



HUGARD'S ANNUAL OF MAGIC

1937



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HUGARD'S ANNUAL
OF MAGIC
1937

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THE MAGIC ANNUAL

FOR 1937

MAGIC AND ILLUSIONS

BY

JEAN HUGARD

Author of

CARD MANIPULATIONS Nos. I to V

COIN MAGIC THIMBLE MAGIC

MONEY MAGIC SILKEN SORCERY

CLOSE-UP MAGIC

Editor of

THE ENCYCLOPEDIA OF CARD TRICKS

Illustrations by Nelson Hahne

Published by

MAX HOLDEN

New York and Boston



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Foreword

EACH of the previous books in the "Holden" series has been devoted to a special subject or branch of magic—coins, cards, handkerchiefs, et cetera.

In this volume we are presenting a number of miscellaneous tricks, ideas, combinations and illusions which have proven effective in the programs of various performers.

Some of the items are new, some are old tricks given a novel twist, while other effects, although known in a general way, are now published in detail for the first time—among these latter, the Hugard Fire Eating Act, Hugard's Bullet Catching Feat and my own presentation of Smoke Pictures.

Jean Hugard has given his best, as usual, and I am especially indebted to Daniel Dew whose contribution, "Walking Through a String of Beads," is one of the cleverest illusions to be brought out in many a day.

I want to thank my good friend John J. Crimmins, Jr. for his helpful assistance and co-operation in editing this book.

"Annual of Magic" suggests that another year will bring a succeeding volume—and so we plan, year after year—if this initial work meets with your favor.

Fraternally yours,

MAX HOLDEN.

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CIGARS and CIGARETTES

CIGAR MANIPULATION

Cigar manipulation has not been overdone and with good presentation makes a welcome and effective interlude in a magic act. It is especially good as an opening feat.

A rather small cigar should be chosen, the proper length being easily found. It should be just long enough to be held comfortably in the hand, the point resting against the first joint of the middle finger and the butt against the base of the thumb or the palm of the hand, as in illustration.

The moves can be made with an ordinary cigar, but with proper preparation they can be made easier to manipulate and stronger so that they can be used over and over again, not only for practice but for actual performances. To prepare a cigar, first cut off the tip, pare a wooden safety match to a tapering point, dip it in liquid glue and force it into the cigar at the tip being careful not to split the tobacco. It is best to screw the match in slowly, leaving its head and a small part of the stem protruding. Cut a piece of thin brown paper of a suitable shade, cover it with glue and wrap the cigar in it, until the cigar has several thicknesses of paper around it. Shape the paper to the cigar so that there are no wrinkles and twist it tightly round the protruding part of the match. Finally cut off any surplus paper at the butt end flush with the tobacco. Let the whole dry thoroughly, then replace the band, gumming it on.

It is well to prepare ten or a dozen cigars at a time. It will be found that, prepared in this way, you will have a fake that looks like a cigar and will last for a very long time.

To hold the cigars in position for obtaining them secretly, have some small velvet loops sewn under the coat, for instance, several can be placed near the lower edges on each side in such positions that the ends of the cigars will be brought just to the tips of the fingers when they are bent under the edge of the coat. In the same way loops can be sewn under the vest, and cigars can be carried quite safely between the buttons of the vest, the points protruding just far enough to be easily gripped between the tips of the first and second fingers of the left hand.

Routine

For the routine which follows, place half a dozen cigars in separate loops under the edge of the coat on the right hand side, one under the vest and one between the buttons at the top of the vest.

Begin by rubbing the palm of the left hand with the right fingers, the palm towards the audience; then show the right palm and rub it with the left fingers, bringing the left hand just opposite the cigar in the vest buttons. Make a catch in the air with the right hand, closing it on . . . nothing, at the same moment nip the point of the vested cigar with the tips of the left first and second fingers and draw it out, securing it as in illustration.

Swing round to the left and, as the hands pass one another, change over the cigar into the right hand and make a catch with the left hand, again catching . . . nothing. Produce the palmed cigar in the right hand by putting the tip of the thumb under it and pressing upwards, the cigar appearing at right angles to the fingers and above them. (See illustration.)

Make a pass or two with the cigar (vanishes and recovers according to ability) finally put it between your lips and apparently push it into your mouth, really slide the fingers down and remove it palmed in your right hand, the butt resting on the palm of the hand and the tip pinched between the first and second fingers. Make a pretence of swallowing it, press the tips of the fingers of both hands to your stomach, lift the edge of the vest with the right hand and pull out the secreted cigar with the left.

Drop the right hand to your side and as you show the cigar in the left hand, nip the point of the first cigar in the row of those under the edge of the coat and draw it out into the hand, so that it lies parallel with the one already there, its butt end also resting against the palm. In the meantime the left hand has placed its cigar in the mouth.

Reach out and produce the first of the two cigars in the right hand as before. Take the one from the mouth with the left hand and put that just produced by the right hand in its place. Reach out and produce the second from the right hand. Thus you now have a cigar in each hand and one in your mouth.

Look at the one in the right hand, then drop that hand to your side and look at the cigar in your left hand. Drop the latter on a table to your left and take the cigar from your mouth with that hand, but in the meantime, under cover of these movements on which you fix your whole attention, your right hand has nipped another cigar from under your coat. Palming this fourth one as before, place the visible cigar in the right hand between your lips, then reach out and produce the one just taken from under the coat.



Again you have three cigars as before. Look at them in turn as if bewildered, drop the left hand cigar on the table and repeat the movements. Properly timed the production can be repeated half a dozen times, with perfect safety. There must be no hurry, but at the same time no delay, just a pause each time the three cigars are in evidence to give the audience time to appreciate what has happened. Smoothly done the routine is very confusing to the spectators and they will imagine you have produced at least a couple of dozen cigars; the repeated appearance of the three at a time misleading them completely.

SWALLOWING A CIGAR AND REPRODUCTION FROM VEST

Put an unlighted cigar between the lips. Bring the right hand up as if to push the cigar right into the mouth, placing the tip of the middle finger against the outer end of the cigar and nipping the prepared joint between the first and second fingers. Throw the head back slightly and push the hand upwards, at the same moment release the end from the mouth so that the butt strikes against the palm of the hand. Make a pretence of swallowing the cigar and bring the hand down against the stomach, tips of the fingers near the vest buttons.



Place the left hand against the stomach opposite to the right hand, the finger tips slightly overlapping those of the right hand. Insert the tip of the middle right finger between two vest buttons and by slightly bending the right hand push the point of the cigar in the opening (note illustration). Raise the left hand,

keeping the wrist against the stomach, and push the right hand over the left palm, the heel of the right hand pushing the cigar right under the vest in the action. Rub the hands together and show them empty.

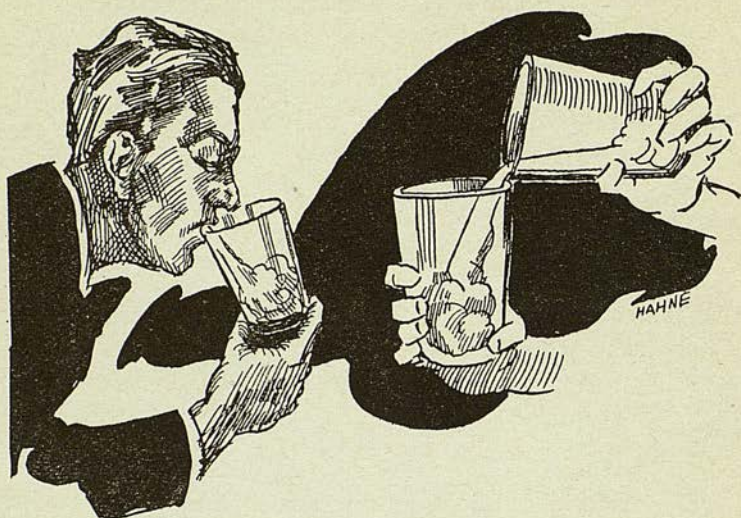
Lift the edge of the vest with the left hand and with the right hand draw the cigar slowly out.

POURING A SMOKE

This experiment makes a fine finish for a manipulative act with cigars. A glass is filled with smoke from a cigar and then poured from one glass to another just as if it were a liquid; finally it is poured into the performer's mouth and to all appearance he thoroughly enjoys the novel refreshment.

The essential requirements for this striking effect are three:—first, a good quality but rather heavy cigar which will yield a dense smoke; second, two glasses slightly warmed by being held in the hands just before the experiment is made; third, a place where the air is perfectly still while the feat is being done. If you are performing on a stage you have the glasses warmed by an assistant just before they are brought in, but for a more intimate performance as, for instance, in a parlor, you simply hand the glasses out for inspection to show that there is nothing of a chemical nature in the feat. By the time you have shown the cigar and got it well alight, the handling of the glasses by the spectators will have warmed them sufficiently.

Request one of the glasses and then take a long, deep puff on the cigar, filling the mouth with as much smoke as you can manage to retain. Remove the cigar and place the edge of the glass against your lower lip, tilting it outwards in a downward slanting direction and allow the smoke to go into the glass. To do this you must not blow the smoke out, but by opening the mouth wide and holding it so, with a muscular contraction and expansion of the throat, force the smoke out quietly so that it actually rolls over the lower lip into the glass. The necessary action is very like that used in making rings of smoke come from the mouth. A little practice is all that is necessary to get the



right action and it is the only way in which the glass can be properly filled. If the first puff does not fill the glass with smoke, take a second.

With the glass full of smoke, pick up the second glass and, holding them with the edges together, slowly tilt the smoke-filled glass upwards and hold the other one beneath it. The smoke will roll from the upper glass to the lower one in a very graceful manner, until the lower one is full and the upper one empty. This may be repeated.

Then putting aside the empty glass, raise the smoke-filled one to your lips, hold your breath and let the smoke roll out of the glass into your mouth until the glass is empty. Finally smack your lips and affect to have thoroughly enjoyed this very dainty and airy refreshment.

With proper attention to the three essential points given above the feat will be found to be an easy one and there is no question as to its effectiveness with any audience. A cigarette may also be used for the above experiment.

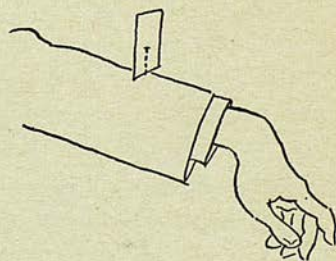
JUST A CIGARETTE PAPER

I can still vividly recall the impression made upon me when as a small boy I saw the famous juggler Cinquevalli turn the tables on a reporter who would have it that all Cinquevalli's feats were faked. He simply took a cigarette paper and a hat, laid the paper flat on the crown and, with a shake of his wrist, made the paper stand upright and then balanced it there. This little impromptu feat impressed the onlookers more deeply than his most elaborate stage tricks.

However, the feat is not really very difficult. The paper must be laid on the crown of the hat so that a part of it projects over the side. If you now move the hat forward a little, the paper will be lifted up by the resistance of the air and, once it is upright, you can balance it easily by moving the hat very carefully and gently, back and forth. With comparatively little practice the movements of the hat can be made practically imperceptible, the paper appearing to stand upright of its own accord. There must of course, be no draught in the room.



In the same way the cigarette paper can be balanced on the nose, the small end being placed along the bridge and the paper being kept upright by slight movements of the head to one side or the other. It will help if the tip of a finger is moistened and then rubbed along the



bridge of the nose and, in any case, the paper should be slightly creased down the middle to add stability to it.

The same effect can be obtained in a very simple way and without the necessity for practice. In your left coat sleeve, about midway between the wrist and the elbow, thrust a black pin so that its head is towards the wrist. Take the paper and make several attempts to balance it on your left-fore-arm. Seize the opportunity to grip the head of the pin behind the paper and thrust its point into the cloth so that it stands upright. You have then only to let the paper rest against the pin to pretend doing a very difficult feat of balancing. When you remove the paper, grip the pin also and a moment or two later simply let it drop on the carpet.

THE CIGARETTE PAPER, TORN AND RESTORED

The following method is the most ingenious and effective that has come under my notice. It was contributed to a French magazine by the well-known French prestidigitateur, M. Heboldt, in May 1923.

Effect—A corner is torn off a cigarette paper and handed to a spectator who retains possession of it. The paper is then torn to fragments, rolled up and on being opened out it is found to be fully restored, the corner fitting perfectly. The two pieces are held together again torn up and rolled into a ball. Finally on this being opened and smoothed out, the paper is shown to be intact.

Preparation—You require a book of cigarette papers and a pellet of the best quality magician's wax. Open the book of papers and take hold of the second and third sheets; grip them tightly and evenly and tear off one corner of the two sheets. Carefully done, the two tears will be identical and the corners interchangeable. Throw one of these away, it will not be required.

Remove the third paper from the book, roll it into a tiny ball and with a pellet of wax fix it to the middle of the second sheet on the side next to the fourth sheet. Tear out the fourth sheet roll it into a tiny ball and attach it to the bottom button of your vest with another pellet of wax. Put another pellet of wax on the first page of the book, a pellet on the middle of your

right thumb nail and another pellet on the middle of your left thumb nail. Finally place in the book the remaining corner. Everything is ready.

Working—In opening the book of papers secretly let the corner fall into the hollow of your left hand, keeping the book in that hand, with the cover hanging down and the left thumb being on the first sheet. Moisten the middle finger at the lips (an allowable gesture when one takes a cigarette paper) and take a corner of the first sheet between the thumb and first finger of the right hand and tear it off, making the tear as much like the corner you have in the left hand as possible. Close the booklet and throw it onto the table, squeezing it as you do so, thus causing the first sheet to stick to the cover, thanks to the pellet of wax you put on it, and it will not be in the way later. (This is a very subtle point, worth noting).

Show the corner just torn off and pretend to put it in your left hand. Really when the right hand fingers are masked by those of the partly closed left, pass the scrap of paper over the tip of your second finger so that it absorbs the moisture and is practically reduced to nothing. You can then let it fall to the floor without anyone noticing it. Extend your left hand to a spectator, giving him the prepared corner. This exchange is a very subtle one, both hands being shown quite empty after it has been made.

Pick up the booklet and remove the sheet which has the third sheet attached to it. Close the book and put it aside. Show that the corner held by the spectator corresponds exactly with the tear in the sheet you hold. Then tear this sheet into small fragments, roll them into a ball and, in the course of this maneuver, substitute the ball made by the third sheet. Hold this between the right thumb and first finger, and press the fragments of the second sheet onto the pellet of wax on the back of the left thumb nail.

Open out the little ball and show that the sheet is fully restored with the exception of the corner held by the spectator. Show your right hand empty, then pass the sheet to this hand and show the left is also empty. Let the corner be fitted to the sheet and while attention is focussed on this, get rid of the pellet on the left thumb nail.

While the sheet is being identified you have all the time you need to secretly obtain the paper from your vest button. Take the paper and the corner from the spectator and tear it into small pieces; roll it into a ball and making a substitution as before, but this time stick the ball of fragments onto the nail of your right thumb. Open out the last ball, smooth the sheet and show it now fully restored. Show all parts of both hands apparently, by keeping the right thumb nail behind the paper as you do so.

Toss the paper into the air with your left hand so that it falls amongst the spectators and quietly get rid of the little ball on your left thumb.

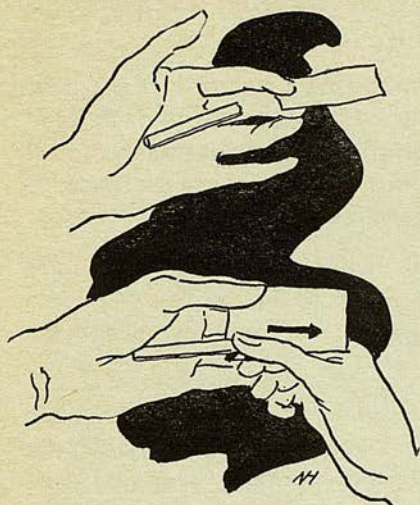
This routine is beautifully worked out and the extraordinary effect obtained by it is well worth the little trouble required to master it.

A CIGARETTE ROUTINE

1. *Cigarette from an empty paper*

Effect—Showing a cigarette paper the magician announces that he will roll it into a perfect cigarette shape without the aid of any tobacco. This he does, then he mysteriously fills the paper tube with tobacco, making it into a perfect cigarette which he proceeds to smoke.

Working—In the course of showing the balanced cigarette paper, or after having torn it up and restored it, you obtain a cigarette secretly with your left hand and hold it as shown in Fig. 1. Take the paper by the ends with both hands and, as you show it to the spectators, slide the left end under the end of the cigarette, freeing this from the pressure of the second finger and holding it momentarily by a contraction of the base of the thumb. At once put the tip of the right thumb on the end of the cigarette and draw it right behind the paper, just at the bottom edge. Fig. 2. Begin rolling the paper round the cigarette and, as soon as it is covered by one fold, let it be seen that your hands are otherwise quite empty. The cigarette should be cut a little shorter so that the tobacco will not be seen at the ends of the



supposed tube when you finish rolling the paper. Press the paper in at the ends. Pass the tube over your lips to fix the edge of the paper and show the result to your audience, still referring to it as an empty tube.

Pretend to take out a tobacco bag and fill the tube from it, then light up and show that you have a real smoke. Claim that you can make any brand of cigarette by the same method. "Ah," you say as you puff it, "A Chesterfield (or what you will). My favorite smoke."

2. *Multiplication of cigarettes*

Effect—The magician shows a cigarette, holding it by the ends with the fingers of both hands. He breaks it in the middle and holds the pieces, one in each hand. These are seen to grow gradually until each of them attains the size of a complete cigarette. Tossing one aside, he breaks the remaining one in two and again these pieces grow to full sized cigarettes. This is continued until some half a dozen or more cigarettes have been "grown" from the one.

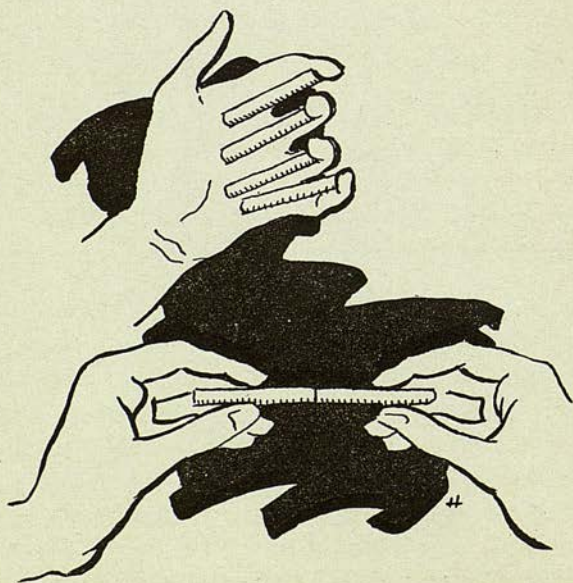
Working—You hold a cigarette secretly in the right hand by the second finger palm i.e. one end of the cigarette is pressed against the third joint of the middle finger, the other end resting against the palm. Show a cigarette and take it by the ends between the thumbs and fingers of both hands, backs of the hands to the front. Apply the end held by your right hand fingers to the end of the hidden cigarette, then slide the fingers along the two cigarettes, those of the right hand backward and those of the left hand forward, so that the joining of the two

cigarettes is in the middle of the space between your hands. Be careful to show just that length of the cigarettes which would be seen if you held one cigarette only.

Pretend to break the supposed single cigarette at the point of junction and show apparently half a cigarette in each hand, holding the hands with the fingers pointing upwards. Push each cigarette upward with the thumbs until they are in full view and are seen to be complete cigarettes.

This very pretty effect will bear repetition several times. There are two courses open, you can begin the feat with four cigarettes, held between the tips of the four fingers and the palm. See illustration.

Or you may have recourse to a cigarette dropper and obtain a fresh cigarette from it as you toss one of the two cigarettes just "manufactured" to the audience or into a receptacle. Still another method may be used. Begin with two cigarettes hidden in the right hand. After producing the first pair drop one of them openly into a receptacle and repeat the effect. This time pretend to throw the one cigarette into the receptacle but really palm it.



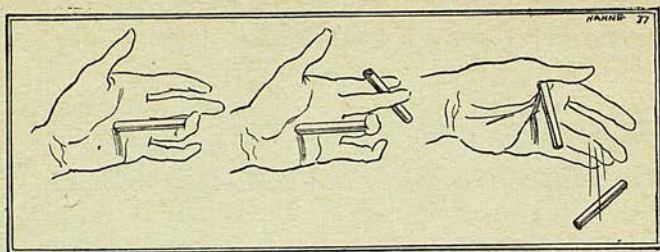
In any case three or four repetitions are enough; the effect is so pretty that there is a constant temptation to overdo it.

MAX HOLDEN'S ROUTINE WITH THE DIESTEL CIGARETTE DROPPER

Here is a smooth working routine for the production of lighted cigarettes that is not only easy to present, but will stamp you as a manipulator of rare accomplishments. The gimmicks employed are available at any Magic Shop at a nominal cost, and the effects possible with them will give a professional finish to even a short cigarette interlude. They are known as the Diestel Cigarette Dropper, of which this routine calls for two; and Petrie's latest Double Cigarette Reproducer.

To prepare for this routine, eight or ten cigarettes are lit just enough to get an ash on the ends, and they are then quickly dipped into water which holds the ash firm as they dry. When ready, four or five of the cigarettes are loaded into each Diestel Dropper and the latter are attached under the sides of your coat, one on the left the other on the right. The Petrie Reproducer is next loaded with two lighted cigarettes, and this is hooked under the coat on the right side next to the Diestel Dropper. You are now ready to proceed.

Remove your cigarette case, take out a cigarette, light it and take a few puffs. The right hand, which has replaced the match box in your coat pocket, drops to the side and steals one of the loaded cigarettes by pressing on the release lever through the side of the coat. Grip the palmed cigarette between the tip of the 3rd finger and the palm of the hand. Bring this hand to the mouth and remove the lit cigarette in a natural manner between the first and second fingers. Catch the cigarette rather close to the burning end in position for a quick thumb grip. Apparently throw this cigarette on the floor and step on it with the foot to extinguish it. What you really do is thumb palm the lit cigarette and at the same moment drop the unlit palmed one which you pretend to extinguish with the foot. The misdirection when properly timed creates a perfect illusion. Reaching into the



air you immediately produce the thumb-palmed cigarette which is brought to the mouth and puffed a couple of times. Under cover of this production, the left hand steals a cigarette from the left Dropper, palms it as explained above, and removes the lit cigarette from the mouth as in the first instance. Again apparently throw this cigarette to the floor and step on it by following the routine already outlined. Catch another cigarette, etc., and continue the production until the lit cigarette is too small to thumb palm. When this occurs, throw it to the floor and step on it, as you steal the first lighted cigarette from the Petrie Reproducer. Continue with the routine until the Droppers are empty.

Some performers prefer to use imitation lighted cigarettes in the Droppers, instead of bothering to prepare the load as explained in the first paragraph. These are very effective and can be easily obtained. Bear in mind, however, that when working a production with imitation cigarettes of any nature, you should always handle them as though they were really lit. This is simulated throughout the routine by inhaling some smoke from the real cigarette and exhaling it through the dummies every so often.

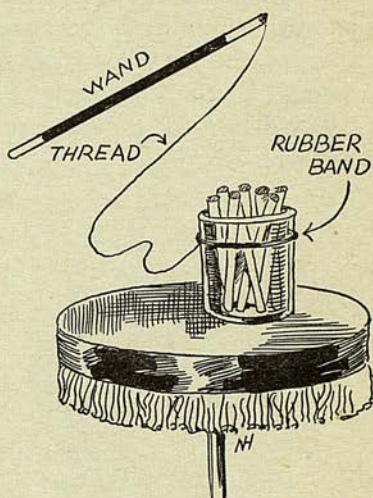
The accompanying illustrations explain the various palms necessary for this routine.

VANISH OF CIGARETTES FROM A GLASS

Effect—The performer places in a glass a number of cigarettes as he catches them one by one from the air. He covers the glass and its contents with a foulard, makes a magical wave of his wand and lifts off the covering . . . the cigarettes have vanished.

Working—The glass used must be a small one and a little less in height than the length of a cigarette. Tie one end of a black thread to the end of your wand, and to the other end a small rubber band of such size that it must be stretched to encircle the mouth of the glass. Lay the wand on the table behind the glass and fix the rubber band round the mouth of the latter near the rim. A fairly large silk can be produced magically and laid on the table, or you may have one lying there already.

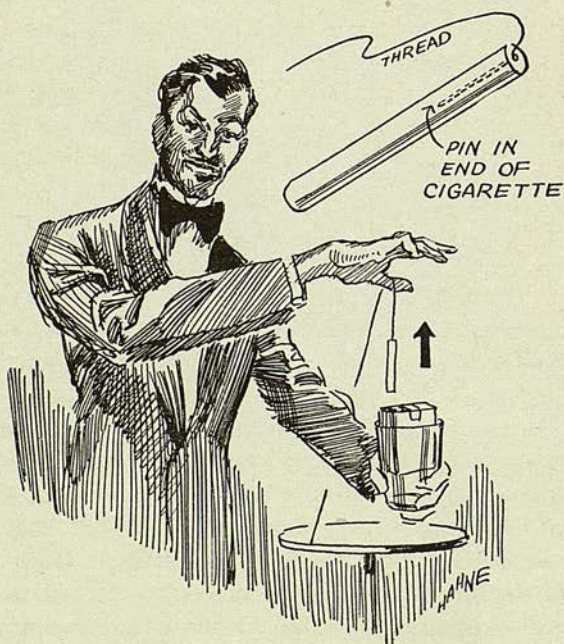
In the course of your manipulations produce the cigarettes one by one and drop them into the glass. When it is filled, lift the silk, show it on both sides and drape it over the glass so that the middle lies over the cigarettes. As you do this with the right hand in front, and the left hand behind the glass, push the rubber band upwards with the left fingers so that it is detached from the rim of the glass and contracts tightly round the bundle of cigarettes. Take the wand and tap the glass with it, then put it in your left hand. The right hand now seizes a corner of the handkerchief behind the glass, gripping the thread at the same time, and lift it clear of the glass. The bundle will hang behind the silk in its folds, leaving the glass empty. Lay the wand down and pick up the glass with the left hand, focussing attention on it, as you lower the right hand a little and allow the bundle of cigarettes to fall on to the servante or into a black art well.



If you are working without either of these accessories, simply put the handkerchief on the table in a crumpled condition, the cigarettes being safely concealed in its folds. The manner in which the silk is lifted from the glass i.e., by one corner, between the tips of the thumb and finger only, precludes any suspicion that the cigarettes could possibly be taken away at the same time.

THE CIGARETTE RISING FROM A PACKET

Many methods have been devised for making a cigarette rise, apparently of its own volition, from a cigarette case. The mechanical cases, when they work, have a fine effect, since they can be placed in the hands of a spectator while the cigarettes rise, but the best of Geneva watchworks sometimes go awry and the failure of the cigarette to rise at command puts the performer in a predicament. I shall never forget the embarrassment of a certain famous magician through the failure of a mechanical rising card apparatus. After a grand stand announcement of his magical powers, he put the pack in a glass on a tray, covered it with a glass dome and handed the whole to a spectator to hold in the midst of the audience. He gave the command and . . . the card refused to appear.



The following method is simple and very effective. Take several cigarettes from a pack to ensure freedom of action. In the end of one cigarette insert a black pin to the head of which you have tied a fine black thread. Push the head of the pin well down so that it is hidden by the tobacco, and fasten the other end of the thread near one of the front corners of your table. Insert this cigarette amongst the others in the packet the pin end upwards, and lay the packet on the table.

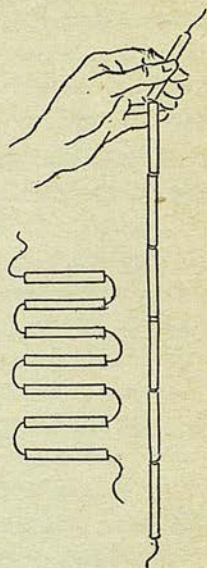
When you need a cigarette in the course of your routine, pick up the pack and make a motion of taking one out, pause, and decide to do it magically. Drop the packet into a glass and take the glass in your left hand. Move forward slightly, (the length of the thread must be determined by previous experiment) make passes around the glass with your right hand and in so doing pass the thumb under the thread. When the thread is taut, move both hands forward very slowly, the cigarette will rise from the packet to your fingers. Then, as you move forward towards the audience, the pin will be pulled out of the cigarette by the thread and both will fall behind you to the floor, unnoticed, as you toss the packet with the remaining cigarettes to the spectators. They will quickly satisfy themselves that there is no mechanism. Meantime you proceed to light and smoke the cigarette you hold, proving it to be perfectly ordinary.

MAGNETIZED CIGARETTES

This mysterious little feat makes a most effective finish to a routine of catching cigarettes from the air. Some seven or eight are produced at once, fanned out to show they are separate, and then laid on a tray or plate. A few passes are made over them and then, taking one cigarette by an end, the performer slowly raises it, the others, apparently by magnetic attraction, attach themselves one by one until all are lifted into the air as in Fig. 1. The performer's free hand is passed round the chain of cigarettes in every direction, then as the chain is slowly moved downwards, the cigarettes detach themselves and fall one by one on to the plate, beginning with the lowest. They are immediately tossed out to the audience and show no sign whatever of preparation.

Method—Take a long needle, a little longer than a cigarette, and thread it with a fine black thread; push it through the cigarettes, one by one, and leave an end of the thread protruding at each end of the chain. Tie a knot in one end of the thread. Put the cigarettes side by side as in Fig. 2, then bundle them together and fasten a band of tissue paper round them, gumming the ends. Place the bundle in your vest, or behind some small object on your table, or in any position from which you can obtain possession of it secretly when desired.

When the time comes and you have palmed the bundle in your right hand by the ends between the two middle fingers and the palm, make a catch in the air, at the same time pushing the cigarettes up into view with the thumb, breaking the tissue band and spreading them fanwise in the action. Put them down on a plate and make a pretence of magnetizing them with passes of your hands. Take the top end of the cigarette at one end of the chain and lift it slowly, the rest follow "to the amazement of the spectators."



Pass your free hand around the chain, below and above it, at the same time seizing the knotted end of the thread between the fingers. As this hand is lowered the thread is drawn out of the cigarettes and they fall free one by one on to the plate.

They can be tossed at once to the audience and the thread may be dropped to the floor unnoticed, while attention is fixed on the cigarettes. The closest examination will, of course, fail to give the slightest clue of the phenomenon.

The trick first appeared, I believe, in the French magazine, *L'Illusioniste*.

MISCELLANEOUS

THE BILL IN THE ENVELOPE

BILLY O'CONNOR

Effect—A bill is borrowed after being marked and the number recorded by the owner. It is wrapped up in a small piece of paper by the magician and the whole then set fire to and allowed to burn to ashes. Showing an envelope empty he waves it about in the air, explaining that the ashes of the bill will collect in it and become restored to their former state. Holding the envelope before the flame of a candle the shadow of the bill is seen. The envelope is opened and the original bill taken out of it, none the worse for its ordeal.

Method—The ubiquitous thumb tip comes into play again. In wrapping the bill in the paper it goes into the thumb tip and this is extracted from the paper in the act of crumpling it into a ball. The envelope is prepared by having a dark patch pasted on the inside of the back. When showing the envelope is empty the magician opens it widely by slipping his fingers inside and covering the dark patch. See illustration. After waving it about in the air, under pretense of collecting the remains of the bill, it is held in front of a lighted candle and the dark patch shows up as the shadow of the bill inside the envelope.

When the envelope is opened, the magician inserts the tips of his thumb (with the thumb tip and bill in it) and first finger,



the fingers of the other hand close on the thumb tip through the envelope, the bill is withdrawn and the tip remains in the envelope, which is immediately crumpled up and tossed aside. The restored bill is handed to the owner and identified.

ASHES!

A mediumistic effect for two people. The performer's assistant, preferably a lady, is escorted from the room and remains under supervision to prevent any communication with the performer. A number of pieces of colored tissue paper are given to the audience and one is freely selected. This is burned and its ashes taken to the medium who divines the color of the burned paper.

The secret is highly ingenious and the method is not likely to be suspected by the victims. The ashes are dropped on to a page of any magazine that happens to be at hand, and the manner in which they are wrapped, supplies the cue to the color. Five colors are used: Red, white, blue, yellow and green, and the cues are as follows:

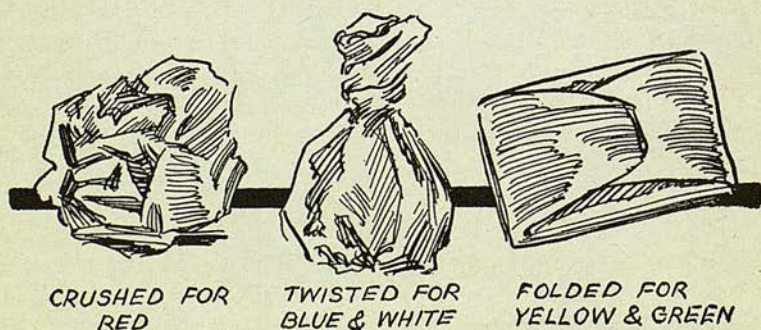
Red—the page crushed into a rough ball.

White—page twisted at the top, the odd number on the inside.

Blue—page twisted at the top, the even number on the inside.

Yellow—page folded with the odd number inside.

Green—page folded with the even number inside.

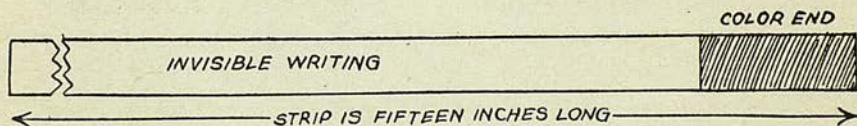


If the page is not numbered, then for the even numbers lay it with the torn side to the right, for the odd numbers lay the torn side to the left.

ASHES—SECOND METHOD

This has recently been brought out by Mr. Gerald Kaufman. A number of strips of white paper, about 15 inches long, are displayed. About an inch and a half of one end is painted so that each strip bears a different color. The performer turns his back as a spectator selects any one of the strips, sets fire to the colored end and, when this is completely burned away, hands the still burning strip to the performer who names the color correctly.

The secret lies in writing the name of the color with invisible ink on the upper white part of the strip. This writing is brought out by the heat of the flame as the performer holds the burning strip so that he alone can see the writing develop. The initial letter of each color being all that is required. He allows the strip to burn away completely and pretends to divine the color from the ashes.



The writing can be done with onion or lemon juice, or with a weak solution of sulphuric acid which should be handled very carefully. Use a perfectly clean new pen point.

By writing the names of the colors with a pointed piece of wet soap at well separated places on your arms, three on each arm, the ashes may be rubbed on the arm at the proper spot, to bring out the writing. This application of a very old trick makes an effective combination and finish.

THIMBLE AND TRUMPET

An amusing little interlude, to be introduced into a series of thimble manipulations, is to blow a thimble apparently right through a child's trumpet. Select a small trumpet of the kind

shown in the illustration. It should be made of cardboard, not metal, and be of such size that when a thimble is dropped into it, it will not become wedged but will be forced out when the trumpet is blown.

Two thimbles are required, one of which must fit nicely over the other, but not tightly. The duplicate thimble can be carried in an elastic loop under the edge of the vest, or at the lower side of the coat, wherever it will be most convenient.

To present the trick—first show the thimble on the tip of the forefinger of the right hand, then show the little trumpet. Blow it to let everyone admire its unique tone, and at the same time seize the opportunity to get the duplicate thimble on top of the one just shown. This done, again call attention to the thimble (the two should fit together so closely that there is no noticeable difference in appearance when they are telescoped.)

Announce that you are about to make the thimble pass right through the trumpet, not by the large end, which would be too easy, and, as you say this, you illustrate by thrusting the forefinger into the wide end and let the outer thimble drop lightly into the trumpet. "Not that way," you continue, "but right through here (pointing to the mouthpiece). To do that I simply make use of compressed air." Pretend to put the visible thimble into your mouth, leaving it in the thumb grip an instant before your lips close on the finger and apparently remove the thimble. Thrust the point of your tongue into your cheek to simulate the thimble and speak with difficulty as if it were really in your mouth.



Suddenly sound the trumpet at its loudest, the duplicate thimble will fly out from the other end, while you get rid of the thumb gripped one.

There is a pretty little flourish with thimbles in which a thimble tossed into the air is caught on the tip of the forefinger. Really a duplicate thimble is secretly carried at the thumb grip and it is this one which makes its appearance on the finger tip as the other thimble is caught in its fall, in the other fingers. By using light celluloid thimbles and blowing the one from the trumpet almost straight up into the air, this flourish makes a very good finish to the trick.

IMPROMPTU NEWSPAPER TEARING

All that is required for this apparently impromptu and very effective version of the torn and restored newspaper is to have a copy of a tabloid paper at hand; a full sized newspaper is not suitable for the trick.

A good method of presentation is to use the tabloid to illustrate a happening in a crowded subway. You relate how a passenger, furious because his neighbor insisted on spreading his paper to full extent, finally seizes it and tears it into tiny fragments, which you proceed to do with the sheet in hand. However, having thus illustrated the incident, you open up the package of pieces and show the paper fully restored, with the exception of one corner which is found on the floor and fits exactly.

Method—Pick up the tabloid and from it remove two sheets as one. Choose sheets from the news section of the paper so that they will be as much alike as possible. Avoid taking one sheet that is mostly print and a second that is all pictures. Hold the two firmly so that the edges coincide and refer to them as one sheet. Show them back and front and call particular attention to a prominent headline on the rear sheet since that is the one which will be "restored." Fold the sheet by its middle fold towards yourself, and run your right thumbnail down the crease pressing it as tightly as possible. Open out the rear single page only so that you have one sheet fully opened towards the spectators, while hidden behind its left half lies the second sheet

folded in half. (*Refer to illustration as moves are explained.*)

Tear the opened sheet right down and place the half in the right hand in front of the piece (and the duplicate paper) in the left hand. Fold the whole in half, bending it back towards your body. Crease the fold tightly and open out to the right two thicknesses of paper only. This will leave the duplicate paper, folded in quarters, intact behind the left hand half.

Tear the two pieces down the crease and, as before, put the right hand pieces in front of those in the left hand. Fold the whole lot over backwards towards yourself and crease the fold tightly. This time open out four thicknesses, leaving the duplicate paper, folded in eight, behind the left half of the visible pieces.

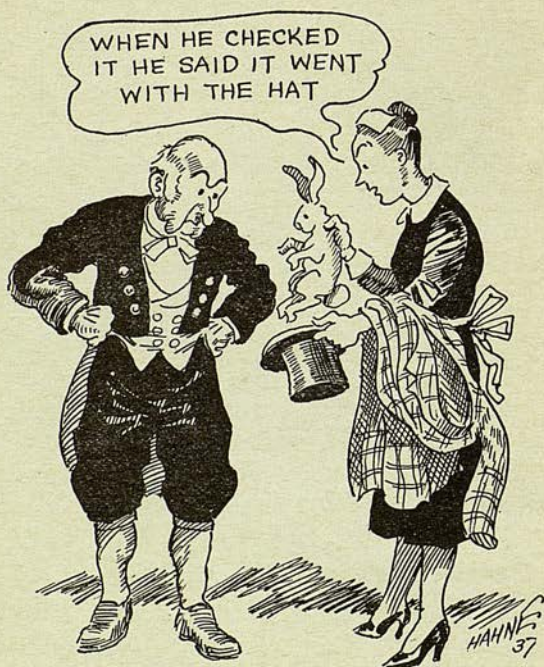
Tear down the crease and put the four pieces in front of the left hand lot. Once more bend the whole back towards yourself and fold in half, creasing the fold tightly. Open out the eight pieces leaving the duplicate again folded behind the left half of the bundle.

Tear these off and place the eight pieces in front of all in the left hand. Exactly as before fold the whole back in half, creasing the fold very tightly, and then open out the 16 pieces, the folded duplicate paper remaining behind the left half as usual.

Tear off a corner from the duplicate, slipping the left thumb into the folds to get at one of the corners. Let this fall to the floor apparently unnoticed as you tear down the crease and put the sixteen pieces in front of the bundle as before. Now fold the package *towards the front*, crease tightly and open out the duplicate paper only, so that it is in front, facing the spectators, with the torn pieces at the back. Keep these folded in half by pressing the thumb on them.

Open out the duplicate paper, fold by fold, keeping the bundle of pieces under your right thumb at the rear, sliding them along at the back as you open the paper. When this is fully expanded, display it, then notice the missing corner. Look down and call attention to the missing corner on the floor. Stoop to pick it up and under cover of the expanded sheet slip the pieces into your vest pocket, or under the vest. Pick up the piece and fit it on. Call attention to the headline, or picture, originally noted.

A good "sucker" finish is to have a full sheet of a regular daily, folded very small, under your vest. When you slip the pieces under the vest alongside this, pull it down a little so that it will show. When you put the restored sheet aside, the protruding paper will be noticed and the spectators, thinking they have caught you, will gleefully bawl you out. Pull it out, taking the opportunity to push the pieces further up so that they will be quite secure, and slowly open it to its full size, four times that of the tabloid sheet. This finish always gets laughter and applause.



COINS

THE FLYING COINS

"Mene — Tekel — Upharsin—," so Robert-Houdin christened his trick of passing three cards magically from a counted packet in the hands of one spectator, to a second packet held by another spectator. In the years that have elapsed, the best part of a century, a great number of magicians have attempted to improve upon the method of working the effect—and in most cases have succeeded only in cluttering up the clean cut plot with a lot of unnecessary and confusing details.

Another French magician, Prof. Boscar, has applied the same effect to coins. In its oldest form the trick is known as the **Multiplication of Money**, a perfect misnomer, by the way, and has been performed by generations of magicians. It consists of secretly adding three coins to those counted by a spectator, as they are poured into his cupped hands, usually from a mechanical tray. He returns three coins to the magician who vanishes them in due course, and on again counting his coins the spectator finds he has the original number once more.

M. Ceillier's effect follows Robert-Houdin's. A spectator takes a handful of coins and counts them; his count is checked and he retains the coins in his clenched fist. A second spectator takes a number of coins, counts them and holds them. The magician causes three coins to pass from one person to the other.

As in the older effect, a tray is used, but it has no mechanical preparation. It should be oval in shape and about 15 inches long, with a slightly raised rim. At one end, not at the apex but a little to one side and quite close to the rim, fix three small blobs of soft wax, just far enough apart to allow three half dollars to be pressed on them. By having the tray lacquered black and the wax darkened accordingly, the pellets on its surface will never be noticed, and the tray can be handled and shown with perfect freedom.

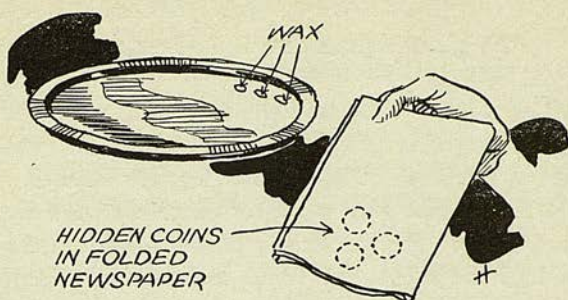
With such a tray and a glass on your table, together with some 25 half dollars, which may well have been collected from

the air just previously, you are ready to present the trick. Pull back your sleeves, casually showing your hands are empty and take up the tray so that your left thumb covers the blobs of wax, pour the coins from the hat or other receptacle used for collecting them, on to it and invite a spectator to take a hand-full. However many he takes remark banteringly, "Fine, quite a taking way you have with you, sir," and pour the remaining coins into the glass. It should be noted here that when using coins in any trick they should be made to jingle whenever possible, the sounds they emit when dropped on glass, metal or one another, tend to give the impression that any manipulation of them would be impossible without noise, and hence the magical effect of a silent transportation is enhanced.

Ask the spectator to count the number of coins he has taken. Suppose he says "Twelve." Tell him to put them on the tray so that you can check the count to satisfy everybody. As soon as he does this hold the tray above the level of the spectators' eyes, they are seated while you are standing, and turn it so that the wax is at the end furthest from you. Count the coins one by one aloud, placing the tip of your right forefinger on each one and sliding it away from you to the other end of the tray. Three of them, however, you press on the three blobs of wax so that they are held fast.

The count having been thus verified, ask the spectator to hold his hands cupwise and you pour the coins into them, turning the tray so that its inner side is towards you and away from the spectators. He therefore receives nine coins only. Make him hold them in one hand clenched above his head, "in order" you say, "that no one could possibly think that he is helping you in the trick." Take the opportunity of passing the tray from one hand to the other, holding it with the tips of the thumb and fingers and letting it be seen that your hands are empty.

Take the glass and pour the rest of the coins into the hands of a second person, asking him to count them. In exactly the same way as before have the coins dropped on the tray and check the number, counting them one by one as you push them forward, but this time you keep the end with the coins stuck on the wax towards yourself. In the count you detach these, one by



one, and when you have reached thirteen (or whatever the number may be) leave three of the loose coins uncounted. Pour the coins openly into the second spectator's cupped hands and have them held in one clenched fist above his head.

As you recapitulate, and go through the necessary hocus pocus to effect the magical passage of the coins, solemnly reciting the words "Mene — Tekel — Upharsin—" if you like, there is ample time to secretly scrape the little pellets of wax off the tray. You can then hand it to a third person to have the coins counted on to it, one by one, to verify the fact that three coins actually have passed from the hand of one spectator to the other.

Returning to the old form of the trick, the "Multiplication of Money," mentioned above, in the absence of a mechanical tray, a folded newspaper can be used to good advantage. Fold the paper in half, again and again. In the open folds, near the middle of one side, place the three coins to be added, so that they have at least one thickness of paper between them to prevent them talking. When a spectator has taken a handful of coins, you look for something to count them on. Nothing suitable is at hand, so you pick up the folded paper by the side opposite the edge near which the three coins lie hidden, and make that serve as a tray. When you tip the counted coins into the spectator's hands, naturally the three concealed coins are added to them.

Be careful to keep the outer edge of the folded paper tilted slightly upwards until the counting is completed. It would be awkward, to say the least of it, if the hidden coins dropped out before their cue.

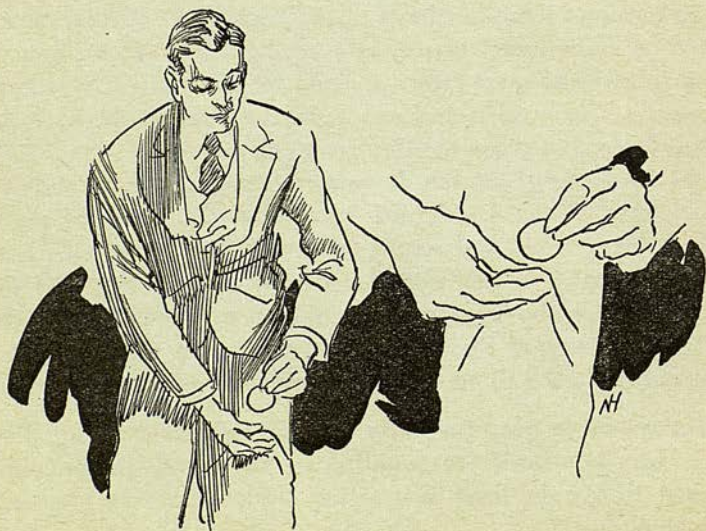
VANISH OF COIN FROM TROUSERS FOLD

By JESS KELLY AND L. L. IRELAND

This is a popular trick and the following variation will be found very effective. A half dollar is borrowed and pushed into a fold made in the cloth of the trouser leg. It vanishes and in its place a nickel is found. The spectator naturally asks for the rest of his 50 cent piece. The performer makes a grab in the air and then pours into the spectator's hand, a stream of pennies, forty-five all told, the correct change.

To work the trick you require an elastic pull running up the left sleeve with a half dollar attached to it. This should be so arranged that the coin hangs inside the sleeve when the arm is fully extended, but can be brought into the hand by bending the arm. Secretly palm a nickel in the left hand.

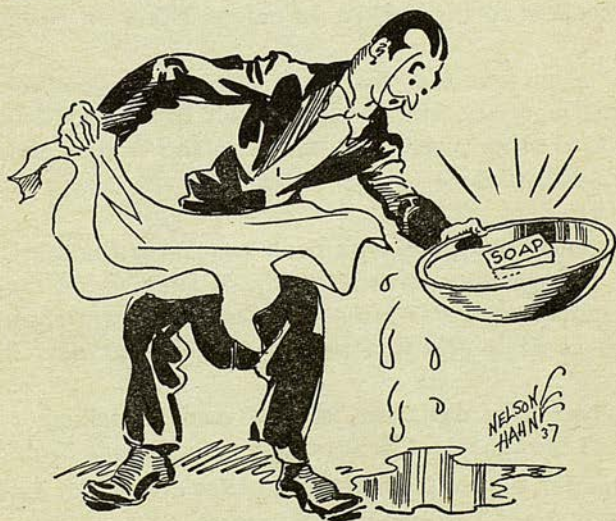
To present the trick, borrow a half dollar, receive it in the right hand, and at the same time let the pull half dollar drop into the left hand. Transfer the borrowed coin to the left hand, apparently, really palming it in the right and showing your own coin, the nickel being concealed behind it.



