it will be seen that it is only necessary to fill the front compartment of the goblet with rice and the place the tray on it. The billiard ball is now vanished by any known method. In taking the tray off the goblet you grasp it from the back with the thumb on top and the fingers underneath. This gives you an opportunity of getting hold of the wire handle with the fingers. The tray is now lifted up (back first) and the mirror is of course pulled out of the goblet and carried away under cover of the tray. The goblet is picked up and the tray with the mirror underneath it, is placed on the table. The rice is now poured on the tray and of course the billiard ball will make its appearance.

A CUBICAL CONCOCTION

The effect is as follows: The performer exhibits three square tubes, about nine inches long and four inches square. These tubes rest on three small circular trays. The tubes are taken up, one at a time, and shown to be empty. A magic pass is made over the tubes and upon lifting the tubes a four inch die is found under each tube. The two end dice are black with white spots, while the middle one is white with black spots.

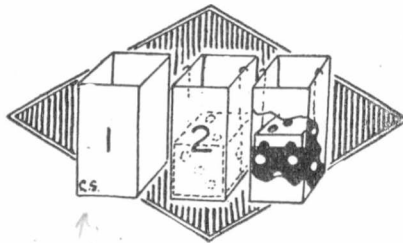
After being proved solid the three dice are threaded onto a silk cord, through holes provided for this purpose in each die. The two black dice at the top and bottom, with the white one in the center. These dice are now covered with a cloth and hung in the air. A hat is shown empty and placed on a chair. Passes are made over the dice and when the cloth is removed the white die is missing and only the black ones remain on the cord. When the hat is turned upside down the missing white die drops out. So much for the effect.

The production of the three dice is done on the same principle as the well known "Organ Pipe" production. The first black and center white die are quite solid. The third die is a five sided shell, having one side hinged so that it may be opened up and held against the side of the third tube. (See drawing). This shell is made slightly larger than the white die so it will easily slide over it when required to do so.

To present; tube one is picked up and shown empty. No. 2 is picked up and passed clear through No. 1, leaving the first die in No. 1. No. 2 is then shown empty. No. 3 is then passed through No. 2, leaving the white die in No. 2 and the black shell in No. 3. After showing No. 3 empty the top flap of the shell is pressed down with the finger and all is ready for the production.

For the second part of the trick the solid black die is threaded on the cord first, the solid white next, and on top the black shell is placed. The dice are now placed all parallel with one another, but cornerwise, thus preventing the black shell falling down over the white die before ready. Under cover of the cloth the shell is turned around and pushed over the white die, making it appear that the white die has vanished when the cloth is removed.

A duplicate white die is loaded into the hat from a table servant to accomplish that part of the trick.



↑
Leaf Service

THE MAGIC RINGS OF "ODIN"

Some time ago I read in a book called "Told by the Northmen" a little story concerning a God called ODIN. In the course of the story reference is made to a Magic Ring, said to be possessed by Odin. It was said that every ninth evening eight rings fell from it. It struck me at the time that this would make a very suitable plot for a good Magic Trick, so I made a note of it in my little note book. It was not until just lately, however, that I thought of a suitable trick for the plot. Even now I must admit that I think the plot is worthy of a much more pretentious trick, but I give the following effect in the hope that some one else may come along and give one better.

The effect is as follows: The performer shows a nickel plated ring, about the size of the ordinary Tambourine Ring, used for the production of rolls of paper, etc. This ring in fact is made just like a Tambo Ring. After pattering awhile on the wonderful properties of this Magic Ring of Odin the performer offers to show the audience that it still retains its magical properties. He thereupon takes a piece of paper and prepares the ring the same as the Tambo Trick. Having done this he holds the ring up and sticks his finger into the center of the paper and draws out a little piece of ribbon. As soon as the performer has hold of this he gives it a sweeping pull and draws from the center of the ring a series of eight nickel plated rings all threaded together with ribbon as shown in the drawing on page 26.

The solution to this problem I suppose will be obvious. The eight rings, it will be seen, "nest" and may all be inserted inside of a circular fake made of a separate ring a little smaller than the "Odin" ring with rather stout paper sides to prevent the weight of the rings from bursting the paper prematurely. This fake is loaded into the Magic Ring exactly the same as the usual hat roll is. This effect may be found in any standard work on Conjuring, so I will not take up space by a repetition.

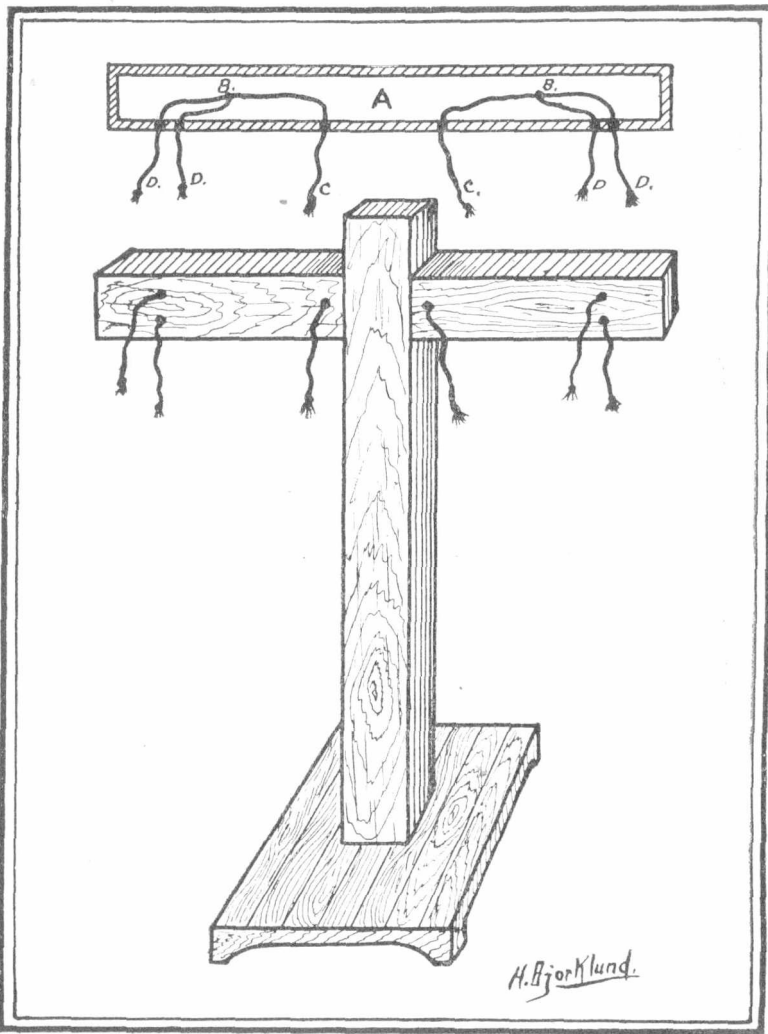
The performer might vary the above effect by making the rings appear in a different manner and instead of producing them all in a string as shown in the drawing on page 26, he could pull out a little bunch of eight ribbons from the center and each ribbon have attached to the end a separate ring. In falling down with a jingle they might appear as a larger production than the previous method given.



A NEW CROSS ESCAPE

Effect: The performer is tied to a large wooden cross. One cord around each wrist, one around his neck and one around the feet. A screen is placed around him for a minute. When the screen is removed he is seen to be free.

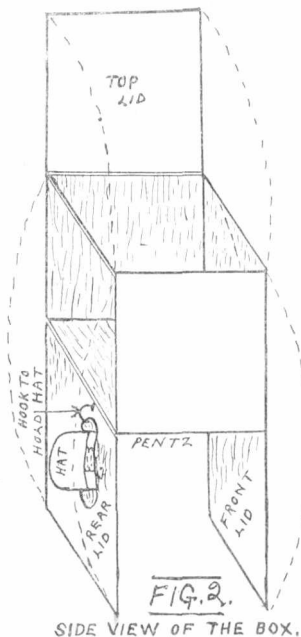
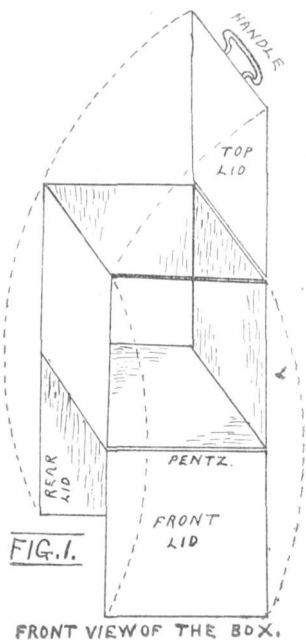
Method of Working: The cross is hollow as shown in section "A" of the drawing on opposite page. The cords run through holes in the cross piece. Here they are tied together at "B" allowing two cords on each end for the wrists and one on each side of the upright for the neck. The performer has his neck tied first, using cord marked "C". While this is being done he holds the ends of the cords at the wrists, (marked "D") thereby keeping them from being pulled out. While his wrists are being tied he puts his neck forward about three inches. This draws up the cord and gains slack at the neck. When the screen is placed around him he allows his neck to go back so his head touches the cross. He pulls his wrist out then slips the cords over his neck, unties the cords over feet and escape is complete.



