

THE BOOK OF MAGIC

*BEING A SIMPLE DESCRIPTION OF SOME
GOOD TRICKS AND HOW TO DO
THEM, WITH PATTEN*

BY

A. FREDERICK COLLINS

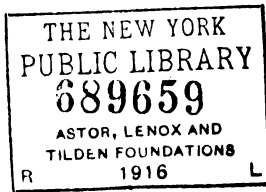
AUTHOR OF "THE BOOK OF STARS," "THE BOOK OF WIRELESS," ETC., ETC.



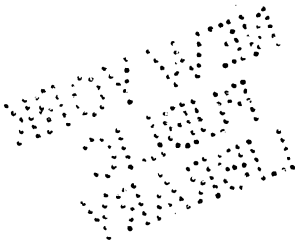
FULLY ILLUSTRATED

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TO
DON CARVER
A MASTER AT MISDIRECTION AND OF
MANIPULATION

A WORD TO YOU

Magic is a word to conjure with.

To be able to mystify a little family gathering or a big public audience by performing seemingly impossible feats and make them sit up and take notice is a pleasure any one can have, and there are a lot of fellows who are making a little spending money out of magic, too.

Magic is like every other art, to do it well it must be done in a certain way, for you can no more do magic without knowing the game than you could send a wireless message without knowing the code or find the Big Dipper without knowing the stars.

But magic is different from wireless and starcraft and other scientific things, for once you are let into the secret of a trick you are like the hero in the play—you know all—and this is a big help in making magic an easy thing to do.

Then again, there are many different kinds of tricks; some of them depend entirely on little schemes which you can fix up before the show and there are many tricks of this kind that need no skill and but very little practice to do them; in fact, they almost do themselves. Of this kind of tricks I have described enough in the first chapter so that you can easily give a ten-minute performance, and they are arranged in the order in which they make the best showing, that is, the climactic effects follow each other in sequence.

The next chapter tells about some easily performed tricks in which apparatus is used, and this you can either make or buy. This class of tricks does not require real skill either, but just enough practice to get the routine down pat.

A WORD TO YOU

Then comes a third class of tricks in which apparatus is used, and some skill is needed to get away with them. Finally there are a lot of tricks with cards, coins and handkerchiefs which depend alone on pure sleight-of-hand. But usually, though, the most interesting tricks are those which combine skill with apparatus.

The tricks in this book are the kind which are used at the present time by professional magicians—indeed many of them were the stock in trade of a well-known conjurer who did them nightly for a period of ten years before brilliant assemblages and his wide experience has been written into this book.

One more word. Of course, practice tends to make perfect, and if you will practice any trick on sleight for thirty minutes every day for a month you will be surprised to find how well you will be able to do it.

But there is no need for me to tell you to practice, for if you like magic and it likes you it will not be long before you can give a show which will, as Kellar used to say, baffle the senses, astound the mind and mystify the human brain.

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THE BOOK OF MAGIC

CHAPTER I

MAGIC WITHOUT APPARATUS AND WITHOUT SKILL

While neither *apparatus* nor *skill* is needed to do the following tricks, it goes without saying that each one needs some little preparation in advance.

Moreover, you should practice all of them a little before you try to do them in public, for this is the only way you can be sure your experiments will go off without a hitch.

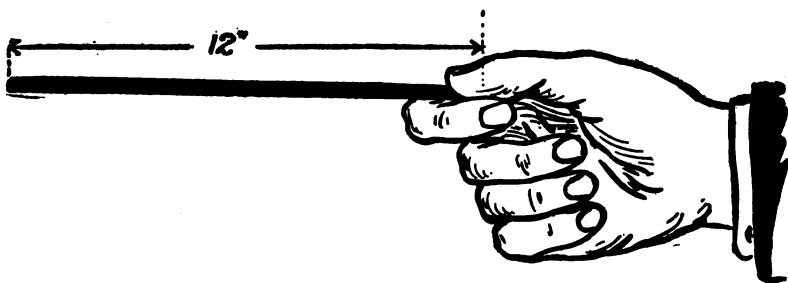


FIG. 1.—THE FIRST THING YOU NEED IS A WAND.

The first thing you should do toward giving a magical performance is to make or buy a wand. This is a slender rod of wood about 12 inches long and $\frac{1}{2}$ an inch in diameter, and it is usually painted black, as shown in Fig. 1.

A wand is not only useful in making small objects appear and disappear, but it is the *symbol* of the magician's art and every audience expects you to have one, that is, if you are a real magician.

In giving an entertainment it is a good scheme to make the first trick a startling one, as an audience is always very skeptical at the beginning, but the moment you have completely mystified them you can do a less spectacular trick and it will impress them far more than if you had opened with it.

The following program is arranged for the benefit of the audience though, of course, it need not be printed. There are enough tricks, albeit, so that you can do a full 15 minute turn, even if you use no *patter*, that is, *talkee-talkee*, as the late Herrmann used to call it, but when you can accompany the tricks with a running fire of small talk there are enough to easily fill in a good half-hour.

In the very nature of things *cause* comes before *effect*, but as the *effect* of a trick is all that an audience ever knows of it, I have given the *effect* first and the *cause* of it afterward and, lastly, a brief general outline of something to say, for a successful entertainer is one who combines the art of talking with the art of magic.

PROGRAM

THE ENCHANTED CONES
SMOKING FROM THE AIR
THE PITCHER OF OMAR
LIGHTNING CRAYON SKETCHES

The Enchanted Cones.—*The Effect.*—You make a cone of a piece of newspaper and drop a small red silk handkerchief into it which you press down with the end of your wand, so that the audience can see that your fingers do not touch it and *surreptitiously* extract it. Now fold over the open end of the cone and lay it on a chair, or on top of a small table, where everyone can see it.

Next roll up another cone of a piece of newspaper as before and show that this one is empty; fold over the end just as you did the first cone and lay it on another chair, or table, on the other side of the room.

After a few remarks you unroll the first cone and show

that the handkerchief has completely vanished, and, on opening the second cone, the red silk handkerchief will be found in it.

The Cause.—All you need for this startling trick is a newspaper for the cones and two red silk handkerchiefs. Take a newspaper having four pages and folded in the usual way and cut it in two through the middle. Make some good paste and spread it with a flat brush on the inside of one of the leaves all over the part which is to the right of the dotted line as shown in Fig. 2.

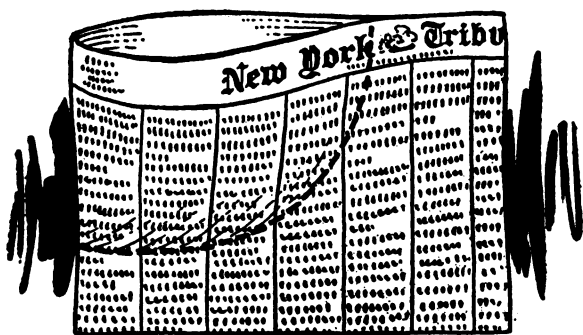


FIG. 2.—HOW THE POCKET IS FORMED IN THE PAPER.

Now fold the paper over and lay the pasted leaf on the other leaf, so that the top edges of both leaves are exactly even; rub them until they are perfectly flat and put the paper away to dry.

As nearly all newspapers are 8 columns wide, which is about 18 inches, and as this is too wide to be easily rolled into a suitable cone for the trick, trim off one column or enough to make the paper about $14\frac{1}{2}$ inches wide.

Also trim off the bottom of the paper an inch or so, when your double piece of newspaper will look precisely like a single sheet of paper, but it will have a nice large, comfortable pocket in it as shown in Fig. 2. The second cone is made exactly like the first one.

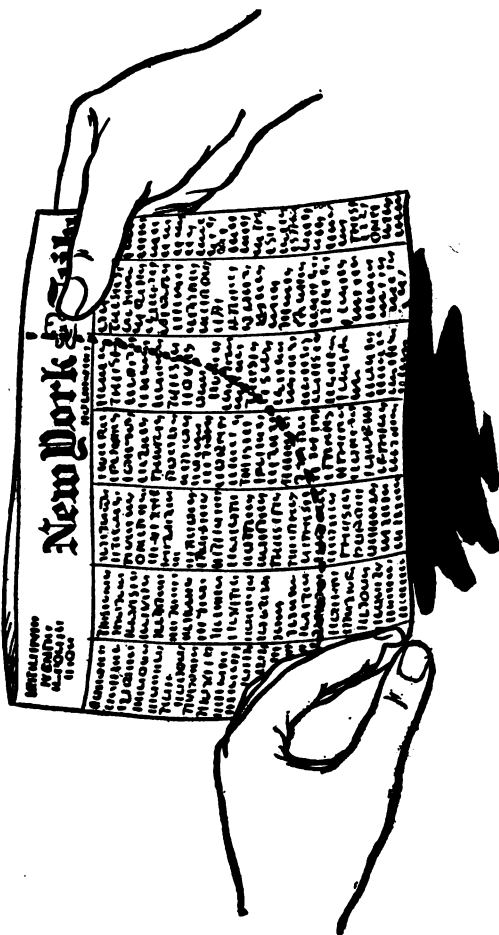


FIG. 3.—TO MAKE THE CONE THE PAPER IS HELD THIS WAY.

When you do the trick take one of the pieces of paper and roll it up into the form of a cone by holding it as shown in Fig. 3, and turn your left hand away and your right hand toward you. When you have rolled it up you can then separate the leaves where they are not pasted together, thus opening the pocket as shown in Fig. 4.



FIG. 4.—THE PAPER ROLLED INTO A CONE.

It must be clear now, that when you push the little handkerchief into this pocket with your wand it will appear to the audience as if you had simply pushed it into the cone, and it must also be clear that when you unroll the cone you can show both sides of the paper and that the handkerchief which is in the pocket cannot by any chance be seen.

The only precaution you want to take is to hold the two leaves of the paper which form the mouth of the pocket to-

gether and when you lay the paper down on the chair, or table to fold over the top to prevent it from gaping. When you have finished the trick and unrolled the cones lay the paper on your center table with the mouth of the pocket away from the audience.

Of course you have placed a red silk handkerchief into the pocket of one of the papers before the performance and when you are doing the trick, you can show both sides of this paper before you roll it into a cone.

After you have *passed* the handkerchief from the first cone into this second one, you merely open the pocket and take out the handkerchief. It is a simple reversal of the process to make a handkerchief appear or disappear.

The handkerchief should be about 8 inches square and made of red china silk, as this kind of silk can be wadded up into a very small space and it will spring open the instant the pressure is released.

Patter.—You may explain to the audience that the paper of which the cones are made is as porous as a sieve and that like the newspapers, there is nothing in them.

Say, also, that the handkerchief is made of atoms and that what you propose to do is to *disintegrate* the handkerchief which is in the cone, when the atoms will fly through the pores of the paper and travel at the speed of light over and into the other cone.

Once inside, the attraction of the atoms for each other will cause them to unite and the handkerchief will again take on its former shape and color (you now bring forth the handkerchief from the second cone) as you plainly see is the case.

Smoking from the Air.—*The Effect.*—Two ordinary glass tumblers are shown to the spectators as empty and, indeed, they are empty in so far as the eye can see, if not in intent of purpose. Placing the tumblers mouth to mouth, you cover them with a borrowed handkerchief.

Light a folded strip of brown paper or anything else that will make a lot of smoke, stand a few feet away from the cov-

ered glasses, and take a fan and fan the smoke toward them.

After a minute or so remove the handkerchief from the glasses when they will be seen to be full of smoke and when they are taken apart, as shown in Fig. 5, a great volume of smoke will rise as though it had been compressed inside them.

The Cause.—Take two ordinary clear glass tumblers. Into one of them put a few drops of *muriatic acid* and give the glass a rotary motion so that the acid will cover the bottom



FIG. 5.—WHEN UNCOVERED, SMOKE ROLLS FROM THE GLASSES.

of the glass. Into the other glass put a few drops of *concentrated liquid ammonia* and whirl this glass around so that the liquid will cover the bottom of the glass.

Now when the glasses are put together a reaction takes place as the vapors of the chemicals come in contact with each other and dense, white fumes of *ammonia murate* are given off which fill the glasses.

The glasses can be shown to be quite empty by permitting the spectators to look into them and also by tapping the insides of both with your wand. Before you begin this trick be sure to keep the glasses on opposite ends of your table and when you show them do so one at a time.

A handkerchief is borrowed and thrown over the glasses the instant you place them together, for the chemical reaction is very rapid and should not be seen by the audience. The handkerchief is borrowed so that the audience may know that this much of the trick at least is not trickery.

The purpose of burning the piece of paper and fanning the smoke toward the glasses is just a detail to lend reason and realism to the trick.

Patter.—After you have covered the glasses with the handkerchief, lit the paper and are fanning the smoke toward them, you may remark that according to the teachings of *theosophy* there are everywhere about us *nature spirits*, or *elementals*, as they are called, and these spookish things control the fire, air, water and sometimes even mind itself.

It is these *elementals* which cause the appearance and disappearance of objects such as tacks in the dark and collar buttons in broad daylight. They also throw stones, bring flowers and do many other amazing stunts.

Now, the *elemental* I control is the one whose business it is to shovel smoke off the roofs of houses and to wheel in his little red wagon the smoke from this bit of burning paper over, through and into the glasses and pile it up there and (as you remove the handkerchief and lift the glasses apart with a cloud of smoke curling from them) it is my business to show you that Mr. *Elemental* is on the job and has done his duty.

The Pitcher of Omar.—*The Effect.*—A glass pitcher full of clear water sets on your table and in front of it there are half a dozen empty glasses.

From this pitcher you pour out *wine* or water as called for by the audience. When all the glasses are filled with either wine or water, pour them back into the pitcher; the contents are seen to change to wine and you fill the glasses with it.

Pour the contents of all the glasses back again into the pitcher when it instantly changes into clear water with which you again fill up the glasses.

The Cause.—This is the easiest of all tricks. To begin with,

fill the pitcher with clear, warm water and put in a couple of teaspoonfuls of *tannic acid* (it is a brownish powder) and stir with a stick or glass rod until dissolved.

Put as much *oxalic acid* (white crystals) into one of the glasses as will remain on the point of a blade of a pocket-knife, pour on a teaspoonful of hot water and stir until the crystals dissolve. Put three or four drops of tincture of iron

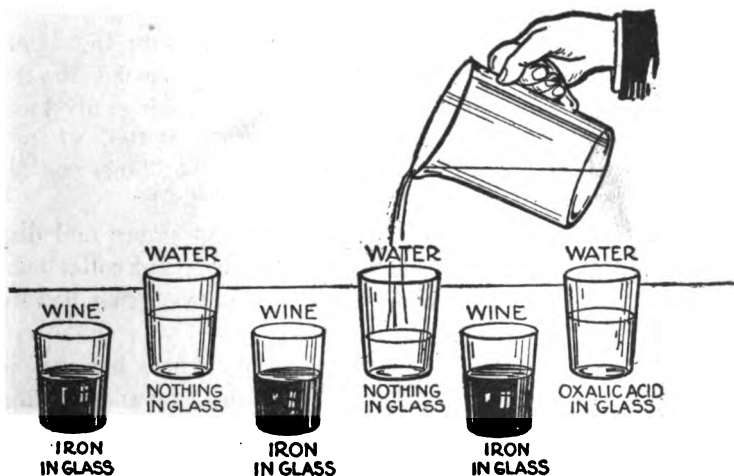


FIG. 6.—LIKE THE MIRACLE OF OLD, WINE AND WATER ARE POURED FROM THE SAME PITCHER.

(liquid) into each of three other glasses. This leaves two glasses with nothing in them. The whole scheme is made clear in Fig. 6.

Everything being ready to do the trick, you ask the audience what they would like, *wine* or *water*. Suppose someone says *wine*; fill the second glass, which is one of those containing iron. The instant the tannic acid water strikes the iron it turns it the color of wine.

The next voice will probably ask for *water*, when you fill the glass containing the oxalic acid and this one remains clear. This glass is not to be touched until the last change

is to be made. Fill the other glasses and you will have three glasses of wine and three of water.

The contents of all the glasses (except the one containing the oxalic acid) are poured back into the pitcher when all of it is changed into wine and the glasses are filled with the stuff which men are advised not to look upon when it is red.

For the last change pour the glass of water containing the oxalic acid into the pitcher *first* and then pour in the *wine*. The instant the wine strikes the oxalic acid solution a chemical reaction takes place, the wine is entirely cleared of its coloring matter and the water in the pitcher is as clear as it was at the beginning.

Patter.—After you have asked and fulfilled the wishes of your audience in pouring either wine or water, you might ring in a verse or two of Fitzgerald's translation of old *Omar*, the Persian star-gazer and tent-maker's *philosophy* with good effect.

Come fill the Cup and in the fire of spring
Your winter garment of Repentance fling.
The bird of Time has but a little way
To flutter—and the Bird is on the wing.

For some we loved; the loveliest and the best
That from his Vintage rolling Time hath prest,
Have drunk their Cup a round or two before
And one by one crept silently to rest.

Lightning Crayon Sketches.—*The Effect.*—A number of sheets of ordinary white printing paper are fastened to the wall, or a drawing board supported by an easel.

Taking a black crayon you draw on the first sheet in a minute's time the outline picture of Washington, on the next sheet the picture of Lincoln and on the third sheet a picture of Roosevelt.

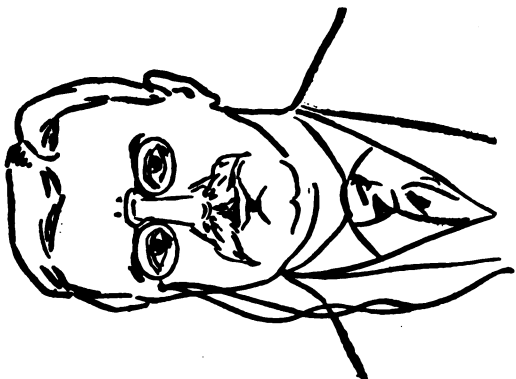
The Cause.—Enlarge the pictures shown in Figs. 7, 8 and 9 on separate sheets of paper until they are at least life size. If



THE FATHER OF OUR COUNTRY.



OUR GREATEST PRESIDENT.



OUR NEXT PRESIDENT.
(Maybe.)

FIGS. 7, 8, AND 9.—OUR THREE GREATEST AMERICANS.

you haven't the least talent for drawing, you can do it with a *pantograph*. (See Appendix I.)

Make the drawings in faint lead pencil lines so that you can see them when you are close to the paper but so that they cannot be seen a few feet away.

When you draw the pictures for the audience you simply follow the pencil lines with a piece of black oil crayon such as is used for marking boxes, etc. If you are careful to cover up all the pencil lines, you can give the pictures to the spectators as you finish them.

Music.—If possible have some patriotic music played while you are drawing the pictures, as this makes a very good *finale*.

Note.—Before doing these tricks in public read Chapter V.

CHAPTER II

MAGIC WITH APPARATUS AND WITHOUT SKILL

There are two kinds of apparatus used in magic and these are (1) apparatus which is always in sight and (2) apparatus which is invisible during the whole performance.

Apparatus of the first kind was largely used by Robert-Houdin, Robert Heller and others of their time but magicians of today prefer as little visible *paraphernalia* as possible as this lends the effect of pure sleight-of-hand.

The following experiments are such that the audience sees for the most part only ordinary everyday things as, for instance, a pack of cards, a pistol and a little cage and there is nothing about any of these articles to arouse undue curiosity or suspicion.

Most of the apparatus needed can be made at home and the devices which you will have to buy are quite cheap. Or if cost is an object when you are making up your program cut out the tricks which require apparatus that you cannot make and substitute one or more of those explained in the first chapter.

PROGRAM

THE MULTIPLYING WAND
THE ELECTRIC PACK OF CARDS
SHARP SHOOTING EXTRAORDINARY
WIRELESS EGGS AND
ARIEL'S FLYING CAGE

The Multiplying Wand.—*The Effect.*—On making your initial bow you hold in the tips of your fingers the ends of your *inevitable* wand.

Quicker than the optic nerve can impress the brain you have transformed your wand into two wands as like as are two peas.

Now request the audience to select one wand or the other, whichever they wish you to use. This done you wrap it up in a piece of newspaper, crush it and the wand has vanished.

The Cause.—Although an ordinary plain black wand can be used for this trick, a more charming effect is produced if you have one with ivory ends; or if you have made the wand yourself, paint the ends of it white.

Buy a sheet of glazed black paper at a stationer's store and cut out a piece 3 or 4 inches wide and exactly as long as your wand. Using your wand for a core, or form, roll the black paper around it and glue the edge down smooth, making a nice black tube.

If your wand has white ends glue a strip of white paper around each end of the black paper tube to match it. The paper wand, or tube, must fit over your real wand snugly, yet it must be loose enough to slip off easily when you do the trick. No one, unless he is in the know, would ever guess that the real wand had a paper cover masking it.

You are ready now to make your appearance, wand in hand. With a single move, pull the paper tube from your wand and you have what purports to be two wands.

Ask the audience which wand you shall use. If the real wand is selected, you use it for your entertainment, but if the paper wand is chosen you use this for the trick, so you have them going and coming.

Now strike the end of the newspaper in which the paper wand is rolled just as though you were striking a paper bag full of wind, when the paper will crumple up, the wand has vanished and you throw the crushed paper on the floor.

Patter.—You need say little about this trick, except that you might need two wands, and ask which one the audience would like to have you use, as this is not intended to be a full-fledged trick but merely an opener.

The Electric Pack of Cards.—*The Effect.*—For apparent skillfulness and clever display these cards are a winner.

You take the pack and make the cards glide up and down your arm, lie along it with beautiful regularity, then turn them over and back again and catch them in your hand.

After these amazing feats you cause the pack to *elongate* with wonderful precision, and finally you pour them from one

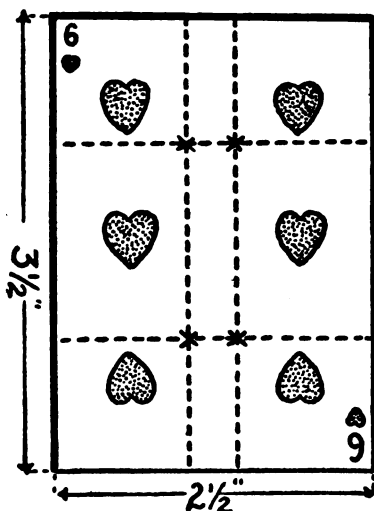


FIG. 10.—PATTERN CARD OR TEMPLATE.

hand to the other, as you would pour water from a pitcher into a glass. This makes a nice introduction to other card tricks, and has the effect of skill pure and simple.

The Cause.—The cards are strung on and fastened to two threads so that when they are spread out on your arm, or you pour them from hand to hand, they can only move a certain distance from each other, that is to say, about $\frac{3}{4}$ of an inch.

The method of stringing the cards is this: Thread two fine needles with pieces of strong silk thread which are about two feet long and lay these on a table.

Take a pack of ordinary cards and mark a line on one of them lengthwise through the middle; mark a line parallel to this one $\frac{1}{4}$ inch on the side and two lines across the card one inch from the ends. At each of the X's where the lines cross make a hole with the point of a needle, as shown in Fig. 10.

Use this card as a pattern, or *template*, as it is called; lay

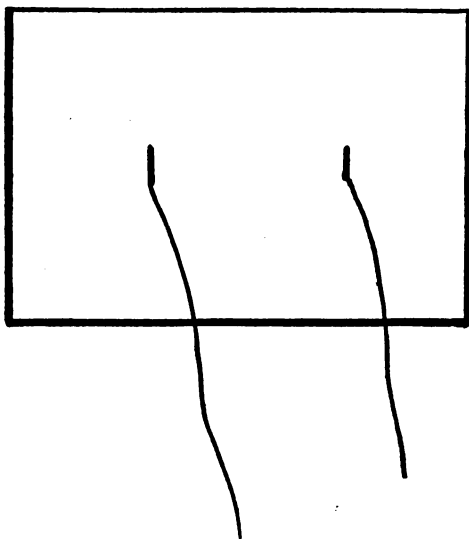


FIG. 11.—THE FIRST CARD THREADED.

it over each card in turn and make holes with a needle in the card underneath through the holes in the top, or pattern card. When all the cards are punched with holes, run one of the threads forth and back through a pair of the end holes in one of the cards, making three or four loops, as though you were sewing on a button, and tie the thread with the knot exactly over the middle hole. Do the same thing with the other thread at the other end of the card, when it will look like Figure 11.

This done, fasten each card on the threads in the same fashion as shown in Fig. 12 and have the threads between every

two succeeding cards just $\frac{3}{4}$ of an inch long. Glue a card that has not been punched on to the top and the bottom cards to keep the threads from showing.

The cards are now ready for use. Suppose you want to run them up your arm; hold the pack in your left hand and with the fingers of your right hand press the edges toward your el-

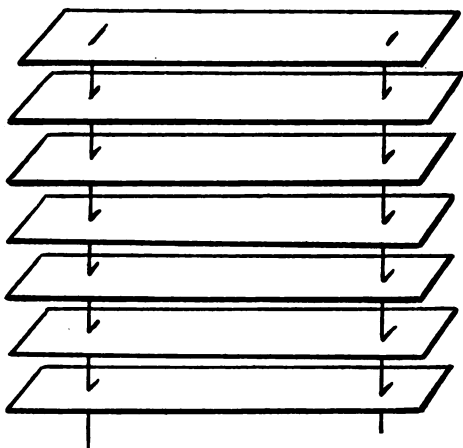


FIG. 12.—THE CARDS THREADED TOGETHER.

bow, when each card will slip up in succession as far as the thread will allow it to go.

If, when the cards are spread out on your arm, you will turn the last card over, all the other cards will turn over with it, and this makes a mighty pretty display.

To *elongate* the pack, as shown in Fig. 44, grasp the top cards with the right hand and the bottom cards with the left hand; then quickly draw them apart as you would an accordion, and be quicker in bringing them together again.

To do the waterfall, or *cascade*, as it is called, hold the pack between the thumb and fingers of your right hand and hold your left hand so that the cards will be in a vertical position as in Fig. 45. Hold your left hand directly under your

right hand and let the cards drop one at a time as nearly as you can, when they will fall in a stream with wonderful effect. With a little practice you can pour them forth and back from one hand to the other.

Patter.—Have four loose cards on top of your electric pack, and let them be the ace o' hearts, the deuce o' diamonds, the trey o' clubs and the ace o' spades.

Taking the pack from the table, you can start out with this: Did you ever think how much life is like a pack of cards? Childhood's best cards are *hearts*, youth is won by *diamonds*, middle age is conquered with a *club*, while old age is raked in with a *spade*. (As you name each card, hold it up so that the audience can see it.)

When you work the electric pack you can get a laugh by saying: It's strange, isn't it, how many different ways the bridge players in New York (name whatever city or town you are in) shuffle cards.

For instance, they shuffle them this way on the Bowery (run them up your sleeve). On Fifth Avenue they shuffle them this way (elongate them). In Harlem they do it this way (run them up your sleeve and turn them over), while up in the Bronx they shuffle them like this (then do the washboard shuffle).

Sharp Shooting Extraordinary.—*The Effect.*—A card is selected from a pack by a spectator, and at your request he tears it into several pieces and puts them into your pistol. You also pass a small steel dart of the kind used in air rifles to be examined and this you load into the pistol, together with the bits of card and a wad of newspaper, ramming them down with your wand.

Next you show a target about 10 inches square like those used for rifle practice. Have your assistant hold this target at arm's length and you fire the pistol at the target, when the selected card will be seen impaled on the target by the dart, having been made whole in *transit*. The idea is shown

Fig. 13.

The Cause.—First, let's look at the pistol. This is an ordinary 22-caliber revolver, using blank cartridges and having on its barrel a cone-shaped tube as shown in Fig. 14.

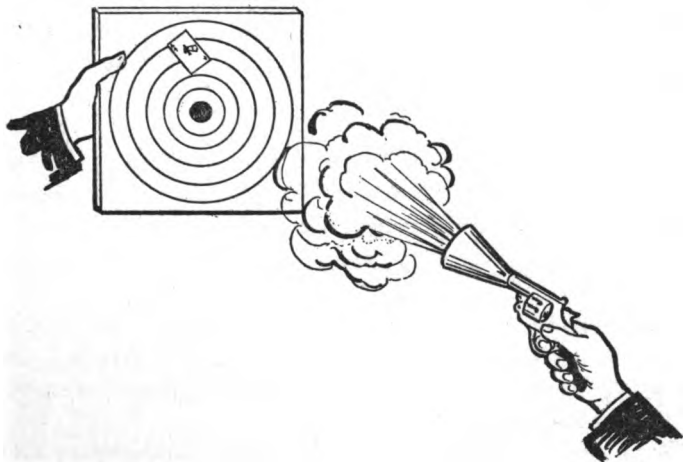
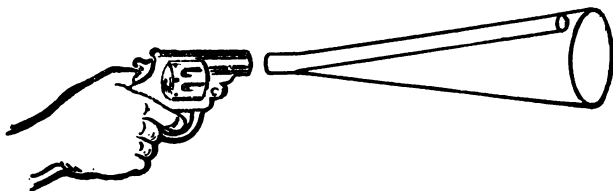


FIG. 13.—SHOOTING THE CARD ON THE TARGET.

The tube can be bought of a dealer in magical apparatus, or you can have one made at a tinner's. It is formed of a sheet of heavy tin, and when this piece of tin is rolled up



THE BLUNDERBUSS COMPLETE.

Fig. 14.—The Inner Tube Fits Over the Barrel of the Pistol.

it forms a perfect cone with a lap seam which must be soldered.

Another tube $\frac{3}{8}$ inch in diameter and $10\frac{1}{2}$ inches long is

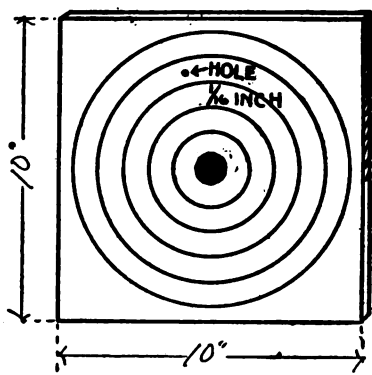


FIG. 15.—FRONT VIEW OF THE CARD TARGET.

made of heavy tin and the lap seam soldered. This tube is put inside the conical tube, as shown in Fig. 14, so that one end will project or stick out of the small end of the conical

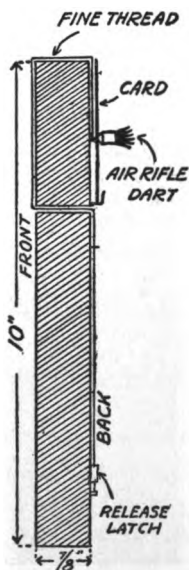


FIG. 16.—CROSS SECTION OF THE CARD TARGET.

tube $1\frac{1}{2}$ inches, while the other end of the small tube falls short by $\frac{1}{2}$ inch of reaching the large end of the cone.