With the right hand take out your handkerchief from the outside breast pocket and make a pretence of dusting off your pants in front, about half way up from the knee. Replace the handkerchief and drop the borrowed coin secretly into the pocket. Make an upward fold in the front of your trouser leg, a little above the knee and push the half dollar, with the nickel behind it, into the fold. The moment the half dollar is out of sight, release it, letting it fly up the left sleeve, the position of the left hand and wrist completely hiding the flight of the coin.

The second gimmick required is a holder for the forty-five pennies and is made by L. L. Ireland Magic Co., Chicago, Illinois. This is attached to the back of the trousers under the edge of the coat. Under cover of the surprise caused by the appearance of the nickel which you show in the fold, obtain possession of the pile of pennies and, after leading up to the request for the spectator's change, apparently grab the coins out of the air and pour them into his hands.

Forty-five coins make a big display and corresponding surprise in the minds of the audience as to how you could have obtained them. The holders for the coins can be obtained at the magic shops.



"THE PRODUCTION OF BOWL OF WATER"

CARDS

DO AS I DO—YOU CAN'T

Two packs are used. Invite a spectator to sit opposite you and to take one pack while you take the other.

Each removes the four aces and lays them face up in a row. (As you take out the aces quietly run the four kings to the top of the pack in readiness for the trick to follow.)

On each ace deal one indifferent card, also face up. Spectator does the same.

1. A, x 2. A, x 3. A, x 4. A, x

Pick up No. 1 and put it on No. 2, place No. 1 and 2 on No. 3, and No. 1, 2 and 3 on No. 4; the spectator doing exactly the same.

Turn the packet face down and deal three cards in a row, face down; apparently deal the fourth card in the fourth place, really pull it back and deal the fifth card in its place. The spectator, of course, deals regularly. On each of the four cards deal one of the remaining four, also face down. The spectator does the same.

Each picks up the packets as before, No. 1 on No. 2, and so on.

Deal again but this time into two heaps. Deal the first three cards regularly, but, as before, pull back the fourth and deal the fifth in its place, then complete the deal so that you each have two packets of four cards. The spectator's deal, of course, is regular.

Apparently you have both dealt in exactly the same way, but when the spectator turns his cards, he finds he has two aces and two indifferent cards in each packet while you show four indifferent cards in the first packet and all four aces in the second.

The two false deals are well covered by talking to the spectator at the time, and he is occupied dealing his cards.

No matter how often your victim tries afterwards, he must get the same result, two aces in each packet.

Proceed to . . .

MAGICIAN vs. GAMBLER

Supposing you have just done the trick, "Do as I do—You can't," and therefore have the four kings on the top of the pack secretly. Take the pack in your left hand and lift off the three top cards (three kings), place one ace on the pack and drop one king on it; put another ace on this and drop a second king on it; finally put the remaining two aces on the pack and the last king on top of all. Do this casually as if merely putting the aces in different parts of the pack. From the top down the cards now run—king, ace, ace, king, ace, king, ace, king, followed by the rest of the pack.

Now introduce the plot which hinges on a supposed argument between a gambler and a magician, the gambler maintaining that magic is a mere pretence and not to be compared to the skill of a gambler. To prove it he offers to bet that the magician cannot deal four cards of a kind, the pack being shuffled and cut before each card is dealt. You proceed to show how the bet was settled by playing both parts, the gambler and the magician.

As the magician, take the pack, false shuffle and false cut, then deal the top card, face up. It is a king, therefore, to win the bet, you must deal three more kings. Turn this first one face down.

Taking the part of the gambler, remark that it is foolish to take any chances when you can make a certainty, so you pick up the king, put it in your pocket and place the top card from the pack in its place, face down on the table (ace).

As the magician, again false shuffle and cut and make a double lift and show the second king; then turn the two face down on the pack as one, and deal the top card (ace) face down on the first card. Say, "Well, that gives me two of the four anyway."

False shuffle, getting rid of the top card (king), then false cut, make the double lift, showing the third king. Turn the two cards, as one, and deal the top card (ace) on the other two, also face down. "Ah," you say, "how about magic now, that gives me three kings. Now for the last one."

False shuffle very thoroughly as you have only two top cards to keep in view after getting rid of the king on the top after the double lift. Riffle shuffle several times, then false cut. Make the double lift and show the fourth king; turn the two cards down, as one, and deal the top card (ace) triumphantly. "There is the fourth king and I win," you say.

As the gambler say, "Not so fast. I win. You have dealt only three kings and I'll prove it. Here is one king," taking it out of your pocket, "so there can only be three kings on the table."

As the magician you are disconcerted for a moment, but you quickly recover. "The bet was that I could not deal four of a kind, wasn't it? Well now, see the advantage of being a magician. I simply say—(any nonsensical formula)—and here are four of a kind and the highest cards in the deck." You turn over the four aces.

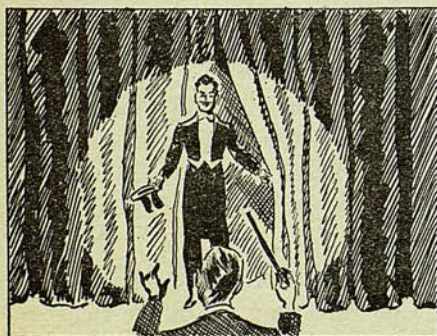
This surprising climax is most effective.

By changing your position whenever the gambler is supposed to speak, and altering your voice, this little scene can be made quite realistic.

"TOUCH"

A card prediction effect by PAUL CURRY

In descriptions of card tricks the words "startling," "dumbfounding," "incomprehensible" and so on, are so often used that



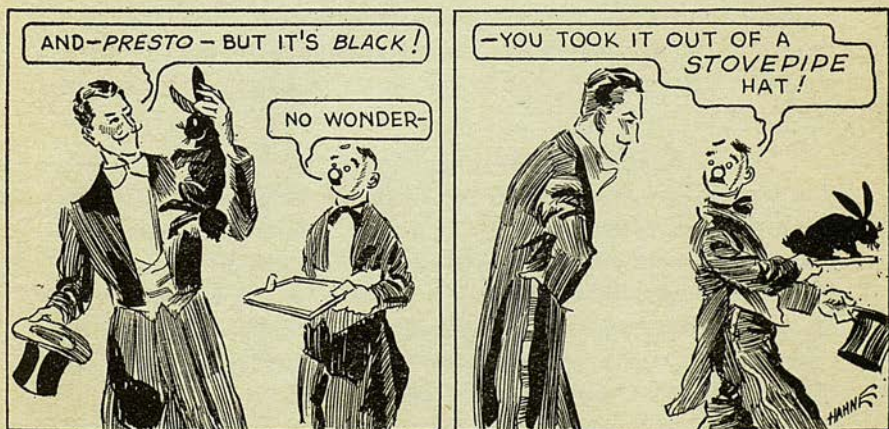
A CRASH OF THE CYMBALS AND
OUT STEPS THE CLEVER NEVILLE
RESPLENDENT IN EVENING DRESS.
THE SHOW IS ON!

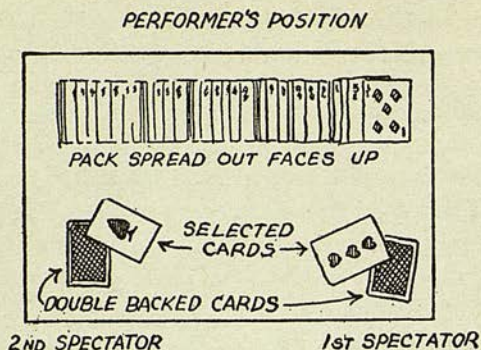


they are read with skepticism; however, here is one trick that deserves all the adjectives. It is undoubtedly the best trick introduced for many moons.

Effect—The performer takes a card and on its face he writes a prediction, then lays the card face downwards on the table to his left. On the face of a second card he writes another prediction and lays this card face down on his right. The pack is then spread face up in a long line on the table. He invites a spectator to touch any one card in the row. He is given a perfectly free choice and may change his mind as often as he pleases; finally the card he points to is taken out and dropped face up on the first face down card on which the performer wrote his prediction. Exactly the same procedure is gone through with a second spectator and the card he touches is removed from the spread and dropped on the back of the card on which the second prediction was written. The cards are turned over and in each case the name of the card touched is found written on the lower card.

Working—The trick depends on the use of two double backed cards and a pack of double faced cards. The double faced cards are prepared by writing on one face the name of the card that appears on the other side. The pack is then assembled as if the sides written on were the backs; one regular card is placed on top of them and on top of this the two double backed cards.





If the pack is now turned over and spread it will appear to be perfectly regular so long as the double backed cards are not exposed.

With a pack thus prepared, in its case, invite two spectators to step forward to your table. Take the cards out of the case and after gazing fixedly at the spectator on your left, write or rather pretend to write on the face of the first double backed card which you take from the pack, saying that you are writing a prediction. Lay this card face downwards opposite that spectator, being careful not to allow any part of its supposed face to be seen. This appears to be quite natural under the circumstances and will arouse no suspicion. Announce that you will also make a prediction for the second person and take another card from the pack, the second double backed card, and pretend to write something on its face, then put it down in front of the second spectator.

The pack still has a regular card on the top so that when you turn it over, and spread the cards out face upwards, everything appears to be perfectly regular. Invite the first spectator to set his mind on any card he pleases, telling him he may change his mind as often as he pleases but when he has finally settled on one card to touch it with the tip of his finger so that there may be no mistake. As soon as he touches a card you slide it out of the row, pick it up and put it, still face up, on top of the prediction card in front of that person. You are careful, of course,

to hold the card low down so that there is no possible chance of the other face being exposed.

Repeat exactly the same procedure with the second spectator. Then gather up the pack and hold it face down in your left hand. Turn back to the first spectator, pick up the two cards in front of him with your right hand, thumb on top and fingers under the cards, turn them over, at the same time sliding them in opposite directions as in the two card Monte trick, and show that the face card has written on it the name of the card he picked out of the whole fifty-two. He sees the back of one card, the face of an entirely different card, and on it your prediction, and is convinced that you actually did make a miraculous prediction. Drop the two cards on the pack in your left hand. Follow exactly the same procedure with the second person, put his two cards on the pack and replace the pack in its case.

In order to get the utmost possible effect from the trick a pack with the same patterned backs should be used for some effects in which the cards are freely handled and shuffled by members of the audience, and finishing with a trick which provides for an imperceptible exchange for the prepared pack. For instance, on the top of this pack you may have another ordinary card, suppose it to be the six of diamonds. Place this pack in your side coat pocket lying on its side. From the pack in use force the duplicate six of diamonds, let the spectator replace it with the pack in his own hands and then shuffle freely. Take the pack and put in your pocket with the prepared one, standing it upright. Read the spectator's mind, naming his card, and produce it from your pocket by bringing out the top card of the prepared pack, then remove the prepared pack. This simple trick, properly built up, has a very surprising effect and prepares the minds of the audience for the apparent miracle which follows.

The effect of the successful prediction of two cards is so great that it is advisable to use it as a climax, put the cards in their case and finish. If, however, it is absolutely necessary to continue a switch will have to be made for an unprepared deck in a similar case. Before proceeding with another trick be careful to first shuffle the cards then find the two cards supposed to have your predictions on them and pretend to rub off the writing with an eraser.

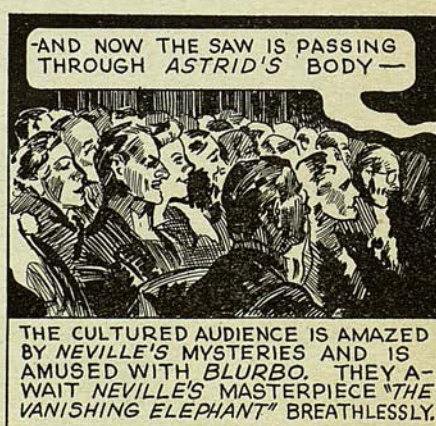
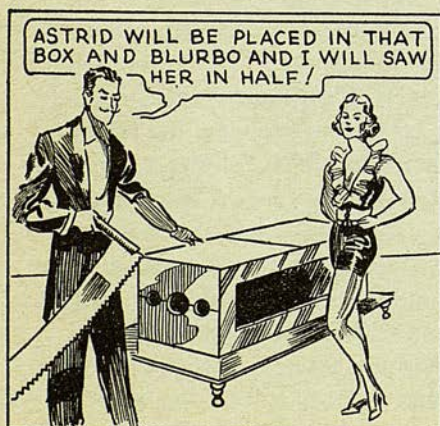
TOUCH

Variation by R. M. JAMISON

In lieu of writing the name of the predicted card on the necessarily restricted space in the margin of a card, a blank card is taken from a packet of blanks for this purpose and ample space is thus given for the writing. Further, any suspicion that might arise from the fact that writing in ink on the cards would spoil the pack for any other use, is thereby avoided.

To prepare for this version, take a packet of blank cards of playing card size and add to it two cards which are blank on one side but have the regular back pattern of a playing card. To set the packet, put a blank card on the table, on it place the two backed cards with the backs uppermost and on top of these put all the other blanks. Place a rubber band round the packet and lay it on the table in this condition.

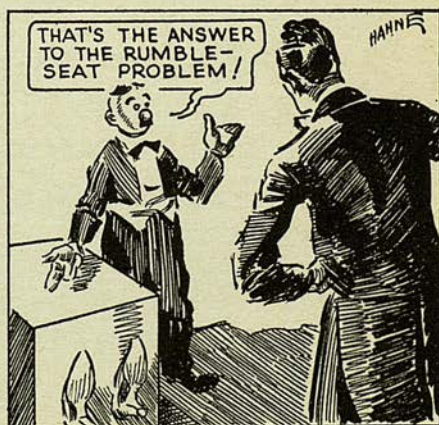
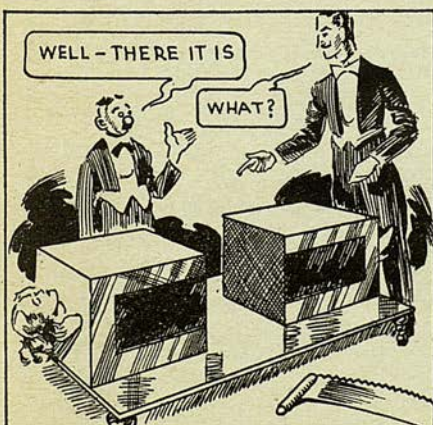
The packet of supposed regular cards consists of 26 cards with regular faces on one side and blank faces on the other, with one regular face-back card on the top, the back pattern of this card being the same as that of the two backed cards in the other packet. Thus, viewed from either side, these cards appear to be ordinary, a back showing on one side of the packet, a face card on the other.



To prepare the cards for the prediction effect, write on the blank side the name of the card which shows on the other side. Use a fountain pen and write boldly—"You will touch the of" (as the case may be.) Snap a rubber band round the cards and lay the packet down on the table with the blanks.

The trick should be presented standing up behind a table on which there are two card clips, or a small easel on which to display the prediction cards. First, pick up the packet of blanks, and remove the rubber band. Take off several cards, spread them and show them back and front, replace them on top. Turn the packet over and spread all the cards, showing them all blank. You now have the two backed cards second and third from the top, backs down. On the first write in the same style that you used for preparing the face cards, that is, "You will touch the of" (fill in the name of any card you please), and put it aside in the clip or on the easel but in such a way that the spectator cannot read what you have written and be careful not to expose the back of the card. Repeat the process with the next card. Snap the rubber band around the remaining blank cards and lay the packet aside so that your victims can take it afterwards and examine it.

Pick up the other packet of supposed regular cards, take off the rubber band, lift off the top card and show it casually on



both sides, replace it and spread the cards in a row face up on the table. Invite a spectator to touch any card: this done, draw that card out of the line, keeping it low down so that the blank side cannot be seen, and put it on the first prediction card. Complete the same operation with the second spectator and put his card on the second prediction card. Gather up the row of cards and hold them in your right hand, back outwards. Take the first two cards from the clip or easel, in your left hand, turn them over, making the two card Monte move and show that your prediction is correct. Lay the back out card on the top of the packet in your right hand. Repeat the same moves with the remaining two cards to prove the second prediction to be correct.

It is certain that any who are acquainted with the original trick will at once examine the packet of blanks and this affords an excellent opportunity for you to switch the packet of prepared cards for regular cards, examination of which will make the effect unfathomable.

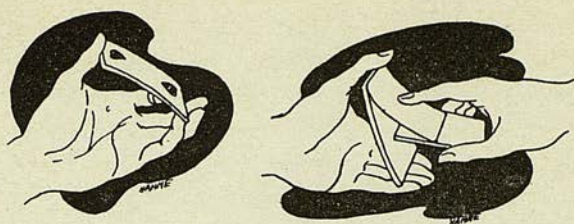
Note—It seems to me that the trick would be equally effective if about a dozen cards only were used. These could be at the face of the deck and be removed, with one regular card, after the faces have been run over towards the spectator, the rest of the pack being laid aside for the time being. At the finish of the feat these prepared cards could be replaced on the bottom of the pack and, at a suitable opportunity, palmed off with the left hand and pocketed. The pack could then be used for any other experiment and examination of it would reveal no clue.

G. W. HUNTER'S TWELVE CARD TRANSPOSITION

By MAX HOLDEN

Effect—Twelve court cards are shown to the audience and put in a glass on one side of the table. Twelve spot cards are also shown and placed in another glass on the other side. One card is taken out of each glass and when placed in front of the opposite glass, has the effect of changing the other eleven cards in each glass.

Preparation—Eleven court cards are required with a king of spades on the face of the packet. Twelve spot cards are needed



in another packet with an extra king of spades face down on the top. The spot card immediately under this extra king has been cut a trifle narrower than the rest of the cards.

Presentation and patter—"I have here 24 cards, 12 court cards and 12 spot cards. I do not use the rest of the pack in order that you may see that I do not use any duplicates. I show them to you one at a time." (With a false count show the 11 court cards as 12.) "I will place these 12 cards on top of the glass on my left. I will now show you the 12 spot cards." (Hold this packet in the left hand with the second and third fingers on one end and the thumb on the other; the first and little fingers are curled behind the pile. With the thumb of the right hand draw off the cards from the face as you count them. As each card is taken off it goes in front of the card previously taken off. After you have drawn off 11 cards show the 12th and 13th as one card and place them on the face of the other cards. At this point the second card from the face of the packet is the duplicate king of spades.) "I place these spot cards on the glass at my right."

Pick up the court cards with the right hand, fan them, square them up, and put them in the left hand face up, the left thumb holding one side of the cards and the fingers the other. Then pick up the spot cards and put them also in the left hand, but as you do so, the right forefinger pushes off the top narrow card onto the face of the other pile. This is the narrow card which will slide off the packet easily. The 11 court cards now have a spot card at the face of the packet and the 11 spot cards have the duplicate king of spades at the face of the packet. What seems to be the packet of court cards you now place on the top of the other packet, covering only half of its face so that both

packets are in view. Then place each packet into its respective glass.

"While performing this trick the other evening an old gentleman in my audience said, 'I would like to see the backs of the cards,' so I turned the glasses round in this manner. He said, 'No. I want to see the backs of all the cards.' So I had to count them out for him. (Count them again backs to the front.) Then I had to do the same with the other twelve. (Count them in like manner). One card of each packet I will place in front of each glass thus. (Take the one spot card from the court cards and place it against the glass and the one court card from the other packet, putting it also against its glass.)

"I will now cover each glass with a small handkerchief in order to give them the dim light which is necessary for experiments of this kind, (do this) and with this cannon (toy pistol) captured at Mons, I will blow the cards across the invisible line of influence. But first I will reverse these cards outside the glasses and the other cards will also invisibly change places. (fire the pistol). As the result you see we have here the 12 court cards instead of the spot cards" . . . and so on.

THE KNOCK-OUT CARD TRICK

By SAM HOROWITZ

Four double faced cards are required. Let us suppose they represent the 5 S, 7 H, 8 C and 6 S on one side, and all of them show the 4 S on the reverse side.

Place these four cards with the differing faces outwards at the bottom of the deck, with one indifferent card on them, and lay the pack face downwards; or you may have these five cards in a pocket, palm them and add them to the bottom of the deck after it has been shuffled by a spectator. In either case turn the pack face up and take off the five bottom cards, as they lie, with the faces towards the spectators. Hold them in the left hand fanned out as in Fig. 1, which shows the spectator's view, while Fig. 2, shows how the cards look to you. Make a mental note of the positions of the four cards the 5 S, being #1; 7 H, #2; 8 C, #3; and 6 S, #4.



Have the spectators choose someone to act for them; this is better than choosing a subject yourself since it prevents any suspicion of confederacy afterwards. Request the person so chosen to mentally select one of the five cards. When he tells you he has done so, close the fan of cards and put them behind your back. Build up the presentation by asking the spectator to think intently of the thought-of card, to imagine he sees a huge picture of it on the wall, and so on. Assume a position of deep concentration for a moment or two then bring forward the face card of the packet, the one ordinary card in this case the 8 H, and lay it face down on the table carefully preventing any part of its face from becoming visible. Congratulate the spectator on his powers of concentration. "Quite remarkable", you say, "I believe I have found the very card you are thinking of, and here it is", pointing to the face down card. "Will you please name your card?"

It is possible that he has chosen the 8 H and therefore calls that card. If so, you simply turn the card over and prove your telephatic powers beyond doubt. Suppose, however, that he names one of the other cards, the 8 C, for instance. You know that card is #3 of the four cards remaining behind your back, so you pull it out, turn it round, place it in front of the other three and bring the four cards forward, with the faces outwards. Spread them showing that the 8 C is no longer amongst them. Close the four cards and drop them on the face of the deck which should be lying face up before you. Then take the face card, which shows as the 4 S, and with it, by using the Mexican Turn Over sleight, apparently flick over the face down card, really turning the double card to show its 8 C face and carrying away

the face down card. Be careful to keep this card face down as you take it away after the change, it would be fatal to allow the spectators to get a glimpse of its face.

Take advantage of the surprise caused by the appearance of the mentally chosen card, to pick up the pack with your left hand, turn it face downwards and push the face down card in your right hand into the pack. Turn the cards face upwards again and put the 8 C (or whatever card happens to have been selected) on the face. Turn the pack down and execute an over-hand shuffle without disturbing or exposing the four bottom cards, and seize the first favorable moment to palm them and get rid of them. The left hand bottom palm is the best one to use.

Since it is necessary very often to do the Mexican Turn Over on a table that has no cloth, you must place the tips of your left fingers on the left side of the table card to prevent it from sliding away, thus facilitating the change.

Keep the front end of the double card pointing downwards when inserting it under the table card in order to avoid premature exposure of the other face.

Another Version—Use two of the double face cards, one ordinary card and three duplicates which are memorized in order and pocketed. Have one mentally selected as explained above, and then drop the three cards into a hat. Concentrate

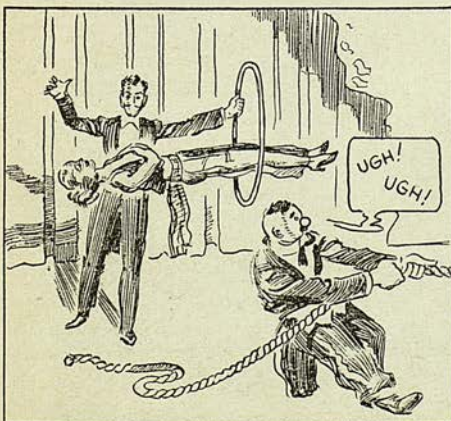


a bit, reach into the hat, remove the ordinary card and put it into the same pocket with the duplicates. Ask for the name of the mentally selected card and quickly count to it among the duplicates, pull it partly out of your pocket and leave it sticking there in full view. Now reach into the hat, reverse the card named, show the selected one is missing and allow spectator to withdraw it from your pocket.

LEON MAGUIRE'S CARD FORCE

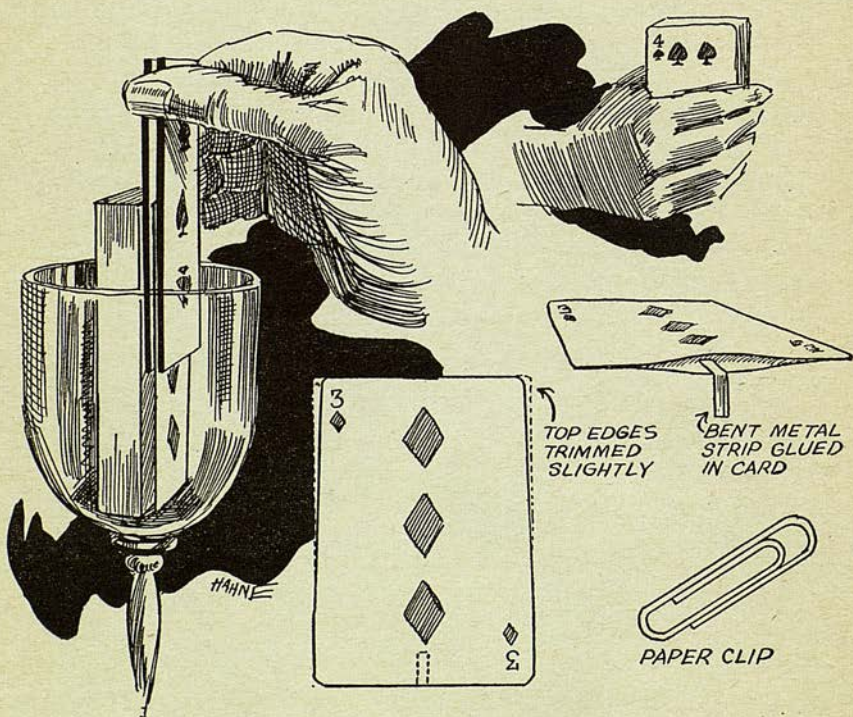
This method is very useful when, for effect, it is necessary to have a card chosen in such a manner that the audience will be convinced that the selection is perfectly free and haphazard. In appearance nothing could be fairer. A shuffled pack is dropped into a glass and a spectator lifts off any number of cards from the face, the front card of those remaining in the glass becoming the card to be used in the experiment. It would seem impossible to force a card under such conditions, yet the method is infallible.

The card to be forced is prepared in this manner: Split the card at one end with a razor blade and insert a tiny strip of metal bent at a right angle as in illustration, then glue the split card together, so that the arm of the metal strip protrudes at the back of the card at right angles to it. Trim the sides of the card at the opposite end in the same way as in preparing a stripper deck. It will at once be seen that if this prepared card is near the face of the deck when it is placed in the glass and a packet



of cards is lifted out, as illustrated, the bent arm of the metal strip will hold the card back by the weight of the pack which rests on it, while the tapered sides will cause the cards taken hold of to slip away from it freely.

If a borrowed pack is used, obtain the prepared card secretly and add it to the face of the deck while you are shuffling, which should be done with the faces of the cards towards the audience. Stop the shuffle with the card at about the middle of the deck and drop the cards into a glass. Explain that a card is to be selected by having someone remove any number of cards from the face of the deck, the front card of those remaining in the glass to be the card selected. Illustrate this by removing a few cards and call attention to the face card of those that remain.



Drop the cards removed into the glass behind the deck and repeat the operation, exposing a different card each time, until the prepared card is about the third card from the face of the deck.

By illustrating the action in this way you not only show that the cut may be made at any card at all, but you show exactly what the spectator is to do and you work the prepared card into position in the most innocent manner.

Ask a spectator to come forward and remove a few cards from the face of the deck. He will follow your example and grip the cards in the same way. Regardless of how many he removes the metal clip on the prepared card will hold it back, while its tapering sides will allow the other cards to slip away from it freely, so that it must remain in the glass as the face card of the remainder of the deck. The whole operation being so apparently open and aboveboard, and under the direct scrutiny of the whole audience, the resulting force is quite convincing.

The same procedure can be used for forcing a picture for the "Spirit Painting" illusion, also for colored cards, numbered cards and even for giant cards.

For impromptu work an ordinary trombone card clip may be used. Simply bend it at right angles and insert one end of the card in it, the bent part protruding at the back. In this case, however, you must hold the pack in your hand as illustrated. When the spectator removes his cards, the clip will be hidden by your hand and when you lift the forced card away with your other hand, the clip remains behind, to be secretly disposed of as you wish.

PACK OF CARDS CHANGED TO A SILK FOULARD

This is a very useful liaison trick for use in passing from experiments with a pack of cards to others with silk. In effect the card are sprung from hand to hand with the well known flourish, then suddenly the cards vanish and a large silk foulard is seen stretched between the hands.

A faked deck is required. This consists of a box of thin tin or aluminum, exactly the same size and thickness as half a deck.

of cards, one end being left open with the exception of about a quarter of an inch at each side. On one side of the box glue a card, face outwards, and on the other side a second card with its back outwards. To this last card attach from twelve to fourteen cards by gluing them at alternate ends as in illustration. Whenever it is necessary to glue two enamelled cards together, you must first rub off the polished surface with sandpaper, otherwise the glue will not hold. On the sides and end of the box glue a strip of white paper and, when it is dry, with a fine pen rule a series of lines lengthways to give it the appearance of the sides and end of a pack of cards.

On each of two adjacent corners of a large silk of the finest quality sew a loop of catgut, or horsehair; fold the silk in accordion pleats a little less in width than the width of the box and gather the resulting band in zig-zag lengths the same length as the box. Push the folded silk into the box carefully in such a way that the loops protrude at the top, and fix these, one at each corner of the opening of the box.

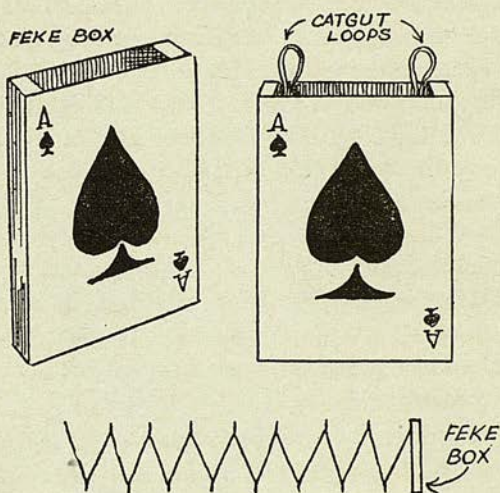
On the back of the cards glued to the box lay some ten or twelve loose cards, thus completing the imitation of a pack. Put this face down on your table behind a crumpled handkerchief. At that point in the routine when the silk is required, the pack in use must be secretly exchanged for the fake deck. Many performers will have their own pet method for doing this, but the following will be found easy and practical.

Draw near the table, having it on your left. Execute the "Spring" flourish once, look at your hands, then at the handkerchief on the table; apparently put the cards in your left hand and with that hand pretend to place them on the table just behind the crumpled handkerchief, really palm the cards in your right hand and at the very moment that the left hand touches the table, take the handkerchief in the right hand. Thus the spectators see the left hand resting on the fake pack as if it had been just put down.

With the handkerchief, wipe your hands and replace it on the table with the palmed pack safely hidden in its folds. Pick up the faked pack. Scale out the few loose cards on the top to the audience, then with the cards glued on the case imitate the "Spring" flourish several times by simply gripping the top card

with the right hand, drawing out the cards about fifteen inches and then slapping the left hand up against the left. Finally slip your thumbs into the loops and draw the silk out when the hands are drawn apart as if to repeat the card flourish. A slight turn to the right should be made as this is done, so that the fake is left palmed in the left hand which has its back to the spectators.

If made up with bridge cards this accessory will be found easy to handle and the effect is all that could be desired, the change being instantaneous.



SILKS

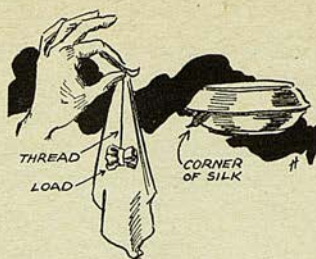
SILKS AND SOUP PLATES

Buatier de Kolta's trick of passing two silks from the hands between two soup plates, previously shown empty, remains a favorite with magicians and audiences. Many methods have been devised for loading the duplicate silks between the plates. The following is an easy and subtle one.

Preparation—Four silks are required as usual. Pleat and fold two into as small a packet as possible, and fasten them with a narrow band of tissue paper of the same color as one of the silks. Pass the end of a strong black silk thread under this tissue band, then tie the thread making a loop through which the band passes: thus if the thread is pulled away, it will tear the tissue and the silks will expand instantly. Sew the free end of the thread to a corner of one of the other silks at such length that when the silk is held by this corner, the prepared packet will fall behind it at about its middle. Lay this silk on the table, or on the back of a chair, the prepared packet hanging behind out of sight. Secrete the second silk to be used, ready for production, under the vest, in a fold of the sleeve, etc., as you may prefer to have it. The two soup plates are unprepared and may be set on the table, or the seat of a chair.

Method—To present the trick, first show the soup plates back and front and set them down mouth to mouth. Lift the prepared silk by the corner, the load hanging down at the back, and announce your intention of passing the silk between the two plates. Ask the spectators which they prefer, a visible or an invisible passage. "Visible? Of course. Everyone likes to see how the trick is done. Nothing can be easier."

Lift the top plate with the left hand and lower the silk slowly on to the other one with the right hand, letting the opposite diagonal corner of the silk drop over the side of the plate about an inch. Cover it with the other plate mouth downwards and hold the two plates together in your hands. As the spectators laugh, you continue, "That is very easy. I prefer to do it magically." Hold the two plates tightly together in the left hand, the edge from which the corner of the silk protrudes being up-



wards. Taking this corner with your right hand, draw the silk out without separating the plates; the thread will break the tissue band and the silks will expand between the plates. Put them down on the seat of a chair and at once call attention to the silk.

Continue, "Perhaps you think I can't do it with more than one silk? You would like two? That's easy. See, here is another." Produce the second silk, which you have had ample opportunity to get from your vest, and introduce into the folds of the visible silk, by simply taking the protruding end and pulling it out. (Refer to Premier Gimmick, p. 78, for easy method of rolling the second silk into a compact ball.)

Proceed to vanish the silks, singly or both at once, as you prefer. Finally remove the upper plate and reveal the silks, or rather the duplicates, the manner of their transport to the spot remaining a mystery.

The subject of vanishes for silks has been treated so exhaustively in "Silken Sorcery," published by Max Holden, 1936, that it is not necessary for me to detail any particular vanish here.

THE KNOT IN THE SILK

REX SLOCOMBE

A thread is tied to one corner of a silk handkerchief. The thread is three times longer than the silk and the other end of the thread is tied to the lower vest button. The silk handkerchief is drawn through the hand so that the thread lies as in Fig. 2. Thread should lay nearer the fingertips than in the drawing. The end of silk is then removed from between the fingers and twisted around the thread running to the vest and replaced in position as in Fig. 3. You apparently wave your hand and the silk comes up and ties itself into a knot. By engaging the left hand in the thread and pulling same the end of the handkerchief is brought right over the top of the hand and down into a knot.

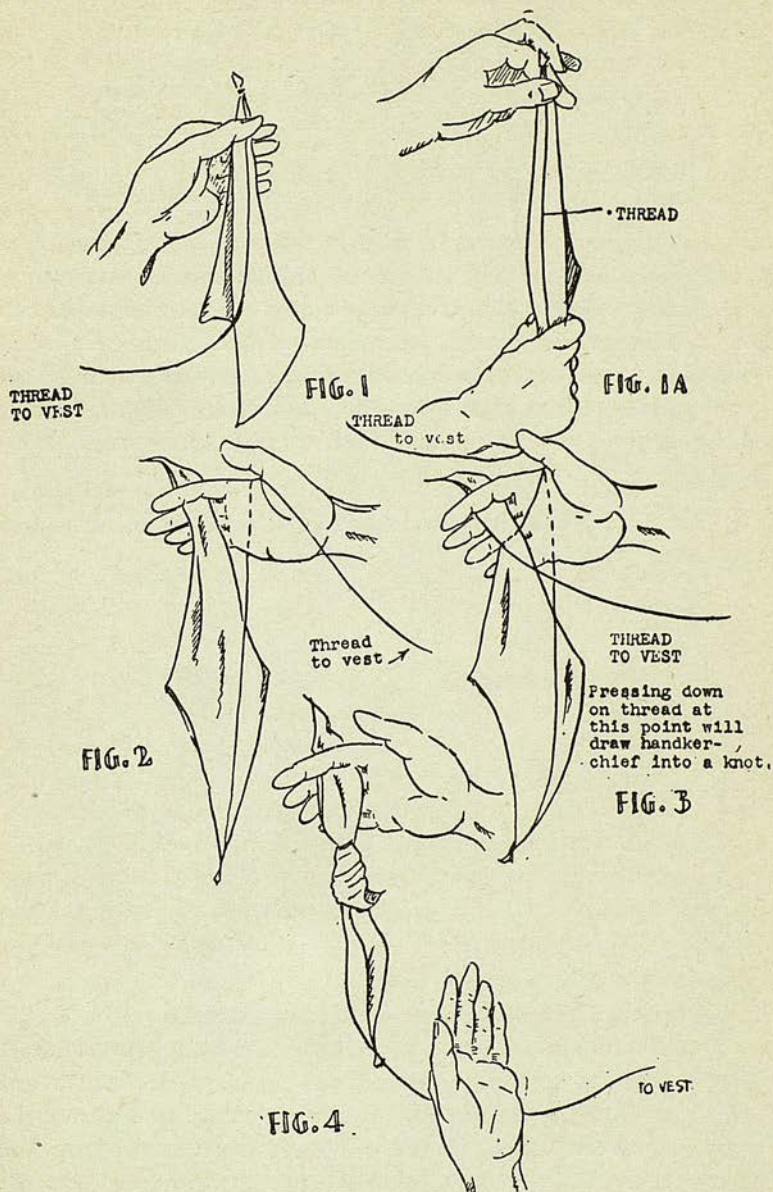
The action is so quick that it surprises even the operator.

G. W. HUNTER'S SILK ROUTINE

By MAX HOLDEN

Effect—The sleeves are pulled back and the hands shown empty. Bringing the hands together a silk is gradually produced. This is held by one corner and a silk of a different color suddenly appears hanging with the first. They are taken one in each hand and the audience is asked to select one, the other is dropped on the stage. The chosen silk is gradually worked in the hands and disappears. It is reproduced from the collar. "Of course," said Mr. Hunter, "if you had chosen this silk (he stooped and picked up the one from the stage) it would also disappear and re-appear on the other side of my collar."

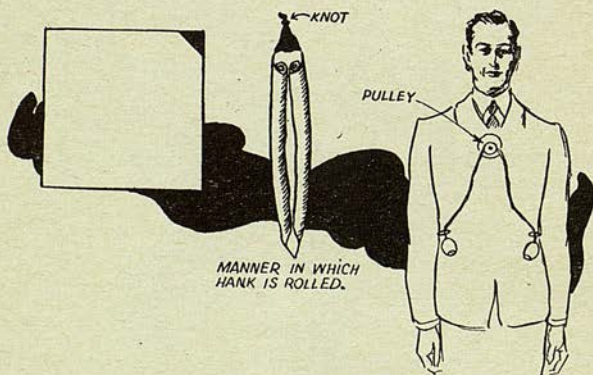
Working—The first silk is produced by means of a catgut loop, four inches in length, knotted in the middle to look like a figure 8. The silk is folded, tucked into one loop and put in the lower vest pocket with the free loop protruding. In showing the hands empty, the thumb of the left hand engages the loop and thus secures the silk. The hands are brought together and the silk is slid to the back of the left hand so that the palms of both hands may be shown empty. The hands are again brought together, the silk passed between them and slowly permitted to



expand. The second, differently colored silk, has one corner dyed black and a small knot is tied at the tip of this corner. In preparing for the trick, this last is placed flat on the table with the black corner furthest away. Each side is then rolled to the middle and the resulting band is put under the vest and around the left side of the body, with the black knotted corner protruding through the third vest buttonhole which is left unfastened.

Under cover of showing the first silk, the knot of the second one is seized and the silk pulled out. It falls behind the first one and, upon a slight shake, it unrolls, opens out and becomes visible. The vanish is worked by means of Mr. Hunter's original double silk vanisher. This is made of one piece of elastic with a handkerchief pull at each end. The elastic runs through a small pulley at the back of the vest and through rings fastened on each side of the vest, just above the hips.

The handkerchiefs reproduced from the collar are, of course, duplicates.

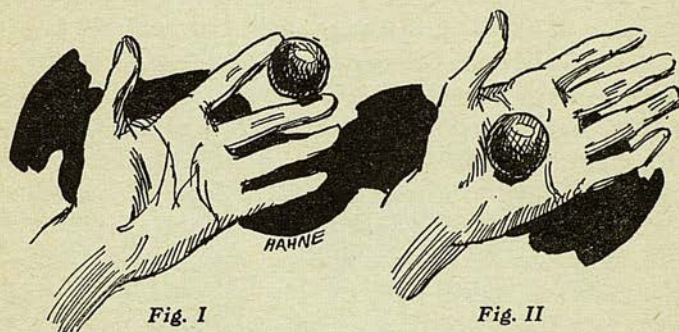


BILLIARD BALLS

TWO BILLIARD BALL MOVES

By JEAN HUGARD

No. I.—Stand facing the audience, holding the ball between the first and second fingers of the left hand, the back of the hand to the front, the arm bent and the hand about a foot away from the body. *Fig. I.*



Show the right hand with its palm to the front, bring it over to the left hand, fingers in front of the ball, thumb behind it and its back to the audience. Take the ball in the right hand, the fingers closing over it and the hand turning palm upwards as you move it away to the right. This is a feint.

Open the right hand, show the ball and replace it between the left first and second fingers. Rub the tips of the right fingers on your coat. This really means nothing but gives an excuse for putting the ball back. Bring the right hand over to the left as before and apparently take the ball, really you strike it lightly with the right palm the moment before the fingers close on the spot, rolling it into the left palm which contracts slightly and holds it. *Fig. II.*

Move the right hand away, the fingers partly closed, exactly as they were when the ball was really held in it. A moment or two later let the left hand drop naturally to the side.

With the right hand pretend to crumble the ball to nothing, opening the fingers one by one to show the hand empty.

No. II.—Stand facing the audience with the left hand in the

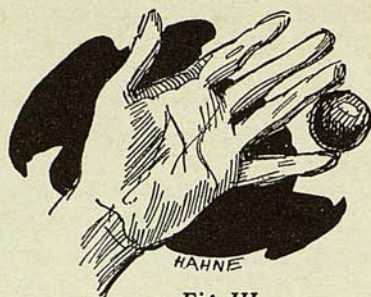


Fig. III

same position as in the preceding sleight but hold the ball between the third and fourth fingers. *Fig. III.*

Bring the right hand over to the left, fingers together in front of the ball, the thumb behind, and take the ball away. Open the right hand and show the ball, toss it and catch it with the right hand, then replace it in the left hand in the same position. Repeat the action of taking the ball in the right hand but this time, as soon as the right hand fingers cover the ball, quickly bend the third and fourth fingers of the left hand into the palm, leave the ball there and immediately straighten out the two fingers.

Complete the action of apparently taking the ball with the right hand, closing the fingers on the imaginary ball in just the same way as when the ball was there.

Hold the left hand stationary for a moment or two after the ball has been palmed, with all the fingers stretched out as in their original position, then drop the hand to the side, closing the fingers together and holding it half closed in a natural position.

The right hand pretends to vanish the ball as usual.

BILLIARD BALL CHANGE OVER

With a billiard ball palmed in the right hand, stand with your right side to the audience, the right forefinger outstretched and almost touching the empty left palm. Bend the right little finger inward to its utmost extent, bringing it against the lower side of the palmed ball and place the third finger on top of the ball so that it is gripped firmly by the two fingers. By extending them straight out the ball will be brought to the finger tips. This

is the move you must make as you turn rather sharply to the right to show the right hand empty. *Fig. IV.*

At the moment that the hands cross in front of the body the ball is literally shot into the left palm by the rapid extension of the right third and fourth fingers.

The sleight can be done with equal facility with either hand and it is much cleaner and more deceptive than the palm to palm change over. It can also be used to good advantage when taking a visible ball from the other hand. The third and fourth fingers secretly transfer the palmed ball while the thumb and first finger seize the visible one.

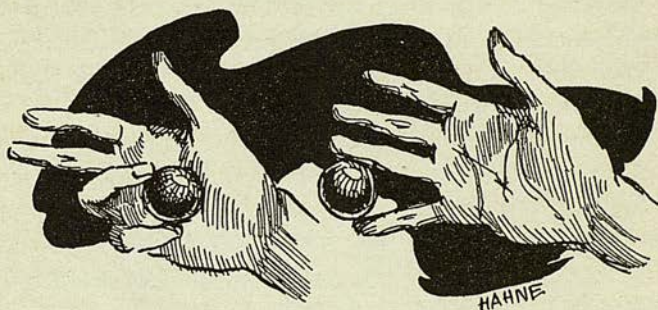


Fig. IV

THE "LIMIT" MULTIPLYING BILLIARD BALLS

1. *Disposition of the balls.*

Place two balls in wire clips under the edge of the coat on the left side, one under the edge of the vest in another ball clip, and a fourth ball with the shell in the upper right vest pocket.

The multiplication is begun after a few moves with a single ball. Let us suppose that these finish with Move No. II already described, the ball being palmed in the left hand and the right hand being held puffed out as if holding the ball. Make a pretence of squeezing it smaller, then snap the fingers as if sending the ball up the sleeve.

With the left hand, forefinger outstretched, point to the right sleeve at the wrist and draw the hand up to the shoulder as

if indicating the way the ball has passed and then point to the upper right vest pocket. With the right hand squeeze the ball and shell slowly out of the pocket, the shell being to the front, and take them, as one, between the right forefinger and thumb in the usual position for rolling the ball up between the first and second fingers. For some reason or other this squeezing of the ball from the pocket generally gets a laugh.

2. Production of the second ball.

Turn your left side to the front, hold the right arm stretched to the right, the back of the hand to the front, the shell held between the thumb and forefinger, the second finger with the pulp of its last phalange resting on the top of the solid ball. Wave the hand a little downwards, then upwards, releasing the solid ball which flies into the air. Extend the second finger widely apart from the first finger and catch the ball between these two fingers as it falls. *Fig. V.*

This move is the basis of the whole production and must be mastered first. While at the first attempt it may appear difficult, I have proved, by teaching it, that it requires but little practice, and the effect of the ball apparently visibly splitting into two is well worth the effect required. Use small balls at first until the fingers become accustomed to the moves.

It is somewhat more difficult to toss the shell and catch it between the first finger and thumb. In doing this the shell must be given a slight twist by bringing the hand inward rather sharply as the shell is released. This causes it to spin with its convex side to the front so that it lands back in its position between thumb and finger without the concave side showing. The move is so bold that no one can possibly suspect the use of a shell.

In catching the balls, the finger must always be held pointing upwards and spread as far apart as possible so that the ball falls easily into the proper place.

As soon as the shell lands between the thumb and first finger, bring the left hand up to the right and slip the palmed ball into the shell, taking both away as one ball, and knock the two balls together.

3. Production of the third ball.

Replace the ball and shell (as one ball) between the right

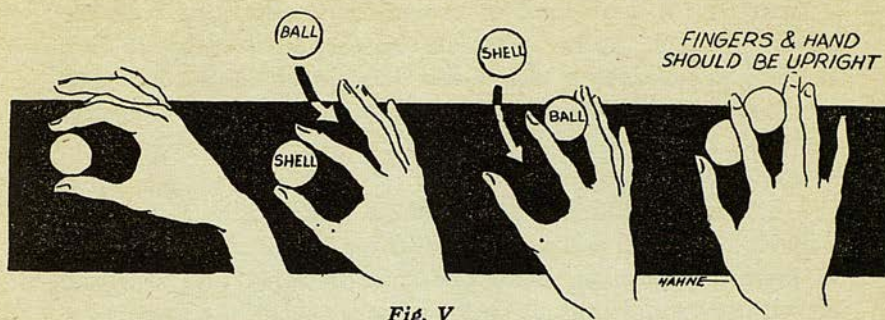


Fig. V

thumb and first finger and the solid ball between the first and second fingers. Repeat the up and down movement of the right hand, letting the solid ball fly up from the first and second fingers into the air and immediately drop the second finger on to the ball in the shell and raise it into position between the first and second fingers, separate the second and third fingers and catch the falling ball between them. *Fig. VI.*

There will be a little difficulty here at first in making the second finger work quickly enough, but if the third finger is kept stretched as widely as possible from the second finger, with all the fingers pointing upwards, the move will soon be mastered.

As soon as the ball is in the air, needless to say you follow it with your eyes and keep all attention concentrated on it, with your left hand steal a solid ball from one of the holders under the coat.