HAT ILLUSION

Effert: A derby hat is borrowed from one of the audience and placed on the table. A box, having three lids, is brought forward by assistant and shown empty. A rope is dropped down from the flies and box hoisted up until it is half way between floor of stage and flies. A borrowed hat is now placed in a pan, saturated with oil and set afire. The hat (or what is left of it) is placed in a smaller box. At the report of a pistol shot (fired by performer) the smaller box drops open and is seen empty, at the same time the box suspended from flies drops open and hat appears therein ("restored") and is returned to owner.

Secret: I first perform the ball, rice and hat trick and upon finding the rice in the hat I give hat to my assistant who goes to the wings to empty the rice from the hat and brings out another derby in place of the one borrowed and places it on the table.



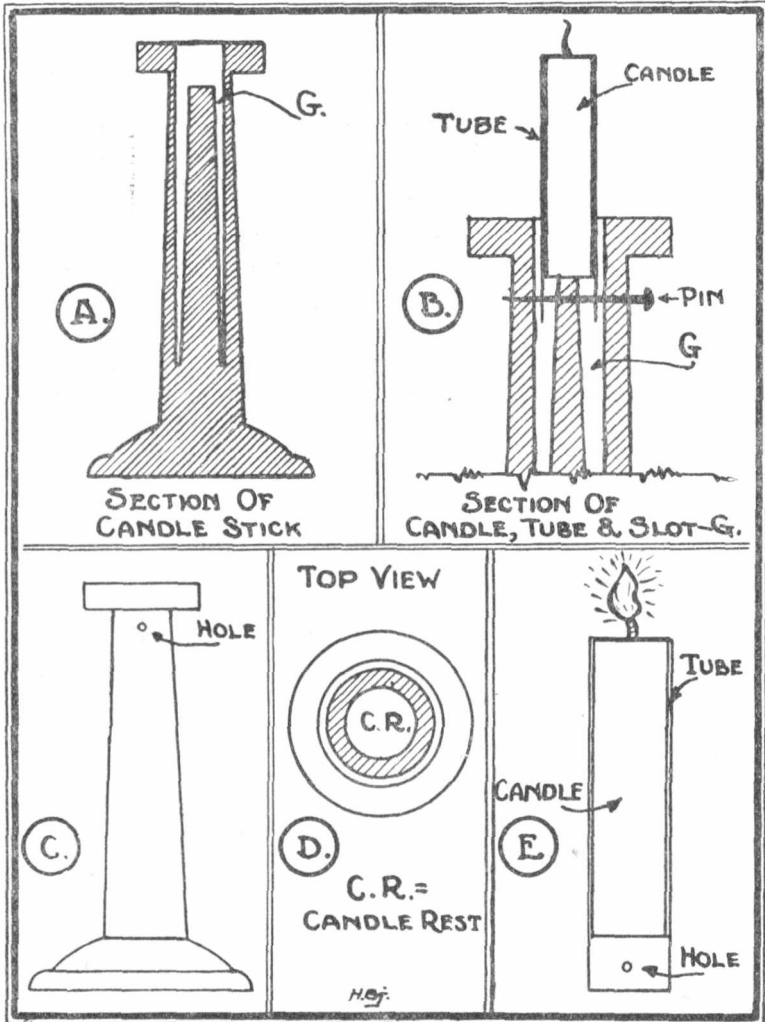
The audience is led to believe that this is the hat that was borrowed. I most always pull a handkerchief or something else through the hat, while doing which my assistant fastens the borrowed derby to the rear lid of the box (figure 2 on page 28) and brings it on the stage. I show box empty and close front lid first, so as to conceal the hat attached to rear lid. When both front and rear lids are closed, I open the top lid and lock the lids on the inside, at the same time taking hat from rear lid and laying it on the bottom of box. The box is then suspended from the rope in the center of stage. I now set the duplicate hat afire and after burning awhile place it (or what is left of it) in the smaller box, similar to the one in figure 2 on page 28, save that it has attached to the rear lid a little tin box or receptacle in which to place the burnt hat. A shot is now fired, assistant lets lid of smaller box fall open and box appears empty. (the burnt hat being in the tin receptacle attached to the rear lid). The big box is opened by pulling a string which releases the locks on the box, allowing the lids to fall open and the box will be seen to contain the borrowed hat.

THE COLOR CHANGING CANDLE

This effect may be used to good advantage in connection with a trick where a candle is used. The effect is that a candle changes from white to red while still lighted.

Here is the secret: Take a common candle and paint it red, green, or some other bright color. Have a tinsmith make a tube of a size that may be passed over the candle easily. Paint this tube white. Have a candlestick made as shown by "A" in drawing on page 30.

When the tube with the candle inside it is placed in the stick the real candle will rest on "CR" as in drawing "D". The tube should have a small hole in it about an inch above the bottom. (See drawing "E"). This hole also runs through the top of the candlestick as in "C". When the tube is over candle place a pin through the holes. (See "B"). This looks as if a white candle was in the candlestick. Light candle. Make a tube of a piece of paper and place it over candle so the flame may still be seen above the tube. Secretly pull the pin and the tube goes down in the slot "G". Remove the paper tube and disclose the red candle.

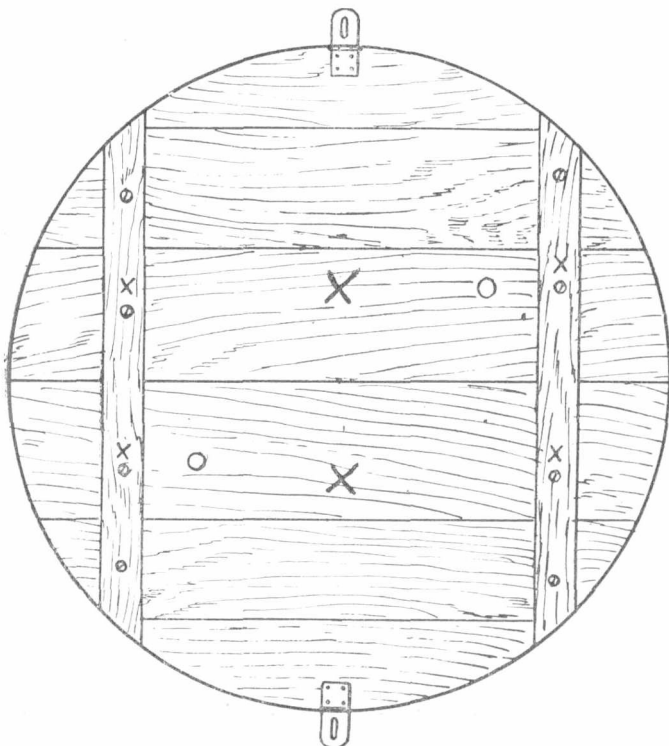


THE IMPROVED BARREL ESCAPE

This makes a fine barrel escape and it is only necessary to carry the top, which may be used on any barrel.

In making this fake top the clasps must be made rather long to accommodate any size barrel. The top should be large enough to extend over the very top of the largest size barrel that the performer might be compelled to use.

In the drawing below you will see that there are six pieces or boards in the top. The outer boards are screwed solid to the cleats. There are four cleats, two on each side of the boards, screwed together on both sides.



The two center boards (marked with an "X" in drawing on page 31) will slide between the cleats when the fake screws are in the cleats. A hole should be made in each of these center boards, which serves two purposes, letting in air and for putting the finger through to slide the two center boards out of the cleats. The small "x's" in the drawing show the screws that are removed and changed. At all times the two center boards are fastened with real screws on one side only, while the fake screws are in the cleats on the opposite side of the top.

The trick is performed as follows: A committee is asked to thoroughly examine the barrel and top. The performer steps in the barrel and the top is put in place and locked securely on each side by padlocks.

A screen is placed in front of the barrel and the performer makes his escape and the barrel and top are again examined and found to be securely locked as before his escape.

Before beginning the trick the top must be prepared by putting four fake screws in the outside cleats and four real ones on the inside of the top, which makes all appear to be solid.

The secret is that the performer has, upon his person, a small screw-driver and four extra fake screws, which go into the cleats, but do not go beyond them.

As soon as the performer is inside the barrel he removes the four real screws and substitutes the fake ones, which allows him to slide the two center boards out from between the cleats, when he steps out and removes the four outside fake screws and puts the real screws in their places and then submits all for examination.

The clasps on the top should be made so they will bend only one way so the top cannot be put on with the real screws on the outside where the performer will not be able to get at them to make his escape.

