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PRACTICAL CONJURING.



James Carl, The DERBY CONJUROR.
MEMBER OF THE MAGIC CIRCLE, LONDON.



By JAMES CARL.



Price Two Shillings Nett.

Practical Conjuring.



BY

JAMES CARL.



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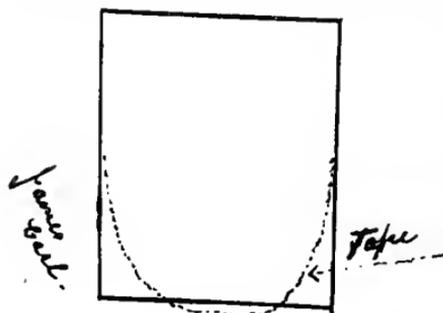
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PRACTICAL CONJURING.

Box, Handkerchief and Colour Change.

EFFECT. Performer shews a small mahogany box perfectly empty, also a red silk square quite unprepared, locks the box and asks a member of the audience to hold it, performer vanishes the silk, which is found in the box, and taken out by the holder of the box, handkerchief is again vanished, and found in performer's trouser pocket. It is now pushed into the closed left hand at the top, and drawn out at the bottom, when it is seen to have changed to a blue silk. The left hand is immediately shewn perfectly empty.

Preparation and requirements. Three silk handkerchiefs, 15 in. square, 2 red and 1 blue.



A card and bird box as described in 'Sleight of Hand' and 'Modern Magic.'

A small changing tube with tape in centre, to form a bottom to either end, as per sketch No. 1, and a wand on the table.

One red silk is folded small by tucking all corners to the centre, and placed under the flap of the card and bird box, flap concealing the silk. The blue handkerchief is tucked into the changing tube, and placed in the left trouser pocket tape downwards. The remaining red handkerchief can either be produced magically or picked up openly. A small bead is sewn in the corner of each handkerchief; this facilitates the rolling.

Patter and working. Here I have a small box, which you see is perfectly empty (here you ask someone to look inside); as it is impossible for everyone to get inside and have a run round, I will try and convince you by measuring it on the inside and on the outside. (Here performer measures the depth of box with the wand, and as he draws it out draws his thumb along wand

half an inch, and places it on the outside, saying, exactly 9 feet 6 inches.) Now I am going to lock the box and ask some lady to hold it for a few minutes. The locking of box releases flap which concealed the duplicate handkerchief, and leaves it exposed to view when the box is opened. You now take up the red silk and show both sides, saying, this is a piece of magic silk; that is to say, it has the peculiar faculty of becoming smaller at will, by simply rolling it in the hands in this way it gradually becomes smaller. I squeeze it over the box in this way, when it becomes that small you can hardly see it. During this patter the silk is rolled in the hands and palmed in the left. The right hand is held as if containing the silk, and fingers squeezing it over the box and hand gradually shewn empty. Box is taken in right hand, and placed on left, thereby covering palmed silk. You unlock box and say, if my trick is a success we shall find the silk inside the box. Unlock the box and ask person who held it to take it out and shake it. Place box and silk down. Taking the handkerchief again, say, I am afraid some of the gentlemen at the back did not quite follow me. I will shew you again. The same procedure is gone through again, performer pretending to hear someone say, in your pocket, says, in my pocket; you must have been watching me closely if you had guessed again you would have been wrong, for here it is. Here you put your left hand containing the palmed silk into trouser pocket, palm the tube, and slowly draw the silk that was palmed out of the pocket. Now most of you have seen the conjurors change the colour of silks by passing them through a piece of paper. I will show you a similar experiment by passing this one through my left hand. Standing right side to audience, you pass the silk through left hand between thumb and first finger, and finger palm tube in right hand (see sketch No. 2) long way of the tube, and shew left hand empty. Pass it through again, and leave tube in left hand as before. As the silk is drawn through a second time it is held by the last end between the first finger and thumb of left hand, and allowed to hang over knuckles of that hand.

You say, I close my left hand in the form of a fist, and push the silk in at the top. The moment you start to push the silk the tube is lifted a little higher. This

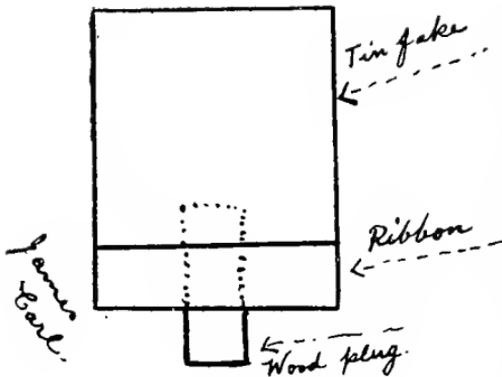
gives plenty of room for the blue silk to be concealed in the same hand. When red is pushed right in shew right hand empty and say now I want you to watch. You now apparently give red silk another poke with first finger, other fingers spread out. What really happens



is this, instead of pushing silk further, the first finger goes behind the tube and the first finger and thumb of left hand lift the tube bodily into the palm of the right hand. Say, all that remains to be done is to draw the silk from my closed left hand. I believe it was red. As you draw blue silk, say, and here we have blue. Left hand is slowly opened, and shewn back and front. Lay the silk down and with it the tube containing the red silk. The above colour change was described in " Magic " and the " Wizard " some years ago, with my permission, but as their description differs slightly from mine, and because the next trick depends upon the same movements I have described it at such length.