The small tube must be soldered in and to the conical tube and the tube should be painted inside and out with black paint. The end of the barrel of the pistol is now fitted into the end of the small tube, and it must be soldered, or otherwise fastened to it, so that there is no danger of their coming apart.

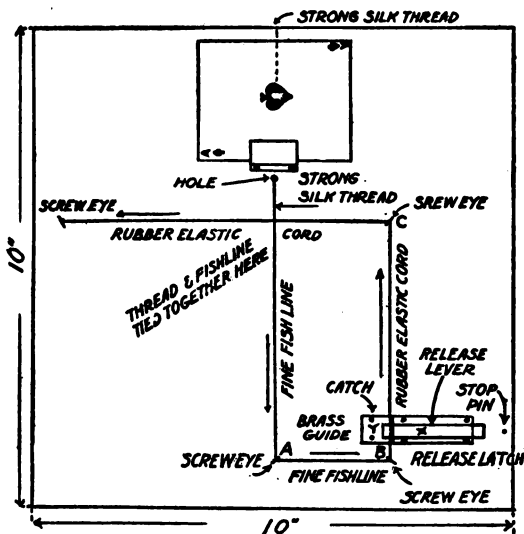


FIG. 17.—BACK VIEW OF THE CARD TARGET, SHOWING MECHANICAL DETAILS.

Now when a card, handkerchief or anything else is loaded into the conical tube of the pistol, it is simply pushed down into the small closed end, and when the pistol is fired the small tube gives a free vent for the gases to get out and, of course, the object supposed to be fired from the pistol stays right in the conical tube. This kind of weapon is called a *blunderbuss*, and is a very useful piece of apparatus.

The card target is ingenious yet easily made. Get a smooth board $\frac{7}{8}$ inch thick and 10 inches square and a paper target—to be had at any sporting goods store—and glue it to the board.

Drill a $\frac{1}{8}$ inch hole through the board about 2 inches from the center as shown in Figs. 15, 16 and 17.

On the back of the board, just over the hole, screw a piece of brass, bent as shown in Fig. 16. This forms a holder for the card to keep it in place, all of which is shown in Fig. 16.

The mechanical part of the target is also shown in Figs. 16 and 17. Get a small brass bolt and screw the part X, in which the lever slides, to the lower right-hand corner of the board and screw on a piece of solid brass, Y, which acts as a guide. Also

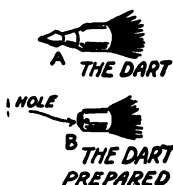


FIG. 18.—THE DART USED FOR THE CARD TARGET TRICK.

screw into the board four very small screw eyes at the points marked A, B, C and D.

Get two darts such as are used for air rifles, saw off the sharp point of one of them and drill a hole $\frac{1}{8}$ inch in diameter from the end through to the side, as shown in Fig. 18. Put a strong black silk thread through this hole, tie it securely and cut off the short end of the thread close up to the knot.

Put the other end of the thread through a hole in the center of the card, draw the end of the air dart close to it when it will look exactly as if the dart was stuck through the card.

Next slip the free end of the thread through the hole in the target board *from the front* and then set the card in the brass holder at the back as shown in Fig. 16. This done, cut off the thread which is hanging down the back of the board a couple of inches below the hole and tie the thread to a piece of fine fishline about 6 inches long. Run the end of the fishline through the screw eyes A and B and tie it to the brass catch of the bolt as shown in Figs. 16 and 17.

To the other side of the catch tie a rubber elastic cord about $\frac{1}{8}$ inch in diameter and run it through the screw eye C and over to and through the screw eye D; now finish the job by drawing the rubber up pretty tight and tying it to the screw eye D. Paint the back of the board a dull black.

Now let's see what takes place when you pull the lever of the bolt with your finger over to the stop-pin. The elastic contracts with a snap and this pulls the catch with the fishline tied to it in the direction of the arrows, and the card on the back of the target is yanked round the top of the board and on to its front surface with the speed of greased lightning.

The thread being held tight the dart stands straight out from the board, giving it exactly the appearance of having been shot into it, and any coroner would say so. When you aim the blunderbuss with the pieces of the selected card in it, together with the dart, at the target, your assistant holds the target at arm's length in his hand and his index finger should be on the release lever.

The instant you shoot he pulls the lever, when the card flies into its place on the front of the board. After showing the target with the card on it you pretend to pull the dart from the board, but what you really do is to break the thread holding it and you can then hand the card round for inspection.

To do this trick without having to *force* the selected card, get a pack with every card in it alike and have these cards, say, the ace of spades. Such cards are sometimes called *forcing cards* and if you are a beginner in magic they will serve you very well. In this case, of course, when you spread the pack out fan-wise to have a card selected the spectator can take any one he pleases—it is all the same to you.

Patter—There have been a good many sharpshooters from *William Tell* to *Buck Duane*, the two gunmen. You, of course, remember *Buck*, the hero of Zane Gray's novel, "The Lone Ranger."

Because it was known that Buck had inherited *the draw*

from his father, he was often called on to demonstrate it to gunmen who thought they could beat him to it.

Hearing as how Cal Bain had sworn to find out who could draw the quickest, Buck strapped on his six-shooter and rode into town. Arriving there, he got off his horse, walked down the main street expecting every minute to be shot in the back.

Suddenly Cal Bain stepped out from a doorway and started to draw his gun. Before he had it out of his holster Buck's gun had gone off twice. When they picked Cal Bain up they found that both bullets had gone through his heart and that the spot on the ace of spades was large enough to cover both holes. Now the way Buck did it was like this: (and then go ahead with the trick).

Wireless Eggs.—*The Effect.*—This is the very latest egg production. Your assistant—a negro with a large mouth preferred—comes forward when you call him.

With sleeves rolled up and hands shown empty you calmly proceed to extract an egg from the negro's mouth, which is very large, as I have said.

After showing your hands empty you again repeat the trick and so on and so on until you have relieved him of half a dozen eggs as shown in Fig. 19. You break an egg to prove them genuine.

The Cause.—The first egg is genuine and the other five are made of rubber as thin as paper, which can be squeezed into a very small space.

Just before the trick is done the negro—one with an exceedingly large mouth—puts into it the five compressed rubber eggs and a real fresh egg of the same shape, size and color, which is then in front. Naturally, all this must be done without the audience knowing it.

Coach the negro—whose mouth is very large, you will remember—to come on looking scared, so scared he is speechless, and to keep his mouth shut. You produce the good egg first and then the five rubber eggs. After you have them all

on the plate, break the good egg into a dish to prove that all of them have been laid that day.

If the negro's mouth—which must be an awfully biggish mouth (apologies to Kipling) is not awfully biggish enough to hold all the eggs at one setting, then use the rubber eggs only. These rubber eggs can be bought for 50 cents apiece.



FIG. 19.—WIRELESS EGGS.

Patter.—Everything is wireless these days and we may yet live to see the time when we will have the wireless breakfast.

But there is a kink in the ether; also a sigh of sadness under the current of our wireless talk—nay, e'en regret for the hopeless backwardness of Madam Hen.

Ever since Noah cornered the animal market, locked two of each kind in his houseboat and released them on Mount Ararat, Madam Hen has laid eggs and still lays them in the same old way. She cares nothing for fame, and, what is worse, she cares even less for the *soufflé* of greatness, even though she

does advertise. But reserved in manner and retiring in behavior she has always laid for man—though with no intent to harm him.

I have here a machine (take the eggs out of the negro's eggstra large mouth) which lays eggs wirelessly (and noise-



FIG. 20.—A SPECTATOR HOLDS THE CAGE.

lessly), deposits them in the kitchen wirelessly—sometimes—and cooks them wirelessly for breakfast. There is hope that some day we will be able to transmit the hennish cackle wirelessly but there is no hope for the eggs. But to prove they are real eggs fresh from cold storage I will break one and—there you are.

Ariel's Flying Cage.—*The Effect.*—A handsome, nickel-plated, rectangular cage is handed round for inspection. When

it is returned, you take a white rat from your pocket and put it inside.

A spectator is asked to come forward and you seat him facing the audience. A large handkerchief is thrown over the cage and placed on the knees of the volunteer assistant, who

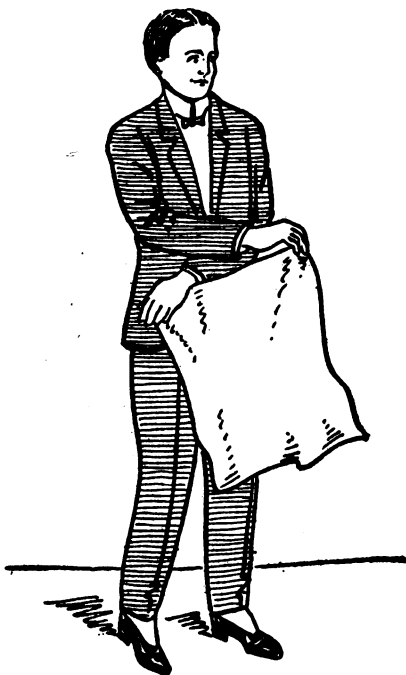


FIG. 21.—THE CAGE HAS COMPLETELY VANISHED.

also, at your request, puts both hands on top of the cage, as shown in Fig. 20.

When this is done, you grasp the handkerchief by the corners and suddenly pull it away, when, to everyone's astonishment, but especially to him who held the cage, it has vanished. That it is gone there is not the ghost of a doubt, for on shaking out the handkerchief you show both sides of it as in Fig. 21.

When the gentleman who has assisted you arises to go, thank

him for his kindness and shake hands with him but in such a way that he will turn his back to the audience, which will laugh heartily, for there hanging on his back is the cage with the rat in it.

The Cause.—For this trick you need two neat, nickel-plated, wire cages, each of which measures $3\frac{1}{2}$ inches wide by $3\frac{1}{2}$ inches high by 7 inches long, as shown in Fig. 22. These cages are solid, that is, there is nothing mechanical about them.

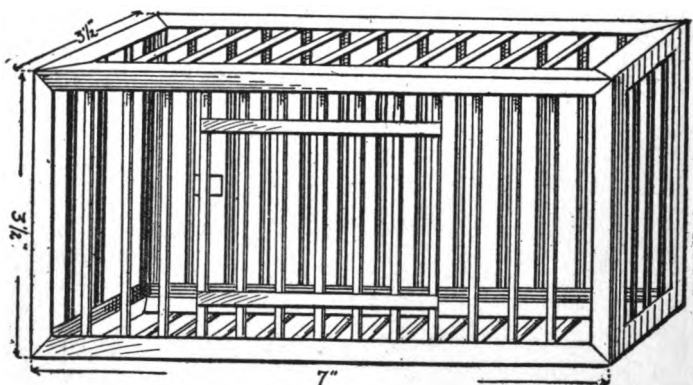


FIG. 22.—A SOLID CAGE, BUT IT VANISHES WHEN STARTED.

Cages of this kind cost about \$3.00 each. To merely try the experiment you can get a couple of little willow cages for 25 cents apiece at a bird store, but the shapes of these are bad and they will hardly do for a public performance.

The chief secret of the flying cage is in the handkerchief with which you cover it. The handkerchief is really two *foulards* or *bandannas* 18 or 20 inches square and of as heavy material as you can get.

Sew these together on three sides and be sure to have the edges that form the opening even. Next make a skeleton wire frame just the size of the cage you are using, as shown in Fig. 23.

This done, make four more frames as large as the sides and

ends of the cage, but have only three wires in each of these and make them 4 inches long. Hinge the four frames A, B, C and D to the sides and ends of the middle frame E by bending the free ends of the wires round the wires of the middle frame, as shown in Fig. 23. If, now, you grasp the middle frame and pick it up the ends and sides will fall down and the form will fit nicely over the real cage shown in Fig. 22.

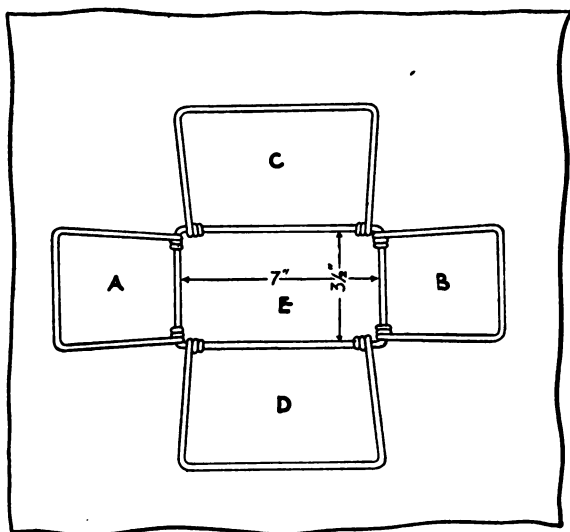


FIG. 23.—THE SKELETON WIRE FRAME.

Turn the double handkerchief inside out and lay the skeleton frame flat on it and sew the middle frame to one of the handkerchiefs. Now turn the handkerchiefs right side out and this will bring the wire frame inside, that is, in between the two handkerchiefs. The handkerchiefs, which look like a single one, can now be shown on either side and, although the wire form is inside, it cannot be seen.

The table you use for this trick must have a shelf, or *servante*, as it is called, and this is shown in Fig. 24. All profes-

sional conjuring tables are fitted with a shelf, and you can easily make one that will be good enough.

Get a smooth board $\frac{3}{4}$ inch thick, 5 inches wide and 1 foot long. Make two brackets for the board of strip brass $\frac{1}{8}$ inch thick, $\frac{1}{2}$ inch wide and 8 inches long; drill two $\frac{1}{8}$ -inch holes in an end of each one at a distance of $2\frac{1}{2}$ inches apart, and a $\frac{1}{8}$ -inch hole in each of the other ends. Now bend up each of the brass strips in the middle; screw these strips to

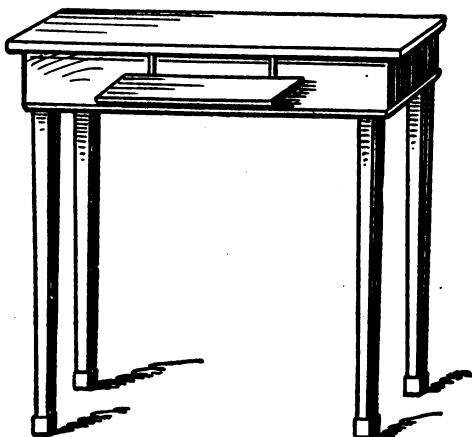


FIG. 24.—THE SHELF ON THE BACK OF THE TABLE.

the ends of the board and to the table as shown in Fig. 24. Of course, this shelf must not be seen by the audience when they look under the table. Should the shelf come below the edge of the table, put on a felt table cover and let it hang down in front far enough to keep the shelf from being seen.

These preliminary things done, you are ready to do the fly-away part of the trick. After the audience has examined the cage, set it well to the back of your table; fetch the large handkerchief and hold it by a corner in each hand; show both sides of it and then throw it over the cage.

At the same instant you grasp the top of the wire frame

in the handkerchief with your right hand, you put your left hand under the back of the handkerchief and deliberately set the cage on the shelf as shown in Fig. 25.

The skeleton wire frame which you now hold in both hands



FIG. 25.—HE TAKES THE CAGE FROM THE HANDKERCHIEF AND PUTS IT ON THE SHELF.

looks exactly like the cage under the handkerchief, and this you place on the knees of the fellow who is assisting you. When he puts the palms of his hands on top, he merely holds the frame in position. You now catch hold of the lower corners of the handkerchief—a corner in each hand—and say, *one-two go!* Give the handkerchief a sharp pull, shake it out, show both sides and the cage is gone.

To make the cage reappear on his back, have a cover made for an ordinary square-backed chair. Put two small screws in the back of the chair on which to hang the *second* cage. A large, strong, bent pin is soldered near the top of this cage, and, just before the person who has assisted you gets up to go, you hook the cage to the back of his coat.

When you shake hands with him and he turns his back to the audience, it is funny, though he probably will not see the point of the joke.

Patter.—All of you remember the Carpet of Bagdad and its wonderful powers of jitney transportation, and all of you have doubtless laughed the laugh of the unbeliever at this old and hoary story.

But I can assure you that there was once such a carpet and, moreover, I have been fortunate enough to have secured a piece of it (point to the bandanna thrown over the back of a chair; show the solid cage and after throwing the handkerchief—otherwise a remnant of the Carpet of Bagdad—over it and place it on the man's knees). Explain that, although this is a rattling good trick, he need not get rattled. One, two, go (shake out the handkerchief). You see the cage has been imperceptibly transported through space by means of this little piece of oriental carpet, which has fortunately remained behind, else I could not do the trick again. But our friend here has had something to do with it, for it is through him that the cage has vanished. (Turn the man around to shake hands with him and the cage is seen hanging on his back.)

You will readily agree with me now, I think, when I say that if I had the whole Carpet of Bagdad I could as easily have transported all of you and myself on a Cook's personally conducted tour to the North Pole in the same, identical way. Bring another match, Abdullah.

CHAPTER III

MAGIC WITH APPARATUS AND WITH SKILL

A good prescription for giving a really clever magical performance is to take one-fourth part of apparatus and three-fourths part of skill and mix them with sufficient *patter* to make a smooth concoction of pleasing mystery.

The devices used in the following tricks are, with the exception of the pistol, of such a flimsy kind that they can hardly be graced by the high sounding title of *apparatus*, but a thread is sometimes as useful to a magician as a test tube is to a chemist or a compass is to a mariner.

It was exactly tricks of this kind to which the late Herrmann gave the pretty name of *magic improvista*, that is improvised magic, or magic done apparently without apparatus; and to my way of thinking such a program is the most illusive that can be presented to an audience.

PROGRAM

THE MAGNETIC WAND
MOHENT'S FLYING HANDKERCHIEFS
MYSTERIOUS FLAG AND CANDLE
THE FAIRY FLOWERS

The Magnetic Wand.—*The Effect.*—An ordinary wand clings to your fingers in any position in which it is placed. You then step among the spectators with the wand still clinging to your fingers and ask someone to be good enough to remove it and examine both the wand and your hands. Placing it again in position, it continues to cling to your fingers.

The Cause.—This trick is very mystifying for the reason that it is the result of two entirely different schemes, the first being due to a bit of silk thread and elastic and the second to leverage.

To prepare for the trick, sew a piece of elastic about $\frac{3}{8}$

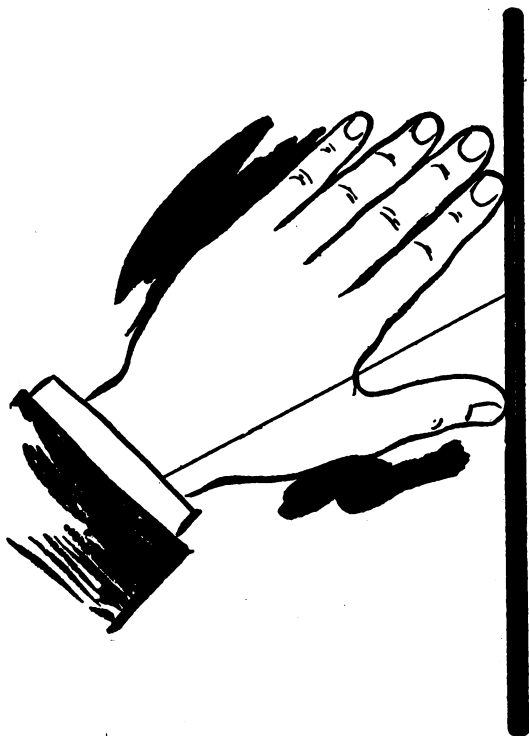


FIG. 26.—HOW THE FLOATING WAND IS WORKED.

of an inch wide and 5 inches long to the edge of your vest just above the left shoulder. Make a loop of black silk thread about a foot long and tie the ends to the free end of the elastic.

Pull the thread down, slip the loop over your thumb and put on your coat. On making your initial bow, hold the wand in your right hand, then with a swing run the end of it through

the loop of thread and place the wand across the front of your fingers; this brings the thread between your index and middle fingers; the elastic pulls up the thread and the thread holds the wand firmly against the fingers.

Grasping the wand with your right hand, turn your left hand around and place the wand on the back of your fingers with the thread passing between them as before. Now put the wand on the tips of your index finger and thumb as shown in Fig. 26 and then on your thumb alone. After the wand has floated in this position, let the thread slip off, when it will fly up your sleeve.

Next spread out your fingers and place the wand across the palm of your hand, when your thumb and little finger will press the wand outward and the lower and fleshy part of your middle finger will press the wand inward. With a little practice you can keep the wand in this position with your hand wide open.

Ask someone in the audience to take the wand off and to examine it and your hand, and, when satisfied that neither is prepared, put it in the same position, when it will float as before.

Patter.—Since this is your opening trick, step before your audience very gravely and get rid of this: My first experiment is one that harks back to the days of Paracelsus—not Seltzer or Sulzer, but *celsus*.

This Swiss philosopher, who lived about three hundred years ago, got up a world system based on the fancies of magic and the facts of science. He made a celebrated tincture which he extracted from a magnet, or at least he said he did. He said that this tincture even communicated its magnetic properties to the bottle in which it was kept and that it would not only attract iron but straws, bits of wood and other light bodies.

An old man staying right here in our town and who I verily believe is the *Wandering Jew*, for he tells me that he has talked with *Pontius Pilate*, *Cagliostro*, *Paracelsus* and every other learned man, including (here name someone with a local repu-

tation) said that Paracelsus gave him the magnetic tincture for his rheumatics.

I have greased up my wand with a little of it and we shall now see what we shall see. (If possible have a waltz played and wave your hand with the wand clinging to it in the air keeping time with the music.)

Moheni's Flying Handkerchiefs.—*The Effect.*—This is a brilliant trick and can be done anywhere. Both sides of an ordinary china soup plate, empty, of course, are shown to the audience.

After a newspaper has been examined and placed on a chair, you turn the soup plate upside down upon it. Next a red and a yellow silk handkerchief are loaded into your pistol and, taking aim at the soup plate, you fire.

When you lift the soup plate from the chair with your finger tips, the red and yellow silk handkerchiefs are found to have passed invisibly under it.

The Cause.—The pistol, which was described in the last chapter, is the only apparatus needed. Get four china silk handkerchiefs, two red and two yellow ones, and have all of them about 10 inches square.

Put the soup plate on your table when preparing for the show and wad up a red and a yellow handkerchief into a little ball, so that a corner of one of the handkerchiefs is wrapped round the ball to hold them in place.

Now put the rolled-up handkerchiefs between the rim of the soup plate and the table as shown in Fig. 27. This completes the preparations.

To do the trick, place an ordinary sheet of newspaper on a chair. Pick up the soup plate with your right hand, having your thumb on the upper rim and all of your fingers under the handkerchiefs, which presses them against the under side of the rim. Carry it to the chair with the front side of the plate to the audience and tap it with your wand.

Now turn the plate over, keeping the ball of handkerchiefs in your right hand, and show the back of it. This brings the

handkerchiefs into the bowl of the plate and in this position you lay it on the chair as shown in Fig. 28. The handkerchiefs are always hidden from view, because the soup plate is between them and the audience. The instant you let go of the wad of handkerchiefs, they spread out and fill the space between the bowl of the plate and the newspaper on the chair.



FIG. 27.—THE BALL OF HANDKERCHIEFS BETWEEN THE SOUP PLATE AND THE TABLE

Load the other red and yellow handkerchiefs into your pistol. Stand off three or four paces and fire at the plate. When the noise and the smoke have rolled away, you lift the plate slowly with the tips of your fingers and there, surely enough, are the identical handkerchiefs spread out and taking



FIG. 28.—THE HANDKERCHIEFS UNDER THE SOUP PLATE AS IT IS LAID ON THE CHAIR.

up so much room it is hard to believe they were ever compressed into so small a space.

Patter.—When I was in India (you don't need to explain that you mean Indianapolis, Indiana) I frequently met with the most remarkable examples of *oriental occultism*.

These wonderful experiments were performed by the *Mahatmas*, the high priests of *esoteric philosophy* whom *Madam Blavat-*

sky so ably describes in her great work "Isis Unveiled." (This kind of highbrow patter will always get the attention of your audience.)

One of the favorite experiments of the Mahatmas is the *passing of solids through solids*, because of all things this is the most impossible thing to do. One does not need to study physics to know that two material objects cannot occupy the same space at the same time, at least in space of three dimensions.

It is not an easy matter for me to explain in a few words how solids might be passed through solids if we lived in space having four dimensions, but I can show you an experiment that illustrates the idea exactly.

I place this piece of newspaper on the chair to preclude the possibility of any mechanical assistance; and this is an ordinary soup plate—though Mahatmas never eat soup, they drink it—(pick up plate, tap it with your wand and show both sides) which I shall place on this chair where you can watch it every moment. These two handkerchiefs, red and yellow, I load into my pistol and the powder I use is not only smokeless but noiseless.

You know that men mark where they hit, but never where they miss. (Aim pistol.) One, two, fire. (When the smoke from the smokeless and the noise from the noiseless powder have cleared away, you lift up the plate.) You see the handkerchiefs are quite whole, having passed through the soup plate according to the *esoteric* laws of transcendental physics.

Mysterious Flag and Candle.—*The Effect.*—This pretty trick is a succession of surprises. Show both hands empty, light a candle on your table and, with sleeves rolled up, you produce a small silk flag apparently from the flame, and which as mysteriously vanishes.

Wrapping the candle in a sheet of writing paper, you twist it until the paper breaks and instead of the candle the flag is found inside, and you produce the candle from your coat-tail pocket.

The Cause.—First get two silk flags about 8 by 12 inches.

Roll one of these flags into a little ball just as you did the handkerchiefs for the soup plate trick, and push it into the end of a little safety match box.

Next make an imitation candle. This is done by cutting

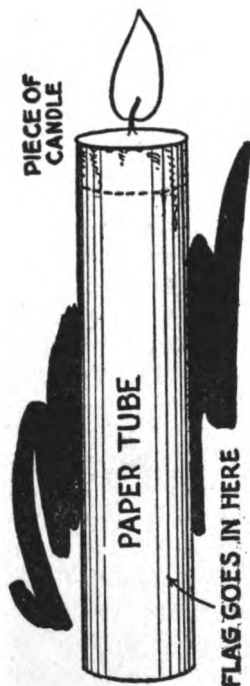


FIG. 29.—THE IMITATION CANDLE.

off about $\frac{3}{4}$ of an inch of a real candle, and making a tube of writing paper about 5 inches long and exactly the diameter of the end of the candle. Put the bit of candle in one end of the tube and run some melted candle grease all around it to hold it in place. The dotted line in Fig. 29 shows the depth of the candle in the paper tube.

Now push the other flag into the tube of this imitation candle and set it in a candlestick holder on your table with

the match box by its side. Take another real candle and cut it to the same length as the imitation candle and put it into your coat-tail pocket.

To do the trick, pick up the match box and, striking a match on it, light the imitation candle. On closing the match



FIG. 30.—THE RUBBER BALL VANISHER.

box, the sliding part forces the flag into the palm of your left hand, since you are holding the box with this hand, when you can easily produce it with either one or both hands apparently from the candle flame.

The flag is seemingly passed into the flame of the candle with the aid of a *vanisher*, that is a little hollow rubber ball which has a piece about $\frac{3}{4}$ inch in diameter cut out of it and fastened to a length of elastic at the other end, as shown in Fig. 30. The free end of the elastic is sewed to the edge of your vest under the left arm.

To vanish the flag, get the ball into the palm of your left hand and place your right hand over it, letting the flag hang down between them; then begin to stuff the flag into the ball, at the same time waving your hands with an easy motion.

When the flag is completely inside the ball, let it go and the elastic will draw it like a flash between your vest and coat out of sight. It is a good idea to keep on waving your hands a moment or so after you have let go of the ball, and then show your hands empty.

The rest of the trick is easy. Wrap the imitation candle in a sheet of writing paper and twist it until the paper and the candle break in the middle, when you can produce the flag and, reaching in your coat-tail pocket, you bring forth the real candle, which you put back into the candlestick holder.

Patter.—My next experiment is one that would serve a useful purpose in the *psychological* laboratory.

Of course, you know that *psychology* is the science which treats of *consciousness*, but what is the *new psychology* that everyone is talking about? Has it anything to do with *brain storms*, spiritualism or hypnotism? Not at all. The *new psychology* is simply psychology brought down to a laboratory basis—in a word it is *experimental psychology*.

Now it is well known in and out of psychology that a single observation cannot be depended on, for it is hedged in by numerous errors due to prejudice and that is exactly the reason I can do these tricks and you can't see how they are done.

Common sense as well as the *new psychology* tells us that time is required for seeing and this being true time must be a factor in the appearance, continuance and the disappearance of an object.

There are many ways for showing the *latent time of sensation*, as the time of appearance is called, but the experiment I am about to show you (light the imitation candle and produce the flag from the flame) is as good as those that require more elaborate apparatus, for I produce the flag before you realize that you see it.

If you close your eyes and bring to your mind's eye the image of some object, or a person, you will find that you cannot keep it there but for a moment at a time, and that is exactly the way it is with this flag (vanish it). You see it for an instant and then it is gone before you really know it.



FIG. 31.—PRODUCTION OF THE FAIRY FLOWERS FROM A PAPER CONE.

But the *new psychology* does not—indeed, it need not—account for the total disappearance of the flag nor can it be accounted for by ordinary physics. It must be somewhere. To prove it, I'll wrap this candle in a sheet of paper and allow it to stay 'lit as long as possible that we may see through the glass a little less darkly. (Twist the paper until broken.)

Yes, here is the flag and, if you want to know where the candle is, well that's the time I put it in my coat-tail pocket.

The Fairy Flowers.—*The Effect.*—Begin by turning up your sleeves and showing a large sheet of heavy white paper on both sides. Roll the paper into a cone and, holding it at arm's length, you gently shake it, when it will be filled with beautiful, variegated flowers which are poured out into a wire basket, as shown in Fig. 31.

The cone is unrolled, both sides of the paper are shown, it



FIG. 32.—HOW THE FLOWER IS MADE.

is rolled into a cone again, when it is once more filled with flowers which are shaken out into the basket. This beautiful trick is quite easy to perform and will make a very effective closing feature for your program.

The Cause.—To begin with, you must know that each flower is specially made of thin, tough tissue paper having a V-shaped, thin steel spring in it, so that it will fold flat when pressed together and expand into a full-blown rose when the spring is released.

The construction of the flower is shown in Fig. 32, and fifty of these flowers when folded up will make a little bundle about 2 inches long, $1\frac{1}{4}$ inches wide and 1 inch thick, which

is a very convenient size to palm. Fig. 33 shows a bundle of the flowers ready for use.

Several different schemes, such as thread, rubber bands, clips, etc., have been used to hold the flowers together, but the simplest and easiest of all to work is to wrap a strip of folded tissue paper around the bundle and, lapping the ends, pin them together, as shown in Fig. 33.