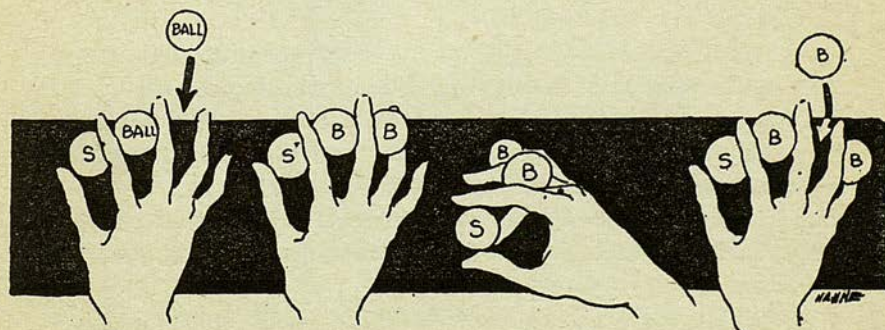


Fig. VI

Fig. VII

Pause for a moment or two, showing the three balls between the right fingers (two balls and shell) then bring the left hand up to the right as before, slip the palmed ball into the shell and carry away the two solid balls. Knock the shell ball against the other two.

4. Production of the fourth ball.

A slightly different procedure is required for the fourth ball. Hold the ball and shell between the right thumb and finger in the usual position, place one solid between the third and fourth fingers and drop the second finger against the lower edge of the ball in the shell in exactly the position necessary to lift it out into view. With the right hand in this position toss the remaining solid from the left hand and let it fall on the back of the right hand between the two balls and a little behind them.

With the same up and down movement of the right hand, toss this ball into the air, immediately extending all the fingers, pulling the ball out of the shell into position between the first and second fingers and catching the falling ball between the second and third. The left hand, as before, secures the remaining ball from under the coat. This catch is exactly the same as in the preceding move. *Fig. VII.*

Pause while you display the four balls in the right hand (three solids and shell) then bring up the left hand, slip the palmed ball into the shell, and immediately take off the shell in the left palm, thus leaving the four solid balls between the fingers of the right hand. Turn this hand round, show it on all sides and knock the balls against the table top, or seat of a chair, proving them to be solid.

5. Production of the fifth ball.

Again turn your left side to the front, show the four balls between the fingers of the right hand and point to them with the left forefinger. Turn the right hand palm outwards, put the left hand behind it and produce the shell from the back, pulling it down and showing it as in illustration. *Fig. VIII.*

Turn the hand back outward again and place the shell in the fork of the thumb and forefinger behind the solid ball already there. *Fig. IX.*

Display the five balls (four balls and shell) and swing the right arm round to the left and back to the right, keeping the

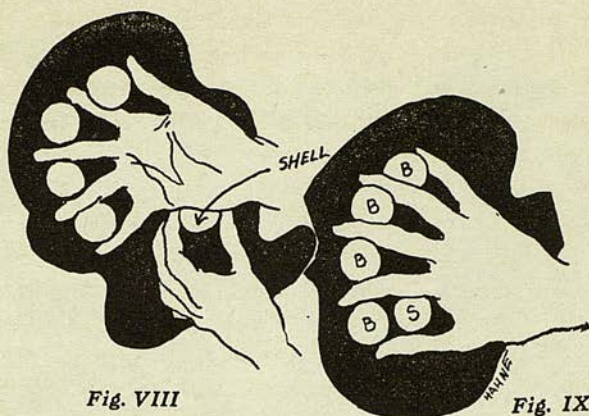


Fig. VIII

Fig. IX

back of the hand outwards in the whole action. Do this rather quickly giving the effect of showing both sides of the balls.

6. *Vanish and reproduction of the fifth ball.*

Keeping the left side to the front, take the shell between the left forefinger and thumb and remove it, but in sliding the hand over the solid ball, leave the shell on it and move the hand away puffed out as if it held the ball. Raise the hand over your head and slap it down sharply, opening the hand out flat. Drop the hand to the edge of the vest, squeeze out the solid ball from the holder and let it fall to the floor. Or you may, apparently, place the ball in your mouth, making the cheek protrude with the tongue; then pretend to swallow it and produce it from the vest.

PASSAGE OF FOUR BALLS FROM HAND TO HAND

This series of moves makes a strong finish to the preceding production.

1. *First ball.*

Openly transfer the balls from the right hand to the same positions between the left fingers, and display them on all sides. Toss the ball from the third and fourth fingers and catch it in the same position in the right hand. Do the same with the next two balls. With your left side to the audience display the three solid balls in the right hand, ball and shell in the left hand, encircled by the thumb and forefinger. Show this on both sides,



Fig. X

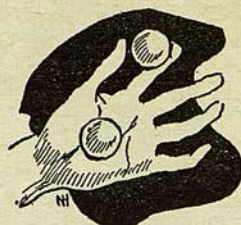


Fig. XI and XII

then turn the hand with its back to the front letting the ball slip from the shell into the left palm. Bring the left hand smartly up to the right hand and put the shell between the right thumb and forefinger. Drop the ball from the third and fourth fingers into the shell; to do this bend the right thumb inward carrying the shell to a horizontal instead of a vertical position and bring the ball close to the shell by bending the little finger downwards towards it. Hold the ball in the shell by gripping it with the thumb against the side of the forefinger. *Fig. X.*

This drop and catch of the uppermost ball in the shell must be accompanied by a slight down and up movement of the hand. Then point to the empty space between the third and fourth fingers, follow the supposed flight of the ball in the air, take a step to the right, reach out sharply with the left hand, back of the hand to the front, and let the palmed ball roll to the tips of the finger and thumb, apparently catching it as it falls.

2. Second ball.

With your left side to the front, show the first ball in the left hand, between the thumb and first finger, bring the right hand over the left and strike the three balls against the single,

one by one, letting the solid ball fall from the shell into the left palm. *Fig. XI.*

Separate the hands and hold the right hand, with two solids and the shell, extended to the right. Toss the ball from the second and third fingers into the air, instantly drop the ball between the first and second fingers into the shell and catch the falling ball in its place. This is exactly the reverse of the production of this ball in the multiplication effect and is much easier.

Pause for a moment displaying the two solid balls (and shell) in the right hand, then reach sharply forward towards the right with the left hand, release the palmed ball, letting it click against the first ball and roll between the first and second fingers. Face the audience, extend the arms on each side and display two balls in each hand turning the hands back and front.

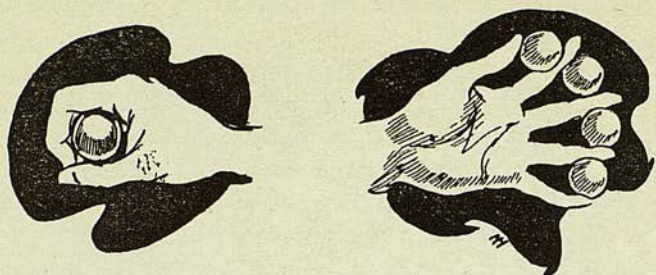
3. *Third ball.*

Turn your left side to the front and knock the balls together as before and let the ball roll from the shell in the right hand into the left palm. Make a down and up movement of the right hand but this time, as the hand goes down press the ball into the shell with the second finger and bring the finger up again quickly. To the eyes of the audience the ball goes into the air and vanishes. Follow its supposed flight with your eyes, reach out sharply with the left hand, release the palmed ball and jerk it to the tips of the second and third fingers. *Fig. XII.*

Facing the front, the arms extended on each side, show three in the left hand and one only in the right.

4. *Fourth ball.*

To transfer the last ball to the left hand a different procedure is necessary. Encircle the ball and shell with the right thumb and forefinger and bring the hand over to the left hand on the left side of the body, putting the thumbs together and show the four balls in line. Let the ball slip from the shell, grip it between the tips of the third and fourth fingers (see *Change Over Sleight*, p. 66) and shoot it into the left palm; at once swing round to the right, separating the hands. Toss the shell, giving it a twist, as in the production of the second ball. Catch it and repeat the toss of the hand but, as the upward movement begins, push the shell between the first and second fingers to the back,



gripping it by its edge between the second joints of these fingers which are bent inwards.

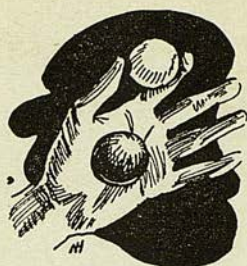
Watch the supposed flight of the ball, then thrust the left hand sharply out and jerk the palmed ball to the tips of the third and fourth fingers. Turn the left hand palm outwards and display the balls just in front of the right hand, then turn the left hand back outwards and, under its cover, bend the right fingers inward, bringing the shell into the left palm and taking the solid from between the right thumb and forefinger. Knock this ball against the other three sharply, then drop the three onto a plate on the table, followed by the one in the right hand, at the same time let the left hand fall to the side and pocket the shell.

I do not consider it good policy to vanish the balls, for two reasons, the necessary moves would prolong the effect too much, while their repetition would tend to give a clue to the methods used. The production and passage of the balls from hand to hand are strong enough in themselves.

PRODUCTION OF FOUR SOLID BILLIARD BALLS WITHOUT USING A SHELL

This production is a very rapid and effective one. Four balls of different colors are used, of which three are placed in a ball holder under the edge of the coat on the right side, or in three separate wire holders, according to individual preference.

After several passes with the first ball, it is vanished from the right hand and reproduced by the left hand from the back of the left knee, thus creating a favorable moment for secretly



obtaining a ball in the right hand from the holder. Turn to the left, show the ball between the thumb and forefinger and bring the right hand over, pointing to it. Swing round to the right, taking the visible ball between the right thumb and forefinger and shooting the palmed ball into the left palm with the second and third fingers (change over move, p. 66).

Show the ball in the right hand back and front and replace it between the left thumb and forefinger, keeping your left side to the front and extending the left hand out to the right with its back to the front. Jerk the hand outwards and let the palmed ball roll down between the first and second fingers making it appear at their tips. At the moment that the ball appears, steal another ball from the holder with the right hand.

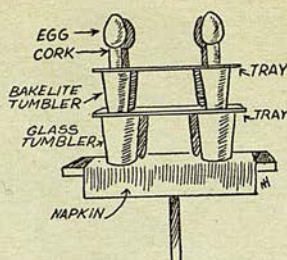
Turn to the left to display the two solid balls, then repeat the change over move in turning back to the right and taking one of the visible balls in the right hand, knocking the two together. Jerk the third ball from the palm, letting it roll between the second and third fingers.

Exactly the same procedure is followed for the production of the fourth ball which appears between the left third and fourth fingers.

This production can be done quite well with pool balls and the dropping of the heavy balls to the floor makes a fine climax to a series of manipulations.

AN EGG PRODUCTION CLIMAX

On a firm table with a polished surface spread a large white napkin, allowing it to overlap the front edge some four or five



inches. On this set a tray and on the tray place four large, heavy clear glass tumblers at the corners of an imaginary square with about eight inch sides. On top of these put a tray without a turned up rim. The articles sold in the Woolworth Stores for placing under hot dishes will serve the purpose well. Place four bakelite tumblers, obtainable at the same stores, on this second tray, each one exactly above the mouth of the glass tumbler below. They must be about half an inch in diameter, tapered and half full of water. Above these again put another rimless tray and on this four long corks, each cork being exactly above the tumbler below it. The corks must be slightly hollowed out at the tops.

After the production of four eggs (or four billiards balls) place an egg on each cork, pointed end upwards. Look the arrangement over, pretending the utmost care in getting the glasses, eggs and corks exactly right. Make several practice swings, then stop and make a slight alteration in the position of one of the corks. Finally hit the top tray a sharp sideways blow, sending it clear away horizontally, the corks falling clear but the eggs dropping into the tumblers. Send the second tray flying out sideways in the same way, the upper four tumblers dropping into the glasses below. At once grip the napkin by its front edge and with a quick sharp jerk pull it clear off the table, nonchalantly wipe your hands and toss it away.

The trick is really very easy, requiring confidence and quick action only. It should, therefore, be sold to the spectators as being the very acme of difficulty. A rather anxious and worried expression should be assumed when preparing to do the feat and an attitude of triumphant pleasure on its successful accomplishment.



*Magic may be an art from out front—
But de tings dat happen back stage ain't fit to print!*

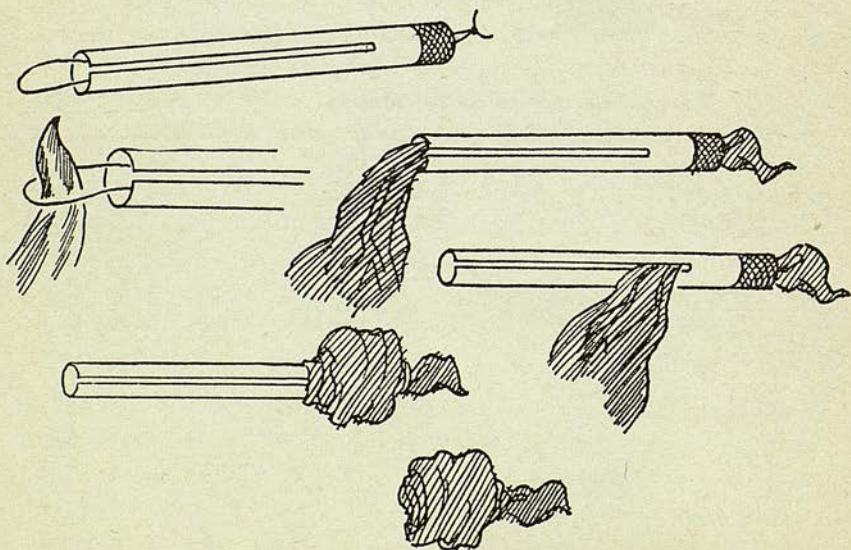
SOME USEFUL GIMMICKS

I. The Premier Silk Gimmick

By JOSEPH MAYNARD

This little gimmick recently placed on the market is the best yet devised for rolling one or two silks into a small ball that is perfectly safe for manipulating and yet will unroll instantly when required. First pass the string loop through the gimmick as in Fig. 1; then pass one corner of the silk through the end of the loop as in Fig. 2 and pull the silk through the tube Fig 3. Free the string and leaving the end of the silk protruding draw it through the slit letting it hang down as in Fig. 4. Wind the silk tightly round the tube and tuck the last end into one of the folds with the point of a penknife. Finally slide the silk off the other end of the gimmick and you will find the silk in a small compact ball which can be safely handled and yet will expand instantly to full size by pulling on the protruding corner.

For the well known elbow production, for secreting a silk

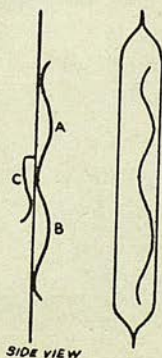


under the vest, in the top of the trouser pocket, in fact in any position, this will be found the best and quickest method of "balling" a silk.

II. A Card Holder

The gimmick shown in the illustration is extremely useful for secretly changing palmed cards or simply obtaining a card or cards. It is fitted against the outside of the vest by means of the clip C which fits into the upper pocket. The cards to be secretly palmed, are slipped into clip B, their long sides parallel with the top of the pocket. To obtain them it is only necessary to pass the hand down the vest as if smoothing it, the cards being in the exact position to fit into the hand. As soon as they are secured, if a little tug is made with the same hand at the front edge of the coat, as if to straighten it, the movement will be covered naturally.

To exchange cards for others, those to be palmed are placed in clip B. Having palmed the cards to be changed, the same movement, as described above, is made, but the palmed cards are slipped into the clip A, and those in clip B are carried away in their place. For example you may have the four aces in clip B. Suppose a poker hand has been dealt to you: look the five cards over, square them, palm four in your right hand and then quietly execute the movement as already described, slipping the four cards into clip A, and palming the four aces. Add these to



the single card in your left hand and after a moment or two spread them and show them. You have four aces on your opponent's deal.

Many uses will be found for this ingenious accessory.

III. Billiard Ball Shell with Tongue

In the description of "The 'Limit' Billiard Ball Production," p. 67, a method has been given for the vanish of the shell in the final moves. This requires some practice with a wooden shell and is difficult to do with a metal one. By the addition of a small tongue on the side of the shell, as shown in the figure, the move becomes simple. In the action of apparently throwing the shell into the air, it is slipped between the first and second fingers and the tongue is clipped at the back of the fingers between the second knuckles.

With a small shell it is possible to use the Back and Front moves, as with cards or coins, but unless one has a very large hand these moves are not practicable with the shell of an inch and three-quarter ball. With the tongued shell the vanish becomes easy with any size of shell.

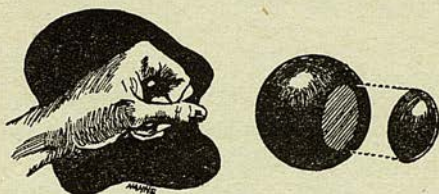
The use of small balls for so-called billiard ball manipulation is to be deprecated; the moves, certainly, are easier, but much of the effect is lost. This applies particularly to many of the moves so much affected by some manipulators, the repeated passing of the hands, one over the other, ad nauseam, has been designated by a caustic critic as "washing the hands." If a sleight has been done perfectly, and the ball has apparently vanished from the hand in which the audience are sure it was placed, why



destroy the illusion by insisting on showing *both* hands empty by a series of unnatural and strained moves? Just to show how clever you are? Well, that is not magic.

IV. The "Lozenge" Vanish for a Billiard Ball

From the side of a polished ball cut a section about the size of a quarter, or a little larger. If this is held in the fist in the position shown in the figure it will appear to the audience that the whole ball is still in the hand, particularly if the ball has been shown in the same position in the other hand just before.



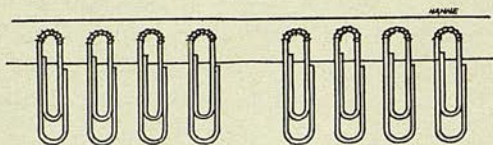
The method of using the gimmick is obvious enough. For example you may pretend to place the ball in the left hand, which already holds the lozenge secretly. Close the fingers over the supposed ball and show the hand to the spectators as illustrated. Attention being focussed on this hand, get rid of the palmed ball from the right hand into a pocket or elsewhere. Then with the right hand apparently again take the ball, the lozenge being left in the finger hold, that is, at the roots of the left second and third fingers: which position allows you to show the palm of the left hand freely by bending the fingers in towards the palm. When finally the fingers of the right hand rub the supposed ball to nothing, and the hand is shown empty, a perfect illusion of the vanish of a solid ball will have been obtained.

There will be no difficulty in getting rid of the gimmick, one side being flat it can be manipulated in the same way as a coin.

V. New Card Index

To a piece of black tape, half an inch wide, sew a series of paper clips as shown in the figure. In the clips place the cards which it is desired to obtain secretly and attach the tape to the

lining of the coat, either by sewing it on or with snap fasteners, in such a way that the ends of the inserted cards are about half an inch from the lower edge of the coat. The fingers of the hand, held at the side of the body in a natural position, have only to be bent to touch the cards and draw down the one required with an imperceptible movement.



The ingenious inventor of this gimmick, M. Ceillier, uses it in place of a pocket index to secrete a whole pack, by having two suits of the cards on each side of the coat. The cards are arranged in sequence with a wider interval between each four cards and a slightly wider gap between the suits. French packs consist of 32 cards only, the values from two to six being omitted. To use the full pack of 52 cards in this manner would necessitate having 26 cards on each side and a considerable amount of practice would be required to locate any desired card instantly.



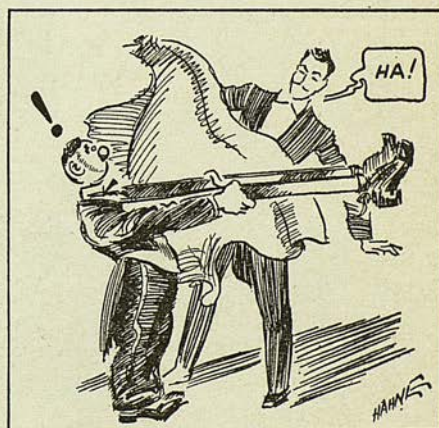
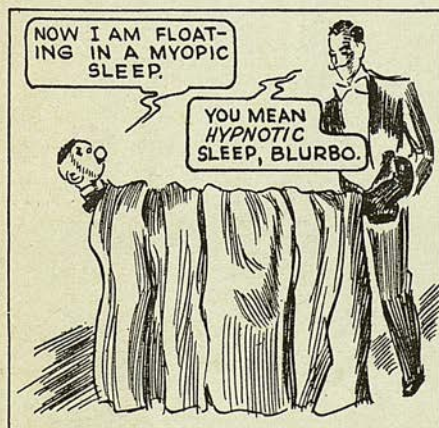
However, even apart from its use for a full deck, this ingenious device will be found valuable for instantly obtaining extra cards at any moment they may be required.

VI. Torn and Restored Paper Strip Gimmick

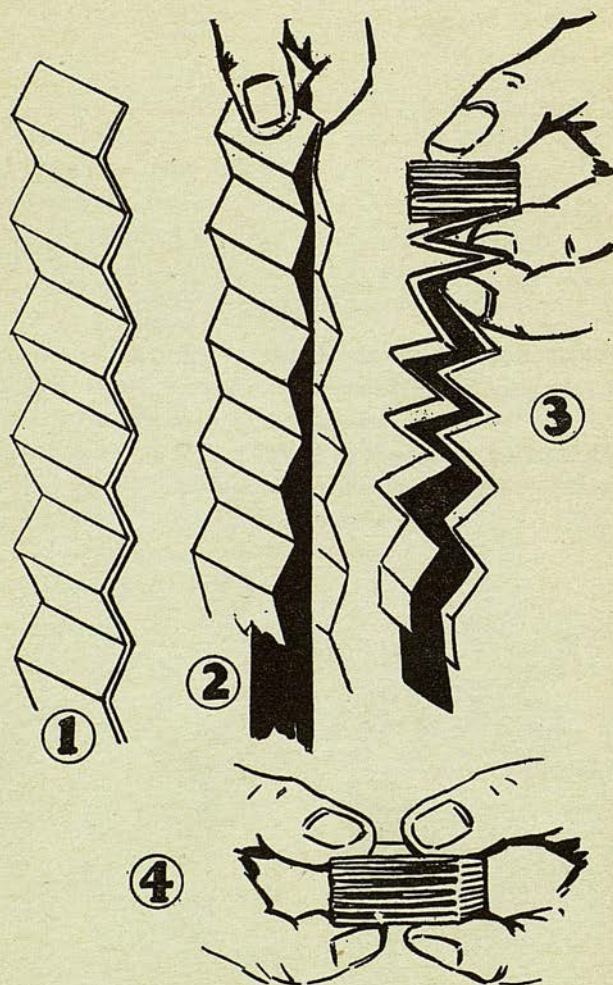
By FRED ROTHENBERG

For a simple and fast method of folding paper strips to insert in the thumb tip take two 36-inch strips of heavy bond paper approximately $1\frac{1}{4}$ inches wide, pasting them together making one long strip of 72 inches. Fold in half, then crease in accordion pleats, each fold $\frac{3}{4}$ of an inch completing the entire strip. (See Fig. 1). When it is entirely pleated place it under pressure to make the creases sharp and permanent.

When ready to fold the tissue strip, open up the creased heavy paper, insert the tissue in the center of the bond paper, holding it in position and letting end of tissue drop. (Fig. 2). Gradually work the creases of pleats together in accordion fashion, with the tissue paper between. (Fig. 3).



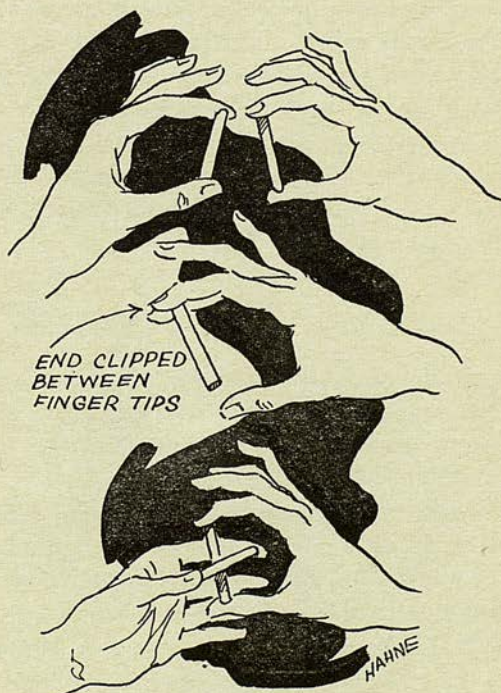
When completed press the edges firmly together along the creased sides. (Fig. 4). Open up, remove the tissue and this will give you a creased guide, facilitating the rapid and easy folding of your paper. When folded together line up the sides. Fold down, close, and insert in the thumb tip.



The Short and Simple Annals of the Poor—Impromptu Tricksters.

IMPROMPTU LINKING RING

Take two cigarettes and hold them between the tips of the thumbs and first fingers of each hand as shown in illustration. The cigarette in the right hand is vertical, the thumb downwards, while that in the left hand is horizontal, the thumb towards your body; the fingers of both hands are spread far apart, but the middle of the right hand is held only about half an inch away from the side of the first finger. Bring the hands together and, apparently, the cigarettes pass through one another, and the impromptu rings, formed by the fingers, thumbs and cigarettes,



are linked after the manner of the Chinese Rings. Pull the hands apart and the rings separate as before, there being no visible change in the position of each cigarette between the thumbs and fingers.

To effect this pretty move, as you strike the cigarettes together bring the tip of the right second finger against the side of the right first finger, pinching the end of the cigarette in the right hand and holding it firmly so that the right thumb can be separated momentarily from its end of the cigarette. The right hand thus becomes the key ring and you utilize the opening thus made by passing the left hand cigarette through it, instantly replacing the tip of the right thumb on the end of its cigarette, which is now inside the ring made by the left hand; and separating the right middle finger from the side of the first finger.

Again show the hands with all the fingers apart and the impromptu rings linked. Repeat the secret gripping of the end of the right hand cigarette by the middle finger against the first and draw the hands apart, immediately resuming the grip between the thumb and first finger and separating the middle finger.

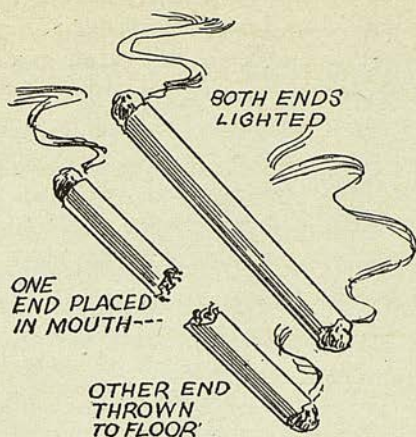
The sleight should begin with your right side to the front, the linking being effected as you turn to the right. Face front to show the linking, then make the reverse movement under cover of a quick turn to the right. This right turn covers the movements of the right second finger and thumb.

A CIGARETTE INTERLUDE

While smoking a cigarette you complain that it doesn't draw well and, breaking off the lighted half, you throw it to the floor and stamp on it disgustedly. Then you continue to smoke the other half, much to the surprise of the onlookers.

The swindle lies in the fact that you had secretly lighted both ends. It is an easy matter to keep the lighted end in your mouth from contact with the tongue. After breaking the cigarette turn the remaining half as you replace it between your lips.

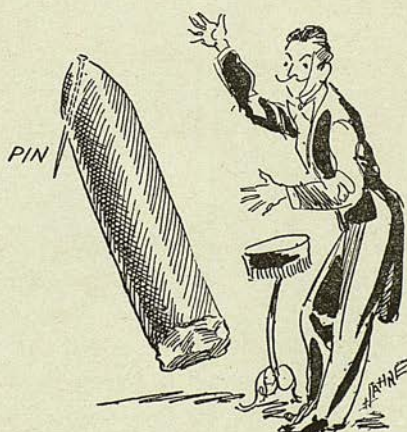
Be sure to draw attention to the cigarette before you break it and throw the half away, lest you do the trick and find that no one has noticed what you have done. This little feat is particularly useful to performers who do the lighted cigarette catching



trick as it can be done at any time and always gives the impression that you can do what you like with lighted cigarettes.

A CIGAR VANISH

Into the end of a half smoked cigar push a pin so that the point protrudes from the side. Having done this unobserved,



make some remark about the quality of the cigar and take it between your right thumb and first finger. Turn your left side to the onlookers, make two up and down movements of your right arm as preliminaries to a vigorous throw, then let the hand drop behind the right leg, hook the cigar butt to your trousers and bring the hand up with a vigorous jerk, opening the fingers at the end of the throw. The cigar has vanished. A few trials will show the right position in which to hook the butt so that the burning end does not come in contact with the cloth of the trousers.

It is a simple matter to recover it secretly later on and catch it from the air, that is, produce it from the thumb grip in the usual way.

A MATCH DIVINATION

Hand your victim a book of paper matches, tell him to tear off a few, one, two or three and put them in his pocket, then to count the remainder. Whatever the number of this remainder may be, he is to add its two digits together, tear off matches to correspond with the total so obtained and put these also in his pocket; finally from the remainder he is to tear off any number of matches he pleases and hold them in his closed left hand, place that hand to his forehead and concentrate his thoughts on

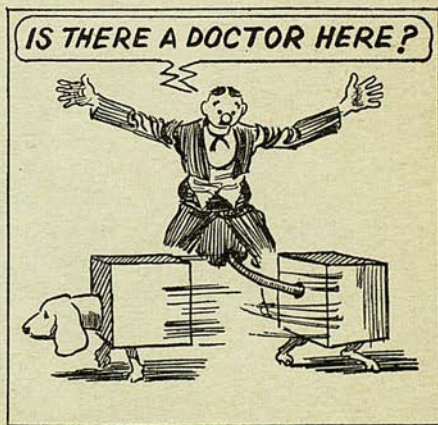
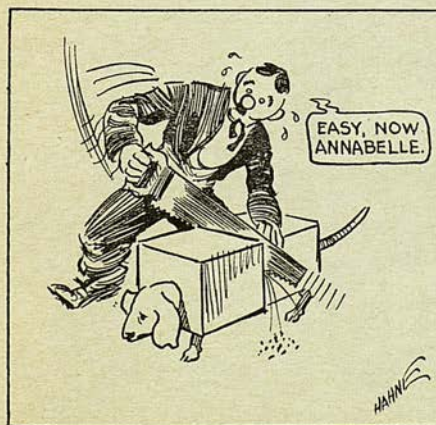


the number. You divine the number of matches in his hand correctly.

The trick depends upon the fact that for any number under 20 if you subtract the total obtained by adding the two figures making up the number, the remainder will always be 9. For example take 13, 1 plus 3=4, 13 minus 4=9; again take 17, 1 plus 7=8, 17 minus 8=9 and so on. The rest is simply misdirection and is most effective if done with your back turned. When the helper has done his part he lays the match book on a convenient table. You now impress on him the necessity of concentrating on the number selected, as you casually light a cigarette with a match from the book. At the same time, note the number of matches left intact, that number, including, of course, the match you have used, subtracted from 9 will give the number of matches in his hand.

THE KNEE THREAD

A very, very old trick is that of making a walking stick stand upright between your knees when you are seated. A thread sewn to the inner seam of the trousers at the knees, and stretched taut by moving the knees apart, gives the necessary support. Quite recently this ancient deception has been revived by one Pipitilla, a Spaniard on the West Coast, with frills on it, and



presented as a genuine exhibition of Telekinesis and thereby aroused the ire of the local magicians who promptly exposed his pretensions. The ethics of this course I leave to the reader.

Pipitilla presented his tricks while squatting on the floor. For example, he showed a little wooden skeleton, painted white, and holding it upright between his knees with its feet touching the floor, it remained standing; when released it went into a dance as he hummed a tune and snapped his fingers. He would repeat the same effect with any small article such as a fountain pen or pencil with pocket clip, in fact anything that had a suitable projecting part on which to catch the thread between his knees; but he rejected ping pong balls, golf balls and such smooth surfaced articles.

All that is necessary to duplicate his performance is about 24 inches of Hair Silk, sewn to the inner seam of the trousers between the knees. This allows for perfect freedom in walking and gives the necessary support to any article which has suitable projections on which to catch the thread. This is invisible in ordinary lighting at a very short distance, especially against a dark suit, and affords a ready means of presenting the "Dancing Handkerchief" effect as an impromptu trick. Just hang the knot of the handkerchief on the thread.

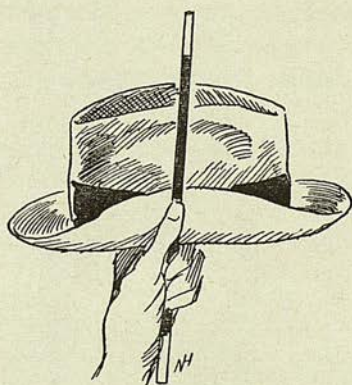


If you take the precaution of having a tiny pellet of magician's wax handy, you can confound any sceptic who offers an object with a smooth surface, such as a ping pong ball, etc. The dancing, wrestling dolls of the street salesmen can be worked in the same way.

WAND THROUGH HAT

Here is a trick that is popular with ballyhoo artists, but it is no less good on that account, in fact their use of it proves it is good.

Briefly a wand or stick is thrust through the crown of a borrowed hat without damage to the hat. To do it, you borrow a soft felt hat. Take it in your left hand, holding it crown upwards, fingers inside, thumb on the brim. With the right hand thrust the wand inside the hat from below against the inside of the crown. Do this two or three times, then push it upward on the outside of the hat nearest your body, pressing the side of the hat towards your left hand, and let the end protrude, apparently through the crown, really on the side of the hat nearest you.



Now grasp the wand with the last three fingers of the left hand under the hat, release the lower end with your right hand, grasp the protruding end and pull it upwards slowly. Properly done the illusion is perfect.

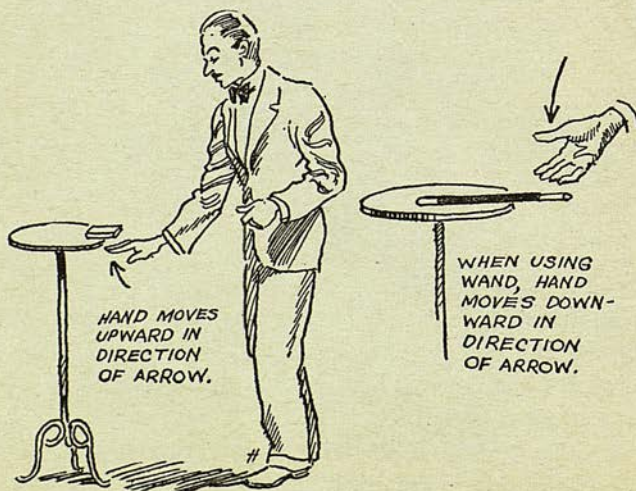
This may well be followed by a good old warrior that seems to be quite forgotten—the finger through the hat. You have a half

finger mounted on a pin in a handy pocket. Get this in your right hand, while the left hand picks up the hat and holds it with the opening towards the audience. Turn slightly to the right, and bring the right hand against the crown pushing the pin through it. Now hold the hat in the right hand by the brim while you extend your left first finger, closing the others on the palm, and push the left hand into the hat. Turn the hat crown upwards, grip the pin with the left fingers and remove the right hand leaving the half finger apparently protruding from the hole. Move the pin from side to side making the finger waggle.

Again turn the crown of the hat towards your body, withdraw your left hand with a jerk, first finger extended, give the crown a rub with your right hand and palm off the finger. You can easily drop it behind the hat onto the brim and a moment later secure it with the left hand as the right hand rubs the crown to repair the damage.

SOMERSAULTING A PACK OF CARDS

Place a pack of cards on the edge of a table so that about an inch of its length projects over the side. Stand facing the table and put your right hand just below the projecting ends of the cards, the fingers slightly bent. Raise the hand sharply,



HAND MOVES
UPWARD IN
DIRECTION
OF ARROW.

WHEN USING
WAND, HAND
MOVES DOWN-
WARD IN
DIRECTION
OF ARROW.

striking the nails against the bottom of the pack which is sent upwards into the air, making a half turn. Extend the fingers and catch the opposite end of the pack, as it turns, between the fingers and thumb.

Practice first with the pack in its case. This will save you a whole lot of exertion in the picking up of scattered cards.

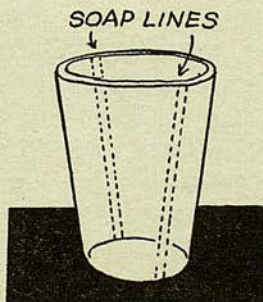
The same thing can be done with the wand, but in this case the projecting end is struck downwards, the hand being raised rapidly to catch the opposite end as the wand turns over. Such little flourishes as these should be cultivated to the utmost as they provide a series of impromptu surprises that enliven the performance of the regular trick.

A RISING CARD

A single card pushed down into a glass rises from it spontaneously.

Use a glass which tapers rather sharply. On each side of the inside of the glass draw a line of soap as in the illustration. First thrust the card into the glass in such a way that it does not come into contact with the soap lines. Naturally it stays put. Take it out and magnetize it with your fingers, then replace it in the glass, but this time so that its sides go down the soap lines. Hold it in position with the tip of your first finger, then raise this and the card rises, apparently drawn up by the magnetic influence. You will find that the card will rise quicker if its sides are secretly moistened with saliva.

This little effect is useful after some trick with a chosen



card, the conclusion of which requires a little warming up. Explain the trick just done with some semi-scientific jargon about animal magnetism, the lines of the magnetic influence acting upon the prism of reflection and so on, then work this effect with the chosen card.

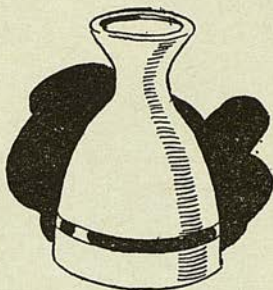
EGG CUPS AND PELLETS

The egg cups shown in the accompanying illustration are perfect for an impromptu exhibition of the cups and balls trick. If cherries are available they make good substitutes for the usual balls. Failing anything else, knead some morsels of bread into balls of appropriate size. With the large end inverted on the table the small end of the cup is perfect for the various passes in which a ball is placed between two cups. For the finish, three hardboiled eggs can be appropriately produced.

The following passes make a good opening for a series when seated at table. Take your seat at one end of the table and spread a napkin, or a handkerchief over your lap, making a depression in the middle of it to form a receptacle for balls dropped in the course of the passes. Openly make three bread balls, and one secretly which you drop on your lap. Show the egg cups and the three balls. Remarking that other magicians use a fourth ball, take one of the balls in the right hand, "which they hold like this," hold it against the palm by bending the thumb on it. "Then," you continue, "they lift a cup to show it empty, really to slip the ball under it like this," do it clumsily and unmistakably, "and pretend to pass a ball through the table, so." Put your hand underneath the table and pick up the fourth ball from your lap, finger palming it.

"But, of course, the ball was there all the time." Lift the cup and take the ball. "Now watch how I do it." Put the ball on the palm of the left hand held flat. Lift the cup to show it empty and introduce the palmed ball. Tilt the left hand a little so that the ball rolls off on to the table. Pick it up with the right hand and replace it (really palming it in the right hand), and close the left hand. Point to the cup which has the ball under it and say "Go." Open the left hand, empty, at the same time let the palmed ball drop from the right to your lap. Show both hands empty and lift the cup showing the ball. Place the cup beside the ball.

Take one of the balls on the table, pretend to place it in the left hand, really palming it in the right, and in the act of covering the first ball with the cup, secretly introduce this palmed ball. "Go," you say and open the left hand. Pick up the cup and show the two balls.



Now really place the third ball in the left hand. Make a motion of covering the two balls with a cup, but stop. "No, it has not gone yet. Here it is!" Lay it down. "Now if I were to put my hand under the table so, you might have reason to suspect me." Put your hand under the table and palm the ball from your lap.

Cover the two balls, secretly introducing the one just palmed. Pretend to place the third ball in the left hand, really palming it and dropping it on to your lap as you pretend to pass it from the left hand under the cup. Show both hands empty, lift the cup and show all three balls under it.

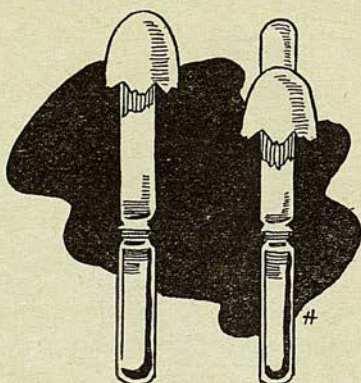
Continue with other passes, but beware of making the usual mistake of unduly prolonging the effect. After all it is only the passing of a ball or balls from cup to cup and too much repetition soon renders it tedious.

KNIFE AND EGG SHELL

At the breakfast table you invert the empty shell of the egg you have just demolished, over the point of a table knife. You rap the handle of the knife sharply on the table and the point of the knife promptly penetrates the shell.

Place another shell on the knife and challenge your neighbour to do the same thing. No matter how hard others strike their knives on the table they will not penetrate the fragile shells and they remain intact.

The secret is that you merely pretend to strike the knife down hard: you make a gesture of doing so, but just before your hand reaches the table, let the handle of the knife slip free so that it hits the table with the momentum of its own fall only. Open the fingers just enough to let the handle slip, without the action of the fingers being noticed.



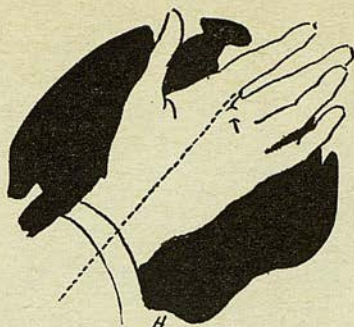
When the blow is struck with the knife held firmly in the hand, the shell merely bounces in the air and falls back into position on the point undamaged.

A SURGICAL OPERATION

Take a black horse hair, about 12 to 15 inches in length, and insert one end in a tiny tunnel you have made with a fine needle in the thick skin at the base of the middle finger of your left hand. Push the hair in from left to right so that the end is flush with the opening at the right, the rest of the hair going back between the first and second fingers below the back of the hand and into the left sleeve. Press the tip of your left thumb on the base of the middle finger, allowing just the end of the hair to be visible. It will look like the end of a splinter.

Hand a victim a needle and a pair of tweezers and ask him to extract it. When the end of the hair is gripped, gradually relax the pressure of the left thumb and watch the expression of your aide's face as it lengthens.

The trick is supposed to have been originated by one of the Rocky Mountain coach drivers in the old days. He had a lot of



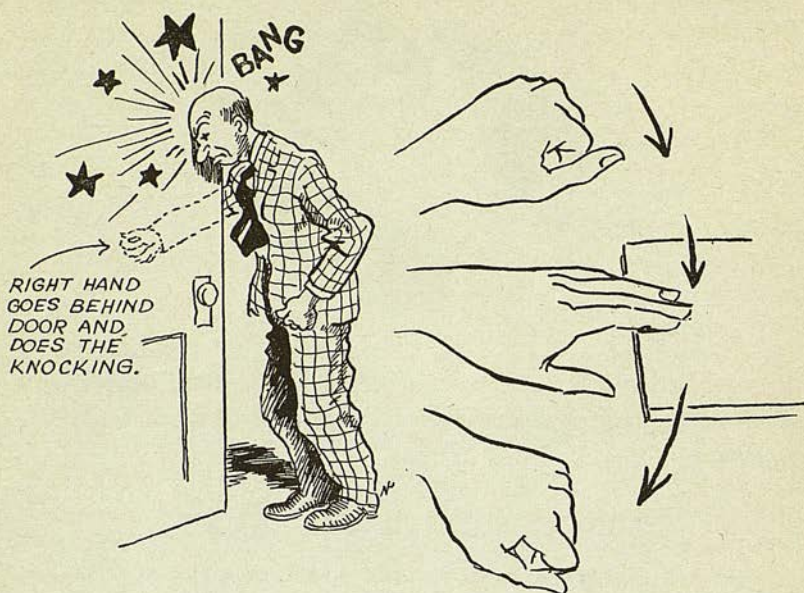
fun with it till one day a victim turned out to be a doctor who got even by charging him \$10 for a surgical operation. So watch your step.

CONCUSSION OF THE BRAIN

Affecting forgetfulness, you say you have a sure method for collecting your scattered wits. Walk over to an open door and bang your forehead against it with a resounding thud, two or three times; at least, that is what you appear to do. Really you stand at the edge of the door so that you can pass your right arm to the other side unnoticed, then, as you apparently strike your forehead violently against the wood, you stop it just before it reaches the surface of the wood and, at the same moment, thump your fist hard against the opposite side. Properly timed the illusion is perfect.

Do this a couple of times quickly, then turn back, rubbing your forehead with your right hand and remarking that your brain is quite clear again.

The trick is after the style of the very old one of striking your knuckles violently against the edge of a table without hurting them. You rap the edge two or three times with the knuckles of your closed fist, palm downwards. Then you strike a violent blow without suffering any discomfort whatever. What you do is to open the fingers quickly just as the hand reaches the edge of the table and strike it with the tips of your fingers, instantly closing them again.



Suppose you have dropped something, proceed to punish your hand in this manner, causing some amusement, not to say wonderment, and distracting attention from the accident.

SHOT IN THE EYE

Small pellets of shot can be introduced into the eye so that they rest between the eyeball and the lower lid, and can be kept there for any length of time without causing the least inconvenience. They should be rubbed into the corner of the eye next the nose, one by one.

Push half a dozen pellets into each eye in this manner before sitting down at table, and have another lot of shot in your pocket. After doing some of the usual table stunts, bring out the pellets of shot, remarking that lead pills have a remarkably settling effect after meals. Put some in your mouth and pretend to swallow them, really letting them go to the side of your mouth between the lower teeth and the cheek.

After a moment or two, affect discomfort and remark that the shot must have been of the wrong brand, lean over a plate, pull down the lower lid of one eye and let the shot drop out on to the plate. Look them over and then repeat the operation. Reproduce them from the other eye and finally decide they are not heavy enough.

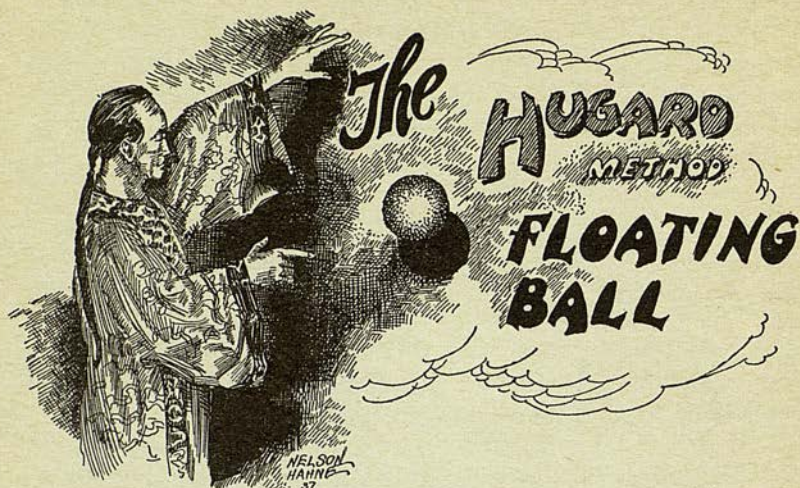
CUTTING THE THUMB

To all appearance you inflict a deep gash in your thumb, from which the blood pours out, but when this is wiped away there is no trace of the slightest cut, not even a scratch.

Beforehand you secretly prick the back of your thumb with a clean sharp needle in a couple of places between the base of the nail and the first joint. If you introduce the trick at the table have a fingerbowl or glass of water ready. Lead the conversation to the feats of the Indian fakirs and the Dervishes. The latter are reported to inflict terrible cuts on their bodies from which the blood is seen to stream out, yet when they end their frantic whirlings no traces of the wounds are to be seen. You maintain that such things are really done and to prove it give a demonstration. Modesty forbidding an exact reproduction of the bodily gashes you say you will operate on your thumb.

Twist up your handkerchief and wind it tightly round the base of your left thumb. Take a knife, be sure that it is a blunt one, apply its edge to the pricked places, bend the thumb inwards as tightly as possible and draw the blade across. Blood will issue freely from the pricks and, being drawn across the thumb by the knife, the illusion of a deep cut is produced.

The secret of the Dervishes, you explain, lies in a mysterious powder of which you have been fortunate enough to get a supply, some of which you always carry. Take a pinch of this imaginary powder, drop it in the water and stir it. Then take off the tourniquet, dip the thumb in the water, washing off the blood, dry it and show that there is no trace of any cut on it whatever.



This beautiful effect is not often seen, probably because it is thought to be difficult in operation and intricate to set up, as well as requiring an assistant to work it. This is not the case. I know of no trick giving as fine an effect that is as easy to work. This illusion, like all others which offer a continuous challenge to the onlookers, such as the Levitation of a Girl and illusions of a similar kind, is always received with much favor by the public. In great part this is because as soon as the spectators have thought of a possible solution, some action takes place which completely disproves their theories, until finally they have to confess their utter bewilderment and acknowledge their defeat with hearty applause.

The Effect—A large ball is either brought on by the performer, or it may make its appearance spontaneously from a box. It floats in the air, being attracted to the performer's fingers, or repelled at will, as he moves freely about the stage, while a solid metal hoop is passed over the floating ball in all directions. It is thrown to the opposite side of the stage and, amazingly, it floats back, passing right through the hoop to the performer's fingers. Finally it returns to the box which closes on it.