Handkerchief changed to Ribbons.

With a slightly different fake performer can change a handkerchief to silk ribbons (see Sketch No. 3, which consists of a tin tube made exactly the same size as the colour change tube, but this has no holes in the sides, but has a bottom at one end, with a hole a quarter inch in diameter in the centre). Into this hole is pushed a small piece of round wood, about three-quarters of an



No. 3.

inch long, slightly tapered at one end so it can be pushed into the hole and held fairly tight. One end of 12 yards of silk ribbon is fastened to this with glue; the ribbon is now wound round the wood by turning the tube, the last end is fastened with a stitch of cotton.

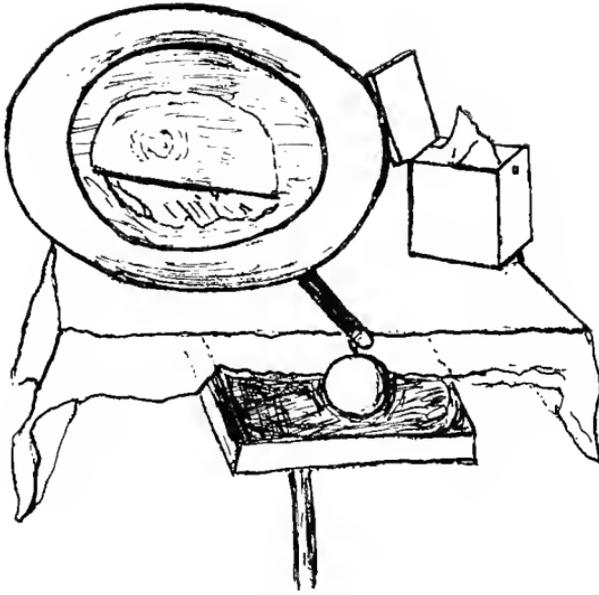
You now go through the movements as in the above colour change handkerchief. When you start to push the silk in the tube you push the wooden plug out. The ribbon is produced by pulling the plug from the centre of the coil, and the hand shewn empty. The small piece of wood has a saw cut down the centre, two-thirds of the length.

The New Magic Knots.

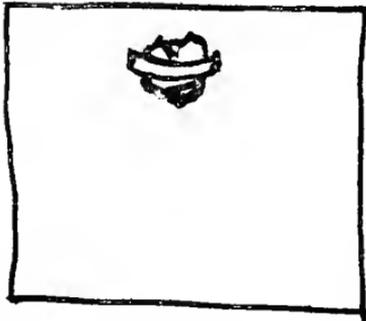
EFFECT. Performer ties three silk handkerchiefs together, and lays them on his left hand, one over the other. After fanning them they are seen to fall apart. He now asks members of the audience to tie them together, and places them into an opera hat, puts his hand inside and rolls them round and draws them out all separate. Hat is shewn empty.

Requirements and preparation. Six silk handkerchiefs fifteen inches square, two red, two blue, and two yellow. An opera hat with a piece of cardboard cut to fit the bottom of hat, and covered one side with a similar material to inside of hat, generally black silk, with a maker's name stuck in centre. This must be a good fit so that it will not fall out when hat is held upside down. The cardboard is placed inside hat (see Sketch No. 4) on its edge lengthways to one side as much as possible. Three of the silks, one red, one blue, and one yellow are rolled round the fingers into a small compass and placed between the lining and cardboard (see Sketch No. 5). The remaining three handkerchiefs are on the table, also the fan.

Performance. Take two of the silks, one in either hand,



No. 4.



No. 5.

and tie together, and make a slip knot as described in "Sleight of Hand" by Edwin Sachs. Then tie the other handkerchief to the second one, making a slip knot as before. We now have one long string of three handkerchiefs. Take one of the knots between the thumb and

fingers of the left hand and with the right hand cover left hand with first handkerchief; while you are doing this the left hand slips the knot. Now pinch the ends of first two handkerchiefs through the top of the second handkerchief, and take the second knot between thumb and fingers of left hand, and put the two silks that were pinched with right hand on to the top of left hand. While you are doing this the left hand slips the other knot. Now it should look to the audience as if the performer was trying to place one handkerchief on the top of the other, and that the knots are still there. You now fan the silks, and they of course fall apart. You then ask the audience to tie them together, which they generally do with a vengeance, and roll the silks round fingers of

left hand, and say, instead of fanning them this time I will place them into this hat. Put them into the hat, and push cardboard down, thereby hiding knotted ones, and exposing separate ones. Roll your hand round hat, and take out separate silks, one at once, and shew hat empty. I might say for the benefit of those who do not know how to make the slip knot: Hold a silk in either hand, and make an ordinary double knot, and that it is *always* the end of silk that is held in the right hand that requires pulling in a straight line.

Wax, Ball and Handkerchief.

EFFECT. Performer shews hands empty, and a handkerchief quite unprepared. After rolling it between his hands it is seen to change to a solid billiard ball, which is immediately given for examination. Taking it back it is seen to change back to the handkerchief and hand again shewn empty.

Requirements. Two pieces of silk (sarcenet) not fine silk, one solid billiard ball, one hollow ball in two halves, box and lid, same size and colour. (I use white balls, they being a contrast to a red silk). (The Ivorine balls sold by Hamley's are the best, as they are light). A wand, an opera hat, and a loop of black cotton with piece of best beeswax on the knot about the size of a pea; length of cotton loop, one and a half inches.

