

TARBELL COURSE IN MAGIC

VOL. I

**FOR THE
PROFESSIONAL,
AMATEUR AND
BEGINNER**



**TRIBUTE TO MAGIC'S
GREATEST TEACHER**



DR. HARLAN TARBELL
1890—1960

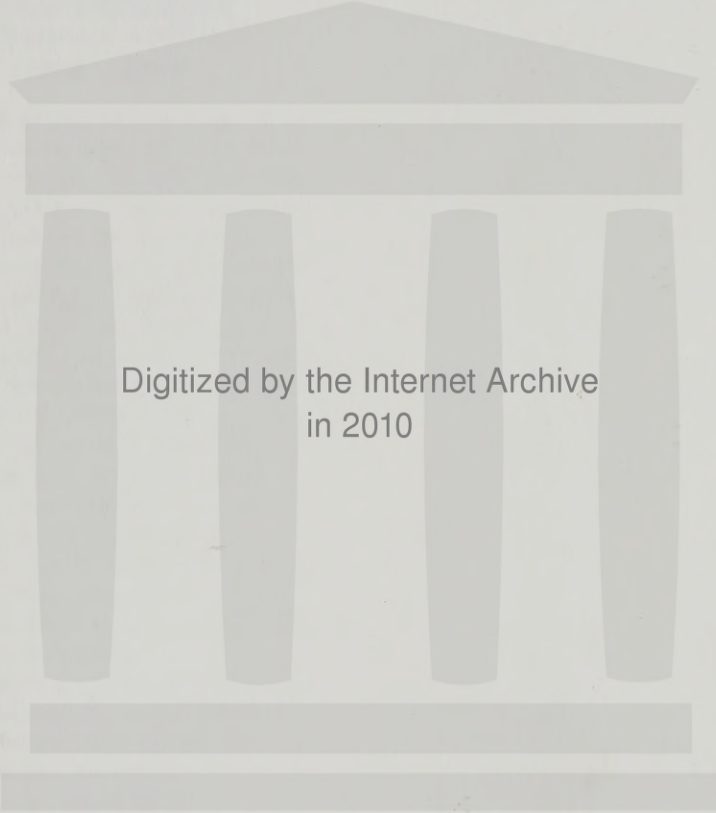
There is no one in any magic club who has not at some time or other learned from Dr. Tarbell. There are many who lay the credit for their entire professions to the *Tarbell Course*, that vast storehouse of magical knowledge, painstakingly illustrated in great detail, with a text so crystal clear in simple English that students were doing the tricks almost as they read about them. Dr. Tarbell had two great God-given talents that fitted in perfectly with his acquired talent of magic—he drew like an angel and he wrote with amazing clarity.

He alone had been able to put before magicians, beginners or otherwise, in a form they could quickly and easily understand.

You may never have met him personally, although he was so faithful in fraternal magic that seldom was he away from any national or local convention, any gathering of the clan. When you met him for the first time, you thought of him as a little like Will Rogers—slender, wiry, five foot eight, never weighing over 130 pounds, keen of eye, ready of tongue, a little nervous and restless, kind to everyone, comfortable to be with, easy to know.

Dr. Tarbell is not only for this generation. He will be known as the greatest teacher in magic. The man who laid down the rules, and played the game according to them.

(Continued on back flap)



Digitized by the Internet Archive
in 2010

**THE TARBELL
COURSE IN MAGIC**



Harlan Tarbell

The **TARBELL COURSE IN MAGIC**



WRITTEN AND ILLUSTRATED BY

HARLAN TARBELL

Edited by

Ralph W. Read

Revised Edition

Volume I

(Lessons 1 to 19)

PUBLISHED BY

D. ROBBINS & CO., INC.

70 Washington Street, Brooklyn, N.Y. 11201

FIFTEENTH PRINTING, 1999

Copyright, 1927, by Tarbell System, Inc.
Copyright, 1941, by Louis Tannen
Copyright, 1944, by Louis Tannen
Copyright, 1953, by Louis Tannen
Copyright Nov. 1971 by D. Robbins & Co. Inc.

COPYRIGHT IN CANADA AND IN ALL COUNTRIES
SUBSCRIBING TO THE BERNE CONVENTION

All rights reserved: No part of this book, text or illustrations,
may be reproduced in any form without the written
permission of the publisher.

Printed in U. S. A.

CONTENTS

CONTENTS
The first part of the book is devoted to a study of the life of Martha Beck Tarbell, and the second part to a study of her work as a reformer.

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

To
 My Wife
 MARTHA BECK TARBELL

CONTENTS

◆-----◆	
FRONTISPIECE	IV
DEDICATION	VII
CONTENTS	VIII
IT'S A PRIVILEGE	XI
PREFACE	XIII
THE MAGICIAN'S SECRETS	XIX
LESSON 1—THE HISTORY OF MAGIC	21
LESSON 2—MAGIC AS A SCIENCE	45
LESSON 3—SLEIGHT OF HAND WITH COINS	63
Palming Methods, 64—Coin Holds, 67—Vanishing Methods, 68—Disposal of Secreted Coins, 82—Change-Over Palms, 82, 83	
LESSON 4—COIN TRICKS	85
The Dissolving Coin, 85—Vanishing Coin in Handkerchief, 88—Coin Through Handkerchief, 90—Copper or Silver Penetration, 92—"Pencil" Coin Vanish and Re-appearance, 94.	
LESSON 5—MORE COIN TRICKS	97
Joe Berg's Miracle Coin Vanish, 97—Coin, Envelope and Handkerchief, 100—Vanishing a Coin Wrapped in Paper, 103—Homing Coins, 105—Invisible Money Transit, 111—Mutiplying Money Tray, 115—Newspaper As a Money Tray, 115.	
LESSON 6—THE THUMB TIP	117
Burning Cigarette Mystery, 118—Asbestos Palm, 121—Burning a Borrowed Handkerchief, 122—Enchanted Paper, 125—Comedy Interlude, 128—Passe-Passe Salt, 129.	

LESSON 7—IMPROMPTU TRICKS	131
<p>Penetrating Ring, 131—Jumping Rubber Band, 134—Metal Ring on String, 137—Patriotic Rings and String, 140—Penetrative Cigar Band, 143—Vanishing Ring on String, 144—Cut and Restored Cord Effects, 145—Kellar's Cut Cord, 145—Germain's Cord Effect, 149—Impromptu Cut Cord Effect, 152.</p>	
LESSON 8—BALL TRICKS	157
<p>Cups and Balls, 157—Three Wandering Sponge Balls, 163—Four Traveling Balls, 170—Patriotic Paper Balls, 173.</p>	
LESSON 9—MATHEMATICAL MYSTERIES	179
<p>Traveling Numbers, 179—Spirit Mathematician, 184—Numbers on the Arm, 189—Rapid Banking, 189.</p>	
LESSON 10—EFFECTIVE CARD MYSTERIES	193
<p>Guide to Card Positions, 193—Rising Card Escape, 194—Sealed Card Mystery, 199—The Slip Change, 203—Psychological Impossibility, 205—Hindu Color Changing Deck, 208.</p>	
LESSON 11—EIGHT IMPROMPTU CARD MYSTERIES	213
<p>Joe Berg's "Count Down" Mystery, 213—Tenkai's Reverse Card, 215—Royal Card Discovery, 217—Birds of a Feather, 219—Card at Selected Number, 221—Change-About Card, 223—Find the Burglar, 225—Selected Cards from Spectator's Pocket, 227.</p>	
LESSON 12—MENTAL CARD MYSTERIES	229
<p>Al Baker's "Twin Souls," 229—You Do As I Do, 232—Baffling Discovery, 234—Thought Location, 236—Card in Pocket, 238—Card Clock Dial, 239—Thoughtful Joker, 241—"Sense of Touch" Discovery, 243—Hardin's Cards in Hat, 245.</p>	
LESSON 13—CARD SLEIGHTS	247
<p>Passes, 247—False Shuffles, 254—False Cuts, 258—The Force, 262.</p>	
LESSON 14—NOVEL CARD MYSTERIES	275
<p>"Snap It," 275—Card and Orange, 276—Devil's Letter, 284—Bewitched Banana, 290.</p>	
LESSON 15—RESTORING TORN PAPERS	297
<p>Chinese Paper Mystery, 297—Winter-Time in China, 301, also Tannen's Method, 305—Japanese Torn and Restored Napkins, 306—Hindu Paper Tearing, 312—Milady's Parisienne Hat, 316.</p>	

LESSON 16—THE ROPE AND TAPE PRINCIPLE 321

Coats, Tapes and Rings, 321—Coat, Ropes and Rings, 329—Prisoner's Escape, 334—Magic Orange, 338—Walking Through Tapes, 342—Another Tapes Release, 344.

LESSON 17—HANDKERCHIEF TRICKS 345

Wandering Handkerchief, 345—Silk and the Flame, 350—Candle, Silk and Paper Tube, 356—Elusive Silks, 358—The Changing Bag, 358.

LESSON 18—KNOTTY SILKS 363

Mystic Knots, 363—Instantaneous One-Hand Knot, 363—Pull-Away Single Knot, 364—Dissolving Single Knot, 365—Speedy Single Knot, 367—Fade-Away Double Knot, 368—Nu-Way Double Knot, 369—Quick Release Double Knot, 371—Leg Tie and Release, 372—Magical Bow Knot, 374—Chair Tie and Release, 375—Educated Knot, 376—Sympathetic Silks, 378—Tommy Dowd's Silk Penetration, 382—Al Baker's Handkerchief Through Arm, 385—Phantom Knots, 386.

LESSON 19—EGGS AND SILKS 389

Egg, Glass and Handkerchief, 389—An Eggs-Traordinary Eggs-Planation, 394—"Sucker" Handkerchief Vanish, 399—One-Man Handkerchief Vanish, 401—Repeat Handkerchief Vanish, 404.



IT'S A PRIVILEGE

REMEMBERING the thrills experienced, and the knowledge gained as one of the early students of the Tarbell System of mail order instruction in magic, I feel that it is a privilege indeed to be associated with Dr. Tarbell in the republication of his famous Course in Magic. Originally consisting of sixty separate lessons, and now in revised, rearranged and augmented form, made available in this new edition of bound volumes, I am sure that both the old students and the new ones will find plenty to thrill and satisfy their appetites for mystery.

To me, each lesson was an inspiration, and before long I made up my mind to follow magic as a business. In rapid succession, I became a performer, working under the name of "*Nat Louis*"; then a travelling magic dealer visiting practically every State in the Union; and finally, in 1933, opened the magic store where I am today.

Dr. Tarbell's original task was a monumental one — nobody has ever counted the number of tricks, effects, etc. but we do know that it contained over 3100 illustrations, all of which were drawn by the author-magician-artist.

The issuance of the Course in standard size, printed volumes is, in itself, no small job since it involves rearrangement, revision to bring it up to date, addition of a wealth of new material with the necessary new illustrations, and editing of the whole, besides the printing and publishing. Volume One which you hold in your hand is in the form and style in which succeeding volumes will be issued—as rapidly as the work can be done.

Even before this volume went to press, Dr. Tarbell, ably assisted by Ralph W. Read, was actively preparing the material for Volume II . . . and thus we shall proceed without interruption until the entire series is completed. The number of new tricks, effects, sleights, etc. is considerable; therefore it is impossible to state now how many volumes may be required to encompass the entire Course, however it is estimated that five volumes, each of approximately 400 pages and hundreds of illustrations, will be necessary.

The practical value of The Tarbell Course in Magic is conceded by all from the professional down to the merest tyro. Because it was held in such high esteem was the deciding factor that prompted us to purchase the copyright, the thousands of engravings, and arrange with Dr. Tarbell and Mr. Read for their cooperation in the publication of this new and greater Tarbell Course in Magic.

Sincere thanks are hereby given to Messrs. Cooke and Jordan, the original publishers, and to all others whose friendly aid and cooperation have made possible this new, revised edition of Dr. Tarbell's great work.

It's a privilege to present it to the magic devotees of the world.

Louis Tannen.

PREFACE

WHEN I began writing the Tarbell Course in Magic in 1926 I had one idea in mind—the making of magicians.

There is a big difference between a magician and a man who does tricks. One can give medicine to a friend but that does not make him a doctor. Giving medicine is only a small factor. One must be able to diagnose, so as to treat, and be trained for emergencies. It requires years to make a physician.

Fundamentally, the making of a magician is no different than the making of other professional people. One must be trained in the mechanics, the alternate methods and be skilled in the presentation in order to meet any conditions which may arise. Background plays a big part. One must know the subject thoroughly so as to be a pleasing personality as well as a performer of mysteries.

The musician is not a person who just plays pieces of music. He first must be trained in the scales, the combining of notes to make harmony, proper timing; the mathematics and history of music. He must be able to compare values.

A piece of magical apparatus is no different than a violin. The magician must learn to play upon it. One man plays a violin and the disharmony causes us to hold our ears, another plays well enough to dance by, but a Fritz Kreisler puts his soul into the violin and thousands of people sit spellbound. He spent hours on fundamentals that he might have a firm foundation on which to exercise his individuality.

I have hoped that magicians might have a training school the same as doctors, lawyers, engineers, journalists and other professions.

My original publishers at first had in mind a course of fifty tricks for business men and those who wanted to entertain socially. One trick was to be sent per week. Course to last fifty weeks.

The first few lessons that I wrote attracted so much attention in the magical profession that I asked permission to write a real course in magic for the training of magicians.

Those publishers, T. Grant Cooke and Walter A. Jordan, were men of vision so they said "We have faith in you Doctor—we will place \$50,000 at your disposal."

Magicians everywhere owe much to Cooke and Jordan who made the Tarbell Course in Magic possible—for the handling of a school of this nature

required a far larger organization than most people imagined. Students enrolled not only from every country of the world but from islands and places I had never heard of. Even Witch Doctors of Bali and Africa were enrolled. The sending of lessons and apparatus to Witch Doctors is a story all by itself. Lessons were crumpled up amongst packing paper and sent in a box containing some sort of trinket. Magical apparatus was carefully disguised and sent as something else. A colored picture was attached to a handkerchief frame and a receipted bill sent for picture framing.

Felix Shay, who was Elbert Hubbard's editor and right-hand-man, said, while travelling in Africa he ran across a Witch Doctor demonstrating one of my lessons. In India he said he influenced a Hindu magician to teach him five tricks. He discovered later that three of the tricks were mine and that the Hindu was studying my course.

Thousands of Tarbell Courses have gone over the world and I have often wished I could sit down and talk personally with my students in the many lands.

The strength of any profession is dependent upon the strength of the individual members. The past thirty years have developed a great interest in magic amongst amateurs and the formation of magical societies around the world. The popularity of magic amongst amateurs who want to entertain socially has increased tremendously.

Experience soon showed that the amateur must also be well trained so as to support the professional—for the professional's great enemy was the untrained man who billed himself as a magician and then only presented tricks, poorly performed, poorly arranged and poorly dramatized.

Thurston used to say "The average amateur magician thinks he can step upon my stage and do a far better show than I can. He feels his methods are far better than mine. Maybe he would be successful the first show—but could he keep it up show after show and meet the many emergencies that each performance presents in the dealing with human nature, and could he bring to a successful conclusion tricks that have gone wrong without the audience being wise? Every man who attempts magic needs training and lots of training so as to keep up the popularity of one of the finest methods of entertainment the world has ever known."

The greatest enthusiast of the Tarbell Course in Magic was the professional himself. His experience in a practical world showed him there was still much to learn. It was not unusual for a professional to order two courses—one for his home library and one to carry with him on the road. Houdini bought three courses.

One of the greatest magic shows in the world today is presented by Fu Manchu (David Bamberg, the son of Theo. Bamberg, professionally known as Okito and in a class by himself). His South American and Mexican success is a book in itself.

Recently I had a letter from David and for the benefit of the new man coming into magic I am going to quote a bit of it.

"Alho' you may not know it, I have you to thank indirectly for the show I have today. It was this way. In Buenos Aires in 1928 I was doing a shadow routine at the Casino. I began to drift away from magic and go into other things. I always had the yen for a full night's show like Thurston or Kellar, but in my crazy way I wanted to start from the top, right off the bat with a gigantic show. And you know that is impossible. I had good training, my technical knowledge of magic was excellent (I had enough good teachers) but I was restless and didn't know just what to do. In view of the fact that I couldn't have my 'Thurston' show in five minutes, I was discouraged and thought of going into any other business but magic.

"I don't remember just how the whole thing started but I do remember that you were good enough to send me a complete Tarbell Course to Buenos Aires. I didn't have enough money to pay for such a thing in those days, and it was a gift which made me as happy as a school boy. You have no idea what a terrific wave of enthusiasm was born when I first went through your course. There were plenty of things in it that were new to me, and especially your routining was excellent. To my mind, along with 'Greater Magic', it is the finest thing that has ever been done. You were the pioneer of teaching magic properly. And your course will live as long as magic lasts in the world.

"Well to get on with it. I started a club act in Buenos Aires, using all your tricks from the course. That is to say, the most suitable ones for Buenos Aires. I still have my first press clippings and it would interest you to see my little ads copied faithfully from the ads you suggested in the latter part of the course.

"That little act gave me confidence, and also was a starting point to bigger things.

"Later on I built one illusion and with the shadows and the small tricks from the course I put on a magic show that lasted almost an hour and which was accepted in the bigger picture houses of Buenos Aires.

"A business man of Buenos Aires who saw my act was impressed and loaned me 10,000 pesos, which in those days was a lot of money. I built the first 'FU-MANCHU' show, all Chinese and using a lot of your original effects, some of which I use today and will use as long as I have a show.

"I branched out into the world and built the show greater all the time until today I feel it is unique, and I am going to build it still bigger and better if I can.

"But I want you to know, my friend, that it was through your kindness to me in those days when I was poor and had nothing, that I was inspired to return to magic again and make something out of myself."

I suppose one of the great pleasures of a teacher is to see his students reach unusual success, to see them expand. Thousands of people have been made happier and gone home with inspiration and new vision because they have seen David Bamberg's "FU-MANCHU" show. I have often said that had I written the course just for Fu-Manchu alone, that would have repaid me for he has made it possible for thousands to see one of the finest magical presentations in the world.

To be a great teacher one must not only teach but inspire.

I shall never forget the men who have inspired me in the days gone by—Elbert Hubbard, Opie Read, Strickland Gillilan, Will Rogers, Ottoman Z. A. Hanish of the Temples of El Kharim of Persia, Dr. Charles E. Page, Dr. Oakley Smith (Discoverer of the Ligatite, and founder of Naprapathy), John T. McCutcheon, Frederic Grant, Grant Hamilton (former art editor of Judge), Carl Wertz, John Vanderpoel, William French; and those great magicians, Kellar, Houdini, Thurston, Okito, Ching Ling Foo, Asahi, T. Nelson Downs, Karl Germain, Leon, Chin Wu and Herr Jansen (Dante).

I shall never forget the time I walked five miles up the railroad track as a boy of twelve years, from Groveland to Morton, Illinois, to see Herr Jansen, the magician who was appearing on the Lyceum Course at the Town Hall. I imagine Jansen himself was only about twenty years of age at the time. But what a show—what magic and what showmanship! I learned a lot from Herr Jansen. He seemed to perform real magic. I remember for the rising cards he had six cards selected. These were placed back in the deck and freely shuffled. Deck placed into a glass tumbler. Two cards were caused to rise one at a time. Then suddenly the cards started jumping into the air like a fountain leaving another selected card in the glass.

Apparently turning to another mystery he was reminded that he had forgotten to produce three of the selected cards. So he held out his hand, looked at the cards on the floor and a card rose to his finger tips. This was repeated with the two remaining cards. As far as I was concerned "he had magic power."

I tell this to emphasize the importance of training and the ability to make illusion look like reality through that training.

As I sit and watch Dante's fine big show of today, I not only see his background of travelling around the world but my mind goes back to Herr Jansen who performed "real" magic at the Morton Town Hall.

My course in magic was in watching other magicians, reading about magicians, and A. Roterberg's Catalogue of Magical Apparatus. As months went by I came in touch with famous magicians face to face and, being of a creative type, won them as friends through my original ideas. I would give ideas to them and they would reciprocate.

I have watched magic grow for over forty years and have seen a new era being born. What I had to learn step by step over the years, today the student is handed the material on a silver platter. But so that he can absorb the material and really apply it, he too, must travel step by step, but he can go faster.

How happy I would have been to have had a course like this to guide me. Thurston used to say "Doctor, if I could have had your Course in Magic when I started in the profession I could have saved myself over a hundred thousand dollars." Thurston learned the hard way.

Practice each trick faithfully step by step and you will be delighted with your progress. Each mystery in the course has a principle you should know. A good foundation is important.

Harlan Tarbell



THE MAGICIAN'S SECRETS

BECAUSE of the nature of the magician's work, secrecy is important. The magician depends upon mystery which in turn depends upon secrecy. Magic is interesting just as long as an audience can be puzzled. The ability to make something happen that others know cannot happen, is necessary to the successful magician. The old time magician guarded his mysteries with reverence and awe.

Some people want to show their brilliance (?) by doing a mystery and then telling others how it is done. Such people should realize that an explanation only punctures a balloon of amazement. The world wants miracles, wants to believe in miracles and the nearer a magic mystery looks like a seeming miracle the better.

Ashton Stevens, noted dramatic critic once said, "I have faith in magicians and I believe in them—but I was the most disappointed man in the world when Thurston once had me come upon his stage and I discovered how one of the tricks was performed. I would rather believe that magicians perform miracles."

Prof. Frank Farquhar, of the University of Kentucky said, "May people never lose their childlike sense of wonderment, reverence and awe. In a world of today we need imagination and inspiration. The magician with his magic is so necessary to bring this about."

William Saroyan, famous playwright and Pulitzer Prize Winner said, "Dreams are more important than statistics, and life is an art rather than bookkeeping. A man once saved me by teaching me how to believe."

The magician's art is to take people to a land of enchantment, a land of "Arabian Nights," a fairyland of wonder.

In the human mind, in the faculty of reason, are three divisions, analysis, synthesis, and judgment. Analysis takes things to pieces, synthesis puts them together, and judgment weighs the matters at hand.

But the interesting thing about synthesis is that after it has put the pieces of the Jig Saw puzzle together and solved it, it loses interest and looks for something else. Remember this power of synthesis in humans and keep them interested and amazed without giving them the solution to the problem.

Never explain to a lay audience how your mysteries are performed, and protect your brother magician by protecting his secrets. In your training as a magician the inner secrets of the magician are intrusted to your care. You owe it to your brother as well as yourself to protect the profession.

Alois Swoboda, noted wealthy teacher, once said "Secrecy is not only the power of the magician, but the power of the millionaire. Too many people talk themselves poor and waste their energies in useless explanations. There is power in mystery."

In this course you are given the vital secrets of magic. Guard them well and profit by them. As the actor, upon the stage, makes his character live and thrills an audience, so must you too make the character of the magician live and bring happiness and wonderment to others.



Lesson 1

THE HISTORY OF MAGIC

I want you to go with me into far away lands and into the long ago to get a glimpse of the beginnings of the magic art. This art has been practiced from time immemorial, and from the faint echoes of the ages comes here and there an intimation that with magic are bound up the very lives of the ancients. In one remote corner of the globe we see how magic played a vital part in religion; in another distant spot we find that magic was a part of the daily lives of the people; and in other lands we see the family and the social relationships of the people under the powerful influence of magic.

MAGICIANS IN THE BIBLE

One of the first records we have of magic in ancient times is in the Bible. You remember the story of the Pharaoh's dream of seven full ears of corn and seven withered ears, of seven fat cows and seven lean cows. The Pharaoh was much perturbed by the dream and summoned all the magicians of the realm to come and interpret it. None of them was able to explain the dream until Joseph was called and gave the interpretation of seven years of plenty and seven years of famine for Egypt.

The second time we read of magic in the Bible is the story of the plea of Moses and Aaron before the Egyptian King to release their people so that they might sojourn to another land. To prove that his mission was of divine origin, Moses turned his rod into a serpent.

All through the Bible, magic is mentioned again and again, indicating that mysticism played a tremendous part in the life of the ancients.

The Kings of the Jews, we are told, called upon the soothsayers and magicians to interpret and foretell events for them. Imagine the power of the magician! The very destinies of the people depended on their acts and ideas. For, who would dare to go contrary to these magicians?

MAGI OR WISE MEN OF THE EAST

After the Old Testament stories about magicians, we find scattered information about the Magi or Wise Men of the East. These men lived in Egypt, Babylonia, Persia, and India. It seems that these men had gained more education than the masses and consequently were admired for their knowledge.

Hundreds of years before the birth of Jesus the Magi prophesied his coming. The Magi were wise and could read the language of the stars, and the cycles of life. Daniel, trained under the Chaldean Magi, out-thought the Kings. When the Jews were taken into captivity in Babylon in 586 B.C. Cyrus, the Zoroastrian, a student of the Magi, restored the Jews to their homeland, where they were ruled by Zoroastrian Kings and taught philosophies of the Magi. It was these Magi who told the Jews of the coming of the Master who would show men how to conquer death and find the Kingdom of Heaven. When Jesus was born, three of the Magian priests followed a star and found Him. They brought gold, the symbol of nobility; myrrh, the symbol of dominion and of power; frankincense, the symbol of the wisdom of the sage.

Father Eliye of the Magi was one of Jesus' dearest friends during his life, according to first century manuscripts.

The Magi were commonly called Sun Worshipers and Fire Worshipers. In reality, they were light worshippers, for they knew that life expressed itself in light, and that which was not of life and light was of the darkness. Magic originally meant "The true interpretation of the laws of life." They referred to the soul of man as the "I AM PRESENCE", the God within, the individualized focus of God, "the Light of God that never fails."

The power of "I AM" is mentioned many times in the Bible. For instance in Exodus, Chap. 3 "And God said unto Moses, 'I AM THAT I AM': and he said, 'Thus shalt thou say unto the children of Israel, I AM hath sent me to you . . . this is my name forever, and this is my memorial unto all generations."

The Magi recognized the power of light, of vibrations, and the power of words. Their knowledge of life was so amazing that when the world became corrupt and rulers for selfish reasons tried to keep knowledge from the people, it was necessary for the Magi to seek secrecy in hidden temples in the mountains—temples of treasures so securely hidden from the world that only the wise through years of training would ever be able to know of their location and only through careful initiation was anyone admitted.

The Pyramids of the world show the story of the ages as based on the Teleois system of the Magi. It is said that in the seven great Pyramids that the inner chambers have the same measurements and show the hand of the Magus.

ZOROASTER, THE MAGUS

It was Zoroaster, sometimes called Zarathrusta, who made a world Magi conscious. It is said that it was Zoroaster who blended the grasses and made wheat for man, in his endeavor to build the super man.

Charles Frances Potter in his "The Story of Religion" says:

“How Zoroaster discovered the devil, and, incidentally, paradise and the last judgment and the resurrection of the dead, is one of the most interesting chapters in the story of religion.

“Zoroaster’s demonic adversary gradually developed into the Ahriman of his fellow Persians and later became the Satan of the Jews, Jesus’ ‘Prince of the World’, Paul’s ‘Prince of the Powers of the Air’; and the Devil of the Christianity of the middle Ages.

“In the evolution of religion, the devil has played a useful part for so long that it requires an effort of imagination to think back to the time when men had no personal devil. Historically, he came into existence with Zoroaster’s realization of the need of rousing in mankind the hatred of unworthy things. The devil was really Zoroaster’s object lesson to teach people ethical discrimination, which they sadly lacked.

“Much as we deplore the superstitions attaching to the doctrine of the existence of the devil, we must admit that, historically, men seem to have been obliged to learn to hate the devil before they could learn to love God. The danger, of course, is that men may fear the devil so much that they worship him as they worship God.

“But Zoroaster never worshipped Ahriman; he hated and fought him. The thing that saved Zoroaster from dualism and kept him essentially monotheistic was his sublime faith that Ahriman and the dark hosts of evil would finally be overcome by the righteous God, Ahura Mazda, and the angels of light. Every dark night in the valleys of doubt had been dissipated by the rising of the sun of truth over the Persian mountain tops.

“It was the brightness of God’s presence which most intrigued Zoroaster. Ahura Mazda means Lord of Wisdom, but wisdom and truth and light seem to have been almost interchangeable in the prophet’s vocabulary, and light and fire came to play a very important part in Zoroastrianism.

“Out of this vision came a great contribution by Zoroaster to the evolution of religion; namely, the firm belief that some great day the Lord of Truth and Light would triumph over the Lord of Evil and Darkness. This millennial hope has since brought inspiration to men of many races and creeds.

THE DEBT OF CHRISTIANITY TO ZOROASTER

Charles Frances Potter continues, *“When we turn to the New Testament we find in the beginning of the first book of Matthew, an old story dear to the hearts of all Christians which relates that the earliest visitors to the cradle of the infant Jesus were Wise Men from the East who said they had seen His star and had come to worship Him. The Greek word translated ‘Wise Men’ is ‘Magi’, which enables us to identify these dignified travelers as Zoroastrian priests.*

"No wonder early Christendom rejoiced at the story that priests of the ancient religion had brought to the feet of the Christ-child precious gifts of gold, frankincense and myrrh, perhaps thus expressing their hope that this babe was the Saoshyant, or Savior, that Zoroastrianism has long waited.

"But Christianity got more than gold and perfumes from the followers of the Prophet of Persia.

"When this babe grew to manhood, fulfilled His ministry, and was dying on the cross, one of His last sentences revealed that He expected to go immediately to 'Paradise.' Now, 'paradise' was the Zoroastrian abode of the blessed after death. The very word was Persian. The Hebrew word was Sheol for the abode after death of both good and bad. Paradise, a separate place for the good, was not used by the Hebrews till they had taken both the word and the idea from the Zoroastrians.

"So at His birth and death the Greater Prophet was indebted to Zoroaster.

"Many other ideas in the Christian religion in all likelihood came from the Persian religion through the Jews; for instance, the resurrection of the dead, the final triumph over the devil, the coming of the Messianic Son of Man, the Last Judgment with its separation of the good and the bad, the belief in evil spirits and the belief in legions of guardian angels. None of these is found in Judaism before the days of the exile and they are all found in it afterward, and were all adopted by Christianity.

"If a Christian were asked what great religious leader, was, according to scripture, born of a virgin, was saved in his infancy from a jealous and powerful foe, confounded wise men by his youthful sagacity, began to preach at the age of thirty, was tempted by the devil in the wilderness, cast out demons, cured a blind man, performed many other helpful miracles during his ministry, and taught that there is one supreme God of light, truth and goodness—he would probably say at once, 'Jesus Christ; at least, that is what the Bible teaches.'

"If that same question were asked of a Parsee, he would answer just as quickly, 'Zoroaster, for so the Zend Avesta teaches.'

"Moreover, Zoroaster's visits to heaven were echoed in Christian literature. The Book of Enoch, which was in the Christian Bible for three centuries until it was supplanted by the Book of Revelation, and which was read by Jesus and Paul is plainly Zoroastrian in its imagery and theology.

"Great indeed is the debt Christianity owes the Prophet of Iran.

"Yet with the customary forgetfulness of all borrowers, few Christians know of this debt. It is interesting to note that Christendom's belated and only acknowledgment has come not from theologians, but from a man of science who has named an electric lamp for Zoroaster's Lord of Light and Wisdom, Ahura Mazda!"

Yes, it was Thomas A. Edison who named his brighter light, Mazda. Like Edison, Luther Burbank also studied Mazdaznan (Zoroastrianism). Zoroaster was not only a great religious philosopher but he was a scientist and agriculturist. Through his inventive and creative mind many new foods were created for man.

“To reclaim the Earth: to turn the deserts into a paradise: a paradise most suitable unto God and his Associates to dwell therein.”

The word “Mazda”, was the most holy name of the holiest and was not to be uttered by human tongue, but to be breathed or whispered on the inhaling breath.

Mazdaznans stressed the Triangle of Life—spiritual, mental and physical. Blue was the basic color of the spiritual—yellow the basic color of the mental—and red was the basic color of the physical.

Man was diagnosed according to his base, whether spiritual, mental or physical—and according to his first and second inclinations.

In basic diagnosis the spiritual was associated with the glands, the mental with the lungs, and the physical with the liver.

Color played a great part in the selection of proper foods for the temperaments.

The Magi not only stressed the Triangle of Life but the importance of balance as expressed in the Five Pointed Star of Life—spiritual, mental, physical, social and financial. Each one of us should become strong in each department.

It was up to every man to grow and expand from within. For heaven is the “Kingdom of Expansion.” As an acorn expands into an oak tree so should we expand into our greatest possibilities. Man was not meant to be limited to the point of slavery or to prevent expansion.

It was the duty of every man to live in tune with the universal law of Truth and to expand in accordance with the expansion of life itself. Evil meant to live backwards. The word evil is the reverse of the word live.

Each man was given the power of free will and, one Magus, addressing a student, said, “If a man comes before you with both arms broken and asks you to heal the right arm do so but do not heal the left. It is his right to have it remain broken if he so desires. But if he asks you to heal also the left—then heal that one also.” “Ask and ye shall receive.”

The Magi believed in service and that what we give is what we get. When we gave out we created a vacuum within and nature abhorring a vacuum, quickly threw in just a bit more than what we gave out. If we gave out twenty-five units of love we got twenty-six units in return. If we gave out twenty-five units of hate we got back twenty-six units of hate. Man was automatically rewarded

for his good deeds and automatically punished for his sins.

Good was positive and eternal—sin was negative and temporary.

Man has two sides—his better self, guided by his “I AM PRESENCE” and his lesser self, guided by his man-made illusions (mortal error).

The Magi knowing the duality of life—male and female, light and dark, hot and cold, knew that every truth had its illusion at the opposite end of the scale. Sometimes illusion was used to teach truth and truth was used to teach illusion.

The truths of the Magi were imitated by the illusions of the Pagan temples. The latter raised false gods and through the power of ballyhoo and fear tried to convince humanity that the false gods were the real gods.

The Magi ruled by love—the Pagan Priests by fear.

The Magi sought to expand every man into a superman—the false priests sought to enslave man.

The Magi taught the miracle of natural law, love within the heart—the false priests taught the power of phenomena.

As entertainers we use the illusionary side of magic to entertain audiences—but we do so with the right spirit. Down the ages the man with a sense of humor has made entertainment from both truth and illusion, from comedy and from tragedy.

But our background has been fine—and that is why I wanted to stress at this time the importance of the Magi as well as a rough sketch of their teachings.

Audiences automatically look at the magician as being possessed of some unusual power and being on just a plane ahead. To lower an audience's opinion of us is to court disaster.

For generations children from five to one hundred and five years old have come to be mystified by the magician and be made happy by his comedy and sense of humor.

No magician should ever disappoint a child, a mother, a father, a grandmother or a grandfather.

Everything from talk to action should be of the highest. Never lower yourself to vulgar language or “off color stories.” The temporary laugh is only for the moment. Should you resort to questionable conduct, it is difficult to regain former confidence.

So as a magician, remember what I have told you about the great Magi. You, too, follow their example, and watch your progress. People instinctively sense your background and what you have within. What you give is what you are going to get in return.

Every day let us say to ourselves as Zoroaster taught his students to say, "Good thought—Good word—Good deed."

MAGIC OF GREECE

Historians tell us something of the early Greeks in relation to magic. They believed that supernatural powers mixed with human affairs. Their gods were half human creatures with the powers of performing supernatural acts. From the hundreds of fascinating stories of Greek magic, let me tell you just one.

Circe was a beautiful creature who enchanted men with her charms. Whenever a Grecian beheld her, he could not resist her spell and fell into her power. She lured the bewitched men to her castle and there transformed them into hogs. This is only one of the many interesting tales of magic in ancient Greece.

There were also the Greek oracles, which played an important part in Greek life. The Oracle of Delphi is the one famed in story for her mystic influence over the imaginations and the very lives of the Greeks.

INFLUENCE OF MAGIC IN ROME

You remember the story of Caesar's death — how he was warned again and again by the soothsayer to beware of the Ides of March. He ignored the warning and met his death on the Ides of March.

We find that Nero also invoked the magician's art. He had murdered his mother, Agrippina, and sought to have her spirit conjured up by the magicians so that he could pray her forgiveness.

NEW ERA IN MAGIC

This covers some of the knowledge we have of ancient magic and brings us to a new era in the art of magic, about 300 A. D.

It was then that Christianity was established as the religion of the Roman Empire. The establishment of the church was supposed to stop the worship of spirits and devils. From that time the power of magic in religion was lessened, and consequently its character changed somewhat. Magic continued, however, to be a big influence in the lives of all peoples.

BEGINNING OF RECORDS

Every land and every age had its sorcerers and magicians. Here and there we pick up some information. Here we find a tale about King Macbeth of Scotland, who conjured up visions and apparitions; and somewhere else we read of the Popes of the tenth century, who practiced magic and sorcery.

But these little stories are scattered and vague as few records of magic were kept until the dark ages—beginning with the eleventh century. Then we begin to get accurate history.

MERLIN AT KING ARTHUR'S COURT

Merlin is the outstanding magician of the dark ages. Though he lived in the last part of the fifth century, the records of his performances were not written until the eleventh century. He was the wizard at the Court of King Arthur.

The story of Stonehenge is Merlin's most remarkable exploit. Stonehenge is a huge stone monument to the Saxon conquest of England, which you could see today standing on Salisbury Plain in England. The monument originally stood, so the story goes, in Ireland. Merlin commanded that it be moved to England. The ponderous stones would not yield to the efforts of hundreds of men. Merlin looked on for a time and then applied his magic powers. The stones rose high in the air and flew to Salisbury Plain, where the monument stands now.

LAND OF THE ARABIAN NIGHTS

Asia to all of us stands out as the romantic land of the mystic. The Arabian Nights tales have held us all spellbound with their fantastic charm. Aladdin and his lamp will live forever in our memories. Though these are just stories, they reflect the thoughts and beliefs of the middle fifteenth century.

THE HISTORY OF SLEIGHT OF HAND

Sleight of hand is the art of deceiving the eye of the spectator by adroit movements of the hand so as seemingly to bring about the following effects:

- 1—Producing—making an object appear.
- 2—Vanishing—making an object disappear.
- 3—Transforming—changing an object.

Legerdemain and prestidigitation are synonyms of the term, sleight of hand.

The term, legerdemain, is often used to cover all kinds of conjuring by means of mechanical and other contrivances, but properly applies only to tricks performed with the hand. In analyzing the word we find that it is derived from the French "leger de main," which means nimbleness of hand, or literally, "light of hand"—"the light touch."

The word, prestidigitation, also applies to tricks depending on the hand only for execution. This word has a Latin origin and analyzed means quickness of the fingers.

TWO DIVISIONS OF MAGIC

Even in ancient times there were two distinct branches of magic—that of divination and necromancy, communication with the spirit world; and that of jugglery and sleight of hand. The latter branch had no significance in the destinies of people, as the former did, but was regarded only as an entertaining art. The sleight of hand artist, however, was believed to have supernatural powers which gave him his skill.

ANCIENT VS. MODERN MAGIC

Judging from the accounts which history has preserved for us of the marvels performed by the magicians of antiquity, it is evident that these men were very skillful in practicing their art. It cannot be said, however, that the ancients were more proficient in their art than modern magicians are. Robert-Houdin, the greatest of the early modern conjurers, has said, "Antiquity was the cradle of magic—but only because the art was yet in its infancy."

The explanation then, for the seemingly greater miracles that were produced in ancient times, is that people believed in the supernatural powers of the magicians. The effects these magicians produced were believed to come from inspiration from higher or lower powers and thus took on a tremendous significance for the people. The effects assumed the proportions of miracles in their minds.

Today, these effects, while still mystifying and startling, are not regarded as produced by gods or demons. Thus has arisen the idea that something of the art of conjuring has been lost. Nothing, however, has been lost and very much has been gained in the art of sleight of hand. It is merely that the attitude of people has changed with the enlightenment of modern civilization regarding the supernatural, and now they regard magic as an art—and the most entertaining of all arts.

THE ROMANS VERSED IN CONJURING

Conjuring exhibitions date way back to the Roman Empire, showing that even then the art was regarded as one for entertainment. The favorite feat at these regular events was that of the "cups and balls." The cups were called by the Latin word, *acetabula*, and the performers were called *acetabularii*. Records show that the balls that were used were round white pebbles instead of the light cork balls used today by conjurers. This, it seems, must have made the performance of the trick a great deal more difficult.

SLEIGHT OF HAND IN THE MIDDLE AGES

The Fall of the Roman Empire in 476 A.D. marks the beginning of the middle or dark ages, which ended with the revival of learning in the fifteenth

century. These centuries of ignorance naturally were the time for the flourishing of the "Black Art." Magic in all its phases and sleight of hand had a widespread influence in the lives of the people.

FORERUNNERS OF THE MODERN SCHOOL

Emerging from the dark ages, we find that the earliest exponents of the modern school were Italians. The foremost were Jonas, Androletti, and Antonio Carlotti. We know little about them and their art however, as the secrets of legerdemain were jealously guarded.

The first book in English to mention conjuring appeared in 1584. Written by Reginald Scot and titled "The Discoverie of Witchcraft", it describes the tricks and methods then in vogue. A surprising number of those tricks are popular today.

In 1840 Dobler, a German physicist, devised an entertainment which is the beginning of the whole modern development of the art of sleight of hand. This was, in effect, the same as the conjuring entertainments which have since become so popular and familiar to everyone.

The names of the most eminent conjurers of a more recent school of magic should be familiar to you. They are Wiljalba Frikell, Herrmann, Buatier de Kolta, and J. E. Robert-Houdin.

MODERN SCHOOL OF LEGERDEMAIN

Robert-Houdin, a Frenchman, is regarded as the actual founder of the modern school of legerdemain. This celebrated conjurer, originally a watchmaker and mechanic, was an inventive genius. When he was young, he turned his attention to legerdemain and bent all his energies to the development and improvement of the art. He discarded the clumsy tricks of what he called the "false-bottomed school" and the gaudy paraphernalia with which his predecessors encumbered their stages.

He produced in 1845 a number of entirely new illusions at a little theater in the Palais Royal, combining the resources of mechanical and electrical science with dexterity of the hands and effective presentation.

His entertainments were a great sensation in Paris and placed Robert-Houdin at once at the head of his profession. His skill and success were so great that the French government sent him on a roving expedition to Algeria. The purpose of this was to have him destroy, by his exhibitions of natural magic, the influence of the "marabouts"—wonder-workers who had gained a dangerous power over the Arabs by their pretended miracles.

Sleight of hand requires practice and study. Robert-Houdin sums it up in this way:

“To succeed as a conjurer, three things are essential; first, dexterity; second, dexterity; and third, dexterity.”

This is not a mere trick of language—the hand must be trained, the eye must be trained, and the tongue must be trained.

NECROMANCY AND DIVINATION

NECROMANCY

is the art of foretelling the future by pretending to have communication with the dead. The ghosts of the departed are called up to give oracles or discover hidden treasures; or these ghosts come, through the offices of the necromancers, to enter men's bodies and afflict them with diseases or cure them. The spells and incantations of the magicians are believed powerful enough to control the will even of such divinities as the gods who can drive the winds and give or withhold the rain.

These beliefs began in ancient times and have come down through the ages and are still prevalent. Today in civilized countries we have spiritualism, which illustrates the ability of the medium, like the necromancers of old, to call up the spirits of the dead to give oracles foretelling events. And among primitive peoples living now the belief that these ghosts can enter the human body and afflict or cure them is still a strong influence.

AMONG WILD NATIVES OF AUSTRALIA

The necromancers or sorcerers from ancient times to the present have wielded their tremendous power for both good and evil. History tells us of the complete belief of people in the influence of these sorcerers, and even today the wild natives of Australia live in mortal terror of sorcerers. They believe that sorcerers, armed with their mysterious power called “boyl-ya,” ride through the sky, invisible except to other sorcerers. They enter the bodies of men and feed on them, not eating the bones, but consuming the flesh. The native feels pain as the “boyl-ya” enters his body like a bit of pointed quartz. Another sorcerer, then, can extract the evil with a piece of quartz in the supposed shape of the “boyl-ya.”

The leg bone of a kangaroo can bewitch a man to death if a sorcerer points it at him while he sleeps, these primitive Australian tribesmen believe. And, indeed, many evil things can this sorcerer do to a man while he sleeps, according to them. The sorcerer can creep up to him and steal away his kidney fat, where they believe a man's power lies; or he can call in a demon to strike the man behind the neck with his club; or he can get a lock of hair and roast it with fat over the fire until its former owner pines away and dies.

The Australian natives, like other barbaric tribes, do not believe that a man can die of causes other than being slain or being bewitched. When a

native dies a natural death, it is believed that some hostile sorcerer caused it. This evil magician must be discovered by other forms of magic. This is how it is done. The corpse itself may seem to push its bearers in the direction of the murderer, or the flames of the grave-fire flicker towards where he is, or some insect is seen creeping towards his home. When the next of kin observe these magic signs, they must set off to take vengeance on the murderer.

The necromancer, however, may have kindly duties as well. He sits by a sick man and charms and charms until the stricken man recovers. He may pull the disease out of the body by means of a stone spear-head or a fish bone or may bring it out along a string. Thus the necromancer with his powers of good and evil is both respected and feared. He holds an important position in the tribe and is showered with gifts to keep the natives in his good graces.

DIVINATION

This is the art of foretelling the future by the study of omens. From Biblical times down through the ancient Greeks and Romans, the people believed in sacrifices to appease the gods and to bring them good fortune. One popular part of Divination was the examining of the entrails of the sacrificed animal to determine the future. The diviner who performed this examination, most often of the heart and liver of the slaughtered animal, was called a *haruspex*. Other diviners made the people believe that the cries of birds and animals at certain hours of the day and in certain seasons were omens of good or evil about to befall them. These were called *augurs*. With the *astrologers*, you are familiar. They foretold events by the stars.

AMONG ANCIENT ROMANS

In ancient Rome divination was given a high place even in public affairs. Every public act was done under magical guidance. Cicero, the great statesman himself, was an *augur*. He observed the flight of the birds and their cries and based decisions on public policy on the omens which it was believed these things signified.

Roman divination was really a religious system of consulting the gods. It was believed that the gods sent particular omens to guide the people. Jupiter, the father of the heavens, was seen in thunder and lightning. These signs of the elements had tremendous importance when observed by the diviner in a certain section of the sky. The eagle was Jove's messenger and gave high hope of victory, while the owl was the most unlucky bird when it cried dimly. Sacred chickens gave omens according to whether or not they were eager to feed and dropped crumbs on the ground. The good or bad signs from other birds depended on whether they were on the right or left of the *augur*.

So important a part did divination play in Roman public affairs that

foreign soothsayers thronged to Rome to practice their art among the rich Romans.

Magic was then a profitable business, as it is today. Both necromancy and divination form the background of modern day superstitions.

DEVELOPMENT OF SUPERSTITIONS

In this History of Magic I aim to give you an insight into the development of magic from the earliest times down through centuries to the present. No one has ever adequately covered this tremendous subject. It would take many volumes to write a complete history of magic. And yet I want to give you a fairly complete picture of the progress of magic down the ages.

It is a huge task to put together the knowledge the world has on magic. We have some information on magic in ancient times and some information on magic during the middle ages; but these records are scattered and incomplete, and were they all to be assembled they would fill ponderous volumes. What history has been recorded I have collected and I am giving to you the high spots in a concise form. I am tracing for you the various phases of magic to give you the background and importance of magic so that you may the better understand modern-day scientific magic.

I know you will be very much interested in the subject of superstitions because it is one which we are all familiar with in every-day life. You know many people who still believe in these old superstitions—and perhaps you, too, like so many others of us poor mortals, are just a little superstitious.

Our modern day superstitions, of course, had their origin in ancient magic. Almost from the beginning of things, down—down the long dim avenues of time have come these magical beliefs, closely intertwined with religion, with medicine, with social life.

DIVINATION, THE FOUNDATION FOR SUPERSTITIONS

The Art of Divination furnishes almost the complete background for the superstitions people believe in today. With primitive people these magical beliefs of divination are, of course, the very foundation of their lives. I have told you of the belief of some barbaric tribes in charms and incantations—and the belief of even civilized peoples like the Romans in augury and other forms of divination.

MAGIC IN SAVAGE LANDS—SUPERSTITIONS IN CIVILIZED

Strangely enough, these same beliefs are found today among savage tribes still as magical beliefs, and among civilized peoples as superstitions.

Shooting stars and comets are to the natives of barbaric tribes, omens of disaster—and to the superstitious of our country, they signify death. The hawk's cry in the night portends the death of a child in far-away Australia; and the barking of a dog at night in front of a home, to some of our people, indicates death in that home.

INCANTATIONS—MODERN CURSE

Incantations to bring about certain acts are common among primitive peoples. Repeated utterance of a blessing or a curse was believed to bring about the desired good fortune for the person blessed or disaster to the accursed one. The modern curse is an outgrowth of this, and while it is no longer regarded as a means of vengeance and is really only an expression of anger, back of it still lies some of the element of the incantation from which the curse originated.

CHARMS—MAINSTAY OF SORCERY

Charms, you know, are one of the mainstays of sorcery. There are two kinds of charms—one, amulets and talismans, which are gems or stones or other objects which are said to guard from harm the person who carries them about with him; the other, casts spells by pronouncing certain words with the use of some object.

Barbaric tribes still retain these beliefs in charms. There are sacred gems and stones which, according to these people, can bring sight to blind eyes, can give strength to the weak. When the sorcerer chants certain words with the aid of a stone or other object, he can overcome the influence of the "evil eye" and can make the sick well.

CHARMS AMONG MODERNS

Today we find these same beliefs, though somewhat modified, among people of our own country. The superstition that the opal is an unlucky gem and that pearls signify tears is nothing but an outgrowth of the ancient belief in magic gems. You have known men to carry about with them charms of some kind—a coin that was found, a bit of quartz or flint, a rabbit's foot. These men may not really believe or may not admit, that they believe in the working of these charms—nevertheless, they carry them to be "on the safe side." They want to be sure, in case there is something to these charms, that they won't be "caught unaware" if there is any evil floating around their vicinity, or that they won't be unprepared to attract good fortune. So firmly have these beliefs been imbedded in our minds that, even against our better judgment, we still halfway believe them.

The old magical belief that a loadstone or magnet, because it draws steel, will also draw out pain still exists. Many a peasant in Europe carries a magnet

in his trousers' pocket to ease the pain of his rheumatism. And even more enlightened people will wear, with as great confidence in its effectiveness against rheumatism, a "galvanic belt", though any electrician will tell them that it has not the power to hurt or cure a fly.

SPELLS TO OVERCOME EVIL INFLUENCES

Spells cast over anyone work miraculous effects, according to the beliefs of the natives of uncivilized regions. The same spells that were cast over men thousands of years ago, no doubt, are still being exercised today. The use of sticks or strings or stones and the muttered chanting of the sorcerer to overcome evil influences have been passed on from generation to generation to the present.

