

a little pellet of wax or soft soap stuck to the blade of a knife. This, being unobserved by the audience, of course, pick up the knife and keep the attention of the audience directed to the

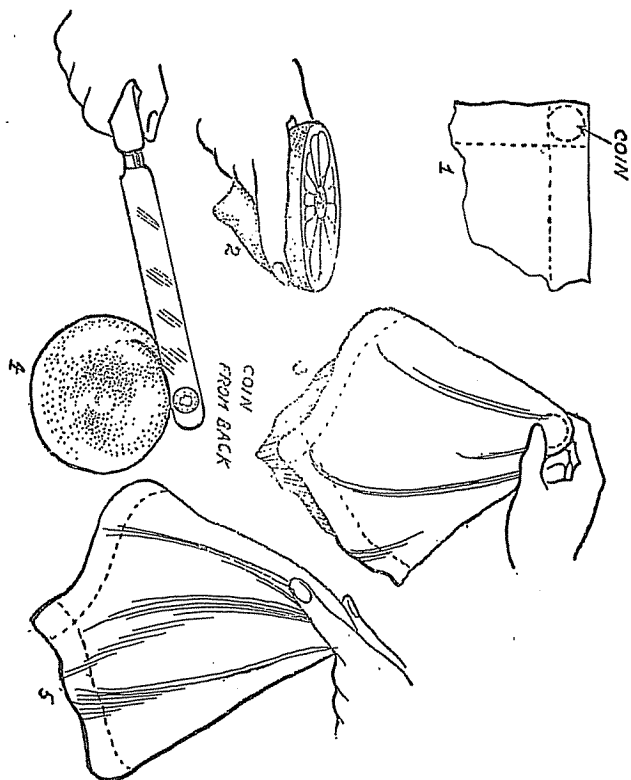


Fig. 44

handkerchief which one of the company is holding. You stick the coin which you have palmed onto the wax or soft soap and then push the point of the knife into the lemon, thereby cutting a hole in it, just starting it at first. (Of course, it is necessary in doing this to keep the face of the knife away from the audience, or that part on which the coin is stuck, as in No. 4.) Now you reach over and, folding one corner of the handkerchief, ask the member of the audience who is holding it to let go, and

at the same time you push the knife all the way through the lemon and the coin will appear inside. With a little practice it is quite simple to insert the coin in the lemon. Sometimes the little pellet of wax will stick to the coin, and in that case it is best for you to remove the coin yourself and wipe it off before handing to assistant. It is much more effective, however, if possible, to let the member who owns the coin remove it himself. This is a trick that requires quite a little stage presence and practice, although comparatively simple.

PASSING A COIN THROUGH A HANDKERCHIEF.
This is a very effective parlor or pocket trick, and can be worked nicely on a small stage.

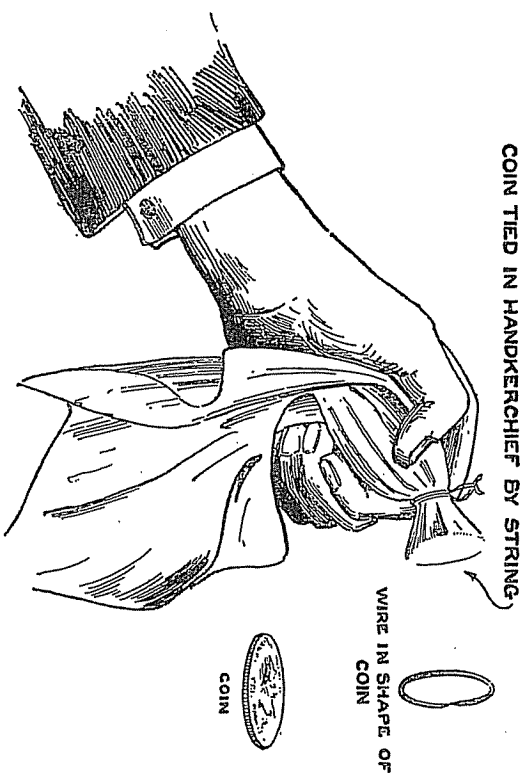


Fig. 45

EFFECT. You borrow a coin, place it under a handkerchief, and have a member of the audience tie a string around it. You throw another handkerchief over it, allowing them to remove the handkerchief. They will find, later, that the cord is still tied tightly, but the coin has disappeared. It will be found in some other place, as desired.