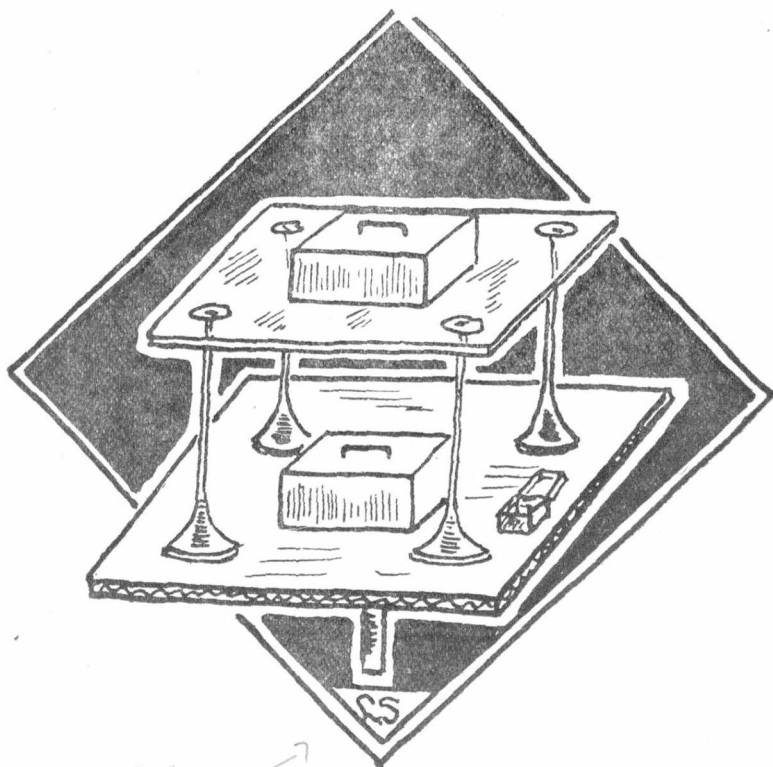
If the center board fits snugly, but one real screw need be used in each board, which will allow a much quicker escape.

A small flash-light will help very much to make a quick escape.

THE SILVER BOX

I shall have the pleasure in describing a neat little novelty called "The Silver Box." It is extremely simple to perform and sounds rather impossible in effect.

Effect: Performer shows a sheet of plate glass, which he suspends in a horizontal position on four glass pillars. (See drawing.) Undraped table used. Two small wooden boxes are shown empty. One is placed upon the glass plate, the other on top of the table directly underneath the one on the glass plate. Next a small box is passed for examination.



→
Lunt Sewer

This being done some one is invited to stuff a dollar bill into the box and hand it back to the performer. When the performer gets the box he opens it and to make sure that he does not change the bill, reads the number out, so that it may be written for confirmation later. He then closes the box and places it inside the wooden box resting on the glass plate. Taking his wand he makes a few passes between the two boxes (the one on the glass and the one on the table) and then opening the top wooden box he shows it to be empty. Opening the wooden box on the table it is seen to contain the silver box, which on opening is found to contain the Dollar Bill, the number of which agrees with the number previously written down. The silver box and note has apparently passed clear through the glass plate.

An explanation of the above effect will require very little space. The glass plate, of course, is free from any deception and is more or less for effect. The wooden boxes mentioned are small "Inexhaustible or Drawer Boxes." Almost any type will do. For preference they should both be alike and neatly made to be in keeping with "The Silver Box" which they are to accommodate. The silver box or rather boxes, for there are two, are also without preparation. These silver boxes may be bought at most fancy goods store, where they are sold for ladies' trinkets, etc. One of these silver boxes is loaded with a dollar bill of which you know the number. This is concealed in the wooden box placed on the table. The other box is left empty. The presentation should now be pretty obvious. Both boxes (wooden) may be shown empty, although the bottom one already contains the duplicate "Silver Box". The empty wooden box is placed on the glass plate and the loaded one on the table. Hand the other silver box out and have a bill placed in it. When you receive this back, open the box and take the bill out and pretend to read the number. What you really do is to read the number on the bill you have loaded in the duplicate box on the table. Place the bill back again and place the box in the top wooden box on the glass plate.

The rest is simple and it only remains to vanish the silver box from the top wooden box and produce the duplicate from the bottom wooden box.

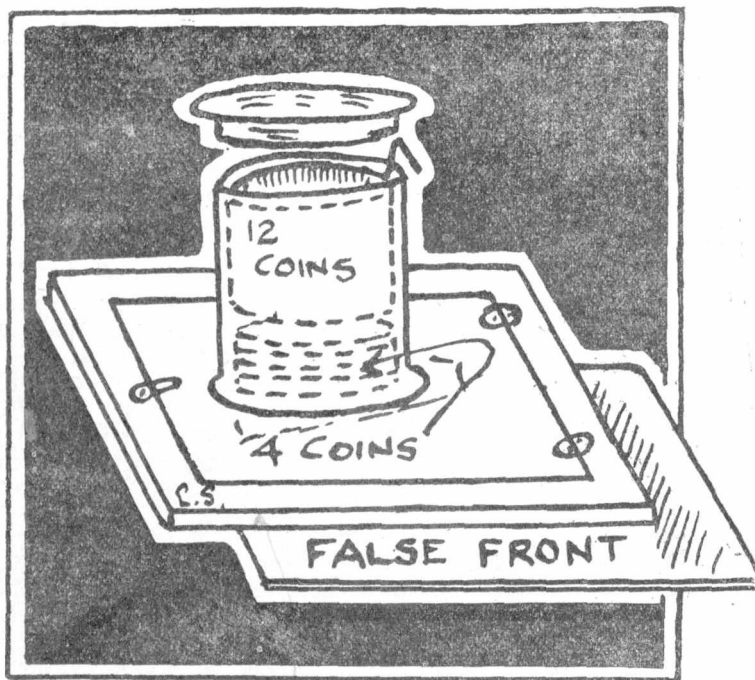
As a suggestion for Patter, I would suggest that the performer assume that the box was made of Frozen Quicksilver and suit his patter to the peculiar properties of this elusive metal.

THE MIRACLE COINS

To perform this trick you need the "Tripos Vanisher," a Card Frame and a pack of forcing cards. If, however, the performer is able to force in the ordinary manner an ordinary pack of cards may be used.

The effect I propose is as follows: The performer shows about a dozen half dollars and a small nickel plated box. The coins are then counted, one by one, into the box and the lid is then picked up and placed on. Next a Card Frame is shown to be perfectly innocent (?) and wrapped in a piece of paper. Using this wrapped up frame as a tray the small nickel plated box is placed upon the center of it and the entire lot is carried into the audience and some one asked to hold it. The performer then remarks that the coins in the box are trained so they will do exactly as they are told. He then proposes to pass a certain number of them out of the box into the frame. To decide upon how many he asks some to select a card and count the number of pips on the card. He commands that number of coins to leave the box. The spectator is asked to open the box himself, when he finds that the number of coins mentioned have vanished, leaving only a few coins behind. Upon opening the frame the vanished coins are discovered arranged pip fashion between the glass and the back of the frame.

The above effect dissected, it will be seen, amounts to firstly the vanish of a certain number of coins from the box and secondly the appearance of the same number of coins in a frame previously shown empty. Let us first clear up the first mystery. An ordinary Tripos Vanisher is altered a little, so that it will accommodate say four coins underneath the removable fake; (see drawing on page 36) thus we are able to drop the twelve coins into the fake and lift it out by the coat sleeve when picking up the lid from the table. This leaves us with four coins in the box, whereas the audience believes that there are twelve coins. Assuming that we are working with four coins left, it will be necessary to arrange the frame to produce eight coins; if with three coins left, the frame must produce nine coins, and so on. The type of card frame used is that which has a false flap front (a la spirit slates), the requisite number of coins are loaded into the frame and the false front placed in position thus making their presence. The frame is shown in this state at the commencement of the trick and then laid on the table for a moment while you get the paper to wrap it up in.



Long Service

When picking up the frame the flap is left on the table as usual and the trick is brought to a conclusion. To do this the performer simply forces the eight pip card of any suit and then counting the pips, commands that number of coins to pass into the frame.

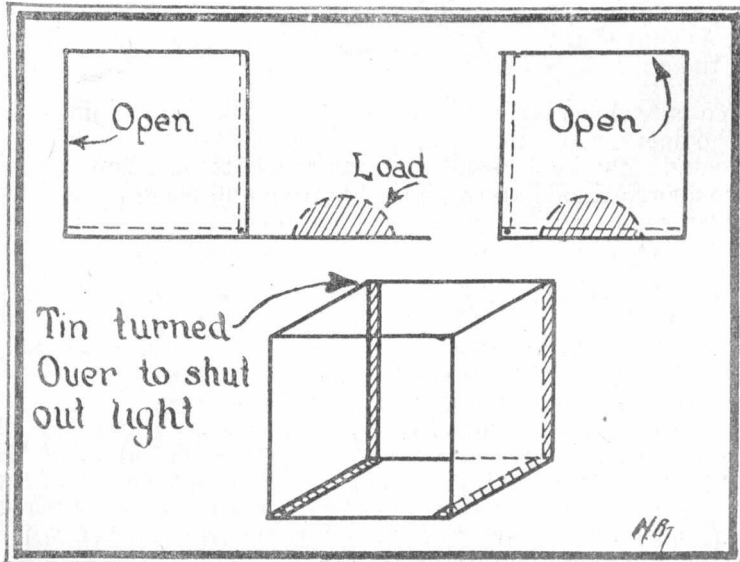
Doubtless a fastidious performer would devise some means of showing the card frame opened out and taken apart prior to the coins appearing in it. This, however, I hardly think necessary considering that the frame is given into a spectator's hands a few minutes after it has been shown and is ultimately opened by the said spectator.

AN INEXHAUSTIBLE BOX

The inexhaustible box has an advantage that we can secure from no other piece of apparatus. The trouble with this trick has been that people on the sides see the secret shelf when the box is turned down. To remedy this defect I had the following box built, or rather made it myself. I hope it will appeal to others.

It is made of heavy tin. The reversible shelf is fixed by a an eighth inch rod so that it will turn back and forth. The edges are turned over a half inch on the bottom and top. This keeps the light from shining through when box is empty. The inside is painted black.