I remember witnessing the casting of a spell years ago. The child of a family I knew was ill and was believed by her mother to have come under the "evil eye." The child's grandmother took a number of broom straws, crossed them in her hands in a certain way, and pronounced some words. It was believed that this made the child well. Another time this same child became ill again and it was believed that the child had been frightened by something and that caused the illness. The grandmother, this time, melted a small quantity of lead in a pan and poured it into cold water. The lead solidified into a shape that resembled a dog and the conclusion was drawn that the child had been frightened by a dog. The grandmother, of course, was not regarded as having supernatural powers, but was believed by the superstitious neighbors to "know how" to cast the spells.

SOME COMMON SUPERSTITIONS

The derivation of many of our present-day superstitions has been lost. One generation learned them from another, and so they have been passed down through the centuries. It is small wonder that some of them have changed somewhat from their original forms and the explanation for many has been completely lost. The superstitions still live in spite of the fact that their association with the things they are believed to influence is very vague.

Take spilling salt, for example. This is a sign of a quarrel when it is done at the table. The connection of salt with a quarrel has been lost, but the superstition still lives; and you have, no doubt, seen many people throw salt over their left shoulders to break the evil influence of spilling salt.

The origin of the misfortune connected with the number 13 and its heightened ill effects when it is Friday the 13th is no longer known to us, yet this superstition holds the belief of many people.

Why the horseshoe is a charm supposed to bring good luck is unknown. The use of the horseshoe as a charm is evidently of more recent beginning than some of the other superstitions as, of course, horses were not shod in primitive times.

MAGIC AND RELIGION

“Magic was the cradle of the twin giants—History and Science,” as someone has so aptly put it. I would make it more explicit, however, and say that magic was the cradle of history, religion, medicine, pharmacy and chemistry, and other sciences. It was the beginning of all that we have now in the way of science.

It seems almost incredible to us that magic, now that we regard it only as an entertaining art, should have led the way to an understanding of nature and thus to the development of sciences. But just such was its effect. Magic, of course, you know came down hand in hand with history. In our earliest records, in Biblical times, during the Golden Age of Art in Greece, in the dark ages, during the Renaissance, down to the present day, we see the influence of magic. I have already given you a glimpse of the history of its widespread influence in every age and in every land.

Now we come to the development of religion and of the sciences in relation to magic.

EARLIEST RELIGION

The earliest religion, of course, was the worship of the elements. Primitive man gazed in wonder at the sun, marveled at the rain, and was awed by day and night. In his bewilderment he conceived the idea that invisible powers were embodied in these mysterious things—the sun, the rain, the winds, etc. Because he could not understand them and because they were beyond his control, he reasoned that they were supernatural beings who ruled the world. He feared the unknown and so he feared these gods of the elements, who, he believed, caused the sun to shine when they were pleased and brought the storm when they were angered.

ORIGIN OF MAGIC IN RELIGION

To these people, only self-preservation was paramount to their worship—their religion. They bent every energy to appease their gods and to keep them mollified, since even in prehistoric times there was a leader of some kind in every group or tribe of people. This leader, naturally, guided the thought and actions of the people in their religion. His suggestions, his actions—his mutterings and the waving of his arms began to signify to the people that he had some communion with the powers above. The ability to sway the will of the gods then began to be definitely associated with the leader. The people began to believe that he was an agent of the gods and thus had supernatural powers.

This marks the beginning of the relationship of magic to religion.

Even the cultured nations of antiquity—the ancient Greeks and Romans—believed in many gods who must be appeased with magical practices—such as sacrificing animals and giving offerings of various kinds. The practices were performed under the leadership of the sorcerers. The Jews also, who recognized only one Creator and Ruler of the Universe, believed in powers intermediate between God and man. These powers were angels and demons who could be influenced by magical practices of humans.

The ancient priests, then, were really magicians, and the first magic was that which was closely related with religion.

“WHITE” AND “BLACK” MAGIC

The functions of the priest and the sorcerer were blended at first. Then as established religions were formed among nations of a higher grade, sorcerers began to practice magic and a separation became distinct between the official rites of the priests and those practiced by the sorcerers.

Here began the distinction between “White Magic” and “Black Magic.” The miracles worked by the divinities under official sanction were classed as “White Magic” and were always for good. The bewitchings and administering of potions for evil by the sorcerers were classed as “Black Magic.”

As religion rose to a higher level it released itself somewhat from the belief in “White Magic,” and “Black Magic” grew independently of religion. Strangely enough, however, in spite of enlightenment and a philosophy of religion which developed, magic beliefs in connection with religion maintained an unbelievably strong hold—so strong, in fact, that their influence was not diminished much all through the centuries to modern times. And “Black Magic” has gained such a tremendously strong hold on peoples’ imaginations that, as I have pointed out, it still exerts its influence in the form of superstitions.

ORIGIN OF NECROMANCY

Among the ancients, ancestor worship was a major part of religion. You can readily understand, then, how this worship of the dead and the belief that their spirits manifested themselves to the living would bring necromancy into being. Someone had to be able to conjure up these spirits and to understand them—and, of course, this person would be the one who had supernatural powers and had communion with the deities. Thus arose the class of magicians called necromancers. These necromancers aided the people in pursuing their religion through their supposed magical powers of communication with the spirit world.

GREEK ORACLES

The religion of the ancient Greeks was founded largely on necromancy. There were many shrines where the oracle-gods and the departed souls were

consulted for prophecies, indicating how closely magic was bound up with their religion. The Oracle of Delphi, which was the shrine of the god Apollo, is the one especially famed in history.

And so we find that in every land, in every corner of the globe, magic was inseparably bound up with the early religions. Today, too, in civilized countries as well as in primitive lands, these magical beliefs, though somewhat modified, are still a part of religion.

Thus we see how tremendously strong was the hold that magic had—so strong a hold that thousands of years have failed to destroy it, and though its influence has diminished and it has been modified, magic is still with us.

MAGIC AND MEDICINE

The art of medicine today with its profound studies of human ills is a far cry from the elementary medicine practiced by magicians of old and still practiced by barbaric tribes. Yet this great and highly developed art had its origin in the crude practices of ancient magicians.

ORIGIN OF THE ART OF HEALING

The most primitive method of treating disease was the use of spells and incantations by the magician. Then came the use of stones, sticks, and strings to draw out diseases. And later began the use of some practical remedies in combination with magical remedies. Essences and elixirs and ointments made from herbs and barks were administered by the magician. But with these remedies were still required the magical formulae which dealt with the demon-cause of the ailment. These herbs, though many are now used by pharmaceutical and medical science, in ancient times were chosen for magical rather than for medicinal reasons.

INSEPARABLY BOUND UP WITH MAGIC

Among the Chinese, the head of a plant was used to cure the head of the patient, the middle of the plant was used to cure the body of the patient, and the roots were used to cure the patient's legs. In the same way European doctors practiced what is known as "doctrines of signatures." This was, in fact, mere magic. They prescribed "eye-bright," a flower with the likeness of an eye in it, for complaints of the eyes. They treated small-pox with mulberries because their color made them proper for diseases of the blood. Thus magic and medicine were equally important in the infancy of the treatment of disease. These magical practices clung to the science of medicine just as magic maintained its strong hold on religion.

MAGIC INFLUENCE OF PLANETS

A definite system of relationship between the planets and medical art was devised by the ancients and this system was one of the main foundation

stones in the development of the art of medicine. The influence of this system was apparent up to modern times, and in many foreign lands it still holds sway to some extent. By this system the human body was divided into sections which were under the power of certain planets.

Each planet was designated as capable of causing or curing certain diseases. These beliefs, of course, began with the art of divination and then became amalgamated with the primitive art of healing.

A table was worked out in which was stated the plants and herbs that were connected with each planet and the hour during which these should be prepared. The time which was auspicious for administering medicines and for performing operations was also recorded. Thus the "doctor" or sorcerer could consult his table and therein find the treatment for his patient. If the results of the treatment were harmful or even fatal, the sorcerer was absolved from blame because the people believed that the planets were at fault, not the doctor. Even in more modern times, in the 17th and 18th centuries, a doctor might lose case after case and yet he was not condemned for it was believed, not that he did not know his art, but that the planets were inauspicious.

METHODS OF EARLIEST DOCTORS

This is the system of diagnosis and treatment used by the sorcerers, who who were the first doctors. When a man became ill, the first thing to do was to discover the nature of his disease by means of the planets. If the moon was in a certain relation to Saturn at the time, for instance, it indicated that the man had a headache and cough. This was the diagnosis. Then the herbs which would be effective under these conditions of the moon and Saturn and the ailment of the man were studied. With this determined, the hour at which the medicine must be administered was found according to the planetary system. And thus the treatment of the ailment was arrived at. So we see that the art of the earliest doctors was much magic and a little medicine.

MYSTIC CHARMS AND SIGNS USED

Talismans and charms with pictures and insignia of the planets on them were used also by the sorcerers in addition to the herbs and plants and minerals which the planets governed. Mystic characters and signs were an inseparable part of early medical practices. A circle was believed to have great influence in curing disease. The origin of this seems to have been in primitive sun worship. Certain numbers had great significance also in effecting cures. A combination of the numbers and signs sometimes was the whole treatment for some diseases. Consumption, for instance, was treated by passing the patient through a circular wreath of woodbine three times. This woodbine had to be cut during the increase of the March moon.

Some sorcerers cured their patients in this manner: They took a garland of green woodbine and caused the patient to pass through it three times. The garland was then cut into nine pieces and cast into the fire. This was a sure cure. Whooping cough was believed to be cured by giving the patient a certain draught to drink from the horn of a living ox, nine times repeated. All draughts and ointments, of course, had to be prepared according to the hour when certain planets were ruling.

These magical practices in connection with the art of healing were used for centuries up to modern times. With the enlightenment of the ages, medicine has been gradually releasing itself little by little from the influence of magic.

THE RELATION OF MAGIC TO OTHER SCIENCES

Magic is made light of and dismissed as foolishness by some people, but it is fortunate that there are few of these people. If these people were well informed, they would hold no such opinion of magic. Those who are learned know that magic was really the fount of almost all knowledge. With the tremendous significance attached to it in the annals of history, magic cannot be dismissed with a shrug. It must be credited with more than just the distinction of being entertaining. One's researches must go deep to understand the mystic art thoroughly. We must realize that although magic is now an entertaining art, it was the root from which sprang some of our great sciences.

I have traced for you the history of magic in its various phases, magic's relation to religion and to the art of medicine. I will complete my outline of the background of the magic art by discussing for you magic's relation to the sciences of astronomy, chemistry, pharmacy and physics.

ASTROLOGY — FOUNDATION FOR ASTRONOMY

Astrology was the foundation for our modern science of astronomy. When the peoples of antiquity conceived the idea that God had made these planets as His perfect works and set them on high in the heavens, the astrological system began. Starting with worship of the celestial bodies and the attributing to them of magical powers, the next step in astrology was to classify the whole world into divisions which were supposedly under the influence of certain planets.

Different parts of the human body, different animals, plants, metals, and different countries were designated as under the influence of certain planets. This developed into a very complicated planetary system built up on magical beliefs. I told about the belief in the magic influence of the planets in the art of medicine. The astrological system covers far more than the medical art, however; within the scope of its magical influences lie many, many factors in human life.

MODERN DEVELOPMENT

From this system grew our modern scientific astronomy, which has released the science of the planets from magical beliefs. Astrology, however, still exists and is believed in by many people. It is especially known today as the horoscope, which predicts from the time of a person's birth what his future will be because of the influence of the particular planet under which he was born.

ALCHEMY — FOUNDATION FOR CHEMISTRY

Astrology with its magical origin was the foundation of alchemy. The division of the metals among the planets led to the belief that the metals were formed by the influence of a certain planet for each—thus the same matter under the rays of Saturn became lead, under those of Jupiter, tin, and under those of Venus, copper, under certain influence of the moon it became silver, and by power of the sun it became gold.

Alchemy dealt primarily with the discovery of the properties of matter—how certain matter came into being and of what it was composed. It was, however, bound up with magic. It was believed that the spirits in the planets controlled these metals and the alchemist was believed to have supernatural and mysterious powers.

THE PURPOSES OF ALCHEMY WERE:

- 1—Discovery of the philosopher's stone, which would create and multiply gold.
- 2—Making of an alkahest or universal solvent.
- 3—Composition of an infallible, universal remedy, called the elixir of life.

The philosopher's stone, it was believed, if found, would reduce all matter to its perfect form. It applied to plants, animals, earth and stone, and even to spirits. It would transform the basest metals into silver and gold, and flint into precious rubies and diamonds. It would make all the world—even the remote parts and secret hidden caves—visible to the holder of the stone.

The universal solvent was believed to be capable of dissolving all metals, even gold, and thus if it were found it would aid the alchemist in discovering of what the metals were formed and would enable him to transmute or change them into purer form. This universal solvent was later exposed as ridiculous, for if this solvent were universal, what vessel would hold it?

The elixir of life was supposed to be a red medicine which would give long life and perfect health to the user. There were two problems attached to this mystery, however. Not only must the elixir be discovered, but the method of

using it must also be found. It was believed to be so powerful that if used wrongly, it would dissolve the whole body. A number of vague writings have been left us on this subject. Some of the philosophers believed that they had found this elixir and left prescriptions for making it. These formulae, however, are so vague and depend so much on magic that we poor mortals must go on unknowing.

These pseudo-sciences which I have discussed began with magic and were so closely bound up with it for centuries that all the secrecy and mysteriousness of magic clung to the pseudo-sciences. Later when the real sciences of chemistry, and astronomy developed, they were freed from magical beliefs and were given openly to the public. Though the secrecy was done away with, some of the atmosphere of the supernatural still clung to these sciences in the minds of people.

SCIENCE OF PHARMACY

Pharmacy was, of course, an outgrowth of chemistry and medicine. First, it was allied with medicine and astrology and magic. Then with the development of alchemy and finally of chemistry, it was placed on a scientific basis.

SCIENCE OF PHYSICS

The science of physics—that which deals with mechanics, light, heat, and sound; in short, that which deals with the physical influences in the world—cannot be definitely traced back to magic for its origin. However, we can believe that as magic opened the way to an understanding of nature and caused men to search for knowledge, and thus was the tree from which sprang the other branches of the sciences, so the searching, at least, for other sciences—physics, optics, and others—had its origin with magic. We do know that Roger Bacon studied the sciences and did much to develop the science of optics. Yet Roger Bacon was regarded as a magician, and optics, though since known to be a science not dependent on magic, was then regarded as part of the mystic art.

It is astounding when we stop to consider the development of our great sciences and the understanding of the world which they bring to us, and then realize that all this had its origin in magic—magic which was to human beings the most tremendous influence in life and which to us now is the most entertaining of all arts.

MAGIC IS EDUCATIONAL

The great sciences for which magic was the foundation are now the foundation for magic. The whole art is closely allied with these sciences, and delving into the mysteries of magic leads you into some study of the sciences.

Magic uses physics, mechanics, optics, electricity, chemistry, psychology in getting its effects. As you learn magic, you learn something about these sciences. The people of ancient times developed the foundation for them through their belief in magic, and now you, working from the opposite angle, will reach out into the sciences to gain your understanding of magic.

The knowledge you get through your study of magic will, of course, add much to your store of learning and will help you very much in your business, in your social life, or in the profession of magic.

The tricks in magic depend on the sciences. Most tricks depend on optics and the physical science of light, heat, sound; others depend on mechanics; but all depend on psychology for their effect.

INCREASES THINKING POWERS

Aside from this educational material which magic gives you, it does something else for you. It broadens your mind and increases your thinking powers to an extent which you will find invaluable in every walk of life. It is only natural, of course, that magic should do this. It requires concentration and real thinking to learn it. This is wonderful training for your mind. And then when you are performing, it requires quick thinking and thinking of a number of things at once.

Mastering magic gives you the additional rewards of making you alert and wide-awake and keen of mind—qualities which you must have to be a magician. You will find many of the tricks very simple in method, yet in spite of their simplicity, you cannot do them well until you have mastered the principles and the moves and the fundamentals and can present them in a finished manner.

To be able to do this you must be alert and must think quickly and clearly. You gain this ability from magic itself—for *what magic requires of you, it gives to you*. By this I mean—magic requires accurate knowledge and snappy thinking on your part, and it teaches you to fulfill these requirements.

MODERN MAGIC

We have traveled far in this little history of magic. I wanted you to have it as a foundation for your study. I wanted you to know how ancient this art is and what its significance has been. I wanted you to understand the attitude of people toward it—how it has always held them in its spell and always will. You have watched with me its development through the ages up to the beginning of its present stage.

Modern magic is a long step from the magic of old. We no longer regard it as supernatural or “black,” but we look upon it as a time-honored art which has stood the test of centuries, undiscovered, and is now one of the most entertaining of arts.

...the knowledge you get through your study of magic will be of value, and...

...the knowledge you get through your study of magic will be of value, and...

...the knowledge you get through your study of magic will be of value, and...



...the knowledge you get through your study of magic will be of value, and...

WOMEN'S MAGIC

...the knowledge you get through your study of magic will be of value, and...

...the knowledge you get through your study of magic will be of value, and...

Lesson 2

MAGIC AS A SCIENCE

It is said that magicians are born and not made. It is true that certain types of individuals get along better than others as they have different viewpoints and their personalities lend much to their performances. This is true of other professions as well. For instance in the field of art, a hundred artists may graduate from an art school. Some will become world famous, others will become known in a limited field, and others will drift into other professions and use art as a hobby.

But in dealing with genius, I have discovered that a genius is one who works twice as hard as others. When others give up he keeps forging ahead. He sees the goal at the mountain top and doesn't let a few rough rocks stop him.

As one sage said to an employee, "If you work eight hours a day and do not worry, some day you will get to be the boss and work eighteen hours a day and take all the worries."

Genius makes his work a science as well as an art. He has to have basic fundamentals well in mind in order to know where to individualize or exaggerate. Even the cartoonist with his funny caricatures has to learn to draw the human figure in its correct proportions. Knowledge leads to greater heights.

I want you to learn the science of magic so as to have a firm foundation when you specialize or individualize later on. Mathematicians study the fundamentals of mathematics so they can work out their problems. Writers study word construction, grammar, composition, and the subject matter so as to be able to write with clarity and smoothness.

Some years ago I was Art Editor of "Photoplay" magazine. I obtained this responsible position greatly through my ability to letter and to design and because of the scientific knowledge in adapting my lettering and design to sell the character of the picture itself. At the age of sixteen I studied the science of lettering and design under Charles Strong of Detroit. Strong was one man who made lettering and design a science as well as an art. For two years I studied the scientific construction of letters, spacing, their history, their right and wrong usage, their sales power.

However, people used to laugh at me. I remember a sign painter at Peoria, Illinois who was working for a sign painter friend of mine. He came into sign painting as an apprentice. He used to laugh at me filling out squares and figuring lettering mathematically. So as to have some fun he too enrolled with Charles Strong School of Lettering, the correspondence course division.

"I'll not let them know I am a professional sign painter. I'll just go along and follow the instructions and fill out the squares and lay out the mathematical designs. Then in the end I'll have a big laugh on the school."

Night after night he worked on his course, and there was glee in his eyes as he sent in each lesson. One day months afterwards he came to Chicago and was telling a sign man there what he was doing. Instead of laughing at him the Chicago sign man said, "Man, you have something there, your work has stepped up tremendously. Work for me and I'll give you \$100 per week, twice what you are getting now." His work turned to poster designing, for Charles Strong was a brilliant poster designer and his scientific lessons developed into poster designing. At that time movies were coming to their own and movie houses began to sell their pictures through poster lobby displays. Richard Byrne was a sensation with his posters at McVickers Theatre in Chicago and Raymond Katz was attracting more attention with his posters in front of the Chicago Theatre than the average art exhibition.

This scoffer friend of mine was ready for the poster demand. His posters soon attracted attention of New York buyers and he became a noted poster man in the big city.

He often laughed about how learning the science of lettering and design in order to have a joke on the school and his friend Tarbell, and how that same training school took him out of a mediocre job into his own studio in New York.

I could teach you fifty tricks and you would be happy to know them—and perhaps you would think you were a magician when you had learned these tricks. I know, however, that you wouldn't be a magician—you would be only a person doing tricks.

Imagine going into a chemical laboratory and doing fifty experiments according to directions given you. You would be able to do the experiments in a bungling sort of way. Not knowing the why or wherefore—not knowing the fundamental principles of chemistry—you wouldn't know whether you were getting the correct results or not; unless of course, you got an explosion. Then you would be pretty sure you were wrong.

If you completed the fifty experiments without disastrous results, would you then be a chemist? No. You would have an idea as to what it was all about, but you would forget the experiments and with them you would forget all the chemistry you ever knew. Having no knowledge of the fundamentals, you could never perform other experiments except those taught you—and even those, you couldn't do well.

So it is with magic. Your tricks are your experiments which illustrate and fix certain principles in your mind. If I did not lay such stress on fundamentals and principles—even above the actual tricks—you could never be a magician. You would do the tricks blindly, not knowing why you must hold

your hand at a certain angle or why you must look at a certain point to get the effect. You would have to guess as to whether you were doing it correctly or not. Then your explosion would come. Your secrets would be discovered because you performed as one untrained.

Science, on the other hand, does not permit any guesswork. Everything must be based on sound theories and proved. It does not make experiments its foundation, but builds on fundamentals. *In magic if you master the fundamentals, you have the master key.* These fundamentals become a part of you. I don't care how many tricks you forget, if you have the principles down so well that you can recall them at a moment's notice, you can do a great variety of tricks.

Another reason I give you the science of magic is that I want you to be able to do other tricks besides the ones I give you. I want you to be able to originate new methods and even new tricks. You can do this easily if you really know the science of magic.

I shall study each succeeding lesson time and again to make sure that I give you everything to contribute to your understanding of the science of magic. *I shall choose the tricks for each lesson not alone because I want to teach you tricks, but because I want to teach you principles.* Each trick illustrates specifically some fundamental and I want you to practice the trick to learn the principle. Do not make learning the trick your sole aim. That is unscientific and unprofessional.

Learn the principle and you will be able to do other tricks based on the same principle. A magician is not a magician because he knows tricks, but because he knows magic—the principles, the fundamentals.

So remember you are to become a scientist in the realm of magic.

You as a scientific magician will stand out 'way above the ordinary man in the profession—because you have a clearly thought out, scientifically arranged course. You will have a firm foundation of science through which you can develop and reach unbelievable success as a magician.

PROFESSIONAL ATTITUDE

My first word to you now is to get the professional attitude. The purpose of my course is to make a magician out of you. I want you to get professional skill even if you don't plan to go on the stage. By the end of this course you must be able to do tricks with the same skill as a magician in the profession. You must not be satisfied with less.

I don't care whether you are taking this course just for the purpose of entertaining your own family or whether you are going on the stage—I want you to be a skilled magician when you are through. There is nothing half-way about it—you are going to know magic.

Now then, with professional skill ahead of you as your goal, first of all, get the professional attitude. By this I mean:

STUDY IN EARNEST

If you had decided that you were going to become a chemist, you would begin studying for that profession. You would take the matter very seriously and would give your time and thought to it so that you would know chemistry thoroughly and could really become a member of the profession.

You must regard your Course in Magic in the same light. I am going to assume that you have chosen magic as your profession. Whether you have or not, as I said before, *you are going to learn it as a profession.*

The lessons make up your text-books. I give you the material you must know just as a chemistry book gives you a knowledge of chemistry. But I give it to you in such a fascinating way. You don't have to dig for dry facts. The lessons are written down just as I would tell these things to you and each move is clearly pictured. I want you to be as much in earnest when you study these lessons as if I were there with you.

PRACTICE FAITHFULLY

To continue our comparison of magic as a profession, with chemistry: In learning the profession of chemistry you must *use* the knowledge you get from the text-book. For this purpose you go into the laboratory and test the theories. In learning magic, your mirror is your laboratory. In it see the results you accomplish. You see your wrong moves — you see your right moves. So with every minute of practice you get nearer and nearer the right method of doing the different moves upon which the art is based.

Take palming a coin for example. Palming is one of the fundamentals of magic. Every time you practice it, you do it more like the man in the profession does it. When you see the progress you make in each day's practice, you will be filled with enthusiasm—not only because you will be able to do the trick, but because you will know palming which is used in hundreds of tricks. You will find real professional satisfaction and joy in practicing.

DON'T OVERLOOK THE SMALLEST DETAIL

Many of the details of magic are so simple that you may make the mistake of thinking them unimportant. That mistake is fatal. When explained, these details are ridiculously simple. Yet, how mystifying to your audience! I need not tell you this. The very tricks which have completely mystified you are based on these simple details.

The man in the profession knows this. He knows that the science depends upon these small moves and poses. So remember, give strict attention to every

detail of every lesson, and regard it with the same importance that the professional magician does.

This leads us to a discussion of the simplicity of tricks.

SIMPLICITY OF TRICKS

I want this fact to sink in: **SOME OF THE GREATEST TRICKS AND ILLUSIONS ON THE STAGE ARE UNBELIEVABLY SIMPLE.**

Don't forget that you were once one of the spectators and believed these tricks to be almost superhuman feats. Now, when you learn how very simple they are, remember that to those who are not "in the know," they are still deep mysteries.

Do you know that some of the greatest mysteries used on the stage today are centuries old? The Linking Ring Trick, for instance, was invented by the Chinese hundreds of years ago. And now today, I use this mystery. Throughout the years no spectator has discovered the secret of it. Yet it is based upon the simplest moves imaginable.

There are tricks which are so old that their history cannot be definitely traced. Some were supposedly originated by the court jesters of France 'way back in the middle ages. Others are said to have been performed before the notorious Henry VIII., who reigned in England in the first half of the sixteenth century, more than 300 years ago. Still others are believed to have come down from antiquity.

These very tricks are some of the simplest in the whole art. They have survived the ages and their secrets are still undiscovered. These same tricks are used today to mystify and entertain people. What further proof do you need that the simplest tricks are often the most mystifying and never lose their charm?

The amateur most often has the idea that a trick must be very elaborate. He thinks that the method of doing it must be very difficult and that there must be great deal of complicated equipment to do it with. I want you to get that idea out of your head and remember that in the simplicity of your tricks lies their great power to mystify the other fellow.

* * *

Now we come to one of the most important elements in magic.

NATURALNESS IN PERFORMING

If I can put across to you right now the idea of naturalness in performing tricks, I feel that I will have accomplished a wonderful thing. If you attempt to put any bit of magic over with stiff hands, for instance in palming a coin, it would take but a minute for your audience to detect your secret. Your audi-

ence will know at once that you have something concealed in your hand if it is held in an unnatural position. Their attention will be drawn to the hand because of its awkward pose; whereas, if you hold it naturally, they will not even look at the hand.

You cannot hope to mystify your audience if you don't remember this:

YOUR HANDS MUST BE HELD IN A NATURAL POSITION

The amateur who tries to do tricks without scientific instruction always holds his hands very stiff and finds that his secret is discovered before he is half through with the trick.

You must study your hands before your mirror. Watch the natural poses of them in different positions. Practice with *NATURALNESS* always in mind.

Most of your ability to mystify depends on naturalness in the poses of your hands. Hundreds of tricks depend upon naturalness for their effect. So master it at the very beginning.

PRACTICE EVERY DAY—

I have told you that most of the tricks are very simple. So they are. Some you can start using after perhaps only fifteen minutes of practice.

But there are other tricks which you must study and practice for a few days before using them. It is only the amateur who will perform a trick before he is sure of it and can perform it in a finished manner. You must not allow yourself to perform like a beginner.

You know that "practice makes perfect" in everything. Practice your fundamental moves and practice your tricks until you are confident that you can put them across in professional style. Then perform your trick and you will have your audience talking about your remarkable ability.

Designate a certain period of time each day for your practice and stick to it as closely as if you were really attending a class at that time. Go off by yourself and concentrate on the lesson.

Practice before a mirror. See yourself as your audience sees you. Your mirror will show you whether you are doing a move incorrectly and in a way that will give the trick away. You can see your errors immediately and can correct them immediately before you form a habit of doing the move wrongly.

Do not look at your hands. Watch your hands in the mirror. Never look at them directly. If you watch your hands when performing, your audience will watch them and you will not get your effect. If you look at your hands while practicing, you will form the habit of looking at them—a habit which you cannot have if you are to be a real magician. So train yourself right from the beginning not to watch your hands.

Each day when you practice, pretend you are before your audience. This will make you do your moves in the best possible manner.

PATTER IS IMPORTANT—

“Patter” is an essential part of each trick. By “patter” is meant the line of talk given by the magician to his audience while performing a trick.

I give you the patter I would use, but I want you to change it or add to it to suit your own personality. Remember, too, that patter must be varied to fit the occasion.

When you practice your trick, use the patter with each move as I have indicated it in each lesson. In this way the patter will become a part of the trick in your mind, and you will keep up a running fire of talk without hesitating or laboring over it as if it were a memorized speech.

Sometimes the effect of the trick depends on the patter. The attention of the audience is diverted from what you are doing to what you are saying, and so you are able to get your effect.

You will find great enjoyment in making up patter for yourself. As you practice, clever things to say will come to you and you will have a wonderful line before long. You can make your reputation on a clever line of patter.

BE SURE OF YOUR TRICK—

You must expect to find someone in every audience who will try to belittle your ability as an entertainer and magician. If you are not sure of yourself, such a person can make your performance a farce. He may expose your secrets and make it unpleasant for you as a magician.

Let no move of any trick remain unmastered. The less mystery there is to you in a trick—the more mystery it will have for the audience.

Be sure that you can do your trick before demonstrating it. With practice will come self confidence, ease of performance, and unquestionable ability to put it across.

NEVER REPEAT A TRICK AT SAME PERFORMANCE—

Something you must adhere to is never to perform the same trick twice to the same audience during the same performance. When you have them mystified, leave them mystified. Don't lift the illusion. Don't break your effect by repeating the trick. What your audience has missed the first time, they will watch for the second time, and so may discover your secret. And then, of course, you have lost your hold on them.

So remember, *never repeat the same trick by the same method during the same performance.*

PRINCIPLE:
ANGLE OF VISIBILITY

This principle plays one of the most important parts in magic. You must know how much the audience can see when you are in front of them or when they surround you. By practicing before a large mirror, you will learn the various angles of visibility in relation to where you are standing in your performance.

You must study these angles so that you will be able to judge how your hands should be held to conceal things.

We will use "palming a coin" for illustration, as you will learn how to finger palm a coin in the next lesson. This is to teach you the angles of visibility, not how to palm a coin. I want you to learn the principle in this case, not the move.

Hold your hand a few inches away from you at about the height of your waistline. Do not decide on a certain place you are going to hold your hand and then hold it there stiffly, but just let it take a natural position in front of you and that will be right.

Practice with both hands as you must become equally proficient with each.

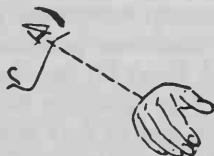
Now comes the study of at what angle, in relation to where they are sitting or standing, your audience can see what you are doing.

Here are the three basic positions:

1—When your audience is directly in front of you:



Your hand concealing the coin must be held before you with the back of the hand toward your audience and your thumb up. Shake your hand from the wrist at your side until it is relaxed. Then hold it up before you in this position naturally. You will find that your fingers are slightly curved and are fairly close together. When your hand is in this position, the line of vision of the audience strikes the back of it.



2—When your audience is seated so that they can see down into your hand, as in the balcony; or when you have a small audience or two or three very close to you, so that they can look right down on your hand.

Shake your hand again to get it relaxed and take Position 1. Now tilt your hand from this position, thumb end toward you, so that you can see the back of your hand at an angle, with your little finger farthest away from you.

With this position of the hand, the line of vision of the audience looking down strikes the back of your hand.

3—When your audience is below you and you are on a raised platform, so that they can look up into your hand. Or, if they are seated at close range and you are standing so that they look right up under your hand.



Shake your hand again and take Position 1 naturally. Tilt your hand in the reverse direction from Position 2—so that you can see the palm of your hand at a slant and your little finger is nearest to you. The line of vision upward of the audience will strike the back of your hand in this position.

Remember to practice with both hands, standing in different positions before the mirror. Relax your hands before taking each position so that you will hold them naturally.

When people are very near you, this angle of visibility is very important. You must study with the aid of your mirror the amount of slant your hands require in relation to the different places where these people are sitting or standing.

POWER OF SUGGESTION

Now I want to give you some of the psychology of magic so that you may have a better understanding of your powers as a magician and just what it is in the human mind that gives you this power.

The power of suggestion is a tremendous force in life. Whether you have realized it or not, it has had its influence on you many times, and you are constantly using it on other people. It has a two-fold character: it works on you from within and it works outward from you on the people with whom you come in contact. Let me explain:

THE POWER OF SUGGESTION AS IT WORKS ON YOURSELF

This is nothing but the theory on which Coue, the French druggist, based his slogan, "Day by Day in Every Way I Am Getting Better and Better." You know what a sensation he caused everywhere. People flocked to see him.

He was hailed as a healer. Thousands became mad devotees of the Coue fad. And why? Because he was a psychologist.

Coue merely gave the people the slogan and told them that if they said it over and over again it would make them actually feel better. And it did what Coue said it would do—not because saying a few words can make a sick man well—but because the power of suggestion is so great that if we suggest to ourselves often enough that we are getting better and create a vision of ourselves as well and strong, before long the mind has controlled the body to the extent that its functions are toned up. The result is that we do actually feel better.

Coue's influence started with a small group. The gripping stories of the healings were spread far and wide by the newspapers and by the people themselves. And here we find the power of suggestion working again. Others who read or heard the tales received the suggestion within themselves that Coue-ism would make them get better and better, and so Coue-ism spread like wild fire into every corner of the globe. And back of it is nothing but the power of suggestion.

Now why have I gone into the discussion of the power of suggestion from a medical viewpoint and in a way that hints of Christian Science? It is because I believe that the power of suggestion in medicine is the strongest example I can give you of how this power works within all of us.

Examples from medical science give you an understanding of how great this power is. But its influence in the medical field is only a small part of its wide scope. It works constantly in every day life, in the business world, in the professional world—in every walk of life and with people of every age.

Actors are an outstanding example of people who must exercise this power over themselves. Al Jolson, for instance, must be under the influence of suggestion to the extent that he believes, not that he is made up with cork, but that he has a dusky skin and is singing for his Mammy. If he felt that he were only acting a part, he would never be the success he is.

You have exercised suggestion on yourself many times. In your business you have suggested to yourself that you were going to sell that Jones firm. You saw the order already written and signed, and you began to believe you were already shaking hands with R. A. Jones, Sr., as your customer. You believed it and you went after Jones with a bang and sold him. That's the way the power of suggestion will work for you. It sells *you* the ideas first, and you must be sold before you can sell the next fellow.

THE POWER THAT SUGGESTION HAS OVER YOU IN MAGIC

You wonder how this applies to you in learning magic. In just this way: *Tell yourself from the start that you are going to be a real magician.* Form a

picture in your mind of yourself as a successful magician on the stage or see yourself as popular, well known, a social success through your knowledge of magic. Form a definite image of what magic will do for you. The power of suggestion will do the rest.

If you are in earnest and have suggested to yourself that you are going to be a social success or a stage success, you will find that "*Day by day in every way you are getting nearer and nearer your goal.*"

Don't minimize the value of this suggestion. The positive suggestion—YOU CAN—will actually give you greater ability because your mind will be open to learn and will be eager to learn.

Another phase of this wonderful power over you is the use of it when you are performing before your audience. Enter heart and soul into the part you are playing. Your audience believes you have marvelous powers. Let this suggestion coming from them exercise its power over your mind and *let it make you believe that you have these powers.* Talk yourself into believing that you actually do this. Before long you will have yourself almost believing that you do vanish a coin or a cigarette. At first, this may sound impossible to you. But try it.

You will find that with the suggested belief that you are doing magical things, you will get greater confidence and better presentation of your tricks. *This belief will show in your facial expression, which is an important element in putting your tricks across.*

All of this makes for a belief in yourself as a magician. I want you to realize this mighty tool you have in yourself for making yourself what you want to be—this tool of the power of suggestion.

YOU PUT YOUR AUDIENCE UNDER ITS INFLUENCE

This is the other aspect of the power of suggestion—that going from you to your audience. Now then, how do the things that you are constantly suggesting in your tricks work on them?

Let us take the first trick and analyze it from this standpoint. This will give you a new angle from which to study Lesson 4 and all succeeding lessons.

You will begin to understand the great power you have in magic and what mysterious thing gives you this power.

Take your first trick, The Dissolving Coin, in Lesson 4.

Look at your first paragraph of patter. You have put your hand in your pocket to get the glass disk. But you say, "I must have a half dollar. I thought I had one here in my pocket," etc. You have suggested to the audience that you put your hand in your pocket to get a half dollar. It would never occur

to them that you might have taken something else from your pocket because you suggested to them that you went for a half dollar and found you did not have it. There is an example of the working of the power of suggestion.

Now go on to the next paragraph of patter. You tell the spectator to put a good heavy mark on the coin—any kind of mark. This suggests to the spectator that he will be able to identify the coin because, he reasons, you cannot very well have a duplicate coin marked just as he marked his coin.

Then as you go along, you add little touches of humor to get the good will of the audience. This makes them more receptive to your suggestions.

During the rest of the trick up to the whisking off of the handkerchief, it never occurs to the spectator that he hasn't the coin under the handkerchief because you have constantly suggested that he has it—by saying that the coin is under the handkerchief and by telling him to drop it. He hears it hit the bottom. This constant suggestion produces the result that the spectator believes that he has the coin without questioning it at all. You may be sure that he believes this—such is the power of suggestion. Then imagine his astonishment to find when the handkerchief is removed that the coin has "dissolved." He knew he dropped the coin into that glass of water and what in the world happened to it?

What has been one of the main elements, then, in producing your effect? *The power of suggestion, which led the spectator to believe absolutely without question that things were what they seemed* because you suggested to him that they were.

We will continue with the psychology of magic, discussing the credulity of people.

PEOPLE WILLING TO BELIEVE

In line with the power of suggestion is the credulity of people, their willingness to believe.

Always remember that *the first impulse of people is to believe*. Doubting is secondary.

To make it clear to you, I will give you this example. When you read something in the newspaper not honorable about a man of whom you thought highly, for instance, your first impulse is to believe it. You probably say, "Who would have thought that Mr. . . . would be involved in anything of such a nature?" Then after this belief may come a reaction and the thought that perhaps you should not believe the newspaper. You have, no doubt, experienced in other ways this tendency to believe what you are told. We all know the malicious stories of the old-maid scandalmonger. Her stories are so harmful because of this willingness of people to believe what they are told. Her vicious tales sometimes sound so true that some people don't even get the reaction of doubt.

So it is in magic. People want to believe that you make that coin disappear, that you vanish the burning cigarette.

So remember, you are betting on the safe side when you play your stakes on this impulse of people to believe.

SEEING, HEARING, FEELING WITH THE IMAGINATION

We can carry this further. People believe not only what you tell them or what they actually see or hear or feel, but they believe what they imagine they see or hear or feel. *Imagination plays as tremendous a part in forming ideas as do the senses.*

A common example of seeing with the imagination is one that we have all, no doubt, experienced. I refer to meeting a man on the street and saying "How do you do" to him, thinking he was Mr. James. There was a similarity of features between this man and Mr. James and your imagination formed the idea that he was Mr. James. It proved not to be Mr. James at all, and if you had looked at this man with your eyes, you would have seen that he was not Mr. James. *You saw him, however, not with your eyes but with your imagination.*

Now this is how seeing with the imagination applies to magic. In the Mystery of the Burning Cigarette you suggest to your audience that your hand is empty by showing it to them with the thumb tip pointed toward them. They believe that your hand is empty and consequently do not look for anything on your hand. They imagine they see nothing on it.

This applies also to the senses of hearing and feeling. In the Dissolving Coin trick, you suggest to them that the coin is under the handkerchief, and when the spectator takes the disk under the handkerchief in his hand, he imagines he feels the coin. Also you have suggested to him that he is dropping the coin and consequently he imagines he hears the clinking of the coin when he drops the disk. As a matter of fact, if he really felt with his hands and not his imagination, he would feel the disk because it does feel different from a half dollar. And if he were hearing with his ears and not his imagination, he would hear the disk because its sound is different from that of a half dollar.

You are safe, however, in counting on the willingness of your audience to believe what you tell them and on their using their imaginations instead of their senses of seeing, hearing, and feeling while you are performing. This has been true since time immemorial and holds true today. It is an infallible part of the working of the psychology of magic.

Magic is so bound up with this science that almost its whole basis is psychology. Psychologists the world over are intensely interested in magic for that reason. Magic gives them an insight into the working of people's minds such as they could get from no other profession. I give you this psychology

of magic so that you may understand how closely magic is interrelated with psychology. Its relation with other sciences I shall discuss with you later.

PRINCIPLE:

ART OF MISDIRECTION

Directing the eyes of your audience is another great power you have and the principle of the art of misdirection plays a tremendous part in magic.

The audience follows your eyes. You have a palmed coin in your left hand, for example. You hold it in a natural position and look at your audience and use your right hand while giving them the patter. Your audience will follow your eyes to your right hand and will not even glance at your left hand, which has the coin. That is why I told you earlier in this lesson not to watch your hands. Even a hasty glance will lead someone in the audience to follow your glance and suspect that you have something concealed.

You may try this little experiment to prove to yourself that people follow your eyes. Pretend you are throwing a coin up into the air and look up to an imaginary point that the coin reached—but really retain the coin in your hand. The eyes of the spectators will look upward just as you did. You can do this many times and each time the audience will look upward.

Almost every trick has some element of misdirection in it. So remember, in performing your trick—*never look at the opposite end of your effect.* By the opposite end, I mean the thing you are really doing—that is, looking at your hand which is holding the coin, rather than looking upward for the effect. If you look at your hand, the audience will look at your hand—that is the opposite end. If you look upward, the audience will look upward—that is the effect.

That is the basis of misdirection. *Wherever you direct their attention, the audience will look there.* In the Dissolving Coin trick you use the art of misdirection when you direct the attention of the audience to the dropping of the coin (?) in the glass. Every person in that audience is watching to see what will happen when handkerchief is lifted and you must look in that direction also. Meanwhile, you can put your left hand in your pocket to dispose of the coin without being detected.

One thing you must keep in mind is that it is a psychological fact that a person does not hold his attention on any one thing for more than a few seconds. Your job is to keep redirecting his attention by the things you say or by varying the thing this person is to attend to—until you get your work out of the way.

You must work fast so that you don't bore the spectator and find him observing you instead of the thing he should be watching. You must remember that his attention wanders and you must be quick so that you are through with your "opposite end" before his attention comes back to you.

To get the art of misdirection clearly into your mind, I want you to practice this little move:

Stand before your mirror and watch yourself.

Take a coin in your left hand. You are going to get the effect of passing it to your right hand. For a few times really pass the coin from your left to your right hand. This is to give you naturalness in faking the pass and also to give you an opportunity to observe how your eyes go from your left to your right hand.

After you have done this a few times, go through the same moves but retain the coin by finger palming (Lesson 3) it in your left hand. Close your right hand as if you had the coin. Your eyes must follow the pretended passing of the coin just as they did when you actually passed it. Your audience will follow your eyes to your right hand and will not even notice your left hand.

It is unbelievable until you try it yourself how easily large objects—even a rabbit—can be moved about almost under the very noses of the audience without their seeing or suspecting anything if you know the art of misdirection.

Nearly the whole art of sleight of hand depends on this art of misdirection. Your seemingly miraculous effects depend on speed and cleverness in directing the attention of the audience away from the opposite end of the effect—away from what you are really doing. You will find this intensely interesting when we begin to study sleight of hand.

In training you to be a magician, I am training you to be so well equipped with the principles of magic and effects that you can vary your tricks to fit any occasion and to be ready to meet any any emergencies when you are performing.

I give you variations of tricks based on the same principle. Sometimes it may be necessary to repeat a trick within a short period of time and some of the old audience may be in the new one. You can throw these spectators off the track by presenting the trick by a different method of working. You can add some little twist to the trick, and even those who see it for the second time will not discover how you do the trick. There are "close investigators" in some audiences. You will have no difficulty in mystifying them if you vary your effects, even just a trifle. I give you also similar effects based on different principles.

A magician often fools another magician with just this style of working. He will introduce a new twist of some kind or a new method of working and he has his fellow magician puzzled.

MAGIC DEVELOPS YOUR PERSONALITY

Personality plays an important part in magic. It has a reciprocal relation to the art—that is, to use a common phrase, it works both ways: Personality is developed by learning magic and becoming a magician, and success as a magician depends a great deal on personality.

HOW MAGIC DEVELOPS YOUR PERSONALITY

Magic gives you confidence. That is a big factor in developing a strong personality—confidence. First you must study and practice faithfully so that the presentation of your tricks may be excellent. Then you will gain confidence in your ability to present your tricks with skill and effectiveness. This confidence will be apparent to the audience and it will convey to them the impression that you have a strong, positive personality. And, indeed, this confidence will develop your personality and will enable you to make a strong impression in performing.

You know how confidence works in a social way. At a party or at a club gathering, it is always the fellow with confidence in himself who is the popular one. He is the man with “personality plus.” Very often this man has developed his personality through some talent—he may sing or play the piano, or he may be a good story teller. Now, just think what an advantage you have over even this established favorite.

You are learning an art which is more entertaining than any other and one which is *different*. If you were until now just an unnoticed member of the crowd, you can become the popular one who is invited to every party and is well known. And all because you will have a wonderful art with which to come before any crowd. And this art gives you a distinctive personality that is always remembered.

The patter, which I give you with each trick, also helps to develop your personality. If you have been a little shy of speaking before a group, here is your opportunity to overcome any such weakness. You have something to say and you have something to do when you come before a group as a magician. You have an opportunity to be funny, and when you see that you can make people laugh and that you can arouse their wonder and their admiration, your personality will respond and will become strong and positive.

Thus magic brings you one of the essentials of success—a forceful personality. You will find magic an invaluable aid to you in developing personality in your social life, in your business or your profession, and if you plan to go on the stage the value to you of your personality in magic will actually be measured in dollars and cents.

HOW YOUR SUCCESS AS A MAGICIAN DEPENDS ON YOUR PERSONALITY

First impressions can make or break you. The first few moments that you are before your audience are the crucial moments. In a flash your audience decides whether they like you or not, and whether you are a magician or not. It is vitally important that in those first few moments you sell yourself to your audience. You must get their good will right at the start.

This first impression depends on your personality and you must study the essentials which will gain for you the good will of your audience.

A person may have ability but if his personality is weak, he can never be really successful. The impression he makes on his audience is negative and he is either forgotten as soon as his performance is over or else he is remembered as a poor performer. So remember these things:

- 1—Know your tricks perfectly.
- 2—Be confident in your ability to present them.
- 3—Give your patter in a strong, forceful manner.
- 4—Try to maintain always a natural manner.

To sum it all up—

You must have a strong personality to be a success at magic.

Magic helps you to develop the personality which success in magic requires.

MAGIC A GREAT AID IN BUSINESS

I have told you how magic will develop your personality socially. The importance of personality in the social world is great because being well known and well liked means so much in your happiness. Think, however, of the tremendous significance of personality in business. You know that it's the man with personality who gets ahead every time.

YOU MAKE LASTING IMPRESSION

As magic develops your personality you find that you are progressing in your business. With the training in magic which you have, you are better able to meet people. You have a little trick with which to break the ice when you call on a customer. In this way you can get the interest and attention of the man you are after. And you leave with him a lasting impression for he will remember you as the man who is clever at tricks. This business man becomes your friend because you arouse his interest in you as a personality. Your magic has helped you win this man as a business friend and through

him you meet other men either in a business or a social way. However, magic like everything else, has its proper place and should be used with intelligence.

INVALUABLE TO TRAVELING SALESMEN

Salesmen have found magic to be almost a godsend in their work. It has enabled them to become closer friends of their customers. There is a saying that "Everybody loves a magician" and people will remember a magician when others are forgotten. "Legends live when facts may die."

Gus Johnson of St. Louis is an example of a magical salesman. Gus entertains the office force, the executive meetings, is taken to conventions to entertain, helps out at the customer's Rotary, Kiwanis or Lion's Club, and is given attentions that the non-magician would not receive. Customers welcome Gus Johnson, because not only does he know his business, but he makes people happy with his humor and his magic.

Yes, from coast to coast are salesmen who are increasing their business because of making greater friendships through their ability to entertain.

MAGIC A WONDERFUL HOBBY

If you aim to go on the stage or if you plan to become a semi-professional magician to make money on the side, you will have to study and practice principles and fundamentals and moves and tricks for a while yet before you will be proficient and will have a wide enough repertoire to accomplish your aim.

All of you, however—those who have ambitions of making money with their magic, those who want magic to bring them social popularity, and those who want magic to help them in their business—can start now with magic as your hobby. I am sure you realize by now what a wonderful means for relaxation from your daily work you have in magic and what a fascinating additional interest in life you gain in studying the art.

Men in every field of business and the professions—doctors, lawyers, salesmen, artists, men in every kind of business—have taken up magic as a hobby and found rich rewards in having a fascinating and distinctive art.



Lesson 3

SLEIGHT OF HAND WITH COINS

This field of coin manipulation is a vast one and a thorough knowledge of it will add much to your magical education. Other small objects may be handled in a manner similar to coin sleights. Consequently when you have mastered the manipulations in this lesson you have proceeded a long way in your mastery of sleight of hand.

T. Nelson Downs was a King of Coins. He built a great reputation by specializing in coin magic, and at one time his act was imitated more than any other in the realm of magic. Who will forget his famous Miser's Dream in which coin after coin was plucked from the air and dropped with a jingle into a borrowed hat? I wish every student could have seen Downs at work.

Another expert in coin manipulations was Manuel, Master of the Mighty Dollar, as he styled himself. His work was a revelation in coin sleights.

I teach you a great many principles of coin sleights in this lesson. This is to give you a firm foundation in the art.

Practice well and *master* every movement I give you and your reward will be a variety of methods at your command for vanishing and appearing a coin or other small object.

Many of these principles are very simple in operation; others I have analyzed and simplified to such an extent that careful study of the illustrations will enable you to learn them without difficulty. I have illustrated this lesson so profusely that there need be no doubt about any move.

The important fundamentals of magic in these manipulations are:

- Angles of Visibility
- Naturalness
- Misdirection

Stand before your mirror and watch your reflection closely so that you learn to do these manipulations correctly.

* * *

The first thing for you to do is to review the section on the ART OF MISDIRECTION in LESSON 2. This is absolutely essential as your beginning in learning coin sleights.

There are many types of hands and some methods of manipulation lend themselves better to one type than to another. Practice them all, however, and then you can discover for yourself to which methods your hands are best adapted.

The most popular coin for general use is the half dollar. Start with a coin that has a fairly good milled edge. Magic dealers sell palming coins, half dollar size, that you will find fine for manipulation work as the edges are well milled and permit of a firm grip. I advise you to purchase about 2 dozen of these coins as you will find them invaluable in future coin tricks.

PALMING USED IN COIN SLEIGHTS

1—*Front Flat Palm.*

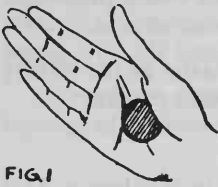


FIG 1

This is the ordinary palm in which the coin is held flat against the palm. Slight pressure of the fleshy part of the base of thumb and third and fourth fingers holds the coin. The fingers should be slightly curled and the whole hand must be held in an easy, natural position. Avoid any awkward movement of trying to stretch the fingers and thumb outward. Figure 1.