HOW THE TRICK IS DONE. A substitute coin, a round piece of wire the same size as the coin, is required. This is cut and the points sharpened. You have this substitute coin concealed in your right hand. You now borrow a coin which you appear to place in the handkerchief, but you really put in it the substitute coin. This substitution is very simple. You lay the coin in the palm of the hand with which you palmed the fake coin and, taking the latter, you place it in the handkerchief. It now appears that you are holding in the handkerchief the coin you just borrowed. Remove your hand, taking away with it the borrowed coin, which you can drop into your pocket for use later. You then ask some one to come up and tie with a cord a tight knot around the handkerchief so that the coin cannot be gotten out. You now throw another handkerchief over the coin and handkerchief; and, bending one of the ends of the wire coin, draw it through the knotted handkerchief. It is then well to rub the spot from which you removed the wire coin so that the little hole will not be noticed. You can now make the other coin appear from some one's pocket or clothing by carrying it in the palm.

THE FORTUNE-TELLING PENNY. As soon as your friends find out that you can do tricks, there will be many a time when you will be asked to do them, and it is well to be prepared for such occasions. Two or three good coin tricks which would require neither too much practice nor anything special to present them will be just the thing.

Here is a neat little trick with a small coin which, if well done, will prove very effective. It is quite simple and I would advise

that you try it on a few of your friends, as I am sure that watching the effect on them will inspire you with confidence in your work, which, of course, you must develop before attempting to present more elaborate tricks.

EFFECT. You tell your friend that by means of a magic penny, which you always carry around with you, you can predict whether he is going to be rich or poor. You hold the outstretched palm of his right hand in your left. In your right hand, with the tips of the thumb and first finger, you hold the penny by the edge. Now you tell your friend that when you count "three" he should lose no time in closing his right hand around the coin, and with this injunction you start counting "one," "two," "three," bringing the coin in contact with his upturned palm at each count, and moving your hand in which you hold the coin up and down as you count. At the third count, you will close his hand and you will throw both your hands around his fist and tell him not to let the penny get away; but as you ask him to blow on his hand and a moment later he opens it, his astonishment will be great at finding that the penny is gone.

SECRET. This is simple, indeed, as the surprising result is produced by merely leaving the penny on top of your head. After you count "two," on the upper motion of your hand you leave the penny on top of your head, losing no time in bringing your hand down, touching his palm and closing his hand just as if you really had the coin between your fingers and had actually deposited it in his palm.

REAL COINS FROM A LIGHTED CANDLE. This is a pretty trick the execution of which, although it requires some practice to be able to present it satisfactorily, is by no means as difficult as it really appears.

EFFECT. With rolled sleeves and showing in a matter-of-fact way that you have nothing concealed in your hands, you

point to an unlighted candle on your table and remark that you are about to offer a little chemical demonstration. You state that it is a well-known scientific fact that matter is indestructible, and to prove it you light the candle, saying that while it is lighted it apparently consumes itself; but in reality what takes place is not a destruction of matter, but simply a change of form, as the paraffin of the candle and the cotton of the wick simply become transformed into gases, etc.

Now, you say that to make your point a little clearer, you are going to bring about a further transformation, that is to say, that to the gases produced by the combustion of the candle you will give a metallic form so as to produce a conclusive proof to your statements. As you do so, and as you hold the lighted candle in your left hand, with your right you produce one coin after another from the flame, which you toss carelessly on the table, making as much noise as possible as you drop them one on top of the other, so as to produce a good finale.