One hundred flowers—two bundles of fifty each—will make

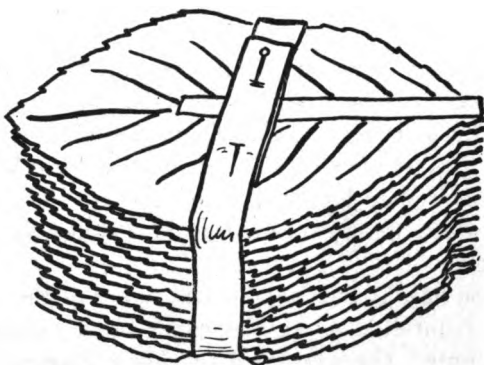


FIG. 33.—A BUNDLE OF THE FLOWERS READY FOR PALMING.

a gorgeous display. Also provide a wire basket and a sheet of heavy white drawing paper about 11 inches wide and 17 inches long. Lay one of the bundles of flowers on the left-hand side of your table and place a couple of green silk handkerchiefs in front of it.

To do the trick, show the sheet of paper on both sides and lay it on the table with one corner over the bundle of flowers. Now roll up your sleeves and show both hands empty. Pick up the paper and the bundle of flowers with it with your left hand, when the paper will hang down in front of you.

Grasp the lower diagonal corner of the paper with your right hand, bring it above the left hand, and this operation will cause the other side of the paper to be seen by the audience, while still concealing the flowers in your left hand.

Now bring the corner of the paper in your right hand down and around the corner of the paper held in your left hand and roll the paper up in the form of a cone, or cornucopia. The bundle of flowers is now safely on the inside of the cone and by sliding them between your thumb and fingers you can easily break the tissue paper band which holds them together.

The instant the band breaks, the flowers expand and fill the cone, and, as you shake them out, they keep on coming as if there was no end to them.

While you are shaking the first bundle of flowers out of the cone, stand at the end of your table with your left side away from the audience. This permits you to reach under your vest, which has an elastic band sewed round the bottom of it to hold it tight against your trousers, and get the other bundle of flowers, which you have *vested*, as it is called, into the palm of your hand.

When you have shaken out the last flower of the first bunch, let the cone unroll, holding the paper by a corner with the right hand only. Quickly grasp the lower *diagonal* corner of the paper with your left hand, which has the bundle of flowers in it, as before, roll it into a cone, break the tissue paper band around the bundle, shake out the rest of the flowers and toss the paper out into the audience.

Patter.—That perfectly good flowers can be made out of the invisible stuff in the space which surrounds us no scientist will deny.

And that all space is filled with an *attenuated substance* to which the name of *ether* has been given every scientist will tell you; and these brainy men will also tell you that when *ether* vibrates it sends out light and heat; that when it is sheared it is changed into *electrons*, which is electricity; and out of *electrons* all kinds of matter are made, but how? No one knows.

Simply because we are accustomed to seeing flowers grow in the garden is no valid reason why they might not grow in

space right out of the ether if we could but get the electrons to do their part. And they will do their part if you are good to them.

If I think of a flower an image of it is formed in my mind and if I think hard enough the image will be reflected into space by mind light, whose wave lengths are too short to be seen, and this reflected image forms the mold into which all the electrons round me tumble helter-skelter, with the net result that a flower is born. (Shake out the first bundle of flowers.)

Spiritualists call flowers produced in this free and easy fashion *precipitated flowers*, but a rose would be just as sweet by any other name. As a matter of fact they are *materialized* out of a substance which is a million times thinner than thin air—the ether.

When you get home you might try this experiment. All you have to do is to roll up a piece of any kind of paper and think—but don't think too hard or you might hurt yourself—and if you do as I tell you, you will have flowers to sell and flowers to give away.

More Patter.—If you would like a little patter in a lighter vein you might use this: Do you believe in fairies? *Peter Pan* couldn't understand how anyone could help but believe in fairies and I don't either.

Fairies are all around us all the time and they are as full of tricks as this magic wand of mine. Barrie has thrown many side lights on fairies that are of great importance, for it was he who told us that fairies often pretend to be flowers because no one would expect a flower to be a fairy.

And Barrie says that you can't see the fairies in sunlight, but that you might see them in the dark, for they are the color of night. This does not mean that they are black, for night has its colors as well as day, only they are very much brighter. And Barrie ought to know, for he wrote "*Peter Pan*."

Crocker knows all about fairies, too, for in his "*Fairy Legends*" he says they are only a few inches high, as light as the air, and that you can almost see through their little bodies;

indeed so light are they that when they dance on a dewdrop it trembles but does not break.

For my next and last offering, I shall try to produce not one but a hundred fairies and so that you can all see them. First I shall have to make a fairy ring, and this sheet of paper—nothing on either side—will make a good one, for it is white, which is black to them.

All I have to do is to roll it up into a cone and shake it and here are the fairies skipping and dancing around to the music of the blue-bells. (Shake out the flowers.) What's that; you say they're only flowers? Why won't you believe in fairies? But I shall say they're fairies just the same.

Of course, they don't move, for you are looking at them, but just the moment the lights are out, they'll skip out of here and beat it for home while their shoes are good. (Unroll paper, shake both sides and roll into a cone again.)

To prove they are real fairies, I'll tell you the names of some of them. (Begin to shake out the flowers.) *Oberon* is the emperor; *Mah* is the empress; and then come the courtiers, Perriwiggin, Perriwinkle, Puck, Hobgoblin, Tomalin and Tom Thumb, and these are smothered with Hop, Mop, Drop, Pip, Dip, Skip, Tit, Tib, Tub, Pin, Pink, Quick, Wap, Wim, Wit and fifty others, whose names I have forgotten.

If you want either fairies or flowers—they are really the same thing—all you have to do is to roll up a piece of paper, pass your hand over it like this, and, if you believe in fairies, you'll have flowers to sell and flowers to give away.

CHAPTER IV

MAGIC WITH SKILL ONLY

When you have done the tricks that have gone before and can do them fairly well, you should then take up pure *sleight-of-hand*, that is, magic where skill only is required.

There are a lot of tricks that can be done with coins, cards and handkerchiefs by skillful handwork alone and, if you want to become an *adept* at conjuring, you must learn how to *palm*, make *passes* and other *adroit* moves.

Not only will you find these *sleights* a great help in executing many tricks where apparatus is used, but they add wonderfully to the effect of such tricks, for by changing principles, that is, to change from schemes to skill and *vice versa*, the spectator is thrown completely off his guard.

As an illustration, suppose you begin a trick where a silk handkerchief is used, if you are skilled in *digital manipulation*, you can make it appear and disappear as often as you please, and it is this kind of by-play that shows in a charming and graceful way your ability as a magician.

PROGRAM

SLEIGHTS WITH COINS

- The French Drop
- Single-Handed Pass
- Palming a Coin

CARD MANIPULATION

- Forcing a Card
- Palming One or More Cards
- Another Way
- A Second Effect

Making the Pass
The Rising Card
Card Ruffles

HANDKERCHIEF SLEIGHTS

Handkerchief Pass
Pass with a Wand
Flag and Candle Trick
The Knotted Handkerchiefs
Old Glory—The Red, White and Blue

While the above-named sleights are not intended for a complete public program, they do make, nevertheless, a mighty nice *impromptu* exhibition. At the end of the list will be found two or three full-fledged tricks in which skill alone is needed, and the last two you can perform with telling effect before any audience.

Sleights with Coins.—In making *passes* with coins and other small objects, there are two things you should always bear in mind, and these are: (1) to keep the hand that has the coin or other object in it as nearly open as possible, and (2) to keep the hand that is empty closed until you are ready to show that the coin or object has vanished; in other words, do exactly the thing which experience has taught the eye is done the other way. This is called *misdirection*.

The French Drop.—A simple *pass* to show this effect is the *French drop*. Hold a coin between your *index* and *middle* (*medius*) fingers and thumb (*pollex*) of your left hand; slip the thumb of your right hand under the coin, as shown in Fig. 34, and quickly close this hand and at the same instant relax the thumb and fingers of your left hand, which permits the coin to drop into your palm.

You can now open your right hand and show that the coin is gone, at the same time reaching with your left hand to your elbow or to your knee, or into the air or over to the other fellow's nose, and you bring the coin, under cover of this move, to your finger tips, when it will look to the spectators exactly as if it had suddenly appeared there. Of course, any other

small object can be made to appear and disappear by means of this pass as well as a coin.

Single-Handed Pass.—Another good pass which can be done with one hand is very useful for such tricks as catching money from the air and passing it into a borrowed hat; passing any-



FIG. 34.—MAKING THE FRENCH DROP.

body's coins into any glass covered with any pack of cards, etc.

Lay the coin on the tips of your index and medius fingers with your hand open, as shown in Fig. 35. Now close your hand quickly, which turns the coin over and brings it into the crotch of your thumb and index finger, as shown in Fig. 36.

Holding the coin there firmly, open your hand and show the back of it to the spectators, when the coin will apparently have vanished. Reaching into the air, or somewhere else, bring

the coin to the tips of your fingers as I described above in connection with the French drop and produce it.



FIG. 35.—THE FIRST POSITION OF THE COIN FOR MAKING THE PASS.

There are a large number of different passes for coins, balls, thimbles, etc., but if you will master those given above you will have little need for the others.

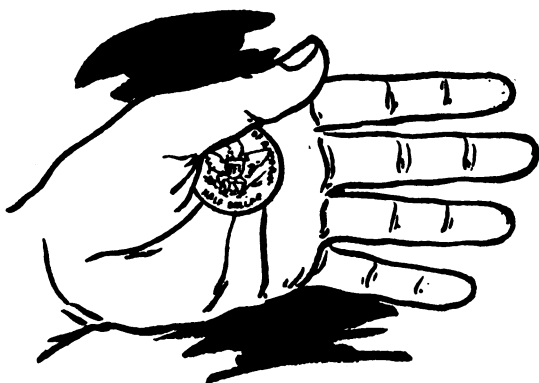


FIG. 36.—THE SECOND POSITION OF THE COIN FOR MAKING THE PASS.

Palming a Coin.—There is one more thing you should practice with coins and this is to *pal*m them. To *pal*m a coin means simply to place it in the palm of your hand and hold it

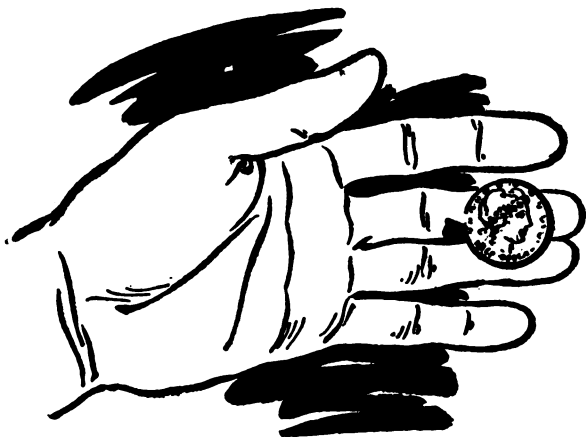


FIG. 37.—THE FIRST POSITION OF THE COIN FOR PALMING

there with your hand opened wide enough, or natural enough, so that a person seeing the back of it would never suspect you had a coin in it.

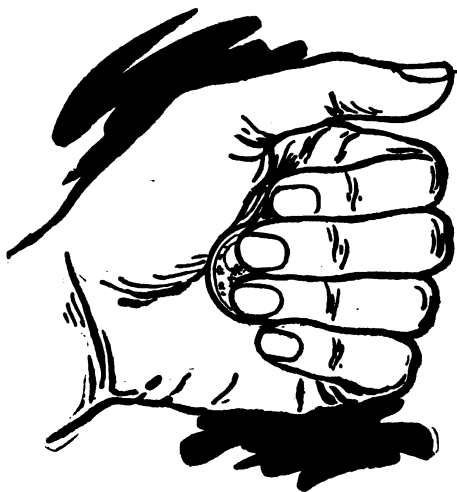


FIG. 38.—THE SECOND POSITION OF THE COIN FOR PALMING.

To palm a coin, place it on the tips of your second (medius) and third (*annularis*) fingers, as shown in Fig. 37. The next move is to quickly close these two fingers, which brings the coin squarely into the palm of your hand, as shown in Fig. 38; on opening your fingers, hold the coin in the palm by contracting the muscles, when you can show the back of your hand wide open. To do this well requires more than a little practice.

When learning to palm, try to hold the coin firmly, to keep the hand as flat and in as natural a position as possible.

If the coin has to be palmed for more than a few seconds, simply pick up your wand with the hand holding the coin and this will cover it without fear of detection.

You should also practice palming balls, eggs and other objects, for you never can tell when you may want to do a trick in which this sleight is needed.

Card Manipulation.—Cards are always popular, as they are showy pieces of furniture and, as they are just the right size to handle, they are especially adapted to the purposes of the conjurer. To be able to manipulate them without preparation gives your entertainment an added touch of brilliancy that cannot be had in any other way.

Forcing a Card.—Many tricks require that a card be selected from a pack at random by a spectator and yet makes it necessary for you to know in advance what card he will take. There are several ways of doing this, and one of them is by having all the cards in the pack alike, as explained in connection with the card target on page 23.

Of all the simple *subterfuges* used in magic this scheme of making a person take the card you want him to take is the rankest, but all is fair in mirth and mystery from a magician's point of view. The strictly professional conjurer, though, would not deign to use it, nor does he need to, for he can use any pack and make his man take any card, that is, he forces him to take it by skill alone, and you can do it too.

Suppose you want to force a certain card, say the *King of Hearts*. All you have to do is to place it, say ten cards from

the top of the pack, so that you know exactly where it is. Now ask a spectator to select any card, and at the same time you spread out the cards from the top of the pack fanwise and keep your eye on the tenth card, which is the one you want to force.

As he reaches to take one, run the cards along so that at the instant his fingers are about to clip the card he intends to take

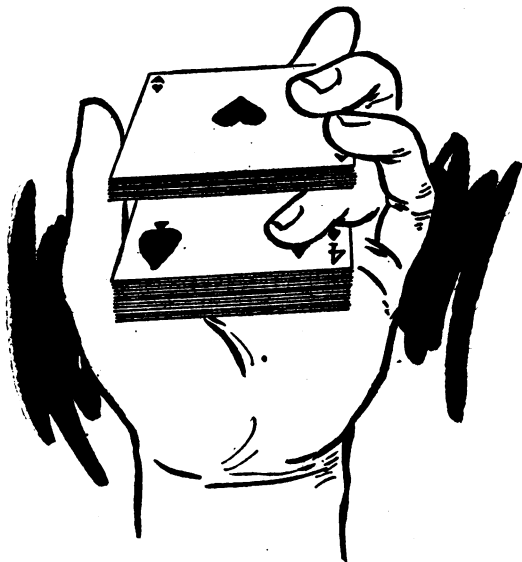


FIG. 39.—THE FIRST POSITION OF THE CARDS FOR PALMING.

the tenth will be the one between them, and he will take the one you force on him ninety-nine times out of a hundred.

If, though, he shows the hundredth disposition to take any other card than the one you want him to take, quickly turn to the next person and ask him to be good enough to select one. This leaves no room for argument and argument does not fit well into a magical performance, unless you intended beforehand to make it a part of the trick.

Palming One or More Cards.—It is easy to palm a card,

but it is a different thing to palm a card without the audience catching on, unless you hold your wand or a pack of cards in your hand at the same time.

A pretty palming effect, and one which makes a nice *prelude* to any card trick, is to take a pack of cards in your left hand, slip your third finger under eight or ten cards on top, which



FIG. 40.—THE SECOND POSITION, SHOWING HOW THE UPPER CARDS ARE PRESSED INTO THE PALM OF THE HAND.

you are to palm, and between the rest of the pack, as shown in Fig. 39.

Now place your right hand over the top cards and press them into the palm of this hand with your third finger, as shown in Fig. 40. Then take hold of the rest of the pack between your thumb and finger tips, as shown in Fig. 41. One card is shown in outline and one in dotted line to make the positions clearer.

This gives the audience the *why* it mentally wants to account for your hand bending in which the cards are palmed and, since magic is really a study in *psychology*, everything you do

must have a logical reason, though, of course, it may and should be miles from the real reason.

Next throw the pack of cards from your right into your left hand, keeping the top cards palmed in your right; at the same instant reach toward your arm, or leg, or into the air, bring the cards to your finger ends and spread them out into a fan. This sleight is easy to do and can be done over and over again with-

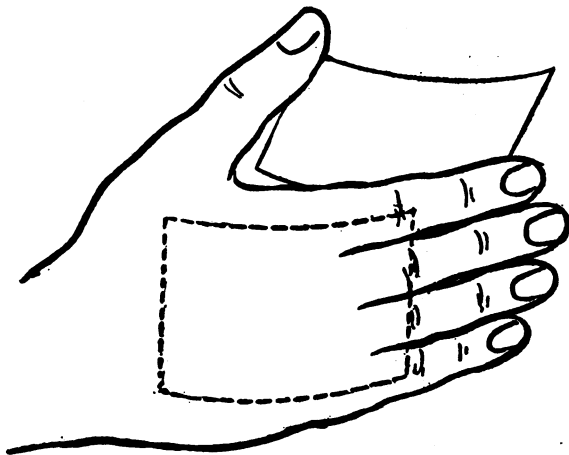


FIG. 41.—THE UPPER OUTLINE SHOWS THE CARDS THE AUDIENCE SEES.
THE DOTTED LINE SHOWS THE PALMED CARDS.

out detection, that is, if you produce the cards from a different place each time.

Another way to do this trick is to palm off about half of the pack and, quickly reaching into a spectator's inside coat pocket, bring forth the cards a few at a time. This production will always get a laugh.

Still another modification, and one that will also move an audience to good humor, is to palm off half the pack as before and, reaching for a spectator's nose, squeeze the edges of the cards so that they will spring forth one at a time, when they will seem for all the world as though they were streaming pell-mell from his nose, as shown in Fig. 42.

Making the Pass.—Many tricks require that a card, which has been chosen by a spectator at random or by having it forced upon him, should be brought to the top of the pack.

After a card has been selected let the person who took it place it back in any part of the pack he wishes, but you must

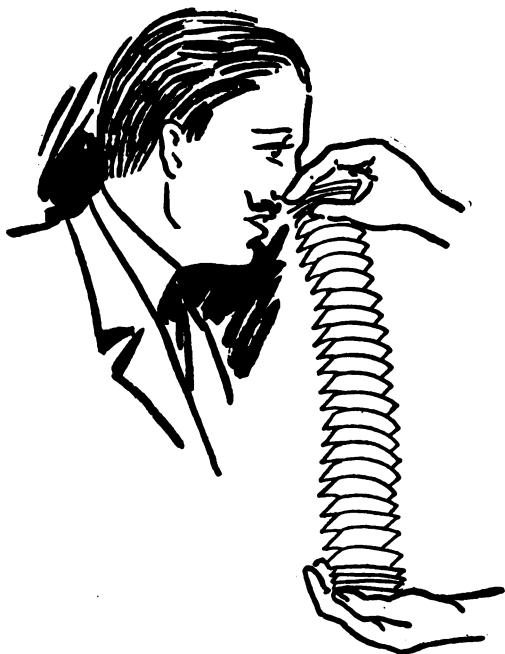


FIG. 42.—A NIAGARA OF CARDS FROM A SPECTATOR'S NOSE.

be sure to get your third (*annularis*) finger on top of the chosen card, as shown in Fig. 39. Your finger thus separates the pack into two parts in exactly the same way as if you were going to palm the top cards.

Place your right hand over the pack, but, instead of pushing them into your right hand with your third finger as you do in palming them, your fingers act as a hinge and you raise the cards up under cover of your right hand.

Now take hold of the lower edge of the lower pack with your thumb and fingers of your right hand and bring the lower edge up, making the crotch formed by your thumb serve as a hinge. You can now slip the top cards held in the fingers of your left hand under the part of the pack that was on the bottom and this brings the selected card to the top.

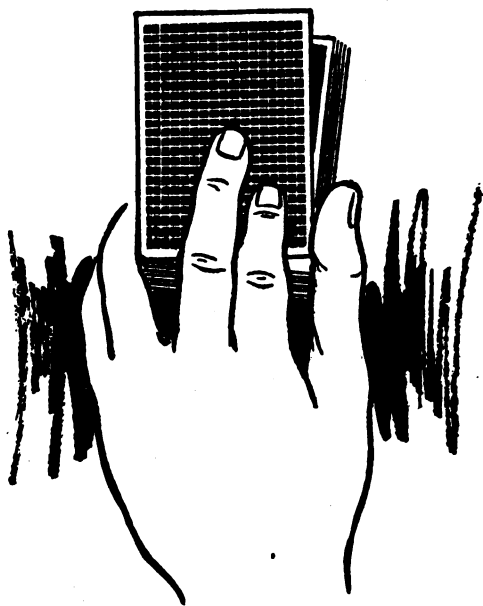


FIG. 43.—THE RISING CARD.
Back of hand as the magician sees it.

The Rising Card.—A clever little trick in which the above pass is used is to have someone select a card and replace it in the pack.

Holding the pack in your left hand, as shown in Fig. 43, you can slide the selected card clear to the top of the pack with your fingers which, from the front, looks very mysterious.

Card Ruffles.—In the second chapter I explained how to make an *electric pack* by threading the cards together. Now

nearly everything that can be done with an electric pack can be done with an ordinary pack plus a very considerable amount of skill.

To run the cards up your arm, to turn them over, to elongate the pack, as in Fig. 44, and to do the cascade, that is, to

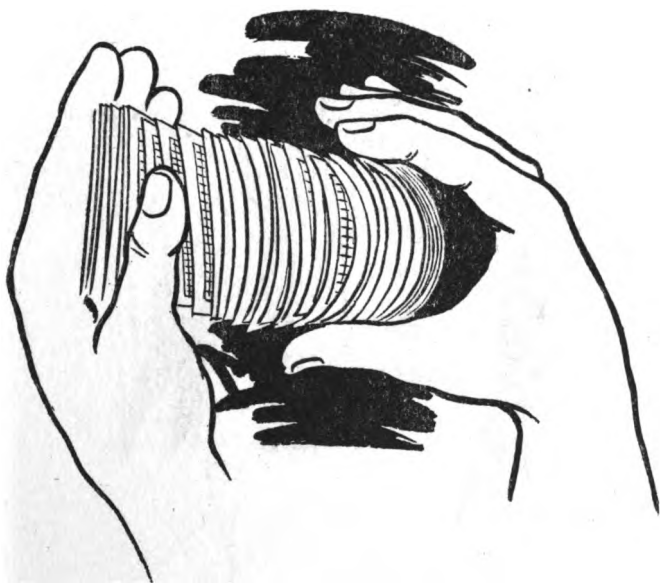


FIG. 44.—CARD RUFFLES.

Springing the cards from hand to hand.

pour the cards from one hand to the other, as in Fig. 45, get a pack of *steamboat* playing cards—glazed cards are too slippery—and follow these instructions just as closely as you can.

Hold the pack in your right hand, as shown in Fig. 44, and hold your left hand three or four inches below and a little in front of the cards and practice until you can spring each card singly from the pack into your hand.

When you can do this well, you can elongate the cards by

spreading your hands a little farther apart and springing the cards a little harder each time. But to elongate the pack a foot or so and make a regular accordion out of it you must spread your hands quickly apart, springing the cards at the

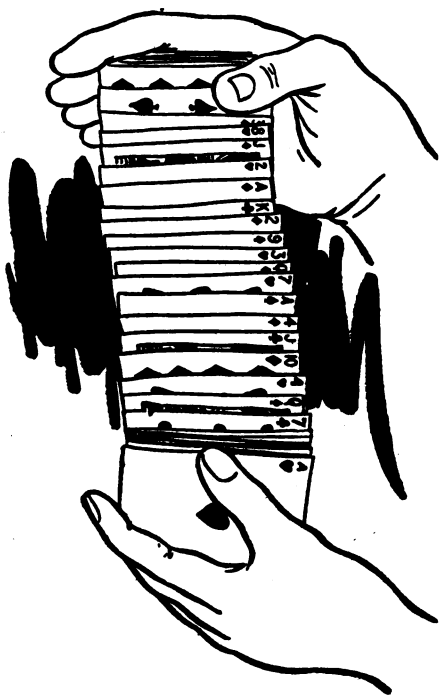


FIG. 45.—THE CASCADE OF CARDS.

same time and, when the pack is about half run out, bring your hands and the cards in them together with a clap.

To run the pack up your arm, spring the cards in exactly the same way as explained above, but at the same time move your right hand, which holds the cards along your left arm, towards your elbow. When you have learned to run the cards up your arm evenly, place your finger under the card nearest

your elbow and by turning it over all the cards down to the last one will turn over with it.

There is one more manipulation I want you to know about, but it is a hard one to do. This is the *cascade*, or pouring the cards from one hand to the other. Hold the pack in your right hand exactly as shown in Fig. 44, but a little closer to the palm of your hand. Now, instead of springing the cards out, you must relax the pressure of your thumb and fingers on them and let them *drop* one at a time, but so fast into your other hand, which is held directly under them, that they will run down in a stream, as in Fig. 45.

The above series of ruffles form a wonderful card display and they greatly helped toward making the late Herrmann's work an artistic success.

Handkerchief Sleights.—Passes with a silk handkerchief can be made with or without a wand. To make a pass in either case, place an end of a silk handkerchief in the palm of your left hand with the long end hanging over the back of your hand, which is toward the audience. This makes a better effect than to let it hang down in front of your hand.

Place the palm of your right hand over your left hand and give them a circular motion, which will result in rolling the handkerchief up into a wad or ball. With a quick movement palm it as well as you can with your right hand and hold your *closed* left hand, which, of course, is empty, at arm's length.

Reaching with your right hand under your arm, back of your knee or down your collar, catch the silk handkerchief between your thumb and finger; at this instant open your left hand to show that the handkerchief has vanished and, shaking it out with your right hand, bring it forth into view.

A much easier way is to use a wand, as this permits the hand in which the handkerchief is held to assume a natural position.

Roll up the handkerchief between your hands as before, but this time have your wand under your left arm. With a quick move palm it in your right hand, put out your closed left hand

as though you held it fast therein, and grasp your wand with your right hand.

Now you can do the rest of the sleight deliberately. Tap the back of your left hand with the tip of your wand, snap your fingers and open your hand with a flourish to show that the handkerchief has vanished. Change your wand over to your left hand and, reaching to any part of your body, or someone's else body, produce the handkerchief as before.

The Flag and Candle Trick.—In doing the flag and candle trick, which I described in Chapter III, the scheme to vanish the silk flag, after you produced it from the match box, was to use a *vanisher*, that is, a rubber ball fastened to an elastic which in turn was sewed to your vest.

If you can palm the silk handkerchief with or without the aid of a wand as explained above, you can do the candle trick without the *vanisher* and get the same effect as well or even better.

For instance, suppose you have produced the flag from the flame of the candle (though really from the match box). Put your wand under your arm, roll up the flag between your hands, close your left hand, palm it with your right and, grasping your wand, tap the back of your left hand a couple of times, but do not open it yet. Lay your wand on the table and the flag with it.

Now that you have gotten rid of the flag, move the fingers of your left hand just as if you were sprinkling a handful of salt on the flame of the candle and slowly open your hand. The effect is truly magical. Then go ahead and do the rest of the trick in the routine way.

The Knotted Handkerchiefs.—*The Effect.*—This trick is of *ancient lineage*, but it is just as effective today as it was when it was first done in the year one. It has been *worked up* since then until the pagan who first did it would scarcely know it. I shall explain it in its simplest form and you can work it up more elaborately afterward.

The ends of an ordinary silk handkerchief, borrowed, con-

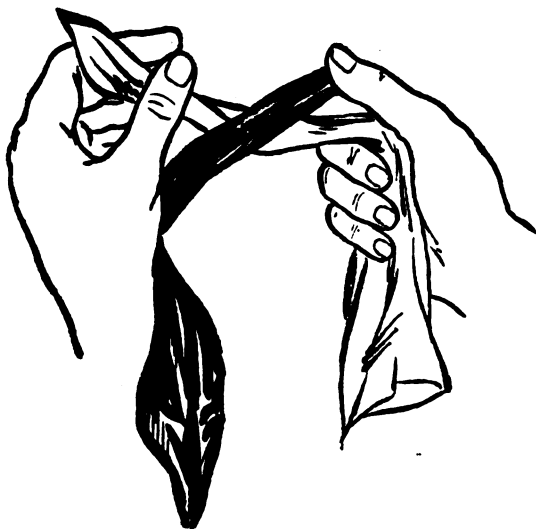


FIG. 46.—THE SPIRIT KNOT.

The First Position of the Handkerchiefs When Tying the Knot.

trary to the advice of *Polonius*, from the audience, are tied together in a hard knot, when it can be examined. After showing

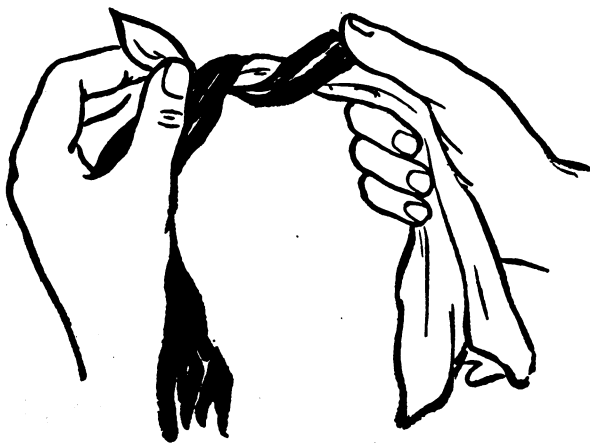


FIG. 47.—THE SPIRIT KNOT.

The Second Position of the Handkerchiefs.

it, you pull the knot tighter with all your might, cover it over with the middle part of the handkerchief and admit that it is

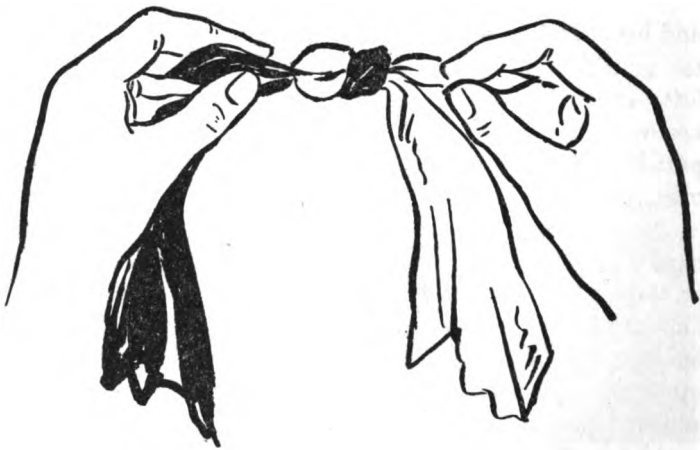


FIG. 48.—THE SPIRIT KNOT.
The Handkerchiefs Tied Into a Hard Knot.

a very knotty affair. Blowing on the handkerchief, the knot vanishes and the ends fall apart.