1. *The Ball*. As supplied by the magic dealers the ball is usually made of aluminum or papier maché, and has a small looped

staple projecting at the top through which runs the thread necessary for the levitation. However, this single staple arrangement never gave me the perfect control of the ball's movements that I desired, so after some experimenting I corrected this drawback by using two staples as shown in the illustration. You will find that two "wavy sided" hairpins answer this purpose very well, and can easily be forced through the shell of the papier maché ball. Set them about 4 inches apart leaving the bend of the hairpin projecting a half inch. Any dealer will gladly prepare such a metal ball for you at a slight additional cost.

For stage purposes, the ball should be brilliantly decorated. It may be silvered, gilded, painted in blue and studded with stars, and so on to suit the individual performer's taste. A very pretty effect can be obtained by having the surface coated with the metallic particles used by sign painters for poster work. These are of many different colors and they catch and reflect the light, scintillating with beautiful effect as the ball floats in the air. As this material is heavy it is well to cover only one side of the ball. This side only being in view of the audience throughout.

2. *The Box.* This is perfectly plain, made of light wood and just large enough to take the ball easily. It should be of a dark color with the inside of the lid painted black to contrast with the ball as it appears. The lid should be made to open very easily and remain upright without falling to the back.

3. *The Thread.* For a ball such as described above, the best thread is black silk, quality B. If a lighter ball is used then quality A will be strong enough. Against any fairly dark and broken background, the B silk will be invisible from the other side of the footlights, but if the audience is very close the lights should be lowered, or red and blue globes used. Black velvet must never be used as a back cloth, it shows up a thread like a rope.

4. *The Ear-piece.* An oval ring of flexible wire is shaped to fit tightly over the ear against the side of the head, the rear half of the wire is wrapped around with a small strip of electric tape, while the forward half is painted flesh color. See illustration.

5. *The Hoop.* This may be of wood or metal, without prepa-

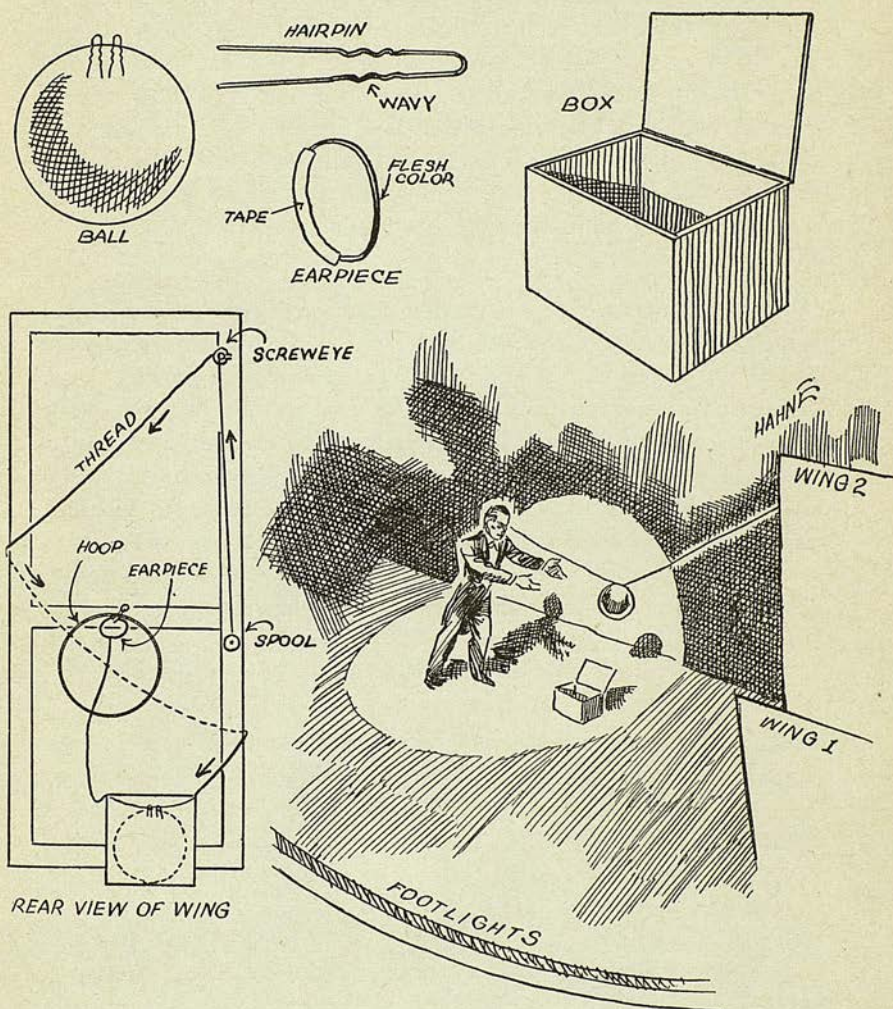
ration and from 18 to 24 inches in diameter. A ring from a set of very large Chinese Rings will do very well.

Preparation for the Trick

Having these accessories ready, first drive a nail at about shoulder height in the rear inner edge of the second wing, or in the stage wall on the left side of the stage (i.e., your left as you face the audience) and push the spool of thread on to it by its center hole. Fix a small screw-eye about 18 feet above the level of the stage and directly above the spool; carry the thread up to it, pass it through and bring it down to the stage. Next pass the thread through the hairpin loops on the top of the ball and put the ball in the box, closing the lid. Keep hold of the end of the thread (it will reel off freely from the spool on the nail) and set the box down in the middle of the stage in line with the wing. Take the thread to a point about 9 feet from the wing on the opposite side and then tie the ear-piece to it at the middle of the flesh painted side.

Fasten the thread at the spool end by twisting it round the nail, don't tie it, simply twist it round a sufficient number of times to be sure that it will hold fast. Now put the ear-piece on your left ear, stand with your right side to the front and stretch the thread taut across the stage. If, when the ball is pulled up to full height in the middle of the stage, you are brought too near to the right wing, simply shorten the thread by winding it up on the spool. Having adjusted the thread to the correct length, take off the ear-piece, put the ball in the box and carry the box off stage, passing in front of the left wing, around it and set the box down on the stage close to and behind the wing; hang the ear-piece on a nail driven in the inner edge of the wing at such height that the thread is just taut all the way round. Be careful that there are no nails, splinters or projections of any kind that the thread could possibly catch against. Hang the metal ring with the ear-piece.

Presentation—When ready to perform the trick, take the metal ring and place it over your head, slip the ear-piece over your left ear, lift the box, remove the ring from your neck, the thread now running through it, lay it on top of the box and walk on the stage from the front of the wing. Show the hoop and put



it over your head. Set the box down on the stage a little past the center towards the right wing. Turn left and from now on keep the right side of your body towards the audience. Make mesmeric passes with your hands toward the box and draw the thread taut gradually so that it lifts the lid and the ball rises. When this is at full height, hold your left hand palm upwards, with the fingers closed; place the right hand above the left, palm downwards, thumb resting on the thread and the fingers "wiggling" as if to draw the ball towards them. Press down with the right thumb and the ball will run down along the thread as you guide it smoothly to rest on the tip of the left forefinger. Hold the position for a moment or two.

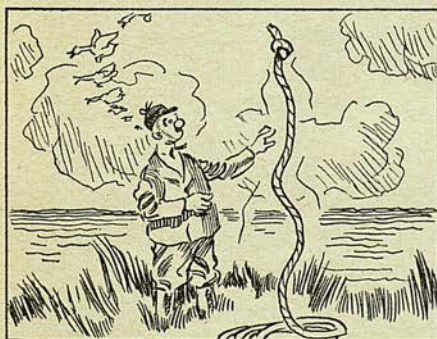
Place the tip of the extended right forefinger on the top of the ball and remove the left hand: the ball remains apparently hanging from the tip of the right forefinger. Move several steps towards the back cloth, keeping the ball in this position, then back again down stage. Place the left hand, forefinger extended upwards, about a foot below the ball, then by swaying the body and the head forward a little, the ball will be made to descend on to the tip of the left forefinger; by bringing the body to its former position the ball will rise to the tip of the right finger. Repeat this up and down movement, one of the prettiest possible



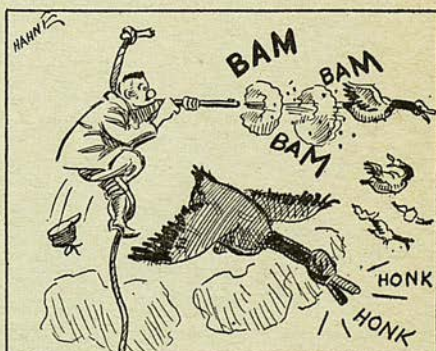
with the ball, several times, keeping time to the music (which should accompany the illusion throughout).

On the fourth ascent of the ball, just when it is midway between the hands, suddenly stretch these out flat, left palm upwards, right palm downwards, and keep the ball stationary between them. Lift the hoop over your head and pass it over the ball. After a few trials you will find that it can be made to appear to pass over the ball in every possible direction without fouling the thread which runs through it. This done replace the hoop over your head.

By engaging the thumbs in the thread on either side, the ball can be made to float from one hand to the other horizontally, that is, almost horizontally, because one hand must be held a little lower than the other to cause it to slide on the thread; then by bringing the left thumb up under the thread and taking a couple of steps forward as the thumb raises the thread sharply, the ball can be made to slide rapidly forward, as if thrown to the other side of the stage. By reversing the action, that is by stepping slowly backward and pressing the thread down with the right thumb, the ball will rise from the floor and begin to float back towards you. As it does so take the ring from your shoulders and hold it out in front of you as far as possible, the thread, of course, passing through it. Gesture with the fingers of



"I SHALL MAKE THE ROPE RISE UNTIL IT IS HIGH IN THE SKY— THEN I SHALL CLIMB TO THE TOP—



"FROM WHICH POINT I CAN GET A BETTER SHOT AT THE BIRDS."

the right hand as if drawing the ball towards you and by regulating the pressure of the right hand on the thread and, if necessary, stepping slightly backward, the ball is made to float through the hoop up to your right fingers. The movement of the ball must be kept slow and smooth throughout, without swaying. This passage of the ball through the hoop looks very mysterious.

To get the hoop back over the head, bring the tip of the left forefinger down on top of the ball on the outside of the ring, take this in the right hand and again drop it over your head on to your shoulders. Finally get the left thumb under the thread and by raising it in due proportion make the ball slide away towards the box, over it, and then slowly descend into it. Maneuver the thread round the back of the lid and with it cause the lid to fall shut. As it falls bring both hands up to the head and down again with a quick jerk as if that gesture caused the lid to fall, at the same time with your left thumb hook the ear-piece off and let it fall to the stage under cover of this action.

Remove the ring, bounce it once on the stage and take your bows. Pick up the box and walk off the stage in front of the left wing. Set the box down at the rear of the wing, pick up the ear-piece, which has trailed along after you, hang it up again with the hoop and you are all set for a repetition.

The moves detailed above by no means exhaust the possibilities of the singlehanded manipulation of the Floating Ball; they are given as the basis on which to erect an original routine. One thing is absolutely necessary, even more so than in other tricks, the routine must be rehearsed until every move is perfectly smooth and continuous, without stops or jerks or even hesitation otherwise the illusion of the ball being controlled by the fingers is destroyed. The movement of the ball being controlled by gravity, it rests entirely with the performer to make the action smooth.

By using a girl assistant an effective opening can be made by having her kneeling on the stage, box in hand, while the performer, striking an attitude, makes passes towards the box. Again at the finish the assistant comes on carrying the box and kneels as the performer makes the ball float down into it. She carries off the box and resets the earpiece, thread and hoop, leaving the performer free to continue with his next item.

FIRE-EATING

This is a trick of very ancient origin, indeed it is probably the oldest trick in the magician's repertoire. There is good reason to believe that it antedates such tricks as the cups and balls, etc., since it was used by the priestcraft of old as a supernatural marvel long before such tricks came into the hands of the jugglers. There are historic records of false prophets who blew smoke and flame from their mouths to prove that they had supernatural powers. For instance, Mokanna the Arab, who gave Mahomet great trouble gained a large following through this flaming miracle. It would be a fascinating study to trace the gradual decay of the miracle-working priesthood and the passage of their knowledge of tricks into the hands of the wandering jugglers and mountebanks who were the direct forerunners of the modern magician. It must suffice here, however, to say that the self-same marvels which once clinched the claims of imposters to be the inspired mouth-pieces of divine utterance, now serve to amuse mixed audiences at so much per head. Surely a great stride forward in human intelligence, yet it is sad that even today there are communities where an exhibition of fire eating would be regarded as a manifestation of satanic power.

The modern method of fire eating and the blowing of flame from the mouth is suitable for stage work only and a proper presentation calls for the use of at least one assistant, preferably a girl. It is most effective when presented in Chinese, Japanese or possibly Hindu make-up. In the routine which follows only one assistant is necessary and it will be found very effective with any audience.

Effect—The magician comes forward, followed by his assistant, who carries a tray on which there is a candle. He lights the candle, turns toward the audience, drops the lighted match into his mouth and swallows it. The assistant slyly blows out the candle. The magician turns to pick up the lighted candle and finds it extinguished. He looks suspiciously at his assistant who assumes an air of innocence. He blows on the wick which instantly relights. He turns his head to the audience and she makes as if to blow it out again, but he turns and catches her in the act.

He takes the candle from the tray and with it a number of pieces of colored tissue paper twisted up into tapers. Lighting one of these he thrusts it flaming into his mouth. After repeating this with several more papers, he finally bites off the lighted end of the candle, chewing it with gusto. The assistant hands him a bowl, heaped up with cotton, and this he stuffs into his mouth, apparently swallowing a huge quantity. Taking a fan and fanning his ears, he proceeds to blow out smoke in clouds, then sparks and flames. Then from his mouth he draws out a long pole, followed by yards of ribbons. After another repast of cotton, he blows out more smoke and sparks, then suddenly throws out a number of vari-colored ribbons from which clouds of confetti shower down on the stage. There is an explosion and the magician is seen to have a huge umbrella, with ribbons dangling from it, over his shoulder.

Preparation—The essential thing is the means of producing the smoke and flame. I have rarely performed the feat without being asked what secret preparation I used. Naturally I made a mystery of it but the fact is that the oldest and the simplest method is still the best. The answer is . . . saltpetre. Take some cotton wicking and twist the strands to about the thickness of the little finger, then put it into a saturated solution of water and saltpetre. To prepare the solution have the chemical ground to a very fine powder and add it little by little to some water until the water will dissolve no more of it. Let the wicking soak for at least 24 hours, then dry it thoroughly. Cut off a small piece and light it: it should smoulder slowly, but if it burns too quickly, simply dip it in water, squeeze the water out and let it dry again. This will remove some of the saltpetre and bring it to the right condition. It is advisable to prepare some 18 to 24 inches at a time, as this amount will provide sufficient material for a number of performances.

To use the fuse, cut off about an inch and a half, light one end, and put it on a little pad of the best quality medicated cotton. On top of the lighted fuse put another pad of cotton and place the whole in your mouth. Close your lips tightly and draw a deep breath through the nose. Blow out steadily and strongly. The fuse will ignite the cotton and you will find your breath will carry out first smoke and then sparks. When the first supply of

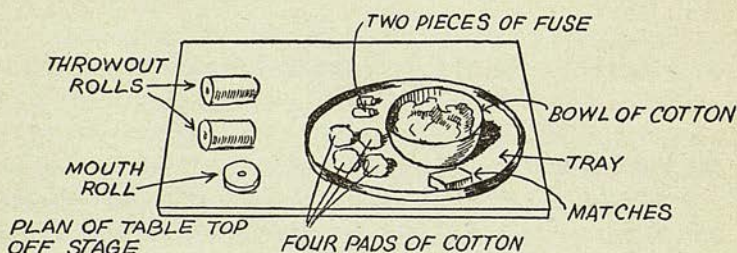
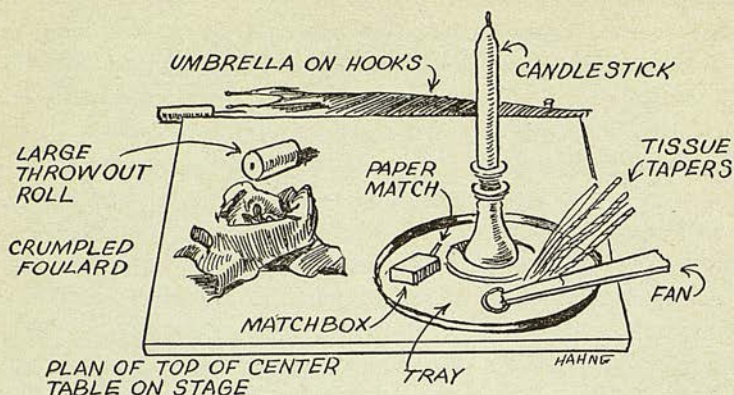
air has been expelled from your lungs, close your mouth tightly and draw another deep breath. The fuse will be reduced to a smouldering condition immediately. Again blow out your breath as before, again producing smoke and sparks, and so on. The one thing that must be strictly observed, is *never* to draw the breath in through the mouth: with that proviso, there is no danger whatever in the feat. From time to time a fresh supply of cotton is thrust into the mouth, alternately above and below the fuse. That is all there is to it. Another piece of lighted fuse can be obtained from the bowl carrying the cotton when the first piece has been burned up.

Practice will soon enable one to handle the fuse in the mouth with perfect safety. It is well to start with a fuse that will smoulder very slowly and gradually work up to one that burns faster.

The following properties will be required to work the act: on stage on the center table—a tray with a candle in candlestick, a fan, half a dozen pieces of 15-inch tissue paper twisted taper fashion, and a box of matches. Protruding from one end of the closed matchbox is a paper match, which has been lighted and blown out, and is so fixed that its uncharred end sticks out ready to be seized secretly with the fingers. On the table also, but behind some other object, is a large roll of throw-out ribbons; and resting on two hooks behind the top of the table, is a large fancy umbrella with bright ribbons sewn to the ends of the ribs.

Off stage and near the wings on your left is set a small table. On it is a metal tray with a small candle, matches, two small pieces of fuse and four pads of cotton to receive the fuses; two rolls of throw-out ribbons, one medium and one narrow, also a bowl of light metal composition, about 10 inches in diameter and 4 inches in depth, in which a quantity of the best quality of medicated cotton, well teased out, has been piled up towards the front of the bowl, leaving a space at the back for the mouth roll and the fuse pad.

Working—The assistant brings the tray from the center table to the magician who is standing in the center of the stage. He takes the matchbox, secretly pinching the paper match between his left middle fingers near their roots, as he opens it to take out a match. Striking this, he lights the candle while shielding the



flame with his left hand, and at the same time lights the paper match clipped between his left fingers. Turning directly to face the audience, he throws his head back and drops the lighted, visible match into his mouth and apparently swallows it. There is nothing to this but just doing it. The match goes out instantly when it touches the saliva on the tongue.

In the meantime the assistant, with a sly look at the audience, leans forward and blows out the candle. The magician turns and makes a motion to pick up the candle, then notices it is out. He looks at the girl who assumes an air of complete innocence. He again shields the wick with his left hand and pretends to blow on it, at the same moment bringing the lighted match in his left hand into contact with the wick, which lights at once. With a touch of his thumb he extinguishes the palmed match and pushes the remnant through his fingers to the back of his hand

so that he can show the left hand empty with a careless wave. He looks toward the audience for a moment, the girl again leans forward, her lips pursed ready to blow the candle out again, but he turns and catches her in the act, and quickly takes the lighted candle with his left hand.

With his right hand he takes the tissue tapers and shows them, then arranges them in his left hand so that he can take them one by one with his right. He lights one at the candle, holds the lighted end downwards for a moment or two so that a good flame is produced, then thrusts it blazing into his mouth. Here again a great to do is made over nothing. Tissue paper burns quickly, leaving practically no ash and the moment the mouth is closed the flame is extinguished without any possibility of a burn resulting, always supposing there is no hesitation in closing the mouth and apparently swallowing the flame.

The magician repeats this operation with five or six papers, not forgetting to pretend to let the flame of one piece burn his fingers. Well acted this leads the audience to marvel even more at the burning papers being put in the performer's mouth without burning him. A nice illustration of psychological misdirection. The performer must create the impression that he is actually having a dainty meal and thoroughly enjoying it. Nothing tends more to put an audience in a good humour than to see the magician himself happy in his work, therefore always give a *happy* show. On reaching the last two papers, the magician drops one on the stage. This is a signal to the assistant who is waiting in the wing.

When the magician lights the first taper, the assistant carries the tray off stage, quickly lights the first piece of fuse, places it one one of cotton pads, puts another pad on top of it, and puts the whole in the bowl behind the heaped up cotton already there. Beside the fuse, but apart from it, she places the mouth roll and then takes up her position at the wing. When the performer drops the last paper to the floor, she enters, bowl in hand, and stands at the magicians left. When he makes a motion of carrying the lighted candle to his mouth, she seizes his arm in pretended alarm. He looks at her, then at the candle and shakes his head, as if agreeing not to do it, then turns away and quickly bites the

lighted end off. He extends his left hand with the candle towards her, but still looking away from her, as he pretends to chew and swallow the candle end. She grabs the candlestick, thrusts the bowl into his hand and goes off with the candle.

The magician turns his head, sees the bowl, looks round as if wondering where it came from, then begins thrusting handfuls into his mouth. Here again there is some camouflage. The cotton, having been well teased out, a handful, when chewed, becomes a wad. Every now and then as a fresh handful is thrust in, the chewed wad is secretly removed from the mouth and dropped into the bowl as another lot is taken. Finally the pad containing the fuse is thrust into the mouth and the blowing of smoke and sparks is begun. The assistant has returned and when the magician hands her the bowl just before he starts the smoke, she hands him the fan. Throwing this open with a flourish, he fans first one ear, then the other, and throwing his head back he begins the smoke and spark production. The assistant stands nearby with the bowl, ready to hand it over and take the fan when a fresh supply of cotton is required to replace that burned away.

When the fuse is nearly exhausted, the magician takes the bowl and, as he thrusts more cotton into his mouth, he grabs the mouth roll and inserts this also. With his mouth apparently stuffed to the limit he makes a pretence of blowing vigorously, but neither smoke nor sparks appear. He tries again with the same result. He takes the fan and again vigorously fans his ears, but still without success. He hands the fan back and taps first his chest, then his throat and gestures that something has stuck there. Then taking hold of the center of the roll, he draws it out gradually like a stick. The assistant gazes, wide-eyed then runs off.

While the magician is drawing out the rest of the roll, which falls in a pile at his feet, the assistant, who has taken the bowl with her, quickly lights the second piece of fuse, places it between the two pads, puts them in the bowl besides the two throw-out rolls and piles up a fresh supply of cotton in front to hide them. She then returns to the stage. Meanwhile the production of the mouth roll must be timed by the magician to allow for this work.

Again taking the bowl, the Fire Eater proceeds with the same stuffing of the mouth with cotton followed by production

of smoke and sparks. A very deep breath should be taken to make the final clouds of smoke and flame as spectacular as possible. Then the two rolls are grabbed from the bowl with the right hand and as the assistant seizes the bowl, both hands are brought rapidly to the mouth and a pretence is made of taking something from it. The left hand takes the smaller roll and jerks out the ribbons. The hands go to the mouth again, the left hand takes the second roll and throws this out. The action should have taken the magician close to the left side of the center table, for in throwing the second roll he turns his left side to the audience and with the right hand, under cover of his body, he seizes the large roll from the table, and carries it to his mouth as the left hand comes back as before. This roll is then thrown out by the left hand; in it there is a large handful of confetti, which scatters in a cloud from the ends of the ribbons. Instantly his right hand grabs the handle of the umbrella from behind the table (the handle, blackened, should project just as far enough to be seized), throws it open with a quick jerk as the assistant fires several revolver shots behind the scenes. He moves down towards the footlights to receive the reward of spontaneous applause that is due if the act has been carried through with dash and fire.

The act should be worked in silence with a bright and lively musical accompaniment starting rather deliberately and the tempo speeding up gradually to the climax. The mouth roll must be as large as can be comfortably placed in the mouth so as to give the assistant time for her work. It is a fact that nobody seems to notice the repeated trips of the assistant off stage, another illustration of the fact that the most obvious things can be done openly at one place if the attention of the audience is held fixed on another part of the stage. The throw-out ribbons should be one inch, two inches and about four inches wide respectively, of varying bright colors and some 15 feet in length. They are sewn at one end to a piece of strong black cloth, large enough to encircle the roll which is begun from the opposite end. A piece of pencil let in a hem at the free end of the black material will give the grip necessary when the rolls are thrown out. The candlestick should be of the kind shown in the illustration.

Finally it is advisable for the neophyte to thoroughly rinse his mouth with a saturated solution of alum before trying the trick. Long practice has made this unnecessary for me but it will be a safeguard for the beginner.

HINDU FIRE EATING

We have it on the authority of Levante, the well known Australian magician, that the best of the Indian performers of the fire trick are the Madrassi magicians. In place of cotton they use well dried cocoanut fibre and the part prepared for insertion in the mouth is made by pressing a pad of the fibre, about half an inch in thickness, over the end of a round stick somewhat thicker than a pencil. The fibre is pressed down round the end of the stick and a piece of cheese cloth stretched over it and the whole tied with a piece of string about an inch down. Trim off the fibres and the cloth below the string and you have a sort of drumstick, the ball of fibre at the end should be about the size of a small egg.

Pull out the stick and you have a compact ovoid with a cavity at one side. In this cavity some ignited fibre is placed and this is blown upon until there is a general smoulder all round the inside of the hole. Thus prepared the fake is loaded into the mouth secretly and by blowing out the breath through the mouth, smoke and sparks are expelled from it. As displayed by the Indian magicians there is always an accompaniment of tom-toms, snake charming etc., to bewilder the onlooker and add to the general excitement.



THE WHOLE ART OF SMOKE PICTURES

By MAX HOLDEN

Mrs. Holden and I presented this unique form of entertainment as a feature of our act for many years in the largest vaudeville theatres throughout the world. To date no explanation of our act has ever been published, but due to many requests we are including it here with the hopes that the rising new magicians will find in smoke pictures a new angle that will help dress their program. Today Smoke Pictures are seldom seen, and this is a pity because their many interesting possibilities offer the performer an artistic interlude well-worth incorporating in any act.

For those who may never have seen a Smoke Picture, let me explain that such a picture is made by holding an enamelled plate over a kerosene or paraffin torch until its surface is completely blackened. Using this as an artists' canvas, you wipe out portions of the black surface and quickly develop a silhouette of a moonlight scene, etc., which presents an unusually and completely artistic effect.

To get the knack of the procedure, try it out at first by holding a small enamelled plate over a candle until it is well blackened, remembering to keep the plate continually in motion but not so near the flame that the surface becomes greasy. If this is done properly you will soon have a good sample of the required canvas. Now with a toothpick make an outline of your picture as shown in Fig. 1 and 2. Use a small camel hair brush to draw in the shadows. Now clear off all the black surface outside of the outline with a small piece of cambric and you will have a clear cut black and white picture. For professional use, the cambric can be tied around the end of the brush handle.

After you master the technique, you are ready to go ahead with a real stage presentation. For this purpose the following props will be necessary:

1. A pair of cotton gloves.

2. A large enamelled plate (about 32"x22"). *These will have to be ordered from a local agency, or from one of the enamel sign factories in Beaver Falls, Pa.; Baltimore, Md.;*

London, England; or Sydney, Australia. The plate should be plain and as flat as possible.

3. An Easel is also necessary for proper display of the finished picture. *These can be obtained from any art store, but for stage use we advise an easel of strong make preferably metal such as are illustrated in this text. It is an excellent idea to have the easels mounted on castors so that they can be swung around with the least effort.*

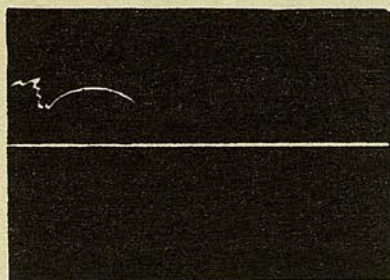
4. A torch for smoking the plate. *This can be obtained from any magic shop. These are filled with kerosene soaked cotton wool, and when lit will blacken the plate in short order.*

5. You will note a chain in the illustration that is attached to the top of the easel and which ends in a small hook. When this hook is slipped over the top edge of the plate as it is placed on the easel, it will allow the plate to be swung out and down at an angle for blackening.

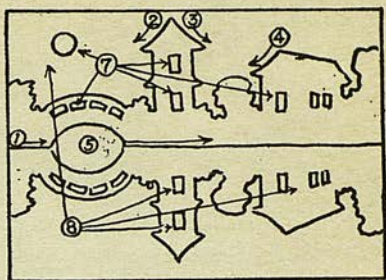
In smoking the plate keep the torch moving about 8 inches away until you have blackened the entire surface of the plate. Be sure and replace the cover of the torch to extinguish the flame; then push the plate back onto the easel to its original position, and you are ready to begin.

The performer now dons a pair of white cotton gloves and marks the plate on both sides with a thumb mark, and then connects these two marks with a line drawn across the surface of the plate from left to right with the second finger. This is the main line and from this point you start to build and form your picture. With the same finger start from the left side of the picture as shown in Fig. 1. Continue by jumping to the top of the tower (No. 2), Fig. 2, and come down the left side, then fill in the foliage to the left. Now come down the right side of the tower (No. 3). Next the house (No. 4). With a small paper napkin ball wipe out a circle under the bridge for the arch (No. 5). Wipe very lightly to make the shadows. The bridge openings, windows, the moon, shadows of the windows in the water are next (No. 7 and No. 8). Wipe off the smoke outside of silhouette as in Fig. 3. Take a quick glance at the picture to see that it is perfect. Swing the easel around, have the spotlight thrown on the picture and take your bow.

Fig. 4. is another picture on the same order representing



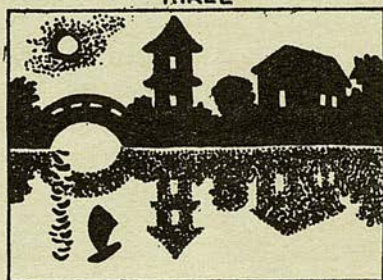
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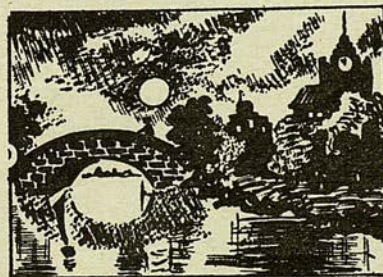
TWO

THREE

FIG. ONE SHOWS
HOW PICTURE IS
STARTED.
FIG. TWO SHOWS
THE PROCESS OF



THE DRAWING
NUMERICALLY.
FIG. THREE SHOWS
THE FINISHED
PICTURE.

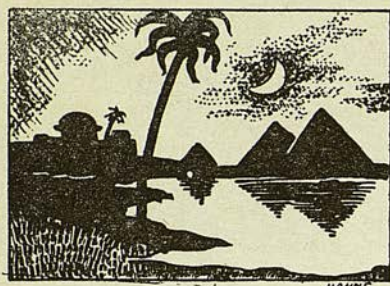


FOUR

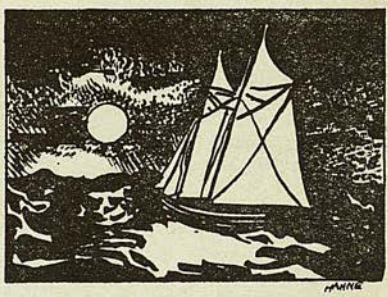
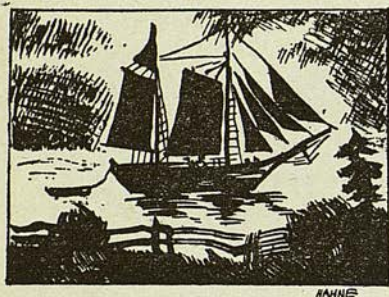
a Church. Notice the main line droops down to the right.
Fig. 5. Shows other pictures easily made.

An Original Double Picture Effect

In this presentation, Mrs. Holden worked at the easel to

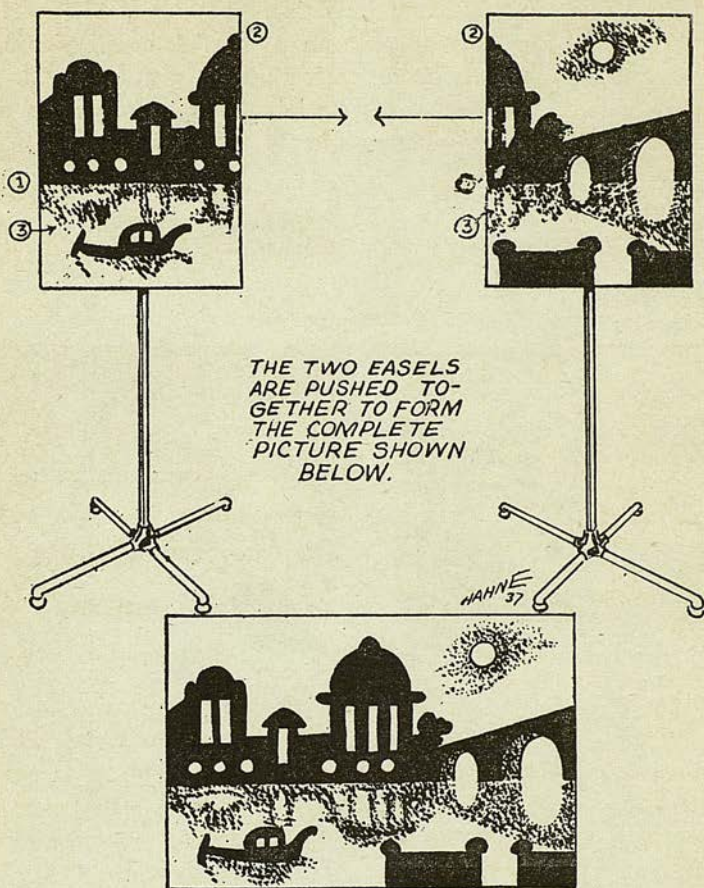


FIVE



the right, while I worked the one to the left. After the pictures were finished, the two easels were run together in the center of the stage, the plates joined, and one huge complete picture was the result of our individual efforts. For those who would care to include this double picture effect, I'll explain our routine with some patter suggestions.

We always opened our act with Smoke pictures by making our appearance each with a torch in hand. A short opening announcement was made as we entered, and then proceeding directly to the easels, we pulled down the plates and lighted our torches. "First of all we will smoke these white enamelled plates with soot until they are suitably blackened, and then will try to draw a picture the like of which you will not find in any of the art galleries of Europe, Asia or (mention a small joke town.) Last week when we played Pittsburgh, we didn't have to do this we just waved the plates in the air a few times and collected enough soot from the atmosphere". At this point

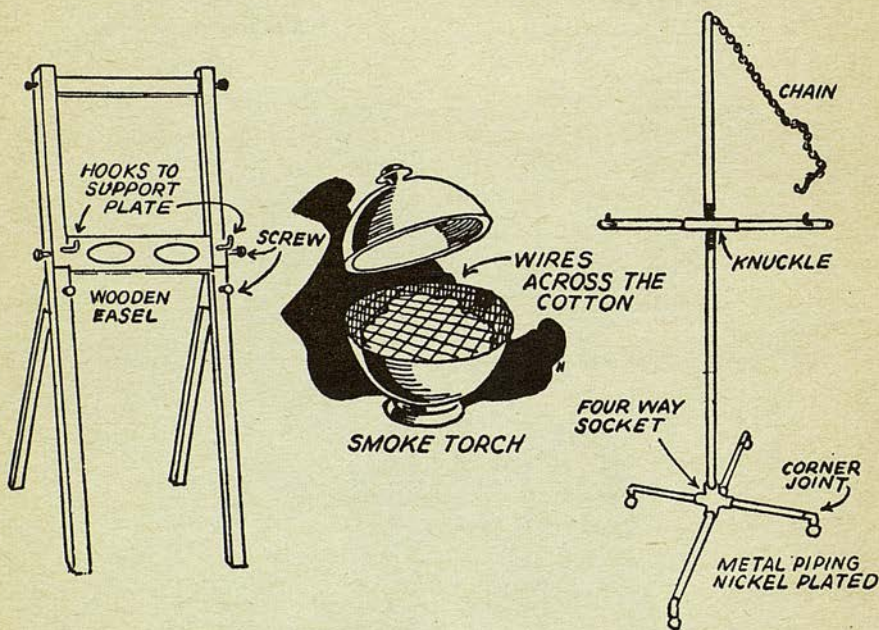


the plates were ready. We both started with the water line (see Fig. 1), then at right and left sides respectively (Fig. 2). Then the gondola, the balcony in the foreground. Next the shadows in the water. Then we softened in the foliage, the shadows in the water and around the moon.

We then wiped out the unnecessary black inside the silhouette with the fingers of our gloves, and completed the picture by erasing all unused soot bordering the picture with a balled-up paper napkin. Rolling both easels together, it was just a matter

of a second to line up both pictures as we turned to take well-earned applause for this surprise finish.

It will be found a valuable asset to stick small pieces of adhesive tape on the back of each plate as a guide mark for the water line. These can easily be felt through the gloves, and assures the pictures matching perfectly at the finish.



ROPES, FANS and SILKS

This very pretty and mystifying effect is, I believe, the invention of Ottokar Fischer, of Vienna. It lends itself to effective presentation in a silent act, particularly in a Chinese or Japanese setting, but it can also be presented at the closest quarters and even when surrounded by spectators.

The effect—Two separate pieces of strong cord, or rope, are shown and a fan is securely tied to them at the middle. Two spectators are invited to hold the ends of the ropes, stretching them out straight, the fan hanging in the middle. On each side of the fan several silk handkerchiefs are tied with double knots. They are then pushed close up to the fan and a large ring, or bracelet, is tied on the cord above the fan and the silks. Suddenly the magician pulls the fan clear away, then the silks, the knots remaining tied, while the bracelet remains on the ropes which are stretched out between the assistants, perfectly free from knots.

Requirements—Two pieces of soft white rope, each 12 to 18 feet long, according to the stage, or space on which you operate.

A fan about 12 to 15 inches long.

Six silk handkerchiefs, at least 15 inches square, the larger the better, and of bright assorted colors.

A large glass bracelet, obtainable at Woolworth Stores.

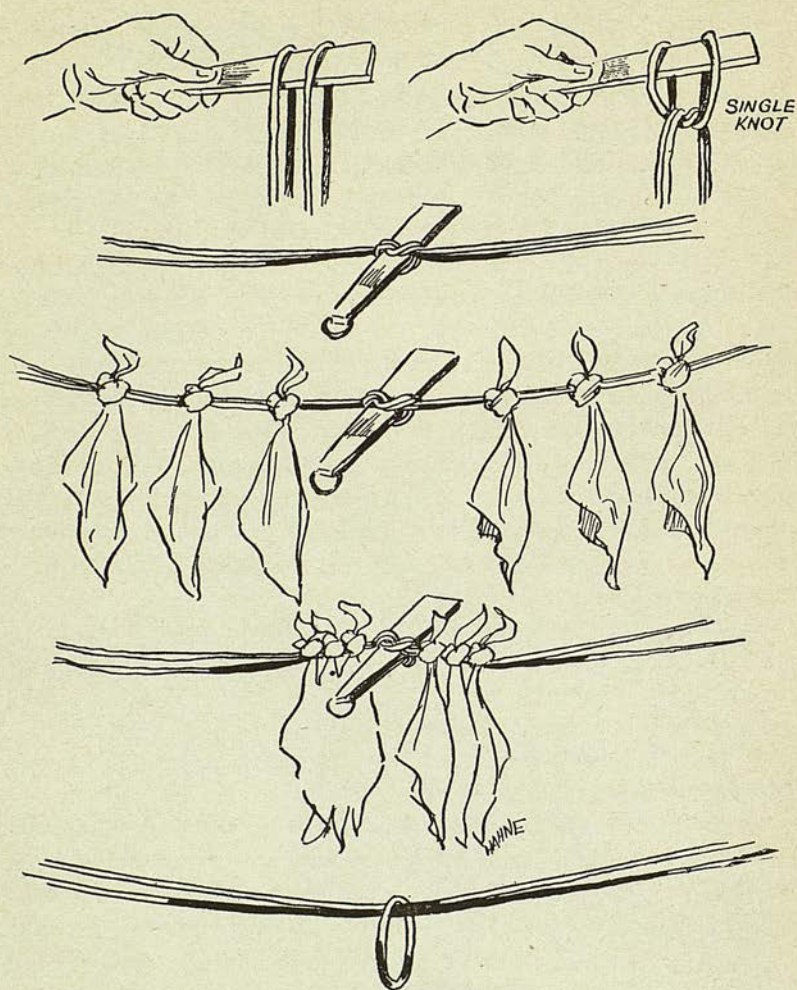
Method—Have two assistants, one on either side; or if working singlehanded, invite two spectators to come forward and stand, one on your left, the other on your right.

Show the fan, throw it open with a flourish, close it, and hand it to the assistant on your right.

Display the two ropes, one in each hand, put them together and lay them over the fan in the assistant's hands. See illustration

Stand behind the fan and taking one rope in each hand, tie a single knot, drawing it tightly against the fan. See illustration. Be careful not to get the two ropes mixed up or twisted across.

The assistant releases his hold of the fan and you hand him the two ends of one rope, and give the two ends of the



other rope to the assistant on the left. The ropes are thus stretched across the stage with the fan tied to them in the middle, but owing to the manner in which the knot was tied on the fan, each rope is simply doubled on itself, and if the fan were pulled out now, each assistant would have both ends of one rope. The principle is that of the old, old trick, "My Grandmother's Neck-lace," but it is completely disguised by the use of the fan.

Standing behind the fan, take the silk handkerchiefs, and tie three at intervals on the rope on one side of the fan with double knots, allowing about two-thirds of the silk to hang down. Tie the other three silks on the other side in exactly the same way.

Push the silks on each side close up to the fan; show the bracelet, take one rope from one assistant and slip it through the bracelet, which you run along the rope up to the fan. Take one rope from the other assistant and tie one knot with the single ends, thus tying the bracelet over the fan and the silks, and reversing the ends of the rope, so that A gets the end B held, while B gets the end that A held originally.

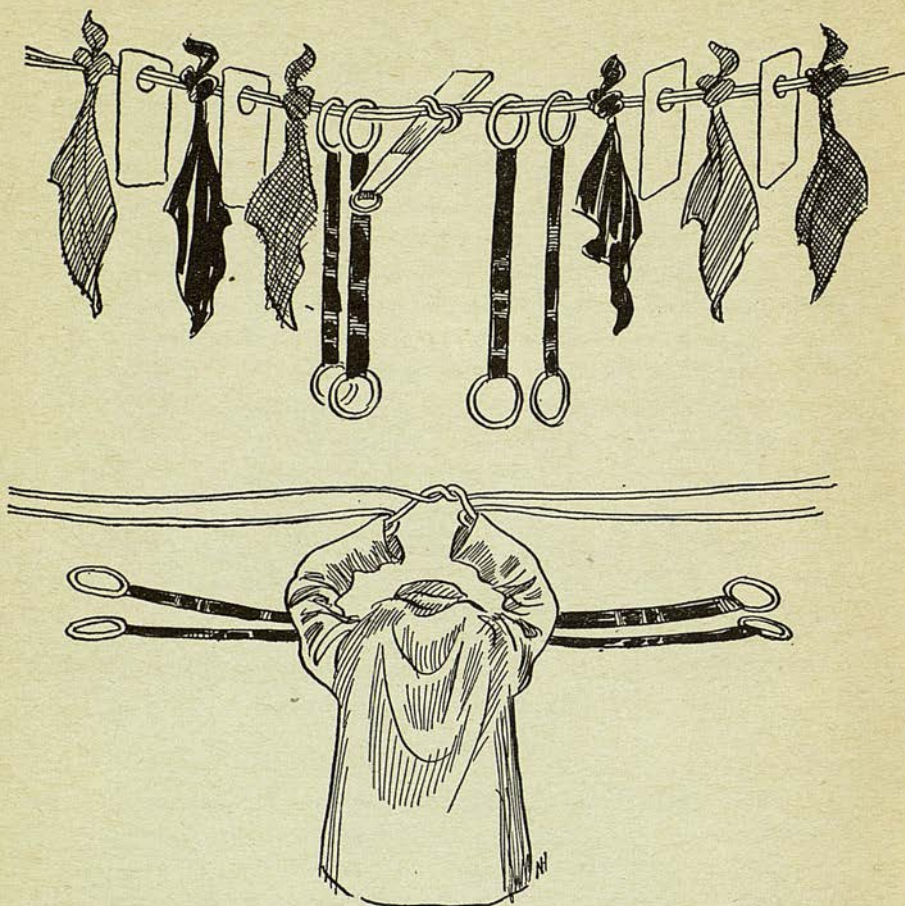
Make each assistant hold one end in each hand and twist the ends round his wrists to get a secure hold.

With a flourish suddenly pull the fan free, instantly throwing it open to full spread and with the left hand pull the silks away; the ropes will again be stretched out between the assistants, quite free from knots, but the bracelet remains on the ropes, both of which now run through it.

CORDS, FAN AND SILKS VARIATION

This is especially suitable for a silent act, performed in Chinese costume and with at least two assistants. In addition to the two cords and the fan and silks, the following articles are necessary: four pieces of two inch ribbon, of different bright colors, each about half as long as the cords and to each end of which is sewn a bracelet, (those obtainable at the Woolworth Stores are suitable), four giant playing cards, with inch holes cut near one end, a small Chinese jacket, and finally a goldfish bowl and cover. This last is placed in a loading pocket.

Begin the trick as above by showing the cords separate, have them tested by the assistants pulling them and tie the fan in the middle with the trick knot. Have the assistants hold the cords so that they stretch across the stage with the fan in the middle. Take one of the ribbons and thread the two ends of the cords on one side through one of its bracelets, pass it along the



cords and up to the fan. Do the same with a second ribbon and bracelet on the same side. Thread the remaining two ribbons to hang down on each side of the fan for the moment.

Show the giant cards and thread two on each side of the fan by passing the cords through the holes. Next tie the silks on the cords, three on each side of the fan, the whole arrangement being as shown in illustration.

Standing behind the fan, show the Chinese jacket and have the assistant at the right hand you his two ends, thrust them through one sleeve and hand them back, at the same time sweep

the suspended silks and cards on that side close up to the fan. Do exactly the same with other side of the cords. Take one cord from each assistant and tie a single knot over the top of the jacket so that the ends go to opposite sides. Pass the bracelets, at the ends of the hanging ribbons, to the assistants to hold, one in each hand. The arrangement now appears as shown.

First pull out the fan, but don't show it, thrust it in your coat for the time being. Let the bracelets fall free on each side, pull off the three silks and the two cards from one side and toss them over the jacket, do the same with the silks and cards on the other side, follow these with the fan, finally holding the coat with your left hand get the fishbowl out of the pocket and hold it vertically behind the jacket. Have the assistants pull the cords and they come away free. Then they hold the cords high and you take a step forward showing the jacket in your hands and then produce the bowl from it.

If Chinese costume is used a very large bowl can be produced. It should be carried in a waterproof bag over the chest which is suspended by strong tape from the neck. The opening of the bag must be down the righthand side. A bowl of from 12 to 14 inches in diameter and 2½ inches deep can be carried in this manner quite safely.

XXth CENTURY SPIRIT SEANCE

This very clever adaptation of the well-known "Walking away from One's Shadow" illusion, transforms it into a really spectacular and sensational feat. Effects hitherto confided to cabinet tricks can be produced on the open stage with bewildering results. It is, of course, suitable for stage performance only.

On the stage is set the usual frame, with a roller blind, prepared for the fixing of the shadow and, behind it the necessary lighting apparatus. The performer invites a committee of three persons to come forward and to superintend and inspect everything. One of the three is selected to be the "subject" of the experiments to follow. Two long coils of rope are introduced and one end of each is tied tightly around his wrists. The blind in the frame is let up and he is stood behind it. The free ends of the ropes are then pushed through holes in the sides of the framework and his wrists are drawn up tightly against the post, so that his arms are drawn out to their full length and well above his head. All this is done by the other two members of the committee when they retire to each side of the stage and there hold the ropes taut. It is shown that they have complete control of the subject's arms; by letting the ropes slacken they allow him to drop his arms to his sides, but when they pull them taut his arms are forced upwards and his wrists are pulled tightly against the posts, rendering him quite helpless.

The two men are instructed that they must keep the ropes taut at all times and, seeing that the frame is set in the middle of the stage and not covered in any way, they are satisfied that they have complete control of the situation. The blind is now lowered in front of the subject as far as his waist, his legs remaining in full view. It is shown that his least movement is registered by his shadow on the blind. The lights are lowered to a dim, but not particularly religious glow. His shadow remains visible and does not move, yet a moment later, an object is seen to fly over the frame towards one of the committee-men. The lights are put up and the blind is raised and it is seen that the two ropes are stretched out taut the subject's wrists are still pulled tightly against the side posts, but—his coat is off and is found lying on the stage.