Preparation. Top hat on table to right of performer. Put loop over wand near centre and press wax on to solid billiard ball; place the wand across brim of top hat, the ball hanging inside, on the wand. Now take largest half of hollow ball, and fasten a piece of thin tape about two inches long to centre of half ball, and sew the other end of tape to centre of one of the handkerchiefs. Fold the handkerchief up, tucking all corners to centre, and put in ball, putting on the other half of ball. We now have a billiard ball with a handkerchief inside. This ball is placed inside right hand waistcoat pocket.

The other silk is lying over top hat, which should have a bead sewn in one corner. If performer likes the wand could lie on table, ball hanging over servante (see Sketch No. 4).

Performance. Show silk and roll between hands, apparently take in left hand, really palm in right hand. (Left hand is closed as if holding handkerchief). Right hand reaches wand, picking it up in centre and grasping the solid ball with the wand, at the same time dropping palmed handkerchief in the hat.

Wand is passed over left hand, then placing wand under left armpit, drawing ball off the wand, hands are now brought together and rolled round, at the same time pulling off wax, and ball shewn, and dropped on the floor to prove solid, or on to table, the loop and wax dropped with it. Ball is now taken in left hand, right side to audience, and the tourniquet pass made and ball apparently thrown to audience, telling gent on the left he will make him a present of it, while left drops ball into *profonde*. Performer says, haven't you got it. Well, that's hardly likely, for here it is, taking hollow ball from right vest pocket. You now roll the ball about, taking off top shell and press this on the bottom of other half of ball, under the cover of shaking out the silk which covers the two halves of ball; handkerchief is lifted by the centre, and hands shewn empty.

Egg, Glass and Handkerchief.

EFFECT. Performer places an egg in a glass and covers same with a tube made from a sheet of note paper. He then takes a white handkerchief and waves it about, when it changes to an egg, and on lifting the paper tube handkerchief is seen in the glass.

Requirements. Bottomless tumbler, 2 handkerchiefs alike, one whole egg, celluloid, one hollow egg with spring inside, and a sheet of note paper made into a tube. On the inside of this tube is gummed a strip of the same sort of paper to form a loop, and in this loop is tucked one of the silk handkerchiefs (See Sketch No. 5), also a small plate.

Performer puts egg in glass, shows the paper tube empty, covering handkerchief with fingers, and places over glass, at the same time pushing silk out of loop. As he lifts glass and tube he draws glass over servante or black art pocket, and puts it on plate. Handkerchief and hollow spring egg is picked up. Handkerchief changes

to egg, and paper tube lifted off, and torn up, and the handkerchief taken from glass.

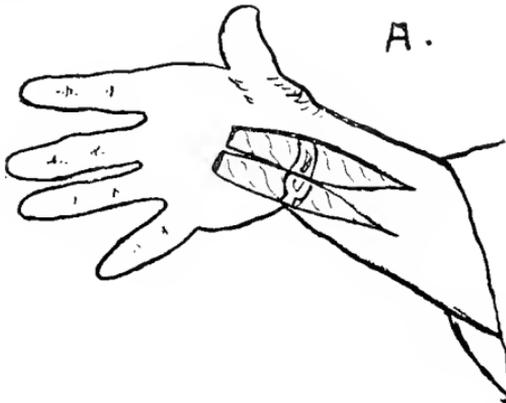
I am indebted to my friend Picitt of Picitt and Lizette for the idea of the notepaper fake.

Tricks with Cigars.

A cigar is a delicate thing to handle without breaking it. I will describe a fake cigar I have been using for a number of years. Get an ordinary cigar, and if too long, cut a piece off the thick end. Then take a strip of paper one inch wide and nine inches long; paste it, and paper the cigar, starting at the thick end, laying it on in a slanting position. When you get to the thin end soak paper well with paste, and twirl it round like you would do your moustache, so as to leave a good point. As several of the sleights described later depend on this point. When paper is dry paint the cigar a dull brown, not too dark and stick a band round. If cigar is painted the right colour, no one a foot away can tell it from the real article. You will now have a cigar you can toss about, and have no fear of breaking it; another thing, when it drops it drops like a cigar.

New Sleights with Cigars.

Come forward with cigar palmed in right hand as near the wrist as possible, thick end just touching palm proper, (see Sketch A).



Standing right side to audience, show left hand empty, drawing right fingers over front and back of left hand; now turn left side to audience, left hand drawing fingers over palm of right hand, at the same moment palming cigar in left wrist palm. (This is a change-over palm).

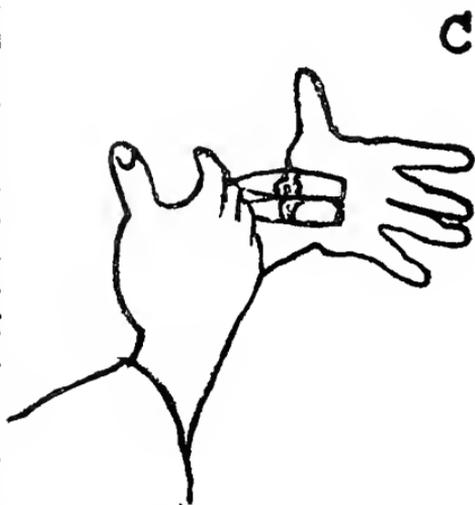
Now turn face to audience, and show backs of hands in a horizontal position, fingers wide apart (see Sketch B),



draw the fingers over back of left hand, then draw fingers of left over back of right. As you do this the two middle fingers of right nip point of cigar while the right hand is covered by the left (see Sketch C)

The hands are turned towards the body, showing palms of both hands (see Sketches D and E), The left hand is now passed over back of right, and backs of hands turned to audience. During this move cigar is palmed in left at second finger ends and palm proper. Bring both palms together, and produce the cigar.