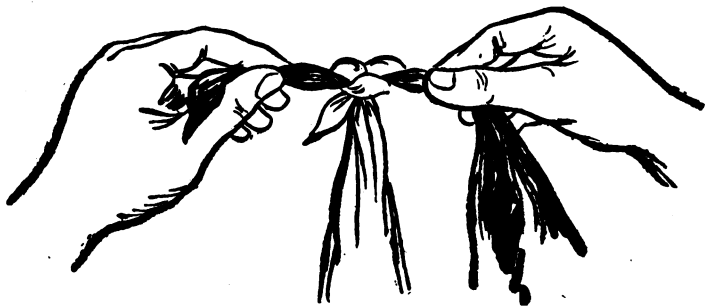


FIG. 49.—THE SPIRIT KNOT.
Pulling on the same handkerchief makes a slip-knot.

The Cause.—To explain in the easiest way how this trick is done, let us suppose that half of the silk handkerchief is white

and half of it is black. This will enable you to see at a glance which end is which in the illustrations.

To tie the knot, hold the handkerchief as shown in Fig. 46 and bring the black end around the white end, making a single tie, as in Fig. 47, and this reverses the ends in your right and left hands. You will see now that the black end of the handkerchief is in the fingers of your right hand and the black part below the knot is in your left hand, and this is really the main secret of the trick.

In tying the next knot, which makes a perfectly square, hard knot, do not let go the black end with your right hand or the black part in your left hand; in other words, you must know after the knot is tied that the end you hold in your right hand and the part you hold in your left hand are one and the same piece, as shown in Fig. 48. If you get the ends mixed up, you will have a hard knot for fair and one that even the spirits couldn't untie in a week.

After having shown that the knot is genuine and pulled tight, tie it tighter, but this time pull the black end with your left hand and the lower black part with your right, when, lo! the knot becomes a slip knot, as shown in Fig. 49.

Now cover the slip knot over with the body of the handkerchief, blow on it both for effect and to kill time, and slip the knot off the black end with the hand which is holding it. To keep track of the ends of the handkerchief when it is all white or the same color is not as easy as it would seem from the above explanation, but after doing it a few times you will get the hang of it.

If the audience should see the slight movement going on underneath the handkerchief when you are slipping off the knot, they may guess that you are untying it, but they will have to give you credit for being clever enough to untie a hard knot with one hand.

Old Glory—The Red, White and Blue.—*The Effect.*—Three pieces of tissue paper, red, white and blue, are shown to the audience and may be passed for examination.

You roll the red piece up into a ball, the white piece is wrapped round the red piece and the blue piece is wrapped round the red and white pieces.

. Tapping the rolled-up pieces with your wand and unwrapping the papers, behold! a truly magical transformation has taken place, for the separate pieces of red, white and blue paper have been *metamorphosed* into the stars and stripes.

The Cause.—All that is needed for this trick are three pieces of tissue paper, red, white and blue, each piece about 8 inches square, and a tissue paper American flag about 12 inches wide and 16 inches long. Flags of this kind can be bought of Den-



FIG. 50.—THE TISSUE PAPER FLAG ROLLED UP.

nison & Co., the tissue paper makers, New York City, or of magical supply houses.

To make the trick easily understood, I shall explain how the pieces of tissue paper are changed into the flag first and then I shall describe a couple of sleights with the colored papers which, while they are not, strictly speaking, a part of the trick, are clever by-plays that add wonderfully to the effect.

First double the flag over lengthwise twice, which makes it about 3 inches wide, and roll it up beginning at the striped end; squeeze it as you roll it so that in the end it will be a compact wad, as shown in Fig. 50. This brings the blue star corner of the flag on the outside. The nice part of working with tissue paper is that it will stay just where you put it without the use of threads, rubber or paper bands.

Lay the rolled-up flag on your table with a blue silk handkerchief in front of it, which will prevent the audience from seeing it. Show that the red, white and blue papers are sep-

arate pieces and, putting them together again, lay them on your table with the blue piece down and one corner of the papers just covering the rolled-up flag.

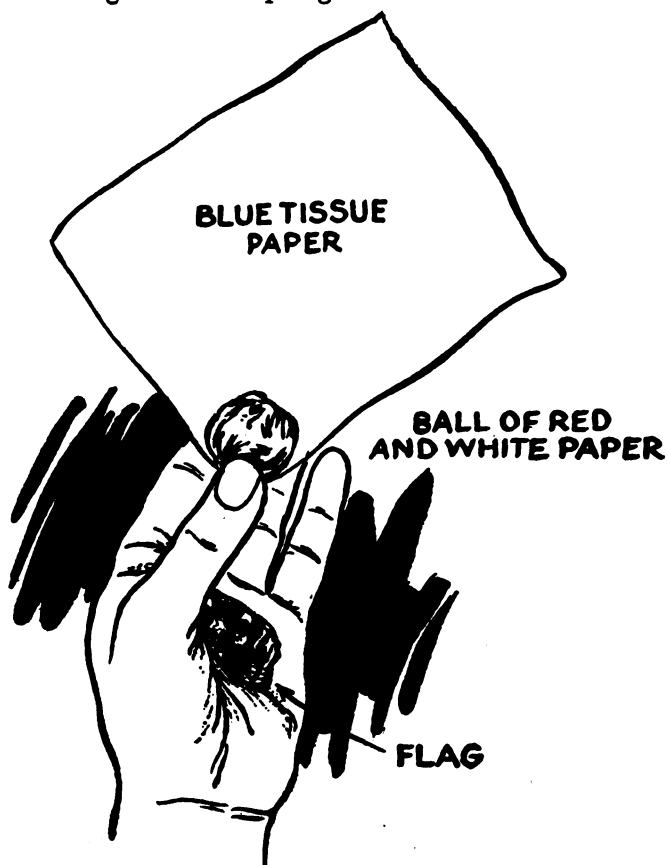


FIG. 51.—PALMING THE FLAG.
Hand is shown toward performer.

This done, roll up your sleeves and, picking up the red piece of paper first, roll it between the palms of your hands into a little ball. Next pick up the white piece of paper, wrap

it round the red paper and hold it in the fingers of your left hand so that the audience can see it.

For the last move, put your wand under your left arm and pick up the blue piece of paper with the flag under it with the fingers of your right hand; this conceals the flag, since it is between the paper and your hand, and this permits you to

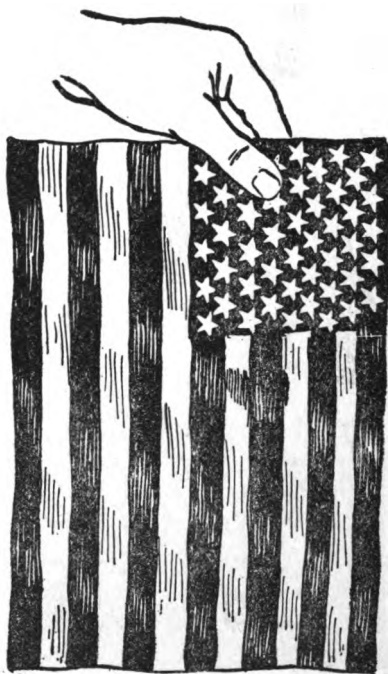


FIG. 52.—THE RED, WHITE AND BLUE CHANGE INTO OLD GLORY.

turn your hand over so that both sides of the paper can be shown.

Now place the corner of the blue paper on the ball of red and white paper, the flag still being back of it and out of sight, and, under cover of these papers, you can easily put the flag into the palm of your left hand with your right hand,

when you calmly proceed to wrap the blue piece of paper round the red and the white pieces, as shown in Fig. 51.

When you have done this, with one move, change the positions of the ball of papers and the rolled-up flag so that the papers rest in the palm of your hand and the flag is brought to view in your finger tips. As the papers and the flag are the same size and color, the audience cannot possibly tell when the change is made.

The hard part of the trick is done and all you have to do now is to grasp your wand with your right hand, give the flag in the tips of your fingers a couple of love taps with it and lay the latter with the pieces of paper on your table.

Having nothing to conceal, slowly unroll the flag, keeping your fingers well apart, and when it gradually dawns on the audience that the papers have melted into the American flag, as shown in Fig. 52, it produces a sensation which, though mild, is none the less decided.

To show your skill at the beginning of your program and also increase the effect of the red, white and blue trick, when you pick up the red paper to roll it into a ball, make the pass without a wand, as described under the caption of *Handkerchief Sleights* in this chapter and produce the paper from your elbow.

After you have wrapped the white paper around the red piece, make the pass with the wand, which is also described in the text of *Handkerchief Sleights*, and this time produce it from your knee. These passes are very easy to do with paper, because the paper stays rolled up and it is rough enough to stick closely to your hand when palmed. After you have made these passes, wrap the blue paper round the red and white pieces and bring forth the flag, as shown in Fig. 52.

Patter.—For my first trick I shall make use of three little pieces of tissue paper, red, white and blue (show each piece separately as you name its color).

The first is the red piece of paper and I'll roll it up into a little ball like this (make pass and produce it from your elbow) :

The next piece is the white paper and I'll wrap this piece of paper round the red paper, which makes two colors, red and white, like this (make pass, using wand, and produce it from your knee).

The last piece is the blue one and I'll wrap this paper around the white one, with the red one inside, and this makes three colors, red, white and blue; and we find on unwrapping the pieces of paper that they have changed into our national tri-color, the American flag. (The audience will do the hurrahing.)

CHAPTER V

HOW TO DO MAGIC

To give a really clever magical performance you must look after all the little details closely, so that your audience will be as pleased with you as they are with your tricks.

These details have to do with your clothes, your manners, your patter, etc., as all of these things go a long way toward making your audience warm up to you, or the other way about, which shows the truth of the saying that it isn't so much the tricks you do but it's the way you do them.

What to Wear.—If you are to perform before a gathering of friends you may wear a Tuxedo, a low cut black vest, black trousers, patent leather shoes and a black tie.

For a public performance a full dress suit is the proper thing and with it wear a white tie, while patent leather *pumps* will add greatly to your make-up. Some of the younger magicians wear knee trousers and their figures look very trim in these if their legs are straight and their feet are not too big.

However you are dressed have an elastic band sewed round the bottom of your vest inside to hold it tight against your trousers. You have seen how useful this is in the flower trick where a second and sometimes even a third bundle of flowers are held concealed under the vest and you can't beat it for appearing and disappearing other small objects.

Professional magicians usually have both their coats and trousers full of secret pockets and there are also *attachable* and *detachable* pockets made, that is, pockets which can be fastened to any part of the clothing in an instant and taken off in half the time when they are no longer needed. These

pockets serve a good purpose in many tricks for producing and vanishing eggs, balls, handkerchiefs and the like.

When giving an entertainment wear a shirt with cuffs attached—all dress shirts are made in this fashion—for then when you pull up your coat sleeves you can turn the cuffs of your shirt back over them and they will not only stay up through the whole performance but the effect is a clean-cut one. Of course if there are any tricks that require sleeve work, as, for instance, the floating wand, do these before you pull up your sleeves.

The Personal Equation.—Every performer develops ways and manners of his own according to his traits and training and the result is that there are comedians among magicians as well as a few tragedians.

The two greatest magicians of a decade ago were of these two extreme types. Herrmann was full of fun, witty and everything about his entertainment was light and airy, while Kellar was somber, scientific and deeply mysterious. Yet both of these artists drew crowded houses wherever they appeared.

A good idea for you, though, is to develop a bright, happy personality and according to the true precepts of magic the time for you to laugh is when the spectators are serious and when they are laughing then you can ease up a little. Laugh at your own tricks, your jokes and at the spectators, but, while they may laugh with you, never let them laugh at you.

Never forget for an instant that you are a real magician surrounded with fairies, hobgoblins and spookums who are always at your beck and call, while the spectators are just mere mortals who, though they have eyes, the closer they watch the less they see! In other words, be a good actor and believe the part you are playing to be a real one.

The clever conjurer has a bright disposition, always knows just what he is doing and never loses his temper, no matter what is said or done, for just as a soft answer turneth away wrath (sometimes), so too there is nothing like a pleasant smile, a witty tongue and a cool, calculating nerve to keep your au-

dience within bounds and still make them have a kindly feeling for you.

If you have a pleasing way about you and a good line of talk, you can do a very small trick which will be just as well received as a very much larger one performed in a grouchy, slovenly manner.

The Mode of Working.—Every magician finds out for him-

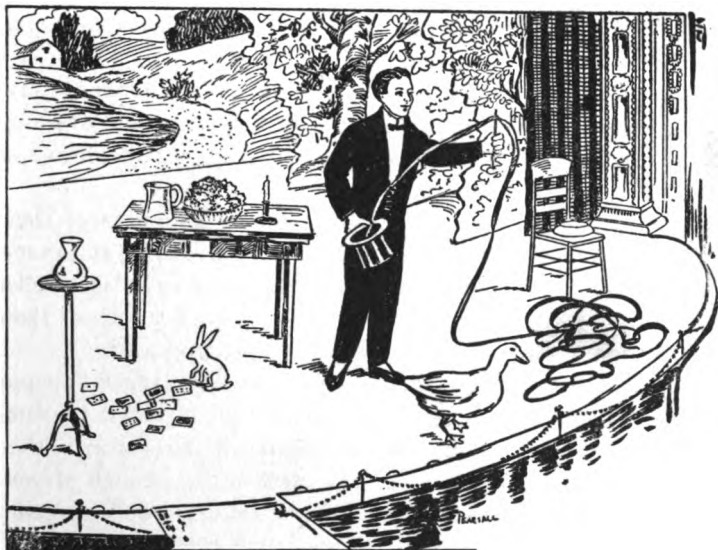


FIG. 53.—A YOUTHFUL MASTER OF MAGIC.

self the best way of presenting his tricks and some work slow and others work fast.

If you are an adept you can work any way you please, but if you are a novice, take my advice and work as fast as you can and still not dish the tricks.

There are several reasons why quick action is a good thing. First, in every audience there is always to be found one or more spectators who would give their eyeteeth to share the credit of your performance with you and their idea of doing

this is to comment aloud on what you are doing and explain—whether they know anything about it or not doesn't matter in the least—how you do it.

The easiest way to lock out a vulgar person of this kind is to work fast. Not only should you do each trick quickly, but do not let a moment elapse between any two successive tricks. This scheme of rapid working is a good one, first, to stall off talk by the audience, and second, it adds mightily to the effect of the tricks, for the minds of the spectators cannot begin to follow the swift changes, the appearances and the disappearances that are impressed upon the *retinas* of their eyes.

After you have worked the tricks several times you will know just how fast and how slow they should be done to show them off to the best advantage.

Before winding up the subject bear these few things in mind: (1) To keep your hands well away from your body and in an open and graceful position; (2) never to turn your back to your audience after you have started your performance, and (3) do not under any circumstances expose any of your tricks. After you have shown the effect of some trick and then the absurdly simple cause of it, the spectators will instantly lose their respect for you and hardly have any left for themselves.

Patter.—Another big factor in giving a magical performance is to be able to use your tongue as nimbly as you use your fingers.

Have something to say about every trick—give some explanation which does not explain and yet which seems to explain at least as long as the trick lasts and by this time your audience will have some new wonder to think about.

The patter I have given in this book need not be used if you have anything else to say, but it is just as well to get away from the hanky-panky words and hocus-pocus phrases of the old time magicians which were supposed to have some magical meaning.

Of course the patter must be injected into the trick as you

see fit, but you should know what you are going to say just as much as to know what you are going to do. To get up and do a trick without knowing what you are going to say is one of the surest ways of making a frost of it.

After you have practiced a trick and got the *technique* of it down fine, write out the patter for it and memorize it word for word. Then do the trick and say the patter over and over until they dovetail together like the ends of a bureau drawer. If you will do this you will have a trick that's worth while.

In performing a trick never tell the audience beforehand what you are going to do. By this I mean that you should not say: "Now I am going to shoot a silk handkerchief under a soup plate," at the beginning of the trick, for then the audience knows just what to look for.

But after you have shown the soup plate on both sides and have passed the handkerchief safely under it on the chair, then you can go ahead as big as life and with an egotism born of cock-sureness, and explain that you are going to shoot the handkerchief which you have loaded in your pistol through and under the soup plate.

And just so with every other trick on your program. After you have once made the pass that does the business you can then explain what you are going to do, how you are going to do it and anything else you may have on your mind.

One of the best foils a magician can use is to give a scientific or an occult explanation of a trick, that is, if they fit together. To find this kind of patter you should read books on science, theosophy and stories of mystery and pick out the things you find in them which you think will work in well with your tricks.

If you will read books of this kind you will not only add to your store of information, but at the same time you will be well entertained. One thing you must guard against, though; and that is not to confuse facts with fancies.

Science is built up of a lot of collected facts about energy

and matter and how they act, while occultism is founded chiefly on fancy, but it has a mighty hold on the public which is always ready to listen to anyone who knows and can tell something about it and no one can do this better than a magician.

Then there are novels that deal with witchcraft, spiritualism, hypnotism, thought transference, dual personalities, etc., and these will give you many ideas which you can use as patter. When you read up on these weird subjects just remember that those who wrote them may have been as easily deceived as the spectators who see your performances.

One more tip before we leave the subject of patter. Spring a joke whenever you can, for a laugh is as good as blindfolding the audience. You can get a joke that will fit any trick out of the back files of *Life* and I'm sure Mr. Mitchell won't care if you use them.

Tables.—For parlor magic, that is, magic done for the benefit of a social gathering at home, it is not advisable to use a specially prepared table, for the reason that it is bad practice to try to shoo your friends away before or after the performance and it is worse policy to let them see that your table is fitted with a shelf and traps.

If you are to give a parlor performance select from the foregoing programs those tricks which do not require a special table. This of course bars out the rat cage trick, which is really a stage trick anyway, but there is a long list of other tricks which are quite as effective and yet leave no trace of apparatus or preparation behind.

The place where you give the exhibition will determine the kind of tricks you can perform. If you are in your own home, or the home of a friend, where you can have a dressing-room to yourself, the matter becomes a simple one, for you can then arrange your stuff on the table in advance; when you are ready to do your *turn* you can have the table brought out and set before the audience and when you have finished you can have it taken back again. But if you are giving a performance

where you can have no privacy it is a somewhat harder proposition.

Let's take the first case and suppose that you are to give a little demonstration of your ability as a magician at your own, or a friend's, home. Use an ordinary parlor table, but it must not be too small.

Spread out a newspaper on top of the table (see Slade's Spirit Slates, Chapter VIII) and on top of the newspaper lay half a dozen small silk handkerchiefs of various colors besides those which you intend using for the tricks. These small handkerchiefs are *blinds* to keep the audience from seeing objects on the table which they should not see.

For instance, suppose you are going to do the *red, white and blue flag* trick. Since the outside of the rolled up paper flag is blue, lay a blue silk handkerchief in front of it which conceals it from the audience.

Again, suppose you are going to do the *fairy flowers from the cone*. As the backs of the flowers are green you should therefore lay a green silk handkerchief in front of the bundle. Now if a spectator should stand up and look right down on the table he would not be able to notice the difference between the silk handkerchief and the rolled-up paper flag or the bundle of flowers back of it.

When doing magic at close range there are two ways of getting rid of the articles you use so that inquisitive folks—and all of them are inquisitive—cannot get a chance to run up to your table the moment you are through and look things over.

One of these ways is to move your table into another room when you have done your last trick, as explained before, or you can have a small traveling bag on a chair near your table and as you perform one trick after another put the stuff into it.

The apparent purpose of the bag is to keep your table clear and while it does this, the real purpose, of course, is to get the used material out of the way. Now when you have concluded your act gather up the handkerchiefs, papers, etc., put them into the bag and close it. This locks out the audience, for there

is nothing left to inspect and if they ask questions it will have to be about something that has gone before. This is a better way than to move the table out of the room, as its purpose is unknown at least until the performance is over and then it is too late for remarks, for you have again and for the last time foxed your audience.

If you can stand before an audience of friends for 20 or 30 minutes and perform tricks of the *caliber* I have described without them *getting on*, you can do magic anywhere.

It is much harder to give a parlor entertainment than it is to give a stage performance, for on a stage the scenery, the footlights and all will give your act a setting, or *mise-en-scène* (pronounced miz'en-sen), as the French call it, which goes a long way toward making magic a simple matter, for you can have everything your own way and can use as many shelves, traps and other devices as you please.

You have seen how a shelf is used in the *rat cage trick*; the *flying glass of water* is worked on the same principle, while a shelf is also handy in *loading* a cabbage, or cannon ball filled with divers articles, including baby clothes, etc., into a hat.

So too there are some tricks which require a trap. For instance, suppose you have palmed a handkerchief or a ball and you want to vanish it. If you lay the ball on top of the table and back of a handkerchief used as a blind it may be seen above the latter. If you roll up a silk handkerchief and make a pass with it and then try to get rid of it by laying it on the table it will spring out like a wet sponge and this is also a give-away.

A trap if it is a homemade affair is likely to make a noise or fail to work smoothly at the critical time, while a trap bought of dealers in conjuring apparatus will cost from \$2.00 to \$6.00, besides the trouble of fitting it to your table.

A way to dispense with a trap is to cut a hole in the top of your table 4 inches wide and 6 inches long. Make a cover for your table of red or black canton flannel, felt or velvet and cut a hole in it to correspond exactly with the hole in your table.

Make a pocket of the same material 4 inches wide, 6 inches long and 4 inches deep and sew this to the edges of the cut-out in the cover, making a neat job.

Now when you put the cover on the table the pocket will drop down into the hole nicely and if it is well made a person standing almost over it could not see the hole if he was not *in the know*.

This makes a mighty convenient *catch-all* for all manner of objects which you want to get away with by palming, for all you have to do is to lay your wand down on the table across the opening which brings your fingers into the pocket and you let the article go. With this *drop* there is no noise and no movement of the hand, or wrist, as there is with the ordinary trap.

Assistants.—There are three kinds of assistants used by magicians and these are (1) the *open personal* assistant, who is your *factotem* on the stage; (2) the *concealed personal* assistant, who stays back of the wings and pulls strings, etc., and (3) *planted floor-workers* or *confederates*, who are seated in the audience and are supposed to be *bona fide* spectators.

A good personal assistant, either open or concealed, who can be trusted to do the right thing at the right moment is a jewel without price. More fizzles have been made by bungling assistants than from all the other causes put together. It is therefore much better for you not to undertake to do such tricks as call for expert help, at any rate not in the beginning. On the other hand, you should by all means learn to give your performance entirely alone until you are master of the situation.

The use of confederates in the audience should be, as a rule, tabooed. If you are giving private entertainments or even stage performances in small places everyone knows everyone else, and while you can produce a more striking effect than would otherwise be possible, such as pulling a live rabbit out of a man's pocket, you will find that your confederates consider the whole thing a huge joke—and it is—and tell everybody they meet all they know.

This kind of a boomerang will very quickly knock in the head whatever *prestige* you may have acquired by your real skilled work. In large cities magicians who are playing theater engagements sometimes use confederates and while this is considered fair in the game of magic, it is certainly a poor makeshift for ability.

Programs.—In conclusion here is a form of program which you can use either in whole or in part, or make it over to suit yourself and welcome.

PROGRAM

SPECIAL ENGAGEMENT OF
DON CARVER
 THE MASTER MAGICIAN

PART I DON CARVER

[In his Original, Mystifying and Beautiful
 Entertainment Entitled

"THE NEW ARABIAN NIGHTS"

Introducing Marvelous Illusions,
 Skillful Deceptions and Delightful Creations.

PART II

"I can call spirits from the vasty deep." Shakspeare.

DON CARVER'S
 UP-TO-DATE SÉANCE OF
 SPIRITUALISM AND THEOSOPHY

Introducing

1. Slade's Spirit Slates.
2. Hume's Table Lifting.
3. Fay's Cabinet Séance and
4. The Materialization of Ethera.

*During this act modern science is in mortal combat with spookism
 and the chicaneries of fraudulent mediums are exposed.*

PART III DON CARVER

IN HIS
 FAMOUS SILHOUETTES
 OF

SUBSTANCE AND SHADOW
 in which his fingers turn into a menagerie.

PART IV

THE CLASSIC MANIPULATOR

DON CARVER

A CATARACT OF MYSTICAL SURPRISES

Wherein the ghost of Cagliostro will play a prominent part.

CHAPTER VI

SECOND SIGHT EXPERIMENTS

Second sight, telepathy and thought transference are about the same thing in that all of them have to do with the impressions that one mind is supposed to be able to transmit to another mind at a distance and without the use of any of the physical senses.

To the Chevalier Pinetti, a magician of renown in the latter part of the eighteenth century, is due the credit of having invented the act that is now known as *second sight*.

In the middle of the nineteenth century the famous French conjuror, Robert-Houdin, devised a very perfect system in which he introduced his young son as being "gifted with a marvelous *second sight* and who will, after his eyes have been blindfolded, designate every object presented to him by the audience." Robert-Houdin led his audience to believe that the bond between himself and his son was due to animal magnetism.

Robert Heller and his sister improved on Robert-Houdin and his son's second sight act, but instead of attributing her remarkable powers to animal magnetism he explained to his audiences that she was a gifted clairvoyant. Many second-sight systems have been invented since Houdin and Heller's day, and nearly all the great magicians, including Kellar and Herrmann, have used it in one form or another.

Heller's Second Sight.—*The Effect.*—After making your introductory speech, which you will find under the sub-caption of *Patter* at the end of this chapter, your assistant comes forward and you introduce, blindfold and seat him on a chair with his back to the audience.

These preliminaries attended to, you go into the audience and any article that any spectator hands you will be quickly described by your assistant. If the article is a coin your assistant will not only tell the kind of metal it is made of but give its value, the date of coinage, where it was minted, etc.

If a knife is handed to you he will describe it, say the number of blades and tell the kind of handle it has, etc.; or if it is a watch someone offers, after you look at it he will tell you what it is made of, give the maker's name, state the number of jewels, and to cap the climax he will tell the time to the second. In fact, any article which is handed to you your assistant will describe in detail.

The Cause.—The following explanation will serve to show the basis of the method used by the Chevalier Pinetti, Robert-Houdin, Robert Heller and many others since their time.

To do the act right both you and your assistant must have (1) good memories, and (2) a lot of time to put on it. First, you must both memorize the figures given in the table below with the cue words:

TABLE I

FIGURES

<i>Tell</i> means.....	1	<i>Now</i> means.....	6
<i>Please</i> "	2	<i>Will</i> "	7
<i>What</i> "	3	<i>Look</i> "	8
<i>Do</i> "	4	<i>Hurry</i> "	9
<i>Are</i> "	5	<i>Say</i> "	0

Now, suppose someone hands you a coin and you want to transmit the date on it, which let us suppose is 1915, to your assistant. All you have to do is to say these four sentences: "*Tell* me what this is. *Hurry* up. *Tell* me quickly. *Are* you able to see it?" As only the first word of every sentence is a cue word, if you will look at the above table you will see that *Tell* means 1; *Hurry* means 9; *Tell* means 1, and *Are* means 5, or 1915.

Exactly the same thing applies to the letters of the alphabet:

TABLE II

LETTERS

<i>Here Now</i> means.....	A	<i>Very Good</i> means.....	N
<i>See How</i> “	B	<i>Well</i> “	O
<i>Speak This</i> “	C	<i>Can You</i> “	P
<i>Good; Now</i> “	D	<i>See This</i> “	Q
<i>Find The</i> “	E	<i>Name This</i> “	R
<i>Are You</i> “	F	<i>How's This</i> “	S
<i>I Want</i> “	G	<i>To Be Sure</i> “	T
<i>Be Quick</i> “	H	<i>Don't Be Slow</i> “	U
<i>Look At</i> “	I	<i>Read This</i> “	V
<i>Pray Tell</i> “	J	<i>This Isn't Clear</i>	X
<i>Come Now</i> “	K	<i>Guess This Out</i>	Y
<i>Of course</i> “	L	<i>What Do You Know About</i>	
<i>You See This</i> “	M	<i>This</i>	Z

Suppose, now, that you want to transmit to your assistant the word *Ralph* which is engraved on a watch, then you say as you examine it: “*Name this, Here now! Of course you know this! Can you say it? Be quick about it.*” Look at the above table and you will see that the first two words of each sentence when made over into letters spell the word *Ralph*.

To transmit the name of a color is not so hard, for you use the following table in combination with the figures and cue words in Table I.

TABLE III

FRANK MEANS COLORS

<i>Black</i> is.....	1	<i>Purple</i> is.....	6
<i>Red</i> “	2	<i>Brown</i> “	7
<i>Green</i> “	3	<i>Gray</i> “	8
<i>Yellow</i> “	4	<i>Blue</i> “	9
<i>Pink</i> “	5	<i>White</i> “	0

If, now, the color you want to transmit to your assistant is *red*, you simply say: "*Frank, please tell us the color of this.*" If your assistant's name is Henry, then use Henry for your cue word for colors.

To be able to transmit the names of all the articles you are apt to find in an audience you need tables of metals, precious stones, materials, countries, coins, watches—about twenty tables in all.

This verbal system of second sight has had some very able exponents, but it is not now often used as *silent* second-sight systems have taken its place.

Heller's Silent Second Sight.—*The Effect*—Even Robert Heller used an alternative second-sight system so that the audience would not catch on to his cues transmitted to his assistant by word of mouth.

The effect was exactly that of the verbal system, although it was even more wonderful to the audience, for his sister would describe the various articles handed to him by the audience without a word being spoken.

The Cause.—Mr. Frederick Hunt, the younger, who was Heller's assistant, explained how the trick was done shortly after the famous magician's death and which is here briefly given.

The sofa on which his lady assistant sat with her back to the audience was rolled on to the stage so that two of the legs—that is, of the sofa—which had brass plates screwed to the bottom of them made contact with a pair of brass plates set flush in the floor.

The brass plates in the sofa were connected to a telegraph sounder in the seat and which, when operated, could not be *heard* by the audience but could be *felt* by the second-sight *artiste*, who was sitting over it. Wires were connected to the brass plates in the floor and these run to a battery in the sofa, and from there they were led on out to the auditorium under the aisle carpet and to a seat near the center of the house, where they ended in a socket.

A second assistant occupied this seat, who had in his pocket a push button, and when he sat down he would plug it into the socket, to which the wires were connected. With the electric circuit thus established, he would click off any message in the Morse code he wished to the lady on the stage.

When the magician was near his confederate, the silent second-sight tests would begin, for then the confederate could see every article which was handed over for test purposes. Several silent second-sight systems now in use are based on this clever scheme which Heller devised when the telegraph was young.