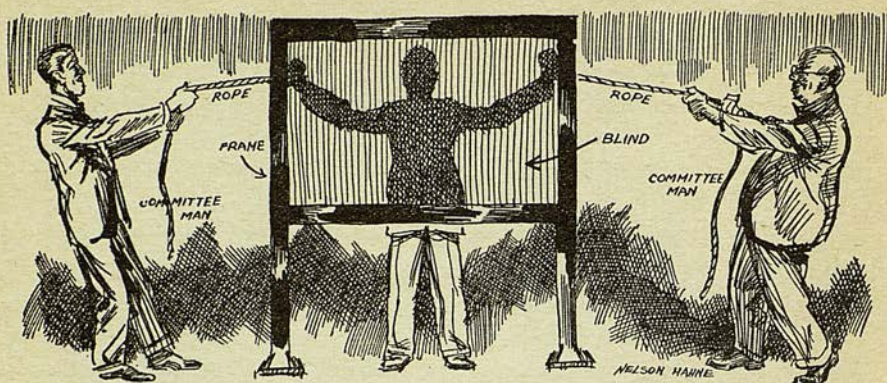
Again the lights are lowered leaving, however, the shadow of his head, body and outstretched arms in full view and these are seen to remain immovable. When the lights are again put on and the blind let up, the subject has lost his vest, collar and tie and these are found to be scattered about on the stage. The bewildered committee-men certify that they have not relaxed the strain on the ropes for a moment.

Once more the usual procedure with the lights and the shadow, and finally, the unfortunate man is found with his clothing reduced to his singlet and pants, his shirt having joined his coat and vest on the stage. Not the least part of the hilarity of the audience is caused by the bewildered and embarrassed expression of the unfortunate victim, particularly when the performer suggests that the experiment be carried a step further! However, he is spared this last indignity. The ropes are cut and his bound wrists inspected and pronounced tied exactly as at first. The knots are untied and he gathers his clothing and retires to his seat as quickly as he can.

Method—The fixing of the shadow is managed in the regular way. The blind is prepared and when the brilliant light is projected on it the rays are absorbed, except by that part covered by the subject's shadow. When this light is turned off and the green light put on, all the uncovered parts of the blind give off a green glow so that the dark parts show up still and are taken to be the shadow of the man behind, who is free to move about without any fear of detection.

But, it will naturally be asked, how can he move freely when his arms are secured by the ropes and these are held by the committee-men? The subject is, of course, one of the troupe, but even to those who may suspect this, the manner in which he frees himself of his clothing remains a mystery.

At about 18 inches from the end of the rope which is tied around the subject's wrists a single knot is tied beforehand, and this is made to come just outside the knots tied on the wrists, in other words, his wrists are tied with the last 18 inches of the rope only. It follows, therefore, that when the free ends of the ropes are drawn taut, it is really these knots which are pulled up against the inside of the holes in the posts and if the ropes are cut between the knots and the wrists, the subject's arms will



be freed but the ropes will remain taut, the knots preventing them from being pulled through. That is the whole secret. The performer, in adjusting the subject's right wrist and showing that the man's arms can only move as the ropes slacken, cuts the rope holding the subject's right wrist between the knots with a razor blade, mounted on a convenient handle, easily concealed in his hand. The man, of course, keeps his wrist tightly against the post.

The moment the green light is put on, the subject cuts his left wrist free in the same way, whips off his coat, flings it over the frame and raises his hands against the post to their original positions before the lights are put up and the blind raised. So far as the committee and the audience are concerned he is still securely bound and helpless.

The rest follows in the same way. All the subject has to do is to avoid any movement of his arms until the green light is put on, then remove the articles of clothing as quickly as possible and act the part of angry bewilderment as best he can. At the finish it appears to be perfectly natural for the performer to cut the ropes with a pair of shears on the *outside* of the posts, the subject at the same moment pulling his wrist away from the inside. The knots on his wrists are then examined and found intact and the two genuine committee-men retire to their seats just as bewildered as the rest of the audience.

The usual objection to the use of a confederate does not

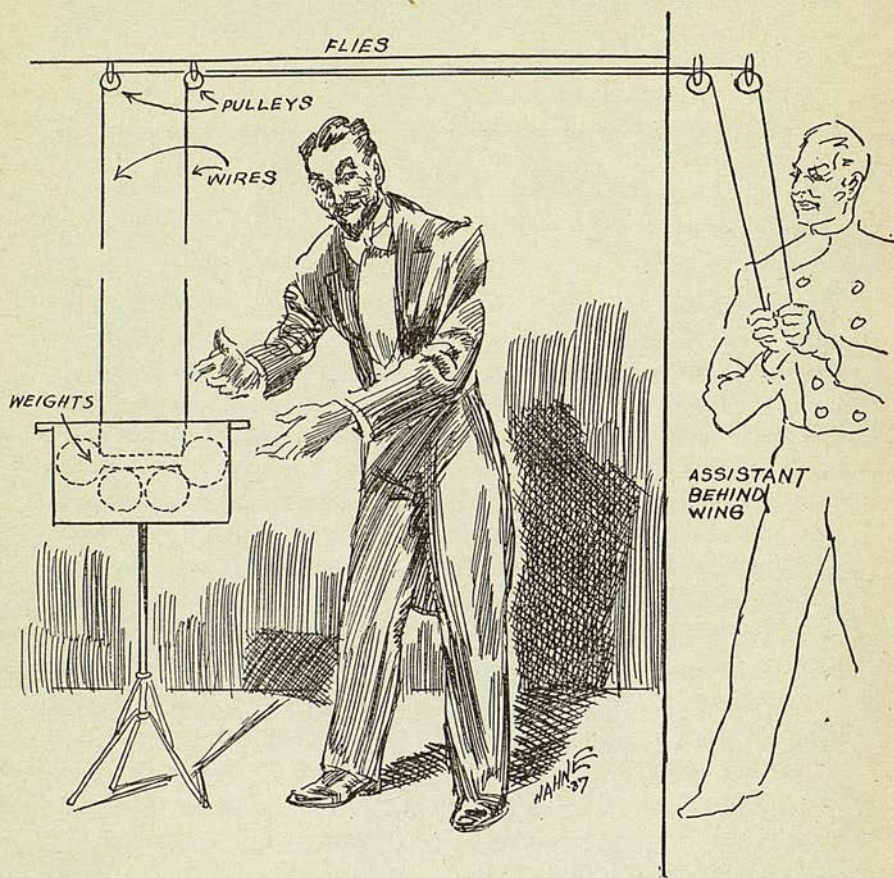
apply in this case. It must be admitted that the application of the shadow principle by the unknown inventor of this illusion is highly ingenious.

PRODUCTION OF REAL CANNON-BALLS AND METAL BAR-BELL

OWEN CLARK

Effect—On the stage is seen a small music stand with a cross piece from which hangs a banner, Fig. 1. The stand is isolated from any apparatus or tables of any kind. Walking behind it the performer lifts it, turns it round and shows all parts of it to be perfectly free from preparation of any kind. Replacing it in front of him on the stage he immediately produces from behind it a large solid cannon-ball which he drops to the stage with a crash. This is followed by a second cannon-ball of the same caliber. Once more he lifts the stand and shows all parts of it, then replaces it on the stage. Immediately he lifts from behind it a huge solid bar-bell such as used by heavy weight lifters, also made of solid metal.

Explanation—Thin piano wires are used to suspend the bar-bell and the cannon-balls from the flies in such a way that the banner on the music stand conceals them. The wires pass over pulleys directly over the stand, along the beam in the flies through other pulleys and down to an assistant off stage. When the performer goes behind the stand he gets between the suspended bar-bell and balls and causes them to swing under his left arm behind his back. He is thus free to show the banner and stand on all sides. Setting it down in front of him he turns his left side to the audience, allowing the weights to swing in front of him and again behind the banner. He quickly detaches the first cannon-ball which hangs by a wire passed through it from the bar-bell, shows this and lets it fall to the stage, the resulting crash certifying to its solidity. The second ball follows in the same way. Once more he gets between the bar-bell and the stand, letting the weight swing behind him, and again shows the stand on all sides. The final production of the bar-bell is



worked in exactly the same way by allowing it to swing behind the banner and detaching it from the wires.

The back cloth used for the illusion should have a series of vertical lines in its pattern thus rendering the piano wires completely invisible. The same idea has been used for suspending heavy loads behind an assistant, but the use of the stand and banner is cleaner and makes the effect more mysterious.

WALKING THROUGH A STRING OF BEADS

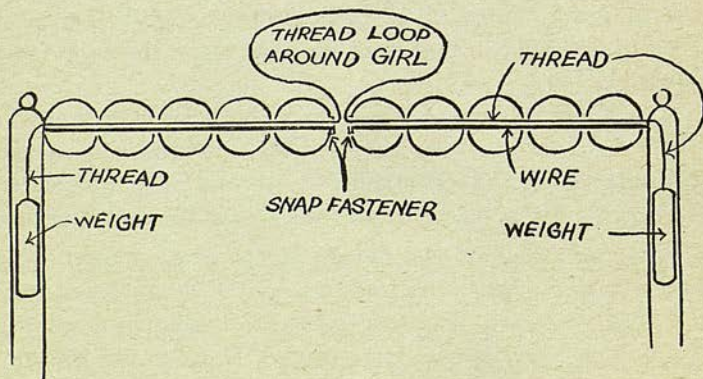
This novel and effective illusion is the invention of the well known magician, Daniel Dew.

On the stage there are two metal uprights, about $3\frac{1}{2}$ feet in height, on firm bases, and about ten feet apart. Between the two uprights and stretching from the top of one to the top of the other is a string of large balls, each $1\frac{1}{2}$ inches in diameter, and pearly white in color. A few feet behind this string of "beads", stands a girl assistant. At the magician's command she slowly advances and walks right through the necklace which is seen to remain perfectly intact. A perfect illusion is created of the string of beads passing right through the girl's body.

The necessary arrangements are beautifully simple and inexpensive. The two uprights are hollow metal rods and their bases must either be very heavy or else fastened to the stage with screws. The balls are perforated and then threaded on two wires, which are fastened to the tops of the uprights and meet in the middle of the space between them. The sides of the two balls which come together in the middle on the ends of the wires, are fixed with a snap fastener strong enough to hold the weight of the string of balls but separable with a slight pull. A very strong black thread also runs through the balls and each end of it is attached to a weight which runs freely inside each hollow upright. The length of this thread and the pull of weights must be so adjusted that when they hang almost touching the bottom of the uprights, the string of balls is drawn tightly across from top to top and held in that position even when the snap fastener is released.

The thread between the two middle balls is pulled out towards the rear, drawing the weights upwards and making a loop inside which the girl stands, the thread passing around her back. Such is the position when the curtain rises on the illusion.

After pointing out the details of the arrangement, tapping the balls to show them solid and so on, the magician orders the girl to walk forward. She has her arms folded in front of her body and as she reaches the string of beads, she allows the string of balls to meet her body just below her arms which she drops very slightly for a moment as the balls part and slide



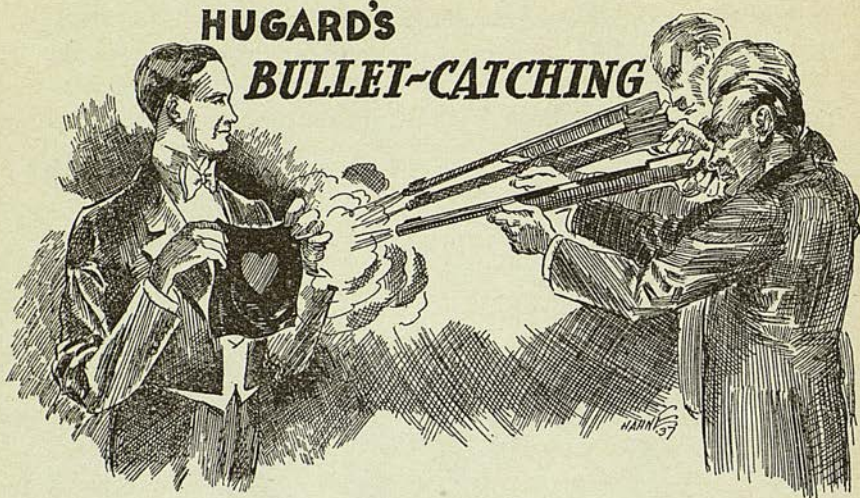
round her as she moves forward. These are at once drawn together behind her as the weights in the uprights fall and draw the thread taut. The appearance of the string of balls is exactly the same as before and there is nothing to show how this miraculous passage of living through inanimate matter has been effected.

This illusion is now being performed by the inventor, Mr. Dew, with the greatest success.



**"IT IS EASILY SEEN WHAT BECAME OF OUR
WITCH DOCTOR'S LINKING RINGS"**

HUGARD'S BULLET-CATCHING



THE GREAT RIFLE FEAT

Catching bullets fired from modern rifles

The feat of catching bullets has been one of the favorite "sensational" tricks of magicians for generations past. Its invention has been credited to many, a favorite story being that Astley, of circus fame, devised a method for exchanging real bullets for fake ones in order to render harmless a duel between two of his friends. It is much more likely that he had seen the trick done by a magician and adapted it to his purpose. In all probability the trick has been developed from crude beginnings by a succession of performers, and, in many cases with tragic results, for a number of lives have been lost in its execution.

The method which I now explain in all its details for the first time, is the only one in which the modern high powered rifle can be safely used in a legitimate illusion, that is to say without the use of confederates. The effect is that three persons bring their own rifles and cartridges and these remain in their own possession until they themselves bring them onto the stage. A committee, selected by the audience, inspect the weapons, mark the bullets and the cartridge cases and remain on the stage

throughout. Under their close inspection the rifles are loaded in full view of everybody, the bullets being first dipped in powdered chalk. Without the rifles leaving their hands for a moment, the men march from the stage to the body of the theater, remaining in full sight of the audience the whole time.

The magician, who does not leave the stage for an instant, takes up a little black velvet target with a red heart in the center, and holds it up in front of his chest.

At his command the men fire, three white spots instantly appear on the target and three bullets drop to the stage. They are at once picked up by the committee men and are found to be hot, rifle grooved and with the private marks on them. They are the same bullets. The riflemen march back to the stage, unload the rifles and the empty shells are found to have the private marks on them also.

Such is an exact description of the effect obtained, though it seems to be hardly possible without the use of confederates, but if the procedure is followed, step by step, it will be seen that there is no difficulty and, moreover, it is carried through with perfect safety. It is, however, not a feat for a nervous performer, a certain amount of audacity is required and it is not given to everyone to stand coolly before a firing squad, even though he believes himself to be quite safe.

First, it is necessary to have two assistants off stage who have been trained to do their part with the utmost speed. A fourth rifle and the various instruments required, are set in the room nearest the stage; if such a room is not available, a suitable recess can be made by hanging several blankets across a corner at the back of the stage.

I will take in turn the various accessories that are used unknown to the audience. The cartridges actually loaded into the rifles are, of course, prepared, the real bullets being extracted and dummies glued in the shells in their place. These dummy bullets are easily shaped from thick paper and then painted in imitation of the nickel bullets.

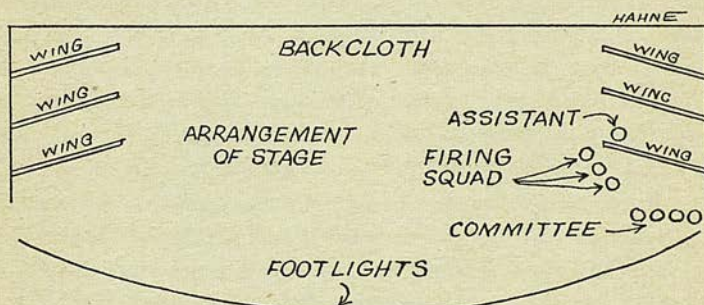
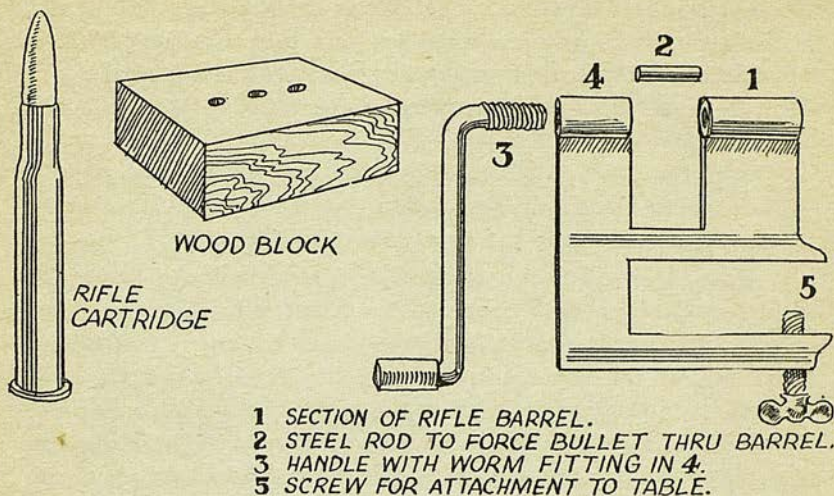
To make the substitution two trays are used, one unprepared, the other having a well and a sliding partition. The three dummy cartridges are placed in the slide which is then drawn back and held by a catch, leaving the well empty. When the

three marked cartridges are placed on the tray and the catch is released, the slide carries them away and leaves the three dummies exposed. That is easy enough, but some audacity is required to make this substitution under the very noses of the committee without arousing any suspicion.

This is how I managed it. The firing party was lined up on the extreme left of the stage, the first man just at the edge of the first wing, the others in line down towards the footlights. The committee men were seated at the end of this line. After the marks on the bullets and the shells had been finally inspected by the committee men, they placed them on the tray. This I held in my left hand (the one loaded with the dummies, of course), and in my right I held a little glass jar filled with powdered chalk. Placing this over the real cartridges for a moment, I pushed the tray with the jar towards a committee man, asking him to take it and examine it. At that very moment I released the catch and the dummies slid noiselessly into place. When he took the glass jar the cartridges were apparently exactly as before and, while the chalk was being examined I stood them on end on a little table in the center of the stage. I used a glass topped table so that from then on there could be no possibility of fraud.

Still holding the tray carelessly in my left hand, letting it hang by my side, I gave the squad the command to open the breeches of their rifles. Taking the first cartridge in my right hand and holding it very openly, I went to the committee man who held the chalk and boldly asking him to note the marks, immediately dipped it into the chalk which covered the bullet with the white powder. Then stepping alongside of the first rifleman, that is the one at the side of the wing, I slowly and unmistakably inserted the cartridge into the breach, showed my hand empty, ordered him to close the breach, and put on the safety catch. Under cover of his body and mine I handed the trick tray to one of the assistants who was waiting behind the wings and received from him the unprepared tray. This exchange took a second or two only, and as soon as I had the second tray, I moved forward and away from the rifleman.

The same procedure was followed with the remaining two riflemen without the necessity of going so close to them and,



in order to give time for the necessary work off stage, these rifles were loaded with the utmost deliberation and with various little artifices to gain time, such as having my wrist held while the cartridges were inserted and my hand examined afterwards. Finally, after the loading and the lining up of the squad near the footlights, I recapitulated briefly what had been done and pointed out that the only piece of apparatus used was the tray, and this solely for the purpose of avoiding unwarranted suspicion, by handling the cartridges as little as possible. Then I handed the tray to the committee asking them to examine it and retain it.

By this time the assistants off stage had done their work which must now be described.

In the room off stage the following apparatus was set ready: a block of wood with three holes bored in it to take the cartridge cases, leaving the bullets protruding above. (See illustration); a section of a rifle barrel, mounted on a stand, into which the bullets could be inserted and forced through so that they would be given the grooves which appear on any bullet fired from a rifle; a small electric heater with a little pan ready to receive the bullets, and finally a pair of powerful pincers.

Let us follow the actions of the two assistants from the moment the first man received the trick tray containing the marked cartridges. Instantly he rushed to the room, the second man waiting for him there, with the heater already turned on. He removed the cartridges from the tray, dropped them into the holes in the block of wood and rapidly extracted the bullets in the action. As he dropped the bullets the second man took them, one by one, forcing them through the section of the rifle barrel and then dropping them into the pan. Meantime the first man pulled the empty shells from the block, inserted them one by one into the extra rifle and exploded them. If this operating room was very near the stage it was necessary to muffle the rifle with a blanket to deaden the sound of the explosion.

The last article required was the target. This was simply an adaptation of the magic banner. It had a flap which could be folded over to cover three white marks on the duplicate face. The heated bullets were inserted in little pockets at the back of the flap, the mouths of which would be downwards when the flap dropped. The three marked shells, now empty and the caps exploded, were put in three lastic loops at the back of the target itself. Thus loaded the target was placed on a little table, the flap turned up, and at the right moment, when the men began their march from the stage to the middle of the theater, it was quietly placed on the stage.

Taking the target and holding it over my heart, with all possible dramatic effect I gave the commands "Ready! Aim! Fire!" and at the explosions I had simply to let the flap fall and the marked, heated and grooved bullets fell to the stage while the three chalk marks instantly appeared on the black velvet. The bullets were picked up by the committee men themselves, a big point being that I did not touch them. While they were

occupied identifying the marks, I ordered the men back to the stage, meantime getting the marked shells into my hands. They then unloaded the shells which I picked up and exchanged for the marked ones, handing these to the committee for identification. So much attention was given to the fact that the bullets were really the same that this audacious move went entirely unnoticed.

Smoothly carried through the effect can be called, in all honesty, "sensational". Doing the trick over a long period of years nightly, my assistants had their work down so fine that the time required after the loading of the third cartridge was incredibly short. The work off stage is the crucial part, there must be no bungling and no delay.

Many serious incidents happened in the course of my experiences with this trick. At times either through nervousness, or by design, one of the squad would not fire his rifle. In such a case the appearance of three white spots and the fall of three bullets would have been embarrassing. By dividing the flap into two parts I was enabled to make one, two or three spots appear to correspond with the number of bullets. The effect of two spots only appearing and two bullets dropping, followed by the third man firing separately, was so good that very often I would arrange to have one man forget to take off his safety catch and then after the other two men had fired I would see that he got a bulls-eye. By watching the flashes from the rifles I was always able to tell how many had fired.

I have had people bring cartridges and certify that they were not tampered with, only to find afterwards that they had soldered the bullets to the shells and even, in some cases, riveted them together. While this gave a little extra trouble behind the scenes it did not otherwise interfere with the trick. Indeed in some cases where the guilty parties had boasted beforehand and brought all their friends to see the magician "fooled", it was a twofold score for me, increase in the box office receipts and triumph in the smart man's discomfiture.

On one occasion in New Zealand as I was handing the tray to the committee, there was an explosion and I turned to find that one of the squad had fired his rifle aiming at the ceiling. Affecting great indignation at his clumsiness I ordered him off the stage, berating him for endangering people's lives by not

knowing how to handle a rifle. As soon as the show was over and the hall cleared I had one of my men muffle his rifle with a blanket and fire a real bullet through the ceiling just at the point where the other man's bullet would have hit had there been one in his rifle. Next day I learned that no sooner had the show been packed up and my people left the hall than this "smart guy" had returned with a party of his friends, got a ladder and inspected the ceiling. There they found a bullet hole . . . The legend of the invulnerable magician still lingers in that town.

A word of warning by way of conclusion. In the early stages of my experimenting with the trick I would have all the lights out when the men were on the firing stand, and have a spot light only thrown on myself. The effect was tremendous, the momentary wait in the dark keyed up the audience, then the flashes of flame, the explosions of the rifles and the fall of the bullets . . . it really was fine . . . but at the Theater Royal in Wellington, New Zealand, when the rifles were fired I felt I was hit and looking down saw a spot of blood on my shirt front. Luckily the trick was the last item in the show and when I got to my dressing room I found three small pellets of shot had hit me in the chest. They were small and had done no great damage, but I was then forcibly struck by the fact that in the darkness the men might have done anything with their rifles and that something much more formidable than a few pellets of shot could just as easily have been dropped down the barrels. Thence forward all the lights were kept full on and if the firing party didn't seem to be absolutely reliable, one of my men would go to the platform with them and watch every action.

FINIS

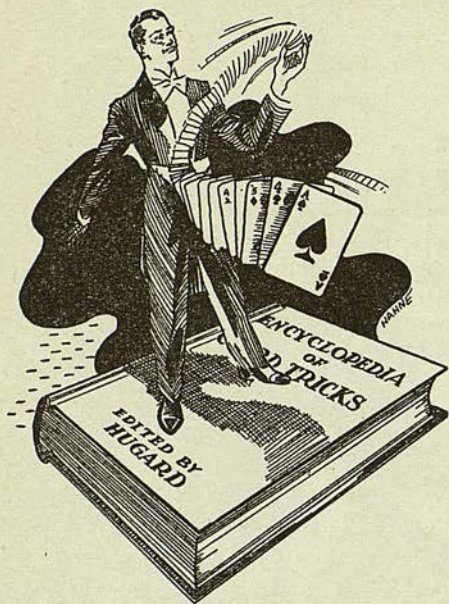




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HUGARD'S ANNUAL
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MAGIC AND ILLUSIONS

BY

JEAN HUGARD



Author of

CARD MANIPULATIONS Nos. I to V
MORE CARD MANIPULATIONS
COIN MAGIC THIMBLE MAGIC
MONEY MAGIC SILKEN SORCERY
CLOSE-UP MAGIC

Editor of

THE ENCYCLOPEDIA OF CARD TRICKS

Co-Editor

"GREATER MAGIC"

Illustrations by Nelson Hahne

Published by

MAX HOLDEN

New York

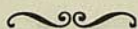
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ANNUAL OF MAGIC

1938



“Ah, my friend,” said Dervish Sefer, “little do you know of Dervishes, and still less of humankind. It is not great learning that is required to make a dervish; assurance is the first ingredient. With one-fiftieth part of the accomplishments you have mentioned, and with only a common share of effrontery, I promise you that you may command not only the purses, but even the lives of your hearers. By impudence I have been a prophet, by impudence I have wrought miracles, by impudence I have restored the dying to health—by impudence, in short, I lead a life of great ease, and am feared and respected by those who, like you, do not know what dervishes are. If I chose to give myself the trouble and incur the risks which Mahomet himself did, I might even now become as great a prophet as he. It would be as easy for me to cut the moon in two parts with my finger, as it was for him, provided I once made my hearers have confidence in me: Impudence will do that, and more, if exerted in the proper manner.”

Hadji Baba of Ispahan.

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INTRODUCTION

EXTEMPORE MAGIC

The most concise essay, covering its subject completely, is the famous one on "Snakes in Iceland." It comprised six words only, "There are no snakes in Iceland." The subject of extempore magic can be dismissed as curtly for there is no such thing, but apparent extempore magic (little tricks which appear to be done offhand on the spur of the moment but which in reality have been carefully rehearsed beforehand) has a most important part to play in the presentation of magic. For the most part nowadays a magician's program consists of a number of totally unrelated effects. A certain set of articles is shown, a trick is done with them, they are laid aside, another set is shown and another trick is done, and so on. A big trick will be followed by a small one and the program proceeds in a series of jerks, there is a complete lack of continuity and only too often the tricks simply peter out, the only intimation that the spectators have that the act is ended being the departure of the magician from the stage. For this he is generally applauded.

In arranging a program of magic there is one elementary rule which must be adhered to if success is desired, the magician must go from lesser marvels to greater and his last trick must be one that will leave no doubt in the minds of the spectators that his feats have reached their climax. Every effort must be made to create an atmosphere of mystery throughout. Any small article that is needed should be produced magically, not just brought forward prosaically, and when the trick is finished such articles should be vanished magically. The most artistic program of magic I have ever seen was that of Chung Ling Soo (Wm. E. Robinson). Beginning with his own versions of the Flying Silk, Ink to Water and Water to Ink, Sun and Moon, he went on with the Kellar Rose Trick, the Linking Rings, Fire Eating and Fire Blowing, at the conclusion of

which the stage was literally a mass of banners, flags and lanterns. Then, with no change of setting, no dropping of the front cloth to cover the preparation of an illusion during the performance of some minor trick, he presented five big illusions in rapid succession, the last making a smashing climax that invariably brought the spectators to their feet, cheering.

Soo was a master of the art of extempore magic. He neglected no opportunity of making every little thing happen by magic. In tossing his linking rings over the footlights to be examined one would vanish in mid-air; after distributing the roses grown by magic there would always be demands for more and he would pluck another handful from his shoe and toss them out; the last orange from the tree into which he had changed his assistant, would also vanish in the act of tossing it out and he would find it at the back of his knee—then, with unerring skill, throw it directly into the hands of some insistent clamorer in the gallery.

I have often been struck by the fact that in talking with people, not magicians, who had seen the performances of Alexander Herrmann, it is the little impromptu feats that have remained in their memory: the plucking of an orange from a spectator's nose, the casual vanish of the paper bag from which rice had been poured, the scaling of playing cards to the audience, and so on, while they were quite hazy as to the details of his big tricks. I have been assured solemnly that Herrmann would stand on one side of the stage and scale a full deck, one card at a time, into the auditorium, then going to the other side he would catch the cards as they returned, boomerang fashion, after their flight around the body of the theatre!

Any successful magician will agree that most people really believe that he has some mysterious power or force at his command whereby he performs his wonders and he wisely does his best to foster this belief. No one likes to think that he is being fooled by some simple trick or puzzle but if he can be persuaded that certain mysterious

things really do happen in the hands of a magician, he lets himself go and thoroughly enjoys the mystery.

Many modern tricks are done with apparatus that is made to produce a certain effect only and if baldly introduced, simply for that effect, they degenerate into mere puzzles; there is no aura of mystery. Take for example the glass frame through which a glass rod is thrust. If the rod and frame are brought forward and the trick done at once, very little mystery is created. One might as well bring out one of the old ring puzzles! The spectators will not know just how the penetration was accomplished, but they can see that the frame was made to produce that effect and they are merely puzzled, knowing that if they took the trouble to buy the frame they could work the puzzle just as well themselves. In fact it is a puzzle and nothing more. Now suppose you had just done a card trick and have used the glass frame as a means of exhibiting a card for which it serves perfectly and as if that were the only reason for having the frame. Later you lead up to the penetration trick and you use the glass frame simply because it happens to be at hand, then the trick becomes a little miracle because the spectators have no suspicion that the frame has been made specially to produce that effect. However, do not use the glass rod, use a borrowed pencil and a borrowed handkerchief.

In just the same way the smaller pocket glass frame for the same effect can be used first to hold the halves of a chosen card after finding them in the two parts of a torn deck. By giving the matter some thought almost any special piece of apparatus can be introduced in similar fashion and the fact that it is made for one certain effect is covered up.

Again a set trick can be made to appear as if it were an impromptu one and this enhances its effect tenfold. Dr. Harlan Tarbell is a master in this respect and he has kindly permitted me to give several examples of his methods. For instance, just as he is about to introduce a trick, some action, such as taking the cover from a piece of apparatus, or the like, apparently reminds him of something. He re-

marks, "That reminds me. Did I ever tell you of the time I gave a show in a nudist camp? Now if I only had a pack of cards around here," he searches vainly on his table for one, then produces a pack from a spectator's pocket. "Well, you know I had to follow suit," he continues as he turns up his sleeves. "There were four suits in the deck so everything was all right." Then he works Hull's Nudist cards with astonishing effect, returning to his other trick as if this was merely an unpremeditated interlude.

Instead of burning and restoring a borrowed handkerchief as a set trick, he just happens to notice, as he is passing from the audience to the platform, a lady's handkerchief. He stops and says, "Would you mind letting me see your handkerchief for a moment. It looks like some fireproof material I saw in Paris some time ago. Over there the ladies have protected their handkerchiefs against accidental burning by cigarettes and so on, by having them fireproofed. Thank you. Yes, I am sure this is the same kind. I didn't know they had been introduced here. You see I can hold it in the flame of this candle and it won't burn." Of course the material does burn and the magician is quite upset, not because of the damage to the handkerchief but because of his mistaking the nature of the material. As to the damage, that is a trivial matter for a magician and he proceeds to restore it, thus making the feat one of real magic.

When performing at banquets Dr. Tarbell makes a point of doing apparently impromptu tricks with articles borrowed from the guests or taken from the table, such as a plate, a knife, a napkin, etc. In places where he has been asked not to use cards because of the deacon objecting to them, he says in the course of his show, "Has anyone here a deck of cards? Pardon me, deacon, have you a deck with you?" Of course the deacon looks a bit sheepish and says, "Oh, no, no. I don't play cards." After a little talk with him Dr. Tarbell asks him to reach down into his coat pocket and see if he didn't really slip a deck in his pocket before he came to the banquet because he thought that he and the preacher might have a little game on the side. So when he

feels in his pocket he finds a pack of cards. The magician had slyly planted them there.

A good way to plant any small object in a person's pocket on such occasions is to take an opportunity of leaning over his shoulder to pick up a glass, or some other ob-



ject in front of him, under pretence of needing it for some trick and at the same time with the other hand place the article in his coat pocket.

An intriguing little trick to introduce in an offhand manner is the production of a half filled whiskey jigger from a deck of cards. You have the jigger a little less than half filled, in the lower left vest pocket. In the middle of a card trick steal the glass with the right hand. Take the pack in that hand and make a two handed fan, the glass is perfectly concealed in the operation. Place the fanned cards down on the table holding them vertically and, as you do so, move the right little finger towards the body letting the bottom of the glass slide down between the little and third fingers. Allow the glass to rest on the table quietly, flutter the fanned cards and remove them showing the glass. Without a pause hand it to someone to drink and keep right on with the trick as if it were the most natural thing in the world for such glasses to materialize. The trick is a specialty of Mr. Fred. Braue and I can vouch for its effectiveness.

Card tricks very often fail to rouse the applause of an audience mainly because they appeal to the mind more than the sight. Generally speaking, the better the trick the more likely it is that the spectators will be left puzzling over how such an effect could be possible and too bewildered to think of applauding. It is a good plan to proceed at once to an apparently impromptu effect that appeals to the eye. For instance, you may have a folding card on the back of which there is an artificial red rose, the stem fastened to the card by an elastic loop. In the petals of the rose, which is a large one, you have a coil of red cellophane ribbon. Conceal the card behind some object on the table.

At the end of the card trick get the faked card at the back of the pack which you hold with the bottom card facing the spectators. Throw down all but the top card, the faked one, which should be a duplicate of the card used in your previous trick. Show it, then change it to the rose by folding it and clipping it at the base of the middle fingers. Pin the rose to your left lappel and then draw out the cello-



phane ribbon in coils from the middle. This will give ample cover for the steal of a load of silks which you develop from the bundle of celophane, one by one. From these bring out larger silks and a good finish is the production of a throw-out staff and flag or a bowl of goldfish. Smartly worked this climax will compel the audience to give all the applause that can be desired.

Here is an idea I have seen worked to advantage. Suppose you are about to have several cards selected and with the deck in hand you advance to a spectator. Accidentally you drop the cards, you appear to be embarrassed, you are afraid you will not be able to do the trick. However, you have the cards you are going to force in your pocket, you palm them and add them to the pack in picking up the deck. The spectators are thrown off their guard, you have no difficulty in making the force and the effect of the trick is enhanced.

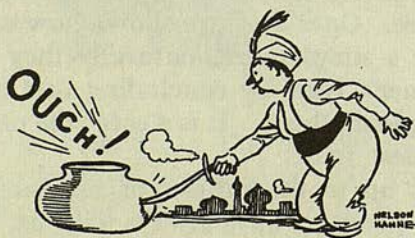
Some magicians make a bad break in the continuity and effect of their performances by announcing that the trick they are about to do is not really theirs but was invented by So-and-so. If the audience is composed of magicians that is all right, but if it is a lay audience they are not interested and such an announcement only lowers the performer's prestige with the spectators. Unless told otherwise they naturally credit him with doing his own tricks. The disclaimer is quite unnecessary. If the trick in question has become a standard one, you have a perfect right to use it, if it is another man's trick which you have improved and made your own, such presentation is legitimate. If, however, you have simply taken another man's invention bodily and presented it exactly as he does it, that is a plain theft and no announcement will condone the offence.

An even worse habit is that which many performers have of explaining a method of doing a trick and then performing it in a different way with a view to enhancing their own prestige. The effect on the minds of the audience is quite the reverse. Once they are shown how easily they can be deceived by a simple trick, naturally they will discount all the performer's feats by concluding that they are done by equally simple methods. It is a safe rule never to expose even the simplest trick.

This leads up to the subject of exposures in general which, like the poor, we have always with us. That there is much to be said in defence of those who have explained magic in the popular magazines and the newspapers is proved by the fact that practically all the greatest names

in magic—Hoffmann, Devant, Houdini, et al., have done it. But the man who deliberately exposes the methods and tricks of other performers for the sake of a little temporary publicity is beyond the pale. The queer part is that these men do not realize that they are advertising the fact that they are second-raters. They are confessing to the public that they are incapable of producing anything good enough for legitimate publicity.

Finally too many performers have the habit of playing safe in this matter of exposing by falling back on the tricks of the Hindu jugglers. They labor at great length to prove to the public that all Indian magic is mere trickery. The details of the mango trick, the basket trick and the rest, have been given away hundreds of times by magicians who fail to realize that by so doing they are really trying to destroy the glamor of all magic, their own included. Luckily mankind has such a love for and ingrained belief in the possibility of mysterious and inexplicable happenings that they still believe the fairy tale of the Indian Rope Trick and the other marvels and for my part I hope they will continue to believe them. Instead of decrying the tricks of the Indian jugglers it would be better for many magicians if they studied the modes of presentation by which these performers succeed in making the onlookers believe they have witnessed miracles.



"THE HINDOO BASKET TRICK"

CARDS

PERAMBULATING PASTEBOARDS

HAL. HABER

EFFECT: A card freely chosen by a spectator is returned to the pack which is thoroughly shuffled. The top card is then shown to be an indifferent one, and is placed face down under the spectator's foot. The bottom card is shown in the same way and is then placed on the spectator's left hand, also face down. The chosen card now passes under the spectator's foot; the card originally in that position appears on the spectator's hand; and the card that was on his hand is taken from the performer's pocket by the spectator himself. A triple transmigration.

REQUIREMENTS: Any pack and a knowledge of the glide and false shuffle.

WORKING AND PRESENTATION: Borrow a pack of cards, allow a spectator to shuffle it and select any card. After he has noted it, have it replaced in the pack and bring it to the top in whatever manner you are accustomed.

A vigorous false shuffle may now be made retaining the card at the top or bringing it back to that position. Remark that you will use the top and bottom cards, whatever they may be, but that as there is a remote chance that the shuffle may have brought the chosen card to one of those positions, you will first show the cards. While saying this you have prepared for the double lift and you now turn the two top cards, as one, showing, we will suppose the Ten of Diamonds. Name the card and call particular attention to it, asking the spectators to remember it. Turn the two cards face down on the pack, slide off the top (chosen) card, the Seven of Spades for example, and calling it the Ten of Diamonds, lay it face down on the floor and invite the spectator to put his foot on it.

Note here that by holding a card face down between the tips of the thumb on the back and the middle finger on

the face, and releasing the thumb and finger simultaneously the card will fall flat and face down without any



chance of turning over. It is much more convincing to do this than to actually put the card on the floor. The impression on the audience is that you don't care whether the card turns face up or not, therefore it must be the card you have named.

The Ten of Diamonds is thus left on the top of the deck and has to be brought to the position of second from the bottom. Shuffle overhand again, first pulling out all the cards but the top and bottom ones, retaining these by pressure of the left thumb and fingers, the top card, Ten of Diamonds, falling on the back of the bottom card. Shuffle off freely on top of these two cards. Holding the pack in position for the glide, that is, face down in the left hand with the thumb on one side and the fingers on the other, turn it face up and show the bottom card which, we will suppose, is the Queen of Hearts. Again you call attention to the card, naming it aloud and asking everyone to remember it. So saying turn the pack face down, execute the glide and draw out the Ten of Diamonds which you place face down on the spectator's left hand. It is well to have him place his other hand on top of the card to prevent any surreptitious glance he may be tempted to take at it.

Turn the pack face up, transferring the Queen of Hearts to the top of the deck. At once spread the cards fanwise, being careful not to expose the top card, the Queen of Hearts, and remark, "Seeing that the Ten of Diamonds under your foot and the Queen of Hearts on your hand are, neither of them, your card, it follows that the card you chose must be here in the deck. Very well, would it sur-

prise you if I make your card pass into my pocket here?" and you tap your outside left coat pocket with the deck.

"It would? Well, see how simple that would be," and you place your left hand with the pack into the pocket, immediately thumbing off the top card, the Queen of Hearts, and letting it fall in the pocket. "Your card, being in the pack, must be in my pocket. But that would be too simple for a magician." Bring the pack out again. "I shall try to show you a really magical effect. I know the general opinion is that these things are done by sleight of hand, but it would be impossible for the most dextrous performer living to manipulate three cards in three different positions. Now, we have your card, whatever it was, here in the deck; under your foot is the Ten of Diamonds and on your hand the Queen of Hearts. I am going to send your card from the pack to the floor under your foot, the Ten of Diamonds will rise to your hand and the Queen of Hearts will pass from your hand into my coat pocket. All ready? Pass!" Riffle the deck.

"Don't move your hands for a moment, please; just name the card you chose. The of ? Kindly move your foot." Bend down and slowly turn the card face up, leaving it on the floor. "Now, let us see if the Ten of Diamonds has arrived." The spectator turns the card on his hand, it is the Ten of Diamonds. "You see the Queen of Hearts has obeyed orders also, will you kindly take that card from my pocket yourself?"

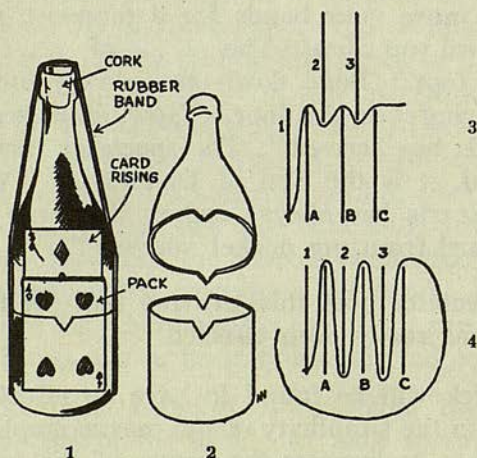
The spectator does this, proving that the triple transmigration has really been effected.

The trick will be found to have an effect out of all proportion to the simplicity of the means employed. Care must be taken to impress the names of the two cards on the audience so that there will be no confusion in their minds at the climax of the trick.

THE RISING CARDS AND GLASS BOTTLE

As a boy I was fortunate to have as my first books on magic, Robert-Houdin's "Secrets of Conjuring and Magic", and Sachs' "Sleight of Hand". Of all the tricks in these two classics the ones that fascinated me most were those relating to the Rising Cards and of all these I thought the best was Alexander Herrmann's Obliging Bouquet as described by Sachs. Determined to have a rising card effect of my own I worked out the following method. That it is practical and effective may be considered proven by the fact that I have used it both on the stage and in private performances for many years.

EFFECT: Several cards are chosen by spectators, replaced in the pack and shuffled. A glass bottle which has been cut in half is shown and the pack is placed in the lower half. The upper half is fitted on, a cork is pushed in and a large rubber band is placed around the bottle, holding the two parts firmly together. Thus isolated from all outside contact, the chosen cards rise at the magician's command while the bottle is held by a spectator. Fig. 1.



REQUIREMENTS: A pack of cards with the three cards to be forced on the top; a packet with three duplicate cards prepared in the usual way with thread or hair to make them rise; a clear glass bottle without a shoulder, which has been cut in half, Fig. 2; a cork and a large rubber band.

PREPARATION: To prepare the three duplicate cards that are to rise, first tie a knot at the end of a length of fine black silk or a hair, make a tiny notch in the end of the last card that is to rise, and engage the knot in it so that the knot is on the face of the card, then bring the thread upwards over the back of the card. Lay three indifferent cards face down on the thread and bring it back over the top of the packet, Fig. 3. Insert the two remaining cards that are to rise between the indifferent cards so that they take the thread down with them, Fig. 4. Next carry the thread down the back of the packet, then upward over the face of the first card, hold the thread and packet at the top and insert it in your left upper vest pocket, face outwards. Let the thread fall to the bottom of the vest and tie a small black pin to it, adjusting its length so that when the pin is fastened under the edge of the vest the thread will be taut.

The clear glass bottle must be cut in half as shown in Fig. 2, two projections being left in the top half and corresponding cuts in the bottom half. Any glass-cutter will do this for a nominal sum. With a fine three-cornered file, file the ends of the two points quite smooth, as well as the bottoms of the two cuts they fit into, to allow for the passage of the thread without danger of its being cut. The bottle must be one of the tapering kind, without a shoulder, and large enough for the cards to rise freely from the pack without becoming wedged in the neck. Place the bottle, cork and rubber band on your table with the pack of cards, and, with the prepared packet in your vest pocket, you are ready to do the trick.

PRESENTATION: Begin by showing the bottle and hand the two parts to different spectators for examination, then replace the parts on the table. The three cards have now to be forced. If you are sufficiently adept, use the classical force, if not, you may try the following method. Give the cards a false shuffle, square them and palm the three top cards. Hand the deck to a spectator to shuffle and when he has done so, hold out your left hand and have him place the deck face down on it. Invite him to make a free cut and after he has done so give him the choice of

taking more cards or fewer. When he is satisfied, pick up the lower part of the pack with your right hand, adding the three palmed cards, take the cut from the spectator with your left hand and place it below the other packet. With perfectly natural moves you have the three force cards on the top of the deck. Hand the top card to the spectator and the next two to two other persons.

Hand the deck to the first person and request that, when you turn away, all three cards are to be held up so that everyone can see what they are and that they are then to be pushed into the deck and the deck shuffled. Turn to your table, keep your elbows pressed to your sides as you take the prepared packet from your vest pocket and palm it in your right hand, and then pick up the cork and the rubber band, holding them in the same hand as the packet.

The three cards having been collected and the pack shuffled, turn to the spectator and take it from him with your left hand, at once dropping the cork and rubber band into his hand, asking him to examine them. Take the deck in your right hand, adding the palmed packet to the top, retrieve the cork and rubber band with your left hand and go to your table, holding the pack in full view the while.

Very openly drop the pack into the lower part of the bottle, taking care that one of the cuts is directly to the rear and that the thread lies in it. Adjust the top half of the bottle, place the cork in and finally stretch the band around from top to bottom as in Fig. 1. Carry the bottle to a spectator and place it with its bottom on his right hand and let him grasp the neck with his left.

Have the first card named, order it to rise and, with the least possible backward motion of your body, pull on the thread and the card rises inside the bottle. In exactly the same way cause the other two cards to rise. By keeping your arms outstretched, one on each side of the thread, as you make mesmeric motions with your hands, the thread will be shielded from the spectators on either side, the bottle itself prevents the spectator who holds it from seeing the thread.

When the third card has risen take the bottle back to your table. Remove the rubber band and the top of the bottle, then take the last card of the three in your right hand and drop the other two on the table. Show the card, moving your hand about freely and being careful not to dislodge the knot of the thread. Push this card down in the middle of the deck which is still in the bottom half of the bottle. Step back, getting the thread taut and order the card to jump at the word "Three". Count "One, Two, Three," waving your wand or hand, and at the third stroke hit the thread sending the card high into the air and pulling the thread clear away.

After the excitement has died down and you have acknowledged the applause, pick up the three cards, add them to the pack, immediately palming them, shuffle the pack and place it aside. If any curious spectator then examines it he will find the three cards originally drawn still in it and there is nothing to account for their curious behavior. It should be noted, when you first place the pack in the bottom of the bottle, that none of the chosen cards is on the face of the deck. If by chance one is there, cut it to the middle.



"THE MODERN MAGICIAN"

FINDING THE PAIRS

O. W. MEYER

In presenting my version of this old classic, I make no apology. Neither do I claim originality. In spite of its simplicity it is one of those effects which appeal to the watchers, one they will remember and puzzle over afterwards. Then, too, it is one of those truly rare and welcome effects where the spectators have nothing to do but watch.

Twelve paired cards are shown, placed in a heap and this heap cut several times. The twenty-four cards then are dealt, apparently at random, in four rows of six cards each. Now someone turns a card face up and the performer instantly is able to locate and turn up its mate, until all twenty-four cards are face up. The effect is comparable to the old MUTUS, DEDIT, NOMEN, COCIS idea but is far cleaner and more rapid.

You use twelve pairs of cards, such as two black Aces, two red Queens, two red Tens, etc. As soon as you have sorted out twelve pairs, take each pair, a card in each hand, and form two piles of cards. Each pile will consist of twelve cards, one of each of the pairs. In other words, if pile No. 1 runs Ace of Spades, Queen of Diamonds, Ten of Hearts, Six of Clubs, etc., pile No. 2 will run Ace of Clubs, Queen of Hearts, Ten of Diamonds, Six of Spades, etc. Now place pile No. 1 on pile No. 2 and have this single heap cut several times, with complete cuts. You will readily see, however, that no matter how many times the pile is cut, the second twelve cards always will be mates, in order, of the first twelve.