2—*Pressure Palm.*

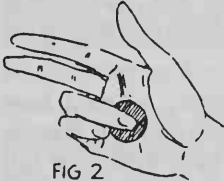


FIG 2

This is a very easy way of concealing a coin. The coin is placed flat against the palm as in the Front Flat Palm, but in this method the third finger tip holds it against palm of hand. Figure 2.



FIG 3

You can hold your hand in a perfectly natural manner in using this method. The third and fourth fingers curl under and the thumb and first two fingers are straight. Figure 3 shows hand as it looks to audience.

3—*Front Edge Palm.*

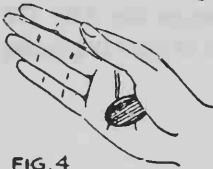


FIG. 4

Coin is palmed by its edge. It is held in a slanting position between the fleshy base of thumb and base of fourth finger. Figure 4.

4—Front Thumb Palm.



FIG. 5

Very convenient to use. Coin is held between thumb and base of first finger. Care must be taken that coin is well inside of the hand and does not show from back of hand. Figure 5.

5—Back Thumb Palm.



FIG. 6

Coin is held in crotch of thumb and first finger. Coin is at back of hand so that palm of hand can be shown freely without detection. Figure 6.

6—Invisible Thumb Palm.



FIG. 7

This palm is excellent for you can show both sides of hand and yet have the coin concealed.

Coin is held in a horizontal position between base of first finger and thumb. First joint is turned downward slightly. Figure 7.



FIG. 8A

Figure 8A shows view from above. Figure 8B shows hand as it looks to audience. You may show front and back without having anyone detect the concealed coin.



FIG. 8B

7—Finger Palm.

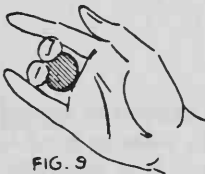


FIG. 9

One of the most popular and undetectable methods of palming in the field of magic. Coin is held at third joint of second and third fingers. These two fingers are slightly curved to hold it securely. Rest of fingers are held naturally. Figure 9.

8—Curled Finger Tip Palm.



FIG. 10

This is also a simple plan in which coin is held between second and third fingers near the tips. The fingers are curled into the palm with other fingers held naturally. This method is very useful in change-over palming from one hand to another. Figure 10.

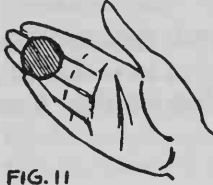
9—*Front Finger Palm.*

FIG. 11

Coin rests flat on second and third fingers over the second joints. On each side the coin is gripped by the first joints of both first and little fingers. If second and third fingers are moved away, coin must still be gripped by other two fingers. Figure 11.

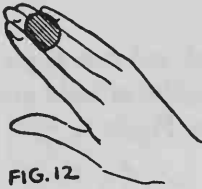
10—*Back Finger Palm.*

FIG. 12

Similar to palm described above except that coin is held on back of hand. It rests flat over second joints of second and third fingers and is gripped on its edges by first and little fingers. Figure 12.

11—*Front Finger Clip.*

FIG. 13

Coin is gripped securely between first and second joints of first and second fingers with the coin toward palm of hand. It must not be seen from back of hand. Figure 13.

12—*Back Finger Clip.*

FIG. 14

Similar to Front Finger Clip, except that coin is held to back of hand. It must not be visible from front of hand. Figure 14.

13—*Closed Finger Palm.*

FIG. 15

Coin is held in place by being gripped in second joint of third finger and crease in palm as hand is partially closed. Other fingers are held naturally. Figure 15.

The thirteen methods of palming described above cover those used in the ordinary realm of coin sleights for concealing and producing coins.

Now we proceed to methods of holding coins while they are visible to audience.

HOLDS USED IN COIN SLEIGHTS

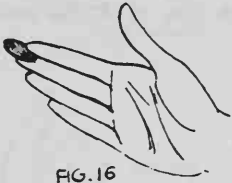
1—*Finger Tip Clip.*

FIG. 16

Hold coin at tips of fingers so that as much of coin as possible is visible, yet with enough between fingers to permit you to grip it securely. Figure 16.

2—*Two Finger Balance.*

FIG. 17

Balance coin at tips of any two fingers next to each other. Figure 17.

3—*Thumb-Fingertip Horizontal Hold.*

FIG. 18

Grip coin in a horizontal position at tips of thumb and first three fingers. Figure 18.

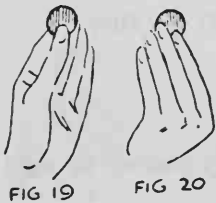
4—*Thumb-Fingertip Vertical Hold.*

FIG 19

FIG 20

Hold coin in vertical position between tips of thumb and first two fingers.

Figure 19 shows view away from audience and toward performer.

Figure 20 shows hand and coin as seen by audience.

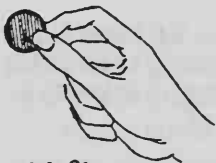
5—*Production Clip.*

FIG. 21

This is an excellent hold for production of coins in the "Miser's Dream" and other coin productions. Hold coin between tips of thumb and index finger. Practice letting coin come from various holds and palms to this Production Clip. Figure 21.

6—Pinch Clip.



FIG. 22

Hold coin by edges between tips of thumb and first finger. Figure 22.

7—Flat Finger Position.

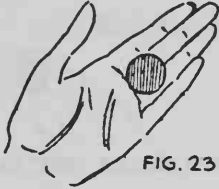


FIG. 23

Hold coin flat on two middle fingers, near the base as shown in Figure 23.

8—Fist Horizontal and Fist Vertical Holds.

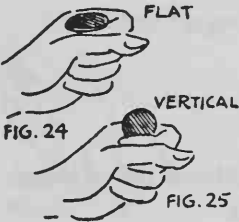


FIG. 24

Lay coin flat on top of closed hand over the thumb and first finger. Figure 24.



FIG. 25

Clip coin vertically into curled index finger with fist closed. Figure 25.

To vanish coin pretend to pick it up with right fingertips. When covered by fingers let coin drop into closed left hand. Carry right hand away as though containing coin. Open hand and show coin has vanished.

MANIPULATIVE METHODS FOR VANISHING A COIN

1—Front Thumb Palm Vanish.



FIG. 26

Have coin in Finger Tip Clip position in right hand. Figure 26.



FIG. 27

Pretend to throw coin into open left hand, but as right hand makes motion of throwing towards left hand, curve the first and second fingers with coin inward to crotch of thumb. Figure 27.



FIG 28

Close thumb against coin until it is held in regular Front Thumb Palm position. When coin is secure, fingers, of course, are straightened out. Figure 28.



FIG 29

Right hand continues its movement without a noticeable pause and goes to left hand, which should be quickly closed about it. Figure 29.

To the audience it appears that you have actually placed coin in left hand. Withdraw right hand, still holding coin, and open left hand to show that coin has disappeared. Beware of sudden jerky moves. Be graceful. Put smoothness into your manipulations.

2—Top Pocket Vanish.

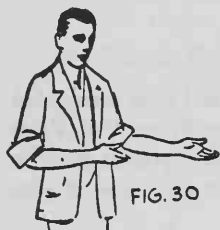


FIG. 30

This is a continuation of the above vanish. When coin is apparently placed in left hand and hand closed about it, left arm is raised above the level of the waistline. Right arm is, of course, brought on a level with left. Figure 30.

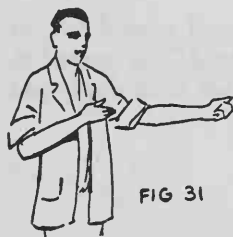


FIG 31

Right hand should be brought just above the left top pocket in your coat. You will find it very easy to drop the coin in that pocket. Figure 31. *Be sure to keep your eyes on your left hand.*

Lower right hand slightly then. Now left hand is opened again and shown empty and right hand may also be shown empty. Some performers sew a piece of stiffening to upper edge of pocket to keep it open and easy to get things into.

Perfect the move of opening the hand to show that coin has vanished. You must put *showmanship* into this. Open your hand slowly and gracefully. The

hand must never be opened suddenly except in a throwing motion or some special action that requires it. Study this move to give it finish.

Let me say again—practice before a mirror and do each sleight just as you would if you were actually placing the coin in the left hand. Remember *not* to look at the opposite end of your effect. Do the moves *naturally*.

3—Front Flat Palm Vanish.

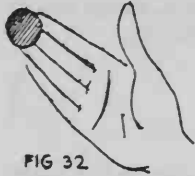


FIG 32

This is an old-time vanish and I am giving it to you for that reason. Today there are more natural moves, but this still has its purpose. Today the finger palm is the most common.

Use the Two Finger Balance for holding coin and showing it to audience. Figure 32.



FIG 33

As you turn hand over and bring it toward left hand, apparently to place coin in left hand, bend your second and third fingers inward to palm of hand. Figure 33.



FIG. 34

Press coin into palm of hand and then straighten fingers. Coin is now held by the Front Flat Palm method. Audience thinks you have placed coin in left hand and are not aware that you have it concealed in right hand. Figure 34.

In each vanish, you continue movement of right hand toward left, of course, after you have vanished the coin into your right hand. You pretend to close left hand over coin and open right hand. Then open left hand slowly and show that coin has disappeared.

4—Front Finger Palm Vanish.



FIG. 35

Hold coin in Front Finger Palm position in right hand. Show coin plainly to audience, holding both hands out toward them. Figure 35.



Turn right hand over into left hand as if to drop coin there. Figure 36. Remove right hand with coin still Front Finger Palmed. Then curl third finger inward and conceal coin by the Closed Finger Palm method (Figure 15). This method makes it natural for you to point at left hand with right index finger. Open left hand and coin is gone.

5—The Coin Slide Vanish



A modification of the vanish just described, may be made in this way: Start with coin in the center of right palm. Slant fingers downward slightly so that coin slides down to the position for the Front Finger Palm. Grip coin there and turn hand over, bringing it toward left hand. Then continue as in the regular Front Finger Palm Vanish.

The effect to the audience is that the coin continued to slide from the right hand into the left. Do not hesitate in turning of right hand toward left and the illusion is perfect.

6—Thumb Grip Vanish.



Hold coin in position at base of first finger of right hand. Show to audience in this position. Figure 37.



Turn hand over toward left as though to let coin fall into left hand. As hand turns, hold coin in place with right thumb. Figure 38.



Right hand continues over to left hand. Close fingers of left hand around it apparently to take coin. Remove right hand and completely close left hand. Figure 39.



FIG. 40

Open left hand slowly to show it empty with the coin gone. Figure 40.

Remember *never to look at the hand which conceals the coin* but look at the other hand and the eyes of the audience will follow yours—simple misdirection.

7—Finger Palm Vanish.

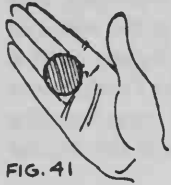


FIG. 41

This is another simple natural vanish. Hold coin in Flat Finger Position (Figure 23) as shown in Figure 41.



FIG 42

As you turn hand over toward left, curl under your second, third, and fourth fingers to grip coin and palm it in regular Finger Palm style. Figure 42.

Coin is apparently thrown into left hand, which closes about it at the right moment. Then hand is opened and coin has disappeared.

8—Lift Up Vanish.

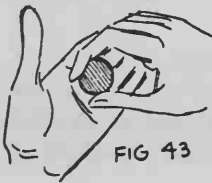


FIG 43

Place coin in left hand in Flat Finger Position and show it freely to audience. Figure 43.

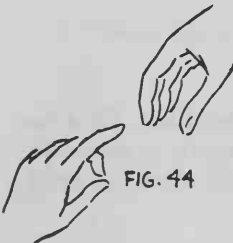


FIG. 44

Reach down with right hand, apparently picking up coin. Just as you pretend to lift coin, turn left hand slightly toward your body so that coin is concealed from audience. Finger Palm coin in left hand and point index finger at right hand, which continues upward in its movement of pretending to carry coin away. Figure 44.



FIG 45

Figure 45 shows you the effect to the audience. The movement is so natural that they do not suspect that you do not have the coin in right hand.

Close right hand, squeeze it over imaginary coin, then open it, and coin has vanished.

9—Invisible Thumb Vanish.



FIG. 46

Hold coin as in Figure 26. Curve fingers to position shown in Figure 27 as you pretend to throw coin into left hand. From this point, however, do not continue with the Front Thumb Palm. Hold coin in position at crotch of thumb so that it can be gripped at edges as shown in Figure 46.



FIG. 47

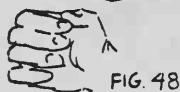


FIG. 48

Now hand may be shown on both sides. When hand is shown from the back, the coin is not visible to audience. When hand is turned to show front, curve fingers inward to conceal coin. Then fingers may be straightened again to show hand from front. Figures 47 and 48.

When hand is dropped, it is easy to let coin fall into the regular Finger Palm.

10—Le Tourniquet Vanish. (The "French" Vanish)

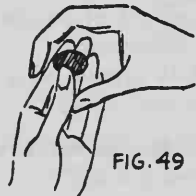


FIG. 49

This is an old timer and is put in the Course for a comparison of sleights in the following three vanishes. Coin is held in Thumb-Fingertip Horizontal position (Figure 18). Cover coin with right hand, allowing thumb to come under coin. Figure 49.

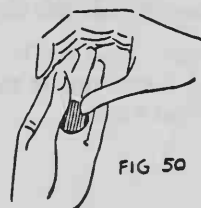


FIG 50

Now allow coin to drop into Finger Palm position in left hand. Close right hand as if you had actually lifted up coin from left hand and carried it away in right. Figure 50.

Left hand may then be dropped to side as right hand is opened to show the coin gone.

11—*Tarbell's Improved "French" Vanish.*

The trouble I found with the "Le Tourniquet" or "French" Vanish was in holding the coin in a horizontal position and then reaching over with right hand and immediately closing around the coin. If a person were to transfer *naturally* a coin from one hand to another it wouldn't be that way. In a beginner's hands this old "French" Vanish is anything but magic. The sleight should have been left out of the book or else labelled "How NOT to Vanish a Coin."

So I began to figure, if I picked up a coin by the rim with my thumb and finger tips, how would I take it naturally with the other hand.

Pick up coin and hold in left hand between the thumb tip and tips of first two fingers. Figure A. Coin is held *vertically*, so slightly slanting, with flat side towards audience.

Reach over with right hand as in Figure B.

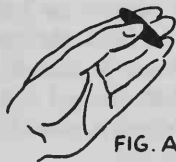


FIG. A

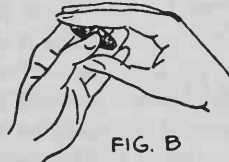


FIG. B

Under cover of right fingers, coin drops down on lower joints of second and third fingers of left hand. Figure C.

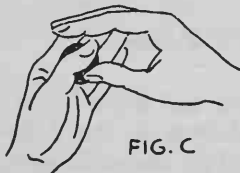


FIG. C



FIG. D

The right thumb comes up against right finger tips as though actually holding coin and moves away from left hand. Figure D.

By rubbing thumb against fingers with front of hand towards audience the coin seemingly disappears.

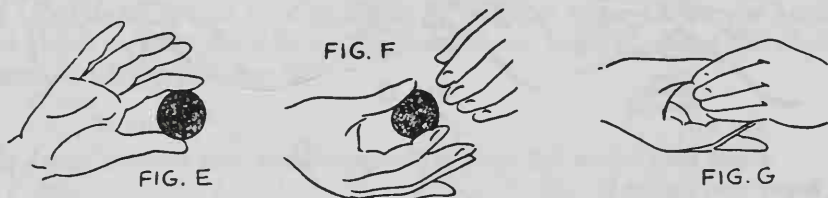
The picking up of coin naturally between thumb and finger tips is so much more natural than reaching over and making a fist around a coin.

12—*Le Paul's Improved "French" Vanish.*

Le Paul discovered, as I also discovered years ago, that the "Le Tourniquet" or "French" Vanish as described in most coin trick books was not a natural vanish and in the hands of beginners was not even mystifying.

Le Paul posed for this sleight and I am giving illustrations as taken from his hands. You see the audience's viewpoint.

Hold half dollar or dollar in right hand between thumb and first finger, palm towards audience. Figure E.



Turn hand away from your body so that thumb is on top and first finger underneath. Figure F. Approach coin with left hand covering coin with fingers. Figure G.

When coin is covered well allow coin to fall down onto second and third fingers of right hand, ready for the finger palm. Figure H. This figure shows how hands look from your position.



Left hand is carried away as though holding coin between finger tips and thumb. Figure J.

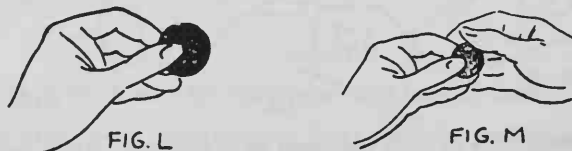
Right hand is brought up with coin finger palmed so that index finger points to audience. The left hand apparently holding coin is in position as shown in Figure K.

Point at left hand with right index finger. Thumb of left hand apparently rubs away or dissolves coin at finger tips. Front of left hand is shown audience. In Le Paul's hands the sleight is very pretty and mystifying.

13—Tarbell's "Nip-Away" Coin Vanish.

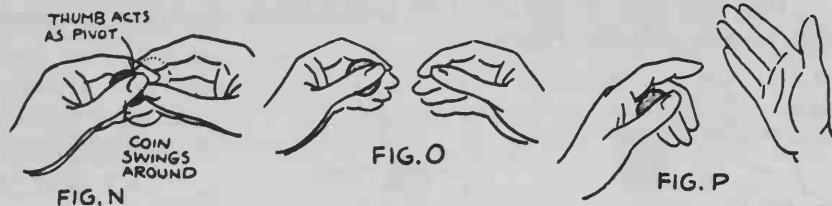
This has been a popular personal sleight over the years. It is so natural in appearance.

Pick up half dollar and hold between thumb tip and first two finger tips of left hand. Figure L.



Reach over with right hand bringing finger tips against rear of fingers of left hand. Right thumb is on top of coin. Figure M.

Using the left thumb tip as a *pivot*, the right thumb pushes down on coin, *revolving* it around into left hand. Figure N.



Right hand leaves left hand as though holding coin between thumb and finger tips. Figure O.

With left thumb, coin is slid into finger grip position. Figure P.

Right hand is turned palm towards audience and coin vanished as thumb slides over fingers.

The apparent picking up of coin with right hand is but the matter of a couple of seconds. Timing is so important in coin sleights.

14—The Superba Coin Vanish.

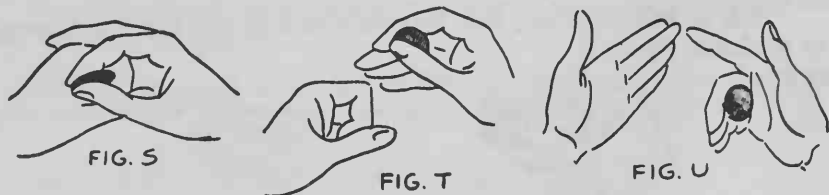
A coin pushed into left closed fist vanishes.

Close left hand. Hold half dollar between thumb and first finger of right hand. Figure Q.



Place coin into opening of closed left fist. Figure R. The opening of left fist is upwards. Figure R is as though one were looking straight down on hands from above. The coin is held *vertically* as it goes into fist.

The moment coin goes into left hand, the right hand second, third and fourth fingers come down against the back of left hand fingers. Under cover of right hand fingers the first finger and thumb raise up slightly and move over top of left hand about three quarters of an inch. This causes coin to *roll upwards*. Thumb tip and finger tip act as a pivot. Figure S.

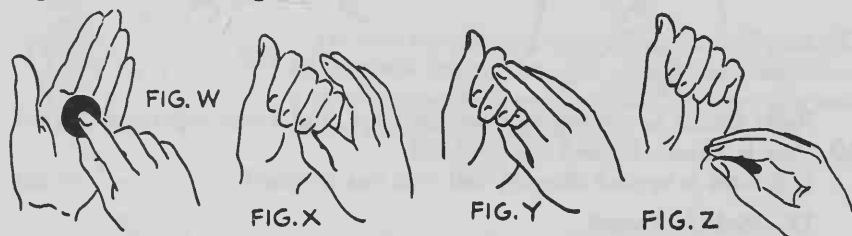


Right hand lifts up with coin held as in Figure T. Right thumb slides coin down to Finger Palm position as in Figure U. Left hand is opened and coin shown to have vanished.

15—*The Direct Coin Vanish.*

This is a natural coin vanish, simple without any suspicious moves as coin is placed in hand so directly.

Half dollar is held between thumb tip and first finger tip of right hand and placed on palm of left hand at bottom of lower joints of second and third fingers of left hand. Figure W.



Left fingers close. Figure X. Right hand is pushed a bit forward so that half dollar *rolls* back a bit. Tips of thumb and first finger act as a pivot. Other fingers of right hand are laid on fingers of left hand. Figure Y.

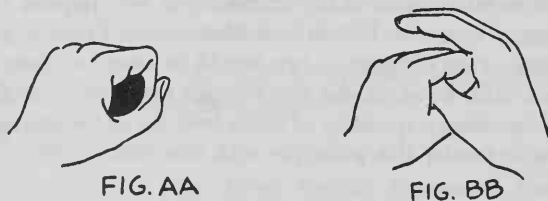
Draw left hand away, with coin still pinched between thumb tip and first finger tip of right hand and screened by other fingers. Figure Z. Coin is finger palmed and left hand opened to show coin has vanished.

This pass with coins should be made just as naturally as though you actually placed a coin in your left hand. Practice first by actually placing a half dollar in your left hand and then imitate same moves, same timing by taking coin away in right hand. The placing of coin in left hand and withdrawing right hand is only a moment, about two seconds.

16—*Joe Berg's Thumb Coin Vanish.*

This is a novel vanish for the coin manipulator who wants something a little different.

A half dollar or dollar is placed part way into closed left fist. Figure AA.



Right hand thumb comes up and pushes coin into left hand. Figure BB.

Take left hand away and, turning front towards audience, open hand and show coin is actually there.

Again place coin in position as in Figure AA.

Again thumb apparently pushes coin into left hand. But this time the right thumb only *slips* over the top of the coin. The joint at base of first finger squeezes up against thumb catching coin in Thumb Palm position. Figure CC.

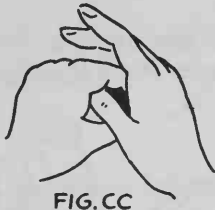


FIG. CC

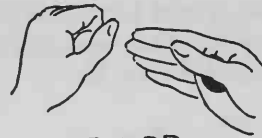


FIG. DD

Right thumb is withdrawn from left hand, and hands separated. Figure DD. Coin is Thumb Palmed in right hand.

Left hand is opened showing that coin has vanished.

17—Pick-Up Vanish.

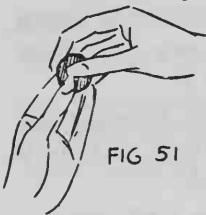


FIG 51

Hold coin in left hand by the Thumb-Fingertip Vertical Hold (Figures 19 and 20). Reach down with right hand as if to pick up coin. Figure 51.

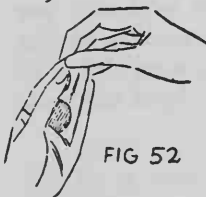


FIG 52

As right hand screens coin from audience, let the coin slip down into Finger Palm position in left hand. Figure 52.

Take right hand away as though holding coin, close it, and pretend to vanish coin. Then open hand and show it empty.

18—Front and Back Finger Palming.

Only one hand is used in this method of vanishing a coin and both sides of hand are shown to audience.

This method requires some skill; therefore, it will require real practice before you are ready to use it. Downs and Manuel can Front and Back Palm a quantity of coins—even a dozen or two would be easy for them. Such work requires too much skill, however, for the average magician. I shall teach you other methods of handling a quantity of coins later on in the course. We begin here to learn how to master this principle with one coin.



FIG 53

Hold coin in Front Finger Palm position (Figure 11). Remember coin is gripped on both sides by first and fourth fingers. Figure 53.



FIG. 54

Curve second and third fingers under coin, holding coin securely between first and fourth fingers. Figure 54.



FIG. 55

Let coin revolve as fingers go under it. Figure 55. Study these moves out very slowly, but remember that, of course, they are performed very quickly and as one continuous movement.

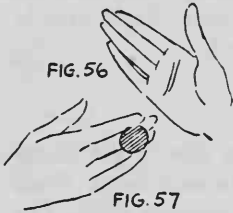


FIG. 56

Straighten out fingers. This brings coin automatically to back of hand in same position as it was on front of hand. Palm of hand is shown to audience and it appears that the coin has vanished. Figures 56 and 57.

FIG. 57

This first movement of getting coin from front to back of hand should be done with a big move of the whole arm. Arm is lowered slightly, then raised as though tossing coin in air. As you do this, curve fingers under coin and pivot coin to back of hand.

Now to show back of hand and yet conceal coin:

Coin is on back of hand after completing the above movements. Figures 58 to 62 show how the movements of getting the coin to front of hand again appear to the audience.

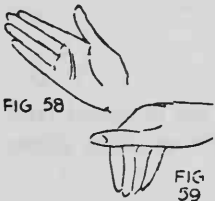


FIG. 58

Start with hand in position shown in Figure 58, coin on back of hand.

Turn fingers downward and thumb straight over them as in Figure 59.



FIG. 59

Now bring thumb downward, turning back of hand toward audience. Figure 60.



FIG. 60

Slide second and third fingers out from under coin, pivoting coin with them. Figure 61.



FIG. 61



FIG 62

Straighten fingers out behind coin so that is now held Front Finger Palmed again. Back of hand may now be shown to audience. Figure 62.

To show front of hand again and conceal coin:

Just reverse movements of getting coin from back to front. Start with position shown in Figure 62 and work back to Figure 58.



FIG. 63

Figure 63 shows position of arm and body in doing the Front and Back Finger Palming. Right side of body is turned away from audience. Right arm is held out at side with hand elevated.

Master this principle with both hands. You are then able to get effects apparently using one coin, but in reality using two, one in each hand. When one is exposed in one hand, the other is concealed in the opposite hand. You can apparently pass a coin from the hand to the elbow, through the knees, etc. It is well, then, to have the principle at your command.

19—Back Finger Clip Vanish.

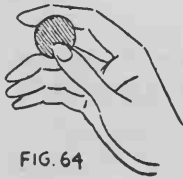


FIG. 64

Hold coin as shown in Figure 64. This is also a one-hand vanish.

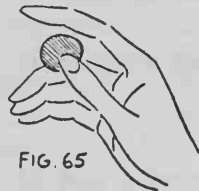


FIG. 65

The real grip comes between tip of thumb and second joint of second finger. Lift up index finger from coin. Figure 65.



FIG 66

Bring index finger down on opposite side of coin. Figure 66.

Grip coin between first and second fingers and remove thumb. Coin is now held in the Back Finger Clip Position.



FIG. 67



FIG. 68

Palm of hand is shown to audience and coin has apparently vanished. Figures 67 and 68.

This vanish should be done with a throwing motion. Left side of body should be turned to audience and arm stretched out to the right.

To bring coin to Front Finger Clip position:

This is a variation of Front and Back Hand Palming, but in this case the coin merely slides back and forth between first and second fingers.



FIG. 69

Close hand so that tip of thumb can rest easily on coin. Thumb holds coin tight against second finger while first finger moves to opposite edge of coin. Thumb also aids pulling coin forward. Figure 69.



FIG. 70

Straighten first and second fingers, holding coin clipped between them. Remove grip of thumb. Coin is now in Front Finger Clip position. Figure 70.



FIG. 71

During these movements the hand is turned with back toward audience. Watch your angle of visibility on these positions. Figure 71.



FIG. 72

Figure 72 shows how wrist is bent slightly backward in making these movements so that audience cannot see coin being transferred from Back to Front Finger Clip.

To bring coin from front to back of hand again:

While back of hand is toward audience, place thumb against coin. Push coin between fingers to bring it to Back Finger Clip Position as you turn hand to show empty palm. Thumb screens coin until it is in back position, then it is raised and hand shown as in Figure 67.

TO GET RID OF COIN AFTER VANISHING IT IN HAND

To the audience the coin has vanished when the hand is opened, but to the performer there still remains the problem of disposing of the coin which is still in one of his hands.

The best place for depositing the coin is in one of your pockets. I described the Top Pocket Vanish before in this lesson.

Let us assume that coin is in your right hand. You want to dispose of it by dropping it into your right trousers pocket. To do this without being detected requires *misdirection*.

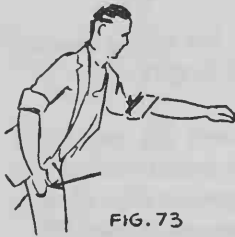


FIG. 73

Reach out with left hand before you open it to show that coin has vanished. As you reach forward, the body bends forward, and the right hand automatically comes near the right trousers pocket. Have left side of body toward audience, and as your left arm swings forward to pretend to give coin to an assistant or to vanish it, slip fingers of right hand into pocket and drop coin there. Remove right hand from pocket immediately. Figure 73 shows view away from audience.

When you have perfected this move, you may even have front of body toward audience. Lean forward and make throwing motion with left hand and you will secure sufficient misdirection to enable you to drop coin in right trousers pocket without detection. Other methods may be used, such as the following: Turn left side to audience and pick up something from table with left hand, at the same time dropping coin into right pocket.

You may use the same moves for getting coin into coat pocket—also for getting the coin from left hand into left pocket.

Many times in vanishing a coin I do not hurry to get rid of it, but take my time and drop it into my pocket when reaching for a handkerchief or some other article. Or sometimes I lay it on the table where it can't be seen when I reach for my wand.

THE ELUSIVE CHANGE-OVER PALM

This is a principle which enables you to show both hands empty in a casual way without calling attention to the fact that the coin is gone. The coin is, of course, concealed in one of your hands.



FIG. 74

Let us assume that you have the coin Thumb Palmed in your right hand. Bring left hand up to it and grasp coin between tips of second and third fingers. Figure 74.

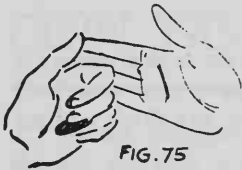


FIG. 75

Curve fingers inward to palm of hand. This brings coin into Curled Finger Tip Palm position in left hand. Figure 75.

Right hand may now be shown freely for coin is in left hand. Reverse movement and place coin back to Thumb Palm position. This frees left hand, which may be shown to audience. That is the way the principle works.

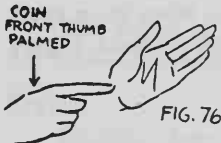


FIG. 76

This is the way your hands look to the audience. You have coin in right hand, Thumb Palmed, and audience sees back of right hand and palm of left. Now swing your body to the right side. As your hands pass in front, they naturally come together and you take coin in left fingers. Figures 76 and 77.



FIG. 77



FIG. 78

Movement to right continues. Palm of right hand, then, comes into view and back of left hand, which now has the coin Curled Finger Tip Palmed. Figure 78.

Audience has apparently seen both sides of hands. You need not say anything about your hands being empty. Merely use suggestion.

Practice before your mirror, working out each movement carefully. Master the principle with both hands, also starting with coin Front Thumb Palmed in the left hand, then swinging to the left.

THE THUMB CHANGE-OVER

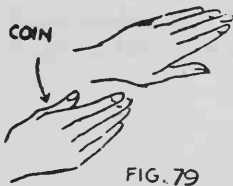


FIG. 79

This is another Change-Over principle which is very useful. Coin is Front Thumb Palmed in right hand. Right side of body is toward audience and hands are held up at left side, backs of both hands to audience. Figure 79.



FIG. 80

Bring left hand down until front of right thumb is over back of left thumb. Change coin over from Front Thumb Palm position in right hand to Back Thumb Palm position in left hand. Figure 80.



FIG 81

Swing hands up together to front so that palms are toward audience. Spectators have now seen both backs and palms of your hands and think nothing is concealed. Figure 81.

FIG
82

Hold hands up at level of chest. Move them apart to show that you have nothing between them. Figure 82.

Reverse movements again to show backs of hands and get coin into Front Thumb Palm position with hands as in Figure 79.

Practice also bringing coin back into view as in Figure 21, the Production Clip. It is easy to bring coin from almost any Palm into this position. Study it until you can do it skillfully.



Lesson 4

COIN TRICKS

◆-----◆

In the previous lesson you were taught various methods of palming, sleights, etc. with coins. You are now ready for some tricks which, after due practice, you may present as occasion demands.

THE DISSOLVING COIN

This is one of the most puzzling coin mysteries. You can do this trick at any time—at the dinner table, in a business office, or before an audience.

EFFECT:

Magician borrows a half dollar from someone in the audience and asks the lender to mark it so that he will be able to identify it later. Then the magician borrows a handkerchief and places the coin in the center of it. The lender is given a glass of water to hold in his left hand and the coin and handkerchief in his right hand. At a given signal he is told to drop the coin into the glass of water and then to remove the handkerchief. To his great surprise he finds the coin has disappeared. Then the performer nonchalantly takes the marked half dollar out of his purse, which has been in his pocket all the time.

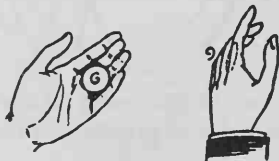
PARAPHERNALIA:

- 1—Glass disk, the size of a half dollar. (Supplied by magic dealers.)
- 2—Glass with bottom the size of glass disk. You will also need:
 - a—An ordinary small purse with clasp at top.
 - b—A borrowed half dollar.
 - c—A borrowed handkerchief.

SECRET AND PATTERN:

The small purse and glass disk are concealed in your left trouser pocket.

Very casually while you are talking, get the glass disk (G) into your left hand, holding it at the base of the second and third fingers and curving your fingers a little over the disk. This is the *Finger Palm*.



NOTE: The "patter" for all tricks will be in italics and quoted (" ").

"Now for this little experiment—you know all tricks are experiments; sometimes they fail (sometimes)—I must have a half dollar. I thought I had one here in my pocket but I believe I will have to borrow one."

You will find that you can work very close to your audience without their suspecting that you have something in your hand. Remember to practice with the angle of visibility in mind.

"Will someone please loan me a half dollar for a few moments? Put a good heavy mark on it—any mark will do. Your girl's phone number would be great. I could then call her up in the morning."

This shows your hand as it looks to the audience. They do not suspect that you have the disk (G) concealed in it. Remember, naturalness in the pose of the hand which has the coin finger palmed.



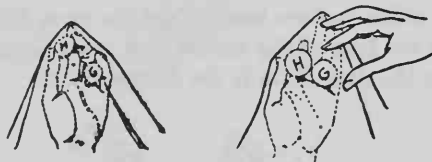
"Or you might put my income tax on it. Any place on the coin is room enough for a zero."

You take the borrowed coin (H) with your right hand and place it in the left, holding it with the tips of the fingers and thumb of the left hand.

"Now if someone will loan me a pocket handkerchief. . . ."

"I will cover the coin—"

Cover your left hand with the handkerchief, holding the coin (H) with your fingers and thumb and the glass disk (G) palmed at the base of your second and third fingers.

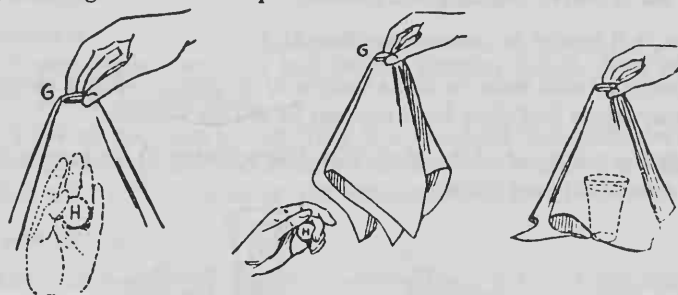


Move the coin (H) down to your palm on a level with disk (G) by crooking your first finger and thumb—in preparation for its replacing the disk (G).

"This would be a good trick to do in the City Hall where a lot of good coin tricks are done under cover each day."

Have someone fill the glass with water and ask the audience to examine it carefully to see that it is an ordinary glass.

Now, pretending to take the coin (H), covered by the handkerchief, with your right hand, you take the disk (G) and finger palm the coin (H) in place of it by moving the coin into place with left thumb.



“Has the glass been examined carefully?”

You now have the disk (G) under the handkerchief, which is held with the right hand, and the coin (H) palmed at the base of the second and third fingers of your left hand.

Hold your left hand naturally until you are ready to dispose of the coin. Give the handkerchief to the lender of the coin so he can hold the glass disc by its edge.

“The coin is now in the handkerchief and I would like to have you hold it over this glass of water.”

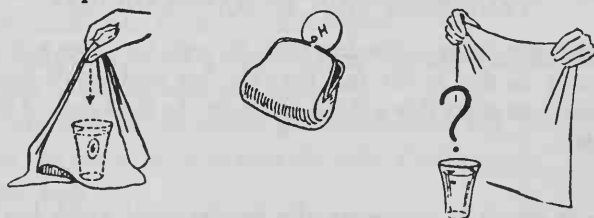
Of course the coin is not really in the handkerchief. That is simply part of your “patter.” The coin is really in your left hand and the glass disc is under the handkerchief.

Lender holds handkerchief over glass of water, glass hidden completely by handkerchief, as shown.

WARNING: BE CAREFUL AS TO LIGHT. If light comes from side, and handkerchief and disc are between spectator and light, it is dangerous because light coming through handkerchief and glass disc shows that half dollar is not under handkerchief. Spectator should be between light and handkerchief. At the dinner table where the light falls from above it is ideal. Study this closely. If handkerchief seems rather thin it is safer to double it so that disc is held under two thicknesses of cloth.

“When I count 3, drop the coin into the glass of water. 1—2—3!”

Spectator drops coin.



You now have your opportunity to put the coin in your purse with your

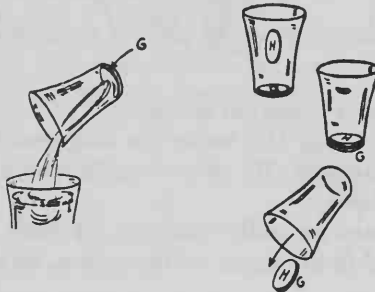
left hand. Your purse is in your left hand trouser's pocket. Remove your hand as soon as possible and do not look at your left hand at any time.

"What a merry clinking sound——."

Now, tell lender to remove handkerchief.

"Now your coin must be in the bottom of the glass. —But it seems to have faded away like a first-class bank account in stormy weather."

Pour the water out of the glass. The disk will stay in the bottom. Produce marked coin from your purse.



"As I have saved something for a rainy day, I will share it with you. Here is your coin, which has been in my pocket all evening."

Another finish is to drop the coin into side pocket of lender if you can do it, and produce it from there later. Do not try this unless you are sure you can do it without detection. Or you can produce coin from behind your knee, arm or from under vest, or if sitting at table, from under table itself as though coin had gone through table.

To make this trick fool-proof: If someone tries to examine the glass after the trick is over, drop a half dollar into the glass and tap the glass a little. The half dollar and glass disk will come out together, sticking together because of the moisture from the water. The curious then can examine the glass and find nothing out of the ordinary about it. In the meantime, under pretense of wiping coin dry with handkerchief, you can put the disk into your pocket with handkerchief.

VANISHING COIN IN HANDKERCHIEF

This interesting coin vanish has come through the years and yet is seldom seen. This may be due to the fact that too few performers know the exact moves necessary to make this a thing of beauty. In the hands of the old timers it was magic.

EFFECT:

A coin is placed in the center of a handkerchief which has been spread out on the table. Coin is covered with one corner of handkerchief, and then

another until covered by all four corners. Performer takes hold of side of handkerchief and spreading hands apart handkerchief is opened wide and coin has disappeared.

PARAPHERNALIA:

1—A coin. This may be a half dollar, quarter, nickel, dime or penny.

2—A pocket handkerchief.

3—A bit of magician's wax. This is a standard item with the magical dealer. In emergency use Diachylon which can be purchased at most drug stores. Roll a bit of Diachylon or wax between the fingers to soften.

SECRET AND PATTERN:

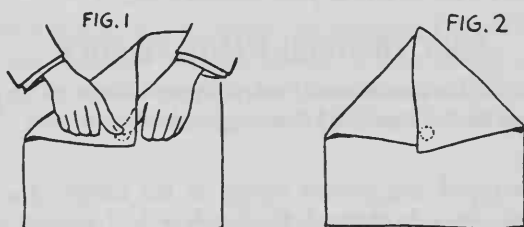
Before you begin this mystery secretly place a bit of magician's wax under the thumb nail of left thumb. This wax can be spread out in "new moon" style. Audience is never to know that wax is employed.

Borrow a pocket handkerchief or use your own. Spread handkerchief out on the table. Produce a coin and place it on center of handkerchief.

"This is an illusion of the senses. Would you be sure that you actually see a coin in the center of this handkerchief? Feel it to make sure."

Spectator feels coin.

"I will cover the coin with this corner of the handkerchief."



Coin is covered. Fig. 1. Left thumb is on coin and covered by handkerchief. Right thumb is on top of handkerchief. Right thumb presses wax out of left thumb nail onto coin. Left thumb is withdrawn as right thumb presses handkerchief firmly on waxed coin.

"Again feel the coin. This time through one layer of the handkerchief."

Spectator feels coin through handkerchief.

"Even though there was a layer of cloth between the coin and your hand you would still know the coin was there."

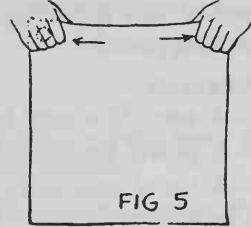
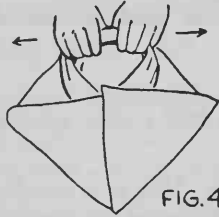
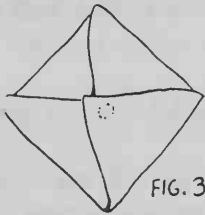
Cover coin with second corner of handkerchief. Fig. 2.

"I'll put two layers of cloth over the coin. Feel it again."

Spectator feels coin.

"You still know the coin is there? Fine. But suppose I would put four layers of cloth over it, would you still recognize the coin?"

Bring up other two corners over coin. Fig. 3. Spectator feels coin.



"With all these tests, your senses convince you that there is a coin in the center of the handkerchief."

Open up side of handkerchief nearest you and grasp edge with both hands. Fig. 4. Pull hands apart very slowly, running them along the edge of handkerchief until you are grasping a corner in each hand. Fig. 5. As the coin is fastened to corner of handkerchief with wax it is automatically pulled into the right hand under cover of the cloth. As hands are pulled apart handkerchief is raised off the table, given a shake, and allowed to hang down from hands. Coin has apparently vanished.

"But the question is 'Can you believe your senses?'"

Coin is easily removed from handkerchief and can be gotten rid of by placing handkerchief in pocket and leaving coin in pocket. If handkerchief has been borrowed remove it and return to spectator saying,

"Pardon me, I believe this is your handkerchief."

COIN THROUGH HANDKERCHIEF

This is one of the fundamental impromptu effects in magic which has been very effective in the hands of the magician.

EFFECT:

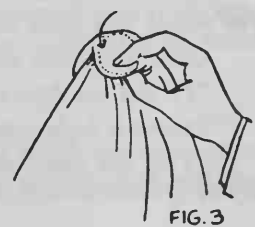
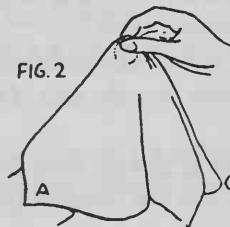
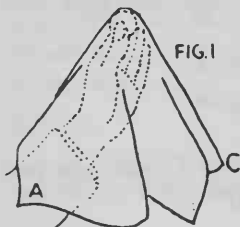
A coin is wrapped and twisted tightly in the center of a handkerchief. The magician pulls the coin through the handkerchief and yet when handkerchief is opened there is no hole in it.

PARAPHERNALIA:

- 1—A half dollar.
- 2—A pocket handkerchief.

SECRET AND PATTERN:

Hold half dollar between left thumb and fingers as in Figure 1. Coin and hand are covered with handkerchief.

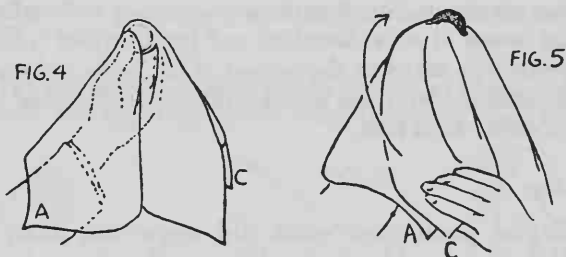


“Many people do not believe this—but I believe it because I covered the half dollar with the handkerchief myself.”

Grasp half dollar through handkerchief with thumb and fingers of right hand, Figure 2.

Fold coin and handkerchief over towards yourself. Figure 3.

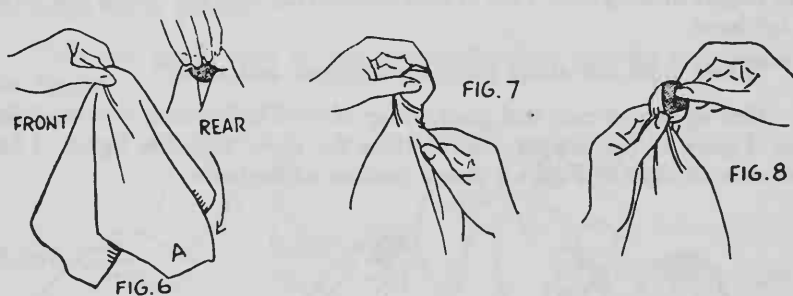
Then hold same with left thumb and fingers through the handkerchief. Figure 4.



“But to let you know the coin is really in the center of the handkerchief I will show it to you again.”

Corner C of handkerchief is now pulled up over coin on top of Corner A, which exposes coin to public view again. Figure 5.

Now comes a special move. Instead of bringing Corner C back over the coin alone, Corner A is also brought up with it. This brings us to position in Figure 6. The audience thinks coin has just been covered by handkerchief again. In reality coin is behind the center of the handkerchief. Figure 6 (Rear View).



Twist handkerchief around the half dollar. Figure 7.

“If the cloth is twisted tight enough the coin will come right through the handkerchief—”

Remove coin slowly with right hand. Figure 8.

“Without leaving an opening in the handkerchief.”

Grasp lower right side corner with right hand, hold handkerchief up and grasping other upper corner with left hand show handkerchief unharmed.

COPPER OR SILVER PENETRATION

This is an interesting variation of the coin through the handkerchief.

EFFECT:

Two coins are shown, an English penny and a half dollar. These are wrapped in the center of a handkerchief and handkerchief twisted about the two coins. Spectator is asked to choose one of the coins and the chosen coin penetrates the handkerchief. Upon unwrapping the handkerchief the other coin is found in the center as at first.

PARAPHERNALIA:

1—An English penny piece which is a copper coin about the size of a half dollar. If desired a gold coin can be used. There are a number of gold advertising or pocket pieces on the market. The idea is to have a contrasting coin.

2—Two half dollars.

SECRET AND PATTERN:

One of the half dollars is secretly finger palmed in the left hand. The audience is never to know of a third coin being used.

Left hand is covered with a pocket handkerchief, so that center comes over fingers holding coin. Coin is held horizontally between thumb and fingers of left hand.

"There is an interesting thing about copper and silver."

Pick up copper coin and place on top of the handkerchief over the hidden coin. Figure 1. The copper coin overlaps the silver one. The figure of hand and coins at right of Figure 1 shows position of the coins.



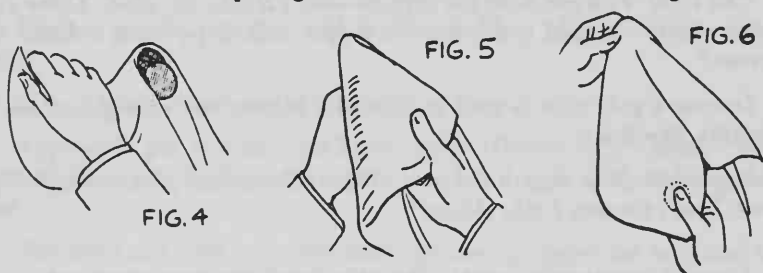
Place the visible half dollar on copper coin so it overlaps at bottom. Figure 2.

Now bring corner of handkerchief at rear, up and over the coins and drop down in front. This is done with right hand. Figure 3.

This brings the copper and silver coin into the center of the handkerchief. Figure 3. The concealed half dollar is behind the handkerchief about a half inch lower than copper coin inside.

“Remember I am placing a copper and a silver coin in the center of the handkerchief.”

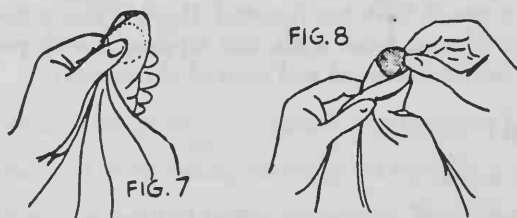
As you say this the right hand brings the corner of the handkerchief up over the coins to rear exposing the two coins to the audience. Figure 4.



As corner of handkerchief is brought down in front of coins again, the half dollar which is inside the handkerchief, is dropped into the fingers of the right hand. Figure 5. Right hand does not stop but continues downward to position in Figure 6.

Back of right hand is turned towards audience and hand removed with half dollar finger palmed.

With both hands twist or fold the handkerchief over the rear concealed coin Figure 7.



Left hand calls attention to coins wrapped in handkerchief while the right hand moves toward upper left coat breast pocket and lets half dollar fall unnoticed into pocket.

“I want someone to select either the copper or the silver coin. I want you to have free choice. The silver coin? Thank you.”

"Watch! Come silver—come silver!"

Remove the half dollar with right hand. Figure 8.

"Which leaves the copper coin inside the handkerchief."

Show copper coin remaining in handkerchief. Spread out handkerchief to show freely.

"That's what happens when I say 'Come silver—come silver!'"

NOTE:

Suppose the spectator should choose the copper coin. Let him hold onto handkerchief a few inches below coins. In this case you say—

"All right. You can have the copper—and I'll take the silver. Come silver—come silver! I'm glad you chose the copper coin. Fifty cents is better than one cent."

In case a gold coin is used instead of a copper one your patter can run something like this:

"All right. You choose the gold. Then I'll take the silver—magically of course. That's the way I take things."

THE "PENCIL" COIN VANISH AND REAPPEARANCE

This coin vanish and reappearance is, I believe, properly credited to James F. Herpick of New York who after many years imparted the secret to others. It is a popular number with Paul Rosini ("A Tiny Waltz Please") who features it in his close-up work.

EFFECT:

Performer places a half dollar in right hand which closes upon it. Hand is tapped with a pencil. Coin has vanished. Hand is shown freely, fingers wide apart. Yet upon closing hand again and tapping it with pencil the coin reappears. Coin can be borrowed and marked if necessary.

PARAPHERNALIA:

1—A half dollar.

2—A pencil, which is in upper right hand breast pocket or in inner coat pocket.

SECRET AND PATTERN:

"It is said that the pen is mightier than the sword; but did you ever realize the power in a pencil? First, let me demonstrate with a half dollar."