When the shelf with the load on it falls back on the table the tin is so thin that it cannot be seen, especially if the table top is covered with a black cloth. The load should not be too large or it may be seen by the audience. As all magicians know the secret of this old effect a study of the drawings will show how to construct the box.



PROFESSIONAL SPIRIT CABINET

The following effect has been sold, (under different names) of late years, Kellar being one who worked it.

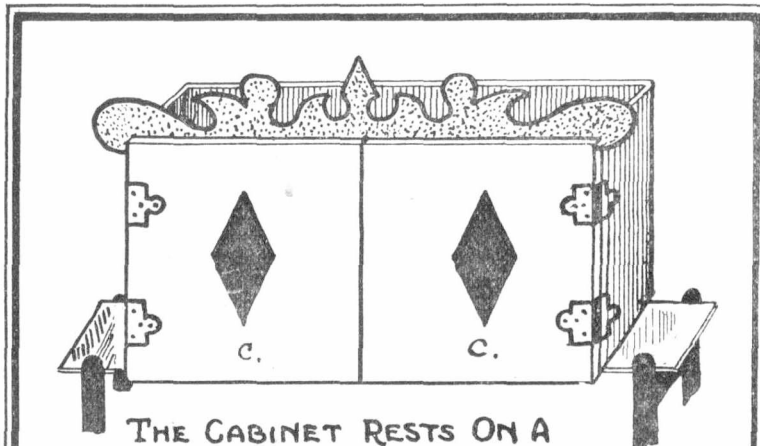
Effect: A small cabinet is built in full view of the audience, and bells, tambourines, etc., are made to ring, etc. First I will explain a simple method of building the cabinet. My method will allow one to knock it down and put it up quickly, while it takes up but a little space in packing, which is the way to success today.

A glance at the drawing on the opposite page will make the following description plain to you.

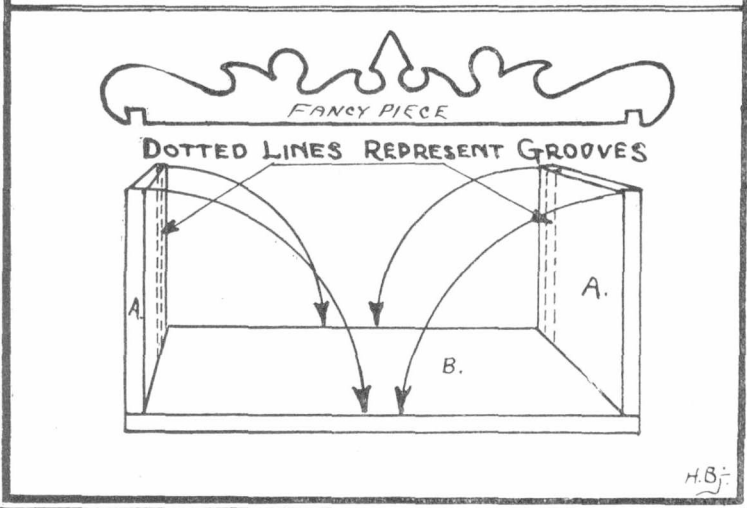
“A” shows the two ends, which fold flat against the bottom “B” The back of the two end pieces are grooved so the back piece will slide in place, where it is secured by placing the fancy piece over the end pieces near the front of the cabinet. This secures the sides so they remain in position. The two doors, (C-C) eighteen inches wide, are fastened on by means of hinges, which have a pin to secure them in their place. The doors should have a diamond shape opening in the center, as shown in the drawing. A small spring catch may be used to lock the doors together.

To take the cabinet down, simply pull pins out of hinges and remove the doors, slide out the fancy piece and take the back piece, then the two ends may be folded down onto the bottom. The fancy piece and two doors are laid on the folded bottom and ends, all tied together securely for packing. A good size for the cabinet is thirty-six inches long, eighteen inches high and twelve inches wide.

How to Work: Show bell with a handle. (A hook, made of a bent pin, should be attached to the very top of the handle). A strong thread should run across the stage, a little higher than the shoulders of the performer. Show the bell and as you place it in the cabinet (from top) hook it onto the thread. Open the doors to show the bell on the inside. Now command the spirit to work. All that is needed to start something, is for your assistant to raise the thread and the bell will ring, etc. By a quick jerk the bell will be thrown out of the cabinet. The bell may be hooked on the thread and placed through the opening in the front door and a quick jerk on the thread will throw the bell out. Other things may be used.



THE CABINET RESTS ON A
PIECE OF GLASS ACROSS TWO CHAIRS.



H.B.

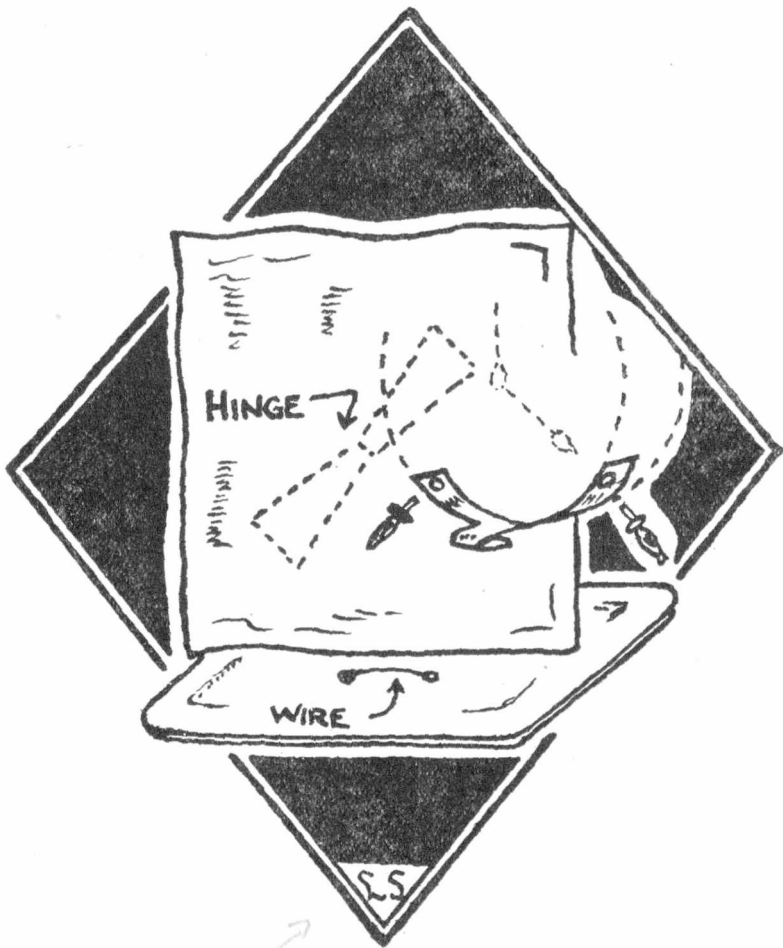
A CLEVER VANISHING CLOCK

Herein I give a method of constructing a very clever Vanishing Alarm Clock at a very small cost. The effect, I think, is very well known. The performer enters with a clock on a tray. As soon as the clock stops ringing the performer covers it with a cloth and brings it down into the audience. Arriving there he gives the cloth a flick and the clock has vanished.

As most magicians know the clock is vanished by means of the tray, the clock being withdrawn with the tray under cover of the cloth. The tray is then stood up against some piece of apparatus with the clock hanging on the back of it. The method employed in the present version is exactly the same. The only excuse for offering this effect to you is to show how it is possible to perform this trick with ordinary every day articles at a few minutes notice.

An ordinary Jap tray is utilized, and the only faking that is required is to bore two small holes in it about two inches apart. Through these two holes must be threaded a piece of fine wire, the ends of the wire being twisted to prevent the wire from coming out. The next thing required is a small tin fake for attaching to the legs of the clock. This is similar in shape to that shown on the drawing on the opposite page. It will be seen that it is provided with a fairly large hook. The legs of the clock are unscrewed and the fake fastened on as shown. The hook is then adjusted so that it is flush with the level of the clock legs, thus allowing the clock to stand without wobbling. The next item is the cloth with which the clock is covered. This is double and has between the sides a hinged fake of stiff cardboard as shown in the drawing. When bent in half this fake simulates the form of the clock under the cloth.

In presenting, the clock is placed on the tray just in front of the wire loop. It is then pushed back so that the hook on the clock will engage in the loop. The cloth is now placed over the clock in such a manner that the hinged portion rests directly over the handle, the two sides resting on the round part of the clock. Holding the tray with the right hand, the left grasps the fake at the top and holds it in position while the right hand withdraws the clock and tray and stands it against some apparatus. The fake is now representing the clock. All that remains is to vanish the clock "a la Glass of Water."