Take the pile of twenty-four cards face down in the left hand, ready for dealing. Deal the first twelve cards in the following order:

1	2	3	4	5	6
7	x	x	x	x	10
8	x	x	x	x	11
9	x	x	x	x	12

The x's denote vacant spaces left for the second twelve cards. Without any hesitation continue dealing the second twelve cards in the x spaces as follows:

1	2	3	4
5	9	11	7
6	10	12	8

Your set up is now as follows:

1	2	3	4	5	6
7	1	2	3	4	10
8	5	9	11	7	11
9	6	10	12	8	12

You consider each of these groups separately. Now invite someone to turn over any card. Suppose he turns the third card in the second row of the entire twenty-four cards. You will readily see that this card is No. 2 of your second or inside group, and its mate will be card No. 2 of the first twelve, that is, the second card in the first row. One more example: suppose someone turns up the fifth card in the third row. This is card No. 7 of the second group and its mate, No. 7 in the first group, is the first card in the second row.

In this day of subtle, insolvable card problems, the solution of which are often more intricate than the trick itself, this old-timer pleases like an old ballad after a din of jazz.

THE HARMONY OF NUMBERS

An Original Card Divertissement

By DR. H. WALTER GROTE

EXECUTION AND PATTERN

"Ladies and Gentlemen:

Numbers frequently offer startling evidence of harmony, so that a great many people take the pseudo-science of numerology quite seriously. Without prejudice I should like to indulge in a little experiment which may or may not give you something to ponder upon regarding the merits of the harmony theory."

(1) "For instance, (turning to a lady) will you completely relax for a moment, cut off from this pack a number of cards and place them, face down on the table in front of you? Thank you."

(2) "Now I shall riffle the cards in this manner and (addressing a gentleman) you will oblige me by telling me where to stop, so that I, too, may cut off a number of cards and put them face down on the table in front of you. Thank you." (Cut and place beside lady's pile).

(3) "The remainder of the cards I shuffle thoroughly" (do so and place the packet in line with the other two and allow a free cut to be made.)

(4) "These few remaining cards I shuffle again, so, and place them in line with the three other piles." (Do so.)

(5) "Now we have several piles of cards, chosen indiscriminately. At this point it will be interesting to ascertain how many cards you cut off the pack at the beginning. Will you, please, count the cards in your first pile, face down onto the table? (The lady does so.) How many did you say? Ten cards? Hm! A significant number! Ten figures, ten toes! and your name is? . . . Greta Grote! 1 . . 2 . . 3 ten letters! Well, well! Ten seems to be your sympathetic number."

(6) "Let us continue. Will you count the next pile also? (She does so.) Ten cards again! Remarkable!"

"Now let us see how sympathetic this gentleman felt

towards your number. Will you turn over the top card of his pile? (She does so.) A ten spot. Think of it! Again the ten is predominant."

"You will recall that the cards were thoroughly shuffled. It would therefore be a remarkable coincidence if the last pile should also, in some way, give expression to the number ten. Suppose you again try the top card. (She turns over the top card.) Again a ten spot! Very interesting and most extraordinary!"

"The ten is so obviously your sympathetic number that we may well feel encouraged to approach the climax. In order to obtain complete harmony it merely remains to turn over the top cards of the remaining two piles simultaneously. (The lady does so.) And there again you find the governing influence of the tens. Maybe there is something in numerology after all!"

PREPARATION AND EXPLANATION

(1) A full deck is used. Have the four tens distributed through the pack as follows:

- Ten of Spades——tenth card from the top.
- Ten of Clubs——twentieth card from the top.
- Ten of Hearts——twenty-first card from the top.
- Ten of Diamonds——on the bottom of the deck.

Crimp the inner ends of the first ten cards and lay the pack across your hand so that the cut must be made by the ends. The first cut of ten cards is thereby forced.

(2) The Ten of Hearts may be a short card or have a crimped corner to facilitate location. Personally, I thumb count ten cards, hold the break with the flesh grip at the base of the thumb and cut off at the break, regardless of where I am stopped on the riffle. This has the advantage of being perfectly natural and eliminates the necessity of preparing the deck with a short card.

(3) The shuffle is genuine except for the top and bottom cards which are retained in their respective positions. This is most easily done with a riffle shuffle but if an overhand shuffle is preferred, simply pull out all but the top and bottom cards in the first movement, and shuffle

off on top of the two tens. Repeat the same move and shuffle off to the last card, in the right hand, a ten, dropping it on top of the deck. Allow a free cut to be made.

(4) The remaining cards are shuffled overhand to bring the remaining ten, the bottom card, to the top. You now have four piles on the table as follows:

Pile 1—Ten cards with the Ten of Spades on the bottom.
Pile 2—Ten cards with the Ten of Clubs on the bottom.
Pile 3—Any number of cards with the Ten of Hearts on top.
Pile 4—Any number of cards with the Ten of Diamonds on the top.

The counting of the two first piles brings the tens to the top.

(5) If the name of the person does not happen to total ten letters, try other combinations producing the figure ten. Telephone numbers, auto licenses, house or apartment numbers, year or month born, ten o'clock, ten inches, ten feet, ten yards, ten people, etc.

Remember showmanship and faultless presentation is the essence of any good performance. Properly sold this routine creates a sensation.

Note.—If it is desired to set up the four tens by a shuffle, proceed as follows: Have the four tens on the bottom, shuffle overhand, first pulling off the top and bottom cards, run eight cards onto these again pull off the top and bottom cards onto the ten cards in the left hand, run eight cards, pull off the bottom card with the left fingers under the twenty cards in the left hand and throw the remainder under them. Continue with any shuffle keeping the whole pack in order.

DOUBLE PREDICTION

P. W. MILLER

Of all the feats of pretended magic perhaps those that come the nearest to the real thing are successful predictions of events over which the operator apparently has no control. The following trick invented by Mr. P. W. Miller of Susanville, California, will be found to fill these conditions exactly.

The effect is that the performer writes two predictions: one with a blue pencil relating to a blue backed card, the other with a red pencil referring to a red backed card. The messages are placed in a glass in full view and are not touched by him again. Two packs of cards, one with blue backs and the other with red backs, are handed to two spectators who examine and thoroughly shuffle them. Each pack is then spread face down on the table and each spectator freely selects a card, one from the red, the other from the blue deck. These two selected cards are left face down on the table and are not touched by the performer. The predictions are read aloud by the two spectators themselves, they turn the cards they selected face up and they prove to be the very cards foretold by the magician.

Such a striking effect is worth a little trouble to prepare, particularly as the working is both clean and convincing. Two pencils must be faked, one a blue pencil to write red and the other a red pencil to write blue. This can be done in either of two ways. You may simply paint the pencils opposite colors, that is, paint the body of the blue pencil red and the body of the red pencil blue, or you may bore out part of the red lead at the point and glue in a piece of blue lead and vice versa. In either case when you are writing a prediction apparently with one color, you are really writing it with the other color.

Besides the pencils you require a blue backed forcing deck, we will suppose that this is made up of Sevens of Spades; a regular deck with blue backs, from which the Seven of Spades has been removed; and a red backed pack of "readers", that is, cards which are marked so that they can be read by their backs. The only other requirements are, a small pad of paper slips, about two and a half inches by three, and a glass on your table.

To prepare for the trick, place the little pad and the two faked pencils in your vest pockets, the two blue backed decks in your left outside coat pocket, with a piece of cardboard or a handkerchief between them, and the red backed deck in your right hand coat pocket.

Thus prepared, begin by inviting two spectators to come forward to assist you. Stand one of them on the left of your table, the other on the right and take your position behind it. Take out the regular blue deck, spread the faces of the cards towards the audience, then hand the deck to the assistant on your left to examine and shuffle thoroughly.

Bring out the red deck, fan it towards the spectators and then hand it to the assistant on the right to shuffle. Take back the blue deck with the remark, "We will use the red deck first," and casually replace it in your left coat pocket in its original position.

Announce that you will write a prediction. In all seriousness make a close examination of the lines of the right hand of the assistant on your left, then having made your deductions, say that since he has the red backed cards you will write the prediction for him with a red pencil. Take out the little writing pad and the red pencil (that writes blue) and on the top slip write the name of the card of which the forcing pack is made up, in this case the Seven of Spades. Be very careful that no one gets a glimpse of the writing, giving as an excuse for your care in that regard that you wish to leave no loophole for doubt as to the genuineness of the prediction. Tear off the slip, fold it in half and in half again and drop it in the glass.

Now spread the red backed deck face down on the table and invite your assistant on the right to draw out one card from the rest and leave it face down. Remind him that you have written the name of one card in red pencil and assert that he will infallibly pick out that card. Tell him that he can decide on any card he pleases and change his mind as often as he likes but that, having once touched a card, he must draw that card and no other from the line of cards. This, of course, is merely to build up the effect, it makes no difference what card he chooses. When he has drawn out a card, gather up the rest of the deck and, as you do so, read the back of the chosen card. Drop the red deck back in your right hand coat pocket or lay it aside on the table.

Turn to the assistant on your left, bring out the blue backed forcing pack and spread it face down on the table. Go through the same pretended reading of the lines of his right hand, then take the pad and the blue pencil (that writes red) and write the name of the red backed card selected by the first person. Again carefully avoid having anyone get a glimpse of the writing. Tear off the slip and fold it exactly the same way as the first prediction. Drop it also into the glass.

Invite the assistant on your left to draw out one card from the blue deck and leave it face down. Repeat that he can choose any card he pleases but that he must not change after actually touching a card. When he has made his choice, pick up the remainder of the cards and hold them in your left hand. Take the glass and empty the two slips onto the table thus effectually mixing them and making it impossible for anyone to keep track of either writing. Invite the two assistants to open up the slips, the man on the left to take the blue message and the one on the right the red message. Stress the point that you do not touch the slips. The predictions are read aloud and the cards turned face up one after the other and it is proved that you have foretold the very cards which were freely chosen.

In the meantime when the assistant on your left turns his card face up, you contrive to have your left side a little behind him and you seize that favorable moment to drop the forcing deck from your left hand into your coat pocket and bring out the regular deck. Pick up the blue backed card, add it to the deck and put the pack on the table. Any person examining it will then find just an ordinary deck of fifty-two cards.

Mr. Miller devised the trick in 1931 and has used it since with great success. This is the first time that the secret has been revealed.

Note: Instead of using "readers" the red pack can be prearranged, in which case you false shuffle it yourself. After a card has been taken by the spectator you find out what card it is by glimpsing the card above it, while gathering the cards.

THE STORY OF ONE CARD PETE

By ELMER APPLIGIT

One Card Pete was a gambling man...

They knew him well in Reno.
He'd cheat in every kind of game
From Tiddlywinks to Keno.

He sat once in a poker game
In a low smoky dive,
And when the dealer gave him cards,
He thought he gave him five. (1)

When One Card Pete looked at his cards (2)
A glad sight met his gaze.
A goodly hand! A noble hand!
A hand well worth a raise.

He looked again and with chagrin (3)
Thought he, "I'm in a fix.

The dealer gave too many cards,
One, two, three, four five, six." (4)

You'd call "Misdeal" in a case like this,
But not this gambling chap.
He just took out the poorest card
And hid it in his lap. (5)

And then he checked the cards again...
He still was in a mix.
Again he found instead of five,
One, two, three, four, five, six. (6)

How this could be perplexed poor Pete...
He did not think it right.
That's why he stole another card
And hid it out of sight. (7)

Once more he checked the plaguey hand...
Lest I become prolix
Just let me speed this sorry tale,
One, two, three, four, five, six. (8)

So once again he conned the hand
And this is how he did it:
Once more he took the lowest card
And in his sleeve he hid it. (9)

"And now," thought he, "that pesky card
Will trouble me no more."
But then he found instead of five
Just one, two, three and four. (10)

A remedy had to be found
The one he used seemed grand.
He took the card from out his sleeve...
Returned it to his hand. (11)

Alas, the plans of mice and men
Sometimes don't even score.
He checked the playing cards again:
Just one, two, three and four. (12)

He stole another playing card
To give him one card more.
Again he found the cards he held
Were one, two, three and four. (13)

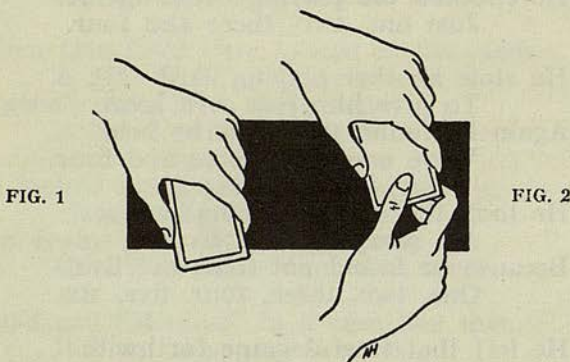
He took the last remaining card...
Ah, sorry was his fix
Because he found not four, not five,
One, two, three, four, five, six. (14)

He left that fateful game forthwith...
No more was seen in Reno.
He settled down to honest toil
And played not even Screeno.

The sad part of this little tale,
As sure as you're alive,
In spite of all perplexing counts,
One, two, three, four . . . and five. (15)

The trick is adapted from the "Six Cards Repeat Trick" by Tommy Tucker which appeared in Eastman's book, "Expert Manipulative Magic." That trick is a good one and has become popular, however, Mr. Applegit felt that the magician ought to be able to offer a reasonable excuse for what he does and that a trick ought to have some sort of a plot. Out of this search for a plot came "One Man Pete." At first he was an unnamed gambler in prose patter, later Mr. Applegit put the patter into rhyme.

The manipulative part of the trick depends on the false count in which the sleight known as the Glide is used. A complete explanation of this sleight will be found in "More Card Manipulations, No. 1," page 37. Briefly the cards are held face down in the left hand, Fig. 1, and they are counted by pulling them off from the top with the right thumb, Fig. 2. The tip of the left third finger draws the bottom card back, gliding it inwards towards the body, so that after several cards have been drawn off singly, all the remaining cards, except the bottom one, can be pulled off and



counted as one card. The bottom card is then snapped with the left thumb and fingers plainly showing that it is a single card, thus completing the illusion of an honest count. The cards should be held in the left hand with as much of the back of the packet showing as is possible and the count made rather deliberately, a too rapid count must be avoided.

The set-up for the trick is—

2 D, 2 H, 4 D, 3 H, 4 H, A H, 3 D, 5 H,

the Five of Hearts being the eighth card. Bridge the packet of eight cards and place it on the top of the deck. By this means the cards can be taken from the top cleanly when required. An alternative plan would be to have the ninth card a short card.

By following the moves as numbered it will be found that at the finish a straight flush of Hearts, A, 2, 3, 4, 5, will be shown.

1. Lift off the packet of eight cards from the top of the deck and hold it up showing the 5 H as if to illustrate the word "five". Lay the pack down with the left hand and take the packet in that hand face down.

2. Turn the face of the packet towards yourself and spread the cards very slightly, square them and turn the packet face down.

3. Turn the packet towards yourself again slightly spreading the cards, then square the packet and hold it in readiness for the false count.

4. Draw the bottom card back, pull off four cards singly with the right thumb, at the word "five" draw off all the remaining cards except the bottom one, then count "Six" and snap the 5 H with the left fingers and thumb. Place this card on top of the others.

5. Take off the top card, 5 H, and place it face down on the table.

6. Replace the packet in the left hand and in similar fashion make the count of "Six". Place the last card on top of the others. This card will be the 2 D.

7. Take off the top card, 2 D, and place it on top of the 5 H on the table.

8. Count again and as there really are just six cards make the count very deliberately.

9. Take the top card, 4 H, and push it into your sleeve.

10. False count as four.

11. Take the 4 H from the sleeve and place it on top of the packet.

12. Again false count as four.

13. Pick up the 2 D from the table, add it to the top of the packet and again count as four only.

14. Add the 5 H, the first card that was discarded, to the top and make the false count of six.

15. As you recite the next to last stanza, square the cards and hold them with both hands as if that were the end of the trick. Deftly palm the top three cards, the 2, 3, and 4 D in the right hand as you place the other five in the left hand. Raise them so that the faces can be seen by the spectators. Take them one by one with the thumb and fingers of the right hand as you count them and the spectators will see that you have five cards only, a straight flush of Hearts.

This presentation makes the trick a complete novelty and it is a sure fire applause winner.

A SPECTATOR STABS THE CARDS

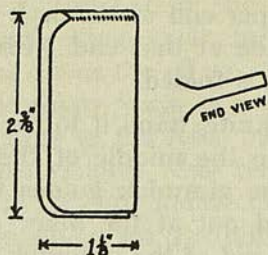
FREDERICK BRAUE

EFFECT: Any two cards are chosen by two spectators from any well shuffled deck. After being noted the cards are replaced and the deck again shuffled. It is then wrapped in a piece of newspaper and a paper knife is handed to a spectator who thrusts it into the package and through the deck. When the cards are unwrapped the blade of the knife is found to have passed between the two chosen cards, one being above it and the other below. In unwrapping the cards there is no movement of the cards or the knife which does actually pass between the two cards, although the spectator is allowed perfect freedom in making the stab.

REQUIREMENTS: Any deck of cards, the gimmick depicted in Fig. 1, and a paper knife. The latter is simply a flat piece of steel sharpened at one end; the Haynes Stellite brand is ideal for the purpose.

METHOD: The first part of the trick is simple enough. After having the deck shuffled, allow a free choice of two cards. These are returned to the pack and eventually brought to the top and bottom of the pack respectively. As you explain that you'll need the assistance of a spectator and that you wish to have a paper knife and a piece

of newsprint examined, you make a series of false cuts while holding the pack in your hands. This is primarily to camouflage a cut which you make a few moments later.



While the two articles are being looked over and a spectator comes forward to assist you, secure the guide and hold it in your right hand between the first and last joints of your right second finger, with the wide triangular leaves next to the finger. The guide is easily held in this position; but for safety sake it should be painted flesh color.

With the guide thus held in the right hand, hold the deck, with its back to the audience, between the first phalanges of the right thumb and forefinger at the right end, and the first phalange of the left thumb, second phalange of the left third finger, at the left end of the deck. If the cards are now cut, by drawing off the upper half of the pack with the left fingers, and replacing this half under the half remaining in the right hand, it becomes an easy matter to slip the flat end of the guide between the ends of the two packets.

Next turn the pack, face out to the spectators, and hold it at the tips of the right fingers, the sides of the pack parallel with the fingers which are on the face of the deck, the thumb being on the back. Held in this manner the gimmick is concealed.

The moves for wrapping the cards in the news paper are hard to describe but easy to do, and if you take a deck and a piece of paper in hand a method can very easily be worked out. Personally, I lay the pack against

the middle of the newsprint and fold it upwards in a U towards the right fingers, concealing the gimmick, and then grasp the pack at the bottom of the U through the paper which now conceals the pack. Next I fold the top of the U over the upper end of the deck so that two thicknesses cover the guide at that end. Finally the paper at the sides of the pack is folded.

Take the paper knife, hand it to the spectator and ask him to plunge it into the middle of the end of the deck. When he does so the gimmick guides the knife into the pack, through it and out at the other end. Now comes the move which gets rid of the gimmick and also strengthens the "no trickery" angle. The wrapped pack, with the knife protruding from each end, is held by the right hand at the right end. The left hand carefully tears away the newsprint at the left end, tearing it completely off the left half of the pack.

Ostensibly this is done to show that the position of the knife is not altered. When the left half of the deck is exposed, grasp the pack with the left fingers. Slide the right half of the newsprint away to the right and, with it, the gimmick. Because the paper knife is flat, without protuberances and not more than one eighth of an inch thick there is no "talk" other than the rustle of the paper. As soon as the gimmick and the paper are clear of the end of the paper knife, crumple the paper in the right hand with the guide inside. Do not discard this immediately but hold it in the right hand as it grasps the knife and show the two chosen cards as cleanly as it is possible to handle cards, thus preventing anyone from suspecting any manipulation of the cards at this stage of the trick.

Occasionally a spectator may attempt to thrust the knife into the pack near the top or bottom. Even so the guide will run the knife into place if you help by moving your hands. By remarking that you don't want him to stab your hand and directing him to aim somewhere near the middle of the deck, even this little difficulty will be avoided. The audience will be amused and your end gained.

THE REDHILL FOUR ACES

The trick of the four Aces was an old one even in Ponsin's day in the earlier part of the last century yet magicians are still cudgelling their brains to devise new methods of bringing about the effect. With ordinary playing cards there are many ways of making the necessary addition of three cards to the Aces but, even with all the resources of modern sleights, this remains a weak point and it cannot be said that any undetectable method has been evolved. It has remained for Redhill the Magician, (Mr. Fred N. Rothenberg), to devise the perfect method with Giant cards thus raising this good old trick to the dignity of a stage illusion. Every move in the feat is clean, straightforward and natural and the subtle addition of the three cards will puzzle even an expert.

EFFECT: The four Aces are openly taken from a deck of giant cards and placed on an easel, the face of each Ace being again shown. Three cards are then put on each of them, one pile of four cards is chosen and the Aces assembled in that pile, all the cards of the other piles being shown to be indifferent cards.

REQUIREMENTS: A pack of giant cards, four cards prepared as under, a card stand with open back and a prepared die in which the one spot and the four spot have been altered to three and five respectively.

PREPARATION: The stand is the usual one for displaying four cards with the addition that the rack carrying the cards can be revolved to show the back, and the center of each compartment is cut out so that the Ace pips show when the rack is turned.

Four cards, the Ace of Spades, the Three of Clubs, the Three of Diamonds and the Five of Hearts are prepared. These last three cards are used because when they are placed backs out on the stand and this is turned round, the center pips will show and so represent the Aces of Clubs, Diamonds and Hearts. To prepare them for the trick, take

a small hand punch, such as is used for punching score cards at card games, and punch a hole in each of the three indifferent cards in the index pip in the upper left hand corner, Fig. 1. These holes must register exactly and to effect this, punch one card, then lay it over the next one, squaring them carefully, and punch the second card, using the hole in the first one as a guide. Do the same with the third card. The Ace of Spades must be punched in the same spot but not right through, simply press hard enough to make an impression on back of pip. Keep the discs which have been punched from the other cards.

Next take the Joker, or advertising card of the same deck, and split it. From the back cut out small pieces to be glued on the backs of the three indifferent cards to cover the holes, Fig. 2. Make the pieces coincide with the pattern of the back and if necessary touch them up with blue or red ink.

The next step is to glue one of the little punched discs on the back of the Ace of Spades where you made an impression. When it is dry take one of the spot cards and lay it on the back of the Ace of Spades so that the disc on that card fits into the hole in the spot card. Take a second disc and put a spot of glue on the face side. Place this in the hole of the second spot card, glue side up, and place this card squarely on top of the card now lying on the Ace of Spades. Press the spot where the hole was punched and lift the card, leaving the disc stuck on the back of the first card. When this has dried, do the same thing with the second spot card using the first spot card as a guide.

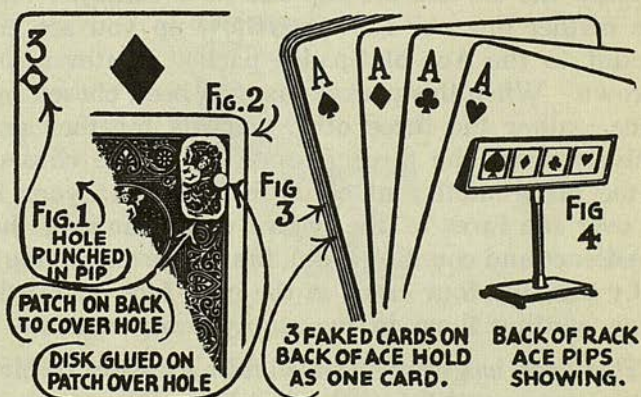
You now have a disc glued on the back of the Ace of Spades and on two of the spot cards, and the three spot cards have holes or depressions in their top left corners. Paint the paper in these holes to match the color of the pips. When these cards are squared together on top of the Ace of Spades they will fit together and the four can be handled as one card.

To prepare for the trick, place the Aces of Hearts, Clubs and Diamonds in different parts of the deck and the Ace of

Spades, with its three indifferent cards attached, nearest to the top of the deck. Put the deck on your table with the stand and the die and its cup.

WORKING: Pick up the deck and fan it from left to right. Remove the Aces one by one, taking them by the upper left corners, beginning with the unprepared ones and taking out the Ace of Spades last. Put them face down on the table, being careful to handle each Ace in exactly the same way. Run through the pack to show that there are no other Aces, and lay the pack face down on the table. Pick up the Ace packet, holding the cards by the bottom left corners, and spread them with the right thumb, starting at the top left corner. The indifferent cards will not be pulled apart and the cards will appear to be just the four Aces, Fig. 3. Close the fan and lay the packet on the top of the deck.

Call attention to the stand and show that it can be turned around. Lift off the top four cards, taking them by the sides, and place them one by one in the compartments of the stand, backs out. Turn the rack round and it will appear that the Aces have really been placed on it, the center pips of the three indifferent cards being visible through the cutouts. Fig. 4.



Pick up the deck and count off three cards in this manner, lift right top corner and push off a single card with

the left thumb into the right hand and count "One", push off two cards and count "Two", then one card and count "Three". Let this last card, an indifferent one, be seen, then square the cards against the left thumb, letting the indifferent card remain on the pack and place the other three cards, the Aces, on the back of the Ace of Spades which is on the right hand end of the rack. Take off three cards one by one in the same way, giving a flash of the bottom one and place on the indifferent card in the next compartment. Repeat the same actions with the last two cards on the rack.

Call attention to what has been done—four packets of four cards, an Ace at the bottom of each, have been made (turn the rack to show the supposed Aces, then turn it back again) with three indifferent cards on each Ace. It is now necessary to change the packet of Aces from the end position on the rack to the compartment next to it. To do this lift the Ace of Spades packet openly and slide the next packet to the end position as you call attention to the way the Aces show up through the cut outs, then put the Ace of Spades packet in the vacant compartment, so that it will be the second or third packet according to which end of the rack you start a count from.

Show the die and the cup and have someone throw it. Since neither one nor four can show up you are enabled to count to the Ace of Spades packet whatever number is thrown. When this packet has thus been chosen by pure chance, gather the three other packets together and impressively order the three Aces to fly to the chosen spot and the three indifferent cards to come into your hands. Run over the faces of the twelve cards showing them to the audience and counting them, first however mixing them. Finally turn the four cards in the rack face outwards, one by one, putting them in the empty compartments.

This trick has been an outstanding feature of Mr. Redhill's programs and this is the first time the secret has been disclosed. All attempted solutions have been wide of the mark.

CARDS

FLOURISHES

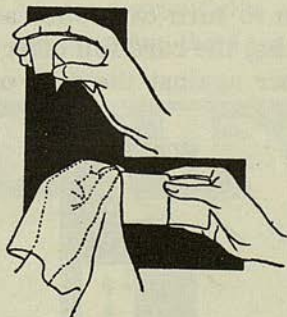
I. CARDS FROM SILK

NEWTON HALL

This is a pretty variation of the Front Hand Production No. 2, "Card Manipulations, No. 2", page 32. Briefly, about a dozen cards are palmed in the right hand, faces inwards. The right thumb pulls the end of the outer card inward, bending it, then suddenly releases it. As the card flies out it is caught between the tips of the thumb and first and second fingers.

In this new version the cards are apparently caught in the left hand in a silk handkerchief from which they are pulled by the right hand. The moves are as follows:

1. Secretly palm a packet of cards in the right hand, faces inward. Show a colored silk handkerchief, red for preference, holding it up a corner in each hand; cross the hands to show the other side then spread the silk over the left hand, holding the hand palm upwards against the middle of the fabric. Fig. 1.



2. Half close the left hand, making a pocket in the middle of the silk, bring the right hand up close to this pocket, shoot out the first card by bending its outer end inward and suddenly releasing it, causing its outer end to

enter the pocket in the silk. Immediately grip this end through the silk with the left fingers, slide the right thumb and fingers back to the extreme end of the card, grip it there and slowly draw the card away in the right hand.

3. Throw the card down, open the left hand, showing the middle of the silk, half close the left fingers as before and repeat the catch.

The effect to be aimed at is that the right hand simply pulls the cards out of the silk one by one.

ONE HAND FANCY DEAL

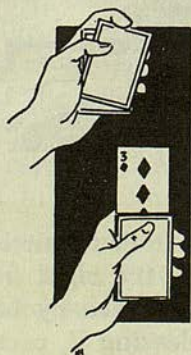
JERRY NADEL

Hold the deck in the left hand as for dealing but a little lower down in the hand, the first finger free at the outer end, the second, third and fourth fingers against the right side of the pack and the thumb resting on the back of the top card.

1. Push the top card off the pack diagonally so that its top left corner protrudes over the end of the deck about half an inch.

2. Put the tip of the left forefinger on top of this protruding corner, press down on it, Fig. 1, and turn the card over lengthways bringing it face upwards as it falls on the table.

3. If you wish to turn over one card only to show it, then instead of letting the card fall after it is turned lengthways, clip its corner against the face of the bottom card,



thus holding it extending from the deck for almost its whole length. Fig. 2.

As a general rule when doing tricks with cards any exhibition of digital dexterity should be avoided but this little flourish does not come under the ban since it is used to show that no trickery is possible, one hand only being used.

TURNING THE TOP CARD

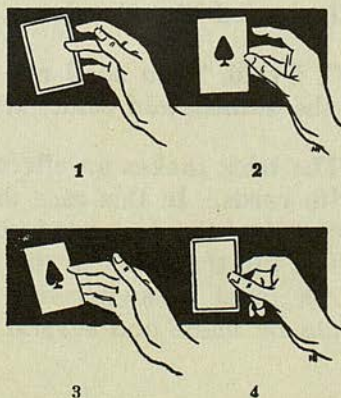
Hold the deck as for dealing, then —

1. Push off the top card with the left thumb and take it between the tips of the right second and third finger tips, face down. Fig. 1.

2. Place the tip of the right thumb on the face of the card and turn it face up towards yourself, holding it vertically between the tips of the thumb and second finger. Fig. 2.

3. Place the top joint of forefinger on the face of the card release the thumb, Fig. 3, and put it on the back of the card, turning it face outwards and leaving it gripped between the tips of the thumb and forefinger, facing the spectator. Fig. 4.

The action can be done gracefully and it makes a little intriguing delay in showing the face of the card.



A COLOR CHANGE STORY

EFFECT: In speaking the following lines the performer holds the deck in his left hand in the orthodox position for the color change. At the end of each couplet, when a card is named, the face card of the deck is seen to change accordingly. When the straight, hand and suit are mentioned, the corresponding cards are produced from the air in the right hand.

"I fell in love with Madelene,
Of my fond heart she was the Queen. (Q. of H.)

So I resolved to brave my fate
And put the question to her straight. (A. 2. 3. 4. 5.)

I called upon her the next day
And sent my card upon a trey. (3. D.)

With fine assurance at the start
I boldly offered her my heart. (A. H.)

With all the grace at my command
I meekly offered her my hand. (10. J. Q. K. A.)

And though I felt a perfect brute
Persistently I pressed my suit. (4. 5. S.)

She said, "I'm sorry it's no use"
And still I pleaded like the deuce. (2. C.)

"Diamonds", I said, "You shall not lack," (10. D.)
And then she smiled, and said, "It's Jack." (J. S.)

METHOD: The trick makes an effective opener for a series of feats with cards. In this case the necessary pre-arrangement is made and the deck put in its case. If, however, it is desired to use the effect in the middle of a routine, then the deck must be switched. In either case a false shuffle should be made and several blind cuts.

The single cards named in the couplets are produced on the face of the deck by any of the standard color change methods preferred, and it is advisable to change the methods as often as possible, so that the same sleight is not used twice in succession. With regard to the straight, hand and suit, an easy way is to place the cards for each of these in a pocket and when they are named simply riffle the deck and bring the cards out with your right hand, square them and place them on the face of the deck, seizing the opportunity to palm off the rear card in readiness for the next color change.

By crimping a corner of the lowest card in each of the sets of five, five and two cards, each set can be pushed into the right hand by the left forefinger after the same manner as the original color change and then produced from the air, from behind the right knee or elsewhere. The cleanest and most skilful method, however, is to use the Hugard method of palming cards from the rear of the deck while the bottom card faces the audience. It takes but a moment to thumb count five cards and they are then pushed down into the right hand under cover of the pack and the back of the hand, which takes the pack for the moment while the left hand is shown empty. The deck is then replaced in the left hand, riffled and the palmed cards produced in a fan.

Introduced with the light touch necessary, this little interlude will be found both amusing and effective.

COINS

A NEW COIN PRODUCTION

This is a new and pretty production of a number of coins, one at a time, which can be used as an impromptu feat or an effective interlude in the Miser's Dream.

For impromptu performance prepare by placing eight or ten half dollars in your left trousers pocket, and one half dollar in the right trousers pocket.

Begin by remarking that you propose to show a peculiar effect with a half dollar and thrust both hands into the trousers pockets. With the left hand secure the little pile of coins noiselessly in the finger grip and bring the hand out, apparently empty, but holding the coins by bending the two middle fingers slightly inward. Fig. 1. This is a natural position and the hand can be held up palm outwards when it will appear to be quite empty.

In the meantime bring out the single half dollar with the right hand and show it. Place the coin between the left thumb and forefinger and show it on that side, letting the palm of the hand be seen. Take it once more in the right hand and turn the hand to show all parts of it.

Pretend to put the coin in the left hand, palming it in the right and close the left fingers. Turn the left fist over bringing the knuckles upwards, then bend the left thumb and push it into the fist so that its nail strikes the side of the outermost coin of the pile. Push this first coin upwards with the thumb between the first joints of the third and fourth fingers, the little finger being bent in tightly to allow it to pass. Make the coin protrude as far as possible. Fig. 2.

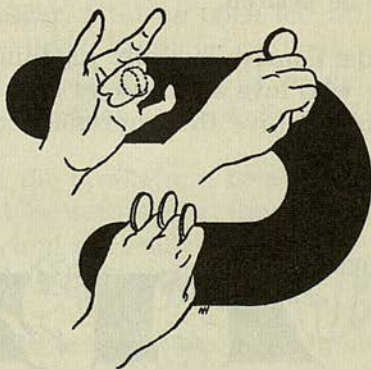
To the audience this appears to be the coin you just put in the left hand. Remove it with the right. Keep the left fist in the same position, push up the next coin with the left thumb in the same way and take it away with the right hand.

Continue the same procedure until three coins only remain. Push the first of these between the third and fourth fingers and keep it there, the second between the first and second fingers and the last between the second and third fingers. Fig. 3. Exhibit the coins thus, then let them drop one by one into the right hand.

A trial will show that the nail of the thumb comes exactly in the right position to push the coins off the pile one by one. They should be made to appear rather slowly and not with a jerk. The effect is very pretty and mysterious.

For the Miser's Dream this sleight can be made into an effective interlude. Load both hands, each with a dozen coins, and place the hat, or whatever receptacle is used, on the floor in front of you. Show the hands, backs upwards, palms to the front, the two middle fingers of each hand, slightly bent, hiding the coins.

Close the hands and make the productions from each hand alternately, letting the coins drop from the backs of the hands into the receptacle. Retain the last three in the spaces between the fingers, as already described above, then bring the hands together, turn them over and let all six coins drop at once.



A NEW COIN FLOURISH

The Steeplechase With Two Coins Rolling Separately

The sleight just explained, the new coin production, is an easy one, here is something difficult. The flourish known as the Steeplechase is well known but new luster is cast upon it when two coins are used at the same time, each coin rolling separately.

Begin with a coin A at the little finger end, between the first joints of the third and fourth fingers, and a second coin B resting on the tip of the thumb against the side of the forefinger. Fig. 1.

Roll A in the usual way over the fingers towards the thumb. As it reaches the space between the first and second fingers, balance B on the ball of the thumb, carry it under the fingers and push it up between the third and fourth fingers. Figs. 2, 3.

A is then rolled over the first finger to the tip of the thumb and B is started rolling over the fingers towards the thumb in the same manner as was done with A, while A is then carried under the fingers on the thumb back to its original position. The double movement is continued for as long as may be desired.

Although the flourish is really juggling, not conjuring, there are many who love such moves and those who master it will be able to give the impression of extraordinary dexterity.



A NEW IMPROMPTU COIN VANISH

SAM MARGULES

Before beginning this move push in the lapel of the left outside coat pocket and spread open the top of the pocket itself somewhat. Stand with your right side to the front.

Show a coin, a half dollar for preference, in your right hand, holding it by the extreme edge between the tips of the thumb and forefinger, as much of the coin in view as possible. With the left hand take out your handkerchief and open it out.

Bring the right hand over to the left hand and place the coin against the middle of the handkerchief, then drape the fabric over the coin and the right hand so that the shape of the coin shows plainly underneath.

Still keeping your right side to the front, with the left thumb and fingers seize the center of the handkerchief and, apparently the coin under it and move the hand away.

Let the right hand drop and, as it passes downward throw the coin which you have retained between the thumb and forefinger, into the open left outside coat pocket. This throw must be made without any hesitation, the hand simply dropping naturally to your side as you keep your whole attention fixed on your left hand.

Turn to face the spectators, bring up the right hand, casually letting it be seen to be empty, seize a corner of the handkerchief, and suddenly flick it in the air. The coin has vanished and the left hand is seen to be empty also.

If you desire to use the same coin again, it is an easy matter to regain possession of it as you place the handkerchief in your left coat pocket.

VANISH FOR COIN OF ANY SIZE

Stand with your left side to the front. Show the coin lying on the top joint of the right third finger, the palm of the hand towards the audience. Fig. 1.

Move the hand upwards as if to toss the coin into the air and at the same time execute the following finger movements: Place the top joint of the second finger on the coin then clip its right hand edge with the top joint of the first finger bringing the coin to the back of the fingers. Fig. 2.

Keep the fingers together and the palm of the hand to the front. Be careful not to separate the third and little fingers which would attract attention to the fact that the first and second fingers are pressed together. Fig. 3.

Hold the position, the right hand about shoulder high, for a moment or two to allow the disappearance of the coin to register, and gaze upward as if watching its flight, then bring the hand down in a sweeping movement to the left to show the back of the hand. In so doing place the tip of the third finger on top of the coin, clipping it against the side of the second finger and bend the two fingers rapidly into the palm, securing the coin in the oblique palm position.

The regular change-over sleight can now be used and the right hand shown freely.



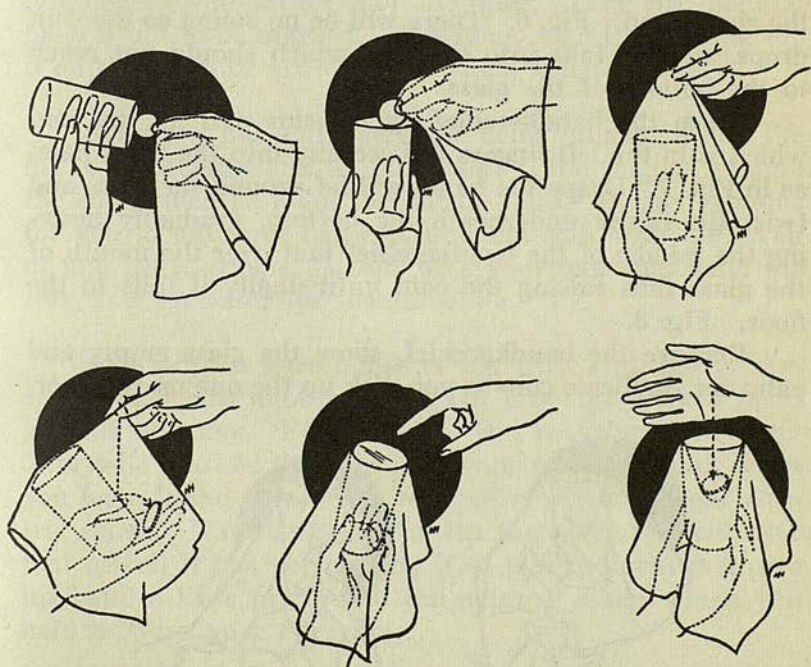
THE COIN PENETRATION

TOM OSBORNE

EFFECT: A coin is dropped into a glass which is then covered with a handkerchief. This covering is then twisted fairly around the foot of the glass, yet at command the coin rises, passes through the fabric covering the mouth of the glass and falls to the floor. Glass, handkerchief and coin are unprepared.

PRESENTATION AND METHOD: Begin by borrowing a handkerchief, spread it out to show it and then drape it over your right hand. Show a half dollar with your left hand, then grip the coin through the handkerchief with the right thumb and forefinger. Pick up the glass with the left hand, holding it as in Fig. 1, and tap the coin against the bottom proving it to be solid.

Move the glass in the left hand so that the bottom rests on the palm, then bring the right hand over the glass so that the coin is partly inside it, as if you were about to drop the coin into the glass, Fig. 2. With an up-



ward turn of the wrist let the handkerchief fall downwards covering the glass as in Fig. 3.

Tilt the glass towards yourself with the left fingers and let the coin drop so that it strikes the side of the glass and then drops into and is caught by the left fingers. Fig. 4. The resulting "chink" will convince the spectators that the coin has actually dropped into the glass. Retain hold of the fabric until the coin has fallen and you have straightened up the glass, then let it fall over the mouth of the glass.

Ask a spectator to push the middle of the handkerchief down in the glass with his forefinger and in order that he shall understand what you want him to do, hold your forefinger as in Fig. 5. As the spectator does this palm a duplicate half dollar. The little depression or well having been made, announce that you "will make the coin which is in the **bottom** of the glass pass **up** through the handkerchief and drop visibly to the floor." Bring the right hand over the mouth of the glass and as you say "**bottom**" drop the coin, and as you say "**up**" raise the right hand. Fig. 6. There will be no sound as the coin drops, since it falls into the well which should not reach to the bottom of the glass.

Grasp the handkerchief by the side and let the coin which is in the left fingers fall secretly into the right hand as in Fig. 7. Drape the handkerchief around the glass and twist the fabric underneath the bottom, gradually drawing the middle of the handkerchief taut over the mouth of the glass thus raising the coin until finally it falls to the floor. Fig. 8.

Remove the handkerchief, show the glass empty and palm the duplicate coin as you pick up the one on the floor.



COIN DETECTION

An Old Trick in a New Way

An old favorite is the trick in which the magician finds, with his finger tips, a coin which has been marked and then shaken up in a hat with a number of others.

Briefly the old method is this. A number of coins, say eight or ten half dollars or quarters are borrowed. One is chosen and marked by several spectators. As it is passed from hand to hand this coin becomes warm while the others lying on the table remain cold. The operator has merely to find the warm coin.

The new method is even simpler. Cut tiny scrap of Scotch tape, the new adhesive paper that is always ready for use without being moistened, and lay it on your table, adhesive side up. Borrow the necessary coins, half dollars or quarters, and put them on the table. Take any one and hand it out to be marked. This done, take it back and lay it on the scrap of Scotch tape, which adheres to it.

Borrow a hat and sweep the coins into it. Hand the hat to a spectator and let him shake it thoroughly, mixing the coins, then he holds the hat up high. It only remains for you to put your hand in, find the coin with the scrap of tape on it, scrape that off with your nail, and hand the coin to a spectator for identification.

Such are the bare bones of the trick and, baldly presented, it is just another trick, but properly worked up it is quite effective. For instance, you may have the spectator who marked the coin hold your left hand and, when you have found it, pretend to have received a slight electric shock. Nine times out of ten the spectator will aver that he felt it too, particularly if at that moment you give his hand a little prick with the point of a pin which you hold between your fingers.

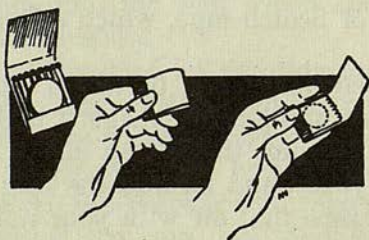
METHOD FOR OBTAINING FIRST COIN FOR MISER'S DREAM

Place a half dollar or a palming coin under the cover of a book of matches and press its edge under the edge of the striking portion so that the coin is clipped securely. Lay this on your table near a candle.

When the time comes pick up the book of matches with the right hand and place it in the left hand so that its lower open side rests on the top joint of the left forefinger, the back of the left hand being towards the spectators. Fig. 1.

Pull the cover open with the right thumb, draw the coin down onto the second, third and fourth fingers and slide the book down over it. Fig. 2.

With the right hand pull off a match and strike it, letting all parts of both hands be seen in doing so. Light the candle, close the book and at the same time slide the coin from the back of the book into the right fingers. Drop the matches on the table and produce the coin from the flame of the candle.



MISER'S DREAM. NEW FINALE

Prepare a cocoanut by cutting a hole of about one and a half inches in diameter in the shell and scooping out all the contents. This is to be loaded into the hat or coin receptacle at the conclusion of the coin catching and the best way of doing it is to have the cocoanut on the servant at the back of your table or a chair. After pouring out the coins onto a plate load the cocoanut into the hat after the manner of the cannon-ball load, that is by

slipping the middle finger of the hand holding the hat into the hole in the nut and carrying it away.

Place the hat crown downwards on the table or chair, the hole in the nut being uppermost. Pour the coins into the hat and, incidentally, into the nut. On top of them stuff some silks that you have lying on your table from some previous trick to prevent the coins talking when you produce the nut.

Carry the hat forward as you offer to make the owner of the hat a present of the money. Turn the hat over and produce the nut. This may form the climax of the trick or an introduction to a series of amusing hat productions. These are almost wholly neglected at the present time yet whenever a cartoonist uses magic in his pictures nine times out of ten he depicts the production of something, generally a rabbit, from a hat.

THE SHELL COIN

A useful dodge to apply to a shell coin is to tie a human hair around the coin and the shell. You can then use it safely for several passes and when you desire to put the shell into use you have only to break the hair.

Having a coin and shell fixed in this manner, make several vanishes and recoveries with it taking the opportunity to show very plainly that your hands are otherwise empty. Break the hair, palm the shell and hand the coin for examination. Take it back and secretly add the shell in such manner that the coin will now show either a head or tail on each side. We will suppose that the shell shows a head, add it to the coin so that the genuine head is on the opposite side. Lay the coin on the table with the shell side downwards and cover it with a handkerchief.

Invite a spectator to put his hand under the handkerchief and turn the coin over. He will invariably turn the coin by picking it up with the thumb underneath, holding the shell on and thus the reversal of the coin is made without exposure of the shell.

Removal of the handkerchief will show the coin still head up, much to the spectator's surprise.

A "PASSING" COIN INTERLUDE

L. T. TANNEN

The magician lays eight coins on the table in two sets of four, one set to the right, the other to the left. He openly takes four coins in each hand, makes a gesture of throwing a coin and shows three in his right hand and five in his left. He continues in the same way until all the coins have vanished from his right hand and there are eight coins in his left hand.

The trick depends, as with other methods of producing the same effect, on the secret addition of one coin and deft palming. Begin by showing eight coins, quarters are the best, and lay down four on the table to your right and the other four to your left, at the same time letting it be seen that your hands are then empty but without saying anything about that. Take a handkerchief from your right coat pocket and seize the opportunity to palm an extra quarter placed there in readiness beforehand. Finally decide to do the trick openly and lay the handkerchief aside.

Open your left hand and show it empty, with the right hand pick up one of the coins on the left of the table and from a distance of two or three inches toss the coin into the left hand and close the fingers on it. Pick up a second coin and toss it into the left hand, the fingers opening to receive it and then closing on it. Take the third coin and as it goes into the left hand release the palmed coin so that the two drop into the left hand together. Pick up the fourth coin and with a careless gesture let the inside of the right hand be seen, then drop the coin into the left hand. Stretch the left hand out and keep it clenched.

With the right hand pick up one of the four remaining coins by sliding it off the table with the tips of the fingers and seize the opportunity of pressing it into the regular palm. Pick up the other three, one by one, and hold them in the closed hand. Make a throwing gesture with the right hand, open it, keeping it with the back of the hand

uppermost, and let the three coins drop, retaining the palmed coin. Immediately afterwards open the left hand and count out five coins onto the table. Continue, without haste but without a wait, by counting the five coins into the left hand with the right, letting the palmed coin drop with the third or fourth. Clench the left hand and pick up the three coins with the right, palming one as before. Another coin passes and you repeat the same moves until one coin only remains in the right hand.

This coin must be vanished completely and to do that hold your left fist stretched straight out to the left, show the coin in your right hand and, as you make a throwing motion towards the left fist, let the hand cross the body just above the handkerchief pocket into which you let the coin drop. There must be no stoppage at this point. Continue the motion of the hand to the left sleeve and give it a little tug, then show the hand empty. Finally let the eight coins drop from the left hand, counting them as they fall.

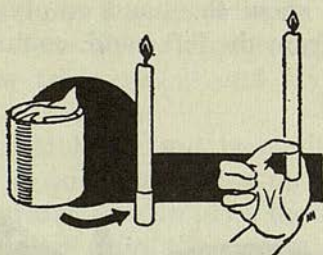


SILKS

SILK FROM A LIGHTED CANDLE

EFFECT: After showing both hands perfectly empty the performer draws a silk handkerchief from the flame of an ordinary candle.

METHOD: A little fake is required as shown in Fig. 1. It is made about one and a half inches long and its diameter is such that it will fit closely, but not tightly, on the end of a candle. It can be made of white celluloid or of metal enamelled white. One end of the fake is closed and into it you push a red silk which has been folded in the following manner: First fold two corners, diagonally opposite to one another, to the middle, then each part in half



and continue thus until you have a band a little over an inch in width. Fold this band in accordion pleats about one and a half inches long. Load the silk into the fake so that one end of the band is at the bottom, the other at the top, and push the bottom of the candle into the fake so that it will hold but can be removed easily. Thus prepared put the candle in a candlestick, the cavity of which should be deep enough to hide the joining of the fake and the candle.