Kellar's Silent Second Sight.—*The Effect.*—Harry Kellar went Robert Heller one better when he used this silent second-sight system.

In this act articles handed to the magician in the audience are described by his assistant, who is blindfolded and sits with her face to the audience. The usual tests over, the magician returns to the stage, where there is a large blackboard which faces toward the audience and away from the assistant.

The lady now performs some of the most astounding feats in mental magic, such as squaring and cubing numbers, doing all sorts of arithmetical problems almost instantly, adding up a column of large numbers, marking out the Knight's reëntrant path in chess, or making the *Knight's tour*, as it is called, and executing numerous other mental feats.

The Cause.—The assistant sits on a chair which in turn sets on a platform about two feet high. She dresses her hair so that it conceals a rubber tube, one end of which leads to her ear and the other end down her back inside her dress with the end sticking out.

The chair is also fitted with a tube which passes through a hollow leg and the seat, and the platform likewise has a tube passing through it. Another tube leads from a hole in the floor back of the scenes and ends in a mouthpiece where a second assistant is placed.

When the platform is set on the stage the lower end of

its tube fits into the end of the tube in the floor; the lower end of the tube in the chair sets into the tube in the platform, as shown in Fig. 54, and finally when the lady assistant sits on the chair, the magician slips the tube at the back of her dress into the tube in the seat of the chair while he is helping to bandage her eyes. In this way a direct speaking tube

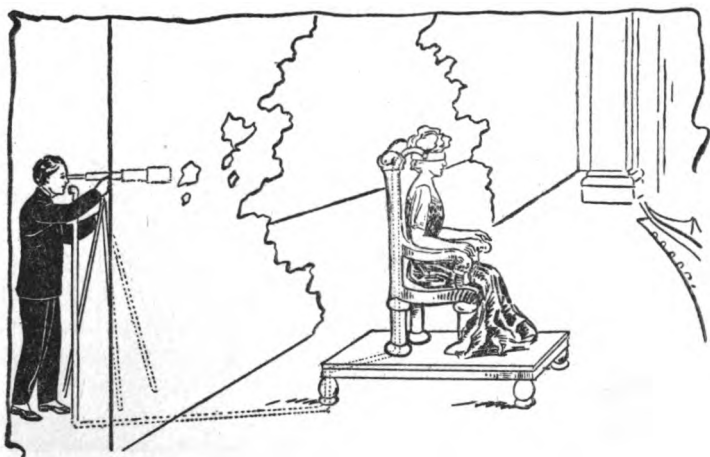


FIG. 54.—KELLAR'S SILENT SECOND SIGHT "SYSTEM."

connection is made with the concealed assistant back of the scenes.

For tests where objects in the audience are to be described, the concealed assistant has a powerful telescope so arranged that he can look through it into the audience, the magician holding the coin, or whatever object is given him, so that the assistant can best see it, and who then whispers the description to the blindfolded assistant through the tube.

Besides the telescope the concealed assistant is provided with some other useful scientific things. To add up columns of figures and solve other arithmetical problems, he has an *arithmometer*, a machine which does the work as fast as the magician can write them on the blackboard; to square and cube

numbers he uses a logarithmic table, and to make the Knight's tour he has a table of figures which gives every move on the board, and he whispers these into the ear of the assistant on the stage, who repeats them aloud when the magician at the board draws the line which is the path, or tour, of the Knight, as shown in Fig. 55.

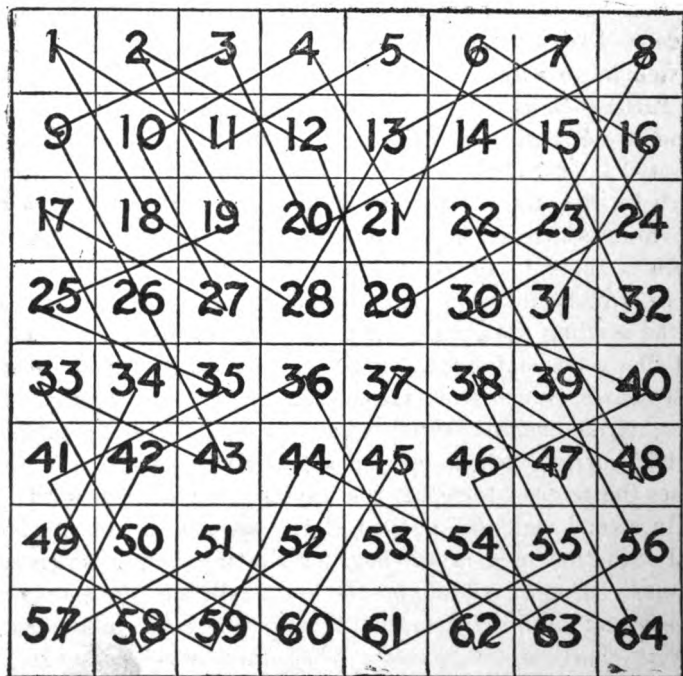


FIG. 55.—THE KNIGHT'S TOUR IN CHESS.

The test of the Knight's tour in detail is like this: On a blackboard are drawn 64 squares, which is the number of squares on a checker or chess board. The magician asks someone in the audience to say what square, or *cell*, as it is called, he wishes the assistant to start from.

The assistant starts from the square named, say, 21, makes 64 Knight's moves, which is two squares one way and one

square the other, never stopping in the same square twice, or going over the same lines, and returns to the square from which she started. The magician follows the path she indicates by drawing a line on the board with a piece of chalk, which he does not remove until the tour is finished.

This is the easiest, surest and most mystifying second-sight act that has yet been devised, though the method by which it is done does not quite conform to the patter which I have written to go with it.

Patter.—Second sight is the action of one mind on another mind at a distance and without the intervention of the physical senses. It is in truth telephony without wires, but it goes much further, for no crude instruments are interposed between the mind which sends the thought waves out and the mind which is tuned to receive them.

In wireless telephony electric oscillations, which are set up by the sending apparatus, surge up and down an aerial wire, and this sends out long electric waves through space. When these waves, which are transmitted by, in and through the ether, strike another aerial wire they again become surging electric currents which operate a sensitive *detector*, and this causes the receiver to repeat the message in articulate words.

In second sight the method of transmission is almost identical with that used in wireless, for electric charges which are set up by thought, vibrate on the brain cells and the energy of these vibrations is transmitted through the *ether* in the form of very short electric waves. When these waves impinge on another brain in sympathy with the brain which sent them out, they again form vibrating electric charges, which are detected by the *psychomeres*, and the same thought that was in the mind of the sender is reproduced in the mind of the person receiving them.

The ether which connects mind to mind in second sight is a substance fifteen trillion times lighter than the air, and it fills all space not otherwise taken up by gross matter; indeed, it not only fills the pores of the densest materials, like glass and

the metals, but it extends as far as the eye can reach—yes, beyond the most distant stars and to the very ends of the universe. No matter how small or how great the distance is between two minds, the ether forms a connection just as though a solid copper wire joined them together.

Wonderful strides have been made in the physics of the ether during the past score of years, and no less rapid has been the advancement of the new experimental psychology in the past decade. When these two sciences are combined, as, for instance, astronomy and chemistry have been combined in photographing the heavens, then may we expect that second sight, telepathy or thought transference, whichever you choose to call it, will come into universal use.

The wire telegraph, the wire telephone, the wireless telegraph and the wireless telephone have all been invented within the last sixty years, and our demonstration will show it to be conceivable that in even less time the mental method of transmitting intelligence, in which neither electrical instruments nor the physical senses will be necessary, will come to pass.

CHAPTER VII

FEATS OF MIND READING

Mind reading and second sight are two entirely different acts, both in the effects produced and the methods of producing them.

Mind reading is a scheme by which a performer who is properly trained can indicate a thought in the mind of someone else who may be a stranger to him, while second sight is a trick, as we have seen, by which a performer can transmit a thought which is in his own mind to an assistant who is trained to receive it.

While there are a dozen different schemes used for doing second sight, there is only one known method by which mind reading can be done, and this method I shall presently explain.

The first exhibition of mind reading was given by J. Randall Brown in Chicago about thirty-five years ago. After him came Stuart Cumberland, then Washington Irving Bishop, J. McIvor Tyndall, and a host of lesser lights, but the greatest of them all was Bror Sundeen, of Stockholm, whose rapid work was truly wonderful.

PROGRAM

1. TO SPELL OUT THE NAME OF A PERSON THOUGHT OF
2. LOCATING A BIRTHMARK OR A SCAR ON A PERSON'S BODY
3. FINDING A PIN, OR OTHER ARTICLE, HIDDEN ANYWHERE IN A ROOM OR THEATER
4. SOLVING A MURDER MYSTERY
5. FINDING AN OBJECT WITHOUT PHYSICAL CONTACT
6. DRIVING AN AUTOMOBILE OR A TEAM BLINDFOLDED THROUGH THE STREETS OF A CITY AND FINDING A HIDDEN OBJECT

(1) **To Spell Out the Name of a Person Thought Of.**—*The Effect.*—Have all the letters of the alphabet painted in black on a piece of white oilcloth about 3 feet square in good-sized letters and hang up this *chart*, as it is called, where everyone can see it.

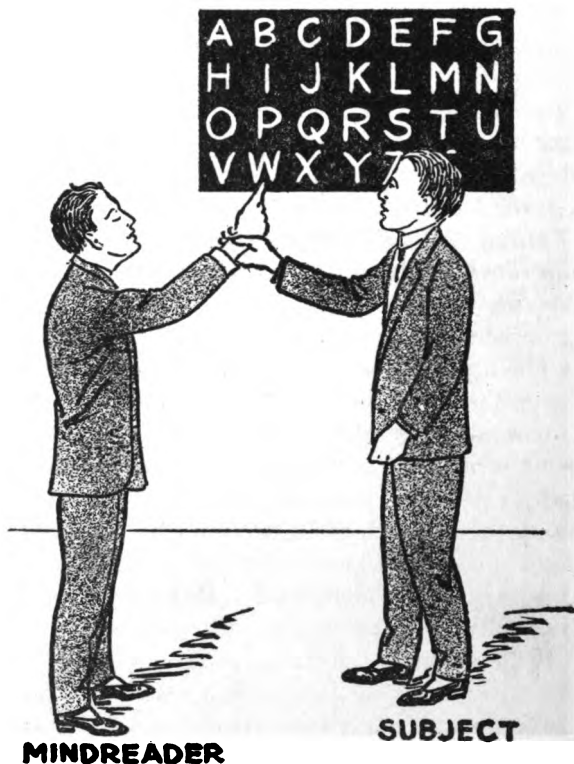


FIG. 56.—SPELLING OUT THE NAME OF A PERSON THOUGHT OF.

Now have one of the audience step before the chart and hold your *right wrist* with his *right hand*, as shown in Fig. 56. Ask him to think of a name and then to *think hard* of the first letter of the name.

This done, you will quickly point out all the letters of the

name; that is, you will quickly point them out if you are a clever mind reader and the chances are you will be clever if you practice long enough after you have read the *cause why* which follows.

(2) **Locating a Birthmark or a Scar on a Person's Body.**—*The Effect.*—The subject holds your wrist as before and is asked to think of a birthmark or a scar on his arms, legs or body.

You pass your hand with his over his body and finally put your finger on the spot where the mark or scar is. If it is on his hands or head it will plainly show, but if it is under his clothes he will tell the audience that you have located it.

(3) **Finding a Pin or Other Article Hidden Anywhere in a Room or Theater.**—*The Effect.*—This is one of the prettiest tests in the whole program of mind-reading tricks.

A person who is to act as your subject for this test is asked to hide a pin while you are watched by several other members of the committee who are assisting to make sure you cannot possibly know where the pin is hidden.

The subject may hide it wherever he pleases—under the edge of a carpet, in the back of an upholstered chair or under the lapel of a spectator's coat or in the bottom of his trouser leg. The better the pin is hidden the better you like it. Having hidden it well, you are blindfolded with a heavy silk pad and the person who hid the pin again holds your wrist.

Suddenly you start down the aisle on a dead run, dragging the subject after you. As soon as you reach the place where the pin is hidden or the person it is secreted on you begin the search for the pin. If you are an adept at mind reading it will only take you a moment longer to find it wherever it is. I have seen Bror Sundeen find a pin hidden in an audience of a thousand people in less than one minute and I have seen other mind readers who had to hunt the pin for over ten minutes.

(4) **The Murder Mystery Solved.**—*The Effect.*—In this test you are watched as before, either in an anteroom or off stage by a couple of members of the committee.

A pocketknife is borrowed by one of the committee who is to be the subject; he then takes the knife and touches some person in the audience with the point of the blade and notes the exact spot. This done he conceals the knife.

Everything is now ready for the test. Have the subject hold your wrist; tell him to keep his mind on the place where the knife is hidden and together you start off and find it. You next ask the subject to think of the person he stabbed with the



FIG. 57.—THE POSITION OF THE HANDS OF THE MIND READER AND HIS SUBJECT.

knife and with your subject's mental help and muscular movements you find the person. Now you request the subject to concentrate his mind on the exact spot where the blade touched the victim and you locate and point out the identical spot with the knife blade.

Finally you ask the subject to think of the man he borrowed the knife from and then you find the owner and return the knife to him. This makes a very effective test for closing the show.

(5) **Finding an Object Without Physical Contact.**—*The Effect.*—Any of the above tests beginning with the third can be performed without having the subject hold your wrist.

There are two ways of doing this. The first is to have the subject hold the tips of his fingers and thumbs together,

forming a ring through which the mind reader puts his right hand, as shown in Fig. 57.

The second way is the one used by Bror Sundeen and it is one that requires a pretty high degree of skill to do the tests successfully. Sundeen used a ring made of heavy copper wire about eight inches in diameter and to which a wood, or a hard-rubber, handle was attached.

The subject was requested to hold the ring by the handle and Sundeen would put his hand through the ring, when the pin, knife, person or other things and bodies were found by him in record time just as though the subject was holding his wrist. It produced a profound effect, as it seemed to entirely disprove the accepted theory that mind reading is merely muscle reading.

(6) Driving an Automobile or a Team Through the Streets of a City Blindfolded and Finding a Hidden Object.

—*The Effect.*—This test is generally used by mind readers to get publicity on their arrival in a town where they are to give a show.

A pin, or other object, is hidden in any part of the town; the mind reader and his subject then get into an automobile, or, lacking a machine, into a buggy, and the mind reader drives pell-mell through the streets, blindfolded of course, to the place where the pin is hidden and then amid the plaudits of the crowd finds the pin.

How the Tests Are Done.—In the first place, the person whose mind you are to read must agree to keep his mind concentrated on the letter, figure, object or person which you, as the mind reader, are to find or pick out.

The person selected is called the *subject* but he is really the controlling, or *objective* mind, while yours is the passive, or *subjective* mind. It is your business to make your mind as nearly a blank as possible to everything except the sensation of touch of his hand on your wrist which is the chief secret of the whole thing.

Thus, instead of yours being the master mind for which

the audience gives you the credit you are really the subject and you get your cues and impressions solely from the *involuntary* movements of the hand which holds your wrist.

The Cause of Tests Nos. 1 and 2.—Suppose now that the subject is thinking of the letter C on the chart in the first test. You close your eyes and start your hand moving over the surface of the chart.

After you have started the motion you must gradually relax and note by the *sense of touch* which way the subject's hand is inclined to go. In this way his hand will soon lead yours and if his mind is concentrated on the letter C his hand will involuntarily guide yours to it.

Not only this but the instant your hand and his are over the letter he has fixed in his mind the muscles of his hand will give a very decided jump and this will make you know to a certainty that you have come to the right letter. You can then open your eyes, say the letter and go on with the next one in the name.

In fact, mind reading is nothing more or less than muscle reading, for you don't really read the subject's mind but you find the letter, object or person thought of by the pulling and jumping movements of the subject's hand.

Of course you understand that in reading a name the subject must think of the name first and then each letter of the name separately, beginning with the first letter and so on; in other words, you spell out the name.

You can do the same thing with numbers. You don't care whether the number is on a bank note, inside of a watch or the combination of a safe sealed in an envelope, just as long as the subject knows it and thinks of each figure separately, for he will guide your hand to that figure on the chart.

The same thing is true with locating the place on a map where the subject is born. He does the thinking and he unknowingly moves his hand and yours with it to the spot on the map where he first saw the light of day. The muscular move-

ments of a subject are quite slight but they are easily detected by one who has trained himself to observe them.

The Cause of Tests Nos. 3 and 4.—To find a pin or other object on a person known to a subject but not to the mind reader is based on the same principle but it is worked a little differently from the chart tests above described.



FIG. 58.—THE BANDAGE OVER THE MIND READER'S EYES CAN BE RAISED AND LOWERED.

As an illustration let's take for the first test the finding of a person thought of. Begin by having the subject place his hand on the person's shoulder to more thoroughly impress his mind and so that the audience can see the person he has selected.

In this, and all the tests which follow, it is a good scheme to have your eyes blindfolded, as this not only helps the effect along but really makes it easier for you, but your eyes must be blindfolded so that you can see down the sides of your nose when you want to.

The blindfold can be made in two different ways. The first is to have a heavy bandage or pad made of black silk

about 2 inches wide and 8 inches long and black silk tape or ribbands sewed to the ends so that it can be tied around the head.

When this bandage is put on, close your eyes tight and you will find that on opening your eyes the bandage will be raised up, as shown in Fig. 58, so that you can easily see where you are going and yet the audience cannot see that you can see.

Another way is to fold up a pair of kid gloves so that each glove will be about 2 inches square. Now close your eyes tight and place a glove over each eye and have a folded handkerchief tied over and around your head. When you open your eyes the gloves and handkerchief will be slightly raised as before and you can see all that you want to see.

After you are blindfolded and the subject grasps your wrist instruct him to concentrate his mind on the person and to do this well he should look at him or her all the time. Now start down the aisle walking very fast, or running, and dragging the subject with you, for the faster you go the more the subject is inclined to pull you toward the place the person he is thinking of is sitting.

If the person thought of is behind or on the side of you, the subject will turn his body that way so that he can keep his eyes on him, and by looking from under your blindfold you can see your subject's body and from its position you will know in which direction to go. Every movement must be taken advantage of.

Having reached the person thought of the subject will be as anxious for you to put your hand on him as you are yourself and you will have no trouble in *feeling* this tendency.

When a pin is hidden on a person the person is found first, though the subject thinks only of the place the pin is hidden; the subject will lead you to the person and having found him tell your subject to think hard where the pin is.

If he guides your hand to the person's neck it is dollars to doughnuts that the pin is stuck either outside or inside his coat collar and a little feeling and looking on your part will

find it. Or the pin may be in the lapel of his coat, under his vest or in the bottom of his trouser leg, but it is the same thing over again; when you know your hand is near the pin have your subject concentrate his mind and hunt a little yourself, and if he does his part and you do yours you can't help but find it.

The Cause of Test No. 5.—To find a pin, or other object, or a person, by slipping your hand through a ring formed of the subject's hands, or a copper ring, is a little harder than where a direct contact is made and the method of working is a little different.

In making these tests you have to watch the position of the subject's hands, or the ring, from under your bandaged eyes. The direction of the thing thought of is plainly indicated by the way the subject holds his hands, or the ring. In fact, his hands, or the ring, acts exactly like a compass needle. If it is a pin that is hidden, or any small object, when you get close to it you must discard the ring and have your subject hold your wrist as explained above.

The Cause of Test No. 6.—There are two ways to do this test. The first way is to do it on the square but this is dangerous and requires the skill of a Sundeen, and the second is to have the subject *fixed* which is the easiest way and the one that is generally resorted to by professional mind readers.

Mind reading is like wireless, starcraft and everything else worth knowing. Some people have a natural bent for them and other people couldn't learn them if they were to practice a hundred years. The way to find out if you can do a thing is to try it.

Patter.—Ladies and Gentlemen: It gives me pleasure to be able to show you some experiments in mind reading as performed by J. Randall Brown, Washington Irving Bishop and Bror Sundeen, all noted mind readers.

It is well known that the mind of one person can affect the mind of another person to a greater or lesser extent and so

produce phenomena, the cause of which psychology has as yet but vaguely touched upon.

The archives of the Societies for Physical Research the world over are filled with curious cases and striking evidence showing the power of mind over mind, ranging from simple suggestion to hypnotic subjection and out of these observations when they are collected and classified will be born a new mental science. But this is in the future, for we are just now treading on the threshold of mind and matter.

Some psychologists hold that when the mind is in a sympathetic condition it cannot reason by induction but that when it is in this state its actions are all due to reflex processes and it is therefore controlled by external suggestion.

If this theory holds good then the human mind must be made up of two polarities, like an electric charge, the *objective mind*, as it is called, corresponding to the positive charge and the *subjective mind* corresponding to the negative charge.

The objective mind controls the subjective mind, for it deals with matter through the five senses. Oppositely disposed the objective mind is influenced by the subjective mind, and when all but one of the physical senses are suppressed it operates with remarkable precision and any suggestion offered to this sense is grasped with avidity by the subjective mind. This is the reason the person who assists me must make contact by holding my wrist.

Instantly my mind, which I make subjective, receives through this sense the mental image, it clothes it with new ideas, fills in the details and builds up the complete picture. Any suggestion not in sympathy with the thought of the person who is assisting me will militate against the success of my mind reading tests and it is because of such conflicting suggestions that the limitations of mind reading are soon reached.

For this reason the person who is assisting me must keep his mind on the object and the stronger and more deeply rooted it is in his mind the clearer will be the image which

I shall receive since concentrated thought neutralizes outside suggestions of an untoward nature.

(After you have made this big talk, call a committee to assist you and begin the program as given.)

CHAPTER VIII

SPIRITUALISTIC TRICKS

Spiritualistic *séances* are always popular whether your audience believes in spooks or not, for almost everybody is interested in the things that are doing across the borderland as well as in their own business on this mundane side of it. All sorts of weird goings-on, from a rap on the table to being wrapped in slumber, are done under the much-abused name of spiritualistic phenomena and all sorts of explanations—except, usually, the right ones—are offered to account for them.

But when the manifestations are cleverly executed—the performer will be executed who does them badly—they are regular crawlers, as Stevenson used to say, and many a skeptic will feel the marrow of his spinal column oscillate as he catches spirited glimpses of the supernatural.

The program given below includes some of the more important phases of spiritualism and if you perform the *tests* well you will have your audience half converted and the professional medium will do the rest.

PROGRAM

1. SLATE WRITING *à la* SLADE
2. TABLE AND BOWL LIFTING *à la* KELLAR
3. TABLE RAPPING EXTRAORDINARY
4. CABINET MANIFESTATIONS
The Excelsior Sack and Hand Tie
5. PHYSICAL TESTS
Bells, Tambourines and Horns
Action Without Physical Contact
Fourth Dimensional Test
6. MATERIALIZATION OF ETHEREA

Slate Writing à la Slade.—*The Effect.*—Two ordinary school slates are washed perfectly clean on both sides. You place a bit of chalk between them, tie them securely together, and have someone in the audience hold them in plain sight.

Place your finger tips on top of the slates, close your eyes in humility and get *en rapport* with your Indian guide. After a moment of silent communion ask the person who is holding the

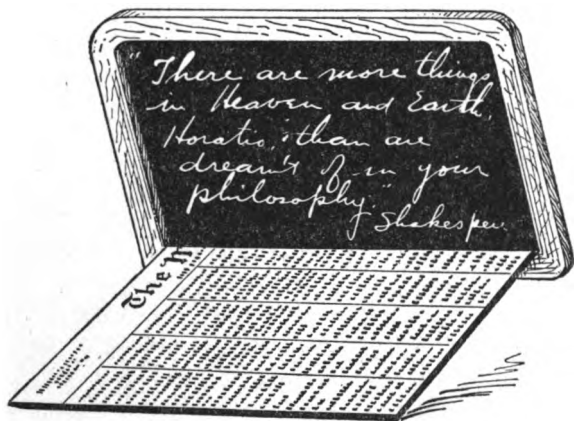


FIG. 59.—THE SPIRIT SLATES.

The Writing on the Slate and the Flap That Covers It.

slates to untie them and, when he has done so, to read aloud the spirit message that is written in a bold, bad hand with chalk.

The Cause.—The slates are, as stated above, just common school slates, but one of them must have a flap fitted to it.

Buy three slates with plain wooden frames. Take off the frame from the slate that is thinnest and have a slate or marble worker cut it down and grind it even so that it will just fit inside the frame of one or the other of the slates, as shown in Fig. 59. On one side of the *flap*, as this part of the slate is called, glue a piece of newspaper.

Now write on the slate whatever message you want to receive from the spirits and lay the flap with the newspaper

- covered side down on the writing. Any person who is not in the know can look right at the flap side of the slate and yet not be able to see it, for it's hard to see a thing if you don't



FIG. 60.—SPIRIT TABLE LIFTING.

know what you are looking for. Bear in mind from the early chapters that your table is covered with a sheet of newspaper before you begin your performance.

Begin the slate test by picking up the slate with the flap in it with your left hand, hold it with the flap side squarely facing the audience, and wash it off with a damp sponge. Now turn the other side to the audience, wash off this side and lay the slate flap side down on the table.

Take up the other slate and wash off both sides; now pick up the slate lying on the table by grasping it at the back

and put it on top of the other slate. This leaves the flap on the table with the newspaper covered side up, and since the table is covered with a newspaper, the flap cannot be noticed unless a person gets right up to it.

The slates are now together with the writing inside. Tie a stout cord around them, or have a spectator do so, but be sure to keep the slates in your hands until they are well tied together, and then have him hold the slates above his head

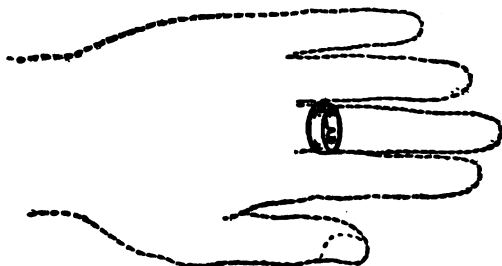


FIG. 61.—THE RING THAT DOES THE BUSINESS.

where the rest of the audience (and yourself incidentally) can see them all the time (lest he might tamper with them). Of course when he unties the slates the writing will appear on one of them.

Patter.—You have doubtless heard of Henry Slade, the greatest of all spirit slate writers. There were many shrewd guesses put forth to account for the remarkable things he did, or which were done through him while he was on earth, but one thing is certain, the phenomena which he produced under test conditions have never been satisfactorily explained, either by magicians or scientists.

I shall attempt to invoke the aid of the shady Slade in an independent test in slate writing. I have here a pair of slates which I shall wash clean on both sides, etc., etc.

Table and Bowl Lifting.—*The Effect.*—By simply placing your hand on a table, chair or box, you can instantly lift it up

and carry it around clinging to it, as shown in Fig. 60. Done anywhere with your sleeves rolled up.

Again you pass for examination an empty washbowl which in due course you fill about half full of water. You then place your hands, which you show to be without preparation, in the bowl, when it clings to the palm of your hand in quite a supernatural manner.

The Cause.—Get a solid gold band ring, or a plated or even brass ring will do—the spirits don't give a hang—to fit your middle (medius) finger and have a slot sawed halfway through it, as shown in Fig. 61.

The slot must be just wide enough so that the body of a pin will slip through it but not its head. Put this ring on your finger and turn it so that the slot is hidden between your fingers.

Have a very light table, chair or box made of pine and paint it black. Drive an ordinary pin through the top in the center, leaving only $\frac{1}{4}$ of an inch of the pin sticking out, and paint the pin black. You can now show the table at close range without danger of the pin being seen. Roll up your sleeves and show the palms of both hands, and then turn the ring on your finger so that the slot faces down.

Now place the palm of your hand on top of the table and slip the pin in the slot of the ring. By exerting a little pressure on the surface of the table with your finger tips the table will be held rigidly to your hand and you can walk about and swing it around you without fear of its falling off.

When you have finished the test draw the pin from the table by giving your hand a quick jerk. You can then pass the table for examination.

The washbowl lifting test is based on the same principle as the table lifting trick just described, but it is much more clever and mystifying.

The slotted ring is used just the same but in this case the pin is fastened to a rubber sucker. The rubber sucker is put into a pitcher of water before you begin your tests. The bowl

is shown to the audience to prove it to be without preparation.

Next pour the water from the pitcher into the bowl and let the rubber sucker go in with it. Roll up your sleeves, show your hands and then press the rubber sucker down on the bottom of the bowl; this squeezes out all the air and the water keeps the air from coming in. The suction is so perfect that you can lift up the bowl by slipping the pin in the slot of your ring, as shown in Fig. 62, and you can let the audience look at it as close as they please.

Patter.—I have often been asked how it is possible for a

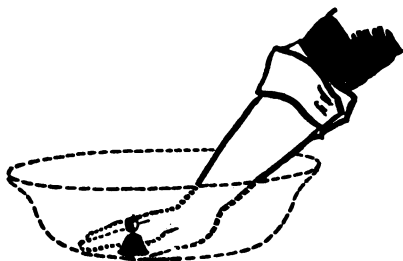


FIG 62.—THE RUBBER SUCKER IN THE WASH BOWL.

spirit, which is an immaterial thing, to lift a table, pull pictures from the walls and throw furniture around like an expressman.

All of these things are easily understood if you will consider for a moment that disembodied spirits are exactly like those in the flesh in that a lot of them are bad and some are good; many of them are weak and a few are fit and strong; finally all of them hover quite close to the earth, never seeming to be able to get very far away from it.

Now spirits of whatever blend defy the laws of gravitation; in fact, gravity doesn't exist at all for them, and they would just as soon pull a man into the gutter as to help me lift this table. Such is the perverseness of proof spirits.

The whole secret of table lifting is in knowing how to control your spirits and make them do your bidding, but if

they ever get control of you—well, you won't have to go to the circus to see a show.

Nope. All you need to do is to lock yourself in a room and throw away the key. Then you'll have a little private

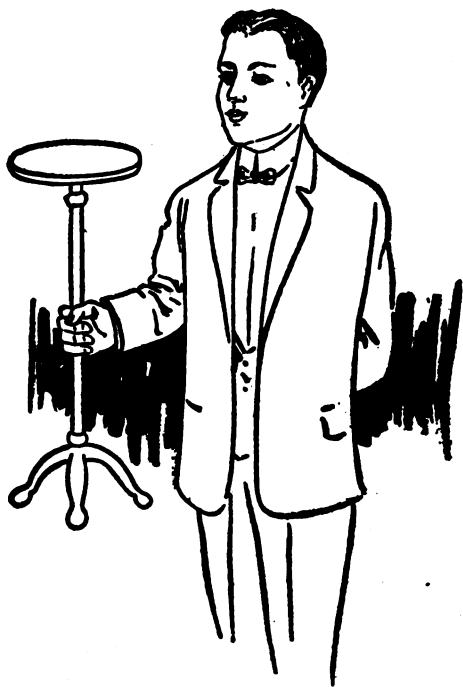


FIG. 63.—TABLE RAPPING EXTRAORDINARY.

séance all by your lonesome and you'll not only see the spirits raise tables but things in general and you'll like the pink elephants dancing on the ceiling and other highly colored live stock. Officer, call the wagon. That's all.