Place half dollar in left hand, at the base of first and second fingers in readiness for Thumb Grip Vanish. See Figure 37 Lesson 3. Place half dollar in right hand just as you would were you doing the Thumb Grip Vanish, except that you actually leave coin in right hand. Right hand fingers close over coin.

Reach up under coat and remove pencil with left hand.

"I have but to touch the hand with the pencil."

Touch the closed fingers with pencil. Open up hand showing half dollar. Nothing has happened.

"That's funny."

Replace pencil in pocket with left hand. Then place coin over into left hand.

"Oh, I know what was the matter."

Apparently put coin in right hand again—Thumb Grip Vanish—Figures 37-38-49 Lesson 3. Right hand fingers are closed apparently holding coin in hand.

The left hand with coin concealed reaches up under the coat and under cover of coat, drops the half dollar into the right sleeve. Figure 1. Right arm is slightly bent so that coin falls just as far as the elbow.



FIG. 1.

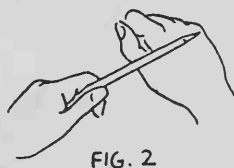


FIG. 2

Left hand removes the pencil and points it toward closed fingers.

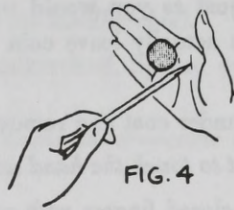
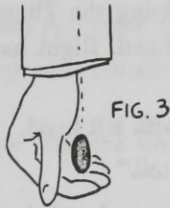
"I tapped the front of my hand, instead of the back."

Turn right hand over so that back is uppermost. Tap with pencil. Figure 2. Then turn hand over again, open fingers and show that coin has vanished. Show fingers wide apart and hand both sides.

"And that makes the coin vanish. I told you this was a magic pencil."

As you hold pencil up and look at it in left hand, the right hand drops down to the side. The right fingers are close together and slightly cup shaped.

As arm comes down the coin slips down into the hand. Figure 3. Close hand and bring up in front of body again.



"But if I touch the hand twice."

You tap right hand with pencil twice.

"The coin comes back."

Turn hand over and open fingers showing the half dollar. Figure 4.

NOTE: This effect can be varied by placing coin in left hand instead of right, and dropping coin down into left sleeve. Pencil should be in left upper vest pocket.



Lesson 5

MORE COIN TRICKS

JOE BERG'S MIRACLE COIN VANISH

This is a clever coin vanish and reappearance in handkerchief that you should add to your knowledge of magical principles.

EFFECT:

A coin is placed inside a handkerchief. Handkerchief is folded rope fashion around the coin. Coin can be felt in the folds by a spectator. Grasping handkerchief by extreme corner and shaking a bit, the coin disappears. Handkerchief is unrolled, opened up and shown freely.

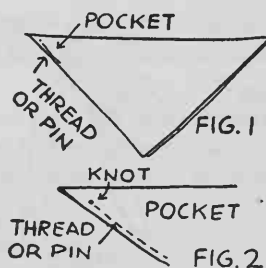
The ends of the handkerchief are now gathered together and coin makes reappearance inside. Handkerchief is opened and coin removed.

PARAPHERNALIA:

- 1—A half dollar. Other coins can be used but a half dollar shows up well.
- 2—A pocket handkerchief.

PREPARATION:

The pocket handkerchief requires a bit of preparation. With a needle and white thread make a small pocket in one corner of the handkerchief. Figures 1 and 2.

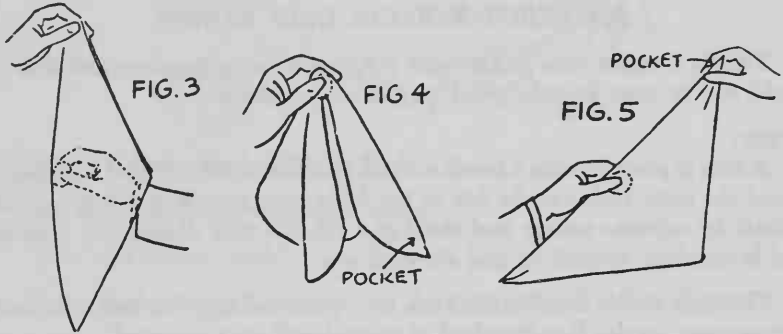


The stitching should be about two inches in length. If a knot is left on thread at corner end and the other end of thread left free—it is an easy matter to secretly pull thread out of handkerchief in case it should be necessary to pass handkerchief out for examination or use for some other mystery.

A pin would answer the purpose of a thread in an emergency. It is easy to take a handkerchief and make a pocket with a pin running it along the double edge of handkerchief instead of the thread.

SECRET AND PATTERN:

Hold handkerchief in left hand by pocket corner. Figure 3. A half dollar is shown and placed inside handkerchief with right hand to the center of handkerchief.

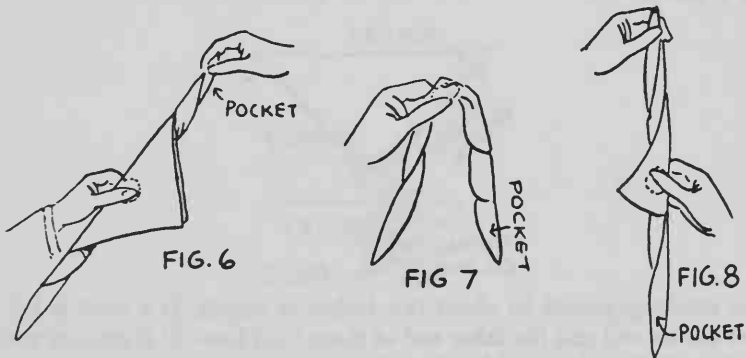


Left hand drops the corner and takes coin from right hand, through handkerchief. Handkerchief drapes down from coin. Figure 4.

Right hand picks up the pocket corner. Left hand still holding coin at center. Figure 5. Handkerchief should be folded as near center as possible.

With both hands fold coin into handkerchief rope fashion. Figure 6.

With left hand holding onto coin through handkerchief, the ends of handkerchief are allowed to drop down. Figure 7.

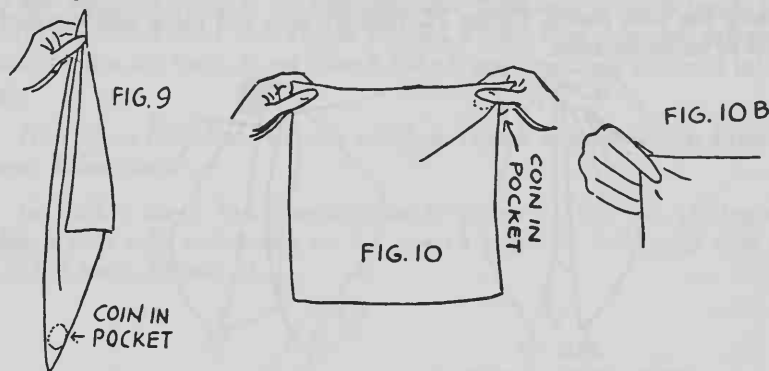


Transfer coin from left hand to right and hold handkerchief by corner. Figure 8. The corner containing pocket is at the bottom.

"There is a funny thing about a coin when it is wrapped in a handkerchief rope fashion. One must be careful to hold onto the coin. I once knew a man who wrapped a coin in a handkerchief in this manner and let loose of the coin.—"

Remove right hand from coin and give handkerchief a slight up and

down shake with the left hand. The coin will drop down the tube caused by handkerchief wrapped rope fashion and land inside the pocket in bottom corner. Figure 9.



“And when he opened up the handkerchief—”

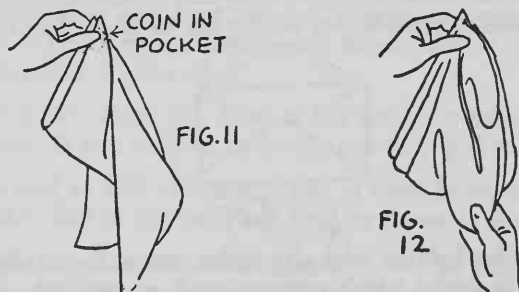
Grasp lower pocket corner with right hand between thumb and fingers. Run left hand along inner edge of handkerchief away from pocket finally grasping other corner. Figure 10. Note carefully how pocket corner is held in right hand. Figure 10B shows position of hand from the front and how corner of handkerchief shows to audience. They do not suspect a pocket or anything wrong with handkerchief.

“The coin was gone.”

Handkerchief can be shaken a bit for effect.

“But as this was the man’s only fifty cents, I said let me have the handkerchief for a moment. So I took the white square cloth and brought the corners together in this fashion.”

Bring the pocket corner into left hand. Figure 11. Left hand holds coin in place. Bring up the other two corners into left hand. Figure 12. Grasp bottom of handkerchief bag with right hand. Let coin fall down between fingers and thumb.



“Then I said ‘Tiddly Winks, Oh, Tiddly Winks, before you go away and holler, please come back with the half dollar.’”

Bring right hand upwards with handkerchief and drop corners with left hand. Left hand takes coin from right hand. Figure 13. With right hand raise corner of handkerchief nearest audience and throw back onto the left arm exposing the coin inside. Figure 14. Remove coin and place handkerchief in pocket or aside on table.

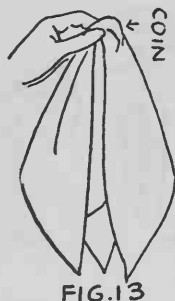
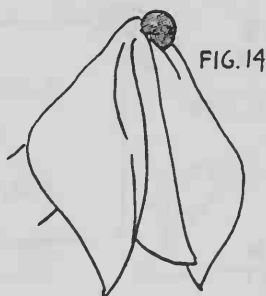


FIG. 13



THE COIN, ENVELOPE, AND HANDKERCHIEF

EFFECT:

A coin with some identifying mark on it is borrowed from a spectator. It is placed in an envelope. A borrowed handkerchief is knotted. Suddenly the coin disappears from the envelope and appears in the knot in the handkerchief. The envelope is torn up and the handkerchief is untied to disclose the coin.

PARAPHERNALIA:

- 1—A fairly heavy manila envelope, or some other envelope which is fairly opaque. Size: $3\frac{7}{8} \times 6\frac{1}{2}$ inches.
- 2—A half dollar.
- 3—A borrowed half dollar.
- 4—A borrowed handkerchief.

SECRET AND PATTERN:

To Prepare:

On the bottom edge of envelope, cut a slit about an inch and three-quarters long. Do this carefully right on the fold so that it will not be noticed. A safety razor blade is excellent for cutting the envelope. Figure 32.

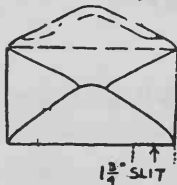


FIG 32

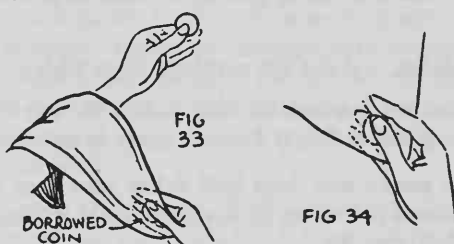
Have half dollar held by wire clip under vest or lower edge of coat, or you may have it in pocket which you can reach conveniently. If you desire, you may have coin Finger Palmed and come forward to start experiment with it already in position.

To Perform:

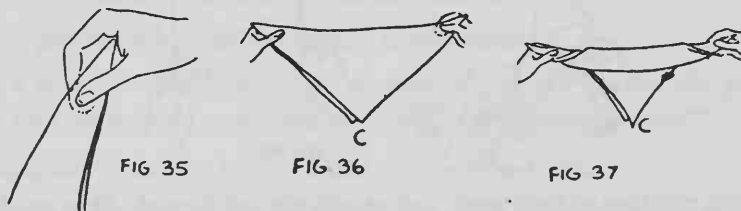
Borrow a handkerchief and place it over left arm. Borrow half dollar and ask owner to mark it for identification. Take coin in right hand, being careful to conceal other coin Finger Palmed. Finger Clip coin and, pretending to transfer it to left hand, Front Thumb Palm it and drop your own coin into left hand.

Now allow the borrowed coin which is Thumb Palmed to slip down into Finger Palm position.

Go back to stage. Take handkerchief by corner nearest you, placing hand under it with coin and thumb on top toward audience. Hold your own coin up in left hand. Figure 33.



Draw handkerchief away from left arm. As you do so, raise index finger of right hand up and over to front of handkerchief near thumb so that it is near edge of coin and handkerchief is held between first and second fingers. Figure 34.



When handkerchief falls from left arm, it is held gripped in right hand. Borrowed coin is held between thumb and fingers and is covered on both sides by handkerchief. Figure 35.

Place half dollar which you have in left hand, on table or some other place in full view. If you have an assistant, you may give it to him to hold.

With coin held in fold of handkerchief in right hand, pick up opposite corner of handkerchief in left hand and hold as shown in Figure 36.

Now with a movement cause the corners C of the handkerchief to flip up over middle and fall down in front. Figure 37.

This makes a tube in middle of handkerchief. Bring two upper ends fairly

close together. Release coin and allow it to slide down tube to center of handkerchief. Figure 38.



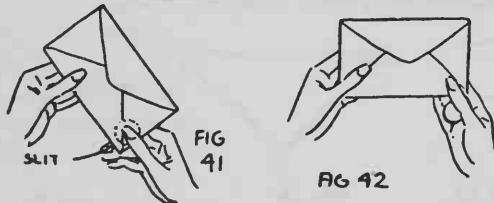
Tie a knot in handkerchief and give it to spectator to hold by one of the corners. If coin is visible in knot, pull down cloth over it a little to conceal. Figure 39.

Pick up half dollar and the slit envelope from table.

"The gentleman has marked his half dollar. He can recognize it easily, I am sure. Would you mind, Sir, if I sent it away in an envelope?"

Show envelope empty and drop half dollar into it so that audience can see it go in. Coin comes to bottom of envelope. Hold it there with thumb and fingers of left hand. Figure 40.

Seal flap of envelope. Now turn it on end and let coin slide down to slit corner. Hold coin there with right hand. Figure 41.



Turn envelope straight again and let coin slip out through slit in envelope into right hand and Finger Palm it. Figure 42.

Take envelope in left hand. Drop coin into upper left coat pocket or right trousers pocket, as you have been taught to do, without letting audience see. You may have a pencil in one of your coat pockets and drop coin into pocket while reaching for pencil.

"I will just mark the envelope with my secret initials."

Mark envelope and place pencil back in pocket.

"In reality, I should not have done that. I forgot that the gentleman marked his coin. Strange as it may seem, two magic marks on the same package oftentimes dissolve that which is within."

Shake envelope and listen.

"It seems rather quiet within. Sir, your coin has kissed us goodbye."

Tear up envelope into small pieces and drop on table.

NOTE:

A ruse to use is to paste a piece of opaque paper, cut round the size of a half dollar, in the bottom of the envelope. After you have taken coin out, hold envelope up in front of a burning candle or match and show shadow of coin within (really the opaque paper). Set fire to envelope and let it burn, finally dropping the remains onto a plate. You have apparently burned the coin.

Another clever fake is to paint a disk the size of a half dollar with Chinese White water colors, such as are used by show card writers and artists, on the inside of a white envelope. Inside of envelope may be shown with nothing in it, but when envelope is held to light, the disk shows opaque and appears to be the coin. Paint disk so that it looks like coin is lying at bottom of envelope. With a manila envelope, use a paint to match made by mixing white, red, yellow, and a touch of black.

You may also work it this way. Hold envelope to light with coin in it before you slide coin out into your right hand. Have coin in middle of envelope at bottom when you do this. Take envelope away from light and let coin slide into hand. Hold envelope in left hand and let it burn, in the meantime disposing of coin in right hand.

"But something tells me that it has not gone far."

To gentleman holding the knotted handkerchief.

"Would you mind untying the handkerchief to see whether the gentleman's coin has in some mysterious way hidden itself inside the knot?"

Spectator unties the knot and finds the borrowed coin.

"Will you please give it to the gentleman who loaned it to me and let him identify it as his coin? Remember, I do not touch the half dollar myself. Is that your coin, Sir? Which goes to show that as you give so shalt thou receive."

Return borrowed handkerchief or use it for another experiment.

HOW TO VANISH A COIN BY WRAPPING IT IN A PIECE OF PAPER

These methods of vanishing a coin will prove helpful at times. The moves are natural and the effect is mystifying.

Method 1: Take a piece of paper about five inches square,—newspaper or any opaque paper will do.

Place coin a little above center of paper. Figure 43.

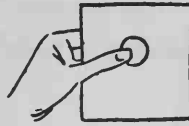


FIG. 43



FIG 44

Fold up bottom edge of paper to within half an inch of the top edge. Figure 44.

Fold right side of paper over in front. Figure 45.

Then fold left side of paper over in front. Figure 46.



FIG 45

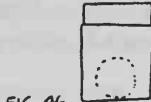


FIG 46

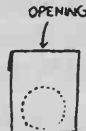


FIG 47



FIG. 48

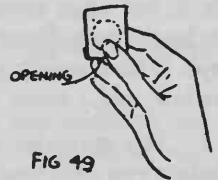


FIG 49

Fold top half-inch down in front. To all appearances, the half dollar is wrapped securely in the paper, but in reality the coin is in the rear partition with an opening at the top. Figures 47 (rear view) and 48 (front view).

Turn paper over so that opening is downward and hold in right hand as in Figure 49.

If someone is near you, let him feel the coin in the paper. Then allow the coin to slide out into your right hand. Finger Palm it, and take paper in left hand. Now all that remains to be done is to get rid of the coin in one of your pockets and then tear the paper up. Or, if you desire, you may tear up the paper with the coin still Finger Palmed and then produce the coin from some suitable place.

Method 2: Place coin in center of paper. Figure 50. Fold up bottom third of paper to cover coin. Figure 51. Fold down top third. Figure 52.

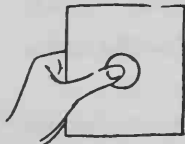


FIG 50

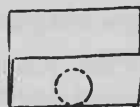
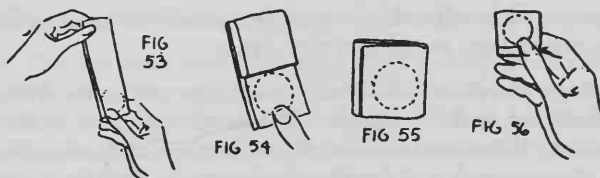


FIG 51



FIG 52

Grip right end of paper with thumb and first and second fingers of right hand. Figure 53.



Fold over left third of paper, and as you do so, turn paper up to vertical position and let coin slip down from center of paper to bottom near right hand. Figure 54.

Now fold over bottom or right hand third with coin in it. Figure 55.

As the coin is in the rear fold and near the end of the paper, it can be easily slipped out from opening into right hand in Finger Palm position. Figure 56.

Tear paper into small pieces or burn it.

Here you learn two coin classics. They are based on a popular magical experiment called "Multiplication of Money." David Devant, noted English conjurer, calls it "Magical Addition," for in no part of the experiment does the money multiply. His version of the experiment was popular among the older magicians, but seldom seen today. In Devant's hands, this effect was a thing of beauty. I have thoroughly analyzed the effect until I arrived at a simplified, modernized method for working it.

THE HOMING COINS

EFFECT:

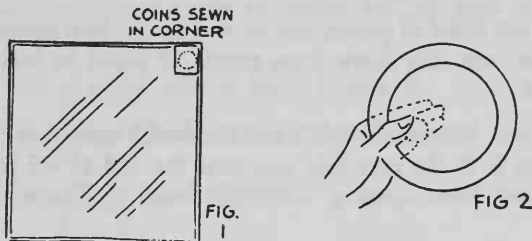
Performer shows a plate of coins, then pours them into a borrowed hat which a boy is holding. He says that he placed fifteen coins in the hat, but the audience is a bit skeptical as the coins were not counted. Boy counts the coins and finds that there are actually fifteen. Coins are poured back into the hat again. Boy then gives performer two of the coins, which leaves thirteen in the hat. The two are wrapped in a handkerchief and given to the boy to hold. Mysteriously the coins wander back into the hat from the handkerchief. Boy counts the coins from the hat onto the plate and finds that there are fifteen as at first. Magician repeats the experiment, leaving the audience as thoroughly puzzled as ever.

PARAPHERNALIA:

1—Seventeen coins, all alike. Half dollars or palming coins are best.

- 2—A small china plate.
- 3—A small piece of magician's wax.
- 4—A prepared handkerchief—with two coins, the same as those used in the experiment, sewed into the corner.

Sew square of white cloth large enough to cover coins over one corner of the handkerchief, making a pocket. Put another piece of cloth between the two coins to keep them from clinking when handkerchief is handled carelessly. Now insert coins in pocket of handkerchief and sew them in. Figure 1.



SECRET AND PATTERN:

To Prepare:

The prepared handkerchief should be in one of your right pockets.

Rub the small piece of wax well between the fingers to make it soft and stick it on your lower vest button. The piece of wax need be only about an eighth of an inch in diameter, or less.

Have fifteen palming coins on the plate.

Place two coins in left hand in position for Finger Palming. Take plate with coins in left hand, fingers under it and thumb on top. Coins can be held between fingers and plate easily, and because of natural position of hand holding plate, audience will not suspect that you have coins concealed. Figure 2.

To Perform:

Come forward with plate of coins in left hand and two coins concealed underneath.

"To begin with, I want to borrow a boy—a boy that would be interested in money. Ah, there is a boy who looks like a good financier. I know that you will be glad to help me to mystify this audience financially. (Get boy to start forward.) By the way, we must also have a hat. Will some gentleman please give my friend his hat for a little while? There is one. Just bring it along with you."

To make it easier to get the boy to come up, you should come closer to audience. Pick out a boy and beckon to him and help to get him to the platform. As he comes forward, take his arm and lead him up to the center of the stage. Have boy stand at your left.

"Before we start with financial affairs, it might be well for us to get acquainted and exchange references. What is your name?"

Boy tells his name. We shall assume that it is John.

"John. That's a good name. My great-great grandfather's name was John. They named Johnny-Cake after him. Well, I'm glad to meet you. I have a lot of confidence in you and I suppose you have a lot of confidence in me. Of course, the audience has confidence in us for we wouldn't fool them for the world, would we, John? You see you can trust John implicitly."

To gentleman who loaned his hat:

"You do not mind if John uses your hat for a bank?" (To John) "See whether there is anything in the bank. Examine the hat carefully."

Boy examines the hat and finds it empty.

"What's the matter? Is the bank empty? Sort of short of funds, eh? John, if you will hold the hat over here for a moment I shall put some money in the bank, and we'll start a banking proposition."

Boy brings hat close to you. Turn plate so that coins fall into hat. Hold plate tilted a little above the hat so that audience can easily see the coins falling into the hat.

"Those were thirty-dollar gold pieces that I put into the hat—thirty-dollar gold pieces made of platinum. Fifteen of them. Hold the hat tight, John, so that the fifteen coins will be safe."

Look at audience, then look at John, then back to audience again, and then at John again.

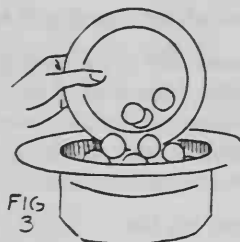
"John, I hesitate to say it, but there are a few people in the audience—I shall not mention any names, of course—who have a sneaking suspicion about the number of coins which I put into the hat. Just think of that! I put fifteen thirty-dollar gold pieces made of platinum in the hat, and they doubt my word. Of course, John knows that there are fifteen coins in the hat, don't you, John? (Whisper to John to say, "No".) No? I doubt very much whether you are acquainted with thirty-dollar gold pieces made of platinum. To convince everyone that a magician tells the truth, I shall ask John to count the coins onto the plate one at a time. Count them out loud."

One by one, John counts coins out onto plate. If he does not speak distinctly, count with him so that audience can have no doubt as to the number of coins.

"Fifteen—no more, no less. All right, we'll place them back in the bank."

Pour coins back into hat again. Be sure to hold plate so that audience can see coins dropping into hat. As coins slide down, release the two con-

cealed in your fingers and let them slide down with the rest into the hat. To do this bring edge of plate near top of hat. Figure 3.



There are now seventeen coins in the hat instead of fifteen. Audience, of course, thinks there are fifteen. Place plate on table.

"John, take two coins out of the hat and give them to me."

Take the two coins which John gives you and show them to audience to convince them that there are two coins.

"One—two."

Whisper to John to turn hat around in a circle.

"What's this? Passing the hat around? You must be a deacon. Hold the hat up high— as high as you can reach comfortably."

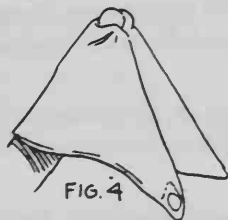
When the hat is held high, John is prevented from looking inside and counting the coins.

Show the two coins you have, one in each hand, flat sides of coins to audience.

To John:

"Two from fifteen is thirteen, isn't it? You aren't superstitious about holding thirteen coins, are you?" (To audience) "John says that thirteen are better than ten. He has an eye for business."

Place both coins in left hand. Reach into pocket and bring out the prepared handkerchief. Place it over your left arm, then take coins with right hand. Place handkerchief over left hand with the ends falling down. Have faked end near you and away from audience.



Show both coins slightly apart and place them in center of handkerchief in left hand. Grasp coins through the handkerchief with tips of fingers and thumb of left hand. Figure 4.

Now as you bring right hand up towards coins, catch the faked corner of handkerchief between third and fourth fingers. Grasp coins between first and second finger tips of right hand. Figure 5.

With left hand throw handkerchief over coins and your right hand and pretend to pick up coins in left hand through the handkerchief. In reality you grasp the coins in the faked corner and Finger Palm the free coins in the right hand. Draw right hand downward and away as left hand lifts handkerchief up.

"I shall wrap the two coins in this handkerchief and ask you, John, to hold them securely. Hold the hat in your right hand and the handkerchief and coins in your left."

Give handkerchief to John so that he grasps the coins. He feels them and believes he is holding the two coins you just put under it. The ends of the handkerchief hang down.

Be careful of your angle of visibility with the coins Finger Palmed in your right hand. Neither John nor the audience must see them.

"You feel the two coins all right through the silk of the handkerchief, do you? Good! Hold them tightly. Imagine you are Scotch. The money which I took from the bank reminds me of homing pigeons—take them away but they fly back again. John, what would you say if the two coins you are holding should fly out of your hand into the hat? Say, 'go.'"

As John says, "Go", take hold of a corner of handkerchief with left hand. Whisk it from his hands suddenly, and to all appearances the coins have mysteriously vanished.

"Gone!"

Take handkerchief in right hand, and as you pick up plate from table with left hand, place handkerchief in right pocket. Now transfer plate to right hand, thumb on top and fingers concealing two coins under it.

You now have the same arrangement that you had in your left hand when you began this experiment.

"Count the coins in the hat, John, to see whether the two coins flew back to the bank again. If so, there should be fifteen again, instead of thirteen. Count them one at a time out loud."

John counts coins onto plate.

"Fifteen. They did come back. By the way, John, would you like to have me teach you this trick so that you can do it? You would. Then you shall have a lesson. The most important part is to be able to get as many as fifteen coins together all at once. Place them on a plate, or platter, if you like. Get someone's hat and pour them into it, all fifteen. Sometimes the audience doubts you, that is why I had you count them one at a time out loud."

As you say, "Pour them into it", pour the coins back into the hat as you did before and let the two coins in your right hand slide into the hat with the others.

"Usually someone holds the hat, but as no one is handy, we'll just set it down over here on the table. But before we do that, take out two coins."

John takes out two coins.

"Place the hat on the table."

Boy places hat on table.

"And give me the two coins."

Take coins in left hand and as you do so, pick ball of wax from lowest vest button with tips of first finger and thumb of right hand. Bring coins over to right hand and press the wax on center of coin towards you. Press it out flat with right thumb to spread it on coin. You can do this easily without being detected.

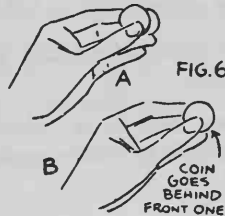
"Of course, that leaves thirteen in the hat. Now watch what I do with the coins."

Have waxed side of coin toward you. Have second coin in front of first, toward audience, but keep them a little apart. Hold coins in left hand.

Show both coins plainly so that all can see the two of them. Move waxed coin away a few inches with right hand and replace again on other side of second coin so that wax is between the two.

"Are you watching both coins, John?"

Turn left hand to audience as in Figure 6A. Screen coins with right hand, apparently taking coin from behind, but in reality push two coins together and press tightly with fingers and thumb of left hand. Figure 6B.



Remove right hand fingers as though taking the coin. Open them slowly and show that coin has vanished.

"There is one gone."

Throw double coin over to right hand then back to left. The coins will hold together as one, and no one will notice the extra thickness. When holding coin up to audience, flat side should be exposed.

Hold double coin in Finger Tip Clip position (Lesson 3, Figure 16). Pretend to throw it into left hand, which closes as though holding coin. During throwing motion, Front Thumb Palm double coin in right hand. Point index finger toward closed left hand and make motion toward it. While doing this, raise hand to upper left coat pocket and let coin drop into it. (See Lesson 3.) Open left hand and show that coin has vanished. Now show both hands, fingers spread wide apart.

"And the second one has likewise melted away. But, as you know, John, they really flew back into the hat—that is, if you have done the trick properly. Pick up the hat and count the coins one at a time again onto the plate."

Boy picks up hat and you pick up plate. He counts the coins aloud.

"Fifteen. There, John, you have performed the trick well, and if anyone wants to hire you to bring their money back again, I'll give you a good recommendation."

Dismiss boy and return hat, or you may retain him or the hat for another experiment.

INVISIBLE MONEY TRANSIT

Another version of the "Multiplication of Money" experiment.

EFFECT:

Performer brings forward small plate on which are fifteen coins. These he pours into a spectator's hand, who counts them one at a time onto the plate to prove that there are fifteen coins. Performer is given two of the coins, and then the rest are again returned to spectator's hand. Thus thirteen are left in the hand. Magician wraps the two coins in a handkerchief and gives them to spectator to hold also in other hand. Upon command the two coins disappear from the handkerchief and appear mysteriously with the thirteen coins. Spectator counts coins one at a time and finds that he holds fifteen in his hand.

PARAPHERNALIA:

- 1—Seventeen coins, preferably palming coins or half dollars.
- 2—A small plate or saucer.
- 3—Special handkerchief with two coins sewed into corner, as described in preceding experiment.
- 4—Small piece of wax, as in above effect.

SECRET AND PATTERN:

To Prepare:

Place small piece of wax, less than an eighth of an inch in diameter, on bottom button of vest. Put special handkerchief in a handy pocket.

Have fifteen coins on plate and two under it, held in hand, as in preceding experiment.

To Perform:

Come forward with plate and coins arranged as described, holding them in left hand.

Have spectator come up from audience and stand at your left.

"I have had people say that they liked the experiment I am about to perform because there is money in it. I suppose, Sir, that you too are interested in money. Now, I have a whole plate of it. These are thirty-dollar gold pieces—I do not know what they are made of, perhaps white gold or tin."

Pick up one coin and show it to audience. Replace it on plate.

"There are fifteen of these coins."

Pour coins from plate into your right hand, keeping coins under plate in position.

"I will ask you to take them."

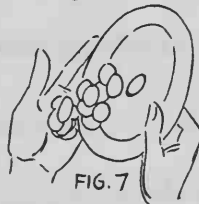
Give coins to spectator helping you.

"And count them one at a time out loud on this plate as I hear a peculiar vibration passing through some of the members before us signifying their doubt as to whether there are fifteen coins."

Spectator counts coins one at a time aloud and places them on plate. If he does not count loud enough, count with him. Be sure that everyone is satisfied that there are fifteen coins.

"Fifteen. You are to be congratulated on your counting."

Grasp plate with right hand and pour coins into left hand. Hold back of plate toward audience in this case. Pour the fifteen coins into the left hand with the two coins already there. Figure 7.



Now give coins to assistant.

NOTE: If you desire, you may pour the coins from the plate into your right hand, also releasing the two coins from under the plate and allowing them to drop with the rest. Or if you prefer, coins may be poured directly into assistant's hand, holding plate in left hand.

"Please hold the fifteen coins again—in your left hand."

When spectator has coins in hand, say,

"Close your hand tightly so that none of the money will evaporate. They say that money is hard to hold onto. That's why I want you to hold the coins tightly."

The real reason is that you do not want him to see the coins and count them.

"By the way, before we go any further, I want to borrow two of the coins. Will you give me just two of them?"

Take the two coins from spectator.

"Now close your hand tight again. Pretend you are a Scotchman whose wife has asked him to buy her a new hat."

Take small piece of wax from vest button with right hand and press it onto the center of one of the coins. Keep waxed side toward you and away from audience.

Hold coins in full view in left hand. Slip front coin back of the other so that wax comes between them. Do not press together as yet.

Reach into pocket and remove special handkerchief with right hand. Throw it over left arm. Transfer two coins to right hand, then cover left hand with handkerchief and place coins at left finger tips. Grasp them through the handkerchief. Be sure to have faked corner of handkerchief away from audience.

Wrap up the two coins as you did in preceding effect, raising the faked corner to center and wrapping coins therein. Grasp fake corner through the handkerchief in left hand and with right press the two free coins together.

Front Thumb Palm the double coin in right hand and remove from under handkerchief.

"Will you please grasp the two coins with your thumb and fingertips of your right hand? Now keep your hands apart."



Give handkerchief to spectator so that he grasps the faked corner in the center of it. He holds this in right hand and the rest of the coins, supposedly 13, in his left hand. Fig. 8 shows position of assistant.

Now raise your right hand to upper left coat pocket and drop double coin in it. It will not click if pocket is empty for wax holds the two coins tightly together. It is well, as suggested before, to have a little stiffening in upper part of pocket to keep it open. Sometimes a fountain pen in one corner of the pocket answers the purpose.

"Do you feel them? Just hold these two coins in Scotchman fashion. Imagine you are a banker and someone wants to borrow some money. It takes a magician to get money from some people nowadays. Anyway what I intend to do is to cause the two coins over here to jump back with the other coins over there. You would, no doubt, be surprised to see them jump. Of course, they may jump without your seeing them. They say it is hard to see money sometimes, especially when it is scarce. There is a lot turned out of the mint that you and I never see."

Take hold of one corner of the handkerchief.

"Are you ready to see the money go? Money goes fast—usually faster than it comes, so watch closely. You still feel the coins, Sir? All ready—Go!"

Whisk handkerchief suddenly out of spectator's hands. The coins in it have apparently vanished.

"They've gone."

Place handkerchief in pocket or on table as you pick up saucer.

"No doubt, you feel the weight in your left hand heavier by two coins. Please count the coins out on the plate again, and you will find that instead of thirteen coins you have fifteen for the two coins have passed over into your left hand."

Assistant counts coins one at a time aloud until the fifteen have been counted.

"Fifteen."

NOTE: In case you are performing and have no wax handy, vanish one of the coins in your upper left coat pocket, then drop the other coin in another pocket when convenient.

Or you may use this ruse for vanishing both coins. Take out your watch for the purpose of taking the assistant's pulse. As you do so, drop both coins into your pocket.

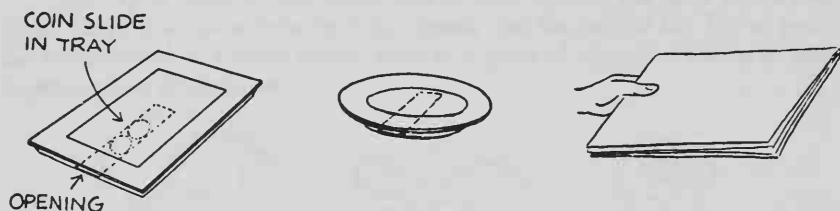
Hold assistant's wrist for a few seconds, then say, *"Yes, your heart is all right."* Replace watch in pocket and proceed with experiment. Sometimes I allow two coins to remain Finger Palmed until I jerk handkerchief from spectator's hand. Then I place coins and handkerchief in pocket.

THE MULTIPLYING MONEY TRAY

There is on the market today a mechanical plate or tray used to add extra coins to those counted upon the plate.

Such a plate contains a slot large enough to hold two or three coins. When plate is tipped into hand the coins in slot fall out along with those from the top.

The plates or trays are made in numerous sizes from table plate size to ash tray.



A NEWSPAPER USED AS A TRAY

A folded newspaper makes a nice adjunct in the "Multiplication of Money" mystery. The two coins to be added are simply placed in folds of the paper. Other coins are counted upon the newspaper. When paper is tipped over, the two extra coins fall out with the others.

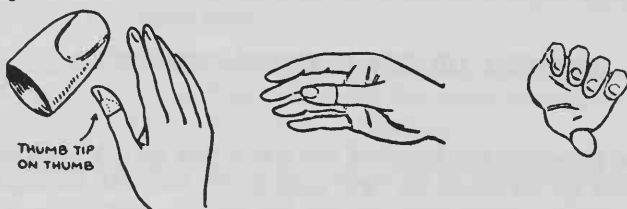


Lesson 6

THE THUMB TIP

This lesson treats of a clever piece of apparatus which you can use in performing many tricks. It is called the Thumb Tip. It is a piece of metal shaped like the first joint of the thumb and painted flesh color.

The Tip is made to slip on the end of your thumb, *but does not fit down tight*. There is a space between your thumb and the end of the Tip to permit the concealment of a small object, such as a piece of cigarette, a strip of tissue paper, a piece of cloth, etc.



Now stand before your mirror. Put the Thumb Tip on your thumb. Hold your thumb sideways and you will see that the Tip on your thumb is noticeable. To keep the Tip concealed when the hand is in this position, hold your thumb naturally behind your four fingers.

Point your thumb towards the mirror and you will get the effect that your audience gets in looking directly at your hand. The Tip cannot be seen and your thumb looks natural. In this position the hand can be shown empty to the audience and they will never suspect that they are looking right at the apparatus.

A little farther on in this lesson I teach you Thumb Tip Manipulation, the methods of keeping the Tip concealed in other positions of the hand.

A WORD OF CAUTION:

The Thumb Tip becomes shiny when it is carried in the pocket for some time. Some shine is all right, but too much spoils the effect of natural skin. To avoid this, paint the Tip occasionally. Magic dealers supply correct flesh paint for such use. Sometimes rubbing tip with a cloth dipped in turpentine or gasoline dulls the surface.

In this lesson I teach you five clever effects in which you utilize the Thumb Tip. Each trick can be worked at a moment's notice, and each effect is startling and very puzzling.

Basically, these five effects are one trick, dependent on one working principle and the use of the Thumb Tip. I give you the five effects to show you the

value of a principle. Many, many tricks are based on this one principle of the Thumb Tip, "Vanish" and "Production." You may be able to originate other good effects and variations after you have mastered this lesson.

I do not advise your giving all five of these effects at one performance. Though there is no serious objection to performing one after another of these tricks, it is best to do only one or two tricks based on a certain mode of working at one performance.

Any one of these effects can be performed at the dinner table, at your club, in the parlor, or on the stage.

* * *

MYSTERY OF THE BURNING CIGARETTE

EFFECT:

Magician borrows a handkerchief and lays it over his left hand, fist closed and thumb side up. He shows his right hand empty and with his right thumb tucks handkerchief a short way into his left fist. He next borrows a short lighted cigarette and drops it burning end down into the little well he made in the handkerchief with his right thumb. The smoke curls upward from the handkerchief. The audience holds its breath, thinking that the handkerchief is being burned. The magician then sprinkles the magic "woofle dust" over the handkerchief and pulls it off his hand. The handkerchief is undamaged and the cigarette has vanished.

PARAPHERNALIA:

1—The Thumb Tip. (Supplied by magic dealers).

The other articles you will need are:

a—A borrowed handkerchief (man's or woman's).

b—A borrowed burning cigarette (*not over half a cigarette in length*).

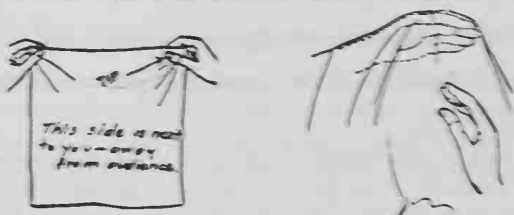
SECRET AND PATTERN:

"I would like to borrow a handkerchief for a moment—any kind, any shape, any size, any nationality. Thank you. This one will answer the purpose nicely."

Now while someone is giving you a handkerchief:

Have the Thumb Tip with the nail side nearest your body ready in your lower right hand vest pocket. Put your right hand in your pocket and slip the Tip on your thumb.

Take handkerchief from spectator with left hand and transfer it to the right hand. By using left hand to take handkerchief, it keeps Thumb Tip on the right hand from being exposed. Open up handkerchief and hold by two corners. The handkerchief and the fingers of right hand screen the Thumb Tip.



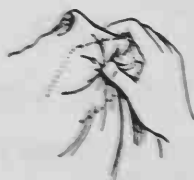
Casually without saying anything, show left hand empty and spread handkerchief over it with right hand.

Show right hand with end of thumb to audience. This exposes the whole inside of hand. Seeing nothing concealed, the audience takes it for granted that performer is not palming or hiding anything.

And right here, let me give you a big point in magic that you must never forget.

Show your hands empty at various times but do not call attention to the fact. Make it a natural movement. The audience can see for themselves that nothing is concealed in hand. Do not say in words, "My hands are empty." The suggestion of showing the hands is enough. An ounce of demonstration is worth a pound of talk.

"I spread the handkerchief over my left hand and make a little well in it, so—"



Now swing right hand over towards handkerchief, the four fingers hiding the Thumb Tip. Push right thumb into handkerchief and left hand which has closed around Tip. When Tip is well concealed raise fingers of right hand high in air. This shows audience that well is being made with the right thumb. Draw thumb out (but leave Thumb Tip in handkerchief) and push back again. This extra tucking is done for a psychological reason. When thumb is drawn out, it shows a natural thumb, and the second tucking with a natural thumb leads people to think that the first was made in exactly the same way.

"Next I want to borrow a lighted cigarette, or rather a piece of one."

(If someone is smoking, ask for that particular cigarette. If not, ask to

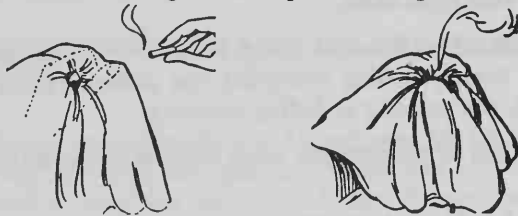
have one lighted. In case of emergency, have a cigarette of your own with you. After cigarette is lighted, have spectator break cigarette in half and give you lighted part.)

"That's it—give me the front half, light and all."

Take piece of cigarette between thumb and forefinger of right hand.

"Now watch. I'll just drop this burning cigarette into the handkerchief, burning end down."

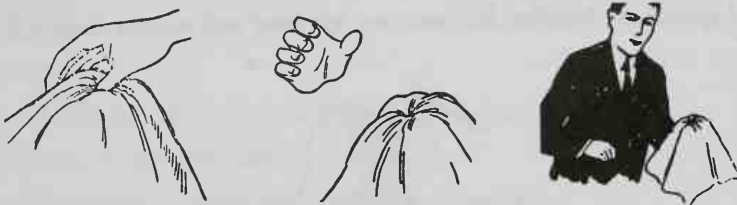
You show well in handkerchief and drop cigarette slowly into the handkerchief. Much depends upon the fact that you convince audience that you have actually dropped the cigarette into the handkerchief. Show right hand open towards audience with fingers wide apart after cigarette has been dropped.



"Yes; there it is smoking away peacefully."

Audience can see smoke curling up from the handkerchief.

"There is a way that chemists condense smoke. They squeeze it together this way."



Push right thumb into well and into Thumb Tip. This shuts off air, which immediately puts out the fire in cigarette.

Bring hand away with Thumb Tip on right thumb, casually showing hand again to audience, end of thumb facing them.

"Sometimes I weight it down with a little magic Woofle Dust."

Reach into vest pocket, apparently to get a pinch of "woofle dust," but in reality to leave Thumb Tip there. Leave Thumb Tip in vest pocket. Pretend to sprinkle dust into handkerchief. Then take handkerchief by one corner and pull slowly off of left hand, so that audience can see that cigarette has disappeared and handkerchief is undamaged. Hold handkerchief again by two corners, one in each hand.

"Yes, it's magic Woolfe Dust. It not only condenses the smoke, but it dissolves the cigarette and is a wonderful restorative for a burned handkerchief."

Return the handkerchief to the lender.

Louis Tannen has a subtle way of getting rid of the Thumb Tip.

After cigarette has vanished, the right hand thumb has tip, this hand grasping one corner of handkerchief while left hand grasps the other corner to spread out in front of body. Handkerchief is held low and given a slight shake. As right hand holding handkerchief comes down against the right leg momentarily, the right thumb loosens tip on thumb.



The handkerchief is raised and right hand brought behind and left hand in front, as the handkerchief ends are transposed to show opposite side of handkerchief. This brings right hand over outside top pocket of coat into which the loosened tip is dropped. See illustration. All done in practically one sweeping move. Much depends upon the loosening of thumb tip against the leg and then dropping it into pocket with no hesitation.

THE ASBESTOS PALM

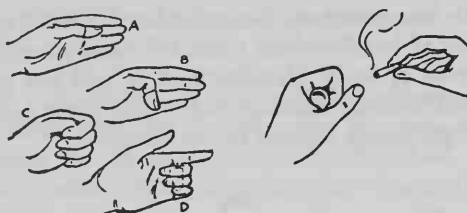
EFFECT:

This is a similar effect to the above, but no handkerchief is used. A lighted cigarette is dropped into the left hand, and a little Magic Sand is sprinkled on it. The left hand is opened slowly—and the cigarette has vanished.

THUMB TIP MANIPULATION:

This effect involves a little manipulation which you must learn right now. It is a little sleight of hand. You show your hand apparently empty and yet conceal a thumb tip. These manipulations enable you to show thumb freely at times. You will find that it is little moves like these that help to make the magician.

Get Thumb Tip on your left thumb. Now study carefully illustrations at each of the positions shown. Hold the thumb in position A. Bend thumb to position B. Close fingers around Tip, position C. Partially open hand, position D, leaving Thumb Tip inside middle, ring and little fingers of left hand. The three fingers conceal the Thumb Tip so that hand can be shown carelessly and the Tip will not be seen.



Reverse the movements and get Tip on thumb again. Practice until you can do these moves easily and quickly with either hand.

SECRET:

Have Tip in left pocket. Get Tip onto left thumb and conceal as in position A above.

Borrow a piece of lighted cigarette as in effect described before.

Manipulate Thumb Tip to position D. Casually show left hand. Hold the cigarette with thumb and forefinger of right hand.

Get Tip onto thumb again—position A. Bring thumb up and point hand towards audience, end of thumb foremost. This convinces audience that hand is empty.

Close hand quickly, bending thumb and getting Tip to position D again. Withdraw thumb. To audience it looks as though empty hand was closed.

Drop cigarette into left hand, tucking it in with right thumb. This puts fire of cigarette out and allows you to remove Tip on right thumb.

Show right hand empty, tip of thumb pointed toward audience. Reach into vest pocket for the Magic Sand, leaving Tip in pocket. Sprinkle imaginary sand over left hand.

Open left hand slowly—the cigarette has vanished.

Study the first effect, Mystery of the Burning Cigarette, and model your presentation of this second effect upon that, using the same patter where appropriate.

BURNING A BORROWED HANDKERCHIEF

EFFECT:

Performer borrows a handkerchief (man's or woman's). He sets fire to

the center of it by holding it over a lighted candle or match. The flames are extinguished and handkerchief is touched with a magic ring. The handkerchief is restored.

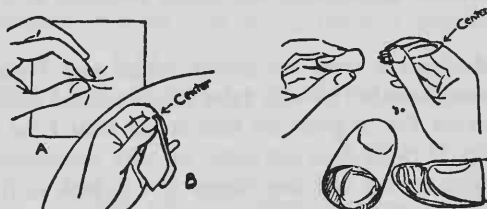
This trick goes well at a moment's notice in the parlor, the dining room, at a banquet, or on the stage. Many times I just happen to see a handkerchief in a lady's lap. I ask her for permission to use it and proceed to do the trick as though seeing the handkerchief gave me the idea of doing it.

PARAPHERNALIA:

- 1—The Thumb Tip.
- 2—A borrowed handkerchief.
- 3—A piece of white cloth about 4 inches square, *similar to cloth used in a handkerchief*.
- 4—A small box of matches or lighted candle.
- 5—A small nickel-plated ring or a finger ring.

SECRET AND PATTERN:

Take small square of cloth, pick up by center and allow edges to fall downward. Note A and B in illustration.



Then tuck into the Thumb Tip—*center of cloth going in last*. Center of cloth should rest on side of Tip so that thumb can easily be placed on it. This is done so that when thumb is withdrawn from Tip the cloth is also drawn out.

Arranged in this way, Tip and cloth can be left in right-hand pocket until needed.

Place Tip on right thumb, drop hand to side, thumb away from audience, and you are ready to start the trick.

If at a banquet or in a parlor you notice that a lady happens to have a handkerchief in her lap, say:

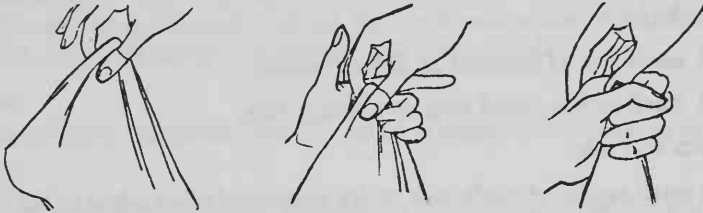
"I beg your pardon, but I just happened to notice your handkerchief and the kind of cloth it is made of. It is very seldom that one sees that cloth."

Or if you have to borrow a handkerchief, say something like this, while taking it with left hand:

"I would like to borrow a handkerchief for a few moments as I have in mind an experiment that has always been interesting. Thank you. That is just the kind." (Then happen to notice something peculiar about handkerchief.) "Well, here's something peculiar." (Feel it.) "Here is a peculiar cloth of which we see very little."

In either case, open up handkerchief and hold by two corners, the Tip being concealed behind handkerchief. This position shows palms of hands empty.

Now pick up center of handkerchief with left hand and transfer to the right hand so that thumb of right hand with Tip comes behind handkerchief and index finger in front. Again palm of right hand can be shown. You have thus convinced your audience that you hold nothing but the handkerchief.



Draw handkerchief up through left hand, stopping at a point shown in this illustration.

The left hand closes around the handkerchief and Thumb Tip, holding both securely. Leave Thumb Tip with false handkerchief center, in left hand. As right thumb leaves Tip, it pulls up with it the little false center (piece of cloth) from the Tip. If cloth does not come up with movement, do not worry. Simply pull it up with thumb and first finger. It will look as if you are pulling up handkerchief.



The effect to the audience is that the handkerchief was merely drawn partially through the hand, that the central portion sticks out above and the corners and outer part hangs below, while in reality it is the false or extra center that you have pulled up out of the Thumb Tip and not the borrowed handkerchief.

"This is peculiar cloth because it is fireproof. A moderate flame will not burn it."

Reach over and allow light of candle to set fire to false center (piece of cloth), which audience thinks is center of borrowed handkerchief.