To perform the trick, casually show both hands letting it be seen that they are empty without actually telling the spectators that they are. Light the candle and take it by the end in the right hand, the fingers hiding the

join. Fig. 2. Call attention to the flame of the candle, gesturing with the left hand making it plain that you have nothing concealed in it. Transfer the candle to the left hand and in like manner show all parts of the right hand. Once more take the candle in the right hand, grasping it about an inch below the flame, but retain the fake in the left hand.

The upper corner of the silk will protrude slightly from the fake and, as you bring the left hand over to the candle, place this corner behind the candle and press the tip of the right thumb on it. Fig. 3. At once raise the left hand smartly above the flame of the candle causing the silk to be drawn out of the fake and creating a perfect illusion of a production from the flame itself. Fig. 4. As soon as the silk is completely out of the fake grip the upper corner between the left thumb and forefinger, release the hold of the right thumb on the opposite corner and draw the silk away. Let it fall across the left palm over the fake and once more you can show your hands apparently holding nothing but the silk and the candle.

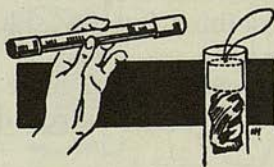
Finally place the silk on your table and dispose of the fake by dropping it into a well as you do so.



TRANSMIGRATION OF A SILK AND A CANDLE

EFFECT: An ordinary candle is placed in a plain metal case, both ends of the case are capped and the whole is given to a spectator to hold. A silk is vanished and is found in the case by the spectator himself, the candle having vanished. The latter is found by the magician in his breast pocket and it is produced lighted.

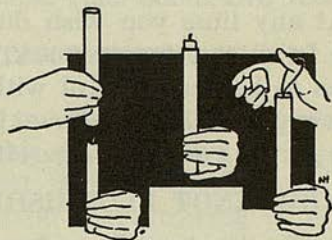
METHOD: There are several kinds of tubes for the vanishing of a candle but they call for the use of a fake candle which is really a hollow tube, enamelled white, with a small piece of candle at one end. The procedure which follows, the invention of a brilliant French magician, Mons. Georges Poulleau, is entirely different, a real handkerchief and a plain tube being used. The tube, which is made of copper and nickelled, is without any preparation. It is of slightly larger diameter than a candle and is about eight inches long. Two plain caps fit over the ends. Fig. 1.



If the trick follows the preceding one, which it may do very well, a red silk, duplicate of the one produced from the candle flame and folded in the manner described above, is pushed into the tube and a small piece of candle, about half an inch long with a loop of horsehair or very fine wire attached to it, is placed on top of the silk. These are pushed to the top of the tube so that the candle end is just hidden from sight. Fig. 2. The little piece of candle must, of course, be cut from a candle which has been lighted so that it duplicates in appearance the top of the candle which is placed in the tube.

At the end of the preceding experiment, after putting the silk on the table, blow out the candle, then remarking

that you will use both articles again, pick up the silk and place it in your right trousers pocket, leaving about half of it hanging down. Take the tube and put it over the candle. Fig. 3. Push it up with the right forefinger until the little piece of candle appears at the top, then hold the tube as in Fig. 4, supporting the candle with the left little finger.



Turn to your table to pick up one of the covers and let the candle slide out into a well. No suspicion will be aroused by this move since the spectators see, as they imagine, the end of the candle at the top of the tube. Place one cap on the bottom end of the tube. Take the second cap between the first and second fingers and, in bringing the right hand to the top of the tube, insert the right thumb into the little loop, draw out the candle end, Fig. 5, letting it hang against the right palm, and put the cap on the tube. The back of the right hand being towards the audience this maneuver is concealed. Hold the tube up by the middle in the left hand and with the right hand take the red silk from the trousers pocket letting the loop and the candle end slide off the thumb into the pocket.

Hand the tube to a spectator to hold in full view. It remains for you merely to vanish the silk by whatever method you prefer ordering it to pass into the tube. The spectator removes the caps and finds the silk in the tube, the candle having vanished. The caps and the tube give him no clue to its disappearance. You then produce the candle, lighted, from your pocket in the usual way.

The trick is subtle and clean in execution and will give the performer much more satisfaction than the method in which the faked metal candle is used.

A SILK INTERLUDE

On the servante, or behind some object on your table you have a piece of colored flash paper of the same shade as some of the silks you have produced magically. Crumple the flash paper so that it resembles a silk.

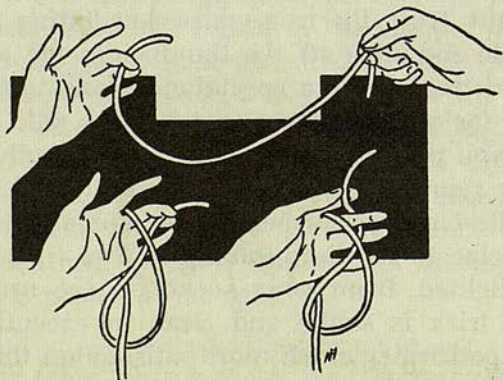
In the course of your routine in laying the silks you produce on the table, secretly add the crumpled flash paper to them. At any time you wish during the manipulations, or at the finish, you may remark, "These are magic silks and one has to be very careful with them. Watch." Pick up the flash paper, hold it to a lighted candle, or touch it with the glowing end of a cigarette, and it vanishes.

NEW KNOT FLOURISHES

It is always effective to work a few magical knots in the course of a routine with silks. Many of these have been explained in "Silken Sorcery," p. 62 ff. Here is a new instantaneous knot.

Twist the silk, a fairly long one, rope fashion and hold one end between the thumb and fingers of the right hand, the other end between the second and third fingers of the left hand.

Throw a loop with the right hand in just the same way as in tying a knot on the wrist but let it fall over the second and third fingers of the left hand and the end they hold.



Grip this left hand end with the left forefinger and thumb, at the same time releasing it from the second and third fingers, and draw the hands apart. A knot is made instantly in the middle of the silk without the hands coming together.

The best way to learn the sleight is to practice it first with a piece of pliable rope about two feet in length.

THREE INSTANTANEOUS KNOTS AND

The performer not only ties three knots on the instant but he also places his arm in a sling. This most unusual and spectacular feat is the invention of Mr. Robertson Keene. It is based on the throwing of a loop as in the preceding sleight but a large scarf handkerchief of good quality silk is required.

After having twisted the silk ropewise, throw a loop round the left wrist tying a knot on it and drawing it tight. Retain your hold on the ends and instantly carry them, one in each hand, behind your head, tuck the ends into the collar, leaning the head well back to hold them there, Fig. 1, drop the right arm to the side and hold the left arm bent against the chest as if it were in a regular sling. Fig. 2.

FIG. 1



FIG. 2

You claim to have tied two knots at the back of your neck and one on your left wrist, three instantaneous knots,

and you prove your assertion thus: Place your hands behind your head as you still face the audience, take an end in each hand and make the motions of untying a knot, in reality you tie a single knot quickly and count "One." From the front the action appears exactly the same as if a knot were untied. Turn your back to the audience to show this second knot plainly. Untie it very openly and count "Two." Face the audience again and extend the left arm showing the knot actually tied on the wrist and count "Three."

It must be admitted that the trick is a bold one but the worthwhile magician is nothing if not audacious.

NOVEL PRODUCTION OF A SILK HANDKERCHIEF

Fold a silk handkerchief into a narrow band with accordion pleats. Fold this in pleats of two inches to within a couple of inches of the end and then roll it up tightly making a little bundle which will expand rapidly when released. Fix a pin in the lining of your coat near the lower edge on the right hand side and impale the silk on it.

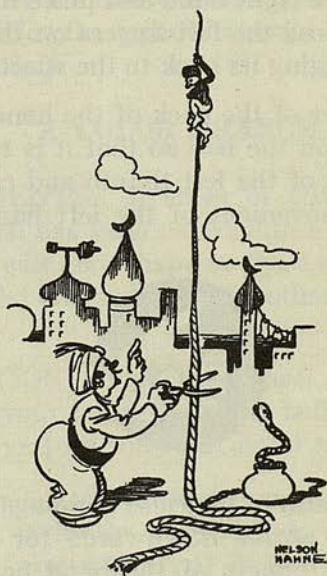
We will suppose that you have invited a man to come forward and you have placed him on your left side as you face the audience. You greet him, asking his name. "Mr.? Shake hands." Hold out your right hand and shake his right hand. "Let's repeat that," you say, and extend your left hand. He holds out his left hand and you shake hands again. At the same moment your right hand, which you have dropped to your side, steals the silk from the pin under the edge of your coat. Then as your left hand releases his, bring your right hand up to your left hand and clasp them tightly together, the silk being thus brought secretly between them.

Ask the spectator to place his empty hands one on each side of your empty hands and hold them together tightly.

"It would be impossible," you say, "for me to make use of any trickery under these conditions, wouldn't it?"

So this must be real magic. Watch." Have him release his hold, then suddenly open your hands cupwise, allowing the silk to expand to its full size.

This production will be found to be an easy but very surprising one.



"ANOTHER PEEP ABOUT THAT RAISE IN WAGES AND I'LL CUT YOU OFF FROM CIVILIZATION."

BILLIARD BALLS

THE DROP VANISH

EFFECT: A ball is taken in the left hand which is held closed with its back to the spectators. The back of this hand is stroked several times by the right hand, and when the left hand is turned around and opened the ball has vanished.

METHOD: 1. Stand with your right side to the front. Show the ball in the right hand and place it on the palm of the left. Slowly close the left fingers on the ball and turn the hand over, bringing its back to the spectators.

2. Under cover of the back of the hand relax the hold of the left fingers on the ball so that it is retained only by resting on the base of the left thumb and can be caused to fall by the least movement of the left hand.



3. Place the palm of the right hand against the back of the left hand and stroke downwards for about eighteen inches keeping the fingers of the hand pointing upwards and the left hand stationary.

4. Repeat the stroking movement and at the third stroke dislodge the ball from the left hand letting it fall just as the right hand begins its downward movement. The ball falls behind the right hand and is caught by it and palmed at the end of the stroking movement.

5. Palm the ball in the right hand and bring the hand up, its back to the front, and point to the left hand with the

forefinger. Turn the left hand to the front and simulate the gradual squeezing of the ball to nothing, finally opening the fingers one by one to show the hand empty.

This, the original drop vanish for a billiard ball, was devised by Mr. Sam Margules, of the S. A. M. Heckscher Theater Annual Hospital Benefit Shows fame, a number of years ago.

A similar move in which the right hand is swept around in circular fashion, passing under the left hand towards the left arm pit, has come into use more recently. Not only is this very much more difficult since the timing of the drop must be perfect or the ball will be exposed, but there is no reason whatever for the somewhat wild sweep of the right hand under the left.

A COLOR CHANGE

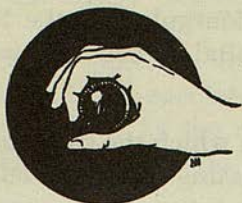
REQUIREMENTS: A sheet of stiff paper, about 10 by 8 inches which has been rolled into a tube and then unrolled so that it will take shape easily, a small rubber band, two billiard balls, one red and the other white, and a red shell.

PREPARATION: Place the sheet of paper and the rubber band on your table, the white ball with the red shell on it under the vest on the right hand side.

WORKING: After various moves with the red ball, apparently take it in the right hand, really palming it in the left. and pretend to put it in your mouth. Push out one cheek with your tongue to simulate the presence of the ball, then push out the other cheek as if you rolled the ball across in your mouth and finally pretend to swallow it.

Place both hands flat on your chest and slide them down to the bottom of the vest, lift the vest with both hands, take the white ball and red shell with the right hand, keeping the red shell squarely to the front, and in turning

down the vest slip the red ball under it with the left fingers. Hold the ball and shell encircled by the right thumb and forefinger so that the red shell only is visible.



Pick up the sheet of paper with the left hand, show both sides of it and roll it into a tube large enough for the ball to pass through easily. Place the rubber band around it.

Stand the tube upright on the palm of your left hand, bring your right hand to the top and apparently drop the red ball into it, in reality finger palm the red shell and let the white ball drop. Immediately grasp the middle of the tube with the right hand and press the shell against it. Lift the tube and show the white ball lying on the left palm. Toss it in the air and catch it in the same hand.

Unroll the paper, hold it in the right hand, the thumb in front, fingers behind concealing the shell, and show it on both sides. Drop the paper and take the white ball in the right hand, inserting it in the red shell and turning to the right as you do so. Hold the ball and shell between the right thumb and forefinger with the red shell squarely to the rear and therefore invisible.

Lift the shell upwards with the right second finger, apparently bringing a red ball into view between the first and second fingers, at the same moment steal the red ball from the vest with the left hand. Take the red shell from the right hand inserting the red ball in the action. Knock the two balls together and continue with your routine.

SLEIGHT FOR THE CUPS AND BALLS

The following moves can be included in a routine at any time with good effect.

Hold a ball secretly against the inner edge of a cup with the tip of the right little finger, Fig. Invite a spectator to hold one hand palm upwards and with your left hand put a ball on it. Cover this ball with the cup and release the ball held by the tip of the little finger. There will then be two balls under the cup on the spectator's hand but of this he will have no suspicion.

Pick up another ball, pretend to put it in your left hand and pass it through the cup. Lift the cup with the right hand exposing the two balls and transfer the palmed ball to the inner edge of the cup as before.

Repeat the moves and finally show three balls on the spectator's hand. Continue with your usual routine.



A SPONGE BALL SPECIALITY

The following moves can be worked with good effect in any sponge ball routine.

I. The position is that three balls are openly on the table and one ball is palmed in the right hand.

1. With the right hand pick up one ball from the table, adding the palmed ball to it and pressing the two tightly together, put them in the spectators hand as one ball, counting "One." Close his fingers over the balls.

2. Pick up a second ball and push it into the spectator's fist by having him relax the thumb and forefinger just enough to receive the ball and then close them again tightly. Count "Two."

3. Pick up the third ball, place it on your left palm and close the fingers on it, counting "Three." Turn the left hand over, bringing its back to the front, and work the ball out, the fingers still holding it against the palm with the tip of the third finger. Fig. 1.

4. Tap the back of the left hand with the right forefinger, extend the other fingers under the left hand and nip the ball between the backs of the second and third fingers, Fig. 2, at once closing them on the palm of the hand. Fig. 3.

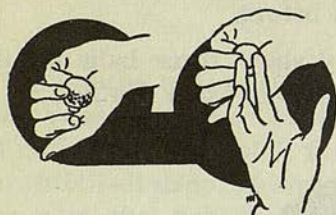


FIG. 1



FIG. 2

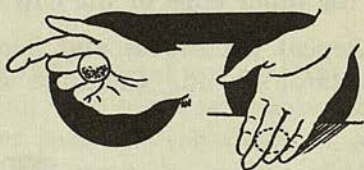


FIG. 3

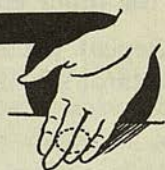


FIG. 4

5. Turn to the left, move the left hand away, the right forefinger pointing to it, and proceed to apparently rub the ball in the left hand away. The ball remains on the back of the right fingers and is hidden by the back of the hand.

6. Show the left hand empty, the spectator opens his hand and three balls roll out.

Proceed now with. . . .

II. Three balls again on the table, one ball clipped on the back of the right second and third fingers, the hand being fisted with its back to the front.

1. At the moment that the balls appear in the spectators hand rest the right hand on the table, pressing down on the ball at the back of the fingers, open the hand, twist-

ing it around inwards and bringing it palm upwards, flat, with the fingers extending straight out from you, the ball remaining hidden underneath, pressed flat against the table. Fig. 4.

2. Pick up one ball with the left hand and place it on the right palm, then do the same with a second ball.

3. Close the right fingers on the two balls, at the same time quickly turn the hand over so that the ball below is taken into the hand with the other two. Clench the fist tightly on the three balls, supposed to be two only.

4. Pick up the third ball with your left hand, turn to the right a little and make a motion of throwing the ball at the right hand, palming it and opening the fingers widely.

5. Open the right hand slowly and let the three balls drop one by one.

This will give you an opportunity for pocketing the palmed ball if desired, or it may be retained for further moves according to the routine being used.



"HUMP! HIM KETCHIN' MONEY OUTA THE AIR
AN' OWIN' ME TWO MONTHS' BACK ROOM
RENT."

CIGARETTES

In the last few years, since the manipulation of cigarettes became so popular with magicians, there has been a plethora of cigarette sleights and moves but a great dearth of really worthwhile and entertaining tricks with cigarettes. As a glaring example of this it will be remembered that a book on cigarette tricks recently published contained explanations of some one hundred and fifty sleights and not a single trick, that is, taking the word trick to mean the use of sleights combined with cigarettes or other articles to make a complete magical effect. The continued multiplication of sleights, mostly mere variations of the few standard sleights which are all that the practical magician needs, is mere embroidery. Such moves may serve to amuse the deviser himself but as a means for entertaining an audience they are worthless, and should not be inflicted on the long suffering seekers for worthwhile magical knowledge. There is a real need at the present time for tricks in which cigarettes play the leading role. The experiment that follows gives an excellent example of what can be done along this line.

BIG - CIG JUMBO CIGARETTE PRODUCTION

HARRY C. BJORKLUND

THE EFFECT: The performer is smoking a cigarette. When it is about half consumed he pushes it into his left fist. Rubbing the fingers together as if crumbling the cigarette to nothing, he suddenly produces a huge cigarette, seven inches long, one inch in diameter and lighted, apparently. This enormous cigarette suddenly multiplies to two which he displays, one in each hand.

PREPARATION: A fairly large flesh colored tip to fit over the right second finger and two large imitation cigarettes with faked lighted ends, will be required. Place the

finger tip in a pocket or elsewhere whence it can be stolen, imperceptibly, one big cigarette under the vest on the right hand side, the open end downwards, and the second big cigarette in the right upper vest pocket, the open end upwards. Fig. 1.

WORKING: Call attention to the cigarette you are smoking, which should be about half consumed, and as you display it in the left hand, steal the finger tip with the second finger of the right hand. Stand with your right side to the front, place the cigarette between your lips and hold up the left hand, tightly clenched. Remark that you have to make a hole in the hand and point to it with the right index finger, keeping the other three fingers closed into the palm, thus concealing the false tip on the second finger. Insert the right forefinger into the left fist at the thumb opening, which is held downwards, and ream it around. Remove the forefinger and show the opening. To make it larger insert the second finger and carry the false tip into the left fist which retains it.



FIG. 1

(To load the false tip imperceptibly, keep the back of the right hand towards the spectators and bring it up against the left fist so that the first knuckle of the second finger is at the opening of the first as in Fig. 2. Extend the finger, the left thumb and fingers opening slightly to let it pass and instantly closing on it. In the figure the hand is turned to show the way in which the second finger is bent, in actual practice the back of the

hand is to the front and the false tip is completely hidden. Twist the finger around several times, then withdraw it, leaving the false tip in the fist.)

Keeping the left fist in the same position, take the cigarette from the mouth with the right hand and insert it in the fist via the thumb opening so that it goes into the false tip. Push it in with the second finger, forcing it well home and, at the same time, keep the right index finger on the back of the left fist. Fig. 3. Withdraw the tip imperceptibly by simply reversing the action with which you inserted it. Bend the second finger inward at the second joint and at once rub the back of the fist with the right forefinger.

Raise the left hand keeping it closed, wave it slightly with an up and down movement and, at the same time, work the tips of the fingers on the palm as if crumbling the cigarette to nothing. Keep your eyes fixed on the left hand. Let the right hand drop to the edge of the vest and insert the second finger, with the false tip still on it, into the open end of the big cigarette. Quietly draw this out by moving the hand partly forward and partly downward so that the big cigarette will lie back along the hand towards the wrist, the forefinger still outstretched and pointing to the left fist. Fig. 4. With a proper regard for angles the big cigarette will be concealed from the spectators completely.

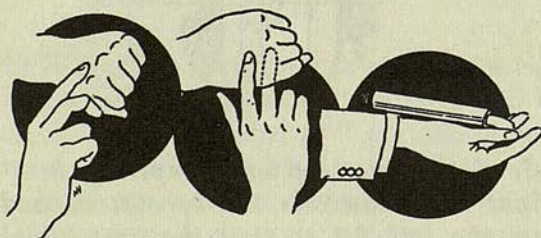


FIG. 2

FIG. 3

FIG. 4

Bring the right hand up to the left fist, extend the second finger carrying the big cigarette into it, the thumb and the fingers opening slightly to let it pass back in line with the hand towards the left wrist and then closing on it.

Immediately seize the end of the fake cigarette with the right thumb and fingers and draw it slowly out of the fist, the false tip remaining inside the big cigarette.

Show the jumbo cigarette in the right hand, then take it with the left hand and bring the right hand back to the right lapel. Insert the tip of the right second finger into the open end of the second big cigarette and draw it out so that it lies back along the hand towards the wrist, the second, third and fourth fingers being closed into the palm and the forefinger pointing to the left hand. Bring the right hand up to the left as before, extend the second finger carrying the second cigarette into the hand and then pull it out. Display a big cigarette in each hand.

Mr. Bjorklund concludes the trick by producing an enormous cigarette a foot long in his right hand. This he steals from under his coat on the right side, holding it with the bent second finger so that it lies along the inside of the arm towards the elbow. With a quick turn to the right the second finger is extended smartly and the huge cigarette appears as if caught from the air.

By having a lighted cigarette prepared with saltpeter so that it will keep smouldering the performer can make a most effective exit, a jumbo cigarette in each hand and puffing on the Gargantuan one. A novel and appropriate climax to the lighted cigarette routine.

PRODUCTION OF THREE CIGARETTES FROM BARE HANDS

Cut a small piece of light brown wrapping paper, as close to flesh color as possible, making the piece a trifle longer than a cigarette. Wrap three cigarettes in the paper and gum the overlapping edge. Do not wrap them too tightly, the cigarettes should have a little play so that they can be drawn out freely. Cut the paper flush with the cigarettes at one end and close the other by pushing the paper in. Now by using this little package as a false finger three cigarettes can be effectively produced.

For example, you can have the packet, closed end downwards in your right coat pocket. In going to the pocket for matches get the fake between your second and third fingers. Put the matches in your left hand, and raise the right hand, palm towards the spectators and the fingers pressed close together, the tips pointing straight outwards. Make a grab in the air, put the third finger on the back of the packet, bringing it into the palm of the hand as you close it with a sweep to the left.

The open end of the packet will now lie against the tips of the thumb and forefinger and the cigarettes can be pushed up into view one by one with ease. Take the first two in the left hand and as you push up the last one, crumple the slip of paper into a ball and hold it concealed by bending the third and little fingers on it.

REAL SMOKE FROM A PHANTOM CIGARETTE

The performer goes through the actions of making a cigarette after the customary manner of performing the Phantom Cigarette trick, pretends to light the imaginary cigarette and then puffs out a considerable volume of real smoke.

This very surprising impromptu trick must be tried out to be believed. When you strike the match hold it directly below your nostrils, the natural position in which you would hold it if really lighting a cigarette and, at the same moment, inhale deeply through the nostrils only. The gas, thus inhaled, must be taken into the lungs and, after a few moments, exhaled from the mouth in small puffs. Some sort of chemical reaction takes place which results in a volume of smoke that is quite surprising.

ROLLING A CIGARETTE WITH ONE HAND

For this simple method you require a thumb tip and a cigarette. Pull a little of the tobacco out of the ends of the cigarette and squeeze the paper in a little so that it will not look like the regular machine made article. Place the thumb tip on your left thumb and drop the cigarette into your left sleeve. Have some cigarette tobacco and a cigarette paper handy and you are ready.

Show your hands empty, keeping the point of the left thumb towards the spectators. Take a small quantity of the tobacco with your right thumb and forefinger, fixing attention on it, and at the same time drop your left hand to the side letting the cigarette fall into it. Close the fingers on it, nipping the thumb tip off and bring the hand up fisted. Place the tobacco in the fist at the thumb-forefinger opening and press it into the thumb tip with the right thumb. Take the cigarette paper, crumple it between the right thumb and forefinger and push it into the fist also. Press it well into the thumb tip with the right thumb and steal the tip.

It only remains for you to make the pretended rolling of the cigarette as realistic as possible and then show the finished article. Take a match from your coat pocket and leave the thumb tip behind.

SOME USEFUL GIMMICKS

1. HOOK FOR RING, Etc.

This useful little appliance is made of fine but stiff wire, bent into the shape shown in Fig.1. The points A and B

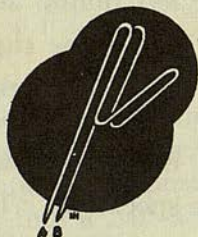


FIG. 1

are sharpened so that they can be pushed into the clothing at any place desired. A typical use for the gimmick is in the trick of passing a ring from hand to hand. ("Close Up Magic," second edition, p. 12.) When the ring has been caught in the right hand, that hand is dropped to the side, the ring is placed on the little hook and the hand is brought up and casually shown to be empty. Later the ring is again taken secretly in the right hand which is then covered with a second handkerchief and the trick finished in the usual way. In this form the trick is one of the best impromptu tricks extant.

A folded silk, or a pile of coins, tied with thread, can be put on the hook and stolen imperceptibly when required. Other uses will readily suggest themselves.

2. FAKED CARDS FOR FLOURISH

Four cards are glued together at the ends with a small rubber band between them. Fig. 2. To make the fake, place a small rubber band around the middle of two cards, lay a third card on top and a fourth card below these two, then glue the ends of the upper and lower pairs for about an

inch and a quarter. By inserting the pack between them the cards will be held intact and various effective flourishes such as putting the pack on the toe of the shoe, kicking it

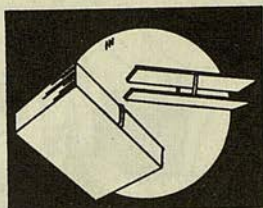


FIG. 2

upwards and catching it on the back of the right hand, tossing the pack up behind the back and over the left shoulder catching it on the back of the left hand, etc., can be done with ease. When the pack is not in motion hold it by the sides between the second finger and thumb, hiding the exposed part of the elastic.

The faked cards are added to the pack after being palmed from a pocket or by simply laying the pack down on them as they lie hidden behind some object on the table while you wipe your hands or pull up your sleeves. To get the fake into position shuffle overhand bringing it to the bottom. Insert the left little finger between the two double cards and pull off about half the pack, back towards your body, as if making a cut, and insert them in the break. Repeat with the remainder of the loose cards and square the deck. Riffle the outer end of the pack strongly and then proceed with the various throws.

To remove the faked cards is a simple matter. Hold the pack as for the Hindu shuffle, grip the two double cards between the left thumb and second finger, pull out the pack and do the Hindu Shuffle leaving the faked cards at the bottom. They can then be palmed in the left hand and disposed of.

3. NEW SILK PRODUCTION BALL

As will be seen from Fig. 3, this is a hollow metal ball

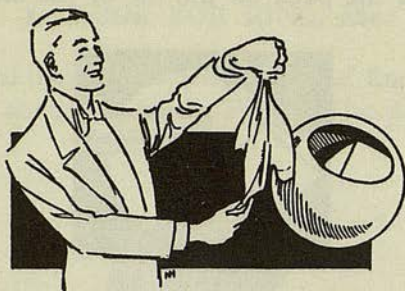


FIG. 3

of the usual size but the interior is divided off by partitions which provide for the silks being loaded in separately. Each different color is thus instantly available for production at will. This is a distinct advantage in many tricks with silks.

4. THUMB NAIL CARD MARKER

This tiny carved strip of metal, made to fit under the thumb nail and provide with a point, Fig. 4 is a very use-

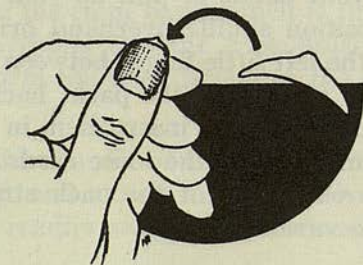


FIG. 4

ful gimmick for marking cards. It is usually carried under the nail of the right thumb and any desired cards can be marked with it as they are dealt by pressing it on the outer right hand corner. A slight protuberance is thus made on the face of the card which can be felt by the second finger in dealing.

Or a tiny scratch can be made at a certain point on the back of a card which will be imperceptible to anyone else but perfectly plain to the operator. If you wish to mark a card for use as a key card, the gimmick should be put under the nail of the left thumb and the mark made near the outer left corner of the card. When the cards are fanned in the left hand or spread on the table from left to right the mark will show up instantly.

Some fun may be had with this card marker at the expense of an expert three card man. After the first throw pick up a card at random, if it is not the card you are to follow, take another. When you get the card mark it lightly as you throw it down. From then on the operator can exert all his wiles but you pick the card every time.

5. CARD CASE FOR POCKET SWITCH

The usual plan in switching decks in the coat pocket is to lay the duplicate deck on its side while the pack which is to be changed is inserted upright. A better plan is to cut a flap card case in half and attach a safety pin to the bottomed half, Fig. 5. Fasten it in the coat pocket to the side



FIG. 5

next the body and insert the pack to be substituted into it. At any favorable moment the deck in use can be dropped into the pocket, the duplicate pack seized and brought out instantly.

6. COLOR CHANGE OF SILK IN HAND

The working of this ingenious little gimmick can be followed from the figures. A small silk is wound on the spindle on one side of the middle wire loop, on the other side the spindle has a little sharp bent hook to which a corner of the silk to be dyed is secretly attached. When this is laid over the hand as shown in Fig. 7, the corner of

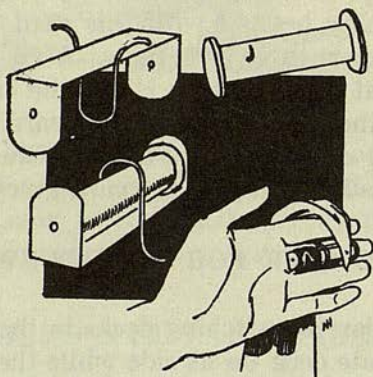


FIG. 6

FIG. 7

the other silk is seized and drawn downwards. The spindle revolves and winds up the first silk as the second silk is brought into view below the hand. The gimmick is painted flesh color and is held along the inside of the second finger by the two bent wires which are clipped by the first and third fingers. After the silk has apparently been dyed a different color, it is thrown over the hand concealing the gimmick which can be disposed of in placing the silk on the table. It will be found very useful for changing the color of a length of silk ribbon.

7. GIMMICK FOR THE ROPE, COAT AND RINGS TRICK

This good old-time trick has had a new spurt of popularity and it takes on a new complexion when the ropes or cords are shown and tested separately. To make the necessary join at their middles, place a sliver of lead wire, paint-

ed flesh color, around the back of the first joint of the left second finger just below the nail. When the separate cords have been examined take them by two ends with the right hand and draw them through the left hand up to the middle so that the halves hang down. It is then an easy matter to slide the lead wire off the left middle finger and pinch its ends together so that it grips both cords. The separation of the two cords leaving the join in the middle then follows in the orthodox manner.

8. SMOKE BALL FOR BILLIARD BALL VANISH

Procure a rubber ball the same size as the billiard balls in use and paint it the same color with the special paint now obtainable which will not crack when the ball is squeezed. Cut a half inch hole in the ball and squeeze it flat, then blow a good mouthful of cigarette smoke into the ball as it expands. Paste a patch of enameled paper over the opening to retain the smoke. The ball may be used in the course of the routine or preferably kept as a final surprise. To vanish it break the paper with the nail of the thumb, squeeze the ball flat, forcing out the smoke, and back palm the rubber which will now be in the shape of a flat disc.

9. WAND LEVITATION

This is a tiny metal trough, about $\frac{1}{4}$ in. long and $\frac{1}{8}$ in. broad to which is soldered a small, sharp hook. Fig. 8 shows the gimmick. By placing some good, adhesive wax in the trough the little appliance can be attached to the nail of the right thumb and the hands shown empty.

At the outset the gimmick can be lying on your table and can be picked up by pressing the thumb nail on the wax in taking the wand. It is then an easy matter to grip the gimmick with the tips of the first and second fingers and press it on the side of the wand while making pretended mesmeric passes over it. You can then, by means of the tiny hook, cause the wand to remain suspended from the back

or front of the hand, the fingers or your clothing. A few minutes trial will show that you can get practically the same effects obtainable by other methods for suspending a wand, and by again transferring the gimmick to the thumb nail, the hands can be shown empty and the wand handed out for examination.

The gimmick has this further advantage, it can be used to bring about the same effect with any small borrowed article, a key, a coin, a match box, a business card and so on. The final example of magnetic attraction can be made by attaching the borrowed article to the inner part of the sleeve of your outstretched left arm and then detaching the object leaving the tiny gimmick hooked into the cloth. Being black it will be unnoticeable and can remain in that position awaiting a favorable moment for its removal.



FIG. 8

10. BILLIARD BALL HOLDERS

Several whiskey jiggers set on the table make very handy holders for billiard balls, either for display at the finish of the one to four production or in the course of the manipulations.

Another idea is to use the chalk billiard markers. The balls rest securely in the depressions and by enlarging the hole and putting a dab of soft adhesive wax on one side

of it, the shell can be pressed against the wax, broadside to the front. It will then appear to be a solid ball, Fig. 9.

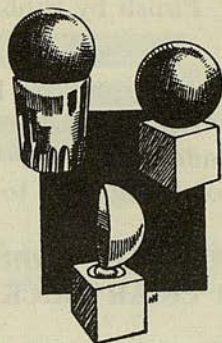


FIG. 9

11. PREPARED UNBREAKABLE EGG

Take a real egg, chip a hole at each end large enough for the contents to be blown out easily. This done, wash the inside thoroughly with water and let dry. Then rinse the inside with corrosive sublimate (poison) dissolved in spirits of wine.

Take some strips of a white tamborine coil and with a good white library paste cover the outside of the egg with the paper, pressing it on firmly with the fingers. Cover the egg with three even layers and put it aside to dry.

When the paper has dried thoroughly rub the surface with very fine emery paper until it is perfectly smooth. You will then have an egg that looks like an egg and will last for years. It will not break if dropped accidentally and if it becomes soiled a gentle rub with emery paper will make it new again.

If a hole is required in the side or end of the egg, for the insertion of a silk for example, put the egg aside to dry after the second coat of paper has been applied. When dry, outline the hole required with pencil and then prick the outline with a needle, finally cut the piece out with a

sharp knife. Cover the surface with another layer of paper strips, tuck the ends into the hole and paste them to the inside surface of the shell, thus giving a smooth finish to the edges of the hole. Finish by rubbing the surface with emery paper.

By this simple method eggs can be prepared for any special purpose, of any required size, with or without holes and they will last an indefinite time. They have the great additional advantage of being easy to handle.

12. PREPARED CIGAR. FOR THE CARD IN CIGAR TRICK

The card in the cigarette is a popular trick with magicians but the card in the cigar is very rarely seen although it was the original form of the trick. This is probably because the proper method of preparing the cigar is not generally known.

Take two cigars of the same brand and with a razor blade cut a hole along the side of one, large enough to take a rolled card, Fig. 10. Tear a corner from a duplicate of the card you propose to use for the trick and lay it aside. Roll the card tightly, insert it in the hole in the cigar and tie a black thread around both to keep the card in place.

Soak the second cigar in water for from fifteen to twenty minutes, then place it on a table and carefully unwrap the leaf which covers it. Lay this outside leaf out flat and dry it with blotting paper. When dry coat it with white library paste, take the cigar with the card in it and roll it over the leaf so that it is covered from one end to the other and finish off the tip carefully. Roll the cigar on the table with the side of a pencil to ensure the sticking of the leaf uniformly. Let it dry for a day or two before using.

It is a good plan to prepare half a dozen cigars at the same time. In order to avoid confusion, take six cards of the same suit and value and the same back pattern, square them together and tear a corner from all six at once. Any

one of the torn corners will then fit any one of the cards and after they have been prepared any one of the six cigars can be used for the trick.

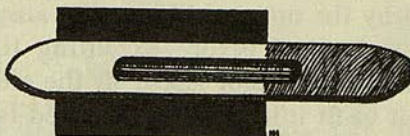


FIG. 10

13. SHOE LACE THAT STRETCHES TO TWICE ITS LENGTH

The shoe lace is doubled into itself, Fig. 11, so that it appears to be a short lace with a regular tip at each end and there is nothing to indicate its true condition. To stretch it all that is necessary is to hold the lace in one hand by the part that extends down the middle and slide the fingers of the other hand down it as you pull the hidden part out.

The trick is the invention of Mr. Rex Slocombe who uses it as an interlude for the ring on the string. It can be used to advantage in many other tricks.

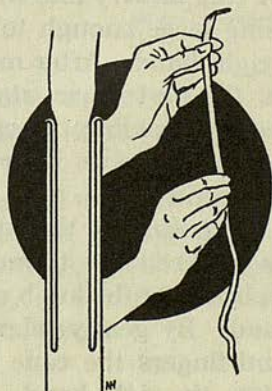


FIG. 11

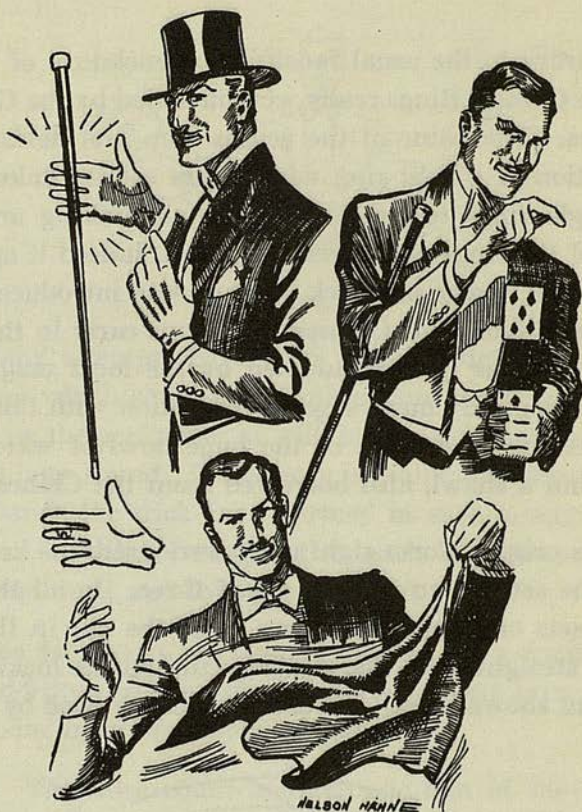
FOR THE CANE TO SILK

This trick is generally done immediately after entering on stage. Mr Henry E. Ebel has devised an ingenious gimmick whereby the apparent magnetic suspension of the wand can be performed before executing the vanish and change to silk. A small slot is cut in the side of the cane and a tiny hook to fit into the slot is sewed to the inside of the second finger of the left hand glove. After showing the cane and twirling it freely, stand with your right side to the front and hold the left hand vertically. Place the cane against the left fingers and stroke them up and down several times, finally catch the hook in the slot and slowly remove the right hand, leaving the cane apparently held by the left hand by magnetic attraction. Swing the hand and the cane forward show the back of the hand then bring it back to its original position. Remove the left hand by first sliding it down the cane.

Mr. Ebel has also arranged —

15. A PREPARED KNOB FOR THE CANE

A small reel with a strong spring is fitted inside the detachable knob and the end of the thread is passed through a hole in its side. A ring of very fine wire is attached to the thread, the ring being large enough to take the forefinger of the performer's right hand. After magnetizing the cane, as described above, the performer, standing with his left side to the audience and holding the cane in his left hand with the knob uppermost, passes his right hand from the top to the bottom several times, then he inserts his first finger in the wire ring, carries this down to the ferrule end and grips this between his thumb and fingers. He turns the cane over, bringing the knob nearest the floor and removes his left hand. By gently relaxing the pressure of the right thumb and fingers the cane rises its full length bringing the knob into the right hand.



These two effects will be found to enhance the subsequent metamorphosis of the cane to a silk.

This reel is perfect for the Rising Cards. To work: Grip the cane under the arm, as illustrated, which brings the reel into correct position for the rising card trick. Wax the wire ring, attach this to the selected card and follow the usual routine.

THE CHINESE RINGS

Contrary to the usual fanciful nomenclature of magic tricks the Chinese Rings really were invented by the Chinese magicians. The name of the genius who first devised the combination of a split ring with others solidly linked and solid single rings to simulate the actual linking and un-linking of the rings will never be known. Indeed it appears to have been a very old trick when it was introduced into Europe by a troupe of Chinese magicians early in the XIX Century. It was quickly adopted by the local magicians, Phillippe especially made a great reputation with this trick as well as the production of the huge bowl of water and ducks from a shawl, also borrowed from the Chinese.

In its original form eight rings were used, the key, two singles the set of two and the set of three. In all the real Chinese sets of rings that I have seen, the cut in the key ring is a straight cut. The slanting cut and the locking arrangement shown in Fig. 1, were probably devised by West-

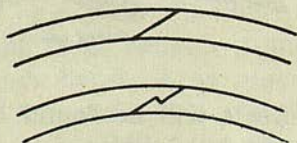


FIG. 1

ern magicians. A later development made use of two keys and three additional single rings which enabled the operator to apparently link the whole set of twelve in a chain. The

two end rings are simply held against the adjoining rings.
Fig. 2.

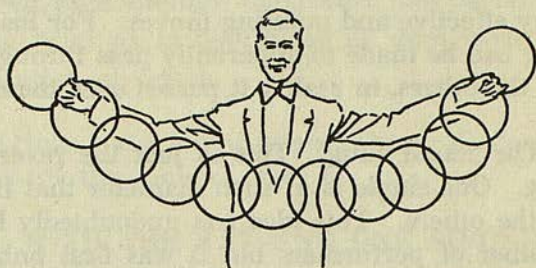


FIG. 2

Many attempts have been made to devise a practical key ring which could be examined and yet be opened and closed by the performer at will, but no satisfactory solution has yet been found. The search is really unnecessary for in good hands the trick is performed in such a way that the audience is fully persuaded that each and every ring has been examined and found to be solid.

The following brief survey gives the principal practical additions to the feat. No attempt has been made to give them in chronological order.

1. The false count and the addition of the key ring after the other rings have been examined. This was the method adopted by Chung Ling Soo who gave the finest performance with the rings I have ever seen. He used eleven rings, ten only being shown to the audience. Counting these as eleven he proceeded to apparently link the set of two and the set of three and then tossed all of the ten rings for examination. When the rings were thrown back to the stage they were picked up by his assistant Suee Seen (Mrs. Soo) who added the key from her capacious sleeve as she handed the rings to Soo. He used large and thick rings, the bell-like sound given out when they were clashed together added greatly to the effect.

2. **The Large Ring.** Devised by the late John Northern Hilliard, this idea of having one solid ring of such size that the other rings can be passed through it, makes possible some very effective and puzzling moves. For instance, the large ring can be made to apparently pass through a chain made by the others, in reality it passes over them.

3. **The Small Ring.** This is just the reverse of the large ring. One single is of such diameter that it will slip through the others. This idea has undoubtedly been used by a number of performers but it was first published by Mr. Fitzkee in his manuscript "Linking Ring Manipulation." Mr. Fitzkee's routine makes effective use of both the large and the small ring.

4. **Counting the rings as separate.** This very fine addition to the trick was first published by M. Odin, a French magician. His book has been translated by Mr. Victor Farelli under the title of "The Odin Rings." Mr. Farelli gives some effective additions to the original routine and his book should be studied by all ring workers.

5. **Exchange of full set of single rings for the trick set.** Some performers have used this idea, the exchange being made at the back of a chair or table. I have yet to see a satisfactory method of making the exchange imperceptibly.

6. **Routine without a key ring.** This method was first put forth by Messrs Larsen and Wright in one of their publications. Their routine is practical and effective but the most brilliant exposition of this idea was that given by Mr. Herman Weber at the Heckscher Theater on the occasion of the 1938 S. A. M Hospital Benefit performance. Mr. Weber's handling of the rings without a key ring was such as to completely bewilder an audience composed mainly of magicians.

The three following moves were demonstrated to me by Cardini, the world famous manipulator. It is not generally known, even amongst magicians, that Cardini handles the linking rings as brilliantly as he does cards, billiard balls, cigarettes, et cetera.

Large rings and a key with a slanting cut are necessary in all three of the moves. Fig. 1.

I. WITH THE KEY AND ONE SINGLE

1. Link the two rings and then let the key ring hang free on the solid, then spin the key ring rapidly on the solid, the slanting cut does not interfere with the spin in any way.

2. Change the rings from hand to hand, concentrating your gaze on the solid and ostentatiously covering the same spot with the finger and thumb of each hand as you take the solid ring.

3. As the spin of the key ring slows down watch for the split and seize it with the free hand. Separate the rings, keeping the thumb and finger still at the same spot and apparently take the rings apart there.

4. Immediately offer the key for examination and rather markedly draw back the solid ring. But the one you hold back is the ring they want to see and the more you demur at giving it up the more they insist on having it. Finally hand out the solid and watch the expressions as it is examined. At once take up the other rings and proceed with your routine.

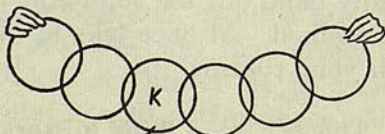
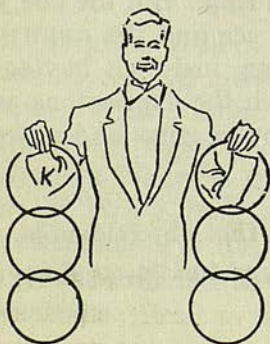
This is a good thing to work on that objectionable person who knows about the key ring and insists on airing his knowledge.

II. WITH THE KEY, SET OF TWO AND SET OF THREE RINGS

1. Link the key into the set of two and show two sets of three rings, one set in each hand, the key ring being in the right hand. Swing the two chains from side to side, bringing the hands gradually closer together, finally slipping the top ring of the set of three into the key ring forming a chain of six.

2. Seize the end rings of the set of three and the set of two with the left and right hands respectively and show the chain of six. The split of the key ring should be mid-way between the two rings to which it is linked and the nearest point of the ring to the floor. Stretch the hands wide apart so that the chain is almost horizontal but keep the rings in motion by turning from side to side as if to show the chain to everyone.

3. Bring the hands closer together a little and twist the rings in opposite directions, still keeping up the swinging motion. The lowest ring of the set of three is thus made to slide down the side of the key ring until it reaches the slit when it is forced out and the two chains of three fall apart.



III. SET OF THREE, SET OF TWO AND KEY RING

The preceding move having been successfully accomplished, you again hold two chains of three rings, one in each hand but, this time, the key ring is at the bottom of the set of two rings, one of which is held in the left hand. The slit in the key ring should be the lowest point of the ring, that is, nearest the floor.

Swing the chains making the lowest rings strike one against the other in such a way that the lowest ring of the set of three hits the key ring just at the slit, through which it passes and thus becomes automatically linked to it.

Admittedly this is a difficult move but having seen it done by Cardini I can vouch for its practicability and startling effect. The split in the key ring, being broadside on to the spectators is invisible at a little distance but, looking down from above, the operator can see it plainly. It is only a matter of practice to make the rings strike each other at the right spot to make the solid ring slip through the slit.



THE DROP MOVE

The move in which the top ring of a chain of four, the set of three and the key ring, held vertically, apparently falls to the bottom of the chain and then frees itself from the other rings, has become a favorite with most ring

workers. The same effect can be produced with the chain of four rings held horizontally as in Fig. I. One ring can be made to appear to travel through the others from one side to the other.

THE MOVES ARE AS FOLLOW

1. Hold the key ring in the right hand, the thumb covering the opening, and the outer ring of the set of three in the left hand. Twist the rings over tightly causing this first ring of the set of three to double over on the next one so that you show two rings in the left hand, a single ring in the middle and the key ring in the right hand. Fig. I. Hold the rings horizontally.

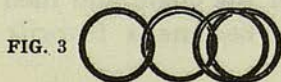
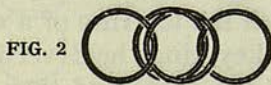
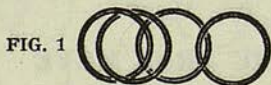
2. Relax the twist slightly and allow one ring from the left hand to double itself over on to the middle ring as in Fig. II.

3. Again relax and tighten the rings as before and one of the two middle rings will double itself over on to the key ring, Fig. III.

4. Release the key ring and draw it free.

An effective way of working is to apparently pass one ring over the chain held horizontally, as above, but leave the key attached and again show the chain of four. Then repeat the trick twist and work the dropping of one ring with the chain held vertically and this time detach the key from the bottom of the chain, thus creating the illusion of the ring falling through the others finally freeing itself. In this case the repetition enhances the effect.

The discovery of the vertical drop is claimed by many but I believe credit should go to Mr. J. T. Ferguson who first described the horizontal method in "The Magic Wand" of November, 1916.



A SUBTLE MOVE

Invite a spectator to join you on the platform or stage and seat him facing the audience. Hand him two single rings and take the key and a single ring yourself, the key in the left hand and the single ring in the right.