(Now lift the table and follow with the washbowl test which ought to go well in a *dry* town.)

Table Rapping Extraordinary.—*The Effect.*—A small table of the milliner's kind is held up to view and a hoop

passed over it to prove it to be without connection of any kind, as shown in Fig. 63.

You request your control spirits to please answer any proper question which you or the spectators may ask in the approved spiritualistic code, that is, *three* raps when they mean yes and *one* rap when they mean no.

After the first question and answer or two set the table on one side of the stage and after the next couple of questions and answers set it on the other side. Now hold it in your hand and it will rap out answers to the questions as you are walking toward and in the audience with it.

As a fitting climax let the spectators themselves hold the table when it will continue its ghostly but intelligent raps just the same. This is a test that will convince anyone 'ceptin' a skeptic.

The Cause.—It's wireless. In the top of the table, which is hollow, there is a small wireless receiving apparatus, one wire being fastened to a metal plate screwed to the underside of the top and which takes the place of the *aërial wire*, while the table leg, which is of iron, takes the place of the *ground*.

The transmitter consists of an *induction*, or spark-coil, giving a 1 or a 2 inch spark and is placed in a room, or booth, where the noise of the spark can't be heard by the audience. One side of the spark-gap is connected to two or three parallel wires stretched up and down on each side of the proscenium and these form the sending *aërial*, while the other side of the spark-gap is connected with the water or gas pipes which makes the *ground*, as shown in Fig. 64.

A push button is connected with the spark-coil but it is placed outside the room, or booth, so that your assistant can hear the questions asked and answer them with as much intelligence as a disembodied spirit ought to have.

When he presses the push button the spark-coil is set in action and a stream of wireless waves will be sent out into space from the *aërial* wires and flood the room. These waves are caught up by the metal plate and the iron leg of the table

and close a *relay* circuit through a *coherer* which in turn works a single-stroke tapper.

The relay, tapper and dry cell can be bought ready made at an electrical supply store, but you will have to make the coherer. Screw two ordinary binding posts $1\frac{1}{2}$ inches apart

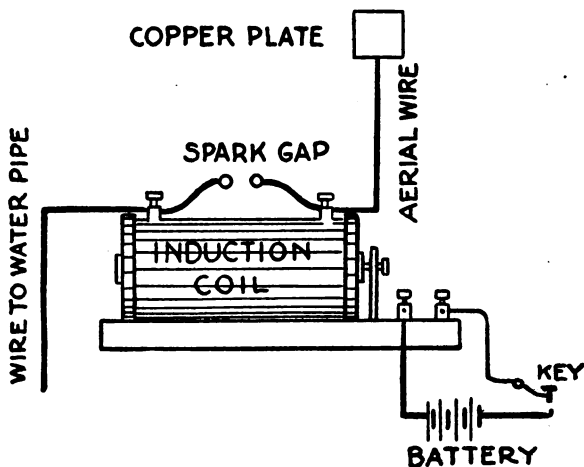


FIG. 64.—THE APPARATUS THAT SENDS OUT THE WIRELESS WAVES.

to a block of wood, as shown in Fig. 65. To each binding post loop a piece of bell wire which leaves the four ends free.

A brass rod about $1\frac{1}{4}$ inches long and $\frac{1}{8}$ inch in diameter with the ends filed off square and smooth is slipped through the hole of each binding post. Get a piece of glass tube about 1 inch long and have the hole in it a trifle larger than the wires.

Into this tube put a pinch of nickel and silver filings and slip the ends of the wires into the tube when the coherer is ready to be screwed down in the top of the table. The way in which the coherer, relay, tapper and dry cell are connected up is shown in the top view of the table, Fig. 66. The wireless spirit table is certainly a good rap at the rappers.

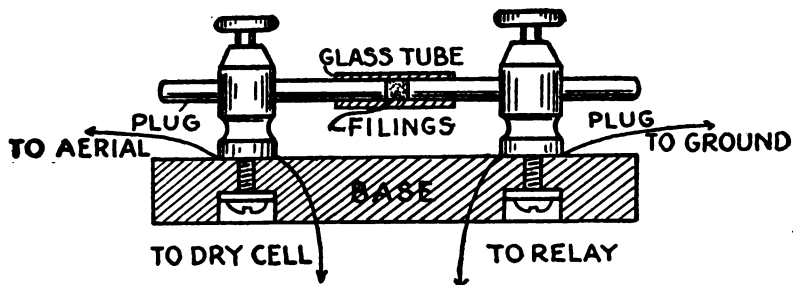


FIG. 65.—A SIMPLE COHERER WHICH DETECTS THE WIRELESS WAVES.

Patter.—The mere fact that Margaret Fox, who was the originator of spirit table rapping, caused the raps through a

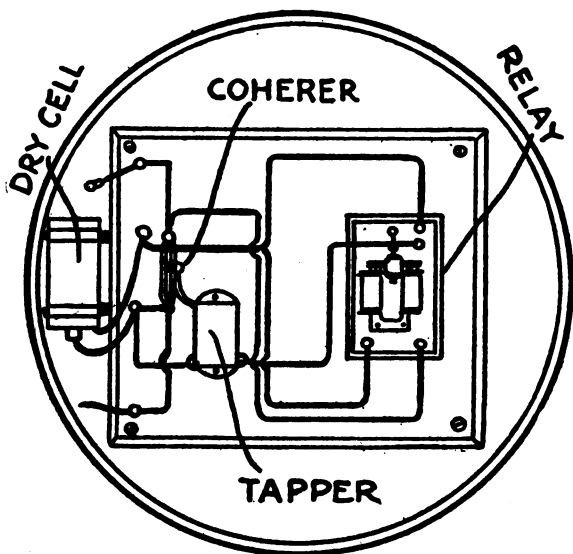


FIG. 66.—THE APPARATUS THAT RECEIVES THE WAVES IN THE TABLE TOP.

curious deformity of the bones in her foot which enabled her to crack her joints, and that Stuart Cumberland had an extra tendon in his big toe which permitted him to make loud raps,

does not at all prove that there is no such thing as genuine spirit raps.

To be able to communicate with the spirits is a delightfully squeamish sensation, for it is a link that joins this world with the next; it shows that the human soul goes marching on; it makes one glad to take that leap into the dark from whence only one's ghost may ever return and, what is more to the point, it enables mediums to knock out an easy living.

Now you can get the spirits to rap on a table just as well as I can. All you need is a table, not too large, and the older and drier it is, and the looser the joints are, the better. Lay the palms of your hands firmly on top of the table so that a joint comes between them and press your hands toward each other slowly and so that the movement cannot be noticed. Soon you will hear a very decided rap made by an obliging spirit.

Release the pressure gradually and press your hands together again, when you will get another rap. But never try table rapping in damp weather, for the joints of the table swell up and spirits don't like swell joints.

There are many kinds of table rapping but those produced by this table are the only real, genuine, dyed-in-the-wool spirit raps, as any true believer will admit.

Cabinet Manifestations.—*The Effect.*—A committee is invited upon the stage and members forming it are asked to carefully examine a cabinet, made of a light framework about 5 feet square and 6½ feet high with sides of canton flannel, or velvet, and having a pair of draw curtains in front; they are also requested to examine the floor of the stage to satisfy themselves that there are no other means by which the *medium*, who is, we will assume, no other person than yourself, could be assisted from the outside.

You hand a sack with a draw string in the top of it to some of the members of the committee for examination, and pass out several strips of muslin to other members and tell them to tie each of your wrists securely and to seal the knots with sealing wax.

When this has been done you get into the sack and have the draw string pulled up tight around your neck and tied, and the knots likewise sealed. You now pass the ends of the strips of muslin tied and sealed to your wrists out of two small

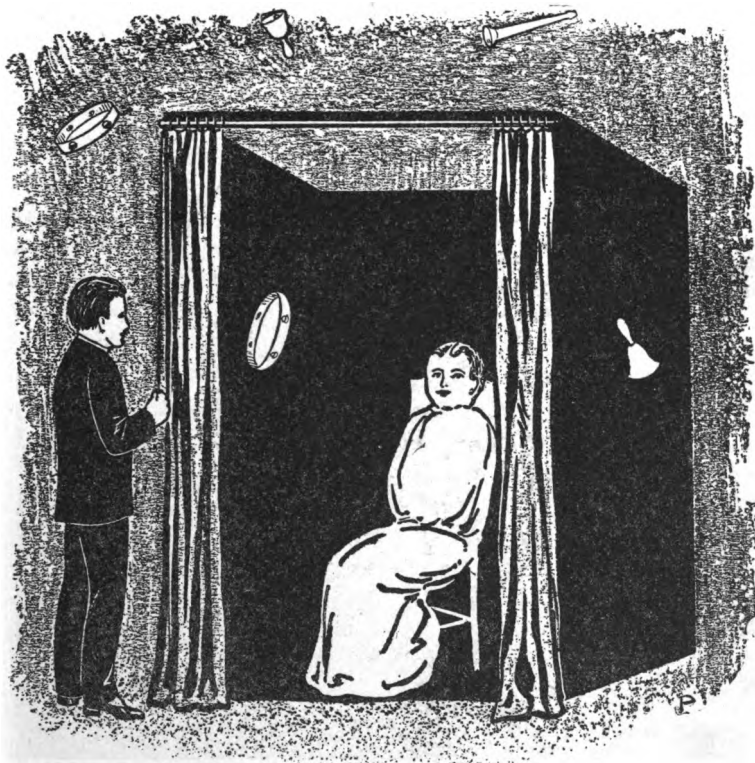


FIG. 67.—SPIRIT MANIFESTATIONS IN THE FLESH.

holes cut in the sack at your back and have these tied and sealed to the back of a chair, or post, nailed to the floor inside the cabinet.

Your assistant now pulls the curtains of the cabinet together and almost before they are closed bells, tambourines and tin horns, which have been placed by your side, ring, jangle

and blow. In another instant these alleged musical instruments are thrown out over the top of the cabinet and while they are yet in the air your assistant pulls the curtains apart and you are seen tied to the chair, or post, as at the beginning of the séance and the knots and seals are found intact by the

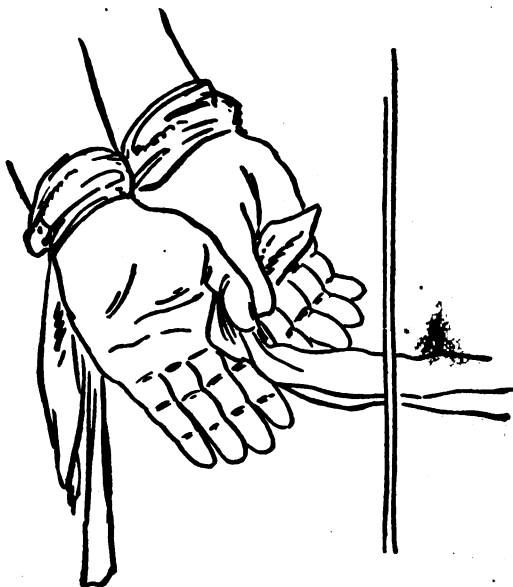


FIG. 68.—THE DUPLICATE MUSLIN STRIPS.

committee. These *physical manifestations*, as they are called, can be repeated as often as you wish. (See Fig. 67.)

The Cause.—The bag is an ordinary one but made long enough so that when you get in it the top will come up to your chin.

The secret of the trick is that after your wrists are tied—singly, mind you—with the strips of muslin and sealed, you get into the sack and then have the draw string pulled up, tied and sealed around your neck. You now push out of the holes in the sack the ends of two strips of muslin which the committee

and the audience think are the ends of the strips that are tied and sealed to your wrists; but nay, nay, they are two other pieces, as shown in Fig. 68.

The committee tie and seal the ends of these duplicate strips of muslin to the chair or post, and while you are really sealed in the sack your hands are perfectly free, and you can pick up the bells and other things almost as easily as if your hands were outside the sack.

Just before you say *lights*, which is your assistant's cue to open the curtains, reach behind your back with both hands and hold the middle of the strips of muslin that are supposed to fasten your hands to the chair, or post, so that when they are examined by the committee they can feel your hands in the right place and the *give* on the muslin strips will convince them that everything is O. K.

Physical Tests.—*The Effect.*—These usually consist of ringing bells, jangling tambourines, blowing fish horns and raising Cain generally, as above described.

The Cause.—The instruments should be placed close enough to you so that you only need to reach down to get hold of them.

Put a fish horn in your mouth, grasp a tambourine with one hand and a bell with the other and blow, pound and ring all at once and with all your might. The believers will be ready to swear that at least a dozen spirits are at work, while the skeptics must admit that however you do it you're darned clever.

Action Without Physical Contact.—*The Effect.*—Your cabinet is so made that one of the cross sticks at one side is just the height of your neck.

A strip of muslin is examined by the committee and you have one of the members loop it around your neck and bring it through a hole in the cabinet on opposite sides of the cross stick. Instead of tying it have him hold the ends together so that he will know to a dead certainty that he has you by the neck.

A tambourine is laid on the floor in the far corner of the cabinet, and under these conditions the audience can plainly

see that it would be a physical impossibility for you to reach it. Yet when the curtains are closed the tambourine is jingled violently, and as it flies over the top of the cabinet you yell *lights*, when the curtains are instantly parted and you will be

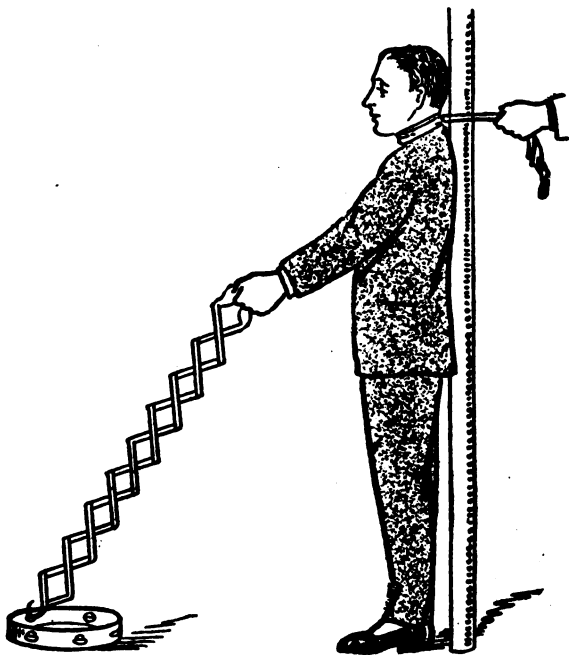


FIG. 69.—ACTION AT A DISTANCE.

seen standing in exactly the same uncomfortable position as you occupied at the beginning of the test.

The Cause.—Have a pair of *lazy tongs* made of brass so that it will have a reach of about 6 feet when extended and have one end bent up a little.

When the curtains are drawn together take the lazy tongs from your inside pocket, shoot it out, get the bent end in the hole in the rim of the tambourine on the floor, as shown in Fig. 69, and draw it to you. Once you have the tambourine in

your hand fold up the lazy tongs and put them back into your pocket, beat the tambourine for dear life and throw it out over the top of the cabinet.

A Fourth Dimensional Test.—*The Effect.*—In this test and those which follow you are not tied or fastened in any way.

You pass for examination three endless bands about 6 feet long and an inch wide made of a strip of muslin with the ends sewed together. First, one end of the band is pushed through a hole in one side of the cabinet and you stand inside and have a member of the committee stand outside with the band around his locked fingers.

When the curtains are drawn together you begin to cut



FIG. 70.—A SHORT BAND, WHEN CUT, MAKES TWO BANDS LINKED TOGETHER.

the band lengthwise with a pair of shears, and when it is completely cut in two there will be only one long band instead of two bands as one would ordinarily suppose.

A second band like the first is threaded through the hole in the cabinet and you cut this lengthwise as before. When it is completely cut in two there will be two bands, this time linked together, as shown in Fig. 70.

Last, but by no means least, a third band is passed through the hole in the curtain and is cut in two as before, and this time there will be only one long band as in the first test, but it will have a knot tied in it.

The effect of these tests is quite mysterious as the bands never leave the hands of the person holding them outside of the cabinet, and there is no possible way of substituting other bands for the ones shown and indeed none is needed.

The Cause.—To understand the cause of these *phenomena* cut three strips of newspaper a couple of inches wide and as long as possible.

Paste the ends of the first strip of paper together after making a *half twist* in it. Paste the ends of the second strip together after making a *complete twist* in it, as shown in Fig. 71, and paste the ends of the third strip together after making a *twist and a half* in it.

Cut the first strip lengthwise down the middle and you will have a single long band. Cut the second strip in the same fashion and you will have two bands linked together, as shown



FIG. 71.—A COMPLETE TWIST MAKES TWO BANDS LINKED TOGETHER FROM A SHORT ONE.

in Fig. 70, and lastly, cut the third strip and you will have one long band with a knot in it.

When long strips of muslin are used for the tests the twists in the band, will not be noticed.

Materializations.—*The Effect.*—To materialize a spirit means to give it a bodily form so that it can be seen.

Materializations must of necessity be done at a *dark séance*. When all is in darkness a spot of soft, hazy light appears on the floor in the center of your cabinet. This weird light grows larger and ever larger, and at the same time it gradually takes on a human form with a brightly radiant face, as shown in Fig. 72.

The materialized form, which we will call *Etherea*, then rises into the air, floats about for a while and finally assumes a reclining posture as though she was asleep in mid air. Returning to earth, the *astral light*, of which she is made, swishes across the stage, leaving a ghostly trail and *dematerializes* as strangely as she came into being.

The Cause.—This materialization effect is about as satisfying to an audience as any other good illusion and yet it is simplicity itself.

Make a flat wire frame that roughly outlines the form of a woman and paint it a dead black. Get a false face, about 4 yards of cheese cloth and a $\frac{1}{2}$ -pint jar of *Balmain's luminous paint*.¹ Stir the luminous paint well and apply a couple



FIG. 72.—THE BEAUTIFUL SPIRIT "ETHEREA" MATERIALIZED.

of good coats to the false face with a brush and let it dry. Put a coat of black paint on the back of the false face and fasten it to the top of the wire frame where the head ought to be.

Cut out a little curtain about a foot square of black canton flannel and sew this to the top of the wire frame so that it can

¹ This paint can be bought for seventy-five cents a bottle of F. W. and C. T. Reynolds Co., 101 Fulton Street, New York City.

be turned over the false face to cover it up or turned back over the frame to expose the face.

Now mix the rest of the luminous paint with a quart of *aerated varnish* to thin it down; stretch the cheese cloth on a flat surface and paint it all over with the luminous paint. When dry make the cheese cloth into a sort of Mother Hubbard dress and open at the back so that it can be buttoned around the wire frame.

When the painted false face and cheese cloth are exposed to the sunlight during the day they will shine with a weird, ghostly phosphorescent light in the dark. The face will shine brighter than the dress because it was painted with the undiluted luminous paint. Just before the performance the cheese cloth dress is folded up and put into a little black bag and the frame with its false face is hidden away where the audience can't see it.

It is a good scheme for you to wear a white duck suit all through the cabinet act so that you can be seen while you are materializing *Etherea*. Have your assistant dressed in black all over and let him wear a black sack over his head with a couple of peep holes in it so that he can see out, a pair of black gloves and black rubber soled shoes, or *sneaks*, as they are called, so that he cannot be seen in the dark, as explained in *The Art of Black Art*, Chapter IX.

When the house is as dark as it can be made you are, of course, on the stage. While you are making your little speech your assistant will bring *Etherea* forth from her hiding place and stand her in front of the cabinet. Next he gets down close to the floor and takes the luminous dress from the bag, which to the audience appears as a little ball of vaporish light. As he unfolds the dress the light grows larger until by the time he draws it around and buttons it on the form, it is as large as a person. To materialize the face he has only to fold back the little black curtain which covers the false face, when *Etherea* will stand out in all the radiant beauty of a really, truly spirit and the materialization is complete.

Holding the form near the bottom, he lifts it high into the air and carries it from one side of the stage to the other; then he holds it in a reclining position with the flat side always to the audience and the effect of *levitation* is produced, especially if you suggest it to the audience.

To dematerialize the spirit your assistant covers the luminous face with the little curtain and unbuttons the dress, which he pins to the front of the cabinet, and lets it hang there until he has carried the frame off the stage.

Taking the dress in his hands, he swishes it through the air in front of the cabinet and, rolling it up, he puts it under his coat, when it vanishes before the very eyes of the audience and he ducks off the stage. The lights are then turned on and the *dark séance* is declared to be over.

Patter for Cabinet Manifestations and Materializations.

—Ladies and Gentlemen: There are several ways to account for spiritualistic manifestations, but the three most widely accepted ones are: (1) That they are the direct result of spirit power; (2) that space has four dimensions instead of three, and (3) that the tests are the result of trickery pure and simple.

When we consider that such intellectual men as the late Sir William Crookes; William T. Stead, the editor of the *Review of Reviews* (London), who went down on the *Titanic*, and today Sir Oliver Lodge, believe in the continuity of life after death, to say nothing of hundreds of other learned men, it is small wonder, then, that many thinking people believe in the physical manifestations of the spirits.

Professor Johann Karl Friedrich Zöllner had a different theory of how such manifestations are produced, and after witnessing some of the remarkable things that Henry Slade, the American medium, did under test conditions, he wrote a book called "Transcendental Physics" to show how they were all attributable to the *fourth dimension of space*.

And Zöllner's theory is a good one for you to think about, for he was able to explain many abstruse things by conceiving that space has four dimensions. Ordinary people live in three

dimensions, length, breadth and thickness, and hence they think and do things in three dimensions.

Now imagine, if you can, an intelligent being sealed in a glass tube that only has one dimension—that of length. Such a being would be able to move in this dimension only and would know nothing of the other two dimensions.

But suppose this being had two dimensions of space at its disposal, say, length and breadth, the lack of the third dimension, thickness, would prevent it from being able to tie a knot in a string, and if this being had reasoning powers it might safely conclude that there is a third dimension, and if it could move in it the matter of tying a knot in a string would be very easy.

So Zöllner concluded that there is not only a fourth dimension of space but that there are some people on earth who know how to make use of it, and that such a fourth dimensional being can tie a knot in a string without having to make a loop and then put an end of the string through it in a certain way as ordinary people have to do.

Further, a fourth dimensional person can pass solids through solids, write between sealed slates, produce action without physical contact, read sealed letters and materialize human forms, all of which are now generally ascribed to spirits.

As to these phenomena being done by trickery, it may interest you to know that the greatest magicians in the world, including the famous Robert-Houdin, have admitted that some things lie wholly beyond the art of magic to explain.

Hence you must be your own best judges of the causes which work to produce the strange manifestations which I shall show you tonight. Think what you please and say what you think, but to those of the finer perceptions of mind I will add, to quote a spiritualistic phrase, "There is no religion higher than truth."

(Like the lawyer with the big nose, who talked for ten weeks, you haven't said a thing.)

CHAPTER IX

THE ART OF BLACK ART

Black art has always been a favorite act with modern magicians but it costs a lot of money to put it up right.

To offset this bad feature it is an easy illusion to work and the principle on which it is based is very simple; yet the effects produced are astounding and rival the stories told of the native magicians of old India.

PROGRAM

THE MAGICIAN WHO CAME OUT OF THE EAST
THE PRECIPITATED WAND AND TABLES
THE MYSTERY OF THE MANGO TREE
THE WATERS OF THE GANGES AND
THE GLAD SKELETON

When the curtain goes up the audience sees the stage completely draped in black but it is plainly visible, for there are footlights and rows of lights on either side of the proscenium.

The Magician Who Came Out of the East.—*The Effect.*—Suddenly the magician, who is dressed in a white flowing Oriental robe with a turban to match, appears in the middle of the stage, just as though he might have been projected through space from the far-off hill-town of Simla.

The Precipitated Wand and Tables.—*The Effect.*—A white wand from nowhere is seen floating in the air and thence into the magician's hand. Waving this magic wand to the weird music of the *tubri*, he causes a full-sized table to appear on his right-hand side and then a like table to appear on his left-hand side.

The Mystery of the Mango Tree.—*The Effect.*—The next instant a flower pot appears on one of the tables and this the magician shows to be filled with earth. He plants a *mango seed* in it and waters it with a sprinkling can, which he gets from space for the purpose.

Covering the flower pot with a large white cloth, he waves his wand over it, and then pulling the cloth up and up and up, the mango tree grows and grows and grows, and when he takes the cloth away there is the mango tree—or if it isn't a mango tree it's a rose bush—in full bloom. The magician cuts off the roses, which his assistant presents to the ladies.

The Waters of the Ganges.—*The Effect.*—A large bowl next appears in the magician's hands and this he shows to be empty. He sets the bowl on the table and fills it with water, a dipperful at a time.

Grasping the bowl with both hands, which is so full it runs over the sides, he carries it to the footlights and throws the fluid contents toward the audience, but nothing happens, for the water has vanished.

The Glad Skeleton.—*The Effect.*—A skeleton that has come forth from the family closet cuts up all sorts of capers; in fact, it acts as if it were one of the live boys instead of being a dead issue from a wooden kimono.

Suddenly a leg flies off and lands on one side of the stage, then an arm sails through the air and falls on the other side, then off comes the other arm and the other leg, the head leaves the body and together they do the dead man's tango, the different members doing a wild dance around the stage, until they all catch up with each other and the skeleton is articulate again when the curtain is rung down. Fig. 73 shows the general effect of Black Art.

The Magician Who Came Out of the East.—*The Cause.*—There is no limit to the wonders that can be performed with a black art outfit. You can make anything appear or disappear, no matter how large it may be, at pleasure, that is, if it is white or can be painted white.

The stage should be set so that a boxed-in room is formed in which the floor, the ceiling and the walls on three sides are all covered with black velvet or with black canton flannel. Velvet is the best but a very good black art act can be put up with canton flannel which is much cheaper.

Running across the stage is a vertical strip of velvet, one

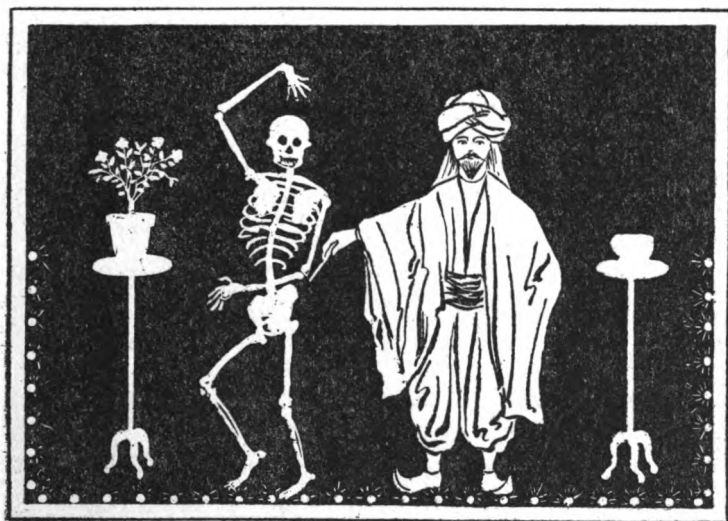


FIG. 73.—BLACK ART AS THE AUDIENCE SEES IT.

edge of which rests on the floor, as shown in Fig. 74. This strip, or screen, as it is called, divides the black room in two parts, the magician working in front of it and his assistants working behind it.

The secret of black art lies chiefly in having all the lights *in front* of the black room, and these are placed back of reflectors so that the light is thrown into the eyes of the audience. To get this effect a row of lights is placed on both sides of the proscenium and reflectors are placed back of the footlights, as shown in Fig. 73.

This arrangement of lights permits the spectators to see any object that is white or highly colored on the stage, but it prevents them from seeing anything that is black, for white reflects the light and black absorbs it.

For this reason the magician, the tables and all other objects, except the rose bush and water, are painted white, while the assistants, whom the audience must not see, are dressed in

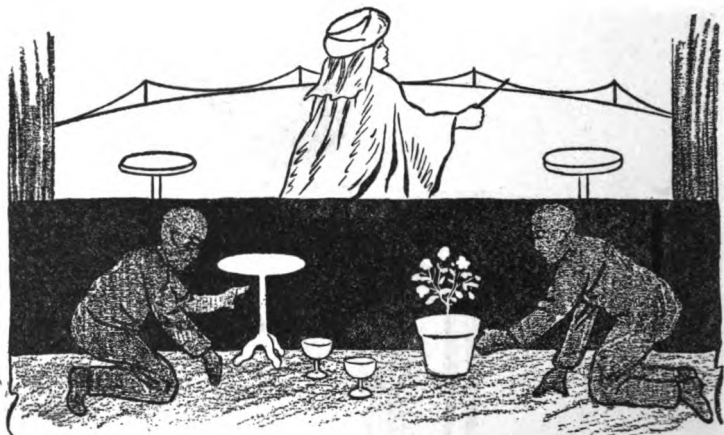


FIG. 74.—BLACK ART FROM THE BACK.

The Assistants and Props Are Hidden Back of a Vertical Velvet Strip.

black, with black sacks in which peep holes have been cut so that they can see, pulled down over their heads, while rubber-soled shoes, which the boys call *sneaks*, cover their feet. These assistants are always back of the vertical strip of velvet or screen and, needless to say, it is they who do the real work. The *props*, which the audience must not see, are also painted a dead black.

Just before the act is to go on, the side tables are set in place and covered with pieces of velvet or flannel and the magician takes up his position in the middle of the stage, and he is also covered with a black cloth. His assistant in black is standing right back of him.

Now, when the curtain goes up the assistant quickly yanks off the black cloth which covers the magician, when he suddenly appears—well, if not from Simla, then perhaps from some nearer though none the less mysterious place, as far as the audience is concerned.

The Precipitated Wand and Tables.—*The Cause.*—Next, one of the invisible assistants picks up a white wand from back

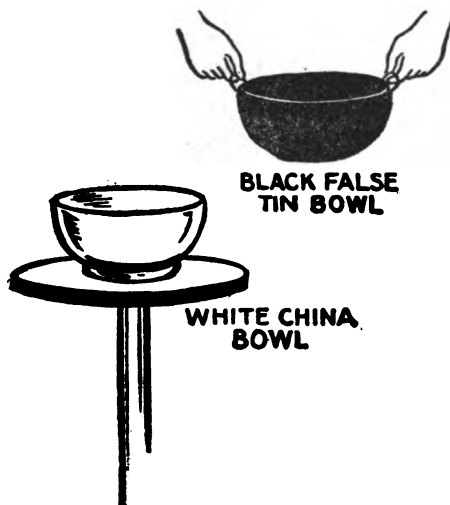


FIG. 75.—THE DISAPPEARING WATER OF THE GANGES.

of the screen, and waving it in the air, he gently puts it into the hand of the magician and when the latter waves it the assistant quickly pulls the black covers off the tables and they also appear.