If a lighted candle is not handy, have someone light a match for you.

"It does burn after all. I must have been mistaken in the cloth. (To owner.) You will pardon me, I am sure."

After cloth has burned a bit and audience has been led to believe that a fair size hole has been burned in handkerchief, pinch out flame with right index finger and thumb or blow out flame. Then tuck burned part into Tip with right thumb and draw Tip away on right thumb. Point end of thumb toward audience, showing hand empty, and reach into right vest pocket, leaving Tip there. At the same time say:

"In my pocket I have a ring." (Take ring from pocket.) A Magic Ring. If I drop it on the handkerchief, it sometimes helps me out of an embarrassing difficulty." Place ring on top of left hand.) "The hole in the handkerchief and hole in the ring makes a sort of affinity or friendly feeling between the two."

Take ring in right hand. Grasp handkerchief at bottom and pull it out of left hand through the ring. Hold up by two corners to show handkerchief is as good as ever.

"See—just as I told you. The center is again in the middle and I thank the lady (or gentleman) for the loan of her (or his) handkerchief." (Return handkerchief.)

"And remember, that a flame on a candle (or match) is worth two in a handkerchief."

THE ENCHANTED PAPER

This trick is based on the same principle as the preceding effects and may be performed at any time. It is a good one to have at your command when the use of a cigarette would not be in good form.

EFFECT:

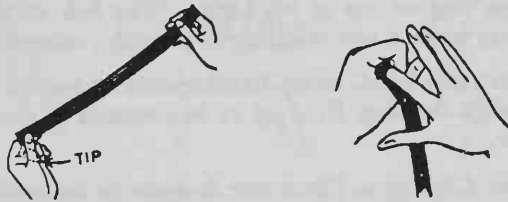
A strip of colored tissue paper is shown and tucked into the empty left hand. Upon opening hand, paper has disappeared. Performer states that it has not disappeared and is still on his hand, but it is visible only to the eye of a medium. He places imaginary ball of paper on spectator's upturned palm. Magician then borrows a handkerchief and spreads it over his left hand. With the empty right hand he makes a little well in handkerchief, pushing it a bit into the closed left fist. He then takes imaginary ball from spectator's hand and drops it into the well in the handkerchief. He reaches down and pulls out the strip of tissue paper.

PARAPHERNALIA:

- 1—The Thump Tip.
- 2—A strip of colored tissue paper about 20 inches long and one inch wide.
- 3—A borrowed handkerchief.

SECRET AND PATTERN:

Have Thumb Tip in left pocket. Just before starting this experiment, get Thumb Tip onto left thumb. From pocket or from table, take a strip of tissue paper. Casually show both hands and strip of paper. As in the preceding effects, end of thumb holding Tip, is held toward audience. Then finger palm Thumb Tip, as explained in Thumb Tip Manipulation, and show tissue paper as in illustration.



“This is an old Chinese experiment based on an ancient teaching that everything is, even if it isn’t. I can best illustrate it with this strip of colored paper. To the ordinary eye there is nothing mysterious about this paper—but to the trained eye of the psychic there is more than you have dreamed.”

“To begin with let me tuck this strip of paper into my left hand.”

Now slowly tuck strip of paper into left hand with the right index finger. You are really pushing the paper into the Thumb Tip. For the last two tucks, use the right thumb and carry Thumb Tip away on thumb.

Casually show right hand empty and then slowly open left hand and turn palm upwards.

“Yes, there it rests on the palm of my hand. What’s that? You cannot see it? Oh, I forgot, you are not using your psychic eyes. When I placed the paper in my closed hand, the warmth of the hand caused the paper to return to its astral form—the state where a thing is, but seemingly isn’t.”

You turn to a gentleman nearby.

“Pardon me, Sir, but you seem to have a psychic eye. Would you mind holding the paper for me? Thank you. Just hold out your left hand palm upward.”

You now pretend to drop the imaginary ball of paper from your left hand

into spectator's hand. Make movement as natural as though you were giving him a real ball of paper.

"Now, the paper is in your keeping. You can see it, can you not?"

If the gentleman goodnaturedly says "Yes," then you say:

"There, didn't I tell you the gentleman was a psychic."

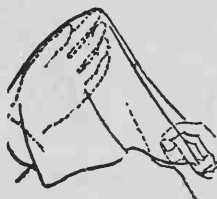
If the gentleman says "No," then you say:

"You aren't looking very well today. Well—anyway do not drop the strip of paper."

Turn to the audience.

"I wish to borrow a handkerchief. Either a lady's or a gentleman's. That one will do nicely."

Take handkerchief with left hand. Hold handkerchief up by two corners, Thumb Tip concealed behind upper right hand corner of handkerchief. Allow handkerchief to drop from left hand and to be held by right. Show left hand, both sides, and spread handkerchief over it. Show right hand empty and tuck handkerchief into left fist with right thumb, leaving Thumb Tip gripped in left fist. The tissue paper is there ready to be produced, but to the audience the handkerchief is empty. Turn to spectator who holds imaginary paper.



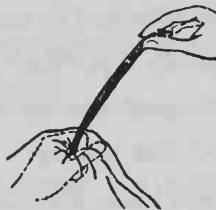
"Now, Sir, if you will please give me back the astral paper."

Pretend to pick the paper out of his hand with thumb and index finger of right hand and carry it over to the handkerchief and pretend to drop it into the well. In carrying imaginary paper across, keep palm exposed to audience and other fingers well up. Even though you say you have a paper in your hand, you must convince audience that you haven't.

"I use a handkerchief for this reason—the warmth created by cloth is different from the warmth of my hand. The former materializes objects, while the latter dematerializes them. In other words, one says it is, and the other says it isn't. Now you will observe that it is."

With thumb and forefinger of right hand get hold of one end of the tissue in the Thumb Tip and pull it out slowly. The forefinger and thumb of left hand

should hold paper firmly enough to keep it from being pulled out too soon as a ball instead of a strip.



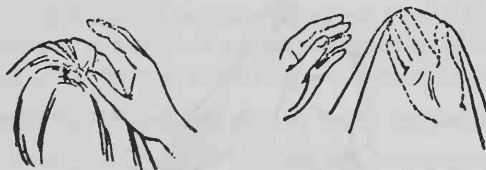
After paper has been pulled out, turn to spectator who held imaginary paper.

"There you are, Sir, you can take it home as a souvenir, but be careful how you hold it or you may not have it."

A COMEDY INTERLUDE

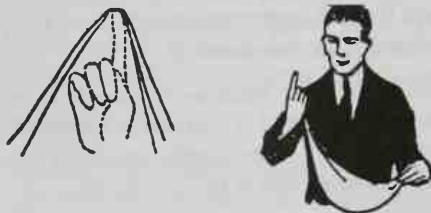
Here is another little move with the Thumb Tip that will come in handy as it makes a natural getaway with an amusing touch. By "get-away" is meant the disposing of an article.

Handkerchief is on left hand and the Tip is in the well in the handkerchief. Bring right hand over to it, thumb near the well.



Throw handkerchief from left hand over onto the right, at the same time allowing Thumb Tip to come onto the right thumb. Illustration shows Tip on thumb and handkerchief covering hand.

Call attention to handkerchief on flat hand. Raise forefinger. The thumb with Tip goes into three fingers where Tip is finger palmed.



Pretend to audience that you are going to make a production of some kind. Whisk handkerchief away and show forefinger upright. Then wiggle it

a little. It has a funny effect. Try it. This is simply a stunt to change the Thumb Tip from one hand to the other or to vanish it altogether.

Return handkerchief to lender with left hand and get rid of Tip in pocket with the right. A simple ruse for disposing of Thumb Tip is to start to put handkerchief into right-hand coat pocket and then remember that handkerchief was borrowed and hand it back. The movement of putting it in pocket is enough for you to slip Tip off thumb and allow it to go into pocket.

THE PASSE-PASSE SALT

The effect of pouring salt into one hand and causing it to vanish and appear in the other hand has been popular with certain magicians for years back. This required sleeving, that is, with adroit manipulation, salt was dropped into sleeve and reproduced in other hand. Jarrow used to be very clever in sleeving loose smoking tobacco and causing it to change from hand to hand.

With the coming of the Thumb Tip a new field was opened for effects of this kind. This in turn stimulated numerous pieces of apparatus for producing this effect.

The Thumb Tip method is useful for impromptu work and especially adapted to after dinner magic at the table.

EFFECT:

Performer shows both hands empty. He forms his left hand into a fist and with his right hand picks up a salt cellar with the lid off. Salt is poured into the left closed fist and salt cellar replaced on table. Upon left hand being opened the salt is found to have disappeared and is poured out of the closed right hand onto the left palm.

PARAPHERNALIA:

- 1—The Thumb Tip
- 2—A salt cellar of salt (lid removed).

SECRET AND PATTERN:

Secretly place Thumb Tip on the left thumb. The salt cellar of salt with lid removed is on table nearby.

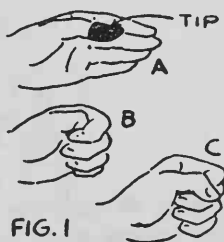


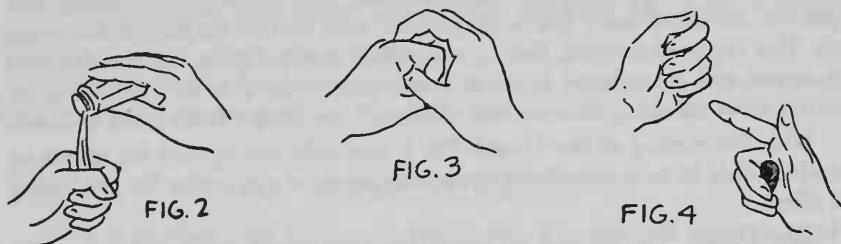
FIG. 1

Casually show both hands empty by pointing fingers and thumbs towards audience. This requires but a moment. Fig. 1A. Close left fingers around Thumb Tip. Fig. 1B. Remove thumb from Tip leaving Tip in closed fist. Fig. 1C.

Pick up salt cellar with right hand and pour salt into Thumb Tip in left hand. Fig. 2. Pour just enough so that there is plenty of room left in Tip for right thumb to enter and secure enough surface grip to cause it to easily adhere. This will require experimenting.

As you pour salt, say "Watch."

Replace salt cellar on table. With right thumb apparently pack salt into left hand. Fig. 3. Then remove Tip on right thumb under cover of right fingers. Bend thumb down and grip Tip by curled fingers. Fig. 4.



Point at closed left hand with the right index finger.

"Here?"

Open left hand and show it to be empty.

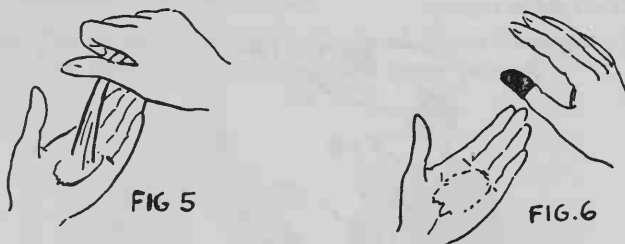
"No!"

Then look at right hand.

"Here!"

Pour salt out of Tip in closed right hand. Fig. 5.

While attention is on salt in left palm, bring your right thumb into Tip, open hand and show to audience for a moment. Fig. 6. Thumb Tip of course is pointed to audience. Hand is empty.



Bring Tip back into closed second, third and fourth fingers again and get rid of it at your convenience.

Lesson 7

IMPROMPTU TRICKS



You can always carry with you the apparatus for these tricks so that you are always prepared to do them. They are impromptu effects that go over big anywhere.

THE PENETRATING RING

EFFECT:

Magician takes two rubber bands and twists them around each finger of his right hand. An examined nickeled ring is placed on the first joint of the second finger. Attention is called to the fact that it cannot slip down to the base of the finger because the rubber bands prevent it from doing so. In a moment however, the ring passes the bands and slides down to the base of the finger. The rubber bands are still around the fingers and the ring seems to have penetrated them. Then the magician slips the ring off his finger again, apparently right through the rubber bands.

PARAPHERNALIA:

1—Two rubber bands, about $2\frac{3}{4}$ inches long. Secure an ounce box of Eberhard Faber, size 18, rubber bands. I have always found these satisfactory. You can purchase them at almost any stationery store.

2—A nickeled ring, about an inch in diameter. Ring must be large enough to slide on and off second finger of right hand easily.

3—A pair of scissors, preferably blunt end.

SECRET AND PATTERN:

To Perform:

Pick up two rubber bands and the nickeled ring. *"In this experiment I am using two rubber bands and a small nickeled ring. You can examine the ring, Sir, as I place the bands around my fingers."*

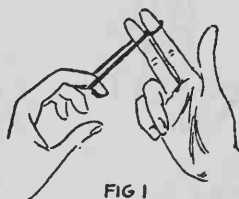


FIG 1

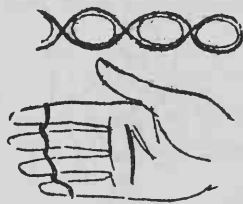


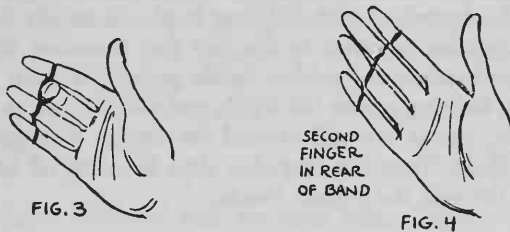
FIG. 2

Give the ring to a spectator to examine. Place the two rubber bands together as one and wrap them around fingers of right hand as shown in Figures 1 and 2.

You can readily see how the bands wind in and out around the fingers. Keep bands between first and second joints of fingers. Show hand on both sides, spreading fingers so that audience can see that bands are wrapped around fingers fairly.

"You will note how the bands secure each finger by winding themselves around it and how they bind all the fingers together. Now, if you will please give me the ring."

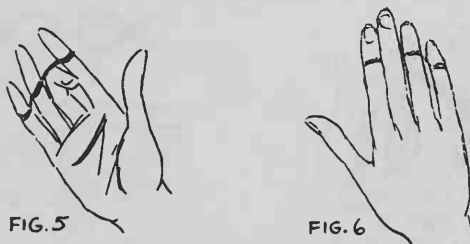
Take ring from gentleman with left hand. As you do this, drop right hand at side for a second, and in doing so, slip second finger from the rubber band loop around it. Figure 3.



When finger is free, place it in back of rubber bands. From the front of the hand it looks as though all the fingers are still tied, but in reality the second finger is free. You may even spread your fingers apart and it will look as though all the fingers are still wrapped with the rubber bands. Figure 4.

"I will place it on the first joint of my second finger."

You must now show both sides of hand again to prove that bands are still secure. To show back of hand, push tip of second finger under the bands and let finger come in front of bands. You do this as you turn your hand. Then to show front of hand again, slip finger back to original position in back of bands.



Practice this move until you can do it easily and naturally. To the audience it will appear that all the fingers are secured when you show them both sides of your hand again, whereas your second finger is really free. Study Figures 5 and 6.

Place ring on the first joint of the second finger of right hand outside the bands. You should stand turned a little toward the right with right hand held out to side about shoulder height. Figure 7.

"It is said that a solid object cannot be passed through another solid object without harming either. That may be true but this little ring is an exception to the rule. It is always running around and going into places you would least expect. Here it rests on my finger on the outside of these rubber bands. It cannot get down onto the base of my finger because these bands will not let it."

Spread fingers and show with the aid of left hand that ring cannot get beyond rubber bands. Close fingers together again.

"That's what we say, but the ring says not so."

Push hand out suddenly and allow ring to slip down past bands onto the base of finger. This is easy to do as finger is free and need be lifted only slightly away from bands in order to permit the ring to slide down. Figure 8.

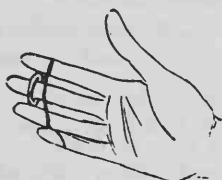


FIG. 7

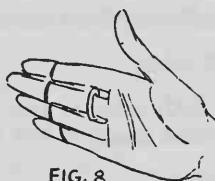


FIG. 8

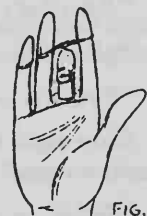


FIG. 9

"See, here it is at the base of my finger. It has broken right through the traces. Iron bars do not a prison make—neither do rubber bands."

Show both sides of hand again. Keep fingers pointed upward a little and as you turn hand, slide second finger under bands as you did before. Figure 9.

The object of keeping your fingers pointed upward is to guard against dropping the ring off the finger. As you turn hand to show back of it, there is danger of the ring slipping off unless you hold hand properly, as shown in Figure 10.



FIG. 10

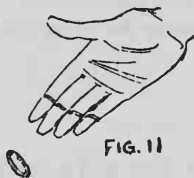


FIG. 11

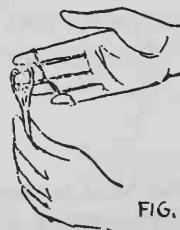


FIG. 12

Now point fingers downward, palm of hand toward audience, and allow ring to slide off finger into left hand. Figure 11. Do this move quickly.

"Now—one, two, three—and the prisoner has escaped. I shall explain this again with a pair of scissors so that you will misunderstand it still further."

Take a pair of blunt-end scissors from pocket with left hand. Pass tip of second finger of right hand through one of the handles of scissors. Hold ends of scissors with left hand. Figure 12.

"I slip the first joint of my finger through a handle of the scissors."

Push scissors suddenly behind rubber bands to base of finger.

"Well—well—here it is on the third joint."

Turn hand over and manipulate second finger to front of bands so that when back of hand is shown rubber bands seem to be around all the fingers.

Let go of scissors with left hand while hand is being turned.

Then show palm of hand again with second finger behind bands.

"But what's a joint or two between friends in these times."

Pull scissors off finger and away from hand.

"Now it is away from all joints."

Show right hand again, both sides, to convince audience that fingers are securely wrapped with the rubber bands.

"Rather an odd thing, that."

Pull bands from fingers suddenly to destroy the evidence.

THE JUMPING RUBBER BAND

I remember seeing this effect performed years ago by Theo. Bamberg (Okito). In the hands of this master of sleight of hand the illusion was a perfect thing.

This experiment is a good one to use before or after the Penetrating Ring effect. If you use this trick first, you can explain (?) how you did it with the ring. The audience, of course, is none the wiser after you finish than they were before.

EFFECT:

A rubber band is placed over first and second fingers of right hand. Another band is twisted around fingers, one at a time, between first and second joints. The first band seems to be secured on fingers by the second band, but in a moment the first band suddenly jumps down around the third and fourth fingers. Then it jumps back again around first and second fingers.

PARAPHERNALIA:

1—Two rubber bands (as described in preceding effect).

SECRET AND PATTERN:

To Perform:

Take one of the rubber bands, double it, and place it around the first and second fingers of your right hand. Figure 13.

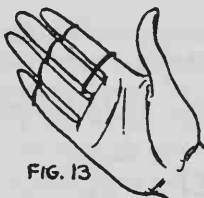


FIG. 13

"Yesterday afternoon when I was in China I saw a very funny effect with a rubber band. A Chinaman took a rubber band and placed it around his fingers just as I have done here."

Show right hand, both sides.

"Then he took another band and wrapped it around all his fingers so that the other rubber band could not get away."

Twist a second band around all fingers of right hand between first and second joints, as you did in the Penetrating Ring effect. Show both sides of hand.

"Quite a clever Chinaman."

Hold right hand in front of you, back of it to audience. Slip index and second fingers of left hand under band A and pull out about an inch or two from right hand. Figure 14. This is screened by hand.

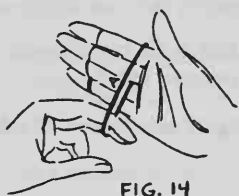


FIG. 14

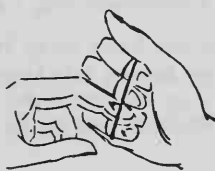


FIG. 15

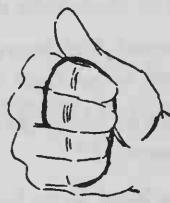


FIG. 16

Then close right hand and as you do so push all four fingers of right hand through band A. This brings band A into this position: It is around first and second fingers of right hand below the other rubber band. There is a twist in the band coming up between your second and third fingers. Then the band

is around your third and fourth fingers above the other rubber band. Figure 15. Remove left hand.

Back of your hand is toward audience, and your hand is closed for only a second so that audience cannot see the move you make here. You are working from the inside of your palm so that audience sees the rubber bands still in position on the back of your hand. Figure 16.

"Then he closed his hand and said, 'Hi-Diddle-Diddle,' and would you believe it . . ."

Open hand suddenly, stretching out first the first and second fingers. The rubber band jumps down onto the third and fourth fingers below the first band.

Open hand wide and show it on both sides. Figure 17.



FIG. 17



FIG. 18



FIG. 19

"The rubber band jumped down onto the two other fingers."

With back of hand to audience again, slip thumb of right hand under band A. Pull band away from hand. Figure 18.

Close fingers again so that all four fingers go through loop. Figure 19.

Then remove thumb and let band A rest on finger tips.

"Then he closed his hand again and said, 'Eenie-Meenie-Miney-Mo . . .'"

Open hand far enough to permit band to jump back to first and second fingers.

"And up jumped the rubber band again to the top two fingers. Now, for the benefit of those who do not understand this, I will explain it — in Chinese."

Repeat first move of pulling band away from hand with two fingers of left hand. Close right hand, get fingers into loop, and remove left fingers.

"All he had to do when the band was on the top fingers was to say, 'Parlay voo Fransay?'"

Let band fly to lower two fingers.

"And down she goes. Then he would say, 'Sprechen Sie Deutsch?' . . ."

Place thumb under band A, as explained previously. Lift band away from hand, close hand, place fingers in loop, remove thumb. Open fingers slightly and band flies to upper two fingers again.

"And up goes the band again."

Show hands, both sides.

"Rather a foolish explanation, but good."

Remove bands from hand.

METAL RING ON A STRING

EFFECT:

A metal ring about an inch in diameter is given to a spectator to examine carefully, also the same is done with a piece of string about two and a half feet long. The spectator is asked to thread the ring on the string and to hold both ends of the string securely. Performer then covers the ring on the string with a handkerchief, and in a few seconds takes handkerchief away and shows that he has removed the solid ring from the string while the spectator was holding the ends tightly.

PARAPHERNALIA:

- 1—Two metal rings, nicked, about an inch in diameter.
- 2—A piece of string or soft cord about two and a half feet long.
- 3—A pocket handkerchief.

SECRET AND PATER:

To prepare: Place one ring with handkerchief in the right trousers pocket or coat pocket. In another pocket place the other ring and the piece of string.

Take from your pocket the ring and string (or you may borrow a piece of string).

"I am going to show you an odd experiment with a small metal ring and a piece of string. But before doing so I want someone to examine this ring very carefully to see that it is solid."

Give ring to spectator.

"If it were not, I certainly would not ask such an analytical person to examine it. Also look this piece of string over closely."

Give spectator the string.

"You are quite certain, are you, that there is no hole in the ring?"

Run finger through the ring itself.

"It wouldn't be a ring without a hole, would it? Now, if you will just thread the ring on the string, please!"

"Please hold both ends of the string securely and remember don't let them go!"

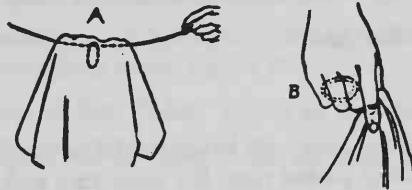
Give both ends of the string to spectator. The ring hangs on the string between his hands.



"There swings the ring on the string gaily between you."

While saying the above, reach into pocket with your right hand. Finger palm the ring in your pocket the way you finger palmed the glass disk in Lesson 4.

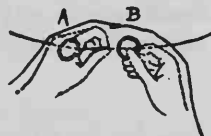
Take handkerchief from your pocket at the same time. To the audience it looks as though you had just reached into your pocket after handkerchief. They do not know that you have an extra ring and that you are concealing it in your right hand. In the illustrations I have marked the concealed ring "B" and the ring which the audience sees is marked "A". Notice, however, that as the trick progresses, these rings change places. That is, ring "A" becomes the concealed ring and ring "B" is seen by the audience.



"Have you ever heard of 'Trans-figure-ma-gumption'? I don't suppose you ever have. It is a process of materialization and dematerialization of solid objects under an invisible coat. This handkerchief can be the invisible coat."

Cover ring on string with handkerchief.

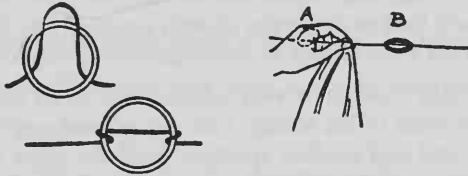
"Of course, the handkerchief isn't invisible, but it does make anything under it invisible, doesn't it?"



With both hands, reach under the handkerchief. The left hand covers the ring on the string "A" and pulls it away from center toward left side. The ring in right hand "B" is placed against string in its place. Turn to spectator holding string.

"Let me have a little slack in the string please. That's fine."

Now you place ring "B" on the string. How to do this is illustrated below. Put ring between thumb and first finger of left hand. With right hand, bring string through ring and over the top edge. When string is drawn taut, this loop arrangement holds ring in place.

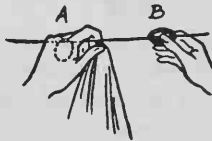


With left hand covering ring "A", hold string about four inches from ring "B" and pull string taut.

Remove handkerchief with right hand and put it between index finger and thumb of left hand. Other fingers are closed around string in order to conceal ring "A".

"I thought at first that I would show you the principle of transfigure-magnumption under cover of the handkerchief, but upon second thought, I believe you may understand it better if you see what has happened. The principle being, of course, that the more you see the less you know."

Hold ring "B" with thumb and first finger of right hand so as to prevent its slipping from string. Then to the spectator who is holding both ends of the string, you say:



"Now, Sir, if you will please reach down and take hold of the little loop you will find that the ring will come right off. I will hold this end of the string for you."



As spectator lets go of left end of string and reaches down to remove ring "B," you slide your left hand with ring "A" concealed in it, to left end of string.

When he removes ring from string you put handkerchief and ring into left-hand pocket.

Hold ring up for all to see.

"You can examine it again, Sir."

Give ring to spectator.

"And if you will look at the string closely, you will find it hasn't been hurt in the very least. That's the beauty of transfigure-ma-gumption, it is painless."

You will find this trick to be very much easier to do when you have one spectator hold both ends of the string. You are advised not to try having one spectator hold one end and another spectator hold the other end of the string, until you have become quite proficient.

THE PATRIOTIC RINGS AND STRING

EFFECT:

Three paper rings—red, white, and blue, respectively—are examined, also a piece of string or soft cord about two and a half feet long. The rings are strung on the string, one end of string being given to some member of the audience to hold and the opposite end to another. Performer covers rings with a handkerchief, hiding them from view, and requests that someone select one of the colors of the rings. Someone, for example says, "red". Placing his hands under the handkerchief, performer removes the red ring and brings it out without tearing it. He shows that the blue and white rings remain on the string. Any color which is selected may be removed in the same way.

PARAPHERNALIA:

- 1—Two Red Rings.
- 2—Two White Rings.
- 3—Two Blue Rings.
- 4—A piece of string or soft cord about two and a half feet long.
- 5—A handkerchief.

SECRET AND PATTERN:

To prepare: Have one each of red, white, and blue rings in right trousers pocket. The rings should be arranged in order. Have handkerchief in same pocket.

Place other three rings in your vest pocket. Have string with you or borrow it.

Take three rings from vest pocket. Show rings and string to audience.

"For this experiment I would like two gentlemen to help me."

Have two men come forward. One should be placed a little in front of you and to your left and the other one in a similar position to your right.

"I have three patriotic rings—red, white, and blue."

Show each ring separately. Turn to gentleman on left.

"Will you be so kind as to give them a careful looking over?"

Turn to gentleman on right.

"And will you please examine this piece of cord."

After cord has been examined—

"Now, if you will just hold one end of the string and give me the other, I will have this gentleman (at left) string the three rings on the cord. Thank you, that's fine. Now just hold the end of the string."

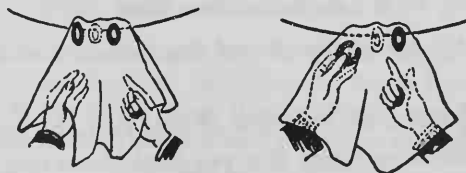
To Audience—

"What have we? Three rings which the gentleman has examined—red, white, and blue—on a cord, and a gentleman holding each end of it. Be careful, Sirs, and do not let go of the string at any time while the trick is in progress. Do you know, this trick reminds me of the Chinese—the rings look so much like washers."



While saying this to audience, separate the three rings so that they are about an inch and a half from each other. Then reach into right trousers pocket and finger palm the three rings. Be sure you know the order in which they lie in your hand. At same time, bring handkerchief out of pocket. As in the effect before, the audience thinks you have merely reached into pocket for the handkerchief and they are not aware of the fact that you have three extra rings in your right hand.

"For a moment I will just cover the three rings with this handkerchief."

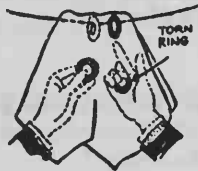


Cover rings with handkerchief, allowing right hand to rest partially under it. Hand still holds handkerchief so that palmed rings are screened by it.

"These rings are very sensitive and are very much subject to anyone's call. I have known them to run away when spoken to loudly. Will anyone call out the color of one of the rings—red, white, or blue? Take your own free choice. Red? Then red it shall be."

With both hands under handkerchief, reach up to red ring on string. Tear it as quietly as possible and remove it from string with left hand.

Now take red ring from right hand into left and put torn ring in right hand. The red ring should be the top one in the right hand when you palm the three rings.



You now have two good rings (white and blue) and the torn red one in the right hand. You have the whole red ring in the left.

Bring left hand from under cover, holding up the red ring. At the same time, pull away the handkerchief with the right hand in which you have the three rings finger palmed.

"There, didn't I tell you that any ring was apt to run away when loudly spoken to. I did manage to catch the red ring, however, and here it is. The white and blue rings still remain on the cord."

As you say this, put handkerchief into pocket and leave rings with handkerchief.

Turn to gentleman on left. Show him red ring.

"You will observe, Sir, that the ring has not been damaged at all—just a wee bit scared. And now, let me ask of you—"

Take string with white and blue rings on from gentlemen and hold in your right and left hands, rings hanging between them.

"Please don't tell anyone how the red ring escaped from the string without being injured."

If anyone had called for the white or blue ring, the method of working would have been the same except that you would have torn off the white or blue ring instead of the red one and would have transferred from the right to the left hand the ring of corresponding color.

THE PENETRATIVE CIGAR BAND

This is an interesting version by "Russ" Walsh. It is so apparently impromptu that the effect is indeed novel.

EFFECT:

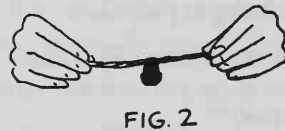
Performer removes a cigar from his pocket and removes the cellophane wrapper which he rolls into rope shape. Removing the cigar band from the cigar he requests a spectator to place band over the cellophane, and to hold cellophane by both ends. Performer covers band and cellophane with pocket handkerchief and removes the band intact under cover of handkerchief. Band and cellophane can be freely examined.

PARAPHERNALIA:

- 1—Cigar wrapped in cellophane.
- 2—A duplicate cigar band to match one on cigar. This is secreted in right trousers pocket with handkerchief.

SECRET:

Remove cellophane wrapper from a cigar and twist it tightly together rope fashion. Figure 1.



Give to a spectator to hold.

Remove cigar wrapper carefully from cigar being sure not to tear it. Give it to spectator and have him thread it onto the cellophane. Figure 2. Have him hold an end of cellophane with each hand and take care that at no time does he let loose of either end.

Remove duplicate cigar wrapper, finger palmed in right hand, from the right trousers pocket together with handkerchief.

Place handkerchief over the band and cellophane. Reach up under handkerchief and tear original band on cellophane so it can be easily removed. Place whole duplicate band at left finger tips and thumb, and finger palm torn band in the right hand. Remove handkerchief with right hand showing the band in left, and the fact that there is no band on the cellophane.

Handkerchief and torn band are placed in right trousers pocket. Cigar band is given to spectator to examine.

THE VANISHING RING ON STRING

This is a good effect with which to follow either of the above tricks. You use only the string.

EFFECT:

Performer ties a single knot in the center of the piece of string, single knot forming a ring. He ties the two ends of the string together four or five times so as to make a rather long knot. Then he tells someone to try to take the ring off the string without untying the ends. After the spectator has failed, magician takes string in hands and asks spectator to take out his own handkerchief and cover performer's hands.

In a moment performer withdraws his hands and shows that ring has vanished from string.

PARAPHERNALIA:

1—A piece of string—the one you used for either of the other effects in this lesson.

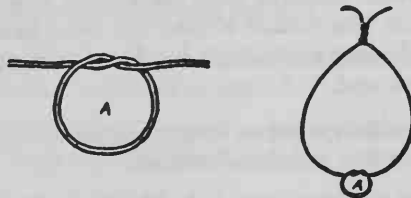
2—A borrowed handkerchief.

SECRET AND PATTERN:

Have string in your hand.

“You saw the ease with which a solid ring escaped from a piece of cord. Now let me show you a similar effect. First, I will make a ring by tying one in the string itself.”

Take string and make a single knot to represent ring.



“Now instead of having two gentlemen hold the ends of the string, I will, for convenience sake, just tie them together in this manner.”

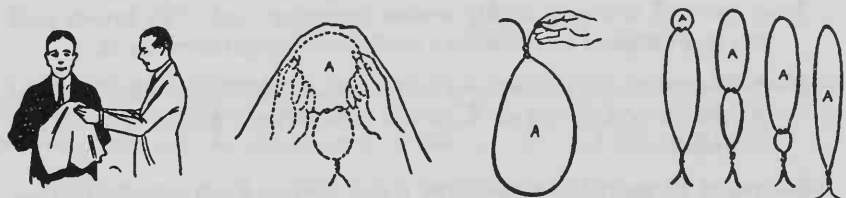
Tie ends of string together, making five or six knots.

“It would take Houdini himself to escape that tie. Now will someone just try to take the ring off the string without untying the string?”

Give string to spectator, and after he fails to take ring out of string, take string back from him.

“Just as I said, it would take Houdini himself to get away from those ties. Will you, Sir, kindly let me have your handkerchief? Throw it over the string and my hands so that they are both covered. Hold it there just a moment.”

Spectator should be at side of you so that he does not screen you or the handkerchief from the audience.



As soon as your hands are covered, simply slip fingers into small ring; enlarge it and keep on enlarging it until the knot disappears in the other knots.

All you have really done in disappearing the ring is to tie another knot from the end opposite to the other knots in the string.

SIMPLE! Of course, that is the beauty of it. Ring has disappeared. Bring string out from under handkerchief and show to spectator and audience. Hold string by one end so that audience may have no doubt that ring has gone.

“There, you see the ring has disappeared. A strange thing this magic business.”

CUT AND RESTORED CORD EFFECTS

In this lesson we also study cut and restored cord effects. I will give you three good methods for this part of magic. I could give you just one way of getting this effect, but let me say again, I want you to be prepared for emergencies so that when not convenient to use one method, you may use another. Remember, you are being trained in the foundation of magic—the underlying principles. From these principles I hope that some day you will build original combinations and make a name for yourself through your individuality. First, however, you must be well grounded. You must have the tools to work with.

KELLAR'S CUT AND RESTORED CORD

Harry Kellar was a great magician. He ranked among the world's best. A masterpiece in his hands was a cut and restored cord trick that baffled even magicians. I give it to you here.

EFFECT:

A piece of brown wrapping cord about 30 inches long is shown and cut in half by a member of the audience. Performer holds the two pieces far apart to show that the cord has actually been cut into two pieces. Magician then takes two ends, ties them together, and in a moment the cord is restored into one piece again.

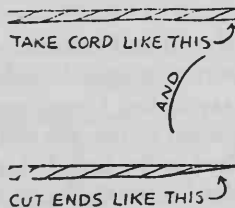
PARAPHERNALIA:

- 1—A piece of ordinary tightly wound wrapping cord. This brown cord can be purchased in almost any hardware or department store.
- 2—A piece of magician's wax, or in emergency, diachylon which may be purchased in drug stores. Work it a little between fingers to make soft and pliable.
- 3—A pair of sharp scissors. Carry a pair of blunt end scissors in your pocket.

SECRET AND PATTERN:

To Prepare:

Take the piece of cord. With a sharp knife or scissors taper the ends of the cord off into a point. Now take a little of the wax out of the box with your finger nail, and wax ends well. To see whether you have done this properly, take the two ends and hold them together. Roll them and press them until they stick together and string looks like one piece. If this has been done right, the keenest eye at a short distance away cannot see where the joining was made. Pull ends apart, smooth them down to a perfect taper on each one, and you are ready to perform.



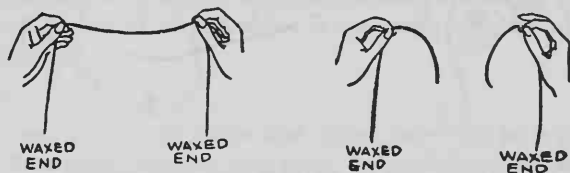
Like many other good effects, this one has a simple *modus operandi*.

Show cord freely. Take scissors and hand them to a spectator.

"For this experiment I want to show you a masterpiece formerly performed by a great magician—Harry Kellar. Kellar, as you no doubt all know, was one of the greatest magicians of his time. Some people say that Kellar got the idea for this experiment when he saw a Hindu magician, sitting in the street somewhere in India and performing to a crowd of tourists, do mysterious and be-

wildering things with a piece of string. But however that was, I have been very lucky to obtain Kellar's great effect and now take pleasure in showing it to you."

Hold cord up between your hands.

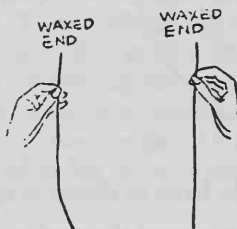


"Kellar used just an ordinary piece of wrapping cord such as I have here. Sometimes he would just cut a piece of cord from a package at hand. Now, Sir, will you please take the scissors and cut this cord through the middle?"

Spectator cuts cord in half. Bring your hands farther apart to show that cord was cut.

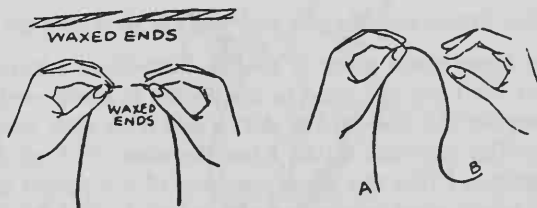
"You are quite certain, Sir, that you cut the cord in two and that it is now in two pieces?"

Turn to audience, and as you do so, reverse cords so that waxed ends, which have before been hanging down, are now at the top.



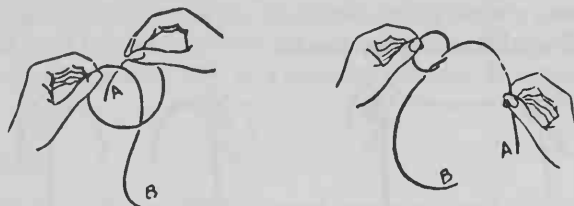
"And you are also quite certain, are you, that the cord has been cut in two? All right then, watch."

Bring the two waxed ends together, overlap them, and hold both ends between thumb and first and second fingers of left hand.



Press waxed ends together and roll them a little between fingers and thumb of left hand so as to make the joining the same diameter as the rest of the cord.

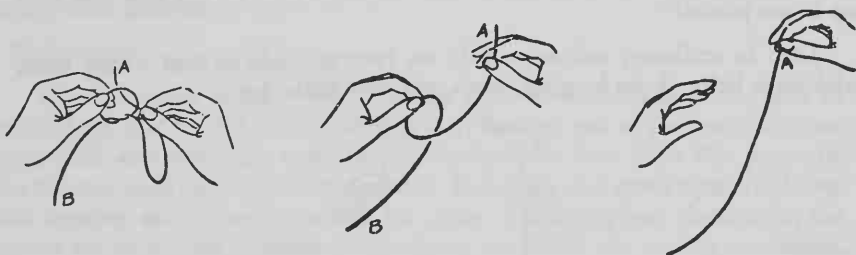
While doing this, to help distract attention from the left hand, take end "A" of cord, loop it through near middle of cord.



Pull end "A" through and tie a single loop knot in cord.

"Kellar would take an end of the cord, bring it up and pass it under and through this way to make a loop. Then he would take the end and push it through the loop again with the result that the knot became untied."

Take end "A" with right hand and push it back through the loop. This, of course, unties the knot.



Hold end "A" up with right hand as shown in illustration.

"This movement, of course, caused the cord to come back again into one piece."

Drop cord from left hand and let it hang from right hand. Show palms freely as well as restored cord. It looks as though the cord were actually restored if the joining has been done properly, and it will fool the closest watchers.

"And there it is just as good as new and ready to tie a package with again."

Roll cord up loosely and place in pocket. Sometimes I have a duplicate cord in my pocket. As I put my hand in my pocket to leave cord, I exchange cords. Then I bring out the new cord to start a new trick with, such as the ring off the string, etc. The audience thinks I use the same cord which I had just restored. Or sometimes I take the whole cord out of my pocket later and toss it carelessly away, where some inquisitive one is sure to find it later. When he finds an ordinary piece of cord undamaged in any way, he is thoroughly puzzled.

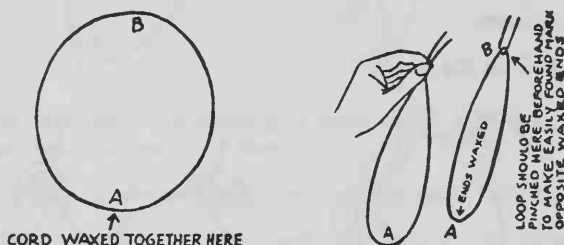
COMEDY VERSION OF GERMAIN CORD EFFECT

EFFECT:

This is a popular method of Karl Germain's, another of the famous magicians, and is similar to the Kellar effect except that cord is tied together at first to form a loop. Center of looped string is cut, tied together and restored in a mysterious manner.

To Prepare:

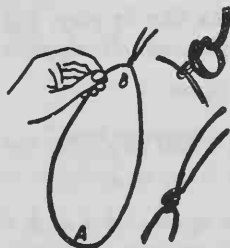
Take a piece of cord as in the first effect. Taper the ends and wax them. Then bring these ends together and press and roll them together until they make an unnoticeable joining. You now have a loop of string.



Now take a piece of same kind of cord about 5 or 6 inches long. Pinch large loop of cord at point "B" so that you can easily find point opposite from waxed ends. At point "B" loop this small piece of cord through large loop. When loop and small cord are held together with thumb and fingers, the effect is that of a piece of cord with cut ends sticking up from between fingers. This arranged loop with small cord may be placed behind some object in readiness for the trick. Get it and hold in left hand as shown in illustration.

SECRET AND PATTERN:

"Is there anyone here who understands the ecclesiastics of geometry? No one? Are you sure? If so, then I shall explain it with confidence. To begin with we have to have a circle. Has anyone a circle in his pocket? No? Such being the case, I will make a circle by tying the two ends of this cord together."



Tie the ends of cord together. Illustration shows easiest way to do this. This method will prove very useful later on in the course also.

After ends are tied, show loop to audience. To them it looks as though you had made a loop from an ordinary piece of cord.

"Here's our circle."

Hold up cord with fingers and try to make it circular in shape.

"Not such a good circle, but that is because of the hole we built it around."

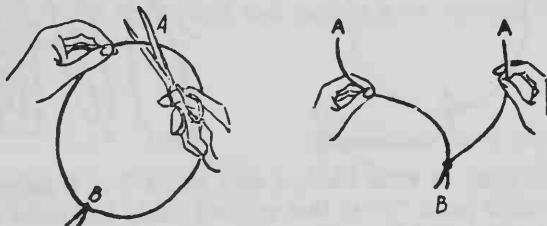
Of course, you understand that a circle is merely a straight line built around a round hole, and then the ears are chopped off."

Point to ends of cord to show ears.

"Anyway that's my story and I'm going to stick to it."

Pick up scissors.

"I cut a hole in the circle."



Hold up cord and cut through the place *where ends were waxed together*. One end, of course, falls downward.

"And behold. the circle has gone."

Bring both ends together, but hold one about half an inch higher than the other.

"Just look, how uneven I cut those ends!"

Trim off upper end a little, then lower end a little, and then cut both ends even.

To the audience this looks like by-play, but to you it means destroying evidence. You are cutting the waxed tell-tale ends away.

Hold ends about a foot apart.

"There, they look much more even now."

Pull cord out straight.

"We have a straight line again—that is, it would be straight if it wasn't for those ears."

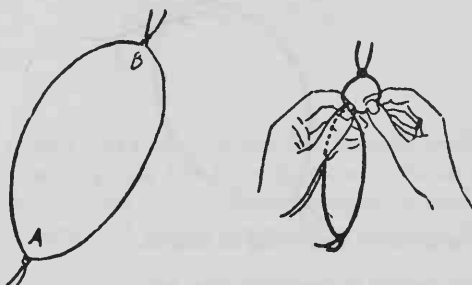
Nod your head to knot in center of cord.

"Now, we'll tie the ends together again."

Tie ends together.

"And there we have a circle again."

Show loop with knot on each side.



"That is, it would be a circle if it were round and if it weren't for the ears. We now have two pairs of them."

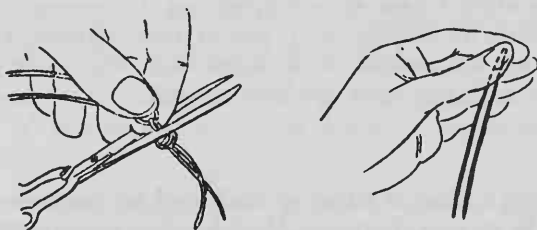
Hold the loop as shown in illustration. It gives a rabbit-like effect.

"Ah—there's a rabbit—body, head, and ears. I shall now show you the vanishing rabbit."

Let cord fall back into original large loop again.

"I think I'll cut the ears off."

Pick up scissors. Hold end "B" of cord, as shown, in left hand. This is the end with the short piece of cord tied around it. Cut the knot off. This does away with the short piece of cord. You may, if you desire, cut the ends two or three times before cutting the knot off. Start with the ends and work toward the knot.

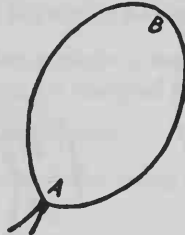


Hold cord together in left fingers so that it looks as though you are holding two ends. The audience thinks that cord is cut and that two ends are covered by your finger tips.

"That's a good idea, only when you cut the ears off you still have two ends left, and we are just where we were before with our straight line. If I tie the ends together, we have ears again. But ah-ha—I have an idea."

Point at knot hanging downward.

"The knot is made up of two ends—this makes the other two ends in the middle. Well—well, why didn't I think of that before? That changes everything all around. With the two ends in the middle, I have but to say, 'Papa loves mama, mama loves papa,' and unite them as one."



Open up loop and show that cord is united.

"And they lived happy or unhappy ever after."

Hold up loop to look like a circle.

"Which, of course, brings us back to the problem of the circle. But why worry about a circle? We unknotted the knot here. This gives us two ends, so we pull the string out into a straight line, and there I have proved that a straight line is the shortest distance between two ends."

Hold cord out by its ends so that it is pulled taut. Show palms empty while holding cord. Then give cord to a spectator.

"There, Sir, take this cord home and work on your lesson for tomorrow."

AN IMPROMPTU CUT AND RESTORED CORD EFFECT

This method of doing the cut and restored cord effect is commoner than the two methods which I have already given you. The reason for this is that this method requires no preparation. It can be done anywhere at a moment's notice. You can use this method on occasions when you cannot prepare your cord and have to work with what you have at hand.

EFFECT:

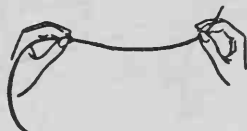
Spectator cuts a piece of string or cord, held by magician, through the center with a knife or pair of scissors. Magician then ties ends into a knot. In a moment string is shown to be completely restored.

PARAPHERNALIA:

- 1—A piece of string or wrapping cord about 30 inches long.
- 2—Sharp knife or pair of scissors.

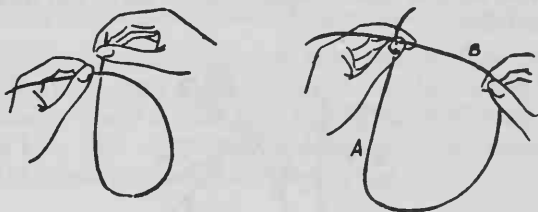
SECRET AND PATTERN:

Show cord and hands freely. Hold cord in both hands as shown in illustration.



"I see by the papers that some inventor has brought forth an indestructible wrapping cord. So much goods has been damaged because the string around packages breaks when express men throw the packages at each other. Something had to be done to prevent such losses. Let me show you how this newly invented string works.

Bring end of string held in right hand around into position shown in illustration.



Grasp it between tip of first finger and thumb of left hand. Turn hand around so that palm faces audience. Spread fingers so that audience can see how string is held.

"Cord usually breaks in the middle—very seldom at the ends, so we must find the middle, which must be about in the center."

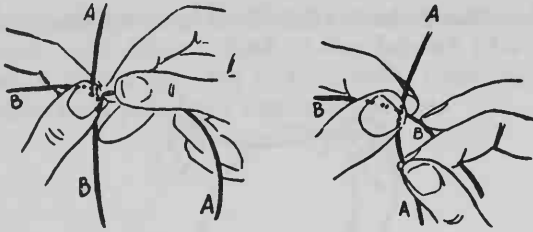
Look at part "B" of cord, extending between hands. As you see above, let go of end "A" of cord and let it drop. Audience can plainly see now that B is the middle of the cord.

Repeat process of bringing end "A" up in between finger and thumb of right hand. This repetition helps to convince spectators that the middle of the cord is really between your hands.

"There, that is good enough without measuring. Now, Sir, if you will please take your pocket knife and cut the string through the middle. . . ."

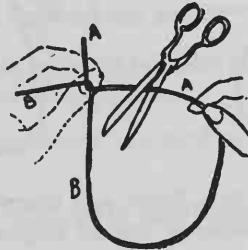
Or if you have a pair of scissors handy, ask spectator to use those. As you make the request, you make a movement that is very important in working

the trick. Hold cord about six inches from you. Study illustration carefully.



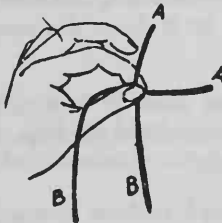
Tip of first finger and thumb of right hand hold "A." Second finger of right hand is used to push B downwards in front (towards audience), and "A" is brought upwards. In other words, just reverse the positions of "A" and "B." Note that while doing this, the fingers of both hands are close together.

This movement leaves a twist in the cord between first finger and thumb of left hand. As soon as "A" and "B" are exchanged, move right hand along cord "A" to a distance about four inches away from left hand. Bring hands forward while doing this. To the audience it looks as though you had right hand near left and then as you brought cord forward, you merely slid right hand away from left.