The sketches show two cigars fastened together by a small pin or thread.





E

The description sounds rather complicated, but in reality it only takes twelve seconds to show the sleight.

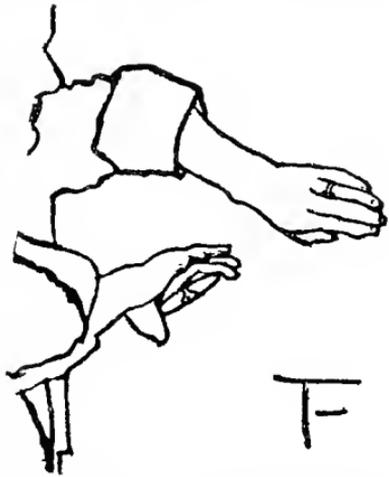
My patter runs something like this. I want you to notice I have nothing in my hands (work change-over), also that the backs of my hands are both alike, also the fronts; now I place my hands together, and I produce

two cigars.

Cigar Vanish and Recovery, No. 1.

Stand right side to audience. Take cigar point in right hand, thick end on palm of left hand, and lay along left hand, point of smoke coming between two first fingers of left hand, close thumb of left hand over cigar, and turn back of hand to audience. Then say, Oh, no, the cigar is still here. Then go through the same movement, but instead of really putting cigar in left hand, you palm it in the right, point at the first joint of the longest finger, and thick end at the root of thumb. Left hand is turned away back to audience as in Sketch F, right hand is seen

exposing palmed cigar. (When it is palmed in this way it is possible to pass your left thumb between cigar and hand.) Right hand is passed over left, left opened and shown empty, fingers of right hand are now passed over front of left from wrist to finger tips, then from finger tips to wrist over thumb (see Sketch G.). At this moment the cigar is taken from right hand into left by passing thumb of left between cigar

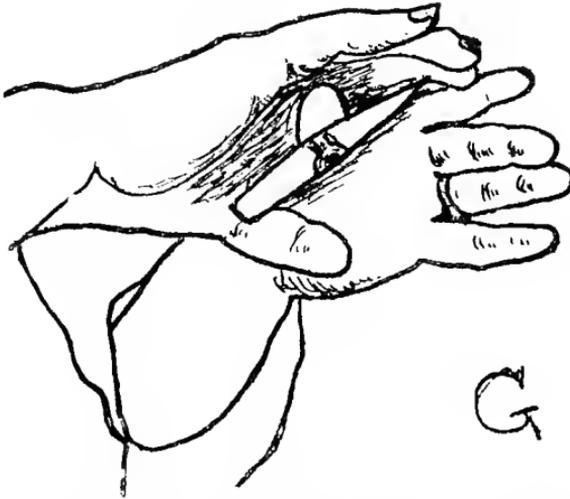


F

and right palm, left hand is closed over cigar, fingers pointing downwards, right hand is turned palm to audience, and drawn down over the closed left hand and cigar produced from left hand (see Sketch H).

Cigar Vanish and Recovery, No. 2.

Stand right side to audience, push cigar thick end



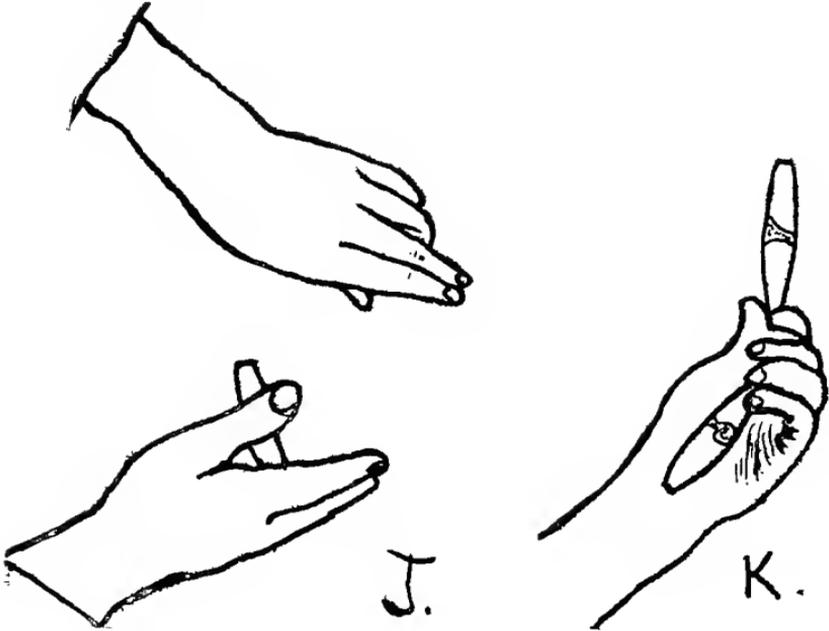
between thumb and closed fingers (see Sketch I) and take out at the other side (near little finger); place cigar in again, but this time point first. This should be pushed



far enough to project a little of the point. Right hand is passed over left, touching the little finger, and as it does so cigar is slipped between the second and third finger (see Sketch J), right hand is again passed over left, left hand opened, and cigar produced from back of left.