The Mystery of the Mango Tree.—*The Cause.*—When the magician shows the flower pot and puts the mango seed in the earth in it—a peach stone will do just as well—his assistant in black picks up a sprinkling can, painted white from back of the screen and hands it to him.

The magician then throws a large white cloth over the flower

pot and as he lifts it up, up, up, the assistant simply exchanges the empty flower pot for one with a rose bush in it, though, of course, this is done under cover of a piece of black velvet.

The Waters of the Ganges.—*The Cause.*—After the bowl has been put into the magician's hands and shown empty he places it on the table.

At this point the assistant puts a tin basin, made to ex-

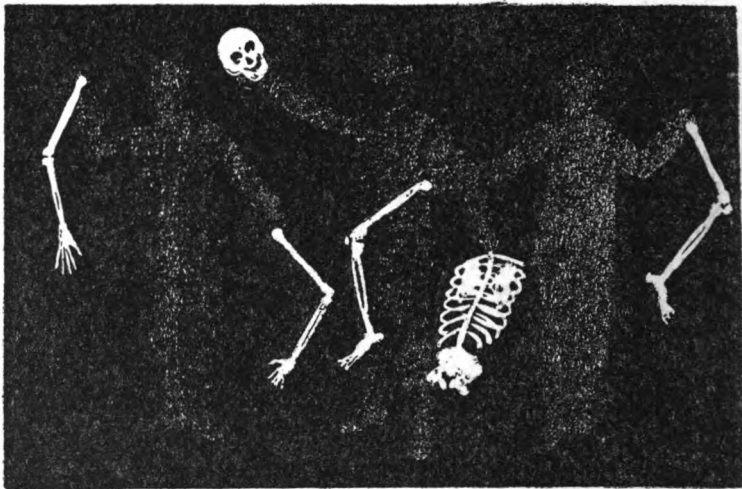


FIG. 76.—HOW THE GLAD SKELETON IS WORKED.

actly fit, in the bowl, with handles on it and painted black, all of which is shown in Fig. 75. It is this false basin that the magician fills with water, and as he walks toward the footlights he purposely spills some of it to show that it is still there.

At this instant the assistant lifts the false basin out of the white basin, when the magician makes the motion of throwing the water over the audience with the comedy effect.

The Glad Skeleton.—*The Cause.*—The skeleton can be a real one, if you've got 25 or 30 dollars to invest in a bone yard, or it can be made of *papier mâché*, or you can cut one out of cardboard. In any case the head, arms and legs must be arranged

so that they can be hooked or otherwise fastened onto the body.

The skeleton is made to appear in the same manner as the magician, his tables and other objects. To get the best effect three invisible assistants should be used, one to work the head and body and the other two to work an arm and leg each, as shown in Fig. 76.

Any number of other startling effects can be worked out on the black art principle, and the production, multiplication and disappearance of rabbits, doves, geese and other live stock is not only easy but they are a never failing source of pleasure, especially to young folks.

If you want to try out black art for yourself build a little stage three or four feet square, drape it in black, use miniature electric lights back of pieces of tin for reflectors and make your magician and *props* of white cardboard. Put on a pair of black gloves and work from the back through a slit in the curtain, and you will have a very entertaining parlor illusion.

CHAPTER X

SHADOWGRAPHS AND SILHOUETTES

There are two different kinds of *shadowgraphs*, namely, those that are made with cutouts and some of which are mechanical, and those that are formed by skillful hand work alone, though the latter is often aided by the use of small *props*, as we shall presently see.

The first kind of shadowgraphs were introduced in Paris by Caran d'Ache and they have since been widely used as a novelty act. It is an easy way of making shadows on a screen.

PROGRAM

SWIMMING DUCKS
JONAH AND THE WHALE
THE TRICK DONKEY
THE GREAT NAVAL BATTLE

The Effect.—A screen about 2 feet high and 3 feet long is stretched on a frame and a strong light is thrown on it from the back.

Across the screen shadows of men, women and children, animals, birds and things that swim in the sea pass in endless variety. Moreover, they appear very life-like, for the human figures move their heads, arms and legs, while the lower animals move their ears, work their jaws and wag their tails in a laughable manner.

As an illustration, a duck with a brood of ugly ducklings after her swims across the screen, while she opens her mouth as if calling them, or better perhaps, to catch flies.

Again, a man, possibly Jonah, starts in his boat across the

screen, rowing away as if his very life depended on his getting somewhere. A whale of the large-throated variety starts across the screen from the other side, and to let Jonah know that he is coming he blows two or three times, the shadow of the water showing distinctly.

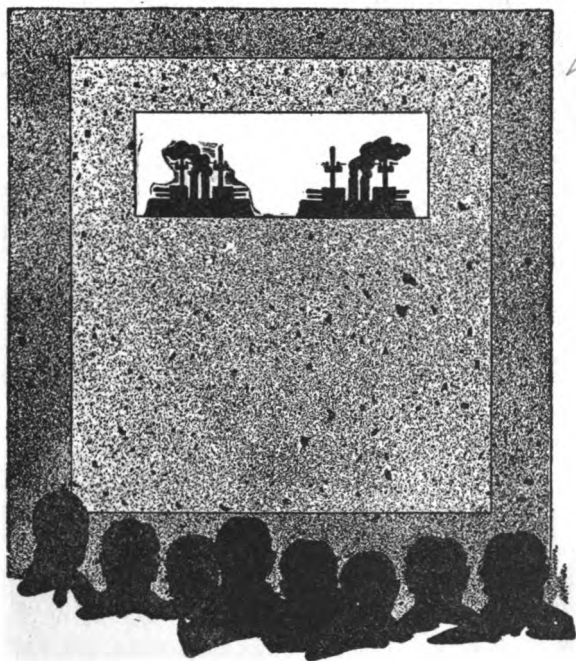


FIG. 77.—MECHANICAL SHADOWGRAPHS AS THEY ARE SEEN FROM THE FRONT.

When the whale nears the boat Jonah pulls hard and excitedly for the shore, but it's too late to take out life insurance, for the whale with his big, open mouth swallows Jonah, boat and all, and that ends that fable.

The next shadow on the screen is a trick mule (and her name is Maud), who moves her ears, opens her mouth and bucks like a broncho. Sambo cheerfully attempts to ride her, but as many times as he mounts her he is tossed off.

Finally two warships with mounted guns and lights shining through their portholes are seen to approach each other. Heavy cannonading is heard and smoke is seen every time a gun goes off. After the battle has gone on for some time one of the warships catches on fire and red flames and clouds of smoke

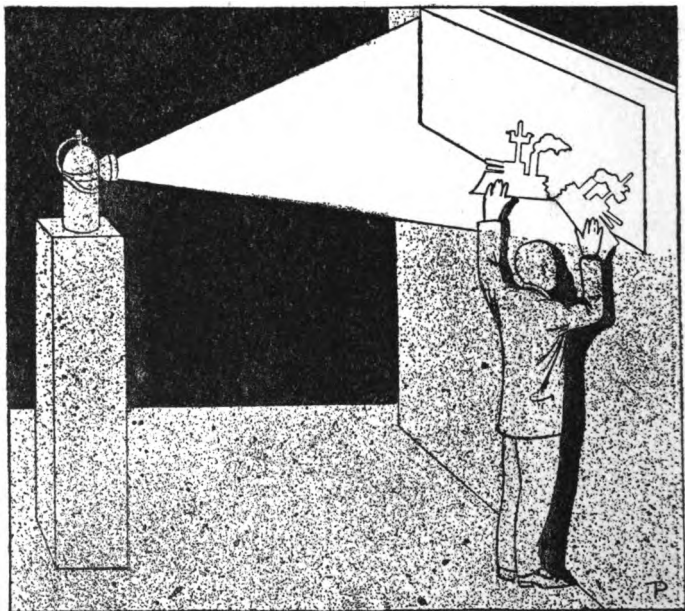


FIG. 78.—MECHANICAL SHADOWGRAPHS AS THEY ARE WORKED FROM THE REAR.

rise high in the air—on the screen. A moment later the ship breaks in two and goes to the bottom, while graveyard music is being played. (See Fig. 77.)

Then the victorious ship sails to the center of the screen and she hoists the American flag to her masthead to the tune of the "Star Spangled Banner." (Loud applause from the rising generation.)

The words *good night* are then shadowgraphed on the screen and the show is over.

The Cause.—The figures are cut out of cardboard or zinc and these are moved along from one side of the muslin screen (which should be dampened with water, to which a little glycerine has been added) to the other side.

At the same time the figures should press against the muslin screen when, if the lights back of it are bright, the shadows will be sharp and distinct.

In order that they may move along evenly a strip of wood about an inch wide is screwed to the inside of the frame at the

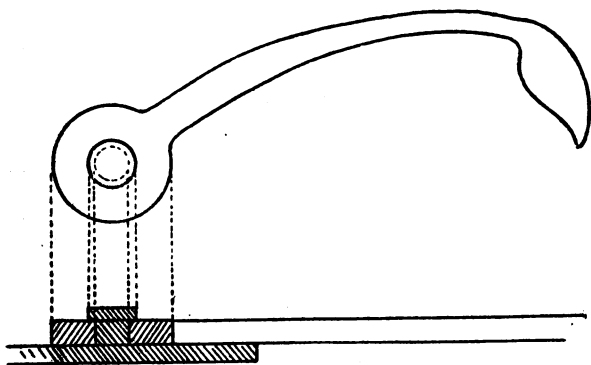


FIG. 79.—HOW CARDBOARD PIVOTS ARE MADE.

bottom. All of these arrangements are shown in a general way in Fig. 78.

If the figures are to be used only a few times cardboard will serve the purpose very well, but if they are to be used often they should be cut out of zinc.

Begin by drawing some ducks about 3 inches high and 12 inches long on a sheet of cardboard and then cut it out sharply with a pair of shears. Draw the lower part of the bill of the large duck on a separate piece of cardboard, cut it out and pivot it to the body.

This can be done by cutting a hole in the lower part of the bill $\frac{1}{4}$ inch in diameter. Now glue a cardboard disk, which should be a little smaller than the hole and a little thicker than

the piece the bill is made of, to the main part of the body and glue a piece of cardboard about $\frac{1}{2}$ inch in diameter to the disk, all of which is shown in Fig. 79.

This makes a very good working joint and one that will last a long time. It can be used for all the cardboard figures where a joint is needed. If zinc is used the joints can be made by riveting the two pieces together.

To the movable bill fasten a piece of wire and make a loop

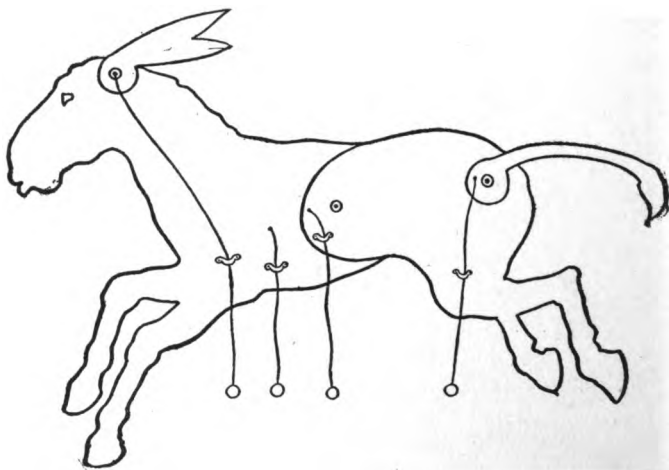


FIG. 80.—AND HER NAME IS MAUD.

in one end which should hang down below the strip of wood. Now when you move the cutout across the board it will look as if the ducks are swimming and when you work the wire up and down the big duck will very naturally open its mouth, or the duck's big mouth will open very naturally, either way about.

Next draw and cut out a man in a boat. Pivot his body to the boat and fasten a wire so that you can move his body back and forth. Draw and cut out a whale, pivot his mouth and hook a wire to his lower jaw to move it with.

To make the whale spout real water fix a small rubber tube with a bulb at the lower end, and to make the whale swallow

Jonah you only have to open its mouth wide and pass the disobedient man *back* of the whale and off the screen.

Maud and her darky rider are well-jointed figures, as shown in Figs. 80 and 81. By working the mule with your right hand

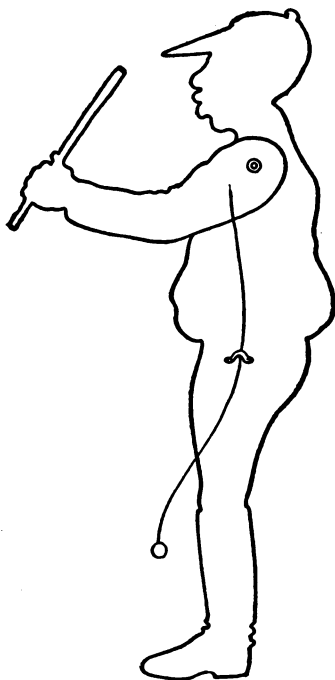


FIG. 81.—THE SHINE THAT RIDES THE OPPER MULE.

and the rider with your left hand they will perform stunts that would put a real mule and a real shine to shame.

The warships must be made of tin. Both of them are fitted with little tin shelves on which pellets of guncotton can be placed and which are lit at the proper time with a spirit lamp. The sound of cannonading is made by beating a bass drum.

The ship that is used for the foreign devil must be hinged at the bottom and hooked together at the top. It must also

have a small shelf for red fire. The red fire when lit gives the ship the appearance of being ablaze. By releasing the hook and holding an end of the ship in each hand you break it apart and draw it down off the screen. Details are shown in Fig. 82.

The other ship is arranged so that a small American flag

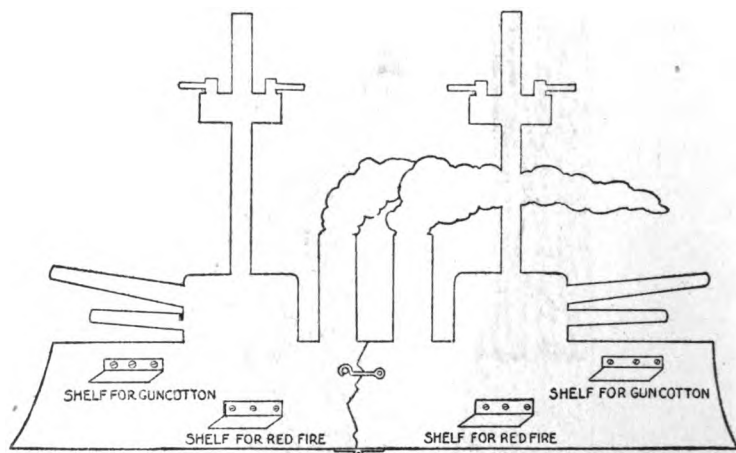


FIG. 82.—HOW A SINKING WARSHIP IS MADE.

can be run up to the masthead and this is held tight to the screen by threads fastened to the corners and which are held on one side by an assistant.

These are only a few of the many effects which can be produced by mechanical shadowgraphy.

Hand Shadowgraphs, or *silhouettes*, as they are sometimes called, were popularized in Europe by Martini and Hercat and in this country by Trewey and Ralph Terry.

PROGRAM

THE BLACK SWAN
 GAMBOGE, THE CAT
 PAT AND HIS PIECE OF PIPE
 AT THE RACES
 LOVERS' LANE

The Effect.—The audience sees the shadows of all sorts of living things from a cat to an elephant and from a tad to a statesman appear one after the other on the screen by the clever manipulation of your hands alone.

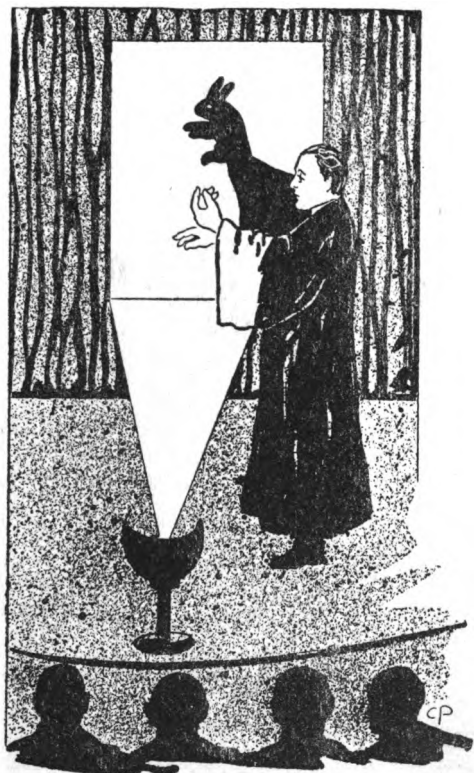


FIG. 83.—HAND-MADE SHADOWGRAPHS.

The Cause.—For manual shadowgraphs an acetylene light should be used for home exhibitions and an electric arc light should be used for public performances.

In either case the light is placed back of a reflector and this is set in front of a muslin screen with the hands of the shadow-

graphist between them so that everything is in full view of the audience, as shown in Fig. 83.

The screen is made of muslin, 3 or 4 feet square, and is tacked or laced to a frame. It should be dampened with water with a little glycerine in it, which makes the shadows stand out better. For public exhibitions you should wear a cloak



FIG. 84.—THE BLACK SWAN.

which not only makes the act more artistic, but you will find it very useful in building up the shadows.

The Black Swan.—About the easiest of all shadows to make is that of a swan. Hold up your bared arm between the light and the screen, bring your fingers to a point and hold your hand in a position so that the light shining between your thumb and finger forms an eye on the screen. Lay your other hand across your elbow with the fingers sticking up and which forms the body, as shown in Fig. 84. By turning your arm in various

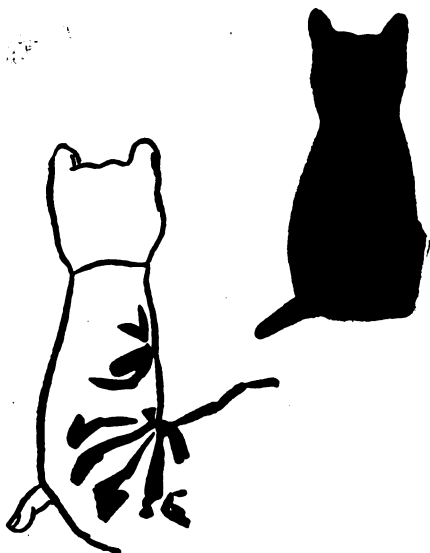


FIG. 85.—GAMBOGE, A CAT WELL KNOWN IN SHROPSHIRE.

positions the shadow of the swan will seem very life-like.

Gamboge, the Cat.—Although Gamboge was yellow, his



FIG. 86.—PAT AND HIS PIECE OF PIPE, OR PIPE OF PEACE—AS YOU WILL.

shadow will be black. Close the second (*medius*) and third (*annularis*) middle fingers and leave the index and little (*minimus*) finger sticking in the air. Spread out your shirt sleeve, or, better, wrap your cloak around your wrist and let the



FIG. 87.—A DAY AT THE RACES.

index finger of your other hand stick out on the side of your elbow to make the tail; switch it to and fro, and the shadow of Gamboge will look like a real pussy cat, as shown in Fig. 85.

Pat and His Pipe of Peace.—Double up the fingers and thumb of your right hand and stick a clay pipe with a short stem between the middle fingers. Double up the index and middle fingers of your left hand but keep your little finger and

thumb sticking out stiff and straight as this makes the cap. Now lay your left hand on your right, when Paddy's shadow will be seen on the screen, as shown in Fig. 86.

At the Races.—The horse is formed by lapping the fingers of your right hand and laying your thumb well forward for the



FIG. 88.—A QUARREL IN LOVERS' LANE.

ears. The jockey's head is cut out of cardboard and this is held between the index and middle fingers, as shown in Fig. 87. The closed fingers and projecting thumb make the jockey and a piece of string looped over the thumbs forms the lines. A little motion imparted to the hands will give realism to the shadow that is quite effective.

Lovers' Lane.—This shadow blends the mechanical with

the manual arts. The house is cut out and set in position. A cardboard bonnet and a hat, each of which is held between the index and middle fingers of your right and left hands, together with the fingers themselves form the profiles of the faces, while the hands bent in the form shown in Fig. 88 make very good bodies. By manipulating the thumbs and fingers you can get almost any effect you want.

There are dozens of other easily made hand shadows and many more that are extremely difficult; it is the latter which show the real skill of the shadowgraphist. Trewey is so adept with his fingers that he can produce the shadow of almost any prominent person so that an audience will instantly be able to recognize it. It is then that shadowgraphy approximates a real art.

CHAPTER XI

SOME GOOD STAGE ILLUSIONS

Tricks on a big scale are usually called *illusions*. There are many kinds of illusions and they are worked on various principles in which plate glass, mirrors, traps, mechanical apparatus and the like are used and for this reason most of them are expensive to build and hard to carry around.

The first illusion of the following program was performed by the late Herrmann, the second one by the retired Kellar and the last two are now being featured by the present Houdini. No especial skill is needed to work them and when properly done they never fail to create a mild sensation, for they are masterpieces of the magician's art.

PROGRAM

YA-KO-YO
OUT OF SIGHT
WALKING THROUGH A BRICK WALL
THE GREAT MILK CAN ESCAPE

Ya-ko-yo.—*The Effect.*—When the curtain rises the audience sees two large Chinese tea boxes, without front or back, suspended from the flies by ropes.

The boxes are lowered to the stage and red curtains, which are ordinary spring roller window shades fitted to the front and back of the boxes, are raised so that the audience can see the larger green stage curtain that forms the background right through them.

A Chinese boy, whose smile is childlike and bland, gets into one of the cages and the curtains of both boxes are pulled down.

This done, the boxes, which are a dozen or fifteen feet apart, are hoisted into the air to a height of ten or twelve feet. Then to lend a little noise to the effect the magician fires his pistol.

Instantly the front curtain of the box which was empty

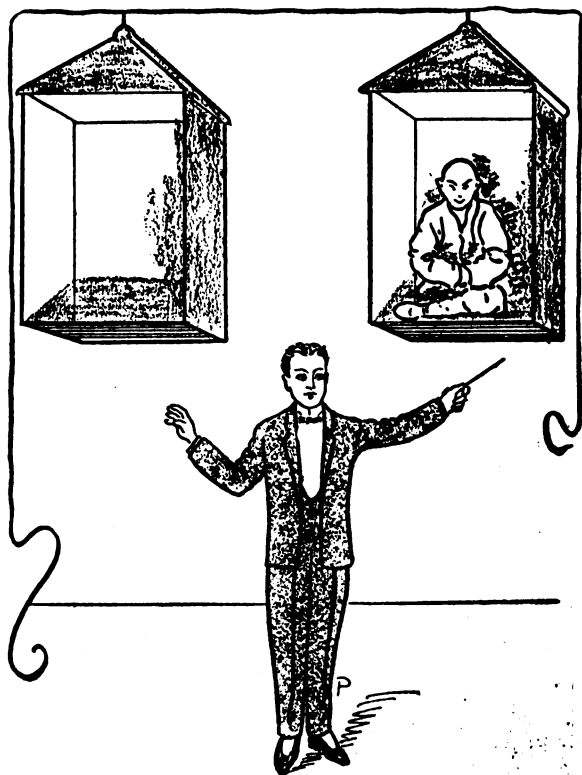


FIG. 89.—YA-KO-YO AS THE AUDIENCE SEES IT.

flies up and the Chinese boy, whose smile is still more childlike and bland, is seen in it, and when the boxes are lowered again the curtain of the first one is raised and it is shown empty.

The Cause.—Each cage is about 4 feet square and 6 feet high, and as stated above, without front or back. The top and bottom are of solid wood about 1 inch thick.

Eight inches inside the back of each box a *green* spring roller curtain is fastened, and this must be exactly the same shade as the large green curtain which forms the background. Just in front of this green curtain is fitted a *red* spring roller

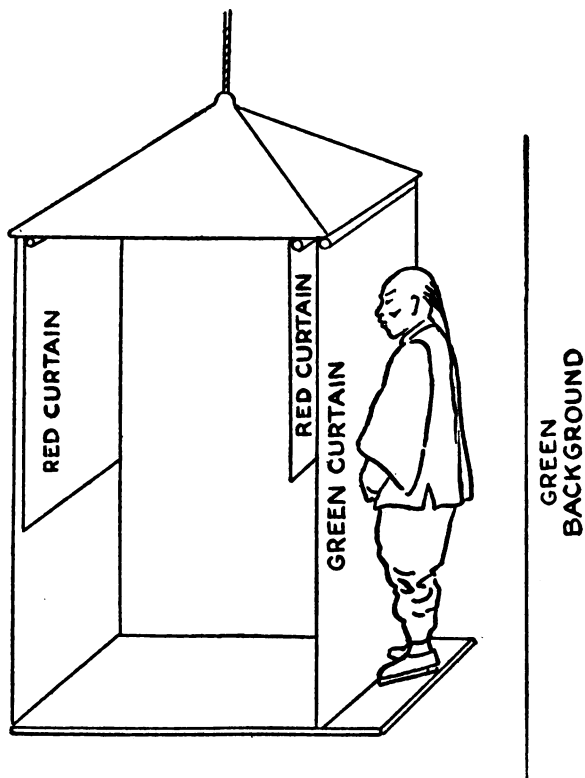


FIG. 90.—HOW THE CURTAINS ARE ARRANGED AND WORKED.

curtain and a second *red* spring roller curtain is attached to the front of the box so that all these curtains can be raised and lowered like ordinary window shades. The arrangement of curtains of each box is shown in Fig. 90.

Both boxes are made alike and ropes are secured to the

tops and run over pulleys in the flies and back of the wings where they can be hoisted or lowered as the magician wishes.

Next there are two Chinese boys dressed exactly alike and made up so that they cannot be told apart. Now before the curtain goes up for the act little Ah Sid, the Chinese kid No. 1, takes his place *back* of the green curtain in the left-hand box and both boxes are hoisted into the air. One Lung, boy No. 2, is waiting in the wings with the magician, and all is in readiness to do the illusion.

When the curtain is rung up the magician enters and recites his patter about transporting a Chinese boy from New York to Hong Kong. While he is explaining the process the boxes are lowered and he puts up the red curtains at the front and back. Now since the little green curtains at the back of the rear red curtains are precisely the same color as the large green curtain forming the background, the spectators *think* they are looking right through the cages, and so, of course, they can't see little Ah Sid, kid No. 1, concealed back of the green curtain of the left-hand box.

Then One Lung, Chinese boy No. 2, gets into the right-hand box, the red curtains of both boxes are pulled down and the cages are hoisted into the air. As they are going up little Ah Sid, kid No. 1, puts up both the green and red curtains at the back of his box, steps in front of them and pulls them down again when he has *appeared* inside the box. At the same time One Lung, boy No. 2, puts up the red and green curtains at the back of his box, steps back of them and pulls them down again when he has *vanished* from the box.

When the magician fires his pistol little Ah Sid puts up the red curtain in front to show that he is there and when the cages are again lowered to the stage the magician raises the red front curtain of the right-hand box to show that One Lung has gone.

Out of Sight.—A framework about 10 feet high and made of scantlings, which are braced on each side, is seen by the spectators when the curtain goes up.

Near the bottom of the frame a windlass, with cranks on the end, is secured and to this the ends of a pair of ropes are fastened. The free ends of the ropes run over a couple of pulleys hooked on to a cross beam near the top and the ends of these ropes reach to the floor.

A girl steps forward and is led to a chair, to which she is

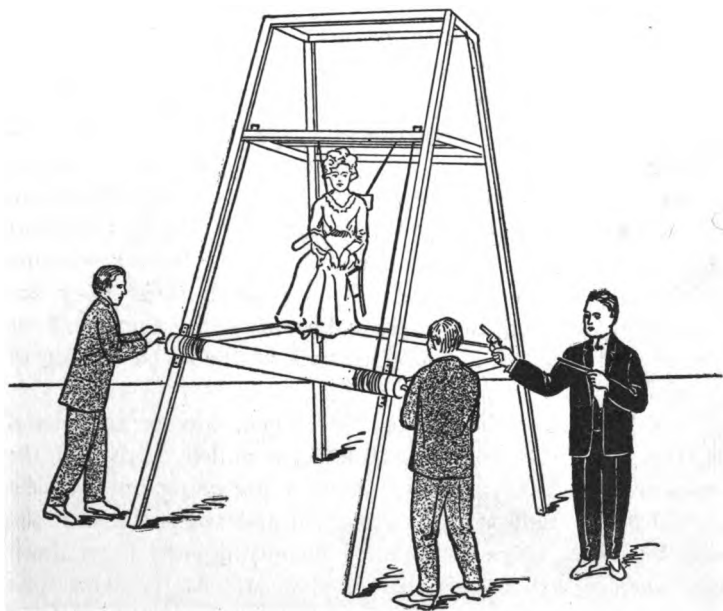


FIG. 91.—HOW TO GET RID OF A WIFE.

The young lady hoisted into the air.

bound with ropes. The free ends of the ropes running to the windlass are hooked on to the sides of the chair, which is then hoisted up to the middle of the frame by the assistants who work the windlass, as shown in Fig. 91. Again the magic pistol gets in its fine work, which is to jar the nerves of the audience, and the magician fires three times as fast as he can pull the trigger.

Before the reports die away the chair falls to the stage

and the girl has vanished, as shown in Fig. 92. As the whole thing is done in full light and as there are no screens or coverings of any kind used it is a most perplexing illusion.

The Cause.—This illusion is due to the reflection of light from a sheet of plain glass. On the frame marked A B C D

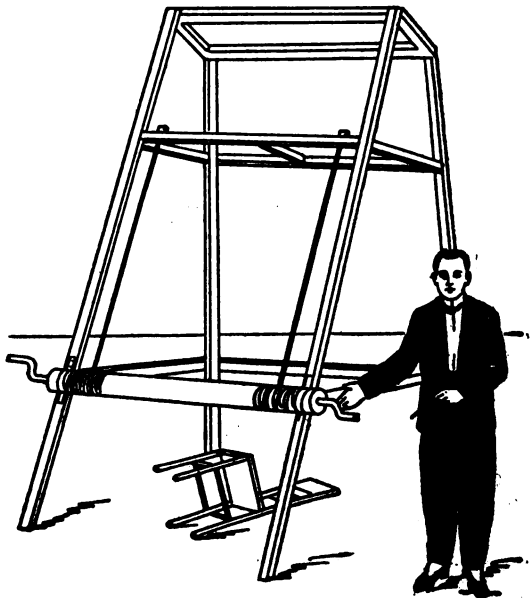


FIG. 92.—OUT OF SIGHT.

The young lady vanishes and the chair drops to the floor.

in Fig. 93 there is a large sheet of plate glass set in the back. Also at the back of the supports A B and C D are a row of electric lights.