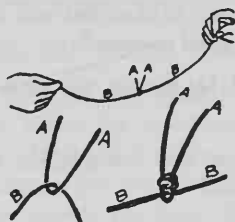
Movement of bringing hands forward appears to the audience to be a gesture in asking spectator to cut cord.

"Now just cut the cord here at the middle, that's near enough."



Spectator cuts cord. Allow cord held by right hand to drop. To audience it appears that cord has been cut in middle as two short ends extend upwards from fingers of left hand and the other two ends hang down.

The audience thinks that you have had cord cut in half, but in reality cord has been cut only four or five inches from the end. The ends extending above your left fingers are the ends of the short piece of cord which spectator has cut off for you. Tie a double knot with the ends "AA."

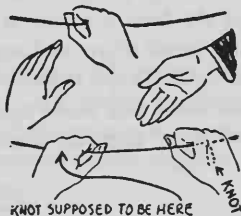


"Please, Sir, hold this end of the cord, and you, Sir, please hold this end."

Give each end of cord to a spectator to hold. The knot is in the middle of the cord. Even to the closest observer it looks as though the cord had been actually cut and the ends tied together.

"I had the cord cut by the gentleman here to represent the cord around a package breaking. Now, expressmen do not always bother to tie up the cord again as I have done here—besides the cord may be too tight to allow tying."

Cover knot with right hand and close hand over it. Then place left hand over right hand. Slip knot along cord under right hand by moving hand towards the right. Left hand is closed around cord *WHERE KNOT WAS*. The effect is that you covered knot with right hand, then changed your mind and covered it with left hand. Address gentleman holding cord at right.



"Please, Sir, take hold of the cord a little nearer the middle."

Your right hand keeps the cord from dropping as spectator lets go of it and then takes hold of it nearer the middle. This gives you an opportunity to slip knot off of cord under cover of your right hand. Let right hand fall to side for a moment after slipping knot off.

"Now, will both of you gentlemen please hold the cord tight, and I will take my handkerchief. . ."

Reach into right coat pocket with right hand and drop knot therein. Bring hand out suddenly and then reach into trousers' pocket and out again, as though you were looking for a handkerchief but couldn't find one

"Never mind, I thought I had a handkerchief that I could cover the knot with. But I suppose the audience wants to see what happens anyway, and it is so much harder to see things when they are covered. However, to get back to this wonderful new indestructible cord. The point is that this cord, if it breaks while on a package, will not stay broken but will automatically come together again. It will restore itself as good as new."

Lift left hand from cord. Of course, the knot is gone as you placed it in your pocket.

"Pull the cord, gentlemen, and see whether it is not as strong as ever. Quite an invention, I assure you."

NOTE:

Another way of getting rid of small piece of string is simply to take string in hand and cut off piece by piece as you did in the Germain version, until it is entirely gone.

After you tell your audience about expressmen not bothering to tie up the cord and that besides the cord may be too tight to allow tying, you may continue the patter in this way:

"So, if we cannot have a knot we must not. I'll cut off a piece for you and a piece for me. A great big piece for you and a little tiny piece for me and an extra souvenir for the lady over there."

As you say the last sentence of the above, cut the knot from the cord.

"We have no knot, but we do have a couple of good ends left. After all, what's a couple of ends between friends when we have inventors. What I wanted to tell you about this new indestructible cord is that when the cord on a package breaks, it will not stay broken. Each end seeks out its mate, comes together with the other end and sticks stronger together than true lovers at first sight."

Lift hand from cord.

"Pull the cord hard, gentlemen, and see whether it isn't just as strong as ever if not stronger. This shows the wonderful power behind inventions."

In performing this impromptu method of cutting and restoring a cord, you may do the trick with rope, string, or ribbon.

You may take a clothes line, for instance, unroll three or four yards of it, and perform the trick. Using a clothes line makes a good stage effect. Your patter could be based on a wash day experience.

Lesson 8

BALL TRICKS

THE CUPS AND BALLS

Who is there in magic who has not heard of the famous cups and balls? It is the mysterious effect in which the balls vanish, appear, and jump about under three cups. This is one of the oldest tricks in magic. It has many routines and has also been the foundation for many variations from the disappearing and producing of balls under cups to the three shell game of the circus, paper wads through a hat, etc. In days gone by, this effect was a feature trick on programs of many magicians and it then involved much artistic sleight of hand.

In this lesson I give you a modernized version of Cups and Balls with simplified moves which make it easy to perform and yet effective. You will find this effect good for close work. It is fine for parlor or club entertainment.

EFFECT:

Performer shows three paper coffee cups and three balls made of sponge rubber. A ball placed on top of one cup and covered with another cup is suddenly found under the first cup. This is repeated and the second ball also finds its way under first cup. The third ball is picked up and disappears from the hands, only to appear again under the cup with the other two. The balls continue to appear and disappear until finally the cups are lifted to show a potato under one, an onion under the second, and a lemon under the third.

PARAPHERNALIA:

1—Three paper coffee cups, such as are used for picnics. These cups are usually $3\frac{3}{4}$ inches high and $2\frac{3}{4}$ inches in diameter across the top. They are straight cups and have the bottom raised about $\frac{5}{16}$ of an inch. These cups can be purchased at stores where picnic supplies are sold. Figure 74.



FIG
74



FIG
75

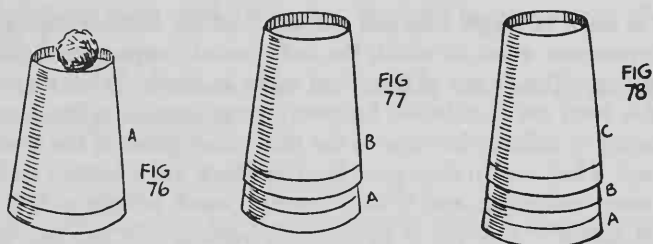
2—Get a red rubber bath sponge at a drug store or department store. With a pair of scissors cut out four rubber balls, about seven-eighths of an inch to one inch in diameter. Figure 75.

3—A potato, an onion, and a lemon or lime.

SECRET AND PATTERN:

To Prepare:

Place one of the rubber balls on top of inverted cup. Figure 76. On first cup, place another one, also inverted. Figure 77. Place third cup on top of other two. Figure 78.



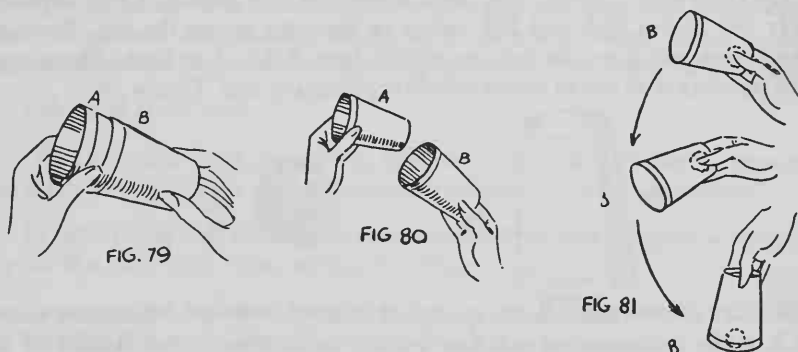
Place the small potato, onion, and lemon in your right coat pocket.

To Perform:

I shall give you the routine without usual patter as the patter for this effect is really a matter of—"there it goes," and "here you are." You can easily talk your way through the experiment.

Place three rubber balls on the table. Show the three stacked cups.

Now hold cups up in right hand as shown in Figure 79. Remove first cup and place on table upside down. Do this rather speedily, and keep top of second cup away from audience so that they cannot see rubber ball inside. Then remove second cup.

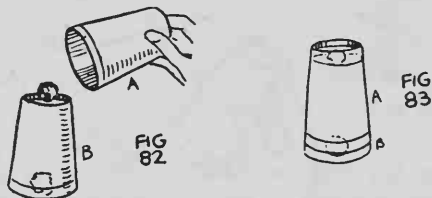


Take second cup in left hand, holding it at just enough slant to keep rubber ball from falling out. Figure 80.

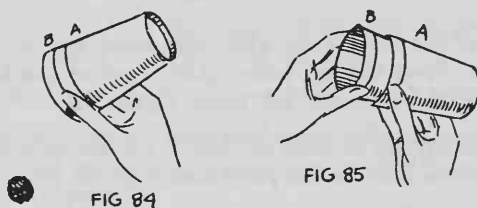
Place second cup down on table, speedily and snappily also, so that rubber comes under cup without being seen. Figure 81.

Place third cup down on table also. Your movements, if done properly, will arouse no suspicion for you seem to handle the cups in a manner which would not seem possible if the cups were empty.

Place a rubber ball on cup "B" and cover it with cup "A". You now have a ball under the bottom cup and one between the two cups. Figures 82 and 83.



Lift up both cups and show that ball has apparently passed through cup "B". Figure 84.



Remove cup "B" from cup "A". Then place cup "A" down on table over first rubber ball. You now have two rubber balls under cup "A", but audience knows of only one ball. Figure 85.

Place another ball on cup "A" and cover it with cup "B". Lift up both cups and show that this ball has also gone through lower cup as you now have two balls under cup.

Remove cup "A" from cup "B" and place "B" down over two balls on table. You now have three balls under "B". Audience is aware of only two.

Pick up remaining ball from table with right hand. Hold it on fingers, palm upward. Bring left hand up to right. Figure 86.



Pretend to place ball in left hand, but really Finger Palm it in right. Figure 87.

Close left and carry it away as though it held ball. Figure 88 is a view toward yourself.

Pretend to throw ball through top of cup "B" with left hand and open hand to show it empty. Lift up cup "B" and show the three balls under cup. Figure 89.



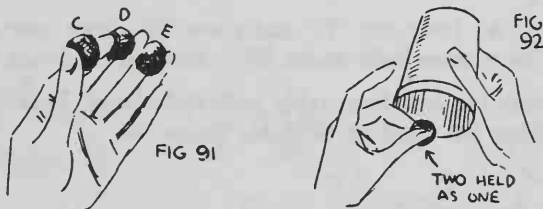
Pick up one of the three balls with right hand and place it against the one Finger Palmed. Press the two balls tightly together and take them as one between thumb and first finger of left hand. Figure 90.

Squeeze rubber enough to make the double ball the same size as the others and it will look like one ball. As you place double ball in left hand, say, "One."

Pick up another ball and place it between first and second fingers of left hand. Say, "Two."

Then take remaining ball from table and place it between second and third fingers of left hand, saying, "Three."

Figure 91 shows arrangements of balls in left fingers.



Now take ball "E" and place it down on table. A few inches to the left of it place ball "D". Cover each with a cup.

Then take third cup. Keep side toward audience tilted downward so that double ball will not be visible as you place it down on table under this cup. Figure 92 is a view away from audience.

The three cups are in a straight line on table. Take hold of cups "B" and

“C” with left and right hands and push them back a little way in diagonal line as shown in Figure 93.

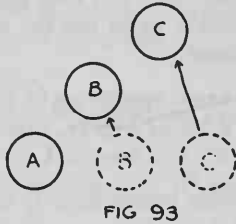


FIG 93



FIG 94

As you do this, do not lift cup “B” from table, but raise *rear* edge of cup “C” just enough to slide rubber ball out so that you can Finger Palm it in third and fourth fingers of right hand. You move cup, and ball remaining on table is easily gotten into fingers. Figure 94.

Do this quickly and then slide cup flat on table the rest of the way. To all appearances, you have merely moved the cups.

Now say, “We have a ball under each cup,” and proceed to show them.

Pick up cup “B” with left hand and show ball still under it. Transfer cup to right hand, getting top of it well into palm so that Finger Palmed ball can be dropped into it. Figure 95.

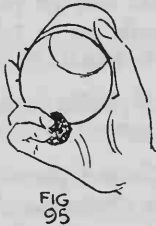


FIG 95

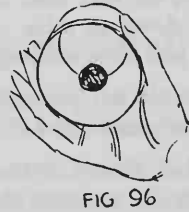


FIG 96

Figure 96 is a view toward yourself, showing ball inside cup. Audience’s attention is misdirected to ball on table and they are not aware of your movements with right hand.

Place cup “B” down over ball again. You now have two balls under cup “B”.

Lift cup “C”, showing that ball has vanished. Lift cup “A” to show that it has passed over there, as you have two balls under that cup. Pick up one of the balls, pretend to place it in left hand (Finger Palming it in right), and then pretend to drop ball from left hand through top of cup “B”. Lift cup “B”, showing two balls under it.

Pick up all the balls, getting one of them against ball Finger Palmed in right hand. Hold these two as one between thumb and forefinger of right hand. See Figure 90. Place other two balls between fingers as in Figure 91.

Now place ball "E" at left side of table and cover with cup. Place "D" a few inches away and cover with cup. In getting "C" under third cup, place just one ball under cup and suddenly reach into right coat pocket with right hand. Leave fourth ball in pocket and quickly palm out the potato. Remove hand from pocket with potato Finger Palmed.

The sudden movement to pocket will cause spectators to suspect that you did not place third ball under cup. After a bit of byplay, raise cup "C" with left hand and show ball under it.

Transfer cup to right hand so that potato comes directly under mouth of cup. Figure 97.



FIG 97



FIG 98



FIG 99

Lift rubber ball from table with left hand. At the same time, replace cup on table with right hand. Figure 98.

As you do this, tilt rear edge of cup upward and get potato under cup. Place cup squarely down on table and place hands flat on table also. This is done to prove that you have nothing concealed in hands. Figure 99.

Say, *"No, I would not put anything in my pocket without telling you. However, now I shall place this ball in my pocket."*

Take rubber ball from left hand with right and place it in right coat pocket, palming out the onion at the same time. Bring hand out of pocket. Pick up middle cup with left hand, showing ball under it. Place cup in right hand, ready to load onion into it. Pick up ball with left hand and place cup down on table, secretly placing onion under it as taught to you above.

Say, *"I shall also place this ball in my pocket."*

Leave ball in right coat pocket, bringing out lemon, Finger Palmed. Lift cup "A" with left hand, showing ball. Place cup in right hand, ready to load lemon into it. Pick up rubber ball from table with left hand and place cup down on table with lemon under it.

Then remark, *"And finally, the third and last ball into my pocket."*

Place ball in pocket, saying, *"Or, better yet, I will take the ball. . . ."*

Remove hand from pocket with ball and show it. Pretend to place it in left hand and then apparently throw it through cup "A" with left hand. Ball is Finger Palmed in right hand.

“And throw it through the cup. Then take another. . . .”

Reach into right pocket again and bring out same ball. Vanish it in left hand and pretend to throw it through middle cup. Reach into pocket a third time and bring out same ball.

“And another.”

Vanish ball in left hand and pretend to throw it through cup “C”.

Now pick up left-hand cup “A” and place it aside, showing the potato under it. Lift the middle cup “B” and show the onion.

Say, *“And the answer”*—and lift third cup “C” and show the lemon. Figure 100.



FIG 100

The production of the potato, the onion, and the lemon comes as a great surprise and makes a good finish for this effect.

THE THREE WANDERING SPONGE BALLS

The magician is quick to take advantage of certain new creations and inventions and as these appear on the market new ideas open up for mysteries.

Manipulations with small balls have been popular with the magicians. Mora, the magician, features small ball manipulation in his act. The Chinese and other Oriental magicians have interesting routines. Ching Ling Foo used small red balls which he called Chinese Cherries.

The introduction of sponge rubber was a blessing to the magician because of its compressive and expanding powers.

Ireland worked out a variety of routines using balls of varying sizes. Many of the routines while beautiful are quite complicated, much to the delight of the magician who likes the unusual.

In this lesson I want to give you sponge ball manipulation in its simplest and yet very effective versions.

EFFECT:

Three sponge balls are shown, each being about an inch in diameter. Two are placed in a spectator's right hand one at a time. He is told to close hand

tightly around the two balls. The performer picks up the third ball and causes it to disappear mysteriously. Upon spectator opening his hand three balls are found instead of two.

This time two balls are placed in the performer's left hand and hand closed. The third ball is placed in his right coat pocket. Left hand is opened and three balls are rolled out on the table.

This is repeated three times, but the result is the same. Finally all three balls are placed in left hand but upon opening of the hand this time the three balls have disappeared.

PARAPHERNALIA:

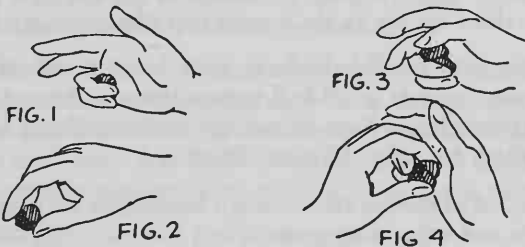
Four sponge rubber balls. These are easily made by getting a rubber bath sponge at drug store or department store (dark red rubber preferred) and cutting out four round balls about an inch in diameter with a pair of scissors. Best way is to cut out squares at first and then trim the squares into round balls.

For an impromptu emergency, cut a paper napkin into four parts and roll up each part tightly for a ball. The tissue balls work nicely, particularly in the home or at the dinner table.

SECRET AND PATTERN:

While you use four balls, the audience is led to believe that only three balls are used.

Place three of the balls in a row on the table. The fourth ball is Finger Palmed in right hand by third and fourth fingers. Figure 1.



Point to balls on table with index finger of right hand.

"One—two—three balls."

Pick up one ball between thumb and first two fingers of the right hand. Figure 2.

Close the fingers in toward palm and with right thumb push this ball down with the other one in Finger Palm. Figure 3.

Reach over with left hand and grasp the two balls between the thumb and first two fingers. Figure 4. Place pressure on the two balls so they will look like *one* ball.

Show audience two balls held as one between the first finger and thumb of left hand. Figure 5.



“One!”

Pick up second ball with right hand and place between the first and second fingers of left hand.

“Two!”

Pick up third ball and place between second and third fingers of left hand. Figure 6.

To spectator, *“Please hold out your right hand, palm upward. I’m going to place the third ball into your hand.”*

Remove the ball between the first and second fingers with thumb and first two fingers of right hand and place on spectator’s outstretched palm.

“Close your hand tight.”

Spectator closes hand.

“How many balls do you hold in your hand? One? Open your hand again.”

Spectator opens hand and exposes the ball resting on the palm.

“One ball is correct. I do this to show you that your senses do not fool you. . . . I will place another ball in your hand.”

Remove the two balls, held as one, between thumb and first finger of left hand and with right hand place them on spectator’s palm with the ball already there.

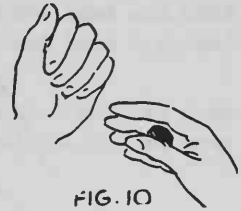
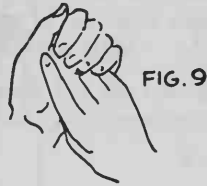
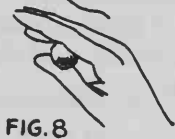
“Close your hand tight.”

Spectator closes hand tightly around the balls. He thinks he is holding two balls. In reality he has three in his hand.

“In your hand you hold two balls. Now I shall take the third—”

Place remaining ball on second finger of right hand. Figure 7.

"And place in my left hand."



Turn right hand over towards left hand and as you do so hold the ball against hand with thumb. Figure 8.

Hand continues onward quickly to left hand which in turn at almost the same moment closes fingers around right hand. Figure 9.

Right hand is removed and left fingers are closed. Figure 10.

The whole movement requires only a couple of seconds. Just as though you almost threw ball into left hand.

Ball in right hand is Finger Palmed. Make a throwing motion toward spectator's right closed hand. Opening left hand and showing it empty. Effect is that you just threw the ball to spectator's hand.

"Open your hand."

Spectator opens hand and exposes the three balls.

Reach over and take one with thumb and fingers of right hand as in Figure 2. Again this is brought into position as in Figure 3 and placed between first finger and thumb of left hand. Figures 4 and 5. All this takes but a moment. The moves are made as right hand travels from spectator's hand to the left hand.

"One."

Pick up second ball and place it between first and second fingers of left hand.

"Two."

Likewise pick up the third ball and place between the second and third fingers of left hand. Figure 6.

"Maybe you didn't know how that was done. Perhaps I'd better explain."

Place third ball on table. Then the second.

Take the double ball with thumb and first two fingers of right hand. Show freely that you are holding only "one" ball.

"I will do it again."

Place double ball into left hand, Figure 11, and close left hand fingers over same. Figure 12.

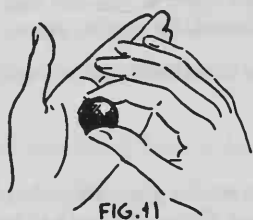


FIG. 11



FIG 12

"One."

Pick up second ball from table with right hand and place in closed left hand. Left fingers are opened only just enough to admit ball and tightly closed again.

"Two. Now, the third ball I shall place in my pocket."

Pick up remaining ball on table and place inside of right coat pocket. While hand is in pocket finger palm the ball. Remove the hand with ball secreted.

Open left hand. Show the three balls and let them roll out on the table. Figure 13.

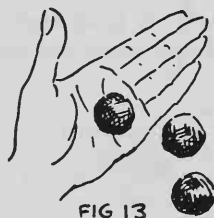


FIG 13



FIG 14

"One, two, three balls! . . . I'll do it again."

Pick up ball from table with thumb and fingers of right hand, Figure 14, and place it in the left hand. Let everyone see there is just one ball in the left hand.

"One."

Close left fingers over ball. Pick up second ball with thumb and fingers of right hand and place in left hand but as you do so the right hand is brought up far enough so the Finger Palmed ball is also dropped in. Left fingers are

closed about right hand so as to screen extra ball being dropped. Left hand is quickly closed as right hand draws away.

"Two."

Pick up remaining ball from table.

"And this one I place in my pocket."

Right hand goes into pocket and this time it lets the ball remain there. Right hand is removed from pocket and casually shown empty.

Again left hand is opened revealing three balls, which are tossed out on table.

"Three balls."

Now pick up a ball with right hand and apparently place in left hand. Refer back to Figures 7-8-9-10. Ball is then Finger Palmed between third and fourth fingers. Figure 1.

"One."

Pick up second ball from table with thumb and first two fingers of right hand. Apparently place in left hand. Figure 9. Ball is held by right thumb, Figure 15, and hand removed from left. Left hand, of course, is closed. Left hand is only opened far enough in admitting balls so as not to let audience suspect but what two balls are actually in the hand.

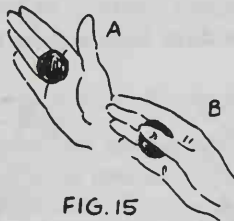


FIG. 15

"Two."

Right hand picks up the remaining ball.

"And the third ball goes into my pocket."

Hand goes into pocket and leaves all three balls there. Hand is removed.

"How many balls do I have in my hand?"

By this time someone says, "Three."

"Three? No, my friend—"

Open left hand showing it empty.

"None. . . And that's the story of my life and I'm going to stick to it."

NOTE:

Another interesting finish is after two balls have been placed in the hand and the third in the pocket is to ask someone *"How many balls have I in my hand?"* Spectator says "Three" as he expects usual three-ball finish.

"Three? You're right, my friend."

Left hand is opened and about a dozen sponge balls come rolling out on the table.

To perform this finish have a dozen sponge balls in the right coat pocket.

In one of the previous routines when hand goes in pocket apparently to deposit the third ball, the hand picks up a bunch of balls and squeezes them together in palm so they can be held together by second, third, and fourth fingers.

In picking up a ball on table to place in left hand, it is picked up by first finger and thumb of right hand. The first ball is openly placed in left hand. When the second is placed in—also go the bunch of balls. The remaining ball on table is placed in the pocket.

Should you get such a bunch of balls in closed right hand that you cannot very well place them in left hand then change your action a bit this way:

Close right hand into a fist. Pick up first ball on table with the *left* hand place ball into right hand via the opening left in fist between the thumb and first finger. Push ball down into hand. Figure 16.



FIG 16



FIG. 17

Pick up second ball from table and likewise push into right fist. The third ball goes into the *left* hand coat pocket.

When right hand is opened, Figure 17, the sudden opening of a bunch of sponge balls is an amazing surprise. It looks more like a hat full than a fist full. It is surprising how many sponge balls can be crowded into one hand. Try it and see the effect on the spectators.

THE FOUR TRAVELING BALLS

Here is an easy and novel way of performing this old time classic.

EFFECT:

Four sponge balls travel mysteriously under a borrowed hat. In an attempt to repeat the trick there comes a surprise ending.

PARAPHERNALIA:

- 1—Five sponge balls, about an inch in diameter.
- 2—One large sponge ball or a bath sponge.
- 3—A man's hat.

PREPARATION:

Tuck the bath sponge or large sponge ball under the belt or vest on left side, to be hidden by coat. Keep enough free so it can be easily reached by placing right hand under the coat, if vest is used.

SECRET:

Five sponge balls are used, but audience is aware of only four. The extra ball is finger palmed in right hand.

Note—Refer to the last mystery, "*The Three Wandering Sponge Balls*" for detail of sleights.

Picture an imaginary 18 inch square on the table. Place a sponge ball on each corner. Figure 1.

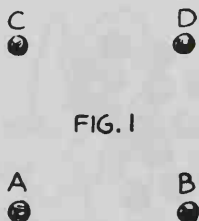


FIG. 1



FIG. 2

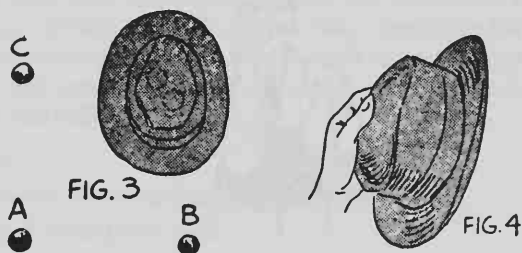
Pick up ball 1 with thumb and first two fingers of right hand and place between thumb and first finger of left hand, together with the extra palmed ball. Balls are held to look like one ball.

The other balls are placed one at a time between the other fingers of left hand. Figure 2.

The moves are for the purpose of unconsciously demonstrating that only four balls are used in the mystery.

Starting with ball 4, place balls back on table on positions "A", "B", and "C".

Pick up hat by top of crown and casually showing it empty place it at position "D", brim down. Just before hat is placed on table put under it the double ball, X1. Audience thinks hat covers one ball, in reality there are two beneath the hat. Figure 3.

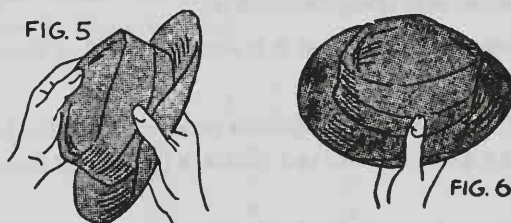


Pick up ball at "B" and apparently place in left hand retaining it in right. Throw closed left hand at hat and open as though throwing a ball through side of hat. Left hand is shown empty, and lifts up hat by top of crown, Figure 4, showing two balls on the table beneath it.

Effect is that ball was thrown through the hat.

Hat is transferred to right hand so fingers containing finger palmed ball come inside of hat, thumb on brim.

Right hand places hat down on table, Figure 5, covering the two balls at "D" and leaving third ball also.



Remove right hand from hat. Pick up ball at "A" and apparently place in left hand as before. Throw towards hat. Hat is lifted up by left hand showing three balls on table.

Again hat is transferred to right hand, which in turn places it on the table, leaving the palmed ball. Figure 6. There are now four balls under hat.

Ball at "C" is taken by right hand, placed in left which pretends to put ball in the mouth. Blow at hat as though blowing ball from mouth to hat.

Raise hat and show the four balls on the table. While attention of audience is on the four balls the left hand brings hat close to body, the opening near edge of coat on left side. With right hand reach under coat and pull out large sponge ball or bath sponge. Figure 7. Hold in hat with first two fingers.



With left hand push the four balls on table to left. Drop down hat at "D". Audience does not know there is anything under it.

Pick up one of the balls and say:

"This time I will use just three."

Put ball in right coat pocket together with the finger palmed one.

With right hand pick up the remaining balls on table and apparently place in closed left hand one at a time, really palming all three in right hand.

Throw left hand at hat, opening the hand. Lift hat with left hand exposing the large sponge ball or bath sponge beneath it.

Surprise comes so suddenly that it is easy to get rid of three palmed balls in one of your pockets.

Strange are the articles that magicians produce under the hat for the surprise finish—from a glass of water to a rabbit, a bouquet of flowers, or a small box of cigars.

Malini used to produce a half a brick. At a society affair the piece of brick was startling.

Some performers get rid of extra ball in left vest pocket when reaching for surprise article. Then they apparently place all four balls left on table in left hand, so they can be magically thrown through hat.

THE PATRIOTIC PAPER BALLS

A very pretty experiment that is easy to perform. It gives you one or two moves in sleight of hand.

EFFECT:

Three bowls are shown empty and placed in a row about six inches apart on the table. In front of each bowl magician places three tissue paper balls—red balls in front of one bowl, white balls in front of second bowl, and blue balls in front of third bowl. He drops the three red balls one by one into the first bowl; then the white balls in the same manner into the middle bowl; and finally the blue balls into the third bowl. Magician calls attention to the patriotic nature of the colors—this being the reason that the balls cannot be kept apart. He turns the bowls over and instead of three balls of the same color in each bowl, we see red, white, and blue balls in each bowl.

PARAPHERNALIA:

1—Three bowls, preferably deep like soup bowls.

2—Three red tissue paper balls.

Three white tissue paper balls.

Three blue tissue paper balls.

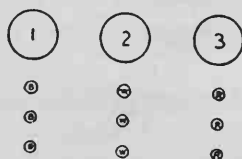
Balls should be made in this way: For each ball take a piece of tissue six or seven inches square.

Fold all four corners of the paper in a little beyond center of sheet. Then keep on folding in corners until you have a ball tightly pressed together so that it will not spring open very much. Ball should be about $\frac{3}{4}$ inch in diameter.

SECRET AND PATTERN:

To Prepare:

Have the three bowls stacked inside of each other. In the top one have the nine balls of paper. These bowls may be all ready on the table or may be brought in and placed there for the experiment.



Separate the bowls and throw balls on table. Show bowls empty, one at a time, and place them in a row on the table, about six inches apart. In front of the bowl on the left side (1) place the three blue balls in a row about $2\frac{1}{2}$ inches apart. In front of the middle bowl (2) place the three white balls. In front of the bowl on right side (3) place the red balls. Study illustration carefully for arrangement of bowls and paper.

"When you have looked at our American flag, I wonder whether you have ever thought why the colors, red, white and blue, were used instead of green, black and pink, or purple orange and lavender. It is because of the patriotic nature of red, white and blue and the inseparable bond of harmony between them. I can perhaps explain it better with a few objects which I have here—three bowls and three red, three white and three blue tissue paper balls. Bowl 1 is empty and I will set it here. Bowl 2 is empty and I will place it nearby. Bowl 3 is also empty, and I place it here."

Show the bowls one at a time as you say this, and place them in their positions.

"In front of each bowl I shall place three balls. In front of Bowl 3—these three red balls."

Place three red balls in a row in front of Bowl 3.

"In front of Bowl 2—three white balls."

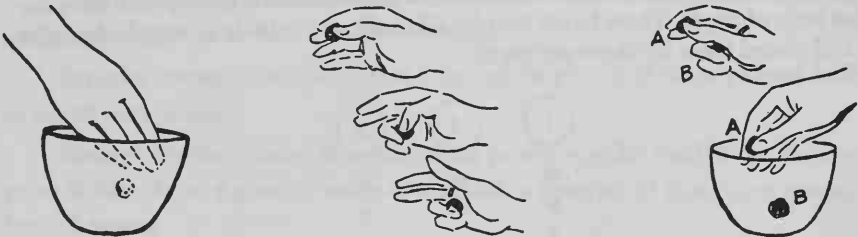
Place three white balls in row in front of Bowl 2.

"In front of Bowl 1—three blue ones."

Place three blue balls in front of Bowl 1.

"I will place each color, one at a time, in their respective bowls. In Bowl 3, this red ball."

Show right hand empty and pick up red ball between first and second fingers and thumb. Pretend to put it into Bowl 3. Audience thinks you do put it in, but this is what you really do—move ball down from first and second finger with thumb to middle of third finger and curve third and fourth fingers inward to finger palm the ball. Back of hand is toward audience throughout most of experiment.



Then pick up white ball and hold with thumb and index finger of right hand, while red ball is still finger palmed.

"In Bowl 2, this white ball."

You pretend to put white ball into Bowl 2, but this is what you really do. You drop red ball into Bowl 2. Then you bring white ball down with the thumb

of right hand from first and second finger tips to middle of third finger and finger palm the white ball as you did the red one originally. You now have your first and second fingers and thumb free to pick up another ball.

Through most of the experiment these moves are the same:

PICK UP BALL

FINGER PALM

DROP

"In Bowl 1, a blue one."

Pick up blue ball and drop white.

"I'll place this red ball in with the other red one. . . ."

Pick up red ball, drop blue.

"This blue ball with the other blue one. . . ."

Pick up blue, drop red.

You will note that I jumped the white ball, but it was done with a purpose.

"This white ball with the other white one. . . ."

Pick up white ball and drop blue.

"Let the remaining red ball keep company with the other two red ones. . . ."

Pick up red ball and drop both red and white balls into Bowl 3.

"The white ball with his other white friends. . . ."

NOTE THIS MOVE. As you pick up white ball, turn right hand over casually so that audience can see palm of hand. Instead of placing hand into bowl as you did with other balls, drop this white ball from a height about three inches above Bowl 2, so that audience sees it go in.

Why do we do this? It is such moves which make magic. When we get a chance to accent a point to convey a certain impression to the audience, we stress that point.

We wanted the audience to believe that we had placed the balls one by one in their respective bowls so that three of each color were in each bowl, respectively. We did not do this with seven of the balls, but now with the last two—a white one and a blue one—we have a chance to show that we are actually dropping the white ball into Bowl 2 and the blue ball into Bowl 1. The fact that we show the audience that we actually drop these balls into their respective bowls, accents the fact that the others were fairly done.

"And last, but not least, the blue one we shall place with the blue brothers."

Put blue one in with a toss, which makes a lasting impression.

“Let us summarize the situation. What have we? In Bowl 3, three red balls; in Bowl 2, three white balls, and in Bowl 1, three blue balls. But if you were standing where I am, you would see something peculiar happening. They are moving about in a mysterious manner. Well—look at that little red fellow go.”

You are looking into bowls and pretending to see this.

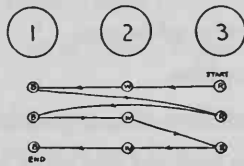
“Now I will show you what I mean by patriotic colors and why we use red, white and blue in the flag. I turn over Bowl 3. Look! A red, a white and a blue ball. In Bowl 2—a red, a white and a blue ball. In Bowl 1—a red, a white and a blue ball.”

As you say this, turn over each bowl, one at a time, and show the three balls. Pour them out into right hand, then let them drop on table.

“Patriotic? I’ll say they’re patriotic. You can’t keep them apart.”

* * *

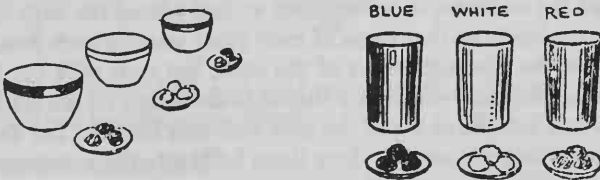
In order to impress on your mind the routine of dropping the balls, study this chart and keep diagram well in mind.



SUGGESTIONS:

For performing on the stage or in club work, I vary the presentation of the experiment. Instead of placing the balls in a row in front of the bowls, I place the balls of each color in a saucer so that they can be seen. They cannot be seen when lying in a row flat on table.

If you will use a red bowl, a white bowl, and a blue bowl and in front of each have a similar colored saucer, and then place the balls of like color on each saucer, you will have a very effective means of presentation.



Be careful that during progress of trick no one can see into bowls to discover colors of balls in each.

I find it very handy to use opaque glasses, such as are used in bathrooms. They are deep and hard to see into. They are exceptionally satisfactory for close work. Sometimes I take ordinary tumblers and cover them with paper—one red, one white, and the third blue.

To vary the effect, instead of using paper balls, use three onions, three small potatoes, and three radishes. Invent patter to fit the combination.

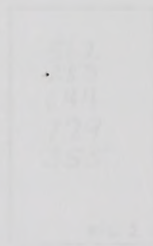
MYSTERY OF THE TRAVELING NUMBERS

Effect:

Performer shows a piece of red tissue paper on both sides and holds it to the light to prove that it is transparent. He rolls this into a ball and gives it to a spectator to hold. Performer says there is a small white card and shows it on both sides. Then he asks a spectator to write a number of three digits, such as 2573, on the card. Then he returns, says some spectators are asked to write such numbers on the card under each other in each number of the audience is requested to add the first numbers and to add the sum. Magician calls attention to the fact that the three numbers are prepared and that the numbers were written from the other side of the card. He asks how can this be explained. In spite of all this, he waves the card in front of the spot to which he pointed on the tissue paper. The spectator who is holding ball of tissue paper is asked to unfold it, and the numbers are found written there in black ink.

Preparation:

- 1—A sheet of red tissue paper.
- 2—Another sheet of red tissue paper, one side with the numbers 2573 printed plainly on it in black ink (Figure 1).



- 3—A small white card about 2 1/2 inches by one inch with the following numbers in pencil as illustrated in Figure 3. Try to make each number look as though it had been written by a different person.
- 4—A book, to be used as a support for writing or cards.
- 5—A lead pencil.

Lesson 9

MATHEMATICAL MYSTERIES

In this lesson we work on mathematical principles and effects. You will find the principles useful in performing other effects. And the experiments themselves, are well suited to parlor, club, or stage performance.

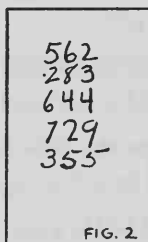
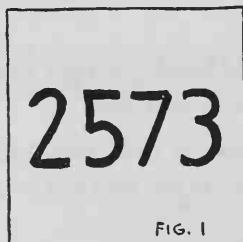
MYSTERY OF THE TRAVELING NUMBERS

EFFECT:

Performer shows a piece of red tissue paper on both sides and holds it to the light to prove that it is unprepared. He rolls this into a ball and gives it to a spectator to hold. Performer now takes a small white card and shows it on both sides. Then he asks a spectator to write a number of three digits, such as 342 or 569, on the card. Then in rotation, four more spectators are asked to write such numbers on the card under each other. A sixth member of the audience is requested to add the five numbers and write the sum. Magician calls attention to the fact that the tissue paper was unprepared and that the numbers were written from free choice and the sum was not known to him beforehand. In spite of all this, he causes the numbers of the sum to become imprinted on the tissue paper. The spectator who has been holding ball of tissue paper is asked to unroll it, and the numbers of the sum are found written there in black ink.

PARAPHERNALIA:

- 1—A sheet of red tissue paper, twelve inches square.
- 2—Another sheet of red tissue paper the same size with the numbers 2573 printed plainly on it in black ink. See Figure 1.



- 3—A small white card about $2 \times 3\frac{1}{2}$ inches. On one side write the following numbers in pencil as illustrated in Figure 2. Try to make each number look as though it had been written by a different person.
- 4—A book, to be used as a support for writing on card.
- 5—A lead pencil.

SECRET AND PATTERN:

To Prepare:

Roll tissue paper with 2573 on it into a small ball and place in right coat pocket.

Place plain sheet of tissue folded up rather small in same pocket.

Put the small card with numbers written on it also in same pocket.

Have book handy on a table near you.

To Perform:

Put hand into right coat pocket. Take blank sheet of tissue paper and finger palm the other sheet which is rolled into a ball.

"In performing my next experiment I am going to make use of a plain piece of tissue paper. I want you to notice that it is plain on both sides. I hold it here in front of this light so that you can see through it, too. Just a piece of tissue paper such as you would use to wrap Christmas packages."

Show both sides of paper. If there is a light near, hold paper in front of it. If this is not convenient, just show paper freely. The back of the right hand is toward the audience to conceal ball of paper. Use left hand freely in showing paper.

"For the time being, I will roll it into a small ball."

Roll paper into small ball. Manipulate the palmed ball of paper up into fingers and hold the two balls as one.

"It would take a good acrobat or contortionist to roll himself up any smaller, wouldn't it?"

Palm away the plain ball with right hand. Let right hand drop to side. Prepared ball is held in left hand on level with your chest.

"Now to place the little ball of paper in good company, Madam, I am going to ask you to be so kind as to take care of this little one for a few moments."

Give prepared ball to a lady to hold.

"Keep it in sight all the time so that the audience can see it."

Reach into right coat pocket for the white card and leave the palmed ball of plain paper in pocket. Take card out with blank side toward audience. They must never know about numbers written on the back of card.

"We will use this plain white card next. Same color on both sides."

NOW COMES AN IMPORTANT MOVE.

You apparently show both sides of the card to the audience but in reality show only one. You must practice this in front of your mirror until you are able to perform the move smoothly and quickly. The illusion is perfect when the move is performed properly.

Hold card as in illustration 3. Blank side of card is toward audience. Back of hand is toward you. First and second fingers in back and thumb, third and fourth fingers in front of card.



FIG. 3



FIG. 4

Hold card in front of you a little below level of chin and in front of left shoulder, as in Figure 4.

Swing right hand toward the right. As you do this, the card is brought to a sharp angle in the vision of the audience, but it is not turned enough to expose the numbers on the back. Move illustrated in Figure 5.

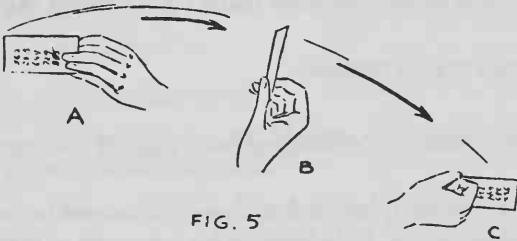


FIG. 5



FIG. 6

When arm is about halfway down in the movement, force card downward with right thumb. Do this quickly. See Figure 6.

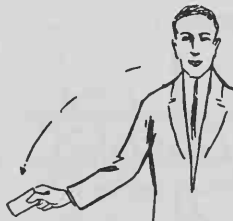


FIG. 7

Continue movement until hand is thrust out at side as in illustration 7. The long movement from left shoulder across body and out to side and then the quick movement of turning card downward suddenly with thumb serves to give the illusion of turning card over and showing it on both sides.

The whole movement should be done quickly and smoothly without hesitation—just as you would do if you really showed both sides of card.

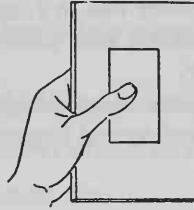


FIG 8

"We should have a portable writing desk. This book will answer the purpose."

Pick up book and place card on it, blank side up, as illustrated in Figure 8. Reach into pocket and take out pencil.

"I would like to have someone write any number of three digits on this card. A number like 343, 864, and so on—any number that you choose. Write it so that several more may be placed beneath it and so that the total may be secured."

Give book and card to a spectator. When he or she has written first number, give book and card to another member of the audience and have him write another number under the first.

"And you, Sir, will you write a number of three digits right beneath this one."

Continue until five people have written numbers.

WARNING:

Have people who write these numbers on one side of room and not too close to each other.

Now move to other side of room, carrying book and card. You must be in a position where there is no one behind you. Hold book up for a moment so that card is not visible to audience. Book is held in both hands. The left hand holds book firmly. The third, fourth, and fifth fingers of right hand are under book; the finger and thumb hold the card.

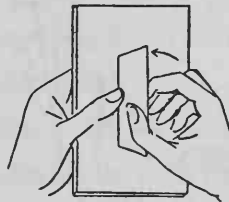


FIG. 9

Under cover of book, turn card over quickly with forefinger and thumb of right hand. Movement is toward left, as in Figure 9. This brings prepared side of card to top.

Hold card in place with thumb of left hand and remove right hand from book and card entirely. Take pencil and draw a line under the figures. Give card and book to someone on opposite side of room from those spectators who wrote down the numbers. Ask this spectator to add the numbers and write down the sum.

"You look like a very good mathematician, Sir. Would you mind just adding up the numbers and writing the sum beneath them?"

When this is done, take up book and card and hold in left hand. Put pencil in upper coat or vest pocket.

"The sum is two thousand, five hundred, and seventy-three. Two—five—seven—three. Is that correct, Sir? Will you all remember the numbers—two, five, seven, three? Now I am going to show you a very odd experiment in leger-demain. Let us first sum up the situation. The young lady here holds a blank piece of tissue paper. Several numbers have been written on this card. You each had your own free choice of numbers. I could not possibly have known what you were going to write. The gentleman has added up the numbers and the sum is 2573. What I intend to do is to cause the spirit of the numbers to travel and write themselves one at a time on the ball of tissue paper that the lady holds."

Place thumb and first and second fingers of right hand on card, apparently picking up the numbers and then throwing it in the direction of the ball of paper.

"Two!"

Repeat movement.

"Five! Pardon me, Madam, do you feel anything? Nothing? Perhaps you are not sensitive to spirits."

Repeat throwing movement.

"Seven! Certainly you felt the number go that time."

Repeat throwing movement.

"Three! Now, if you will please unroll the ball of paper. . . ."

Lady unrolls paper.

"Do we find that the spirits imprinted the numbers well on the paper?"

After lady has unrolled paper and looked at it take it from her and spread it out well. Hold it up so that all of audience can see the numbers.

"There, just as I said, the sum two—five—seven—three has been carried mysteriously to the paper. That is what they call the handwriting on the wall."

NOTE: You can change forged numbers by varying numbers you write on card. I seldom use the same numbers twice.

THE SPIRIT MATHEMATICIAN

This gives you another method of obtaining a definite sum from your audience, one on which you have determined beforehand.

EFFECT:

Performer shows a plain piece of white paper. Spectator is asked to examine it and then place it in an empty envelope and seal the envelope. Performer then asks various members of the audience to call out numbers. These he writes on a card. The card is given to a spectator, who is requested to add the numbers and call out the sum. The envelope is then opened and the numbers of the sum are found to be cut out of the piece of paper.

PARAPHERNALIA:

- 1—A piece of plain, white bond paper, 3 x 5 inches.
- 2—Another piece of bond paper the same size with the number 45 cut out of it. You can do this easily with a sharp penknife. See Figure 10. Save the numbers that have been cut out as well as the paper from which they have been cut.



- 3—A small card on which to write numbers.
- 4—A book to use as a support for writing.
- 5—A pencil.
- 6—A penknife or small dagger.
- 7—A special envelope (Double).

We will designate this envelope throughout the course as the Double Envelope.

This is a simple but clever piece of paraphernalia which can be used in many magical effects.

It is very easy to make.

With it you can materialize, vanish, or transform flat articles like cards, pieces of paper, etc.—that is, you can cause them to appear, to disappear, or to change form.

HOW TO MAKE:

Take two plain manilla envelopes. These must be of good weight so that they are as nearly opaque as possible. Or you may use colored envelopes that are opaque.

Cut the entire front side with the flap from one of the envelopes, about one-sixteenth of an inch from the bottom and side edges. This leaves you a flat piece of paper with a flap as shown in illustration 11.

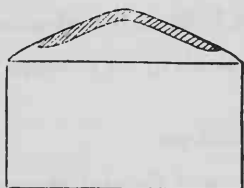


FIG. 11

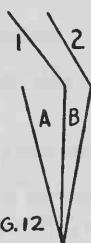


FIG. 12

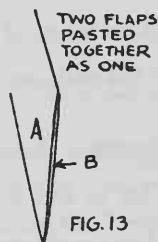


FIG. 13

Insert this piece of paper and flap into the other envelope so that the gummed flaps both face the same way and fit well together. This insert acts as a wall, or partition.

We shall call the space in front of insert "A" and the space behind it "B". See Fig. 12.

In space "B" place the piece of paper with the number 45 cut out of it and the cut-out numbers 4 and 5 also. Wet the gummed portion of flap 2 and paste it onto flap 1, as illustrated in Figure 13. Sometimes I glue down the whole flap, not just the edge.

Open up envelope. To all appearances it looks like an ordinary envelope with nothing in it. Audience will never suspect that it has a false partition and a prepared paper in it.

To Perform:

Have prepared envelope, piece of paper, book, card, pencil, and knife or dagger handy on nearby table.

Pick up piece of paper and envelope.

"There are some effects in magic that I do not know whether to believe or not, myself. They are just as puzzling to me as to my audiences. I do them and then wonder how I did them. Here is a trick that I have often wondered about.

I have here an empty envelope and a piece of paper. Would you, Sir, be kind enough to examine this piece of paper?"

Give paper to gentleman.

"Quite ordinary, is it not? And yet, I sometimes think quite extraordinary. I picked it up in a quaint old book store. Found several sheets of it in an old second-hand book I bought. One of these sheets had written across it these words, 'Some day a magician will use this paper. Prize it highly for you may never obtain any more of it.' Rather odd, don't you think? I wish I knew who put the paper in the book. In the back of this same book were several envelopes and this knife (or dagger). This is one of the envelopes. I could find nothing queer about them except that they were empty. I thought that maybe there might be money in them. Can you, sir, see any money?"

Show inside of envelope to spectator. Envelope looks empty, of course.

"And will you please place this piece of paper inside of the envelope yourself?"

Spectator places paper inside and you seal the envelope.

"Let us seal it inside, then run this knife (or small dagger) through the envelope. I will just set it here in full view."

Run blade of knife or dagger through front side of envelope as in Figure 14. Set envelope up against something on the table in full view of the audience, or give to someone to hold. Spectator should hold knife (or dagger) with envelope suspended on it.



FIG. 14

Pick up card, book and pencil from table.

"I do not need to tell you that this is a book, this a card. . . ."

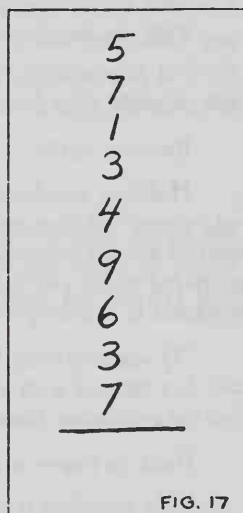
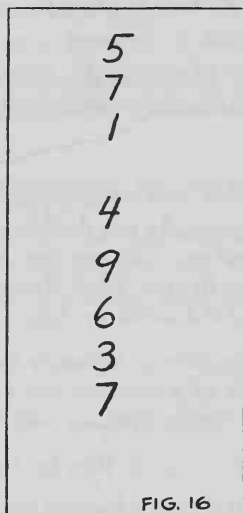
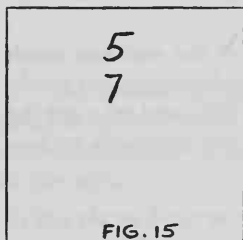
Show both sides of book and card.

"And this is a pencil. How good are you at mathematics? I suppose all of us can count to ten. That's all we have to do is to count to ten. We have nine numbers to select from. I want several of you to call out numbers and I will write them on this card. Call them slowly that I can write them down. All right, Sir, start the ball rolling. Just call any number from one to nine."

Someone calls number—say, for instance, five. You write it down.

"All right, another number from someone else. You may call any number or repeat one that has already been called."

Put down the next number called—say, seven. See Figure 15.



IMPORTANT:

After you have written down three numbers on the card, leave a space for a number to be written in later, as shown in Figure 16.