Vanish and Recovery, No. 3.

This is the same as the last one. the only difference being this: as the cigar is pushed into the left hand, the two middle fingers of the right hand open slightly, and clip point of cigar as in Sketch J. As the right hand is passed over left thick end of cigar is pushed towards wrist of right.



To make One Cigar into Two.

Preparation. Have a cigar in left trouser pocket, half in and half out, point of smoke in. Close your right eye and place thick end of cigar on lid, appear to push cigar in the eye, sliding your fingers along, and produce it from your ear, sliding your fingers the reverse way. While you are doing this the left hand secures the cigar from pocket and gets the point between the two middle fingers near the tips, as shewn in Sketch K. You can now hold the cigar as shewn in K, the left hand looking empty. The cigar seen by audience is now held in a horizontal position, and fingers of right and left are drawn along it as if you were trying to slide the label off. The left cigar is now drawn away by the right hand and the other by the left, showing two cigars.

How to Change a Borrowed Watch for a Dummy.

Preparation. Dummy silver watch in left pocket, a dummy gold watch in right pocket. Performer comes forward and asks for the loan of a gentleman's watch. If he is handed a silver watch he takes it in his right hand (right side to audience) and holds it to his right ear, remarking that the tick does not sound very strong. While he is doing this the left hand palms the silver watch from his pocket. The right hand now appears to place the watch in the left hand; left hand holds the watch to the left ear, at the same time turning the body to the right, and right hand drops the borrowed watch in the right *profonde*. The conjuror is now in a position to play Hamlet with (what the audience thinks) the borrowed watch. If he is offered a gold watch he takes it in the left hand and secures the dummy gold watch with the right.

If the performer has plenty of money he can use the real articles. I use a white metal case for the silver watch with the works taken out, and in its place seven or eight small nails.

Hook for Watch and Nest of Boxes.



To those who would like to work the watch, rabbit and nest of boxes, I will describe a hook which is a certainty every time.

Get a flat picture hook, straighten out the hook and bend again, making a larger hook. A slot is cut in the top part to fasten ribbon or cord to the rabbit's neck.

You will find this will not turn over as it hangs outside the last box (see Sketch No. 6).

The Changing Coins.

EFFECT. Performer borrows two florins, hands shewn empty, except the silver coins. After tossing them from one hand to the other, they are seen to have changed to

two pennies ; a little more tossing and they change to two florins.

Come forward with two pennies finger palmed, that is, concealed in the curl of the fingers. Borrow two florins, standing facing the audience. Performer holds one coin in each hand with the tips of fingers and thumb, showing flat side of coins to audience. The pennies cannot be seen. Hold the two florins in the left hand, transfer the two pennies from finger palm to ordinary palm, and toss the florins from fingers of left to fingers of right. Now apparently toss the silver coins back to left, but instead toss the pennies. The florins being finger palmed, the pennies are held up and shewn in the same way as the florins were shewn, flat to audience. The florins are now transferred to ordinary palm, and the same movements gone through to change them back to the florins.

How to produce a Bantam Cockerel from an Opera Hat.

EFFECT. Performer shows a closed opera hat which can be examined. He opens the hat and produces a live bantam cockerel. To produce the above effect you will require a black bag of thin material, say Italian coat lining, seven inches long by seven wide, with a hem in the top and a piece of tape run through it, so it can be drawn up to close the mouth (see sketch No. 7). At one end of the bag a wire loop



No. 7.

is sewn, and this, with the bird inside, is placed in what is known as the rabbit pocket, viz., under the armpit, the piece of wire hanging outside. When the opera hat is held against the body thumbs inside and fingers outside hat, before you open the hat, the thumbs engages in the wire loop, and as the hat springs open you stretch your arms out and the bag lands inside the hat. After producing the bird the hat is closed, hiding the bag, which is left behind. You will find you will not be successful the first time, but after

a few trials it will be easy. This effect was produced by the late Mr. Martin Chapender, a very clever conjuror, but what method he used I do not know.

Twelve Court Cards in Glass change places with Twelve ordinary Cards held in the Hand.

This is another effect that was produced, and I believe invented by Mr. Chapender, and up to the present a correct way of working has not appeared in print.

Requirements. Two flap cards, one showing queen of diamonds, and if the flap be turned down the ten of spades. The other flap card showing the ten of spades at front, and if turned down the queen of diamonds.

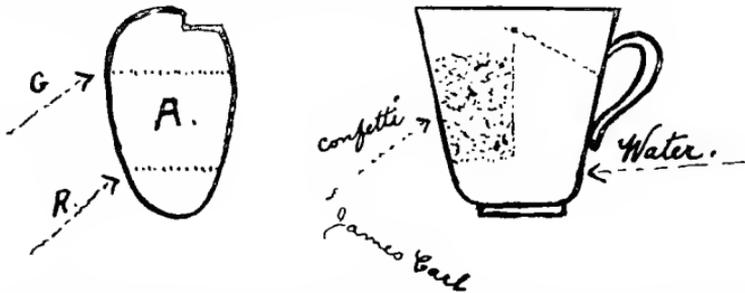
To arrange, place the ten of spades flap card on left hand face down, and eleven ordinary on top, now eleven court cards, and the flap card showing queen of diamonds on the top. These are arranged beforehand.