Hand Sees

"THE RELEASE"

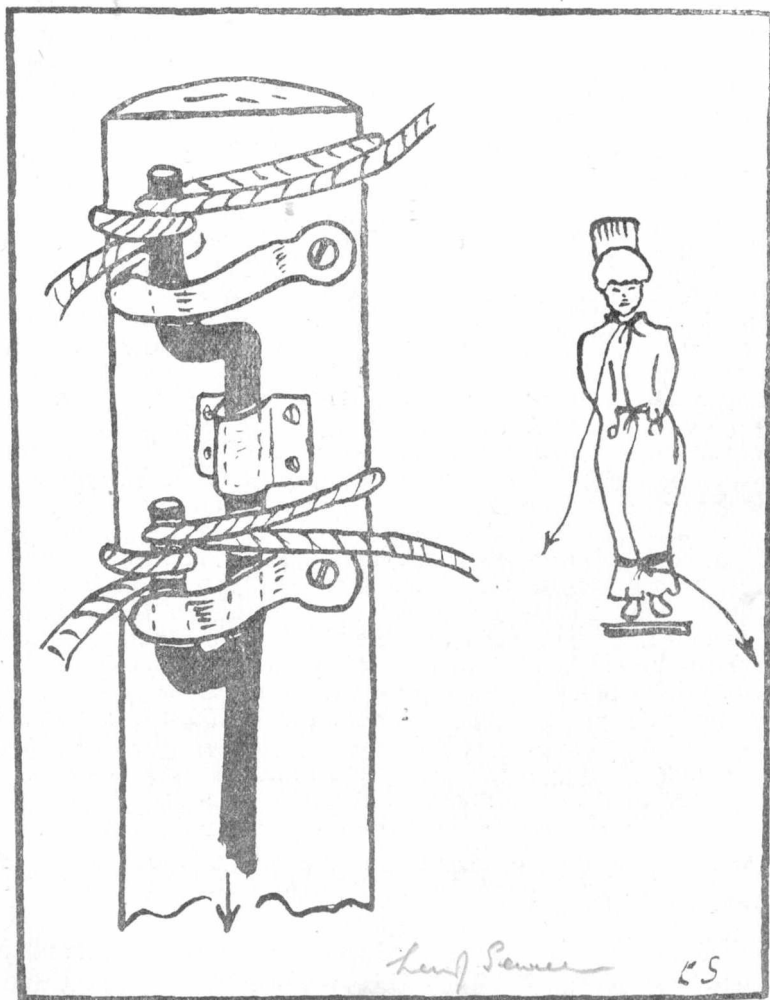
I have called this "The Release" for want of a better name. In effect it is that a young lady is tied up by means of three ropes, to an upright pillar. These three ropes are then tied to a longer length of rope, the end of which are given to some one in the audience to hold. At a pistol shot the spectator is told to pull on his ropes and immediately the young lady frees herself of the bonds which come away with the ropes still knotted.

I first came across this piece of apparatus among some rubbish being discarded by a traveling show. At a later date I saw the same piece of apparatus being featured as an outside attraction for a traveling side show—tamed snakes, or something after that style. Not having come across this particular style of apparatus in any of the *Magical Stores*, I take this opportunity to place it before the readers of this book.

The board to which the lady is tied is about six inches wide and about six feet long, being made of one inch lumber. It is suitably painted and fitted on a stand to support it in an upright position on the floor. The principle by which the ropes are released is a very simple one and is very reminiscent of the old, old trick of pulling a handkerchief through the leg. The short lengths of rope are tied around the lady's neck, waist and ankles. Behind the board and fastened thereto is a sliding rod with three vertical pegs attached. These pegs work through staples as shown in the drawing on the opposite page. When placing the rope around the lady the center of the rope is placed in front of her and the two ends brought around to the back and hooked on the projecting peg as shown, the two ends being brought around to the front again and tied in a firm knot. All three ropes are tied in the same manner. The long rope is then threaded through these three ropes and given to some one from the audience to hold.

It will be seen that if the projecting pegs behind the board are pulled down through the staples that the three ropes will be released.

At the critical moment all the performer has to do is to press his foot down on the small lever at the bottom (at the back) of the board, which is attached to the sliding rod. This action pulls the rod down and releases all three ropes simultaneously.



THE ORIGINAL PRODUCTION

The Effect: Standing away from all furniture etc., the performer shows an empty cone, which he places on a small dressmaker's table, or portable card table, which the assistant brought out and placed on the stage. When the cone is removed, to the surprise of all, a dog is seen sitting on the table.

The Workings: By glancing at the drawing on the opposite page all will be made clear. First you must obtain one of those dressmaker's table. It is a small table, having legs that fold up against the underside. Now place a small shelf at one end which the legs fold against, using a spring hinge, so when nothing is resting on the shelf it folds up against the bottom of the table top, of its own accord. The shelf must be just large enough to hold the cone (see figure 2 on opposite page). Make two cones, one to fit over the other, the size of which depends on the size of dog you are going to use. A small dog weighing not over 10 to 14 pounds is best to use. Now obtain a good strong harness, one that will fit snugly on the dog. Place the harness on the dog and attach a small hook in the ring where the chain is snapped. The length of the hook must be determined by trying it out. This hook is slipped over the top of the cone when the dog is inside (see figure 3). The hook is released when the cone is raised leaving the dog in view. Before showing, have the smaller inside cone, with dog in it, on the shelf of the table. The assistant brings the table on the stage and holds it as in Figure 1. The magician then shows the ordinary cone and places it behind the table the assistant is holding; and over the inner cone, containing the dog. The assistant is handed the two cones as one and the magician takes the table and sets it up, by opening the legs. He then takes the cones from the assistant and sets them on the table. Releasing the hook he lifts the cones and exhibits the dog. The move of the cone behind the table, as seen from the audience, must be continuous as if handing the cone to the assistant to hold while the performer takes the table from him.

You can train the dog to sit up, so that when the cone is lifted the dog is seen sitting up.

You may also use this method to produce real flowers and many other articles. As far as I know this idea is original with me and may be used to advantage in a great many effects.

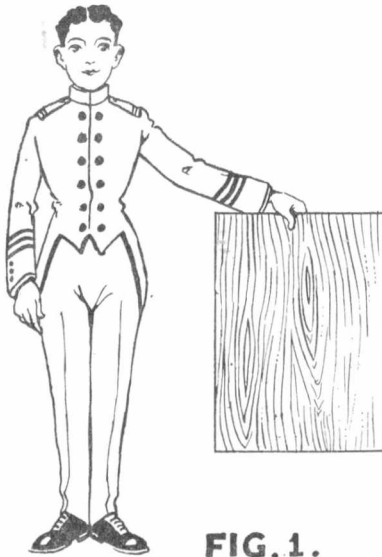


FIG. 1.

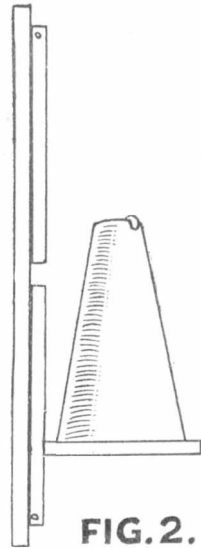


FIG. 2.



FIG. 3.

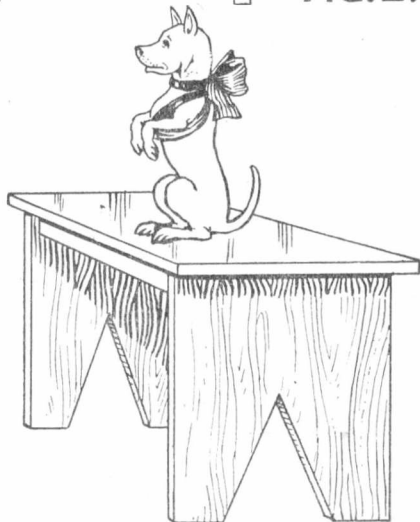


FIG. 4.

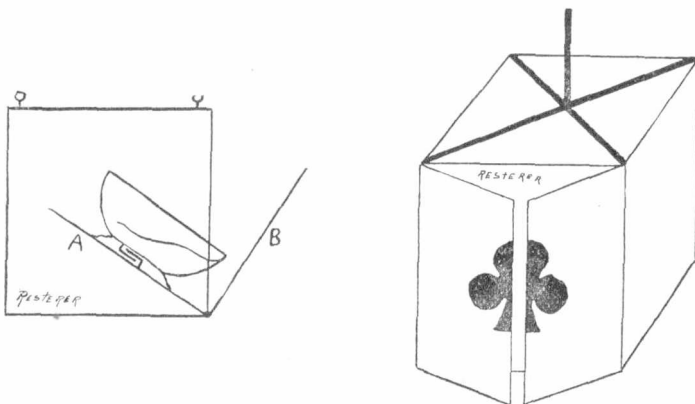
MAMMOTH BOWL OF WATER PRODUCTION

Effect: A wooden cabinet, two feet square, is exhibited hanging in the center of the stage by means of ropes. The performer gives the cabinet a whirl, thereby showing it on all sides. Doors are then opened and cabinet shown completely empty. The doors are closed and the cabinet given another whirl. When reopened a large bowl is discovered.

Description: A cabinet about two feet square should be made, having two swinging doors at the front. Instead of a stationary back the cabinet should have a specially prepared back working on a pivot as shown in drawing below. A large metal bowl is also required. On the bottom of the bowl a hook is soldered to hook on the back of the cabinet. Also a slot is made on the back of the cabinet to engage the hook on the bowl. The bowl should have a compartment so when bowl is on back of cabinet the water will not run out as shown by the line drawn in the center of the bowl in the drawing below.

Method: The cabinet is hung in center of stage by ropes. The bowl is hooked on back (A), which will temporarily be the bottom of cabinet while (B) will be the back. Cabinet is whirled around with doors closed and bowl in the cabinet. It looks free from trickery.