SECRET. This depends, as does the majority of tricks in which the production of many coins is the outstanding fact, in the way in which you take possession of the bunch of coins after having shown that your hands are empty. You must carry out your secret work in such a way as to never give room for even a slight doubt as to the manner in which you actually take possession of the coins.

In this trick the number of coins, say six, are concealed in the innocent-looking box of matches which you have on the table, and which you carelessly pick up at the time you state you are going to light the candle. The coins are concealed in one end of the box by sliding out the compartment in which the matches are kept and letting this protrude. Holding the box in your right hand, you may take out a match, strike it, light the candle, and while you keep on with your patter relative to the indestructibility of matter, you close the box of matches, which action

will cause the coins to fall out and drop noiselessly in the palm of your right hand. With the left hand, pick up the box of matches, throw it carelessly on the table, pick up the candle from the candlestick, transfer to the right hand and then take one or two steps towards the audience. Apparently you have shown your hands empty at all times, and now you stand in front of them with your sleeves rolled up and holding in your hand nothing but just the lighted candle. The holding of the candle in your right hand will serve to mask the fact that you have the coins concealed in it.

When the time comes for the coins to be produced, simply transfer the candle from the right to the left and in rapid succession produce the coins at the tips of the first and second fingers. This can be accomplished by sliding one coin at a time with the tip of your thumb.

THE PHANTOM

COIN. Effect: The performer places a half-dollar in the center of a handkerchief which he holds in his left hand, throws the handkerchief over the coin and holding this by its edge through the fold of the fabric, asks any one to tie a string around the handkerchief immediately below the coin. As everybody can plainly see, if the tie is not to be touched, the coin is in

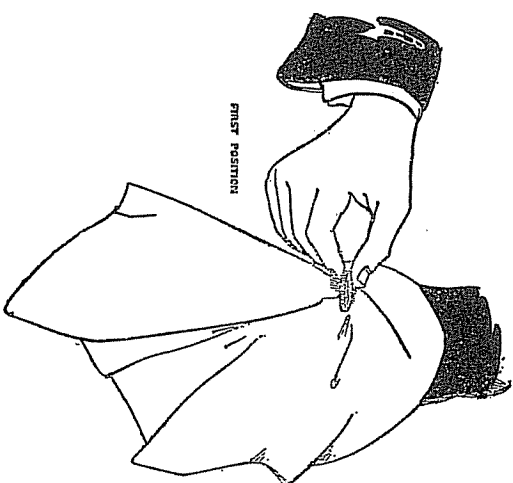


Fig. 46

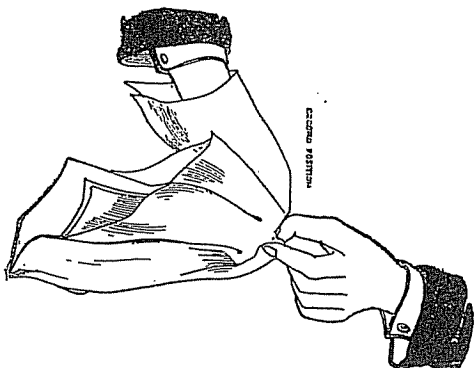


Fig. 47

such a position that it will be impossible to remove it without damaging the handkerchief.

Nevertheless, by throwing a handkerchief over the wrapped-up coin, the performer removes it in one second without the least damage being inflicted to the fabric or without tampering in any way with the tie.

SECRET. The result is accomplished simply by "misdirection," that is to say, by leading the spectators to think that you are doing something quite different from the actual

secret work required. Of course, to be successful in this, your statements must seem plausible. Take, for instance, this trick. You apparently throw the handkerchief over the coin in the same way that anybody would be expected to do it in order to unwrap the coin, as in Fig. 46. The fact that what you state you are doing seems so simple, so much the thing that anybody else would do, makes their mind anticipate the result. In other words, in their mind's eye they see the coin wrapped up in the handkerchief, in the way you are telling them you are going to do it, seconds before you really have done so; their mind works a little faster than your hands, and this gives you a chance to introduce a little variation in what would be the regular way of doing the wrapping.