To Present. You say you have twelve court cards and twelve ordinary. Count off the court cards, showing each one of these. These are laid on the table while you show the twelve ordinary ones. You now place the court cards on the top of the others, which brings the flap queen of diamonds the thirteenth card from the bottom. The little finger of left hand is placed between this and the eleven court cards. The pass is now made, bringing the thirteen cards from the front to the back. The flap ten of spades, which is now in the centre of pack, is brought to the front of the pack. (This flap card is easily felt by its thickness.) These movements are covered by saying what you intend to do. Now you count off twelve cards from top, showing the first card, which is flap queen of diamonds, the other eleven you do not show. Place these in the glass, show the others, and say here we have the twelve ordinary. The cards in the glass are turned round backs to audience, and the flap card turned down, showing the ten of spades. The supposed plain cards with the flap ten of spades are picked up. Performer now says he only has to tap the cards with his fingers, and the cards in his hands change with those in the glass. The flap is pulled down on the ten of spades, and the twelve court cards shewn, and the cards in glass are shewn to be plain cards.

Carl's Cup and Saucer for Confetti.

A metal cup and saucer is all right for a stage, but for a drawing room this looks very much out of place, especially if you happen to place it on a mantleshelf amongst a lot of costly china.

Requirements. A china cup and saucer, the cup only being faked, as per Sketch below.

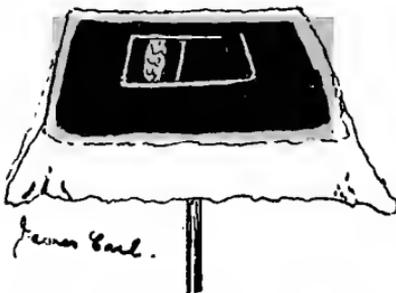


A is a piece of tin, bent at G and R, and fitted into cup and cemented with dry white lead and gold size, which sets as hard as china, and painted the colour of inside of cup. When throwing the confetti out it must be done with one sweep from right to left, while the coffee is in the cup it can be laid on its side. With two such cups the coffee could be poured into one and change to milk; milk poured into the other cup could change to sugar.

New Changing Table.

EFFECT. Performer takes a live canary and drops it into a silk bag, say four inches by seven, rolls the bag up. He now shows a piece of paper, and wraps the canary in this, placing it on palm of left hand, he strikes it with right. Parcel is seen to be quite flat and bird vanished.

You will require a black art table (see Sketch No. 9) made as follows: Table top say 13 by 10 inches the longest way; near the back cut a hole 7 by $5\frac{1}{2}$ inches, in the centre of this fasten a piece of wire so that it divides the 7 inches into two equal parts. Now take a piece of black velvet 13 inches long and $5\frac{1}{8}$ inches wide, glue about one inch of this to each



No. 9.

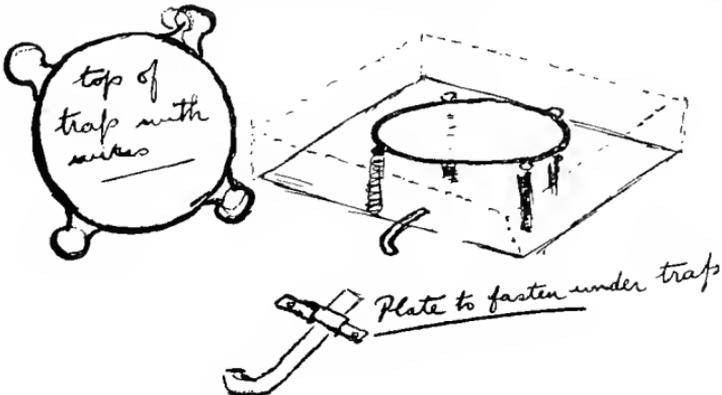
and $5\frac{1}{8}$ inches wide, glue about one inch of this to each

end of trap the 7 inch way. Now if you put your hand in either hole you form a pocket over one side of the wire; the other side is flush with the table top. The canary fake parcel, which consists of an envelope rolled round and covered with the same sort of silk (preferably black and white check) as the bag, is placed in the right hand hole, and a piece of paper tissue laid on the table. When you have put the canary in the bag, and rolled it up, you say, I shall also use this piece of paper. Lift the paper with the left hand, and under cover of this your right hand dives the canary in the first pocket and this brings the dummy canary parcel on top of table. It looks to the audience that you place the canary down while you show the paper. The dummy is now wrapped in the paper, and struck with the right hand, which flattens the envelope. The hole in the table should be as near the back as possible, to allow the top being screwed to the tripod.

A Simple Table to load a Drum.

Requirements. Box table made as follows: Table bottom, 4 pieces of broom-stick, size, depth of table. These are fastened to table bottom; over these are put 4 spiral springs. Circular piece cut out of top of table has four pieces of strong wire or plates fastened to it, on the underside, that will go over the springs, and move up and down freely.