Above the *front drop*, as shown in Fig. 93, is a frame covered with the same kind and color of material that the background is made of and across this screen two scantlings are placed, the purpose of which you will soon see. A row of electric lights are arranged so that a bright light can be thrown on this screen and its reflection will be seen in the plate glass.

Now, when the girl who is tied to the chair is hoisted to the middle of the framework and the lights on the framework back of the glass are turned on, the spectators see right through the glass and the girl is plainly visible.

But when the magician fires his pistol an assistant turns

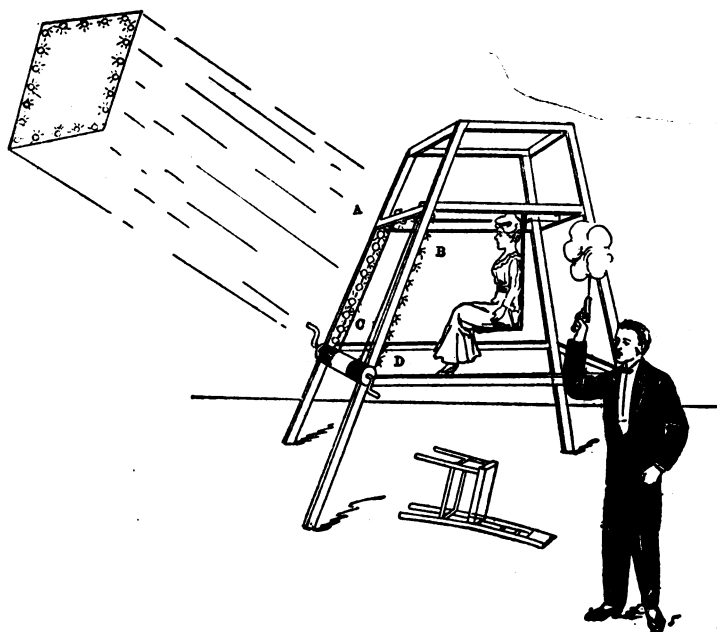


FIG. 93.—GONE AND YET NOT GONE.
How the illusion is worked.

off these lights and turns on the lights that shine on the screen above the drop-curtain, and the reflection of this screen is so strong on the glass when the lights back of it are out the spectators can't see the girl, yet they think they are looking right through the frame as before, whereas it is only the reflection of the upper screen they see. The scantlings across the screen are in the same relative position as those at the back of the glass, so that these are the ones they see.

There is one more feature to the illusion and this is the chair that drops to the floor and leaves the girl suspended in the air. The chair is a double affair and the girl is tied only to the upper part of it.

When the magician fires she simply lets go of each side of the chair and this lets the main part of it drop to the floor, while she sits firmly on the upper and other part.

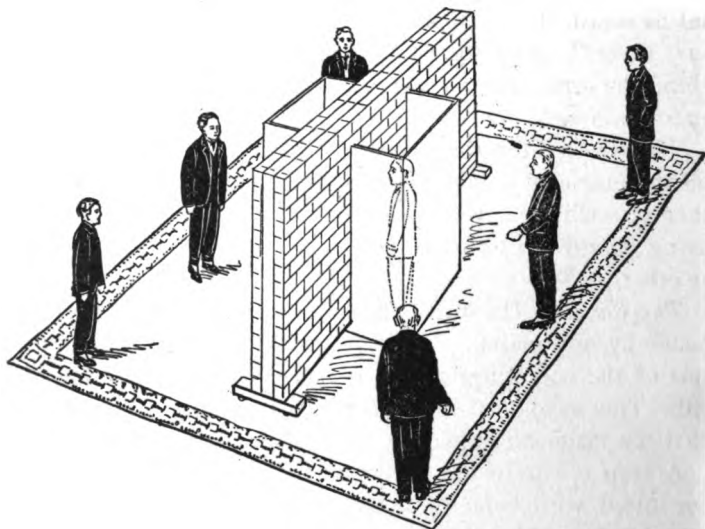


FIG. 94.—WALKING THROUGH A BRICK WALL.
The illusionist is inside of the screen.

Walking Through a Brick Wall.—*The Effect.*—This is the very latest illusion. A committee from the audience is invited on the stage to inspect a solid brick wall 9 feet high and 12 or 15 feet long that is laid on an iron framework fitted with castors so that it can be moved about the stage. The wall stands off the floor about 7 inches so that the audience can see under it.

The stage is covered with a large carpet and over this is spread a heavy cloth, examined by the committee to prove it

to be without slits or cutouts so that traps in the floor are entirely out of the question.

The brick wall is rolled over the carpet and cloth and the magician stands against the wall facing it. A small, three-winged screen a little higher than his head is placed around him, leaving the tops and the ends of the wall exposed, and another screen is placed on the other side of the wall.

The magician waves his hands above the screen to show that he is still there. Removing them, he cries out: "*Go! Going! Gone!*" (See Fig. 94.) A moment later he cries out from behind the screen on the other side of the wall: "*Come! Coming! I'm here!*"

The screen from the side where he first stood is taken away and the magician is gone in very truth and body, and when the other screen is removed he is there equally in truth and body, having passed mysteriously from one side of the brick wall to the other.

The Cause.—The wall is a real one and can be laid up with plaster by any mason. The screens are made so that the bottoms of the end wings stick out and can pass under the brick wall. This is to keep the audience from seeing under the wall when the magician is getting in his fine work.

A trap is cut in the center of the stage and has a hinged door fitted with bolts so that it can be opened or closed as desired. A perfectly good carpet is laid down with the trap under its middle and this is tacked all around the edges before the curtain goes up.

The cloth covering is handed to the committee for examination and this is laid over the carpet and the brick wall rolled in place over it so that the middle of the wall will be directly over the trap door in the stage. The committee is asked to stand on the edges of the cloth. The purpose of this is to keep the cloth tight.

When the screen is placed around the magician and the other screen is set on the opposite side an assistant under the stage lets down the trapdoor. Now, although there are only 7

inches of space between the bottom of the wall and the floor when the trap is down, the carpet and cloth sags under the weight of the illusionist and this gives him plenty of room to snake himself through the opening so made, as shown in Fig. 95.

Once that he is on the other side of the wall the assistant

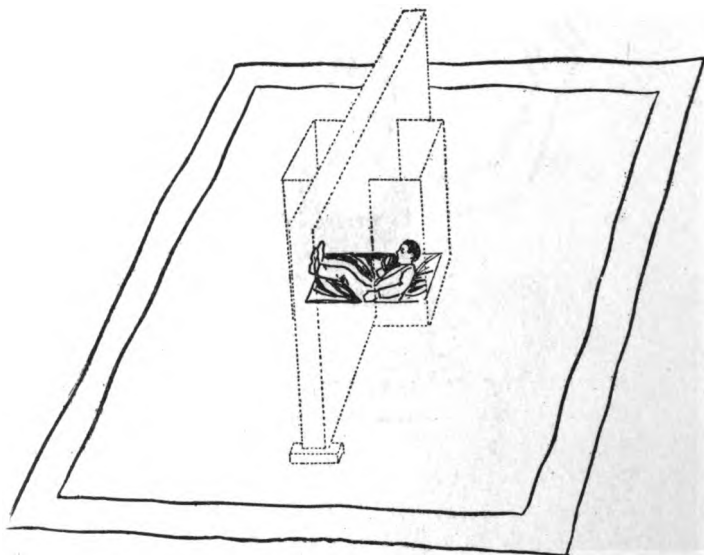


FIG. 95.—WALKING THROUGH A BRICK WALL.
How the illusion is worked.

closes the trapdoor and everything can be inspected again by the committee.

The Great Milk Can Escape.—*The Effect.*—This illusion comes under the head of what magicians call *escape acts*. A heavy tin or galvanized iron milk can large enough for the illusionist to get into and a cover made to fit it are examined by a committee.

Four staples are riveted around the outside of the neck of the can. The cover has four hasps riveted to it so that when it is pushed in the neck of the can the hasps slip over the staples.

Four Yale padlocks with their respective keys are given to the committee for examination, or the members may furnish their own padlocks. A screen with four wings is also examined.

Everything is in readiness now to perform the illusion.



FIG. 96.—THE GREAT MILK CAN ESCAPE.
The illusionist gets into the can.

Four big assistants dressed like firemen fill the can with water. The illusionist appears dressed in a bathing suit and after a little patter about the dangers of being locked up in an air-tight milk can should anything go wrong, he gets into the can, there-

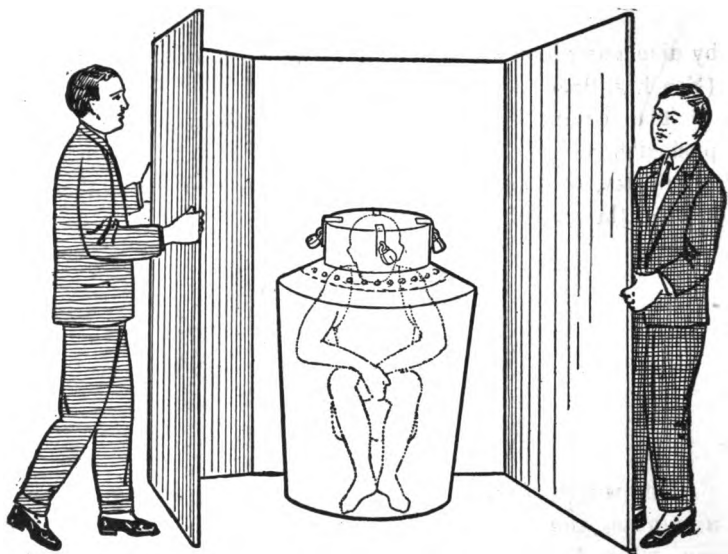


FIG. 97.—THE GREAT MILK CAN ESCAPE.
The illusionist securely locked in the can.

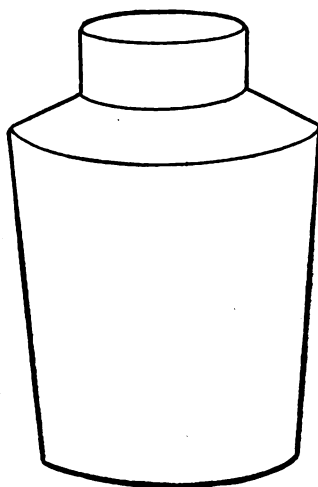


FIG. 98.—THE MILK CAN AS IT IS.

by displacing his own weight of water which, of course, runs out. (See Fig. 96.)

The instant the cover is placed on the can the hasps are pushed home, the padlocks are snapped on the staples by the committee, who keep the keys, and the assistants put the screen around the can, as shown in Fig. 97.

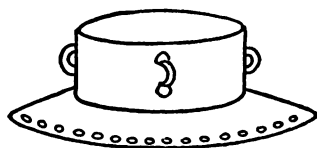


FIG. 99.—THE DUMMY COLLAR.

The wings of the screen are closed and opened in less than a minute, and the illusionist is seen standing outside of the can, when the committee is requested to examine everything again.

The Cause.—The can and cover, shown in Fig. 97, are perfectly good examples of the tinsmith's trade, but the magician's art has added a dummy collar, also made of tin, which fits over

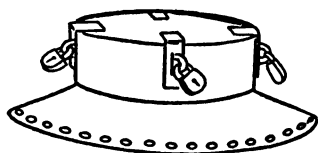


FIG. 100.—THE COVER LOCKED ON THE DUMMY COLLAR.

the real collar of the can and between it and the cover, as shown in Figs. 98 and 99.

This dummy is made of heavy tin, or galvanized iron, just the same as the can and fits snugly over it with the upper edge peened over to cover the edge of the can. A large number of holes are now drilled through the dummy and real collars just as though they were to be really riveted together. The cover locked on the dummy collar is shown in Fig. 100.

If the two collars were really riveted together, it would be *some trick, believe me*, as Uncle Johnny would say, for the illusionist to get out, but the rivets are also dummies; that is,



FIG. 101.—THE GREAT MILK CAN ESCAPE.
How the illusionist gets out.

each rivet is cut in two pieces and each piece goes through only one of the collars where it is soldered to hold it fast. In this way the heads of the rivets show on the outside collar of the can

and the ends where they are peened over can be felt on the inside of the can.

The illusionist calls particular attention to the rivets, which the members of the committee can *feel* and *see*, but alas, feeling and seeing are two very deceptive senses. The staples likewise go through the dummy collar only and are soldered and filed off smooth inside so that the dummy collar will fit up close to the real collar of the can, which is shown in Fig. 96.

Of course, the illusionist doesn't care whose padlocks are used or who holds the keys. After he is locked in the can and the screen is put around him he simply pushes the cover with the dummy collar locked to it off of the can, as shown in Fig. 101, gets out and puts them back on again. Having his assistants dressed like firemen is simply part of the show.

There are several modifications of this escape act but they are all worked on the same general principle.

Any of the illusions described in this chapter can be built on a small scale by any boy with a few tools and a little ingenuity, and they will make very good tricks in themselves.

CHAPTER XII

HELPFUL INFORMATION

The Society of American Magicians.—This is an incorporated society for the advancement of the art of magic, and its motto is Magic, Unity, Might. The following data are taken from a circular published by the society:

Dated.....191..

To the President, Officers and Members of the S. A. M.:

Being in hearty sympathy with the principles of your society as founded upon harmony among magicians and the advancement of the art of magic, and being opposed to the practice of exposing the mysteries of the art of entertaining, and agreeing to discourage such exposure, I hereby make application for membership, being twenty-one years of age and of the white race, and submit herewith seven dollars; five dollars for admission and two dollars dues, in advance, to the annual meeting in June.

The fees must accompany this application and will be returned if the proposition is rejected. Make the report accurate, as it will be preserved for biographical reference.

Real name in full.....

Professional name (if any).....

Born on the day of.....18..

at

Present Residence.....

Address for Mail.....

Read the Following Definitions: *Article VI, Sec. 1, An Amateur*, within the meaning of this society, is one who practices magic as a pastime or hobby for which he does not accept a fee. *Sec. 2, A Professional*, within the meaning of this society, is one who practices magic as a means of livelihood in whole or in part.

My first association with magic began about the
year

At State of

as (1)
 I am at present connected with magic as a.....

(1) (State clearly your connection with magic, whether as
 (1) Professional in active practice; (2) Retired Professional; (3)
 Amateur; (4) Manufacturer of conjuring apparatus; (5) Collector,
 etc.)

Have you practiced magic professionally for three
 years?

If accepted as a member I agree to support and conform to
 the constitution and by-laws, together with such resolutions as may
 be in force, or may from time to time be enacted for the govern-
 ment of The Society of American Magicians.

Signed upon the honor of.....
 (Applicant's name in full)

The applicant should enclose program and photograph if pos-
 sible to fill in the archives for permanent reference.

This applicant is vouched for as worthy of member-
 ship by:

Two endorsers who	Name
are members in	Address
good standing.	Name
	Address

COMMITTEE ON EXPOSÉ

Desiring to aid in opposing the exposé of mysteries of the art
 of entertainment, I respectfully submit:

That I am opposed to the pernicious practice of exposing, and
 therefore do hereby pledge myself not to expose my own inven-
 tions or the inventions of others before audiences assembled and
 will lift my voice in opposition and do what I can toward sup-
 pressing the evil.

Signed
 Address

Dated.....191..

Meeting on the First Saturday Evening of each
 Month at Eight o'clock, except on Le-
 gal Holidays

AT MARTINKA'S MAGICAL PALACE
 493 SIXTH AVENUE
 NEW YORK CITY

APPENDICES

APPENDIX A

Useful Articles for the Magician.—*Cards.*—*Forcing packs* of cards are made up with all the cards of one kind. These packs can be had in spot cards or in court cards. *Strippers*, or *biseaute* packs, as they are called, are cards trimmed so that one end is a little narrower than the other end, enabling you to get hold of a chosen card instantly. *Long* and *short* card packs are made for the same purpose. *Junior packs* are smaller than the regular packs and are more easily palmed. *Mechanical cards* for changing the spots and changing into other cards are useful in many tricks. Any of the above cards or packs can be bought for 25 or 50 cents.

Coins.—Coins made of German silver, or aluminum, are made the size and thickness of ordinary half dollars; they are useful for palming and all tricks where coins are used. The edges of these dummy coins are sharply milled and they stack perfectly. Other coins are made of the same diameter but are so thin that a dozen makes a pile only $\frac{1}{2}$ an inch high. Coins the size of a silver dollar are also made. Per dozen \$1.00 to \$1.50. *Miniature coins* made in imitation of gold and silver coins are made for distribution at children's entertainments and can be bought for 35 cents per hundred. *Coin holders* for instantly producing a number of coins from inside your coat, from under your vest or from the bottom of your trouser leg sell for 25 cents each.

APPENDIX B

Eggs—Many kinds of eggs are used by magicians. *Wooden eggs* are light and won't break like real eggs. *Hollow eggs* with one side cut out for changing handkerchiefs into eggs; these are made of wood, enameled brass, celluloid and real egg shells backed up with wax. *Rubber eggs* made of white rubber, which can be compressed into a very small space, for the egg bag trick, etc. These eggs sell at \$.15 to \$1.00 apiece, according to kind.

APPENDIX C

Dummy Jewelry.—*Wedding rings* which look like the real goods are sold for 25 cents a dozen while rings set with stones cost \$.50 to \$2.00 per dozen. *Hunting case gold watches* beautifully engraved but without works sell for \$.40 to \$1.00 each. A *Waterbury winder* is a small piece of apparatus that makes a borrowed watch sound like an alarm clock when you wind it up. Each 15 cents.

APPENDIX D

Other Dummies.—*Gold fish* that are life-like and yellow for the ink and water and fish bowl trick. *Paper candles* that look like candles and which change into silk handkerchiefs. *Fruit* of all kinds which can almost be passed for examination. *Rubber snakes* for the hat trick and *papier mâché* articles from a dummy chicken to a skull three times the size of a dead one can be bought at prices ranging from \$.50 to \$15.00.

APPENDIX E

Paper Goods.—*Rolls of paper* for the hat production trick both in white and colored papers are sold at \$.50 to \$1.25 per dozen. *Tissue paper rolls* in three streamers of red, white and blue which can be thrown out for 15 or 20 feet are listed at 85 cents per dozen. *Flash paper* which when lit vanishes in a flame of fire and leaves no ash behind costs 25 cents a sheet. (See Chemicals.) *Colored confetti bombs* are tubes filled with bits of bright-colored paper and from which when a string is pulled at the bottom a storm of paper flakes is released, making a pretty display, 10 cents per bomb. *Stage money* which looks enough like Uncle Sam's money to be used on the stage where real money might be an object, \$1.00 per hundred.

APPENDIX F

Chemicals.—*Ink tablets* for changing water into imitation ink and water into imitation wine, per dozen 40 cents to 50 cents. *Oxalic acid tablets* for changing ink into water, per dozen 20 cents. These tablets are much easier to use than the different chemicals described in the wine and water trick in Chapter I. *Acid tubes* are glass tubes, about 1½ inches long and 1-32 inch in diameter, filled with sulphuric acid and sealed at both ends. When a little

sugar and chlorate of potash (called a quick-match) are wrapped around the tube of acid and the tube and quick-match are wrapped in a sheet of flash paper, the paper will vanish in a flash of light the instant you break the tube. Per dozen tubes, 30 cents.

APPENDIX G

Paint.—*Dead black paint* is used for such parts of apparatus which the audience is not supposed to see or you do not want the details seen. *Glossy black paint* is used for touching up apparatus which the audience sees. *Flesh-colored paint* is used for painting false fingers and other hand apparatus. Per tube, 25 cents. *Luminous paint* for spirit forms, lights and other phenomena for the dark séance; see Chapter VIII.

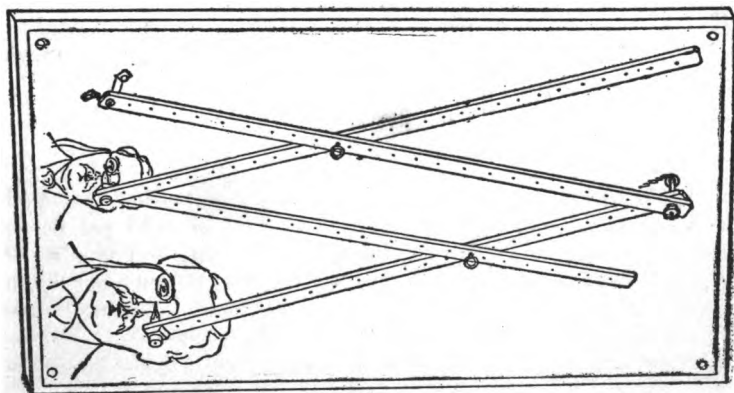


FIG. 102. THE PANTOGRAPH CAN BE USED FOR ENLARGING PICTURES.

APPENDIX H

Silk Thread and Other Things.—Dealers sell a silk thread that is very much finer than that usually sold at drygoods stores. As it is very strong and fine it is useful in many tricks. A *cord* is made of braided silk that is about the size of linen thread and is used for *pulls* and in places where a strong line is needed. *Silk cord elastic* is used for sleeve pulls. *Flesh-colored catgut* is very strong and is largely used for loops and pulls. *Silk handkerchiefs* in all colors can be had for about 25 cents each. *Silk American and foreign flags* of all sizes cost from \$.20 to \$3.50 each. *Noiseless wax matches* for candle lighting tricks are sold at 50 cents a box.

APPENDIX I

The Pantograph.—This is an instrument of simple construction for enlarging and reducing pictures and will be found useful in drawing pictures for the lightning crayon artist trick described in Chapter I.

It can be easily made of four strips of hard wood $\frac{1}{8}$ inch thick, $\frac{1}{2}$ inch wide and 20 inches long, the joints being formed of screw eyes, as shown in Fig. 102. The free end of the left-hand strip is screwed to a table or drawing board and the free end of the right-hand strip is fitted with a soft pencil, which reproduces the drawing, while the middle joint between them has either a hard pencil or a stylus in it, and this is used to trace the original picture. A pantograph of this kind can be bought for as little as 25 cents from dealers in drawing instruments.

DEFINITIONS OF SOME WORDS AND TERMS USED IN THIS BOOK

Abstruse. Deep and hard to understand.

Action without Physical Contact. (1) Strictly speaking there is no such thing for the *ether* links all bodies together. (2) In spiritualism, *action without physical contact* means that objects are moved about without human beings touching them.

Adept. (1) One who is highly skilled and proficient. (2) A master of occultism.

Adroit. One who is clever in misdirection and manipulation.

Articulate. Joined together, as the bones of a skeleton.

Astral. Spirits which live in the astral world.

Astral body. (1) Any ghostly form. (2) One's ghost, or *double* which lives after the death of the body.

Astral light. The astral light of occultism is the same thing as the *ether* of science.

Astral world. The ether in which the astral spirits are supposed to live.

Bandanna. A large, bright-colored cotton handkerchief.

Blavatsky, Madam Helene Petrovna. Born in Russia, 1831;

died in London, 1891. She traveled in India; studied esoteric philosophy; wrote "Isis Unveiled," and founded the Theosophical Society in New York in 1873.

Bonafide. A Latin word meaning *genuine*.

Borderland. A word much used by spiritualists to mean the dividing line between this world and the next.

Cabinet Manifestations. (1) The Davenport Brothers were the first *physical mediums* who worked in a cabinet. This was in the year of 1855 at Union Hall, the Bowery, in New York. (2) Musical instruments which played while they were tied to a chair was the beginning of the *physical tests* which many foolish people believed was caused by spirits who were working overtime.

Cause and Effect. (1) *Cause* is the means by which a trick is done. (2) *Effect* is the impression set up in the mind of a spectator when he sees the trick done.

Clairvoyant. A trance, or sleeping condition in which a subject is supposed to be able

166 DEFINITIONS OF WORDS AND TERMS USED

to see what he cannot see when awake.

Clí'max. In magic it is the point of a trick where the effect is greatest.

Control Spirits. Every medium is supposed to be guided by, or is under the control of, certain spirits, and these spirits are the ones that pry into envelopes, juggle bells, materialize into spooks and do the medium's shady work in general.

Crookes, Sir William. Born in London in 1832. Famous physicist and chemist. Published "Researches in Modern Spiritualism." He made many forms of vacuum tubes called *Crookes tubes*, and it was with one of his tubes that Roentgen discovered the X-rays.

Dark Sé-ance. A meeting for communion with spirits which is held in the dark. (See Sé-ance.)

Digital manipulation. Clever hand work.

Disembodied Spirits. Spirits separated from their bodies by death and which live on as separate beings.

Disintegrate. To dissolve into its original particles, or molecules.

Dual Personalities. Two different souls or spirits in the same body.

Dummy. An imitation article substituted for the real article, as a dummy watch.

Electrons. A negative charge of electricity which exists as a separate entity. It has about 1/700th part the mass of an atom of hydrogen.

Elementals. (1) According to some writers *elementals* are not spirits but are invisible beings of flesh, blood and bones. (2) They are purely imaginary but they are, nevertheless, very useful to the magician.

E-lite'. The upper crust of society.

Escamotage. The art of magic.

Es-o-ter'ic. Secrets known only to a chosen few.

Ex-po-sé'. To show how a trick is done.

Fa'kir. (Fa'-keer.) A Hindu adept supposed to be gifted with magical powers.

Fi-na'le. The end of a trick or of a performance.

Fitzgerald, Edward. Born in England, 1809; died 1883. He was the translator of Omar's "Rubaiyat."

Flash paper and flash handkerchiefs. Paper and cotton handkerchiefs treated with nitric and sulphuric acids. Paper and handkerchiefs so treated burn in a flash and quietly in the air without leaving any ash, but when confined they are very explosive.

Fou-lard'. A large silk, flowered handkerchief. *Bandannas* and *foulards* are used to cover large objects to disap-

pear them or from which to appear articles.

Ganges. A sacred river in Bengal, India. It flows from the Himalaya Mountains—themselves full of mystery—into the Bay of Bengal.

Herrmann, Alexander.—Born in Paris in 1844. Died in his private car at Salamanca, N. Y., Dec. 16, 1896. He came of a family of magicians and toured the United States yearly.

Houdin, Robert. Born in Blois, France, 1805. Died at Blois, 1845. He was a watchmaker; became interested in magic, and his automaton and skill at sleight of hand soon made him famous. He was made an ambassador and tamed the fierce Algerians with his tricks.

Houdini, Harry. (The Hand-cuff King.) Born 1873 at Appleton, Wis. A present-day illusionist who has made a world-wide reputation with his escape acts.

Hypnotism. A trance condition produced in a person called a *subject* by either suggestion or animal magnetism.

Immaterial. Without substance.

Impromptu. Without preparation.

India. A country of southern Asia. The home of magic and of mystery.

Inductive reasoning. Reason which is based on known facts.

Kellar, Harry. Born at Erie, Pa., in 1849. He was the last of the great magicians and retired several years ago. He was a great favorite and played to crowded houses everywhere. His cloak fell on Howard Thurston, a present-day magician.

Levitation. The act of making a heavier-than-air body float in the air; a feat ascribed to the conjurers of old India. It is a convincing test of the mediums, also a favorite illusion of magicians.

Loading. To put an article into a hat or some other object without being seen by the audience.

Lodge, Sir Oliver J. Born in England, 1851. One of the world's greatest scientists. He has published numerous scientific books. His last book, however, is on "Continuity," which tends to show that there is life after death and that spirits can really return to earth.

Logarithmic Tables. Tables which make it easy to do problems in multiplication, division, *involution*, or finding the powers and *evolution*, or finding the roots. Used in mental magic. Chambers' Mathematical Tables gives logarithms from 1 to 100,000.

Mahatma. An adept in occultism. It is said that there is a community of *Mahatmas*

living today in the deserts of Tibet.

Mango Mystery. A mango is a small fruit tree which grows in India and other tropical countries. A famous trick of Hindu magicians is the growth of a mango tree.

Manipulation. Skillful or dexterous management.

Manual. Done with the hands.

Materialize. (1) To make a spirit visible. (2) To produce something from nothing, especially where the change can be seen.

Maud. The name of a mule made famous by Oppen, the cartoonist.

Medium. A person supposed to be controlled by spirits, but who generally controls a few faithful in the flesh instead.

Mental image. The picture of a thing formed in the mind.

Metamorphose. To change into another shape.

Misdirection. Causing a spectator to center his attention wherever you want it so that you can make a move which you do not want him to see.

Morse code. An alphabet made up of dots and dashes which is used in telegraphy.

Mundane. Of this world.

New Psychology. The study of the human mind and its operations by experimental methods.

Omar Khayyam. Born in the eleventh century. He was a Persian tent-maker, a poet

and a star-gazer. His verses have been done into English by Fitzgerald, and are called the "Rubáiyát of Omar Khayyam."

Paracelsus. A Swiss doctor and chemist whose real name was von Hohenheim. He was born in 1493, and died 1541. He believed in the application of magnetism for all human ills.

Paraphernalia. Tables, apparatus and all *props* used in magic.

Phase. A spiritualistic manifestation.

Phenomenon. Any action that may be observed, especially an unusual action.

Phosphorescence. A glow given off by a cold substance in the dark after the substance is exposed to the light.

Pres'tidig'i-ta-tion. The art of sleight-of-hand; especially skilled hand work.

Prestige'. The reputation gained for cleverness by past performances.

Props. Short for properties—stage properties—that is, things used on the stage.

Psychical Research Society. Many societies have been organized in various countries to investigate hypnotic, psychical and other questionable phenomena.

Retina of the eye. The screen of the eye on which the image is formed.

Séance. A meeting where spir-

its are conjured up from the vasty deep.

Sensitive. A person who is easily controlled by another person or by outside influences.

Servante. A secret shelf, or *catch-all*, on the back of a table, or on a chair, for getting rid of articles, loading hats, etc.

Slade, Henry. American medium of a quarter of a century ago. His chief forte was slate writing. So thoroughly impressed was Prof. Zöllner that he wrote a book about Slade's work in 1886.

Stead, William T. Born in England in 1849. Went down on the *Titanic* in 1913. Editor of the *Review of Reviews* (London). He was the founder of *Borderland*, a magazine treating of occult subjects.

Surreptitious. Done by stealth.

Tango. A dance of today.

Technique. The skillful and artistic manner of performing a trick.

Test. An experiment in the occult sciences.

Theosophical Society. A society founded by Madam Blavatsky in 1873 in New York City. It has its own theory of the universe, and believes in *reincarnation*, and the *law of Karma*, miracles of all kinds.

Tubri. An instrument played by snake charmers, in India.

Witchcraft. A crazy and terrible belief once common that certain men and women were in league with the devil and his imps. The women were called *witches* and the men *wizards*.

Yogi. An adept who is supposed to be possessed with magical powers.

Zöllner, Prof. Johann Carl Friedrich. German professor at the University of Leipzig. His book, "Transcendental Physics," published in this country in 1888, gives a full account of his séances with Henry Slade.

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