Figure 47 shows that first you place the handkerchief over the left hand while the coin is in the right between the thumb and index. You pretend to place this in the center of

the handkerchief, holding it here by the thumb and index of the left, gripping the coin through the folds of the handkerchief. Now, you move the left hand upwards, in a semi-circular motion towards the right, apparently to simply cause the folds of the handkerchief which rests over the left wrist to fall over the coin; but before this takes place, you grip the coin by its edge with the index and thumb of the right hand, releasing the hold with the left. Make a quick jerking motion with the right as though to straighten out the folds of the handkerchief, bring the index and thumb of the left around the handkerchief, immediately under the coin, and twist the handkerchief with the right two or three times. (See Fig. 48.)

Now, apparently, the coin is in a sort of a little pouch inside the handkerchief, but in reality the quick work of your right hand at the time you appear to jerk the folds of the handkerchief over the coin prevented this being entirely wrapped up and kept it in a sort of a little fold opening on the outside of the little pouch, and from which it is easily removed even after the string is tied around the handkerchief by simply untwisting slightly the handkerchief.

This is not much of a "sleight"; in fact, it is quite a simple little movement which you will have no difficulty in mastering after a little practice. As I stated before, you have to depend on

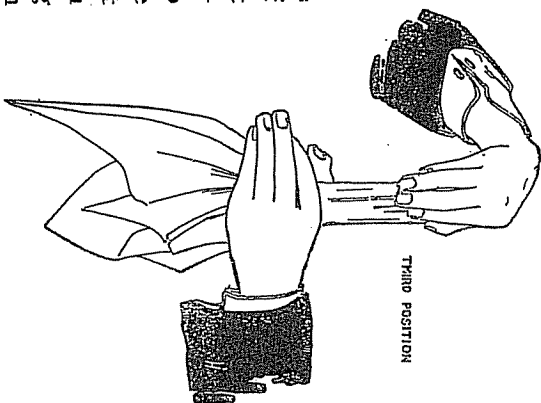


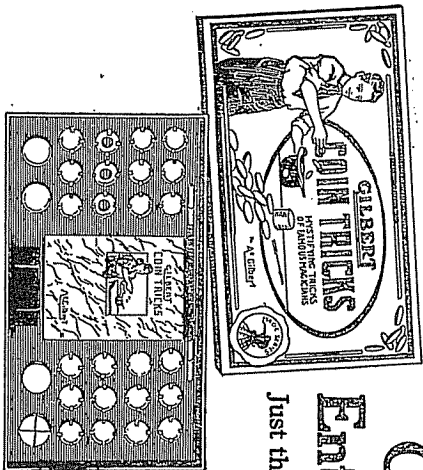
Fig. 48

your ability to "misdirect" your audience, which you will find not very hard to accomplish the first time you present the trick.

If they ask you to repeat the trick, I will advise you not to do it in the way here explained, but to present it in the form described on pages 53 and 54 of this book under the caption "Passing a Coin through a Handkerchief."

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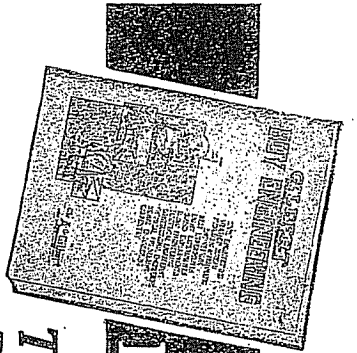
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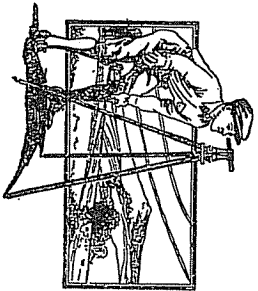


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