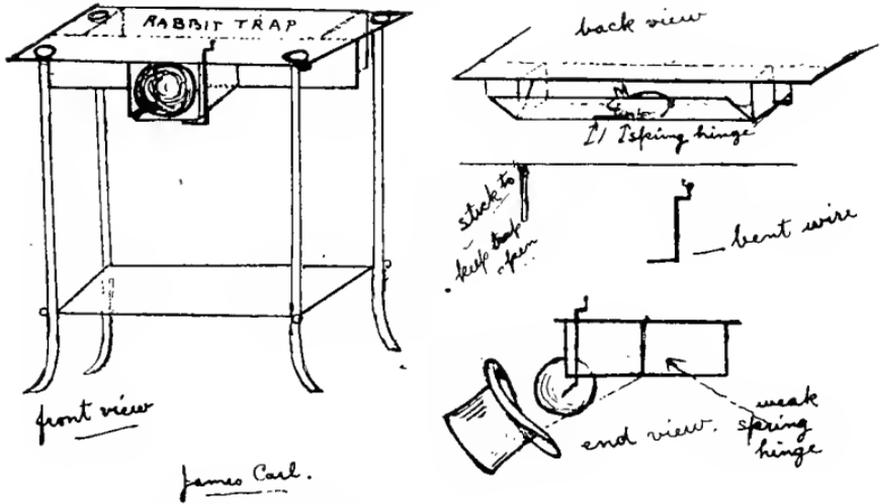
You now fasten the broom handle pieces to the top of table. You will now have a trap working up and down,; at the back of the table a square hole is cut to admit



a piece of flat iron six by one by three-sixteenths inch, a piece of thin metal is bent to receive this, and fastened underneath the circular trap. Now by pushing the iron in when trap is pushed down it holds it down, and of course by pulling it out it releases it. (See Sketches No. 10.)

A Table to load a Cannon Ball, and to Vanish a Rabbit.

After the reader has carefully examined the following sketches, very little explanation will be necessary.



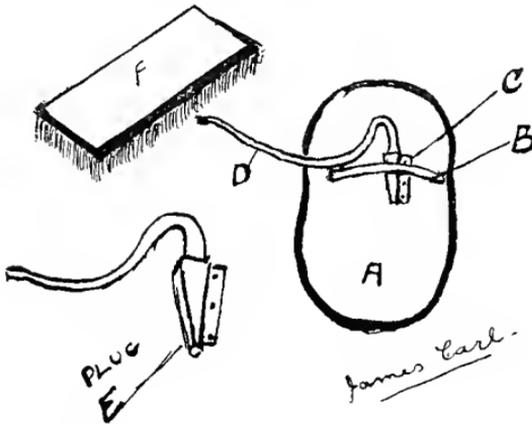
When performer wishes to load the ball into hat, he walks up to table, hat in left hand, and places any article previously taken out of the hat on the table, and in doing so turns the wire handle, holding the hat under the ball when the cannon ball rolls into the hat.

The peg at the back of the table is to keep the trap open. To vanish the rabbit performer lays a newspaper on the table, picking up the newspaper in the left hand at the back of newspaper, he apparently puts the rabbit in the paper. What really happens is this. He drops the rabbit in trap at back, knocking away the peg, which allows the trap door to close, owing to the spring hinge. Putting his hand in the paper and working his fingers about as if it was the rabbit struggling to free itself, paper is now crushed and the audience wonder. I am indebted to Mr. Henry Hilton, the well-known music hall conjuror for his kindness in allowing me to sketch the two tables from the ones he uses to produce the same effects.

Goldin's Levitation of a Rabbit.

EFFECT. Performer comes forward holding a small board. He now places a rabbit on the board, and holding it in front of him with the left hand, passes the right over same. Taking the left hand away, it is seen suspended, apparently without visible support.

Secret. On looking over the sketch (No. 12) you will see how this marvel is accomplished. A is a flat piece of brass, bent slightly to fit the performer's stomach.



No 12.

B is a piece of half-inch wide strong clock spring, about three and a half inches long, soldered to the brass plate.

D is an iron arm bent to fit the performer's body.

C is a brass hinge, half of the hinge soldered to the plate, and the other half to the end of arm D, which is plug shape (see Sketch E).

The action of pulling the arm from right side of performer's body to centre of body, causes the spring to become taut, and holds it there. There is a small piece of brass soldered to the half hinge that is soldered to the plate to stop the arm from going further than the centre.

F is the board which the rabbit is placed upon. At the back edge, in the centre a small plate is screwed; in the centre of this is cut a square hole, the same size as the square end of the arm D, This must fit nicely or the board will wobble. The arm D is covered with the same material as the performer's dress suit. A wire ring 9 inches in diameter completes the apparatus.

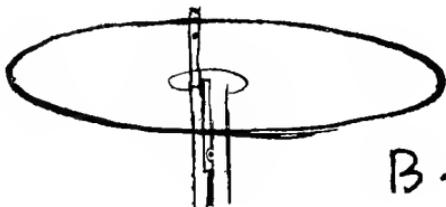
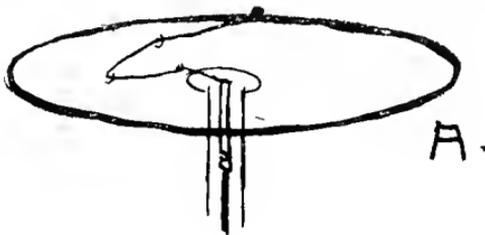
To perform the plate is placed inside the performer's trousers, the hook portion of the arm stopping it from going down too far. The above sketch was made from the actual apparatus as used by Mr. Goldin in exchange for the secret of my handkerchief colour change in 1905.