When cabinet stops (B) is pulled down making (A) the back. The doors are opened and cabinet shown empty. Doors are closed and (B) pushed back and another whirl of cabinet. When cabinet stops the doors are opened and a large bowl taken from the cabinet and water poured out. (In pouring out water have side of bowl facing audience.)



The cabinet is six feet high and three feet square, made in the manner I have described. However, one of the sides is solid. This solid side is a piece of sheet iron covered with silk on both sides. It hinges on the same side as the door and opens inwards. Therefore, when the performer opens the front door he hesitates a moment before pulling up the curtain. This gives the girl time to open the secret door and step out behind the door that the performer has just opened. After doing this she closes the secret side door. Now of course when the curtain is pulled up she has vanished, being safely hidden from view behind the open front door.

See the drawings on page 17 to make things clearer.

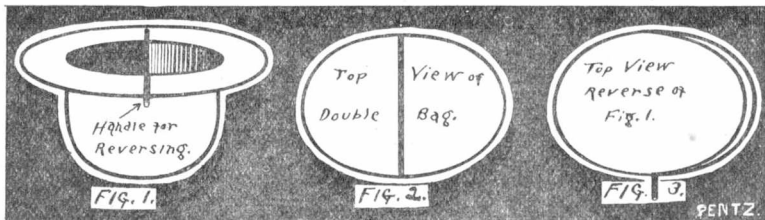
This is not a very expensive act to get up, yet it will probably be of great use to the professional. However, I hope that it may be of interest to everyone.

THE CHANGING BAG HAT

Make a changing bag out of black cloth to fit into a derby or high hat, using corset springs or whalebone as shown in the drawing.

When this changing bag is fitted into a hat you will have as good a changing bag as any made, but in a new dress. This idea may be used for a great many effects. For changing gloves by coming out with the hat in one hand and taking off one glove and vanishing it in the air, (elastic must be attached to this glove) while the other is thrown in the air and caught in the hat. The spring is reversed and when the hat is turned over a glove of another color drops out. Or you may produce a dove, confetti, etc, in place of the glove.

You may use this hat to collect messages for mind reading and change them by turning the hat over to dump the messages upon the table. Make the exchange as hat is turned over. Use for many effects.



THE ENCHANTED DIE

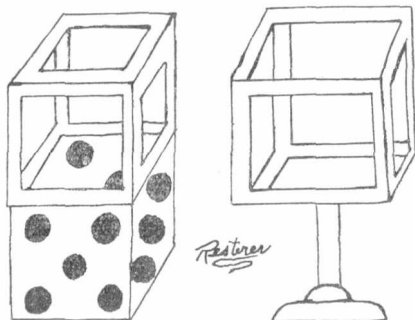
Two side tables are required. One having a servant attached. The drawing below shows what the following apparatus is like. A solid black "Die" with white spots. A skeleton shell over it. A skeleton frame large enough to accommodate the shell. A large glass tumbler, two handkerchiefs and a borrowed hat. The shell should be painted black the same as the "Die,"

The glass tumbler, two handkerchiefs and the "Die" with shell should be placed on the table that has the servant. The skeleton frame should be placed on the other table. Exhibit the "Die" and hit it smartly upon the table to prove it is solid. Then cover it with one of the handkerchiefs. Pick it up and place it in the frame. (In making the above move the "Die" is secretly dropped into the servant, the shell instead being placed in the frame). Next borrow a stiff hat from some gentleman and lay it upon the table. Then pick it up and in the same move take "Die" from servante and place under hat.

Turn the hat mouth up with the "Die" in it and place upon the glass and cover with the other handkerchief. Say the magic word and all is done.

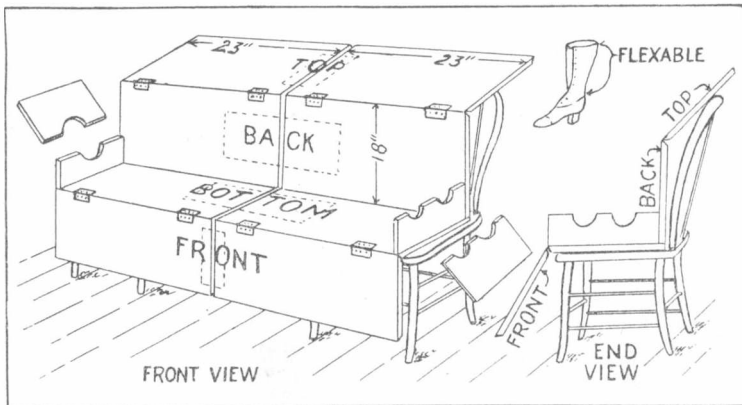
Take the handkerchief from the frame and show it empty. (At a few feet the shell is invisible). Then uncover the hat and exhibit the "Die". Return the hat to the gentleman and hand "Die" for examination.

The above outfit may be made by any tinner very reasonable.



SAWING A LADY IN HALF

Make two boxes 23 inches long and 18 inches square, open at each end. In making these boxes have the back piece and the bottom fastened together solid. The top of each box should be hinged at the back side. The front piece should be hinged at the bottom so it will open downward, exposing to the audience the entire inside of box. At one end of one box a six inch board, 18 inches long is fastened over the bottom and back piece and two notches cut in same, just deep enough so that one-half of a lady's ankle will lay in these notches. At the opposite end of other box another board is fastened, in which a notch is cut deep enough to accommodate half of a lady's neck. Get a piece of board about two feet long and a foot wide and bolt this board over the bottom of the two boxes so they will be joined together, leaving about a quarter of an inch between each box for the saw to pass between. In bolting these on have heads of the bolts on the inside, inserted into the board in box so that heads will be flush with the inside of the box. The nuts should be placed on the outside. Another board of same size should be bolted on the back piece so as to join the two boxes together quite firmly. Both the front piece and the cover should be firmly secured together with narrow strip of board just large enough to make both the front piece and the cover or top rigid enough to move together when closing the box. To attach the front piece and top to the main part of the box eight hinges are used as shown in the drawing below.



The pieces of board that fasten the boxes together are always sawed into each time this trick is presented. Before the next performance these pieces are replaced with new ones to connect the two boxes. By using this method it costs very little to present the trick, while if only one box was used an entire new box would have to be made each time.

Next have a pair of shoes made that are flexible at the ankles so that the lady may withdraw and replace her feet in them with ease. These shoes are placed over a flexible form, which is attached in the top of the shoes so that they will remain in such a position that they will give the appearance of being on the lady. Now you are ready to begin the act. Put the shoes on the lady and introduce the box with the top cover folded back and the front part hanging down and have it placed on the seats of two chairs in the center of the stage. The box should be shown on all sides to prove no trickery is employed. Each half of the box should be strapped firmly to each chair.

Pretend to hypnotise the lady and put her in a trance. Then have the lady placed in the box with her neck in the proper notch at one end and her ankles in the two notches at the other end. Now lift up the front piece and then slide a piece of board in the end over her neck, in which there should be a slot just large enough for her neck to fit in. After the cover is put on another piece of board is put on the other end to secure the lady's ankles. The two ends should be locked on with padlocks. The cover should also be locked on securely. One of the committee from the audience is a confederate who holds the shoes firmly while the lady pulls her feet out, and again when she replaces them. The double box is sawed into as soon as the lady has doubled up in the end of the box, bringing her knees up as far as possible and holding her feet with her hands so the saw will not injure her feet. After sawing through the extra boards connecting the boxes, a piece of heavy tin is slid into groves to close sawed ends of the boxes. The boxes are separated any distance desired and turned around so the audience may see all sides. They are then brought together and box opened and freely shown. It is best not to leave the lady in a cramped position very long as it is quite tiresome. As the audience sees the lady in the same position as at first they are led to believe she remained so during the entire performance. A piece of rope may be tied to the lady's neck and held by a committee. A rope may also be tied to each ankle, sealed and held by the committee.

SAWING A LADY IN HALF PATTERN

"Ladies and gentlemen, I take great pleasure in introducing a modern and exceedingly interesting experiment in vivisection. Heretofore this illusion has been presented as "Sawing a Woman in Half." So many women have been sawed in half that the country is becoming flooded with half women. If this keeps on complete woman will be a thing of the past. In order to conserve the supply of women and allow them to grow to a ripe old age I have decided to use only young ladies as they are much more pleasant to handle.

"You must know it will be impossible for me to saw a lady in half until I have captured the lady. To make this experiment more exciting I will select a beautiful specimen from the audience. How many of you ladies here this evening will step right up here on the stage and be sawed in half? Just raise your hand. (Pretend to see several hands raised).

"Oh! There is a blond over there on the right. Here is a brunette on the left and a pretty little vamp in the rear. Several more are scattered throughout the house. This is more than I expected as I can use only one at a time. We might settle it by having all come upon the stage and then select the prettiest.

"But that would not do as the rest would be disappointed. I think the best plan will be to supply the little lady myself and then I will not get in bad with the husbands or sweethearts of the sweet ladies who have so kindly volunteered to assist me.

"In order to prove to your entire satisfaction that I use only an ordinary box, placed across the two chairs and that you will not be tricked in any manner, I will have a committee of four or more young men come upon the stage and assist me in sawing the little lady in half. Now, you woman haters, here is your chance. Who will offer their services for a few minutes?

(After you have your committee upon the stage you again start your talk and explain just what they are to do).