Take your position behind the spectator and invite him to link his two rings just as you will do. Bend over and do the solo linking in front of him. He tries and fails. Again working with the rings in front of him unlink them, keeping the key in your left hand.

Exchange the ring in your right hand for the ring in the spectator's right hand. Again link your two in front of his eyes and let him try with the two rings he now holds. Again he fails.

Unlink your two but this time keep the key in your right hand. Hand the spectator the ring in your left hand, taking the one from his left hand. Remark, "Well now, you have had all four rings surely you'll be able to do it this time. See how simple it is. Just rub the rings together so and they melt one into the other." Repeat the linking as before, and have the spectator try again.

Finally unlink your two rings and take the other two from your victim who retires to his seat, willing to swear that he handled all four rings and that they are all perfectly solid.

MISCELLANEOUS

POP ... DID ... DEE ... POP ... POP !!!!

AUDLEY WALSH

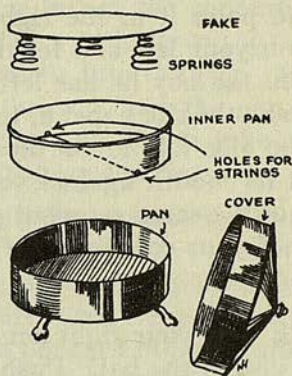
EFFECT: The performer has two boys come forward. In the hat of one of them he finds a couple of white calico caps, such as cooks wear, which he puts on their heads; and a couple of white aprons which they tie on each other. In the second boy's hat he discovers an egg and a glass of water. The egg is broken into a pan, the water poured in, together with a quantity of flour, sugar, etc., found in one of the hats, and the boys vigorously stir up the ingredients. Some spirits are poured in and one of the boys throws a lighted match into the pan. There is a burst of flame and the lid is clapped on to extinguish it.

One of the boys is told to take off the lid of the pan and as he does so a loud crackling sound comes from it, followed by an explosion, quickly followed by another loud Bang! A mound of popcorn is seen to swell up in the pan, rising higher and higher until it appears that the supply is inexhaustible. The boys fill their hats and pockets and retire to their seats to enjoy their feast.

REQUIREMENTS: Dove pan, with lining prepared as under, two calico cook's caps and aprons, folded compactly and tied with thread, a parcel made up of little paper packets containing flour, currants, sugar, etc., an egg, a glass of water with rubber cover fixed on it, a small vial of spirits, two large forks and a box of matches. The lining of the dove pan has a cardboard insert on the lower side of which are fastened three spiral springs. These are so adjusted that when the cardboard insert is pressed down into the pan and it is filled with popcorn, they will force the cardboard slowly up to the top of the pan making it appear that the popcorn is spontaneously growing and increasing in quantity. There are two holes at the bottom of the lining, opposite each other, one on each side, and two strings

which can be threaded through the holes, each with a knot on one end. A noisemaker, and two Bingos are also required.

PREPARATION: Thread the two strings through the holes in the lining. Pull that part of one string that is inside the lining up over the side so that it is temporarily out of the way, then pull the other string taut. Under this string place the letter noise-maker and the two Bingos, one of which has been cut shorter for quicker action. Hold these down with the string and put the cardboard insert in the pan on top of them, press it to the bottom and then draw the second string taut over it, keeping it in position. Fill



the lining with popcorn, pressing in as much as it will hold, put the cover on it and fasten it. Pull out the two strings and the load is ready. Place the pan and the lid separately on your table, with the vial of spirits and the box of matches close to the pan.

The two little packages, the caps and aprons and the packets of flour, sugar, currants, etc., are to be produced from the boys' hats. They may be loaded in from a servante or from a headless nail at the back of a chair or, again, they can be loaded into the hat direct from your person which is, probably the most effective method. To do the latter requires having a silk handkerchief, rolled into a compact ball, vested on the right hand side, with the two packages

under your coat on the left side. If you do not have the customary loading pocket in the coat, the packages are easily held in position by pressure of the upper left arm against the side. The egg is placed in a holder on the right hand side under the coat and the covered glass of water is in the outside left coat pocket.

WORKING: Induce two boys to come up to assist you and bring their hats. Stand them one on each side of you, hat in hand. Work the usual business of getting their names, introducing yourself and shaking hands, then introduce the boys to one another and have them shake hands. Do this with rather exaggerated politeness, it always gets a laugh. In the meantime, secure the silk handkerchief from your vest and palm it in the right hand. Take the hat from the boy on your left and let the silk fall into it. Look into it and tell the boy he has left something inside. Shake the hat to make the silk expand, turn it over towards yourself and let the silk fall to the floor. As it does so bring the hat with its mouth against your chest and look at the silk over it, at the same moment pull the load from under the left side of your coat into the hat with the right hand.

Pick up the silk with your right hand, then notice that there is something else in the hat. Push the silk into your trousers pocket, break the thread of the package and bring out one of the white caps. Place this on one boy's head, then the other cap on the second boy. Shake out the aprons and let the boys put them on, each tying the other's at the back. Put the hat, still containing the other packets, on the table near the dove pan and palm the egg in your right hand. Take the second boy's hat and load the egg into it. Hold it out to the boy on your left asking him to take the article out, hold the hat in your right hand and turn a little to the left. As the boy brings out the egg, take the covered glass from your left coat pocket with your left hand and transfer the hat to that hand, loading the glass into it. After some by play with the egg, you ask if it's fresh, just laid . . . in the hat, and so on, then bring out the glass of

water, leaving the cover in the hat for the time being. Place the glass on the table and lay the hat aside.

Remarking that the boys have evidently come prepared to do some cooking, have one of them break the egg into the pan and prompt him to throw the shells in, too. Have the other boy pour the water in, give them each a fork and set them mixing up the egg and water. "We want more than an egg and water," you say and you pretend that one boy says "look in my hat." "In your hat, that's a funny place to carry ingredients for cooking," you say. Take out the packet of flour, open it and pour the flour into the pan. Give another packet to each of the boys and have them empty the contents into the pan, then continue the stirring.

When they have mixed the contents to your satisfaction, you remark that a little flavoring would be advisable and you pour the spirits into the pan. Prompt one boy to light a match and throw it into the pan. The spirit flares up and in the ensuing excitement take the lid and clap it on the pan, extinguishing the flame.

Expostulate with the boy and tell him he is responsible for whatever has happened to the contents. Have him lift the lid and as he does so, the noisemaker gets in its work and immediately afterwards Bingo No. 1. explodes, followed by the second. The popcorn is forced up by the cardboard insert, which rises on its springs, and continues to overflow onto the table in an apparently enormous quantity. You have two toy hats handy and you fill these with the popcorn, giving one to each boy and let them stuff their pockets with the remainder, also their own hats, not forgetting to secretly remove the rubber cover of the glass. Dismiss them with a compliment on their cookery.

For children's parties and mixed audiences here is a routine made to order for the performer who can enter into the fun of the thing wholeheartedly and get all the laughs possible out of it. There may not be much high art in it but there is real entertainment and that is what is wanted these dolorous days.

THE KEY TO THE MYSTERY

MAGICAL DISPORTMENT OF AN ORDINARY KEY

By DR. H. WALTER GROTE

EFFECT: An apartment key is borrowed from a spectator, marked for identification and wrapped in a piece of paper. The key, which is unmistakably in the paper, is placed in full view of the audience under an inverted glass. A moment or two later, the performer produces from his pocket a key container with a number of keys thereon. Fastened amongst these keys is found the spectator's key which has mysteriously vanished from the paper wrapper under the glass.

UTENSILS: A fairly heavy piece of paper about five inches by four. A key container with hooks for four individual keys. Three keys are attached in the key-case and one hook is left vacant.

PATTER AND EXECUTION: "When a gentleman asks a lady for the key to her apartment such a request is apt to engender serious complications. In this instance, however, I would merely like to borrow such a key for a few minutes in order to test your power of observation. (Somebody produces a key). Thank you. This is the key to your own apartment? Yes? All right. Now I know how embarrassing it can be when one loses such a key, so in order to avoid any such possibility we will wrap it up for the time being in this piece of paper. (you wrap up the key):

By the way does your key have a serial number on it? No? Well in that case I would prefer to have you scratch it a little or mark it in some way for identification. (Un-wrap the key.) Now that is better. Please notice that the key is securely wrapped. (Wrap it up and let the spectator feel the key through the paper, also rap the table surface with it). Now in order that nothing will disturb the security of this key we will place it here on the table under this inverted glass where you may keep an eye on it all the

time. (In the act of placing the package under the glass let the key drop into your palm and place the empty paper only under the glass).

Now let me ask you a question. How often do you use this key? Two or three times a day? (During the subsequent patter place your hand nonchalantly into your pocket, fix the key on the empty hook of the container, close this and remove your hand from the pocket). And you carry it loosely or together with a number of other keys? Have you ever lost a key or forgotten to take it with you? You have? What do you do in a case like that? (By this time you should be well set with the key in your container. If not, keep on talking).

Suppose someone came along with a bunch of keys to help you out, then and there, would you know your key well enough to pick out the one likely to fit your lock? You don't think so? So if it wasn't for the mark you wouldn't even recognize your own key in a bunch of others? Well, don't worry about it, I find it quite a common occurrence.

You see, I, myself, carry my keys in a container provided with four individual places and, of course, I know exactly which key belongs in which place. Suppose, for instance, you name one of the four places. Eh? No. 3? (Three is almost certain to be named, but if two is asked for then simply count from the other end). Well, I'll tell you. You see No. 1, is the key to my apartment, No. 2, is the key to my garage, No. 4, the key to my office. Now No. 3 stall is empty and reserved for special keys which I carry only temporarily. (Remove key container from pocket and hold it up).

Now in order to see how well you are acquainted with the key under the glass we will do a little magic and ask it to jump invisibly from the glass into the empty space in my key container. (Make an appropriate gesture and incantation).

If you will kindly open it and see for yourself, you will find the "key to the mystery" securely fastened at No.

3 space, while the paper, of course, is entirely empty." (Take the paper and tear it up, letting the pieces fall.)

Perhaps the best method of wrapping the key in the paper is to fold one-third of the paper at the bottom towards yourself, drop the key into it and fold the top of the paper down over it. Finally fold the open ends inwards towards your body, thus the key is genuinely wrapped in the paper. Open the package very deliberately when you take the key out to be marked. In wrapping it up the second time, make the first fold as before and apparently place the key in it, really put it at the back holding it in place with the left thumb. Complete the folds as before and press the paper firmly around it so that the shape of the key can be plainly seen. After letting it slip out into your hand place the paper under the glass with this dented side of the paper towards the spectators. They will see the shape of the key and will be convinced that it is still there.

The easiest and quickest way to attach the key without fumbling is to fold the container and have only the empty hook, No. 3, protrude on the outside. Attach the key, open the container, insert the key amongst the others, then close and fasten the container. The whole operation, with a little practise, should not take over ten seconds.



THIMBLES

Sleeving

Thimble magic can be improved to a considerable extent by an occasional and judicious use of sleeving. For example, suppose you have apparently placed a thimble in the left hand, really retaining it in the thumb grip in the right hand. In making a rather quick half turn to the left and bringing the right arm forward parallel to the floor with the forefinger pointing to the left fist, release the thimble and sleeve it by the inertia method in just the same way as with a coin.

Casually display the right hand with an appropriate gesture, then let it drop naturally to the side and so regain control of the thimble while your whole attention is directed to the left hand which apparently crumbles the thimble away to nothing.

Again with a thimble thumb gripped in the right hand, this may be secretly dropped into the left sleeve in bringing the right hand up to remove a thimble from the left forefinger.

It is always effective when showing the hand empty after the vanish of a thimble to open the fingers one by one, beginning with the little finger. An amusing bit of play is to open the fourth and third fingers, then close them quickly and extend the second and first. With a little upward jerk of the hand close these two and open the third and fourth. The idea is to persuade the audience that you are hiding the thimble under the pairs of fingers alternately and if the action is carried through with a certain self-conscious manner they will fall for it. Finally you simply extend all the fingers. Beware, however, of pointedly giving the impression that you have deliberately fooled the spectators. In other words, don't rub it in, just carry on with your next moves.

COLOR CHANGES

FREDERICK BRAUE

EFFECT: A thimble openly shown on the right forefinger changes color four times.

METHOD: Show a red thimble on the tip of the right forefinger, but secretly you have a green thimble on the second finger and a white thimble on the third finger of the same hand. These two are bent into the palm. The moves necessary to execute the color changes are as follow:

1. Show the red thimble against the palm of the left hand, the second third and fourth fingers being extended behind it.

2. Turn the left hand over inwards, apparently taking the red thimble, but in reality thumb gripping it in the right hand and taking the green thimble from the second finger, closing the left hand on it.

3. With the right forefinger point to the left fist and at the same time transfer the white thimble from the third finger to the second. To do this grasp it between the thumb and little finger, remove the third finger and slip the second finger into it.

4. Push the right forefinger into the left fist and bring out the green thimble on it. Open the left hand and show it empty as you display the green thimble with a slight movement of the hand, at the same time get the red thimble from the thumb grip on to the third finger of the right hand. You have your right side to the front so that this move is covered by the back of the hand.

5. The position now is this . . . on the right forefinger you have the green thimble, on the second finger the white thimble, and on the third finger the red one, the two last being bent into the palm. Drop the thumb on these and hold them against the palm while you extend the fingers, showing them for a moment or two, then bend them into the palm again and into the white and red thimbles.

6. Show the green thimble against the left palm as in move 1., then repeat the moves for each color change, as above, until the red thimble is back on the right forefinger, thus proving, if you like to present it that way, that the whole thing is simply a series of optical illusions.

The moves may seem a little difficult at first but with a moderate amount of practice they become quite easy.



"NOW, I'M TELLIN' YA FOR THE LAST TIME!
MY SKATING ACT FOLLOWS YOU—AN' WHEN
YOU BAKE THAT OMLET IN THAT HAT, RE-
MEMBER THAT I WEAR SKATES—NOT SNOW-
SHOES!"

THE EGG BAG

Here is a novel and very effective addition to this popular trick. Prepare by fastening one end of a thread to an egg, the other end to the lowest button of the vest. Adjust the length of the thread so that when the egg is in the bag a slight forward extension of the arms will bring the egg into the hand at the top of the bag. Place the bag and the egg in the right hand trousers pocket. To show the trick take out the bag at the same time palming the egg. Show that the bag is empty, turning it inside out and outside in, and leave the egg inside.

Show a second egg and openly put it in your right trousers pocket leaving it at the top inner corner. Hold the bag open with both hands and stretch your arms outward a little, drawing the egg up into the right hand which holds it concealed. Invite a spectator to feel inside the bag and certify that it is empty.

Order the egg to pass from your pocket into the bag. Let the threaded egg fall from your fingers to the bottom of the bag, pull out the trousers pocket showing it empty and produce the egg from the bag.

Very openly drop the threaded egg into the bag, push the pocket in and order the egg to pass from the bag back to the pocket. Ask another spectator to put his hand in the bag as you reach out towards him and so draw the egg up into your hand. He in his turn reports that the bag is empty. Produce the egg from the pocket.

Repeat the same procedure apparently passing the egg back into the bag. In placing this egg back in the bag break the thread and palm the egg. Show the bag empty, carry the palmed egg to the pocket, leave it in the top corner and bring out the unprepared egg. Continue with the usual routine using the double side of the bag.

TARE - IT**DON WHITE**

Ever since Ching Ling Foo made a hit with the torn and restored strips of tissue paper, magicians have busied themselves in duplicating the effect, mainly by the use of gimmicks. It was in connection with this trick that the thumb tip first came into popular use. The following method devised by Mr. Don White, the clever Minneapolis magician, has the following excellent features. First, the strip of tissue is much larger than usual, making the trick more effective for the platform or stage; second, no gimmick is used, and third there is nothing to get rid of at the finish.

EFFECT: This is the same as usual. A strip of tissue is torn into pieces and restored. The magician then explains the trick by showing how a duplicate strip is substituted for the torn pieces, however, in the end both pieces are found to be whole again.

REQUIREMENTS: Four strips of red tissue paper about one inch wide and three feet in length are necessary. Place three pieces on your table and pleat the fourth strip, accordion fashion, in lengths of four and a half inches, then ball it up and conceal it in the crotch of the right thumb.

WORKING: Pick up one strip between the thumb and fingers of the right hand and show it, turning the hand to show all parts of it. The natural position of the thumb completely disguises the fact that you have another strip concealed in the hand. Fig. 1.

Transfer the strip to the left hand taking it by one end between the thumb and fingers, the rest of the tissue paper hanging down. Move the hidden ball of tissue from the thumb crotch to the palm of the right hand and close the second, third and fourth fingers on it, leaving the index finger extended and pointing to the strip in the left hand. Stroke this strip downward with the right thumb and forefinger as you say, "One piece." Seize the lower end and bring it up to the left hand which takes it between the

thumb and forefinger, making a loop. Fig. 2. Place the right forefinger in the loop, tear it and then hold the right hand up with its back to the spectators and extend two fingers, the first and second, as you say, "Two pieces."

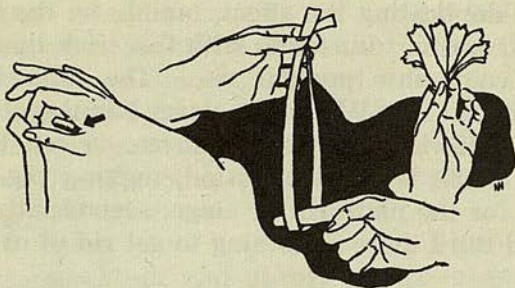


FIG. 1

FIG. 2

FIG. 3

Stroke these two pieces with the right thumb and forefinger as before and carry the ends up to the left hand, looping the two pieces. Tear these with the right forefinger at the bottom of the loops and say, "Four pieces," as you hold up four fingers and close the thumb on the tissue ball in the palm. This is the natural position of the thumb when four fingers are held up to signify "four."

Close the second, third and fourth fingers on the ball in the palm and tear the four pieces in half making eight. Fan these out in the left hand, Fig. 3., as you say "Eight." Ball the pieces up tightly and in doing so switch them for the ball in the right hand. Hold this in the left hand at the tips of the thumb and fingers. Straighten out the folds and then spread them fanwise so that they appear just as did the pieces in Fig. 3. Blow on the paper and pull out the strip showing it restored.

At once offer to show how the trick was done. Ball up the strip and apparently throw it away, really retain it and toss the ball of pieces aside. Explaining that, of course, two pieces were used, pick up the two strips from the table and throw one over your left arm. Roll the other into a ball and, in doing so, add the palmed ball to it, press

the two together tightly, holding them between the right thumb and finger tips, and show them as one piece. In doing this casually show all parts of both hands. Roll one piece down to the right palm, close the second, third and fourth fingers on it and with the thumb and first finger place the second piece on the left palm, holding the palm towards the audience, and close the left little finger on it. Keep this piece visible from now on.

Take the strip off the left arm, place it between the left thumb and forefinger and proceed to tear it into eight pieces in exactly the same manner as you tore the first strip. Roll the pieces into a ball and switch them for the ball palmed in the right hand. Show this between the tips of the right thumb and forefinger and openly exchange it for the balled piece in the left hand as you remark that was just how the trick was done the first time. "Of course," you say, "this piece never was torn at all," and you draw it out to full length. The spectators laugh, thinking they know all about it, and you gather up this strip using the right hand only, ball it up, adding the palmed ball of pieces to it and screwing the lot tightly together. Toss the two pieces away as one, but as you do all this keep your attention fixed on the supposed ball of pieces in the left hand.

"Of course," you continue, "if you had kept your attention on the pieces as you are doing now I could not have done the trick. In that case I would have been compelled to resort to real magic, thus." Blow on the tissue and slowly draw out the whole strip.

The routine has been arranged very subtly and there is no difficult sleight in it. Smoothly presented it will be found to give a most gratifying result.

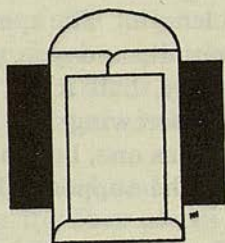
A TELEPATHIC EXPERIMENT

FRANK KELLY

EFFECT: The apparent transmission of a number and a geometric design from a spectator to the performer.

REQUIREMENTS: Ten drug store envelopes of the type that open at one end, a slip of paper about the same size as the envelopes, a small hard pencil, two slates and two pieces of chalk.

Prepare one envelope by cutting away the back, leaving a margin of about a quarter of an inch all around. In this envelope insert a piece of pencil carbon paper with the carbon side towards the opening. Stack the remaining nine envelopes with the address side uppermost and place the prepared envelope on top, also with the address side up. You are ready for the trick.



WORKING: It is the handling of the envelopes that throws the spectators off the track and the explanation should be followed with the stack in hand. Call the attention of the spectators to the envelopes and the slip of paper. Lift off the top envelope, keeping its front end tilted downwards so that the prepared side cannot be seen. Lay this one on the next and lift the two, this time casually showing the lower side. Continue with some of the others in the same way, showing them to be quite ordinary.

Request a spectator to think of any simple geometrical design, such as a circle, a square, a triangle and so on, and also any number consisting of three digits. When he

is ready hand the slip of paper and the pencil to him and then, as he hesitates for lack of a support to write on, casually place the stack of envelopes under the slip, the prepared envelope uppermost, of course. Ask him to draw the design he has in mind and to make it large enough for the insertion in it of the number he has thought of.

As he does this, explain that you have found that when a subject actually draws his mentally chosen design, together with the number, his power of concentration upon them is greatly increased, and that it is this concentration of the transmitter which makes the feat possible.

When he has finished instruct him to fold the paper. Take the stack of envelopes, turn it over and spread out all except the two at the bottom, requesting the spectator to take one, place the paper inside and seal it.

Step back a little but still face the audience and, as you do so, turn the stack of envelopes over in your left hand bringing the prepared envelope to the top, the one with the carbon impression of the design and number will be under it. Instruct the spectator to concentrate deeply on his design and number and to place his sealed envelope to his forehead. No matter how he goes about doing this, you take the top envelope of the stack to show him just what he is to do. Place the envelope over your eyes, the prepared side towards you so that it covers the downward glance whereby you glimpse the impression of the design and the number on the top envelope of the stack in your left hand. Be careful to hold the stack so that no one else can see the writing.

As soon as you have obtained the information, it takes but a moment, replace the prepared envelope on the stack and drop the lot into your coat pocket. You may, if you wish, at once thumb off the two top ones, bring out the remainder and put them on your table with the remark that they may be required later. All the incriminating evidence is thus disposed of and you can continue the experiment without fear of accident.

Now tell the transmitter that you will count slowly from one to nine and the moment he hears you pronounce the first digit of the number he wrote he is to think "Stop." Count aloud slowly and, knowing the number, you have no difficulty in receiving the telepathic command to stop. Do the same with the two remaining digits.

Having succeeded with the number you announce that you will try to get the impression of the design by synchronized drawing. Invite the spectator to stand beside you and hand him a slate taking the other one yourself, also give him a piece of chalk and keep one yourself. Now stand him back to back with you and instruct him to draw slowly an enlarged picture of the design he has thought of, concentrating on it the while as deeply as he can. Affecting great mental exertion, slowly draw the design on your slate as he does the same on his. When the drawings are completed, turn, take his slate and exhibit both slates to the audience.

In such experiments as this it is always well to prepare the audience with a few words about the experiments now being carried on by scientists to afford absolute proof of the truth of telepathy. Assert that you have had some success yourself but that you have progressed only to the stage of receiving mental impressions of numbers and well defined geometrical figures. You may say that success depends entirely on the concentrative powers of the transmitter and the sympathetic attitude of the audience. Introduced thus, and sandwiched between tricks of a livelier nature, this feat will be found a very effective one.



THE "GRIMES" PAPER CHAIN

By GRIMES, The Paper Wizard

"The wood carver did it—He took a knife and a broom handle and carved a chain from that one piece of wood. He challenged me to make a chain from one strip of paper. I accepted and this is how I did it. I used a strip of paper like this printed with stripes so that the links could be cut apart more easily. You note I first form the paper into a loop or ring by cementing the ends together. I fold and pleat the ring in this peculiar fashion so that the scissors will clip a separate link at each cut but the mysterious part of this cut is that all the rings are linked forming a perfect chain. And you will note that every one of the links is perfectly flat, without a single twist in them, proving that the cut was made in a perfectly fair and straightforward fashion. A chain of solid links and all made from a single sheet of paper."

Of course the paper must be tricked to produce the effect and this is how it is done.

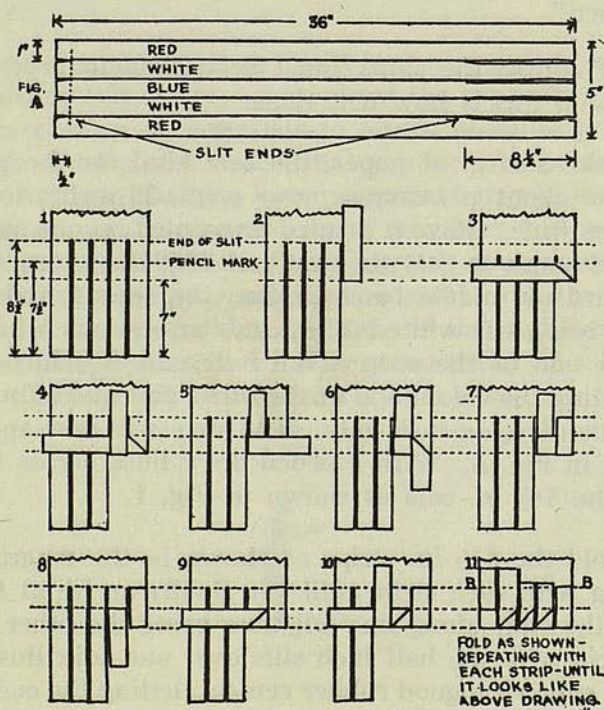
Take a strip of paper, the best kind for the purpose is paper about as heavy as news print, 36 inches long and 5 inches wide. Have it printed or painted on one side with colored bands so that the first and fifth bands are red and the third or middle band is blue, the second and fourth bands being left white. The bands are one inch in width. At one end of the strip make four cuts $8\frac{1}{2}$ inches long separating the colors and at the other end make four, similar cuts of $\frac{1}{2}$ an inch only. The strip will now appear as shown in Fig. A. With a pencil draw lines across the end with the $8\frac{1}{2}$ in. cuts as shown in Fig. 1.

Fold the $8\frac{1}{2}$ in. strips as shown in the diagrams repeating with each strip until you finally arrive at Fig. 11. Trim the ends along line BB then bring the other end of the strip with the half inch slits over and join this to the folded ends with good rubber cement, letting the ends over-

lap half an inch. Finally cut the band a little above the join. Apply a half inch line of rubber cement on one side of each end and let dry.

The paper will now be in a long strip with cement at each end so that it can easily be made into a ring. The tricked section is near one end. Pleat the entire band into folds $2\frac{1}{2}$ in. wide. You are now ready to show the trick.

Hold the band by the part nearest the tricked portion and let the other folds drop so that the paper appears to be just an ordinary paper band. Gather the folds up quickly. Bring the ends together and press them tightly, they will adhere securely at once. Fold the paper by the pleats, now double, and keep the tricked portion nearest your body. This tricked part should form a sort of flap at the back and by inserting the forefinger of the left hand between it and the other folds you can pass the point of the scissors through



the slit leaving the tricked fold intact. When the cut is completed the first ring drops but it is still attached by the tricked strip which is part of the second ring so that when you make the second cut, the second ring falls with the first one linked to it. Make two more cuts and hold up the chain of five links. Point out that the bands are perfectly flat, as they should be, having been cut quite fairly from a straight piece of paper.

The chain can be handed out quite safely, the closest examination will not reveal that there has been any preparation. Mr. Grimes has puzzled both laymen and magicians with this very ingenious trick and the secret is now revealed for the first time.

NOTE: Use scissors with long thin blades for the cutting.



STAGE TRICKS AND ILLUSIONS

A MAGICAL SKETCH

PROFESSOR WOOFLEDUST AND THE NEOPHYTE

Devised by Jerry Lukins and written by Mrs. Jerry Lukins
First Produced by them 1938.

STAGE DIRECTIONS:

The Professor stands with his back to the audience. Upon his back is a sign, the lettering of which is not immediately exposed to the audience. For example it may be cut in half, hinged by punching a few holes in the cardboard and running strings through these, then folded in half and held together, lettering inside, by a clip. Thus arranged the sign is hung from the Professor's collar by means of a hook. When it is allowed to fall open the sign is seen to resemble a door which bears the following lettering—

PROFESSOR WOOFLEDUST

Master Mind of Magic

King of Conjurers

K N O C K

Before You Enter

N O T

When You Leave

The Neophyte speaks first and, in the meantime, with his back still to the audience, the Professor takes from his pocket a pince-nez with long black ribbon and adjusts it to his nose and also decorates himself with black mustachios and black goatee.

REQUIREMENTS: 1. A set of tissues to make up a Cecil Lyle hat. Two similarly colored tissues, one of which is prepared with a small pair of ladies' silk undies instead of a hat.

2. Two sets of silks for the Twentieth Century Trick. The silks that are to be tied together should be the same in color while those that are to vanish must not only contrast with the silks that are tied together but also with one another. For example two sets of green silks may be used to be tied together. One party will vanish a red silk which will appear between the other's green silks, while the other party vanishes a yellow silk which in turn appears between the other pair of green silks.

3. One Hugard paper, prepared with the words "Ain't he terrible?" The other paper, similarly folded, and containing within it many bits of torn paper, clipped together so that they can be released when desired but will not fall prematurely.

Neophite.....(Addressing audience):

I'll like to have a hobby,
But I can't dance or sing;
And so I guess that Magic,
Would be the next best thing.

(Points to sign. Removes clip permitting sign to fall open, exposing the door with the lettering upon it. Knocks on door, whereupon the Professor turns around, facing the audience.)

Good evening, kind sir, consult you I must.
Are you Professor Woofledust?

Professor.....Sure, I'm that guy, and say I'm slick.
Why, I'm the inventor of E-V-E-R-Y trick.
My audiences always become hysterical,
While I perform each marvelous miracle.

Neophite.....If all that you tell me, Sir, is true,
Won't you please teach me a trick or two?

Professor..... (Scratching his head in doubt)

Well you know you have to be awfully
smart,

To learn what we call the magical Art.

It's Prestidigitation, or Necromancy,
Or Legerdemain If you want to be fancy.

Neophyte..... But, Sir, I'll practice days and nights,
If you'll please teach me a couple of sleights.

Professor..... But to be a magician you must be a man,
Like Heller, Kellar and Robert-Houdin.
Houdini, Cardini, Malini, the Swami,
And throw in a chunk of kosher pastrami.

(Aside)

Show me your hands they're too tiny, alas!
With fingers so short you'll never learn
the pass.

Now you need hands like mine, with powerful
fists,
And long nimble fingers and soft grace-
ful wrists.

But between you and me when all is
said,

Ali you need is thumb tip and thread.

(This last couplet aside to the audience as he shows
both articles.)

However, since I can't escape her
I'll try her out with tearing this paper.

Now first we'll take two tissues,
Then tear this way and that.
And if you do as I do
We'll each make a beautiful hat.

(P. picks up the faked tissues. While N. takes the
regular ones.)

(Both start the tearing and do it in pantomime. N.
observing with awe P's suavity and confidence, while P.
supervises the tearing.)

Neophyte..... (Bubbling over with excitement)

Professor! Professor! I made a swell hat!
I hope it's as pretty as yours.

Professor! Professor! Let's see what you've got.

(P. opens his folded section and sheepishly displays the underwear.)

Good Heavens! You've stolen my——

(She draws skirts around knees as if the undies were missing.)

Professor..... You seem to be learning very quick.
I think I'll show you a cute silk trick.

The Twentieth Century really is swell,
And everyone tells me I do it so well.

First take two silks and place them here,
Then take another which you make disappear.
(Points to each silk.)

Of course, the tricky thing to do Is to make
This one appear between these two.

Neophyte..... Oh, dear! Oh, dear! I'm cold with fright,
I'm sure I'll never get it right!

(Both pick up their silks and proceed to do the trick in pantomime. Mix-up consists in that the two differently colored silks vanished by each, cross over and appear between the silks of the other. Business of looks, etc.)

Professor..... Here's the paper trick I like the most
It's a clever way of thanking your host.

If you follow me closely and tear very well
Your message will read "The.....are swell."

(Use name appropriate to the occasion.)

(Both tear the papers. Several times N. drops a piece of paper on the floor, which P. picks up and puts on the table, indicating his anger at her untidyness. Finally P., with a flourish, throws his paper open covering the floor with the loose pieces that were clipped in the newspaper. N. unfolds her paper bearing the words

AIN'T HE TERRIBLE !!

around a pretty pattern.

P. turns away in disgust. N. removes sign from his back, gives him a light kick and struts off bearing the sign proudly upon her chest.)

CUTTING A WOMAN IN HALF

An ambitious title for an impromptu trick, yet that is what you do, apparently. The trick can be done under any conditions and even when surrounded by spectators. Neither boxes, tables nor crosscut saw are required, simply a large knife and a rope.

EFFECT: A girl holds a large knife with the point pressed against her waist. A rope is passed over the knife, then twice around the girl's waist and crossed in front of her. The ends of the rope are held by two spectators. At command they pull on the rope and it passes clear through the girl's body.

METHOD: A rope about eight feet long and a table knife are required and, of course, a girl. Have the girl standing and let her hold the knife with the point pressed against her waist. Lay the rope over the knife, the ends hanging down on either side. Stand in front of the girl and grasp one end of the rope in each hand.

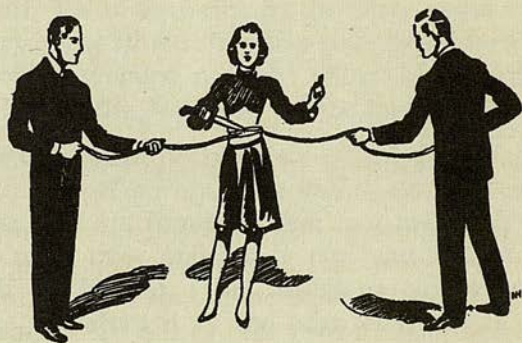
Pass the ends around the girl's waist and cross the end in the right hand over that in the left, then bring the ends to the front. Cross the rope ends under the knife, the end in the left hand passing over that in the right hand. Bring both ends up over the knife and cross the end in the right hand over that in the left.

Once more pass the ends around the girl's waist, passing the end now in the left hand over that in the right. Bring the ends to the front and cross them once more. Place a spectator on either side of the girl and give each of them one end of the rope to hold.

The manner in which the rope has been passed around the girl disguises the fact that its middle is really doubled in front of her, the two loops being held by the point of the knife. When you order the two volunteers to pull; all

the girl has to do is to move the knife point an inch or so away from her waist, letting the loops slide off it and immediately press the point to her waist again. The rope comes out straight having presumably passed through her body. As the magical advertisers say, "Everything can then be handed out for minute examination."

Properly worked up the feat will be found to be quite startling. A flexible rope should be used, such, for example, as that used for the rope cutting trick. It should be passed around the girl smartly and without hesitation. The knife and the girl's hand and arm completely hide the trick loops. Before the rope is pulled free it should be shown that it really passes around her back fairly and without trickery.





THE FAIRY FOUNTAINS

This illusion, which is one of the most fascinating and truly magical in effect that has ever been produced, was invented by Ten Ichi, the famous Japanese magician. It is true that Will Goldston in his book "Great Secrets Revealed" credits the invention of the illusion to Chinese magicians but this is undoubtedly an error. The Ten Ichi troupe introduced the Water Fountains and the almost equally famous Ten Ichi Thumb Tie to America in the early years of the present century. The illustration has since been performed by a number of magicians, notably Thurston, but the original presentation by the Japanese troupe has not been equalled.

EFFECT: Briefly the effect is that the magician pours water into a bowl on his table and from it causes a jet of water to spring up, fountain like, to a height of three feet. He plays with this, making it rise and fall at will, then lifts it off on his fan from which it continues to spout. Thence he transfers it to the edge of a sword which lies on a horizontal support and he causes the jet to pass back and fourth along the whole length of the blade. He picks it off on his finger tip and tosses it to an assistant from whose head the jet immediately spouts. He takes it again and throws it to the floor, making it pass to different spots at command. Finally he causes jets to play from his fan, from the bowl on the table, from the floor and from the heads of his assistants, the curtain falling as a veritable maze of fountains practically fill the whole stage.

WORKING: In Ten Ichi's original invention the jets were produced by means of rubber pipes running from a tank suspended high in the flies of the theater. This method produces the best results since the jets so produced are all

of the same height, that is to say, the jets from the table, the sword and the floor. Those that come from the magician's fan and from the assistants, however, are produced by air pressure in water bottles concealed under their clothing, the jets being released by pressure on air valves. This air pressure is regulated so that the jets thus produced are the same height as those from the tank. The tank method is suitable for a theater only where it can be elevated sufficiently to send the jets to the height required. The system, which I devised and used for several seasons at Luna Park and also in vaudeville, can be used under almost any conditions.

Instead of using an elevated tank all the jets are produced by air pressure. Figure 1 shows the metal reservoir mounted on a piece of wood about an inch thick. At the top it has a screw cap B on a short pipe by which the water

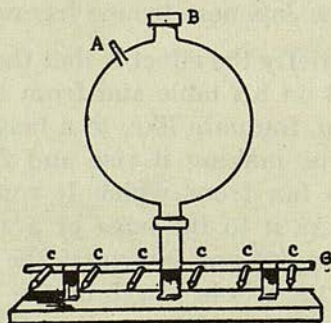


FIG. 1

can be poured in. At A is an air valve through which air is pumped by means of a bicycle pump. The outlet at the bottom of the reservoir is an inch metal pipe with a screw collar by which it can be detached for ease in packing. This pipe continues down to another one inch metal pipe G which is mounted on the board by three supports. This horizontal pipe is closed at both ends but has six (or more if necessary) taps C with tapering ends to fit into the rubber pipes which carry the water to the various spots from

which the jets are to be produced. The pressure of the air pumped into the reservoir can be regulated to produce jets of any desired height.

Fig. 2 shows the floor cloth which has six rubber tubes attached to the under side, running from the corner H to the spots at which the jets appear. A is the center table for the production of the first jet from the bowl of water, E and F are small stands on which are set brass bowls arranged to produce a number of jets at once and B, C and D

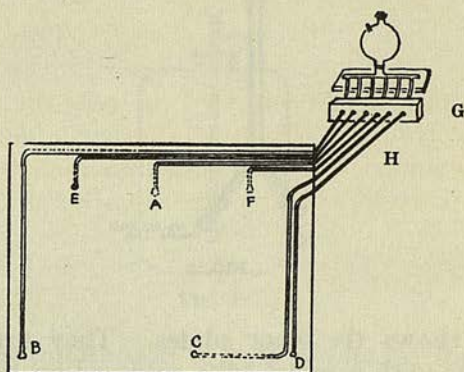


FIG. 2

are floor plates each producing a single jet. The ends of the rubber tubes projecting at H are carried to a strip of wood, G, 36x3x $\frac{1}{2}$ in., and are passed through holes bored in it. Each tube end has a screw collar by means of which it can be attached easily and quickly to its own tap. Each tap is labelled so that the operator off stage can make no mistake in turning on the jet required at any particular moment. This arrangement assures a speedy setting and there is no possibility of the tubes getting tangled or screwed onto the wrong taps. When I produced the Fountains in vaudeville the whole was set comfortably while I presented the Chinese Rings before the front cloth. If the corner of the floor cloth at H does not reach to the edge of the wing behind which the tank is set, a mat should be set over the tubes and a duplicate mat laid at the opposite corner to match.

The center table and the two stands have rubber tubing running up the back of one leg and the center support to the bowl and the same arrangement is made with the two small stands. The attachments to the tubes under the floor cloth are made by screw collars through slits in the floor cloth and can be fixed in a moment. Fig. 3.

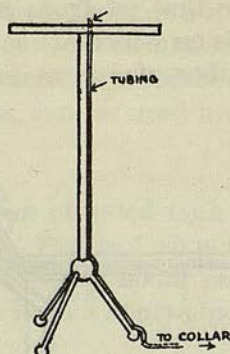


FIG. 3

Fig. 4 shows the floor plates. They are simply flat metal plates with a metal tube soldered on top. The tube projects from the end of the plate and is tapered to enter the rubber tubing and make a tight fit. The small hole, for the water to escape in a jet, is adjusted to a hole in the floor cloth. The best way to do this with ease and certainly is to have a small bag sewn under the cloth so that the plate can be slipped into its proper position instantly. All the rubber tubing used should be the kind which has a woven cotton covering. This will not burst and will last indefinitely.

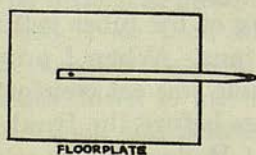


FIG. 4

It will now be understood that all the assistant has to do to instantly produce any required jet is to turn the proper tap. The air pressure being lessened by the escape of the water as the jets are played, it is advisable to keep the air pump attached to the valve in the reservoir so that more air can be pumped in when necessary to keep the jets at the same height. The assistant has time to do this while the magician is operating the individual jets from his own person and the assistants with him on the stage. We will next consider how these jets are worked.

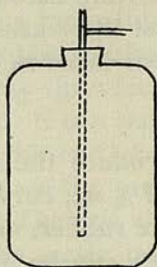


FIG. 5

To exploit the illusion to best advantage the magician should have at least two assistants with him on the stage. The individual jets are produced by means of rubber water bottles, Fig. 5. The screw tops, Fig. 6, of these are fitted with a metal tube C which has an air valve D soldered to it. Rubber tubing is attached to C and is carried down the

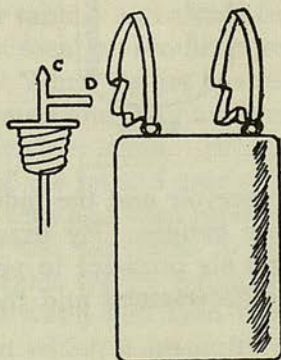


FIG. 6 and 7

sleeve to the end of the wand or fan. To operate, the bottle is filled about one-third with water which should always be filtered into it through a piece of cheesecloth. Air is then pumped in until it is found that the jet from the wand or fan is the right height. To carry the bottle it is inserted in a canvas cover, Fig. 7, and then hung from the shoulders by means of straps attached to the two rings. The most appropriate costume for the act is either Japanese or Chinese and the bottle can then be suspended at the back of the hips with perfect safety. Naturally the bottles must be placed in the canvas covers before they are pumped up. Care should be taken that there are no rough seams inside the bags which might wear holes in or cut the rubber when the pressure is applied.

If it is desired to produce the act in evening dress, a copper tank about 12x8x1½ in., curved to fit the body, with a tube to connect with the rubber, an air valve and a screw top opening for the water, can be fitted to the body under the coat in such a way as to be imperceptible. Fig. 8.

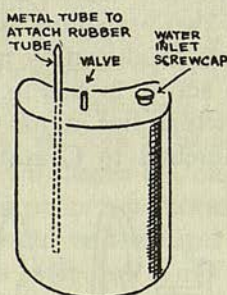


FIG. 8

Both the main reservoir and the individual receptacles can be fitted with air gauges. By experiment the exact quantity of water and air pressure to produce the correct jets of water can be ascertained and these quantities adhered to always.

The last accessory required is the wand. Fig. 9 shows this in detail. A, the wand itself, is a mental tube about

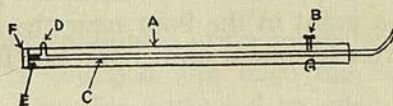
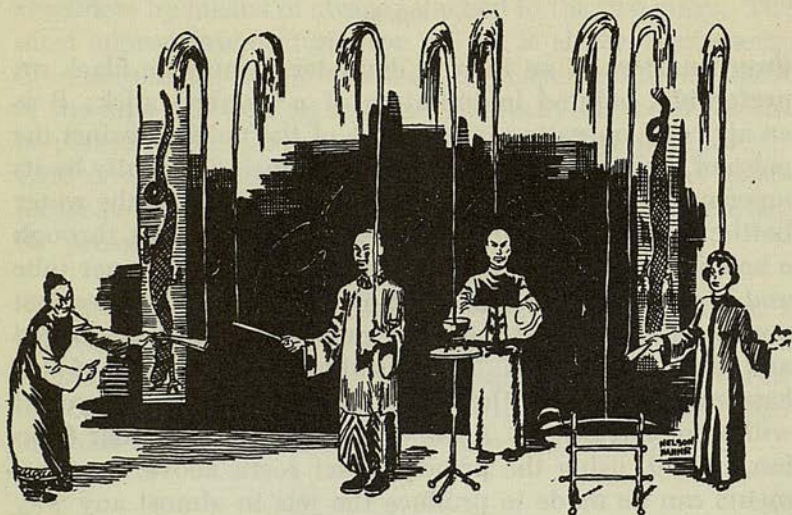


FIG. 9

three quarters of an inch in diameter, it may be black or, preferably, painted in imitation of a bamboo stick; B is an air valve operating by pressure of the button against the palm of the hand; C is an inner tube which fits tightly by its tapering end G on the rubber tubing running from the water bottle; D is a paint spray tip which just protrudes through a hole in the wand itself; E is a screw closing the inner tube and F a screw cap on the end of a wand. These two last are easily removed in case the inner tube becomes clogged and requires cleaning. There is always a possibility of this happening but if all the water used is carefully filtered it will occur but rarely. A fan can be fitted in a similar fashion, indeed, using the principles set forth above, arrangements can be made to produce the jets in almost any way imaginable. At the same time the display should not be prolonged since after all it is simply a repetition of the same effect.

The following can be used as the basis of an effective routine. The magician begins by pouring water into the bowl on the center table. As he dabbles his finger tips in it a jet of water is seen to mount upwards following his hand as he lifts it. When the jet has reached full height he motions it downwards and it sinks, then at an upward motion of his hand it rises again. He applies the end of his wand to the base of the jet and carries it away still spouting up. He displays it thus and then replaces it in the Bowl. He motions to one of the assistants to do the same with her fan. She tries but fails, the jet remains in the bowl. Again he takes it on his wand and then tosses it from there to the girl's fan from which it instantly spouts. He removes it and throws it to the second girl who catches it on her

fan. Taking it on his wand once more the magician throws it to the floor and motions to one of the girls to pick it up on her fan. As she leans down to do so the jet vanishes and springs up at a point in the floor near the second girl. In her turn she tries to take it on her fan but it eludes her and



springs up from another spot. After a vain chase the girls give up, the magician picks up the jet on his wand, touches a fan with it and a second jet springs from it. He makes a third jet appear from the second fan, then jets from their heads, from the bowl, from various spots on the floor, all the jets continuing to play and finally cause two large fountains with numerous jets to spring up from the bowls on the side stands, making a very effective final to the act.

There is no limit to the places from which jets can be made to appear. They can be caused to spout from one's finger tip, from a finger ring, from a jewel on a girl's forehead, from the toe of an assistant's shoe, from the end of his pigtail and so on it is merely a matter of exercising individual ingenuity. The draw back is that water is always wet and there is always an objection to wetting the stage.

This can be avoided to a great extent by placing light battens under the edges of the floor cloth and thus preventing the water from running onto the stage.

The necessary appliances are not expensive considering the effect that is obtained and once the outfit has been completed, and a routine perfected by adequate rehearsal, the operator will have one of the most enchanting effects in the whole range of illusionary magic.



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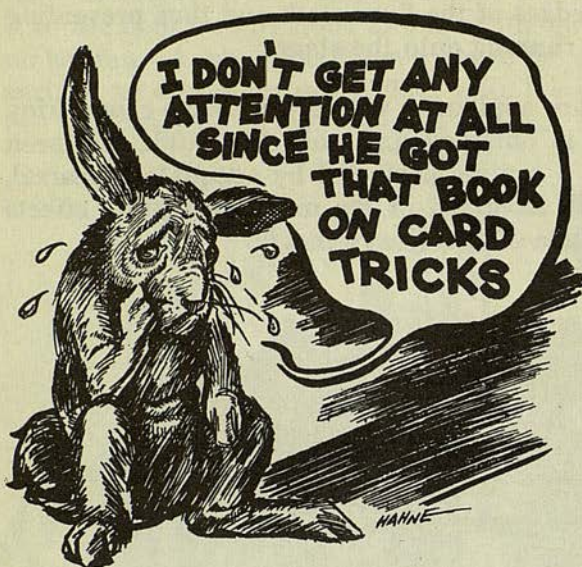
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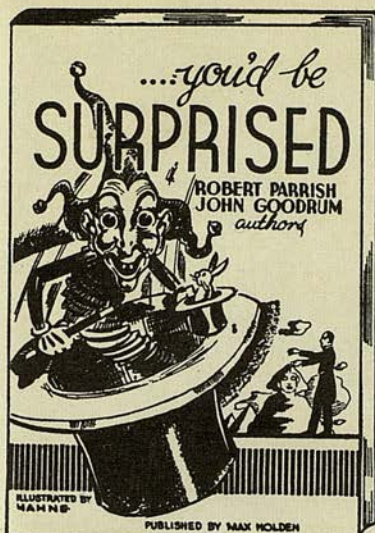
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