Then proceed writing down the numbers called. But as you write the numbers, *add them mentally until you reach a sum between 36 and 45.*

If the sum should happen to be 36, you may call for another number. The most that this number could be is nine so that you run no risk of exceeding the sum you want—45. If you reach a sum greater than 36, however, call for no more numbers.

Let us presume that the numbers which have been called are those written in the top list. The sum so far is 42.

To get the sum of 45, which is on the prepared paper, add the number three in the space left in the list. Then draw a line under the figures. See Figure 17.

“Now, let me read these numbers and each one may check up on his number. 5-7-1-3-4-9-6-3-7.”

These should be read rather quickly.

“Will you please add them up?”

Give card to someone to add numbers. When he has done that, ask for the answer.

“And what is the total? 45. Thank you. Now, remember this. Several of you called out numbers which you selected yourselves. We checked up on them

and this gentleman (or lady) added these numbers and found the total to be 45. You said 45, did you not? Well, here is where the mystery starts."

Pick up envelope.

"A few moments ago the gentleman there put a piece of paper in this envelope, and I inserted this phantom knife (or dagger)."

Remove knife.

Holding envelope with flap side toward you, tear off the end and reach into space "B" (nearest audience). As you do this, push middle partition firmly against side of envelope nearest you. Tip envelope over a little and take out the prepared paper and the cut-out figures. While doing this, you may walk up to a spectator if you are performing in a parlor or club.

"If you will note, Sir, some strange influence has been at work on the paper and has cut out with the blade of a phantom knife (or dagger) the same sum that the gentleman found your numbers totaled—45."

Hold up paper so that all can see it, then hold up the numbers 4 and 5.

"The envelope is empty, not even a trace of the spirit of the phantom knife (or dagger)—or even foot-prints."

Show inside of envelope, waving it around rather hurriedly and at a safe distance from audience. If inner partition is held tight against rear side of envelope, this is easy to do without detection.

"Will you, Sir, please examine the paper and the numbers. Rather odd, isn't it? Maybe some day I will solve the secret and then be able to tell you how it is done."

NOTE:

With a little concentration, you should have no trouble in adding the numbers mentally. From time to time vary the number you want forced. You may use any number from 35 to 50.

Suppose you want to use 41 and have that cut out of the prepared piece of paper. Assume that various members of the audience give you the following numbers:

3	
5	That's 8
9	17
4	21
3	24
8	32
7	39

As 41 is the number to be FORCED, simply place the number 2 between 4 and 9 and you have raised your sum to 41.

Both methods of forcing a number, as described in the preceding two tricks, you will find very useful. They may be used interchangeably in both tricks. You may use the ball of tissue paper in this second trick and the cut paper in the first trick.

THE NUMBERS ON THE ARM

An interesting variation of these mathematical tricks is this: Write the number to be forced, on the left forearm with a brush, soft stick, or pencil dipped in milk or lemon juice, or you may use a piece of soap. Let this dry well on the arm.

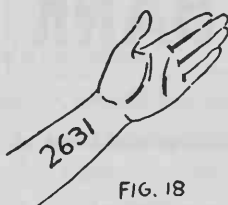


FIG. 18

After numbers have been written on the card and the sum determined by a spectator, pick up a piece of paper or the same card and burn it in a dish. Rub the ashes over the forearm and the number will stand out in black on the arm, as in Fig. 18. The ashes will adhere to the milk, lemon juice, or soap.

RAPID BANKING

EFFECT:

Performer shows one envelope with the word BANK printed on it, and a plain envelope, both empty. Performer borrows a dollar bill and tells owner to remember number on bill for identification. He then places this bill in the empty envelope marked BANK. Taking out his check book, he writes himself a check for \$1, places it in the other envelope, and seals the envelope. Magician tells of the difficulty one encounters in trying to get checks cashed while traveling and says he is fortunate in always being able to get checks cashed instantly. He tears open the envelope marked BANK and there, instead of the dollar bill, is the check. He opens the other envelope and finds the dollar bill there. He returns it to the owner and asks him to identify it by number.

PARAPHERNALIA:

- 1—Two Double Envelopes, as described in last effect, preferably one of one color and one of another color.
- 2—A dollar bill, not too old or too new.

- 3—Check book.
- 4—Pen to write check.
- 5—A dollar bill borrowed from audience.

SECRET AND PATTERN:

To Prepare:

On one of the envelopes letter the word BANK. See Fig. 19.



FIG. 19

In space "B", between partition and front of envelope, place a check written out for one dollar.

In the plain envelope in space "B", place the dollar bill. Just before doing so commit to memory the last three numbers and letter on the bill—for instance, let us say that they are 735A.

Now seal the flaps 1 and 2 together on each envelope so that they will look like ordinary unprepared envelopes.

Have check book and pen in pocket.

To Perform:

Start with patter:

"Have you ever had any difficulty in getting checks cashed? Well, I have, especially among strangers. In order to overcome this difficulty I sought out a way of cashing my own checks. I did this by establishing a rapid-fire connection with the bank. Perhaps you would like to know how I do this. First of all, I wish to borrow a dollar bill, not too old and not too new."

If a new bill is offered to you, say—

"I really hate to take such a nice new dollar bill away from a man on pay day."

If the bill offered is too old and frayed, say—

"This bill is pretty far gone. Haven't you one with more endurance? It is going to travel far and should be sturdy and a little younger."

Take bill from spectator.

"A kind-hearted gentleman who thinks I look honest lends me a dollar bill without interest. Now, let's remember the number on the bill so that we can identify it later. Put these last three numbers and letter down—7, 3, 5, A."

These are the numbers on the bill in the envelope, but the audience thinks that you are reading the numbers of the bill you hold in your hands.

Pick up envelope marked BANK.

"This envelope will represent the bank. In it I will put to my credit the sum of one dollar—the gentleman's dollar—and then close the doors of the bank."

Fold bill in half as you did the one in the other envelope. Show envelope empty and then you put the bill into envelope or have a spectator do it. Seal envelope and place it upright in full view of every one or give it to a spectator to hold.

"Next, I will write myself a nice check."

Take check book from pocket, open it, and take pen from pocket.

"A nice check for the sum of one dollar, which I have in the bank. I could make it out for two dollars—but I am afraid the bank wouldn't appreciate it."

Write check to yourself for one dollar, making it out exactly the way you did the check you have sealed in secret compartment of BANK envelope.

"Let us place the check in this other envelope."

Show envelope empty, fold check and place inside. Seal envelope and place upright on table or give to someone to hold in plain view.

"Now, for the secret system of banking, I need money. Do I walk up to some strange hotel clerk and ask him for it? Not much. I might not get it. So I just say, 'Tar-ix-a-cum, Tar-ix-a-co. Oh, where, oh, where does my money go?' Then my money flies out of the bank and comes to me."

Pick up BANK envelope, tear it open so that the middle partition rests on back side of envelope, reach in and take out check. Hold envelope with opening toward audience and open end down. After check is out, give audience a hurried look into envelope.

"See, my check has already arrived in the bank and the dollar has flown."

Give check to spectator or drop on table after showing it freely.

"Taking the other envelope in which I originally placed the check. . . ."

Take other envelope, tear it open, and take out dollar bill. Show inside of envelope hurriedly. Be careful with this envelope, too, to have inner partition well up against the back side of envelope.

"We find the dollar bill which I deposited in the bank. We can easily check up this bill by the number."

Look at number and show it to audience.

“The last three numbers—7, 3, 5, A. Was that not correct, Sir? Thanks for the bill.”

Return bill to owner. He thinks he is getting his original bill back, but he is really getting yours. Dispose of envelopes so that audience will not get a chance to inspect them too closely. In laying down envelopes, be sure to put them down with opening away from audience so there will be no chance of their seeing the secret partition in them.

Another ruse which I occasionally use is to mark the check in the envelope Number 7. Then in writing the other check before the audience I ask someone to call out any number between 5 and 10. Through the working of a *psychological law*, the number called by the spectator most often will be 7. If seven is called, say, ‘I will number this check 7. Remember you had your choice of numbers. It will help you identify the check.’

Then when you take duplicate check from envelope, call particular attention to the identification number.

If someone calls out a number other than 7, say 8—you may just say, “Eight—ah a magic number. I shall place this check in the keeping of eight spirits,” and pay no more attention to the number.

For my professional brethren, let me say that I often have check in BANK envelope stamped with PAID mark that banks use when check is cashed; and then I prove that it is the same check I started with by the “Torn Corner” identification. For the beginner, let me say that I shall explain torn corner work later on in the course. You are not quite ready for it at this stage.



Lesson 10

EFFECTIVE CARD MYSTERIES

Card mysteries fill an important place in the realm of magic. These tricks are based on sleight of hand, which in itself is a great art. It involves very definite principles which must be practiced a great deal. Step by step throughout the course I will give you principles which form the foundation for card effects depending upon sleights. These principles are not difficult to master, but they do require careful thought, study and practice. These principles are the backbone of card magic, and once you master them you have a foundation for building your own card effects.

In this lesson we will discuss:

- 1—The Simplified Pass.
- 2—The False Shuffle.
- 3—The Double Card Lift.
- 4—The Slip Change.
- 5—The Palming of a Card.

GUIDE TO CARD POSITIONS

This explanation will be a guide for you in the learning of card sleights and principles. It will make my teaching of them perfectly clear to you. You should memorize these descriptive terms and definitions thoroughly so that when one is mentioned you know instantly what is meant.

The "bottom" card of a deck is the one facing outward, the rest of the pack facing in the same direction. Figure 1. The deuce of hearts is the bottom card.



"BOTTOM"

FIG.
1



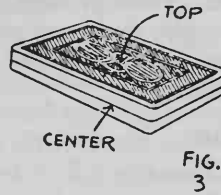
"TOP"

FIG.
2

The "top" card of a deck is the one with the back outward, the rest of the pack facing in the same direction. Figure 2.

These terms are only the conjurer's guide-posts. To the audience if a deck of cards is on the table with the cards facing up, the first card is the top card and the last card is the bottom card, whereas to you the first card is the "bottom" card and the last card is the "top" card. Regardless of what position the deck is in, the card facing out is the "bottom" card and the card with the back out is the "top" card.

To prevent misunderstanding, in the rest of your lessons I shall put "bottom" and "top" in quotation marks to designate the magician's terms.



The center of the deck is, of course, midway between "top" and "bottom." Figure 3.

THE RISING CARD ESCAPE

Rising card tricks are very popular in magic. There are many methods of producing the effect, but most of them are mechanical arrangements. The method I give you is impromptu, so that you can perform it with an ordinary deck of cards at any time and in any place. In this method you use some sleight of hand and the very simple mechanical action of closing the card case.

EFFECT:

Spectator draws a card from deck of playing cards and shows it to audience. He replaces it in deck and shuffles it in. Performer then places deck in card-board case and closes the flap down. Then he requests spectator to tie case onto empty right hand with a handkerchief. Upon magician's command the selected card rises from the deck, apparently through the case.

PARAPHERNALIA:

- 1—A deck of playing cards.

In card magic "Aviator" decks are generally satisfactory and are commonly used by magicians because they may be matched by various trick cards sold by magic dealers. However, some magicians use "Bicycle", while others prefer "Bee" decks. Blue back cards are best since the blue color is the least detectable in sleights. A new, clean deck is preferable to an old or soiled one. When you borrow a deck, however, you must use what you get.

- 2—A borrowed handkerchief.

SECRET AND PATTERN:

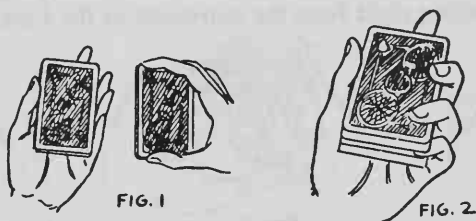
To Perform: Remove cards from case and give to spectator to shuffle.

"Please, Sir, take out any card you choose and give me the rest of the deck."

Take cards from spectator.

"Remember the card you have selected, and if you care to, you may show it to a neighbor or two. Now return your card to the middle of the deck."

Cut deck into two equal portions. To do this, hold deck in left hand, backs of cards up. Place thumb of right hand at bottom edge of cards and first, second, and third fingers at top of deck. It is then easy to lift up the top half of deck. See Figure 1.



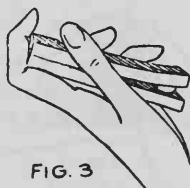
Have spectator place his card on the lower half of deck.

THE SIMPLIFIED PASS:

Place top half of deck which is in right hand on lower half which is in left hand. As you do so insert finger of left hand between the two halves of deck, as in Figure 2.

The front part of deck is allowed to come together in an ordinary manner, but the back part is divided by the little finger. Audience thinks two halves have been brought together and selected card lost in center of deck.

Figure 3 shows the position of your left hand now. Your thumb is at the left of the pack, your first finger is at the front end, your second and third fingers are at the right, and your little finger is at the back between the two sections of the deck.



Practice these moves carefully before the mirror until you can do this naturally and insert your little finger so that no one can notice it.

Turn left hand toward right so the thumb side of deck is upwards.

Using little finger as a lever, push top half of deck out a little and grasp it with right hand. See Figure 4.

Your object is to get the selected card to the "top" of the deck. This card is now the "top" card on the lower section of the deck which you have divided by little finger of left hand. To accomplish this you perform The Simplified Pass in this manner:

With right hand place top half in front of lower half of deck and shuffle cards from the face of this packet onto the face of the left hand packet, faces of cards toward audience. See Figure 5. This must be all done with one movement. Do not put the top pile of cards down in front of the others and then start shuffling. Do your shuffling right from the movement of the Pass.

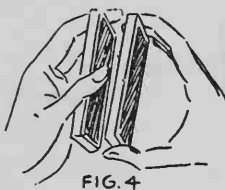


FIG. 4



FIG. 5

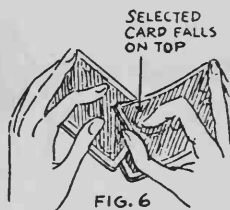


FIG. 6

SELECTED
CARD FALLS
ON TOP

This is called a False Shuffle to keep selected card at "top" of deck.

ANOTHER FALSE SHUFFLE:

In this type of false shuffling the object is to actually shuffle the cards but not to place any cards over the "top" card. See Figure 6. As you riffle two halves of deck into each other, be sure that you let top card fall on top when through.

You must learn to do this shuffle naturally.

Audience now believes that card was returned to middle of deck and its position lost by shuffling. To prove card is lost in deck another ruse is used.

DOUBLE CARD LIFT:

Chosen card is at top of deck, but you are going to prove that it is not there.

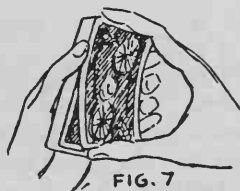


FIG. 7

Hold deck in left hand, backs of cards up. With right thumb lift up lower left corner of two "top" cards as illustrated in Figure 7.

Pick up the two "top" cards and show them as one. See Figure 8. To the audience it looks like you are holding only one card. And that card is not the selected card.

"By the way, the "top" card did not happen to be your card, did it? No? Then it has been lost somewhere in the pack in the shuffle."

After showing card, return the two to the "top" of the deck.

Pick up card case and show it empty. You may give it to spectator for examination.

Place deck in case with face of cards toward flap of box, as illustrated in Figure 9.

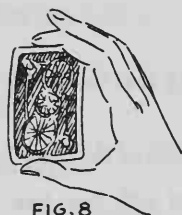


FIG. 8

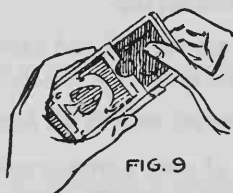


FIG. 9

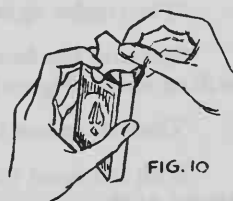


FIG. 10

Push down the two small side flaps of case, then bring large flap over cards, and insert it apparently enclosing whole deck in the case. This is what you really do. Place the tip of left index finger on top of selected card and pull it back about an eighth of an inch from rest of pack. See Figure 10. This allows enough space into which to force the flap of card case. Push flap down.

You now have chosen card between back of box and the flap. See Figure 11. As box and card are same color the box can be thrown about rather carelessly and can be shown hurriedly without fear of detection. The audience will not suspect that you have not enclosed all of the cards in the case.

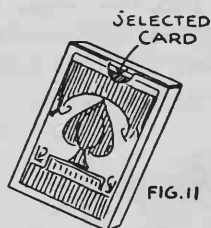


FIG. 11

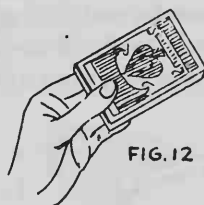


FIG. 12

You may show case at close range by holding thumb of left hand over part where card shows. See Figure 12. Show case freely to prove that cards are really enclosed in it.

"I should now like to borrow a handkerchief."

Ask spectator who lends handkerchief to roll it up rope fashion.

"Please roll the handkerchief rope fashion. Now will you please tie the deck of cards onto the palm of my right hand?"

Show right hand freely, both sides, spreading fingers wide apart. Also show both sides of case. Then place case on right palm with part showing selected card against the hand and toward tips of fingers, as in Figure 13.

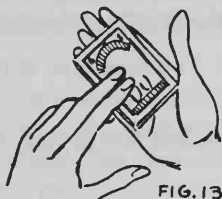


FIG. 13



FIG. 14

"Tie it rather tight so that it will not slip."

Spectator ties handkerchief around case and hand, knotting it at the back, as illustrated in Figure 14.

"Once more note that there are no cards in my hand or outside of the case."

With left hand lift up edge of case, covering selected card with first two fingers, to show audience that there is nothing between case and hand. Lift up lower end of case also.

"Now, Sir, will you please tell me what card you selected? The Jack of Spades? Thank you. (We will assume here that the selected card was the Jack of Spades, but any other card would do just as well.) Well, the Jack of Spades is somewhere in this card jail. You know he is a slippery fellow. Would you mind calling him? Say, 'Here, Jack, here, Jack. Come here, Jack.'"

When spectator calls, you place second finger of right hand against card in case and push card slowly out of case.

Push card out about three-quarters of an inch, then release it and return finger to top of case and push card up again a little way. Then repeat this motion. If it is done properly, card will appear to rise slowly out of box. Keep the motion smooth, not jerky and your effect will be good. See Figure 15.

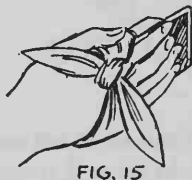


FIG. 15



FIG. 16

"Prison walls do not a prison make—and out comes the Jack."

When the Jack has risen almost entirely out of the box, as in Figure 16, take it out with left hand and give it to spectator or lay it on the table.

"This is your card, is it not? And the rest are still in the deck and snugly tucked into the box."

Slip case from hand and remove handkerchief. Show case on both sides. Open flap, remove deck, and fan deck (spread it out fanwise) to show cards freely. Return borrowed handkerchief.

"The moral of which is—it is a wise card that does not sleep fifty-two in a bed."

NOTE:

For a quicker version do not wrap handkerchief around card case and hand but just hold card case in hand.

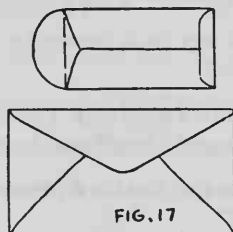
SEALED CARD MYSTERY

EFFECT:

Performer gives deck to spectator to shuffle thoroughly and then to select a card. Spectator passes the deck to two other spectators who in turn each select a card. Performer does not touch deck during selection of cards. Each spectator is asked to place his card in a small envelope and seal it in. Then each seals small envelope into a larger envelope. Performer divides deck into two sections. He shows "top" card on each section. Then one of the envelopes is selected. Spectator is asked to lift off "top" card of each section and it is found that they have changed and that one of the cards shows the suit and the other the number of the selected card. Envelope is torn open and the prophesied card is found therein.

PARAPHERNALIA:

- 1—Three small opaque manilla envelopes, such as used for church collections or pay envelopes—size: $2\frac{1}{2} \times 4\frac{1}{4}$ inches.
- 2—Three standard size manilla envelopes—about $6\frac{1}{2} \times 3\frac{1}{2}$ inches. See Figures 17 and 17A.

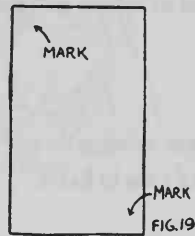
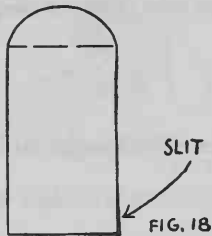


- 3—A deck of playing cards.

SECRET AND PATTERN:

To Prepare:

Take one of the small envelopes. With the scissors cut off a very fine edge on the lower right side of envelope—cut up about $1\frac{1}{4}$ inches from bottom and about $\frac{3}{4}$ inch along bottom. See Figure 18.



On one of the large envelopes put a pencil dot at the upper left corner and at the lower right corner on both sides. See Figure 19. This is done to enable you to identify this envelope at a glance from among the three envelopes.

To Perform:

Have envelopes on table nearby. Take deck of cards in hands and fan them to show that they are ordinary playing cards. Never say in words, "I have here an ordinary pack of playing cards." Use the power of suggestion by fanning cards.

"Will you, Sir, please shuffle this pack of playing cards. Shuffle them well."

Give deck to spectator to shuffle.

"Now remove any card, look at it, but do not let me see it. Then pass the deck to someone else."

Spectator selects card and passes deck to another member of the audience.

"Take any card out and remember it. Do not let me see it. Then you give the deck to someone else, too."

Card is removed and deck passed to a third spectator.

"In a like manner take out any card, remember it, and do not let me see it. I will take the deck, if you please."

Third card is removed by third spectator. You take deck and place it in full view on table. Pick up an unprepared small envelope and hold in left hand.

"Will the person who drew the first card please place it face down, so that I cannot see it, in this envelope?"

Hold envelope toward spectator so that card can be inserted, as in Figure

20. Wet flap and seal. Take a large envelope from table, open it, and drop small envelope with card into it. Then you request spectator to seal large envelope.

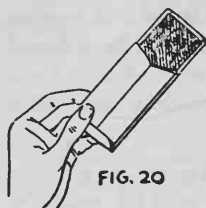


FIG. 20

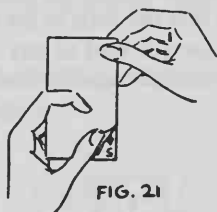


FIG. 21

“Will you, please, seal the envelope and hold it for a while?”

Now pick up prepared small envelope. Hold slit corner together with thumb and first finger of left hand. Hold envelope toward second spectator as you did the first one.

“And will you, please, place your card in this other envelope, face down so that I cannot see it?”

Second spectator inserts his card. With first or second finger of your right hand, push card well against bottom of envelope. Wet flap of envelope and turn it toward audience. As you seal down the flap with right hand, with left thumb lift up slit corner of envelope and look at number and suit of card. See Figure 21.

You can see at a glance what the card is inside of the envelope. Let us say it is the 5 of spades. Allow corner flap to fall back in place. Audience is watching you seal flap of envelope, and if you hold the envelope tilted upward, they will never suspect what you are doing, as they cannot see rear of envelope.

Take prepared large envelope—the one with the dots in the corners—from table.

“Again we will seal the card and envelope in still another envelope.”

You place envelope into larger one and seal it yourself.

“And I will have the lady (or gentleman) here hold it.”

Give envelope to spectator to hold. Take other small envelope from pocket.

“We will have the last card sealed into the envelope also.”

Card is placed in envelope by spectator and flap of envelope is sealed.

“And then we will place it also in the larger envelope.”

Small envelope is placed in third large envelope and flap of envelope sealed.

“Please hold the envelope.”

Go back to table. Pick up deck of cards. Fan it out slightly so that you can look through it hurriedly. You must now locate two cards, one with the suit and the other with the number of the card which you have in the slit envelope. We are assuming that the card in the slit envelope is the 5 of Spades. Look through deck quickly for a 5 spot of any suit and when you have found it place index finger of right hand back of it. See Figure 22.

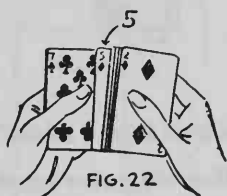


FIG. 22

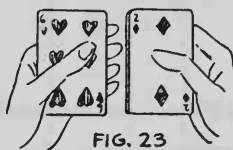


FIG. 23

Continue running through cards until you come to a spade. When you do, lift it out with as little movement as possible and slip it in front of index finger of right hand. This places the cards in the following order :

Lower section of deck held in left hand.

A spade card of any number.

A 5 spot card of any suit.

Upper section of deck held in right hand.

Right index finger is held between lower and upper sections of deck.

Now divide pack into two portions, holding them about a half inch from each other, as in Figure 23.

“Guess that this is a full pack. Oh, well, it doesn’t matter.”

Place section of deck in right hand under that in left hand and square up cards.

The spade card and the 5 spot are now on the “top” of the pack. Turn pack over and riffle shuffle it—giving it a False Shuffle, so that two “top” cards remain on “top”.

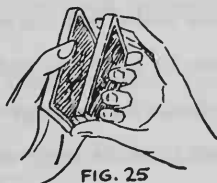


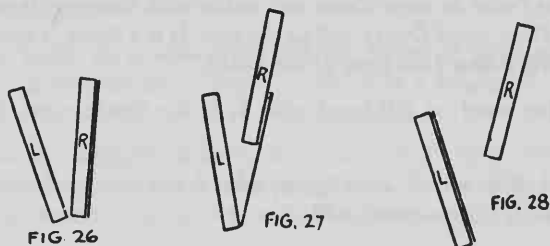
FIG. 25

Now hold pack in position shown in Figure 25.

THE SLIP CHANGE:

Keeping lower edges of cards together, open up upper edge of deck about in the center. Figure 26. Press hard with left fingers against "top" card of right-hand section of deck.

Lift out all of right-hand section of deck with the exception of "top" card, Figure 27. Hold this card securely with left fingers.



When you remove right-hand section of deck with right hand, "top" card automatically falls against the cards in left hand and so becomes the "top" card of the left-hand half of deck. Figure 28.

This move in which a card on one section of a deck is slipped over onto the top of the other section is called The Slip Change. Practice this over and over again. Keep a firm grip on card to be slipped with left fingers. You must acquire ease and quickness in performing this move. Also study the angle of visibility for the move before your mirror.

Place the two sections of deck on table, faces of cards down.

"Let us see what card is on 'top' of this packet."

Take left-hand packet and do the Double Card Lift, lifting the two "top" cards as one. Call out the card and replace. The "top" card is really a spade, but the audience is not aware of this.

"Queens of hearts." (Or whatever the "second" card may be.)

Replace pack on table. Do the Double Card Lift on other section of deck.

"The 'top' card on the other packet is the ten of diamonds." (Or whatever the "second" card in this half of the deck may be.)

Replace double card on pile again.

"Do you believe in fortune-telling? Fortune-telling with cards? Whether you do or not, I want to show you something peculiar about card prophecies. Will someone take all three of the envelopes, please — those which my good friends are holding, and mix them up well?"

Someone collects three envelopes and mixes them up.

"Now, spread them out and I will take one."

Reach over and take the one with the dots marked on it.

"I guess this one is as good as any. I wonder what card is in it. I don't suppose the Old Nick, himself, knows. But that is where fortune-telling with cards comes in. On the table we have two piles of cards. On the one is the Queen of Hearts, on the other is the Ten of Diamonds. We will ask the spirit of the great Gypsy Fortune Teller to come down and tell us with these cards which card is in the envelope. First, good Gypsy, tell us the suit. Is it a heart, a spade, a club, or a diamond? Hark, I hear foot steps of the spook."

Lift off top card on left-hand pile. It is the Spade card. Show it to the audience.

"A Spade. Now tell us, kind spirit, what is the number on the card? Is it a deuce, a six spot, a King—or what?"

Lift off 5 spot on right hand section.

"A 5 spot. Then the card in the envelope is the Five of Spades. Who selected the Five of Spades? You, Sir? Thank you."

Tear open large envelope quickly. Remove smaller envelope, carefully concealing slit corner with fingers of left hand. Tear open flap end, then place forefinger of right hand inside envelope and rip open side and bottom, allowing card to come out. If you have a knife handy, you may slit side and bottom of envelope with it. This destroys the evidence of the slit corner.

Hold up card and show it so that all can see it.

"The Five of Spades is correct. Please tear open the other envelopes and I will replace the cards in the pack."

Envelopes are torn open by spectators and cards given to performer. Magician shows them and calls them in order to convince audience that different cards were placed in each envelope.

Pick up sections of deck from table, replace selected cards, and square up the deck.

NOTE: When you call out cards, put vigor into your voice. Be sincere and convincing in your manner. *Be positive.* Do not hesitate or stammer or you will lose your effect. Here again the power of suggestion applies. If you are positive in your actions, you will convince your audience and put over your tricks.

THE SLIT CORNER ENVELOPE:

The envelope with the slit corner may be used for experiments in which you do card mind reading. You can read any card placed in the envelope very easily by simply raising the slit end of the envelope.

You may try a mind reading effect of this nature: Have a selected card placed in the envelope. Follow directions given in preceding effect for sealing flap of envelope and at the same time looking at the card. Then hold envelope to forehead and name the card in it. Then slit envelope open as directed in preceding effect, to destroy evidence, and show card.

In mental effects of this kind, you must use showmanship to work effectively. For instance, in this effect, do not simply say, "The card in the envelope is the Two of Diamonds."

Work your patter up to something like this, "I get an impression—the card is a red one — it vibrates like a heart — No, it is a Diamond — the Two of Diamonds."

I give you this suggestion because I want you to start working up your own effects from the principles I have taught you. You will find it fascinating to originate your experiments and your patter. Start now to try to do this.

A PSYCHOLOGICAL IMPOSSIBILITY

EFFECT:

Performer picks up a number of cards from a shuffled deck, fans them out, and asks someone to think of any one card. Spectator who makes the selection is asked to remember which number from the end this card is. Performer closes up cards and places them on table. He then picks up remainder of pack and asks another spectator to remove any card but not to look at it. Magician places this card in his pocket. First spectator then tells what number from the end of first section of deck his card was. Magician looks through this first pile and finds that card is not there. He removes the card which was selected from the second pile from his pocket and first spectator finds that this is the card which he selected mentally from the first pile.

PARAPHERNALIA:

1—A deck of playing cards.

SECRET AND PATTERN:

To Perform:

Have deck of cards well shuffled.

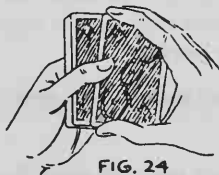


FIG. 24

Pick off about a third of the deck, as in Figure 24, and place the rest of the deck in full view on the table.

Place the third of the deck in left hand.

With right thumb lift up lower left corner of two "top" cards about an inch. Move the two cards over to the right as ONE. Then fan the rest of the pack to the left with left hand. It appears that you are showing all the cards in the pack to the audience, but in reality the last card in the fan is a double card (two cards together.) Your left side should be turned toward audience. See Figure 29.

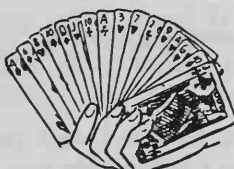


FIG. 29

"I have here a number of cards spread fanwise and I want someone to think of a card and remember the position of it in the pack—that is, what number it is from the "top." For instance, starting from the end (Performer's right side), one, two, three, four, five, six, the sixth card is the Jack of Hearts. Or, for instance, you choose the seventh—the Ten of Clubs. Choose any card, but remember the number it is from the end. Have you thought of a card? Have you it well in mind, and its position from the end? All right. Then I will just square up these cards and lay them on the table."

After spectator has thought of card, square up the little pile and place it in full view on table. Then show hands empty, both sides, fingers wide apart.

Because of the extra card behind the first one which spectator saw, the card he selected is one card farther from the end than he thinks. If spectator mentally chose the sixth card, this card is really seventh from the end, etc.

"Now, watch me carefully. I pick up the other pile of cards and ask you, Sir, to take them in your own hands and take out any card you choose. However, do not look at it, or show it to anyone."

Spectator removes card.

"Give card to me."

Spectator gives you card.

"And I will place it in my pocket."

Holding card with back to audience in your right hand, place it in your right trousers' pocket.

"Now square up the pile of cards in your hand and place it on the table. We are now ready for the mental miracle or what psychologists say is an impossibility. It is the psychologists' dream."

Point to cards at right, from which spectator mentally selected a card.

"Now if I were to tell you that the card you thought of in this pile of cards is the one that was selected from this other pile and the one that I placed in my pocket—you would think this is a pretty good trick, wouldn't you? And I assure you, too, that there are no two cards alike in the deck. Let me prove to you that what I say is true."

Pick up cards at right and hold in left hand, *backs of cards up*.

"By the way, what number from the end was your card?"

Spectator tells you—for instance, Five.

"The fifth card—let us see."

Count cards, backs up, slowly and distinctly one at a time into the spectator's hand. When you have counted off five cards, the sixth and selected card is now the top card.

Bring right hand back to pack and with thumbs of both hands slide the top card, which is the selected card, about three-eighths of an inch to the right. Lift up lower right edge of this card far enough to get first joint of little finger of left hand between it and rest of pack. Square up all the cards, leaving little finger under the top card. See Figure 30.

Do this without looking at cards. You must look at spectators and use misdirection while doing this move.



FIG. 30

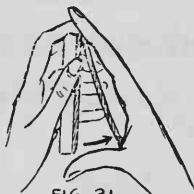


FIG. 31

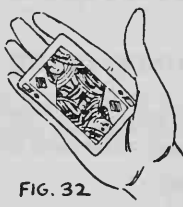


FIG. 32

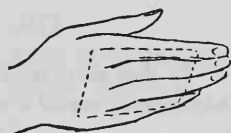


FIG. 33

"If you thought of the fifth card, then it must be the one you have there in your hand. Look at it and see."

Point at spectator's hand with your right hand. As he looks at card, you bring your right hand over to the deck in your left hand. Raise top card with little finger of left hand and propel it into right palm. See Figure 31.

PALMING OF A CARD:

Curl fingers of right hand slightly over card. This will hold card in right palm, as in Figure 32.

Proficiency in palming a card is essential to your success in magic. Practice it. You must keep back of hand to audience and keep card screened from view, as in Figure 33. Remember *naturalness* of the hand and *angles of visibility*.

“Is that your card?”

You refer, of course, to the fifth card, which he has in his hand.

“No? Then, what was your card?”

Spectator calls out the selected card, say the Queen of Diamonds. You repeat. . . .

“The Queen of Diamonds.”

With card palmed in right hand reach suddenly into right trousers' pocket where you placed second selected card.

Now remove the Queen of Diamonds from your pocket. This is, of course, the card which you just palmed in your right hand and placed in your pocket. The other card remains there.

Use showmanship in producing the Queen from your pocket. Bring out the top edge and slowly turn it around so that audience can see it. Put an element of suspense into the producing of the card.

“Then I was right after all. You see the card you thought of in one pack was the one you selected from the other pack and which I placed in my pocket.”

Dispose of card still in pocket by placing whole deck in pocket and then bringing it out again with card or by palming card and bringing it out and placing with rest of deck, or leave it there if not in the way until an opportunity comes to secretly remove it. Do not be in a hurry to get card out of pocket.

THE HINDU COLOR CHANGING DECK

In this surprising trick, I will instruct you how to do the Hindu Shuffle which is very useful in many other card tricks.

EFFECT:

A deck of cards is shuffled Hindu fashion and *backs* of cards freely shown to be BLUE in color. Deck is then fanned *face* up and a spectator asked to select any card. The spectator is asked the color of the backs of the cards. He naturally says “Blue”. Upon turning his card over it is a RED card. The deck is turned over and fanned and the whole deck has RED backs.

PARAPHERNALIA:

- 1—A deck of cards with RED backs. Place the deck in a BLUE case.
- 2—ONE card from a BLUE DECK.

PREPARATION:

The BLUE card is placed on “top” of the RED deck. When deck is squared the BLUE card on “top” gives the appearance of just a BLUE backed deck of

cards. This deck in a BLUE case will further the impression of BLUE backs.

SECRET AND PATTERN:

Remove deck from case and hold deck squared backs up in left hand. Figure 1. Blue back is held towards audience.



FIG. 1

"I have often wondered how many kinds of playing card backs there are in the world. Some are quite simple and some are quite complicated. Some people like blue backs—some like red backs and some like greenbacks. I wouldn't mind having a few extra greenbacks myself. It took a good engraver to make the plates for the blue backs on these cards. And then there are card shuffles. Some people rifle shuffle—some people overhand shuffle."

Turn with your left side a bit towards audience which will bring faces of cards towards audience. Overhand shuffle the cards, always keeping hold of rear few cards so as not to lose them. At finish of shuffle BLUE card should be on "top" of the deck as formerly. Do not expose backs of cards when you shuffle.

Swing left hand over to left side again and show backs of cards. Figure 1.

"And some people Hindu shuffle."

With right hand turn cards over in left hand so that faces of cards show to audience. Thumb on one side and fingers on other side of deck. Figure 2.



FIG. 2

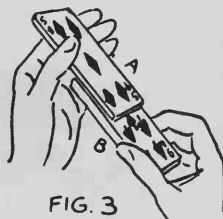


FIG. 3



FIG. 4



To make Hindu shuffle. Grip upper one quarter of cards with thumb and first two fingers of left hand. Grasp the lower three quarters with thumb and second and third fingers of right hand. Pull lower three quarters away. Figure 3. Then swing this portion over to the right so that audience can see the BLUE back. Figure 4. This swinging process throughout the shuffle is to accent the fact that the cards have BLUE backs.

Place this three quarter packet "B" on the face of packet "A". Figure 5. The top ends come together. Bottom end of "B" held with right hand. Grip upper portion of "B" between thumb and first and second fingers of left hand and the packet "A" between thumb and third and fourth fingers. Remove about three quarters of lower part of packet "B" with right hand. Figure 6. Swing this packet "C" over to show back, same as in Figure 4. Packet "B" falls flat on Packet "A". Bring "C" up over packet in left hand just as "B" was. Again remove lower portion swing around and show back. Continue this shuffle motion until finally the BLUE card, which we will say is the Three of Hearts, is brought face up on the deck. Figure 7.



FIG. 5

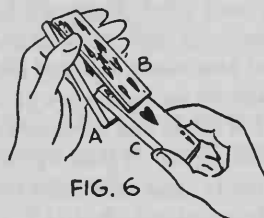


FIG. 6

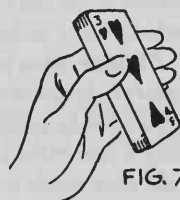


FIG. 7

The Hindu shuffling can be done so as to make few or many shuffles depending on how many cards you slide off the top each time. Sometimes you may only slide off three or four.

When you swing the right hand packet back to show BLUE card, audience instinctively feel they are seeing a *new* card each time, as though you were taking cards off bottom. It looks as though you have shown the backs of cards throughout the deck in a casual manner.

Spread cards face up and have spectator select one. Figure 8.

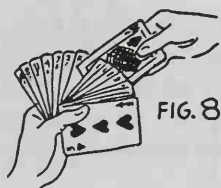


FIG. 8

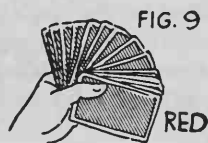


FIG. 9

"Are you one of those people who do not like blue back cards and prefer red backed ones instead?"

Take card from spectator's hand and show it has a red back.

"You must be, for the card in your hand has changed from blue to red. And to show you how accommodating I am, I will change the whole deck to red."

Fan cards, Figure 9, and show backs all red. Take care not to expose blue card on "bottom" of deck. Spread cards out from hand to hand showing whole backs so there is no doubt but what backs are *all red*.

If you want to continue doing card mysteries you can easily palm away the blue card and place in pocket under pretense of getting something in pocket. Or you can place deck back in card box and say, "Ah, you want to see another card mystery," and remove cards again leaving the blue card in the box.

Should you care to change red backs back to the blue ones, merely bring the BLUE card from bottom of deck to the "top" and perform the Hindu Shuffle again. This is not recommended, however, as in repeating you are apt to be caught by some keen observer.



Lesson 11

IMPROMPTU CARD MYSTERIES

To be always ready to entertain with simple objects is an accomplishment. It is nothing short of amazing the hundreds of mysteries that magicians have created with a simple deck of cards. Like the creation of music the supply seems endless. One principle blends into another and new situations arise.

You should be able to pick up a deck of cards and hold an audience well entertained for an hour. To make the ordinary, extraordinary, is the thing I'm trying to impress upon you.

JOE BERG'S "COUNT DOWN" CARD MYSTERY

EFFECT:

Spectator shuffles a deck of cards and is told to fan the deck and count down any number from the top and remember the name of the card at that number. Then to square up the cards and cut them. In this way no one knows the exact location of the selected card.

Now spectator is asked to count the cards into the same number of piles as the number card was originally from the top. Then to pick up the piles in any order and place together. Performer then fans cards, with backs toward spectator. He asks spectator to touch one of the cards. The card touched is the selected card.

SECRET AND PATTERN:

Give deck of cards to a spectator and ask him to shuffle it well. After this is done note the "bottom" card. Let us say it is the Four of Diamonds.

"Fan the deck from the "top" and count down from the "top" any number between one and ten and remember the card at that number. Three-four-five-six-seven—any number. Remember the card and the number it is from the "top". But do not tell me card or number."



Let us say that spectator chooses the fifth card which we will say is the Six of Hearts. Figure 1.

"Square up the cards."

Spectator squares up the deck.

"Now cut them."

Spectator cuts the deck once.

"Now—neither you nor I know the location of the card that you selected. All we know is that it is somewhere down in the deck. Count down the cards on the table in the same number of piles as the number you chose originally from the 'top' of deck. For instance, if you chose the third card then count down the cards one at a time into three piles. If you chose the sixth card then make six piles."

Spectator counts down the cards one at a time into the correct number of piles. In this case we decided on five for an example. Figure 2.

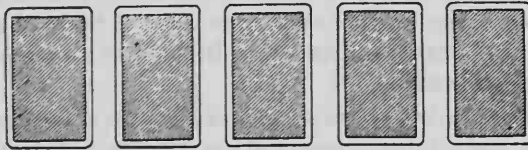


FIG. 2

"Pick up the piles in any order and assemble them again into the deck. Then square up the deck."

It makes no difference in what order piles are picked up. Spectator then squares up the deck.

"Give me the cards."

You take the deck and fan the cards towards yourself and away from the spectator. Look for the *key card* which was originally the bottom card of deck—the Four of Diamonds. Figure 3.

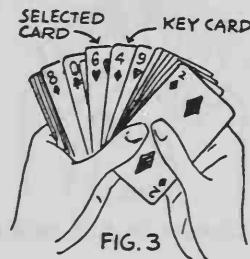


FIG. 3

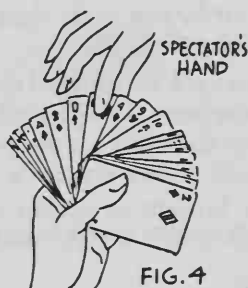
The card next to the Four of Diamonds at the left side is the selected card. In this case it is the Six of Hearts. Figure 3.

When the spectator dealt the cards on the table in the same number of piles as the position of the selected card, he caused the "bottom" (key card) and the selected card to come together.

With cards fanned and fairly well separated in the neighborhood of the selected card, hold fan with backs to spectator.

"Reach your first finger over the top of the cards and touch any card."

As spectator reaches over top to touch card the fan is casually swung so that his finger falls on the selected card. Figure 4. This is a novel way of forcing a card and is not difficult.



Another variation after fanning cards, is to have spectator put his hand behind his back and touch one of the cards in the deck.

As he cannot see behind his back it is easy to bring the fan face up against the tip of his first finger to the selected card.

Anyway, after chosen card has revealed itself there are many terminations for the mystery.

TENKAI'S REVERSE CARDS MYSTERY

This is another novel pleasing and mysterious effect that can be done on the moment.

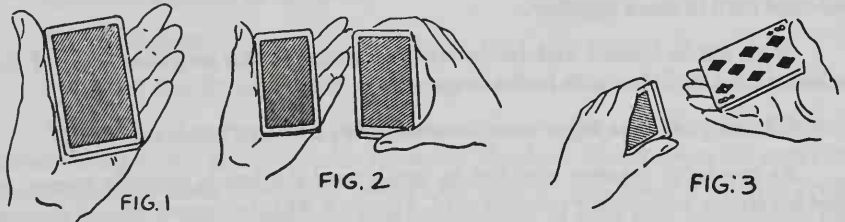
EFFECT:

A deck of cards is cut into two piles which are placed face to face, so that half of the deck faces one way and the other half faces the other. The top and bottom cards are removed and both put into center of deck, facing the same way. Deck is fanned and all cards face the same way.

SECRET:

Under cover of right hand secretly reverse the "bottom" card of deck with left hand.

Place deck on left hand, backs up, the reversed card being next to the palm. Figure 1.

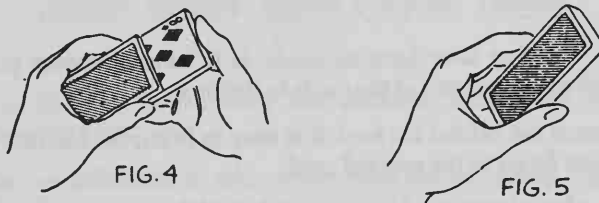


Reach down with right hand and lift up half of the cards, Figure 2.

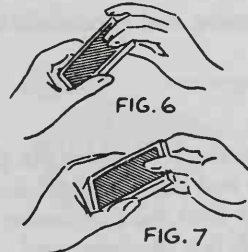
Bring right hand, with cards, over to the right, showing face of "bottom" card of that packet to the audience. Figure 3.

Just as right hand exposes card, the left hand *turns over* towards your body. Figure 3. This is a very elusive move if timed right. The reversed *bottom card* is now at the *top* and audience think they see the real top of that packet and do not suspicion but what all cards in deck are facing the same way.

The left hand cards are brought up against right hand cards. Figure 4. Left hand cards cover only about half of right hand packet.



With right thumb push down the right hand packet. Figures 4 and 5. Deck is squared. You can slant cards towards audience a bit and riffle the top half of deck to show faces towards audience, and to further impress that half of deck faces one way and the other half the opposite.



Grasp deck with right hand so that first two fingers are on reversed card and the thumb is on other side of the deck. Figure 6.

Reverse the deck so that reversed card is on right side. Figure 7. This is done by merely turning hand to right.

Reverse deck again and once again. In all you have reversed the deck *three* times.

With right hand pull up the reversed bottom card and the top card. Figure 8. Fan the two cards and show one to face in one direction and the other to face in the other direction. Back of deck is towards audience.

Place both cards in the center of the deck, one at a time, but having both face the same way, backs towards audience. Figure 9. This brings all the cards now facing in one direction.

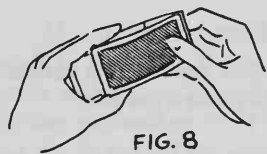


FIG. 8

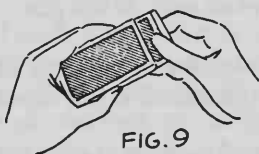


FIG. 9

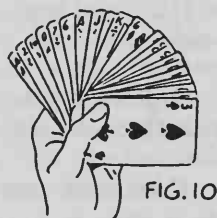


FIG. 10

Fan the cards and show all the faces to be in the same direction. Figure 10. Also show backs.

ROYAL CARD DISCOVERY

EFFECT:

A deck of cards is shuffled. Performer turns up the "top" card and shows it (suppose it is a three spot). He places it on the table, back up, and counts other cards on top of it, starting from three—thus: three-four-five-six-seven-eight-nine-ten. He stops at ten and then turns over the next card. Say it is a five spot. He places this down and starts another pile of cards, counting from five to ten. Then he turns over the next card and starts counting another pile from whatever number that cards happens to be. Court cards count for ten. If a court card or ten spot are turned up, they are placed by themselves as they already count ten. When the whole deck has been laid out in piles in this manner, performer takes all piles of less than four cards and places them together. Turning his back to the audience, he asks a spectator to select three of the remaining piles and push them aside a little. The rest of the piles are to be placed together and thoroughly shuffled. Magician turns to audience again and asks that one of the three selected piles be chosen. The other two packets are turned over. Magician then names the bottom card of the selected packet, and turns packet over to show that he named card correctly.

SECRET AND PATER:

Take a full deck of 52 cards, remove the joker, and have the cards well shuffled by a spectator. Lift up the "top" card and show it. Suppose it is a three spot. Place it on the table, back up. Begin to count from the number of the card—in this case, *three*. Place a card from the deck on first card and say, *four*. Continue this until you have counted to *ten*. This makes a pile of eight cards.

Now turn up the next card and start counting from whatever number it happens to be. Place this card, face down, in a second pile and count through ten. If this card happens to be a five spot, start with five—continue—six—seven—eight—nine—ten. You have six cards in this pile.

Repeat this routine of counting to ten from whatever number the turned up card is until you have no more cards or not enough to make a ten pile.

Court cards count for ten. If a court card or a ten spot are turned up, place it by itself for it already makes a ten pile.

When piles are completed, remove all containing less than four cards and place them together, away from the other cards.

"The cards have been thoroughly shuffled and I have divided them into various packets on the table, starting with whatever card was turned up and counting to ten for each packet. In this way, we got a variety of packets. Now, I shall turn my back. Will you, Sir, please select three of the packets and place them aside? Keep the three packets separate and do not expose the faces of the cards. Now gather up the rest of the packets and place them together in one pile."

Turn to spectator and take this last pile from him, placing it with the first pile you set aside on the table when you gathered up the packets of less than four cards. The three selected piles are now the only ones remaining on the table. Thoroughly shuffle the big pile of cards, which is the whole deck except for the three selected packets.

Fan cards from left to right, faces up, secretly counting off nineteen cards. Separate these with your left little finger, make a jog, or place these 19 cards aside on the table.

"I trust the pack was complete at the start. You have selected three piles of cards while my back was turned. Choose one of these piles and push it aside a little. Now turn over the remaining two packets."

When two of the three packets are turned over, notice the cards that are on the "bottom" of each. Assume that one is a four spot and the other a two spot. Figure 3.

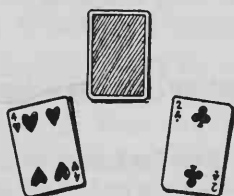


FIG 3

If you have removed 19 cards from packet in left hand, fan the remaining cards to the right. If you have merely separated these 19 cards, fan only those cards under your little finger, disregarding the 19 cards. Add the numbers on the two exposed cards of the selected packets—in this case, four plus two, making six. Count off six cards mentally from those fanned in your left hand.

The number of remaining cards will tell you the number of the "bottom" card of the selected packet. If five cards remain, then that concealed card is a five spot, and so on.

"We have one pile left. None of us know what the bottom card is on that packet. That is where magic comes to the rescue. A little spirit of magic jumps on my shoulder and whispers in my left ear that the bottom card on the selected pile is a five spot!"

Turn over the selected packet and show the card to be a five spot.

NOTE:

This effect works on a mathematical principle and will never fail you if you do each move properly.