"Now that we have a committee of your city's promising young men, they may assist me in my vivisection work. Kindly examine very carefully the entire box, gentlemen. The young men say they can see nothing wrong with it. Here are two stout pieces of rope. I will have one of the young men tie one end of the rope around the lady's neck."

“The other young man here, we will have secure the lady’s ankles with the other piece of rope. Now I wish to know if you have the little lady tied securely so she cannot escape. Yes, the young men say they have.

“Now if you two will hold firmly on the ropes, we will have these two gentlemen pick the lady up and place her in the box. (If the gentlemen should hesitate, say) You are not afraid of the little lady, are you? Don’t you see the other two gentlemen have a firm grip on the ropes? (After the lady has been placed in the box, say.) Now you can plainly see that the lady is held securely in the box by the two gentlemen holding the ropes, which secure her head and ankles so they cannot leave your sight for an instant. Now if you gentlemen will kindly close the front and top of the box, and then secure more firmly the neck and feet with these two end pieces, we will start the sawing.”

From the above patter you will be able to get a general idea of how to give your talk upon “Sawing a Lady in Half.”

THE VANISHING BOY

This is a trick where a rope is thrown in the air and a small boy climbs up the rope and disappears, somewhat on the order of the much talked of Indian Rope Mystery. It may be presented on almost any stage and will make a big drawing card.

This seemingly impossible effect is easily accomplished and does not require much time or material to build.

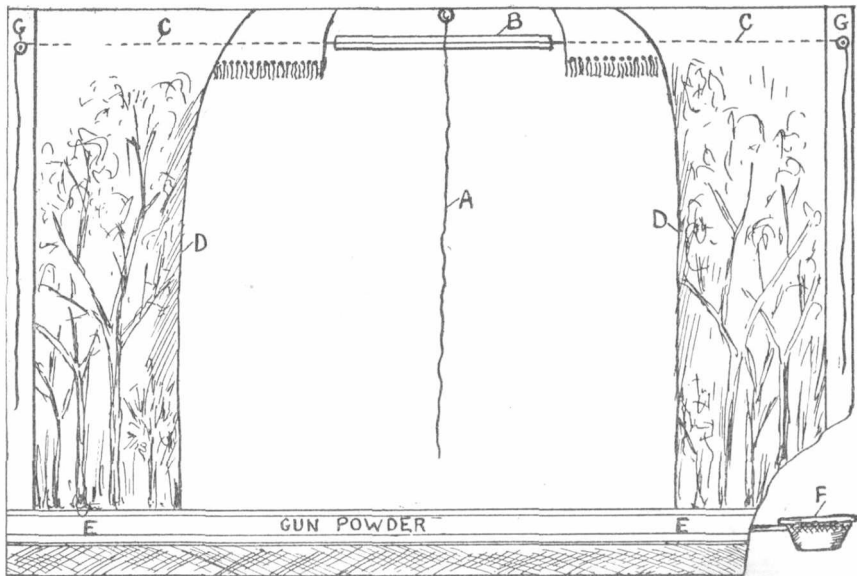
By making a careful study of the drawing on page 53 you will be able to see every detail of its working without much description.

When the rope is thrown into the flies it drops to the floor and another trial is made, when a person concealed in the flies catches and ties the upper end of the rope. The boy climbs to top, and when all of him but his hands and wrists are in view, the powder is set off by a push button which produces a flash and smoke. Just as soon as the smoke rises and hides the boy from the view of the audience the cable “C” is quickly pulled and the boy is drawn behind the wings, from where he descends and runs around to the front of the house and comes down the aisle.

Just as the boy starts on his journey for the wing, the rope is dropped to the stage.

Now I will explain the working as shown on the large drawing below, which I trust will make the working of this clever vanish of the small boy plain so that my readers may build the effect.

“A” represents the rope, which should be quite large. “B” represents the piece of gas pipe attached to the cable “C” which runs over pulleys at each end. “D” to “D” is the opening between the wings, which should not be too large. “E” is the metal trough in which the proper quantity of powder is placed. This may be determined by a few trials. “F” is a flash pan, from which electric wires run to an electric push button. “G” is where the pulleys should be located to support the cable, which should be tied securely at each end until the time the boy is to be drawn behind the wing. The short piece of gas pipe is used so the cable will not hurt the boy’s hands and to give an easier and more solid grip.

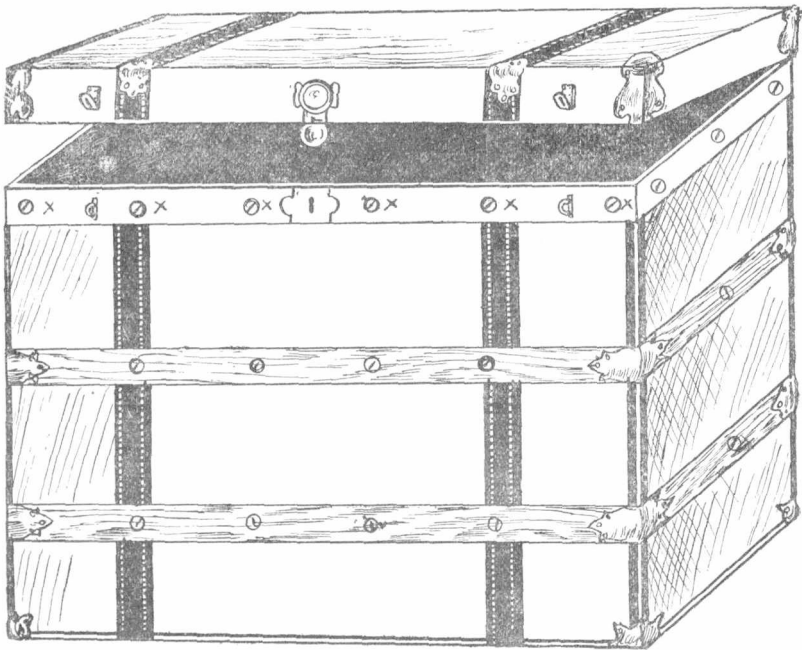


ORIGINAL TRUNK TRICK

This trick trunk has no fake ends or bottom, as is the case with so many others, but the escape can be made in about the same time, after you have practiced a little.

This trunk will stand a more thorough inspection than any other, and may be safely left in the theater lobby, either closed or open, and the very severest scrutiny will not disclose the secret workings.

In the drawing below, you will notice that the six screws in the top slat, are each marked with an "X." All these screws, thus marked, are fake screws, and do not extend through the outside slat, but at each end of the inside slat there is a real screw that goes into both the inside and outside slat to hold them firm, while all the other inside



screws are fakes, if any are used besides these two real end screws.

A slot must be made directly above the lock and each staple, so they will be free to raise with the inside and outside slats when the performer removes the two inside screws. A small piece of wood must be made, to just fit into these slots, and glued firmly between the outside and inside slats, just above the lock and the staples, so that when the slats are in place no opening is left above the lock or staples. These pieces, of course, will come up with the slats, lock and staples when the performer removes the two real screws from the inside slat. They should fit so snugly in their places when the trunk is unlocked for examination that no person will detect them.

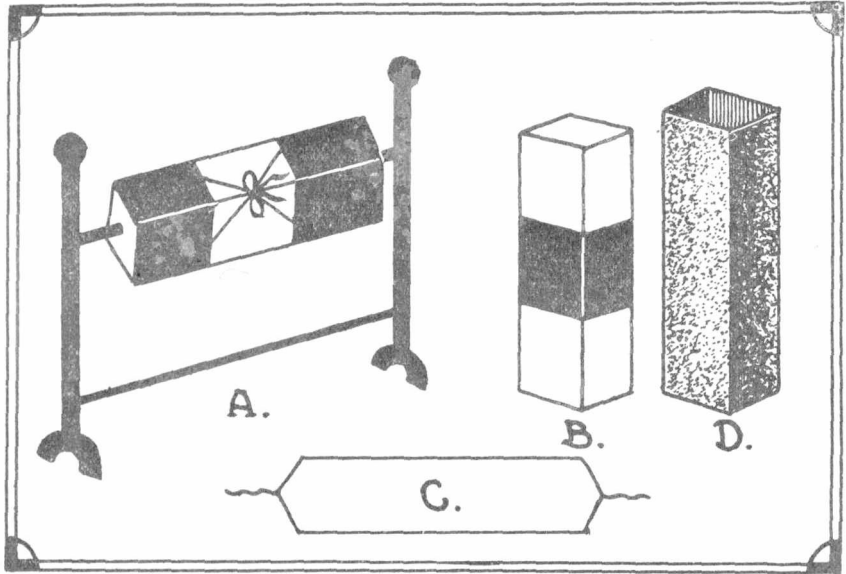
With the exception of the top slat in front of this trunk, it is made just like any ordinary trunk. To any one not in the secret it will appear to be free from any trickery.

The Escape is very simple. All the performer has to do when he is locked inside is to take out his screw-driver (which he must have concealed upon his person) and remove the two real screws on the inside slat and put in their place two fake screws, which he must have in his pocket upon entering the trunk. He then steps out, closes the trunk and removes the two outside end (fake) screws and puts the two real screws in their places, when all is as solid as when he was locked in. The trunk may then be thoroughly examined.