Glass of Water through the Hat.

See "Later Magic."

This is a little effect which occurred to me quite by accident. I was about to perform the trick of passing a glass of water through the crown of a hat, when I suddenly thought I had forgotten to put the water in the table (I had often during practice loaded the hat and put it down elsewhere, so I thought I would do the trick this way). Having borrowed the hat and loaded it, I said if the audience preferred, I could vanish the glass of water without using the hat. So I put the hat on a table to my right, took up the handkerchief by the two hind corners, started the dummy glass to go down, and drew the handkerchief from front to back of table, and produced glass from the hat. In this case you do not require any water in the table, or the fake would be too long going down. I now get the same effect by loading glass into hat and then into left *profonde*. Table is on my left, and re-load into hat, after showing the audience on my left the hat is empty.

The glass I use is a large wine glass, thin stem. This shape facilitates the loading into the hat or the pocket.



I am not saying that this effect is as good as passing the glass through the hat, but it is getting another effect with the same apparatus.

I may say I do not turn my table top round to start the hat to sink. I merely pull a large bead which has a piece of string fastened to it and to the lever over hooks as per sketch A. The top is of three-ply wood. I found that by turning glass top round it wrinkled handkerchief, and at close quarters gave it away somewhat. Sketch B shows another way of releasing the lever, the credit of which belongs to my friend Dr. Hawtin of Leeds, a most enthusiastic and clever performer, who, by the way, does not perform for money.

The Man in the Moon, or a Photograph of Yourself.

The idea of the following effect I got from a German catalogue, but the method of working is my own.

Performer shows a couple of metal rings, seven inches diameter, and one inch deep. Also a sheet of black tissue paper. Putting the paper between the rings he makes a tambourine. He now makes a sketch of a face on the front of the tambourine, as ugly as possible, with chalk, saying, sketch of myself; you have often heard people say, do you see any green in my eye? Well, now I can see a little in this right eye. Poking his finger in right eye of sketch he produces a portion of green silk. The same with the left eye. Now from the mouth you naturally expect to find something red, especially as it is a sketch of a conjuror, at the same time taking a red silk square from the mouth. You would also expect to find here a few teeth; this is rather a long one. Here performer produces a white coil. After producing the coil he takes out a lighted Chinese paper lantern, 30 inches long, and shows the rings as at first, putting his fist through it.

To produce the above effect you will require three metal rings nesting one within the other, the two outer rings are nickle plates, the inner ring made of tin, and fitting very loose when in the second ring. This facilitates the loading of this ring into the tambourine, which is made

in front of the audience. The inner ring is made up as follows, and placed say, on servante of table.

Cut two circles of black tissue paper, gum round one edge of the ring, and place on one circle of tissue forming a drum at one side of ring. Now place a green silk handkerchief inside, forming a circle with same. A red silk is now placed in the centre of the circle made by the green silk. On these place a white coil, and on the coil place a round Chinese lantern, the bottom of the lantern being at the top. You now gum the second circle of tissue paper on the ring. This should now form a drum, made of tissue paper. If the green silk is put in a circle you can draw the face anywhere. I usually get the mouth across the middle from one side to the other.

To make the lantern you buy two penny paper lanterns. Take the bottom off one, and gum the two together, making one large lantern. On the bottom of the lantern you gum the striking paper off three or four safety match boxes. You also make a pocket by gumming a piece of paper on the bottom of the lantern to hold a few safety matches. If you make sure that the small piece of candle in the centre of the lantern has a good piece of wick, it will light instantly. A piece of stiff cardboard is gummed on the bottom of the lantern to weight it slightly.

Another way to load the above tambourine is as follows: Place the load on any table, tissue paper on top. The rings are shown to the audience first, and nested together. In picking up the sheet of tissue you lay the rings down over the load. After showing the tissue you only lift the top ring and make up the tambourine.

**How to produce a Cannon Ball $5\frac{1}{2}$
in. deep, when the Servante
is only $3\frac{1}{2}$ in. deep.**

Place on the table a piece of newspaper not to hang over; make a crease in the paper at the back part of the table, say $1\frac{1}{2}$ inches deep. The creased portion standing upright hides the ball from view,

Funny Pierrott Hat and Egg Trick.

Peirrott made as follows: Wooden head painted with a small hook screwed in the back of the neck. A piece of flat strong steel, 13 inches long and $\frac{3}{4}$ inch wide. One end is fastened into the head. At the bottom of the steel is soldered a wire ring half on and half off so that it leaves a loop of wire at the end. The steel is covered by stitching calico all round; the clothes are sewn to this. The figure is now dressed like a Pierrott, the sleeves and legs very wide, 4 inches inside each arm and leg is sewn a bag, at the bottom of each bag is sewn a piece of elastic to close bottom of bag. To perform, three celluloid eggs are placed in each bag, and the steel is bent over and hooked on to the hook at the neck, thereby making the figure half the size. The Pierrott is now loaded in the hat and the eggs and Pierrott produced. If the performer wishes, the figure to dance, he engages a thread across the stage under the hook at the neck.

A lot of amusement can be caused by swinging this about in the hand, the spring causing it to sway backwards and forwards, the arms and legs swinging about.



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Pierrott, without Eggs	0	12	6
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