COLOR CHANGING BLOCK MYSTERY

Effect: Three blocks are shown on a rack; a white one in the center and a black one at each end. Three blocks are stood up in a pile; a white one at the top and bottom and a black one in the center. The blocks on the rack are covered with a handkerchief. Those in the pile are covered with a metal chimney. When again shown they have changed places, that is all the blocks on the rack are seen to be black and those in the pile are all white.

Working: "A" in the drawing on page 56 shows the three blocks on the rack, with a piece of white cloth (C) tied over the center block. This piece of cloth extends completely around the block and is tied at the back. The cloth should be starched and well ironed to remove all wrinkles and make it keep its shape.



At "B" you see the three white blocks stacked one on the other, with a similar piece of (black) cloth around the center block, which is tied in the same manner as the white cloth around the black block.

"D" shows the tube or chimney, which is used to cover the pile of blocks.

When removing the handkerchief from the blocks on the rack, untie the strings and remove the cloth under cover of the handkerchief and drop the cloth into a servante.

The end of the string that holds the black cloth over the white block must be brought up behind the top block and secured with a piece of wax to the top of the upper block where it will be convenient to grasp when removing the chimney. A slip knot must be used in tying the cloth on the blocks, so it will be easy to remove. The piece over the white blocks may also be made to extend from the top to the bottom of all three blocks and painted black in the center, using white cloth.

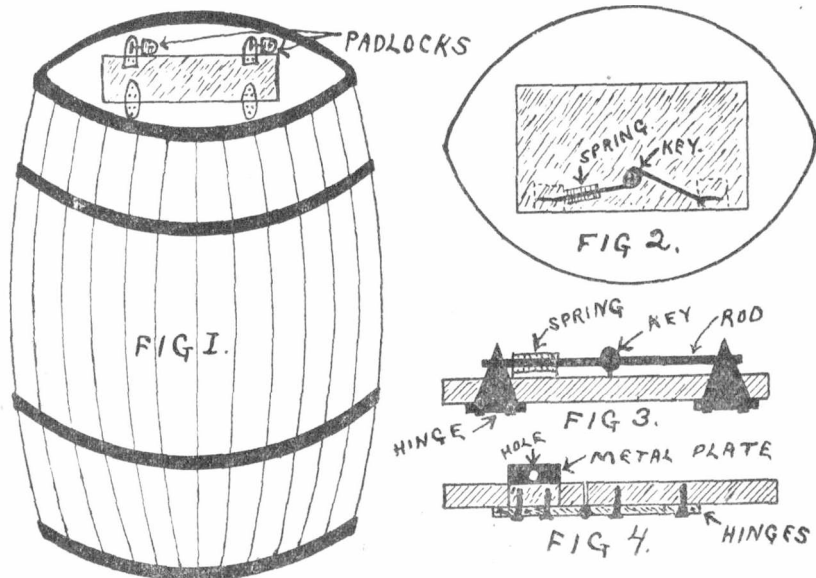
ORIGINAL WATER BARREL ESCAPE

The effect of this escape is as follows:

The barrel is filled a little over half full of water and the performer put into it. The cover is closed and two padlocks are placed on it, (the locks may be furnished by any one in the audience and the keyholes sealed if desired) when a screen is placed around the barrel. In a fraction of a minute the performer escapes, after which the locks, cover and hinges may be thoroughly examined and found in the same condition as when the committee securely locked performer in barrel.

Figure 1 in the drawing below shows the barrel, with the door in the cover closed and secured with two padlocks.

Figure 2 shows an inside view of the cover, with the door in the center, and the manner in which the "key" is attached. It also shows the spring that snaps the rod into the two metal plates that go through the board under the hinges.



Notice: A mistake was made in the drawing as the apparatus just described should not be on the inside of the door, but on the inside part of the cover in the space now occupied by "Fig. 2."

Figure 3 on page 57 in the drawing shows the edge view of the solid part (inside) of the cover and the wedge shaped metal plates that the hinges are attached to. The top of the cover is facing downward. You will notice that the metal plates are overlapped by the hinges, which prevents them from showing on the outside of the cover. These plates are made wedge shape so they will press the rod back as the hinges are pressed back into place again after the performer has escaped. As soon as the hinges are flush with the top of the cover the rod will be forced into the holes in the plates, by the pressure from the spring and make the hinges firm. From the outside it looks as if the hinges were actually screwed into the wood, instead of the metal plate. The metal plates must fit snugly so the hinges will be perfectly solid after they are forced into their places.

Figure 4 in the drawing shows another view, looking at the flat side of the piece of metal, which shows the hole into which the rod drops when the hinges are pressed into place. It also shows, at the left, the screws that enter into the metal plate instead of the wood, which they appear to be screwed into. At the right of this figure the other two screws are in the door.

The escape is very simple. All the performer has to do, after being placed in the barrel of water and securely locked therein, is to reach up and turn the key, which draws the rods out of the two metal plates allowing the performer to push the door of the cover open, when he quickly gets out and presses the hinges back into their places. The rods slide into the holes in the two metal plates leaving the cover in the same condition it was after the committee securely sealed it with two padlocks.

As the entire fake apparatus is placed well inside the part of the cover that does not open and no one would expect any trickery in the hinge side of the door, no one will ever suspect there is any trickery about the cover.

Even the severest scrutiny of the door and locks, and the hinges from the outside will never disclose the secret, therefore this barrel

escape may with perfect safety, be left in the theater lobby for examination, providing the padlocks are locked on the cover, giving no one a chance to open the door for a leisure examination of the inside of the cover.

The beauty of this barrel escape is that it is not necessary to carry an entire barrel with you. The cover may be made just the right size to fit a standard size oil barrel that may be obtained in any place, so only the cover will have to be carried on your tour.

CHINESE LANTERN PRODUCTION

This effect is taken from my original program and is a great opening for a chink or any mystery act.

Effect: The performer shows a shawl or a large handkerchief, walks toward the table (undraped) and passes the handkerchief over the rod on the table where a large Chinese lantern is seen hanging on the rod.

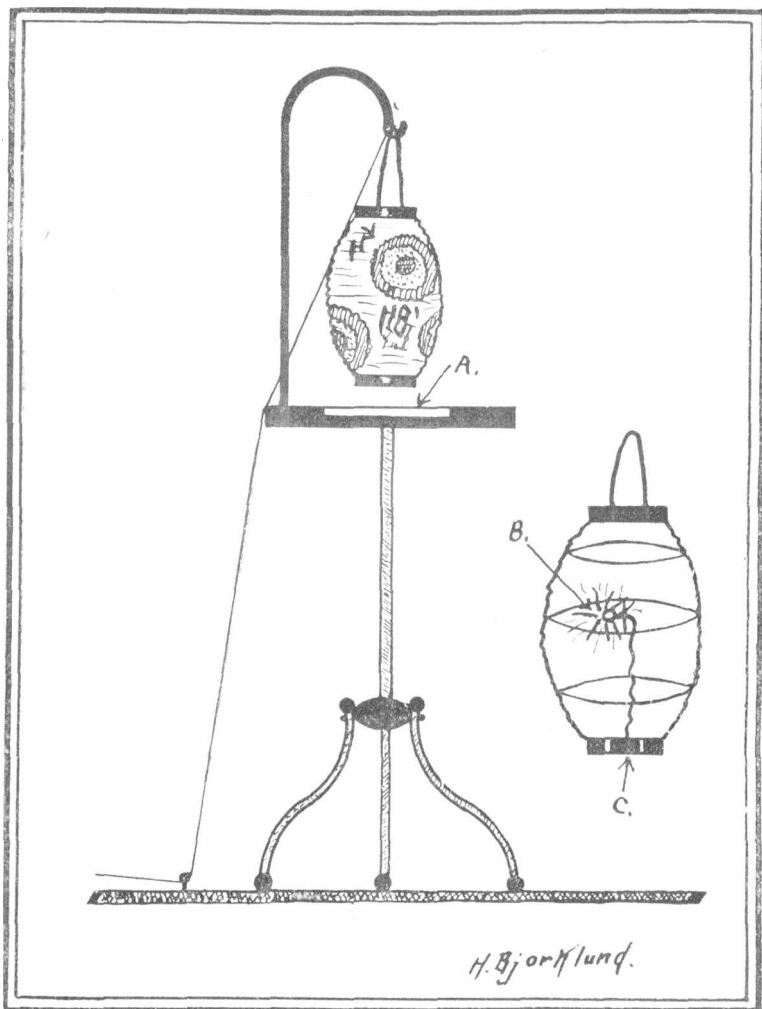
Working: A large lantern of silk is made up, using wires to hold it in its circle shape. It will fold flat into a space of about two inches in thickness. This is placed on the table. (The table top must be boxed so as to conceal the lantern in the top, as shown in drawings on page 60) A thread is attached to the wire handle of the lantern and passed up and over the hook of the rod, down to a screweye in the floor and off to an assistant in the wings. The performer walks to the table and holds the shawl or handkerchief in front of the rod. His assistant pulls the thread which raises the lantern to the hook and the trick is done.

You may have a little electric light in the center of the lantern, wired to small batteries in the base of the lantern. This will also help to weigh it down and keep it in proper shape.

“A” in the drawing shows the opening in the table top where the lantern is concealed ready for production.

“B” shows where the electric bulb is placed with the wires running down to the batteries in the bottom at “C”.

The small drawing shows the skeleton frame of the lantern and how the light and batteries are placed.



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