BIRDS OF A FEATHER

EFFECT:

A deck of cards is thoroughly shuffled. Spectator then cuts deck into two portions, gives one to the performer and retains one himself. Spectator is then asked to remove a card from those he holds and place it on the table. Performer also removes a card from his packet, shows it, and places it on the table. Assume that it is the Ten of Diamonds. Magician then places spectator's packet on top of his and shuffles them together. Spectator then cuts deck in half again and places his selected card—say, the Jack of Spades—on one half of the deck. About half of the remaining packet of cards is placed on top of his card and then performer places his selected card on top of that. The rest of the deck is

placed on his card. Though the two cards are widely separated in the deck, the magician causes them to come together and in a moment shows them to be side by side.

SECRET AND PATTERN:

Have deck shuffled by spectator, then say to him: *“Cut the deck, please, and keep the packet that you lift up.”*

You pick up the remaining packet and place it in your left hand, backs of cards up. Fan cards a little to the right and place little finger of left hand under the two cards which are on “top.” Square cards again.

“Now, Sir, remove any one of the cards in your packet, look at it, and place it on the table. I, too, shall take a card at random.”

Do the Double Card Lift with the upper two cards of your packet and show the outer or second card. Suppose this card is the Ten of Diamonds and the King of Hearts is the top card concealed back of it.

Replace the two cards on your packet and slide the top card a little to the right with your thumb.

“My card is the Ten of Diamonds. I shall place it on the table also.”

Place your card, really the King of Hearts, on the table, back up. Audience believes this card to be the Ten of Diamonds, but the Ten is on “top” of your packet.

“Now place your packet on top of mine.”

Have spectator place his cards on top of yours. Keep the two packets separated by your left little finger, in readiness for the pass.

Riffle shuffle the cards once, being careful to keep the Ten of Diamonds as the “top” card. Then turn your left side toward the audience, lift up the back packet and shuffle it in front of the other as you were taught to do in the Simplified Pass. The Ten of Diamonds is brought to the “top” of the deck in this manner.

Now place deck on table. Ask spectator to cut cards again and place the packet he lifts up on the table.

“Please cut the cards again, Sir, and place the portion you lift up on the table. Now place your selected card on “top” of the part you just cut from the deck. By the way, what is your card? The Jack of Spades?”

Spectator places his card on the packet. Unknown to himself and the audience, this brings his card on top of your selected card, the Ten of Diamonds.

“On the Jack of Spades, we shall place a few other cards. Lift off a few

cards from those I hold in my hand and place them on top of your card. Now, I shall place my card, the Ten of Diamonds on all these."

Take your card from the table and place it on the packet on the table. Then put rest of deck on top of your card. Square up the deck.

"I have completed the deck by placing the rest of the cards on top of my Ten of Diamonds. Note carefully that your selected card and my selected card are separated by a number of cards. Your card is the Jack of Spades and mine is the Ten of Diamonds. Strange as it may seem, certain cards in the deck are like the birds of a feather that flock together. It is impossible to keep them apart. Your card and my card often act that way. Will you cut the cards again, Sir?"

Have spectator cut the cards and place bottom pile on top.

"Cut them once more."

Have him repeat the cutting.

"Now, look through the deck and you will find that your card, the Jack Spades, and my card, then Ten of Diamonds, have come together somewhere in the deck."

Spectator runs through cards and finds both of the selected cards together.

NOTE:

The spectator's last cut may accidentally cut between the chosen cards which, upon completion of the cut will then be one on "top" and one on the "bottom." To avoid this, you may take the pack from him, quickly and secretly glimpse the "bottom" card—if it is one of the chosen cards, have him cut once more and finish as above.

CARD APPEARANCE AT SELECTED NUMBER

EFFECT:

Spectator selects a card and remembers it. Card is replaced in deck and thoroughly shuffled into it. Deck is then placed on the floor or on a table. Another spectator is asked to name any number between five and ten. Assume that seven is chosen. Spectator counts the cards from the top of the deck, and when the seventh card is turned over, it is found to be the selected card.

SECRET AND PATTERN:

Force a card on a spectator, say the Nine of Hearts. You will find instructions how to force a card in Lesson 13.

"Remember the card, please, and if you care to, show it to a few of your neighbors. Take the pack in your own hands, place your card in it, and shuffle the cards well."

Give deck to spectator, and when he has replaced selected card and shuffled deck, take it from him again.

"To convince you further that your card is well shuffled and lost in the deck, let me run the cards through hurriedly before you."

Fan the cards and run over them quickly. As you do so, notice the Nine of Hearts. Starting with the card behind it, count *six* cards and place second and third fingers of right hand behind the *sixth* card to keep track of it. Do not hesitate while doing this, so that audience will not suspect anything. Continue running through the whole deck.

Now separate deck at a point where you have *sixth* card and place the packet in right hand behind packet in left. This brings the *sixth* card on "top" of the deck.

You may now riffle shuffle the deck, being careful not to disturb the top seven cards of the deck.

Place deck on table or floor.

"Will you, Sir, please select the first number that comes into your mind between five and ten?"

Accent the word—between—and in most cases, the spectator will say—seven.

"What is your number, please? Seven? I shall then cause the selected card to appear at number seven in the deck. Count the cards off one at a time from the top of the deck."

Let spectator count off six cards, and then stop him.

"Just a minute, before you count farther."

Turn to spectator who selected card and ask him again what his selected card was. Repeat it with emphasis—the *Nine of Hearts*.

Then have second spectator turn over the seventh card and show it to audience.

"The seventh card is the Nine of Hearts. Correct, Sir!"

NOTE:

If spectator chooses some number other than seven, you must not be disconcerted. Be prepared for such an emergency.

If he says five or ten, tell him you want a number BETWEEN five and ten. If he chooses number six, have second spectator count down six cards and then tell audience that you will cause the selected card to appear next to the sixth card. If number eight is called, slip one card from the "bottom" to the "top"

of the pack or use this ruse: Show the "bottom" card and say, "That isn't your card, is it? All right, then I shall cause your card to appear the eighth card from the top of the deck." Place this card on the deck and have spectator count down eight cards. If spectator chooses number nine, work it this way: Fan the deck slightly, faces of cards up, and get left little finger under the "bottom" two cards. Square up the deck. Grasp the two cards in your right hand and show as one. Then proceed as you would if number eight were called. If you desire, you may permit spectator to choose number ten and work it by showing three cards from "bottom" of deck as one, then placing them on top of deck and having spectator count down ten cards.

SUGGESTION:

The above effect may be performed without forcing a card. Cut the pack in readiness for the Pass. Have selected card placed on lower packet. Spread bottom of upper packet a little so that you can count off six cards from the bottom quickly. Let these six cards fall on selected card and insert left little finger over them as you square up the deck. Now perform the Simplified Pass by shuffling the top packet in front of the bottom one. This leaves the selected card *seventh* from the top of the deck.

THE CHANGE-ABOUT CARD

EFFECT:

Spectator selects a card and returns it to the deck, which is then thoroughly shuffled. Performer says that he will cause the selected card to jump to the "top" of the deck. He then shows the "top" card of the deck and it is not the selected one, so he places it on the table. Twice again he fails to make the selected card come to the "top," and each time he places the card on the table. A spectator is then asked to choose one of the three cards and the chosen card mysteriously changes into the selected one.

SECRET AND PATTERN:

Have spectator draw a card from the deck, remember it, and then return it to the deck where you cut it. Place your left little finger over the selected card and do the simplified pass, bringing the card to the top.

Hold deck in left hand, backs of cards up. Fan deck a little to the right so that you can insert left little finger under the "top" three cards. Square deck. Say to spectator who selected card:

"Before going any farther, let me ask you—is the top card your card?"

Pick up the three "top" cards as one with your right hand and show the third card as the top one.

"It is not."

Replace the three cards on the deck and square up. Fan cards again and get little finger of left hand under "top" two cards. Square deck.

"In that case, it might prove an interesting experiment to cause the card you selected to appear instantaneously on top of the deck."

Lift the two cards as one and show second card.

"This, then, is your card, is it not?"

Spectator denies it, of course. Release cards on deck and square up, immediately slipping top card halfway off the deck into right hand.

"That is peculiar. I seldom make a mistake like that. I will just lay this card down on the table and try again."

Cut deck and riffle the cards once.

Place "top" card on table.

"We should be successful this time."

Lift up "top" card again and show.

"Is this it? No? That is, indeed, strange!"

Place card on table a few inches to left of first card placed on table.

"The third time should surely be successful."

Riffle cards once again and lift off "top" card.

"No? This isn't your card either? We'll toss that one here."

Place third card at right side of first card a few inches away.

Figure 5 shows arrangement of cards with selected card in the middle.



FIG. 5

"Three times I have failed to discover your card. Please touch one of the three cards on the table now."

If you lay the cards so that the middle one is nearest the spectator, he will usually touch that one. If he does, then say:

"Just keep your hand firmly upon it."

Turn the other two cards face up.

"I have given you free choice of any of the three cards which you say are not yours. Therefore, your card is some place in the deck. By the way, what was your card? The Queen of Diamonds?"

Riffle deck with left thumb.

"Did you hear that noise? When I ran my thumb over the cards, I caused the card under your hand to jump suddenly up into the deck and change places with the selected card, which is now under your hand. Lift up that card. Is it your selected card, Sir? It is!"

NOTE:

In case spectator selects one of the two end cards instead of the middle one, then push that card aside, turn it over, and say that you will eliminate that one. Ask spectator to choose one of the two remaining cards. If he takes the selected card, finish the experiment as before. If not, merely discard the other card also and proceed with experiment.

FIND THE BURGLAR

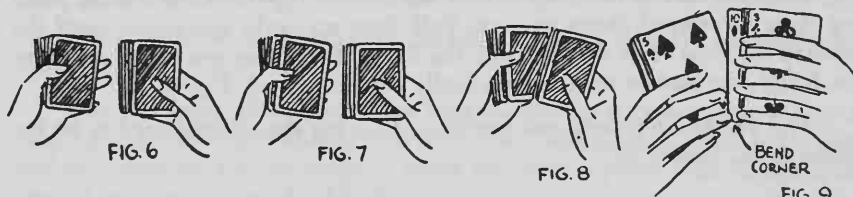
This experiment is adapted from Jack Merlin's popular effect.

EFFECT:

Two Kings are removed from the deck. A card is chosen and returned to the deck, and then the deck is shuffled. First one King is placed in the deck and next to it the other one is placed, both extending about half way. Performer states that the Kings are very clever detectives and a burglar could not escape them. Supposing that the selected card is a burglar, it will not take long for the Kings to find him. Magician moves Kings up and down. Suddenly he pulls them out of the deck and shows the selected card to be between them.

SECRET AND PATTERN:

Remove two Kings from the deck and place them on the table. Fan rest of cards and have one selected.



Square up deck and fan it again, separating deck about in half. Hold one portion in each hand. Figure 6.

Have selected card placed on "top" of left-hand portion. With left thumb push it over to right about half an inch. Figure 7.

Place packet from right hand on left-hand portion, and as you do so, bend the lower right-hand corner of selected card with third finger of right hand. Figure 8.

Figure 9 shows underneath the cards. Selected card should project enough so that you can bend the corner easily.

Square up the cards and pass to a spectator to shuffle overhand.

Turn cards up now so that you can see bent corner at top edge. Audience, of course, must not see it. Figure 10.

Pick up one of the Kings from the table and insert it into the deck in front of the selected card. You give the impression that you are inserting it at random anywhere in the deck. Insert King about half way. Figure 11.

Pick up the other King and insert it in similar manner behind the selected card. The result is the selected card is between the two Kings. Figure 12.

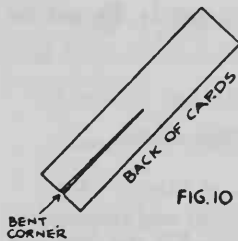


FIG. 10



FIG. 11



FIG. 12

"Few people realize that the Kings in a deck are really wonderful detectives. Very few things escape them. Should a burglar get into the Kingdom, he would have little chance against the wit of these two Kings. For instance, let us say that the card the gentleman selected here is a burglar and that he has been shuffled somewhere among the many other inhabitants of the deck. Though you or I might have difficulty in finding him, it is but a moment's work for the Kings to locate him."

Hold the deck at the sides in your left hand. Tap the Kings a little, pushing them downward about an inch. Pull them up again and repeat until the selected card has come up even with the Kings. Each time you raise and lower the Kings, the middle card automatically comes upward. Figure 13.

Pull Kings from deck and fan them, showing the selected card to be between them. Figure 14.

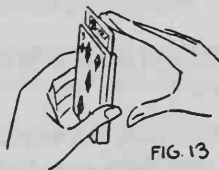


FIG. 13

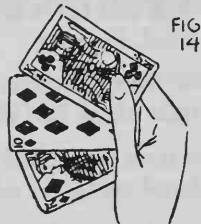


FIG. 14

"Was this your card, Sir? The Ten of Diamonds? There it is right between the Kings."

SELECTED CARDS FROM SPECTATOR'S POCKET

EFFECT:

Three cards are chosen, returned to deck, and shuffled in. Deck is placed in the empty inside coat pocket of a spectator. When magician counts three, spectator reaches into his pocket and produces one selected card. This is repeated until all three selected cards have been produced.

SECRET AND PATTERN:

After deck has been shuffled, have three cards selected by three spectators. Have the three cards returned to the deck as you did in the preceding experiment. They come on top of lower part of deck with little finger over them in preparation for the Simplified Pass. Make the Pass and get cards to top of deck.

Riffle shuffle the deck, keeping the three selected cards at "top" of deck. Have a spectator come forward to assist you.

"Have you ever given a magical performance, Sir? No! Good! Then, I shall let you give one this afternoon. I noted, as you were sitting there, that you possessed unusual magic powers. May I have the loan of your inside coat pocket?"

Sometimes a comedy touch is added here as spectator removes various papers and articles from his pocket.

"By using your own pocket, your magical powers will be strengthened."

Place the deck of cards in his pocket with backs of cards outward when coat is closed.

"As you know, three cards have been selected by various spectators, senators, office holders, and others in the audience. These were returned to the deck and lost somewhere in the shuffle. I really shouldn't say lost, even though to the rest of us they are lost, for I believe that at this very moment you, Sir, know the exact position of each selected card."

Turn to spectator who last placed his card on the deck.

"May I ask the name of your card, Sir? The Seven of Clubs?"

Now say to spectator assisting you:

"Hold your coat open with your hand, and when I count three, reach into your pocket and with lightning-like rapidity, draw out a card with your left hand. Do not hesitate a moment, reach in, grab a card, and bring it out right away. Are you ready? One—two—three!"

Spectator reaches in quickly with left hand and grasps the card easiest to get at for you rush him. The card he invariably takes is the top card of the deck. When coat is held open, faces of cards are outward. When spectator reaches in, the farthest card away is the easiest for him to grasp. Figures 18 and 19.



"There you are, Sir, the Seven of Clubs. Like lightning, he finds them."

Continue this with the second spectator who selected a card, and finally with the first. When the three cards have been produced, take the deck from spectator's pocket.

"Tell your friends anything about your magic power, and if they didn't believe you before, they will now."

NOTE:

Should you run into a spectator who reaches into pocket and gets wrong card, you can let him try again. In any emergency you can reach in his pocket and find cards yourself.



Lesson 12

MENTAL CARD MYSTERIES

◆-----◆

Mental mysteries have always been popular in magic for they seem to lift magical effects out of the ordinary and into the realm of the mind.

The mysteries taught in this lesson are quite simple and yet effective, if sold to an audience convincingly.

Instead of just doing card tricks you are using a deck of cards as a medium for your mental tests. This you can explain to your audience.

AL BAKER'S "TWIN SOUL" CARD PREDICTION

Al Baker has given to the world some brilliant magical mysteries based on practical principles. His mental effects alone would make him famous. In this effect he predicts ahead of time what cards two spectators will select.

EFFECT:

A lady is given a deck of cards to shuffle. The performer says he will write a prediction on a piece of paper, which he does, and then folding up paper tosses it into an empty hat. Lady is told to count down secretly on the table any number of cards she wishes to, one at a time. She is then told to look at the top card of those she counted on table; to replace card, drop the rest of cards on packet on table, and square up the deck.

Performer says he will make another prediction. Turning to a gentleman he looks him in the eye a moment, then proceeds to write something on another piece of paper, to fold the paper, and toss it into the hat.

Lady is requested to whisper in the gentleman's ear the number of cards she counted on the table, and he is given deck and asked to secretly count down the same number on the table, look at the top card and replace on packet. Rest of deck is dropped onto it. Gentleman can shuffle cards to his heart's content.

Performer reaches in hat and reads from one of the papers the name of the card lady selected and from the other paper the name of the card the gentleman chose.

PARAPHERNALIA:

1—A deck of cards

2—Two slips of paper. Or you can use a small pad of paper such as can be

purchased in the ten cent stores. Such a pad is handy to write upon.

3—A pencil.

4—A hat.

SECRET AND PATTERN:

"It is interesting to note what people will do before they do it. Ancient prophets used to predict years ahead what was to happen. Rather than wait a hundred or two hundred years to see what will occur, let us do something that we can determine the prediction more immediately. For instance, here is a deck of fifty-two different cards. Please shuffle them thoroughly."

Give deck of cards to a lady to shuffle.

"I will use a lady and a gentleman for this test—also a pad of paper, an empty hat, and myself."

Take cards from lady and fan with faces towards yourself.

You look at cards, studying them a moment and then you look at the lady, and back at cards again. Apparently you are studying her mind. What you are really doing is to fan cards so you can see what the "top" card is. Let us say that the "top" card is the Nine of Spades.

Also note "bottom" card, which we will say is the *Seven of Hearts*. You have two things to remember. The Nine of Spades on "top" and the Seven of Hearts on the "bottom."

Give deck to lady. Pick up pad of paper and pencil.

Say to lady, *"I am going to write a prediction."*

Look at her intently for moment and then write on pad the following:

The gentleman will select
the NINE OF SPADES.

Fold up paper and after showing hat empty drop it into the hat. Audience, of course, does not know what you have written on the paper. They think you have made a prediction for the lady.

"Now Madame, you have shuffled the deck thoroughly. I want you to count off secretly, one at a time, face down, any number of cards you care to on the table. I do not want to know how many you count down on the table."

Let us say lady counts twelve cards on the table.

"Look at the 'top' card of the packet on the table, remember it and replace it back on the same packet of cards."

Lady looks at "top" card, which we will say is the King of Clubs, and replaces it on packet.

"Drop the rest of the cards on the packet on table and then cut the cards."

Lady does as requested.

"No one, but yourself, knows the name of your card and none of us know where it is located in the deck. Hand me the deck."

Lady gives you the deck.

"Now I shall make a prediction for the gentleman here."

Fan deck and look for the bottom key card, the Seven of Hearts. The card in front of it is the lady's card which is the King of Clubs. Look at gentleman intently for a moment and then look at cards again. Separate cards between Seven of Hearts and King of Clubs and casually cut cards bringing the King of Clubs to "top" of deck and Seven of Hearts on the "bottom."

Give gentleman the deck of cards.

"You can hold these while I write."

You write on the pad of paper the following:

The lady will select
the KING OF CLUBS.

Tear off the sheet of paper, fold it the same as your previous prediction and drop into hat. But watch where it goes in hat so you will know which paper is which.

"I feel very sure that what I have written, Sir, is correct."

Audience thinks you have made a prediction for the gentleman.

"Madame, I want you to whisper in the gentleman's ear the number of cards you counted down on the table a moment ago."

Lady whispers in his ear the number of cards she counted on the table.

"This is a test with Twin Souls so I want you to do things alike. Sir, count down upon the table the same number of cards that the lady did. If she counted down eight cards you count down eight cards one at a time. If she counted down twenty cards you count down twenty cards. I want you to be two souls with but a single thought."

Gentleman counts down twelve in this particular case.

"As your Twin Soul did before you, look at the 'top' card of those on the table, remember it, and place it back on the packet of cards on the table. Cut the deck."

"Let us check up on this test. Before the lady freely selected her card I wrote a prediction on a piece of paper and tossed it into the hat."

Reach into hat and pick up the paper you threw in last which bears the lady's prediction. Audience thinks this paper you put in first. Hold paper up so all can see it

"I told her after she had shuffled the deck to count down any number of cards she wanted to, to do it secretly, and to note the card at that number. She had free choice. I will open this paper and read. 'The lady will select the King of Clubs.' Madame, was your card the King of Clubs? Thank you. It was."

Hand the paper to the lady.

"I think you can read my writing."

"Likewise I made a written prediction for the gentleman here before he selected his card. No one but the lady knew the number of cards she had counted down nor the number she told the gentleman to count down."

Pick up remaining paper in hat and hold up.

"Anyway, I predicted this card before any of it happened. Let us read: 'The gentleman will select the Nine of Spades.' Was your card the Nine of Spades? It was. Then I'm correct. Two souls with but a single thought."

Give the gentleman the paper so he, too, can read the prediction and to check up on your writing.

YOU DO AS I DO

This effect has been popular with magicians for some years. There are many methods, some simple, some quite complicated. Here you are given one of the simplest for obtaining the desired effect.

EFFECT:

Two decks of cards are shown. Performer keeps one and gives the other to a spectator to thoroughly shuffle. Performer also shuffles his deck. Performer and the spectator now exchange decks. Performer says "I want you to do as I do." Both spread their respective decks with faces toward themselves, remove a card from somewhere in the deck, place on top of the deck, square cards, and cut. Performer and spectator again exchange decks. Spectator is told to look through deck and remove his card. Performer also removes card he selected from deck he holds. When both cards are exposed they are found to be the *same*.

PARAPHERNALIA:

1—Two decks of cards. A red and a blue, or two decks with varying backs are best.

SECRET AND PATTERN:

"This is an experiment with minds that think alike. It is called 'You Do as I Do.' I want you to do whatever I do and watch results."

"To begin with, we will use two different decks of playing cards."

Show two different decks of cards and give one deck to spectator.

"I shall shuffle my deck and I want you to shuffle yours."

Decks are shuffled. You casually note the "bottom" card on deck in your hand. Let us say it is the Two of Hearts.

"Then we shall exchange decks."

Change decks with spectator.

"I am going to remove a card, look at it and place it on top of my deck. You, too, remove a card, remember it and place it on top of your deck. Neither of us is to see what the other's card is."

Remove any card from the center part of your deck while cards are fanned in front of you. Put this card on top of deck. Spectator does the same thing with a card from his deck.

"Square up the cards and cut."

Both of you square up respective decks and cut cards.

"Cut again for good measure—and again." Decks are cut twice.

"Our cards are lost in the shuffle. Let us exchange decks."

Decks are exchanged

"Look through the deck I have given you and remove your selected card, but do not show it to the audience or me. I, too, shall look through this deck and remove the card that I selected."

While spectator is looking for his card in his deck, you, too fan your cards and look for the *key card* the *Two of Hearts*. His card is on the right hand side of it, which in this case let us say is the *Jack of Hearts*. Hold it up with back towards spectator and audience. No one knows what it is but yourself.

"Let us review what has been done. We have both freely selected a card respectively from two separate well shuffled decks. He does not know what I have selected, neither do I know his card. We shall turn our cards over—both at the same time."

Turn your card over so it faces spectator and audience. Spectator does the same with his card.

"My card is the Jack of Hearts—and your card—it, too, is the Jack of Hearts. Two minds that think alike."

A BAFFLING DISCOVERY

EFFECT:

Performer places five cards in a row on the table, turns his back and asks a spectator to look at one of the cards, remember it, and replace it in its original position. Magician then gathers up the five cards, and showing his trousers' pocket to be empty, places the cards in it. He states that he will remove all the cards but the selected one from his pocket. He does so, and finally removes the fifth card and shows it to be the selected one.

SECRET AND PATTERN:

Take deck of cards and hold it with backs of cards up. Secretly palm off four cards with right hand and place them in right trousers' pocket, backs outward, as you reach in for a handkerchief.

Have spectator shuffle deck thoroughly.

Count off five cards, one at a time, and place them in a row on table. Figure 1.

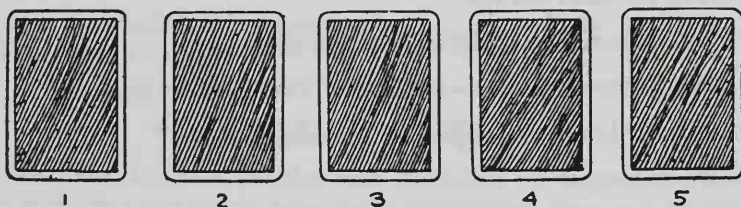


FIG. 1

Place rest of deck aside.

"This is really an experiment in psychology to determine certain mental reactions and harmony of thought. I have placed five cards in a row on the table. Beginning with the left, we will number them one—two—three—four—five."

Point to cards as you call them out. Then say to spectator:

"When I turn my back to you, Sir, will you please look at one of the cards and remember it. Replace it in its original position so that I cannot tell which one you selected. If you care to, move the other cards a little also. Remember your card and its number in the row."

Permit spectator to select card and replace it.

"Are you ready? All right."

Turn and face audience again. Pick up the cards, starting with number 1. Place it on top of number 2, then both cards on number 3, and so on.

Place cards in left hand, and with right hand show right trousers' pocket empty. This is easily done by pushing the four concealed cards into upper corner, as you have been taught to do. Replace pocket. Take cards from left hand and place them in right trousers' pocket also, *behind* (on the face of) the four concealed cards. Backs of all cards must be outward.

To spectator who selected card:

"Will you please think of your card for a moment? That's enough. I believe I have the right impression."

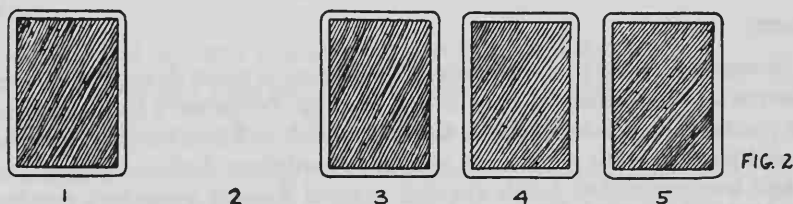
Reach into right trousers' pocket with right hand.

"I shall separate the card you selected from the others and remove the four cards which you did not select. The selected card will remain in my pocket."

Remove the four concealed cards (the outermost cards)—one at a time—and place them in left hand with backs to audience. These are the four cards that have been in your pocket from the very first.

"You did not select any one of these so I shall replace them on the table. First, however, what was the number of the card you selected? The second card, you say."

Place the cards in a row again on the table, starting with number 1 and leaving a space for number 2 (or whatever number the selected card happens to be.) Figure 2.



Reach into pocket with right hand. Quickly push out of the way the outer card, which was the first card in the row you placed on the table at the beginning. (If some other card was selected, push forward the proper number of cards to enable you to get at the selected card.)

Lift out the second or selected card and remove it from pocket, back toward audience.

"I reserved a space on the table for the card which I left in my pocket. I believe this is your card."

Turn face of card toward audience and then place it in second position on table.

"The Seven of Clubs (or whatever it may be) is the card you selected."

NOTE:

Regardless of which number spectator selects from the five cards, you will have no difficulty in producing the selected card. When spectator calls number of card, merely push forward the cards not wanted and bring out the selected card. All of the original five cards from the table are in your pocket, though spectators think you removed four of them when you brought out the four concealed cards.

Learn to remove any one of the five cards in your pocket without fumbling. You must do it as though there were really only one card in your pocket. The best way to pick out the selected card is to push the top of each card forward with your thumb and hold it between your first and second fingers until you reach the selected card. The first and fifth cards are easy to remove. If number four is called, you can reach it quickly by starting from the rear.

When you finish the experiment, four cards remain in your pocket so that you may repeat the effect once or twice more. Do not be in a hurry to get these four cards out of your pocket when you are through. When you are ready to remove them, place the whole pack in your pocket and then remove it with the four cards. Or, you may perform the Cards Up The Sleeve. As you already have four cards in your pocket, begin by False Counting 8 cards as 12, and then proceed.

THOUGHT LOCATION

EFFECT:

Spectator is asked to shuffle deck of cards, then to count down any number he desires and remember the card at that number. Performer's back is turned while spectator does this. Magician then takes pack and says he will locate the card and place it in his pocket. He removes a card from deck and places it in his right trousers pocket. Cards are then counted down to spectator's number in the deck and selected card is found to have vanished. Performer then removes selected card from his pocket.

SECRET AND PATTERN:

Give deck to spectator to shuffle. Have him hold deck with back of cards up.

"Now, Sir, count down any number of cards you like and remember the card at that number. For instance, if you counted down eight cards, look at the eighth card. If it should happen to be the Nine of Spades, say to yourself, 'The eighth card is the Nine of Spades.' Do not disturb the order of the cards as you have already shuffled the deck. Remember your card and number so that we can locate the card readily later on."

Turn your back toward spectator while he counts cards and remembers one at selected number.

"After you have noted card at selected number, square up the cards evenly."

When he has done this, turn and face spectator and take deck in your own hands.

"Because of the fact that you have chosen your own number, looked at the card at that number, and squared up the deck, it would seem almost impossible for me to locate your card instantly. Yet that is just what I am going to do. I am going to remove your card from the deck."

Reach into deck and quickly remove a card about from the middle of it. Do it in a hurry so that spectator cannot see just where the card came from in the deck.

"I shall place the card in my pocket."

Keep back of card to audience and place it in your right trousers pocket. Audience believes this to be selected card.

When hand is in pocket, palm the card and remove right hand with card in it. Place right hand on top of deck in a casual manner, leaving the card there. Whatever number selected card happens to be, this card adds one more number to it.

"Naturally, you are a bit suspicious as to whether the card I placed in my pocket is really your card. First of all, let me ask you what the number of your card is."

Assume that spectator says his card is twelfth from the top.

"The twelfth card from the top. Let us count down twelve cards."

Count off twelve cards, one at a time, into spectator's hand.

"Please look to see whether the twelfth card is yours."

The moment his attention is misdirected to see what the twelfth card is, palm off the thirteenth card in your right hand and place it in your right trousers pocket. This is the selected card.

"The twelfth is not your card, you say. Well, perhaps, the one I placed in my pocket is your card."

Remove card from pocket with back of it to audience.

"What was your card, may I ask?"

Spectator names card.

"The Nine of Spades. I thought so."

Turn card over and show to audience.

CARD IN THE POCKET

EFFECT:

Performer asks spectator to think of any number between one and ten, then to count down from the "top" of the deck and note the card at that number. Performer then takes deck and places it behind his back for a moment. He removes a card from the deck and places it in his pocket. Spectator then counts down to his number again and finds his card gone. Magician then removes it from his pocket.

SECRET AND PATTERN:

Have spectator shuffle cards well.

"You have thoroughly shuffled the cards, making it impossible for either of us to know the location of the cards. Hold the deck with backs of cards up. I am going to try to perform an experiment in thought reading with cards. First, think of any number between one and ten. Have you done that? Now, while my back is turned toward you, count down that number of cards from the top of the deck and note the card at your number. Do not disturb the order of the cards after that as we must keep in mind the location of your card from the top of the deck. After you have done this, square up the deck and give it to me."

Turn your back as he does this, then face spectator and take the deck.

"As you perhaps know, the fingers and brain are very closely connected in impressions—so much so, that by placing the cards behind my back, I can sense the location of your card."

Place cards behind your back and quickly count off ten cards into your right hand. Square these ten cards up and hold them as one card. Show them for a moment, backs to the audience. Then place them in right trousers pocket.

"That, I believe, is your card. But, let us check up first. Take the pack in your own hands. What was the number of your card? Seven (or whatever it may be). Count down seven cards and see whether that card is yours."

As spectator counts the cards and audience watches him, place your right hand in your right trousers pocket and locate the seventh card. You have ten cards in your pocket so regardless of what number the spectator chose, you can readily locate his card.

Remove the selected card from your pocket with back to audience.

"You say the seventh card is not your card. What was the card?"

Assume that the spectator names the Jack of Hearts.

"What a strange coincidence."

Turn card to audience and show it to be the selected one.

THE MYSTIC CARD CLOCK DIAL

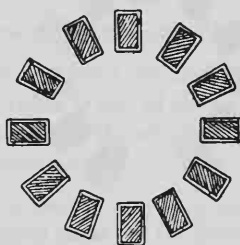
This is similar in principle to the effect just described, but has a slightly different effect.

EFFECT:

Twelve cards are placed on the table, backs up, to represent the numbers on a clock dial. A spectator is asked to think of any hour on the dial, and while performer turns away, to look at the card at that hour. Magician then gathers up the twelve cards and places them on the deck. He holds deck behind his back, removes a card, and places it in his pocket. He asks spectator to name the hour selected. He then places eleven cards in dial form on table again, leaving a space at the chosen hour. He removes the card he just placed in his pocket and shows it to be the selected card.

SECRET AND PATTERN:

Have deck well shuffled by spectator. Place cards on table in a circle to form the numbers of a clock dial. Count them as you place them down, starting with one o'clock. Figure 15.



"This is what is known as the magic clock dial and was a popular means for communicating time from one magician to another in centuries gone by. For instance, if a magician wanted to make a date with another magician who lived at a distance, he would merely select the hour, turn over the card at that hour for a moment, and then replace it again. Suppose he wanted to meet his friend at four o'clock. He would turn over the card at number four."

Turn over fourth card and show it. Then turn back of card up again.

"Then he would turn the card over again. Instantly, on a similarly arranged clock dial in his friend's home, a duplicate card would turn over. Rather peculiar, I assure you. However, seeing is believing. While my back is turned, please choose any hour, turn over the card at that hour, remember the name of the card, and turn it back to its original position with its back up."

Turn your back to spectators. After your instructions have been followed, face audience again.

"You have thought of an hour and noted the card at that hour."

Pick up the cards, starting with *one*. Place *one* on *two*, *two* on *three*, etc. until all have been picked up. Square up the twelve cards and place them on the deck, keeping them separated by left little finger. Place deck behind your back.

"With the cards behind my back, I shall locate the card you selected. Quite easy as the selected card automatically turns over, Here it is now."

Hold the twelve cards as *one*, show quickly, and place them in your right trousers pocket.

"I shall place it temporarily in my pocket."

Bring pack up in front again.

"In order to check up, let us arrange the other cards in form of a clock dial again. What was the hour you selected, Sir? Six o'clock, the gentleman says."

Lay the cards down, starting with one o'clock and count the hours aloud, leaving a space for six o'clock. Place rest of deck aside. Figure 16.

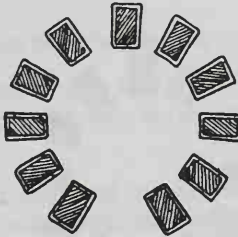


FIG. 16

Lay cards down with left hand. At the same time, place right hand in your trousers pocket and locate the *sixth* card. Place it in front of the others so that you can reach it quickly when you need it,

"The sixth card is missing from the clock."

Remove the selected card from your pocket and place it, face up, at six o'clock on the dial.

"Does this happen to be the card you selected? It is. Then all is well."

NOTE:

You may repeat the experiment in this manner. Have a card selected again. Then gather up the twelve cards and place them in your pocket *behind* the eleven cards you already have there. Remove the eleven cards and place them on table, saying that the selected card still remains in your pocket. When you learn the number of the card, locate it quickly, and bring it out.

THE THOUGHTFUL JOKER

EFFECT:

Performer removes the Joker from the deck and places it on the table. He then has the cards divided into two even heaps. A spectator is asked to remove any card from one heap, remember it, and place it on the other heap. A second spectator is asked to remove a card from the second heap, remember it, and place it on the first heap. The two packets of cards are then placed together and cut several times by a spectator. Magician picks up the Joker and says that it catches mental impressions from the audience. He then takes the deck of cards and tells the spectators who selected cards to watch as he fans the cards and to name to themselves their cards as they appear in the fan. Performer fans the cards, a few at a time, until the whole deck has been fanned. He now picks up the Joker again and names the two selected cards, supposedly getting the impressions from the Joker.

SECRET AND PATTERN:

Deck is shuffled. Look through cards quickly to find the Joker, and as you do so, notice the two "top" cards. Let us say they are the Eight of Spades and the Ten of Clubs. These are to be the Key cards. Remember them.

Remove Joker from deck and place on table, face up.

"The Joker is often removed from the deck because he is more or less of a nuisance, but, in reality, the Joker is one of the wisest of cards. The Fool of the Court in olden days was many times the wisest man, and so it is with the Joker. He is very sensitive to impressions."

Riffle shuffle the deck, leaving the two Key cards on top of the deck.

"First, let us divide the deck into about equal portions."

Lay down the "top" card on the table, then about a foot away, place the second Key card. Now deal rest of cards, one at a time, one each of the Key cards so as to make two piles. After you have done this for a while, give rest of cards to spectator and let him continue doing it.

"Just place the cards on both piles several at a time to hurry matters. Just so we have two piles of cards when you have finished. All right, that's fine. Now, reach into the pile here on the left and remove a card. Do not let me see it, but look at it yourself and remember it. Then place that card on the pile at the right."

When spectator has placed his selected card on top of right pile, turn to another spectator.

"Will you, Sir, please take a card from the right pile, remember it, and place it on top of the left pile?"

Second spectator removes card, looks at it, and places it on the left pile. Then ask him to place the two piles together.

“Place one pile on top of the other, square them up, and then cut the deck a couple of times.”

Cards are squared up and cut twice.

Now pick up the Joker.

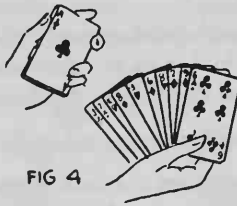
“The Joker, as I said, has a peculiar way of catching mental impressions, and I shall depend on him to catch your impressions as they flash by.”

Replace Joker on table.

“I shall fan a few cards from the deck. . . .”

Remove seven or eight cards from the deck and fan them, faces toward spectators who selected cards.

Figure 4.



“And as I show the cards, look at them and see whether your cards are among them. When each of you gentlemen sees his card, make a strong mental impression of it by saying the name of it to yourself. Don’t say anything aloud, only think of it.”

As you fan the cards, a few at a time, look for your Key cards—the Eight of Spades and the Ten of Clubs, in this case. If the first card on the “bottom” of the deck happens to be a Key card, then the “top” card at the other end of the deck is a selected card. The other selected card will be *in front* of the second Key card. If the first card is not a Key card, then look through the rest of the deck as you fan the group of cards, watching for the Key cards. The card in front of each Key card is a selected card.

NOTE:

This is the reason why the selected cards appear in front of the Key cards: A Key card is at the “bottom” and a selected card is at the “top” of each pile of cards. When the two piles are put together, the Key card on the “bottom” of one pile comes on top of the selected card at the “top” of the other pile. Then

when the deck is cut, the Key card on the "bottom" of the second pile comes on top of the selected card at the "top" of the whole deck.

After you have made a mental note of what the selected cards are and have fanned the whole deck through and placed each group on the table, pick up the Joker.

"Each of you gentlemen made a mental impression of your respective cards, did you not? I gaze at the Joker, and he says that he gets an impression that your card, Sir, is a red one—hearts—the Nine of Hearts. And you, Sir, thought of a spade—the Ace of Spades. Those were the two selected cards. Is that right? Correct! The Joker seldom fails."

A "SENSE OF TOUCH" DISCOVERY

EFFECT:

Several cards are selected, marked if desired, and returned to deck. Deck is shuffled and dropped into a hat. Inside of the hat, cards are thoroughly shuffled around. Spectator is then asked to hold hat. Performer reaches into hat with his right hand and brings out, one at a time, the selected cards.

SECRET AND PATER:

Deck is shuffled. Have several cards selected and removed from deck. Each spectator may mark his card for identification.

Divide deck into two equal portions and have first spectator place his card on lower half. Place upper portion on this, keeping little finger of left hand over selected selected card. Riffle front edge of cards to give impression that deck is all together.

Go to second spectator. Divide deck again at point held by little finger and have second selected placed on top of first one. Spectators believe that you merely cut the deck at random each time to receive spectator's card. Close pack again with little finger in position.

Continue this until all selected cards have been gathered up. They are all together on top of the lower half of deck, over which you are holding your little finger.

Do the Simplified Pass, bringing all the selected cards to the "top" of the deck. Also riffle shuffle the deck without disturbing position of selected cards.

"Several cards have been selected and returned to the deck and then shuffled well into the deck. To mix the cards even more, I shall drop them into this hat."

Drop cards into a derby or soft hat with a flat bottom. Place the cards with backs up. Shake the hat vigorously from side to side as though mixing the cards up. In reality, you can shake the hat from side to side without disturbing the order of the cards. Try it. They slide back and forth a little but do not mix. A little practice will give you the knack. Figure 17.

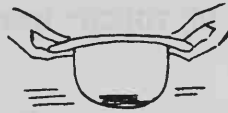


FIG. 17

You may even give the hat an occasional shake up and down without disturbing the cards if you do it carefully.

"Now, I shall ask you, Sir, to hold the hat up high for a few moments. You can first see that the cards are well mixed."

Let spectator look into hat and have him square up the deck. Then have him hold the hat up high enough so that no one can see into it.

Show both your hands, fingers wide apart.

"Ordinarily, it would be impossible to locate cards in such a mixed condition, yet I find with sensitive fingers and an impressionistic mind that strange things happen."

Turn to spectator who placed his card in the deck last. His card is the top one on the deck.

"What was your card, Sir? The Five of Hearts?"

Show right hand empty and reach into hat. Pull out top card and show it.

"There you are, Sir. The Five of Hearts. Next!"

Continue this production of selected cards, taking the spectators in the reverse order in which they placed their cards back into the deck.

HENRY HARDIN'S CARDS IN HAT DISCOVERY

This is a variation of the effect just described.

The card shuffle in the hat was brought out originally by Henry Hardin, whose card mysteries were so popular during years gone by. It was sold as a mental mystery.

EFFECT:

A borrowed deck was given to a spectator to shuffle. Deck was dropped into a borrowed derby hat, backs up, and opening of hat covered by a handkerchief. Performer reached into hat and removed a number of cards one at a time, naming each before he removed them from the hat.

SECRET:

Performer secretly palmed a few cards off a borrowed deck, then gave deck to spectator to shuffle while he turned his back a moment. With back turned he spread palmed cards and memorized five or six of them. Squaring cards and palming, he replaced cards on deck. Deck was dropped into a derby hat, backs up. Opening of hat covered over with a handkerchief. Hat was shaken from side to side apparently shuffling cards, but side shuffle did not disturb arrangement. Naming a card, performer reached into hat and removed it from top. This was continued for other memorized cards.

NOTE:

If you use your own deck and have trouble memorizing at a glance, beforehand place five or six memorized cards in your left vest pocket under cover of your coat. When you turn your back to spectator, remove cards from pocket, palm them in right hand and return to deck after spectator has shuffled same.



The first thing that I noticed when I stepped out of the door, the air felt like a warm blanket, the sun was shining brightly on my face.

And that was how it felt, all the while, a sense of peace and tranquility.

I had never felt this way before, and I didn't know why. It was as if the world had suddenly become a better place, and I was the only one who knew it.

And that was how it felt, all the while, a sense of peace and tranquility. I had never felt this way before, and I didn't know why. It was as if the world had suddenly become a better place, and I was the only one who knew it.

And that was how it felt, all the while, a sense of peace and tranquility. I had never felt this way before, and I didn't know why. It was as if the world had suddenly become a better place, and I was the only one who knew it.



And that was how it felt, all the while, a sense of peace and tranquility. I had never felt this way before, and I didn't know why. It was as if the world had suddenly become a better place, and I was the only one who knew it.

And that was how it felt, all the while, a sense of peace and tranquility. I had never felt this way before, and I didn't know why. It was as if the world had suddenly become a better place, and I was the only one who knew it.

And that was how it felt, all the while, a sense of peace and tranquility. I had never felt this way before, and I didn't know why. It was as if the world had suddenly become a better place, and I was the only one who knew it.

And that was how it felt, all the while, a sense of peace and tranquility. I had never felt this way before, and I didn't know why. It was as if the world had suddenly become a better place, and I was the only one who knew it.

"What are you doing, Mr. Rabbit?"

"I'm just playing a drum, and holding a sign, that's all."

"That's very nice, Mr. Rabbit. Keep it up."

And that was how it felt, all the while, a sense of peace and tranquility. I had never felt this way before, and I didn't know why. It was as if the world had suddenly become a better place, and I was the only one who knew it.

Lesson 13

CARD SLEIGHTS

For card magic, this is an important lesson and every move should be mastered. There are so many card mysteries dependent upon these fundamental sleights, designed for the control of a card, cards, or the entire deck itself.

A card selected and returned to the deck must be controlled until it is finally produced or utilized. Shuffles or cuts must not interfere with its control.

The magician should know how apparently to shuffle and cut a deck without disturbing the order of a single card. This is necessary in certain card arrangements.

At times it is essential that a spectator select a specified card, or cards.

In magic there are many sleights designed for accomplishing the things just discussed. It is the purpose of this lesson to give you the simplest, and yet most effective methods.

THE PASS

The main object of the pass is to allow a spectator to return a selected card to the center of the deck and you then indetectably get the selected card to the "top" or "bottom" of the deck, where it can be controlled.

You were first taught the Simplified Pass (Lesson 10) which brought the card to the "top" of the deck by a simple shuffle.

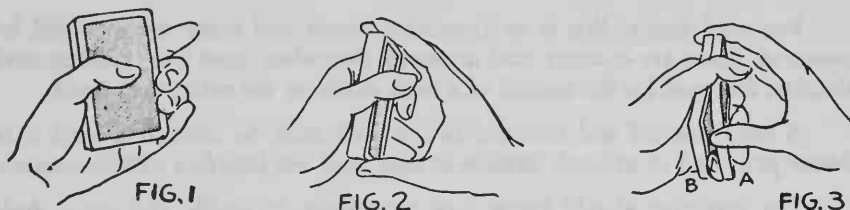
Now you are ready to learn the Regular Pass which is one of the most important sleights in card magic.

THE REGULAR PASS

There are no new ways of making the Regular Pass but Ralph Read who is an expert in its execution, has found a clearer method of imparting the instructions to others which enables them to more easily learn the moves and accomplish the smooth performance of the sleight.

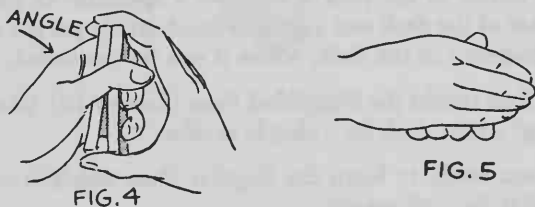
The pack is held *flat* on the palm of the left hand in the position for dealing, left fingers on the lower edge, thumb extending over "top" of pack but not necessarily touching the "top" card. The upper edge of pack is in con-

tact with the fork of the left thumb. Figure 1. In executing the following moves, the pack is not held level, but nearly vertical, the edge in fork of left thumb being upwards so the "top" card is practically broadside towards the audience.



Bring the right hand over the pack, right fingers *close together*, their tips being at the outer narrow edge of pack; right thumb tip at inner narrow edge of pack, Figure 2.

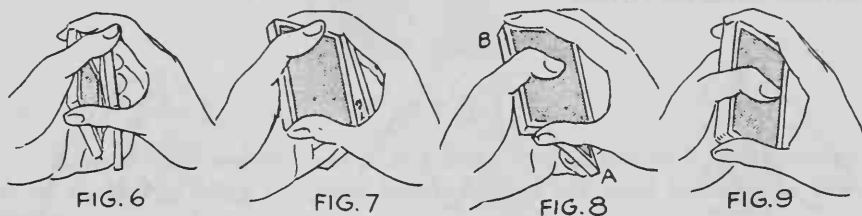
Right thumb lifts up about half of pack (A) at the inner edge allowing left little finger to be inserted. Figure 3. The right fingers and thumb now grasp the lower packet (B) at their respective ends. Of course, the right fingers and thumb will also lightly touch the ends of the upper packet, but the arch formed by the right fingers and thumb is well rounded so as to leave a wide open space between right palm and the "top" card. Figure 4.



Standing before a mirror you will see your hands as the audience sees them in the above position. Figure 5. Note the angle formed by the back of left hand and the third joints of the left fingers with the knuckles at the lower point of the angle. The next move is the one the beginner has always found difficult—the separation of packets A and B—but will now be found quite easy by following these simple instructions.

Packet A must not be lifted or raised since it will be hindered by contact with right palm. A is *lightly* gripped between left little and other left fingers, as you are now holding the cards. Now look in mirror at the above mentioned angle and *straighten out that angle by bending only the knuckle joints of left hand*. Do not bend any other joints of left hand. All finger tips of left hand rest on top of and in contact with "top" card of A. The bottom, long edge of A rests on the flesh of the third joints of left fingers, particularly against the

flesh on that part of left forefinger so as to prevent packet A from twisting around. In straightening out that angle, packet A is thus slid off *sideways* (not upwards) and easily clears the arch made by the right hand which has remained absolutely motionless during the above move. The right hand still retains its grip at the ends of packet B, and presses B snugly against fork of thumb where it has been all along. Figure 6. That edge of packet B is always against the fork at base of left thumb, the fork acting as a fulcrum in the next move.



The first joints (near the tips) of right first and second fingers at one end, and tip of right thumb at other end, grip packet B very close to the upper corners, the long edge between those corners being the fulcrum edge. Now by *bending only the first joints* of these right fingers and thumb, packet B is swung upwards, the fulcrum edge remaining in same spot in fork of left thumb. Figure 7. The other edge of B will lightly contact and slide along the face of packet A, finally clearing A so left knuckles may be closed a bit (the original "angle" remade) and thus bring A into left palm, beneath B. Figure 8. Right fingers straighten out causing B to come down on top of A, and the pass is completed, the packets A and B having changed positions as though pack had been cut in the usual way. Figure 9.

The important points to remember: the *angle action* wherein you move only the left knuckle joints; the *light grip* on packet A, since if gripped tightly, packet B will make a loud scraping noise as it slides along in passing packet A; and the back of right hand must always remain perfectly still, acting as a screen for the entire series of moves. While you move tips of right fingers, to fulcrum packet B, there is no movement of right hand otherwise.

In practice, the moves should be made very slowly at first, to attain smoothness and silence. Divide the action into three parts, "Off" (slide off A and stop a second); "Up" (swing up B on fulcrum, and stop); and "Close" for the finish. Repeat this slowly until all the moves finally blend into one smooth silent execution.

Be sure to keep right fingers close together otherwise the moves behind it are not screened from view. Some persons find that their left forefinger wants to straighten out away from packet A in the act of straightening the angle, this finger popping into view like a semaphore to expose the fact that "something" is going on.

THE MODERN PASS

This is a version of the Regular Pass with a different technique. Properly done it is very illusive. It is one that I use myself to a great extent.

Hold deck as in Figure 1. Little finger separates the two packets A and B. Index finger is pressed against opposite outer narrow edge of pack. Upper wider edge of deck is held in fork of left thumb. Second and third fingers are curled around lower wide edge. Hand is held so that back of cards are towards audience. Cards are vertical.

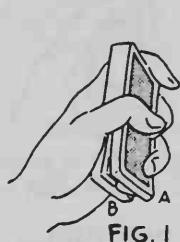


FIG. 1

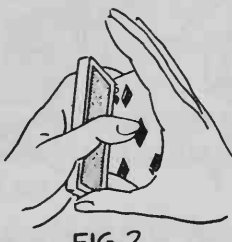


FIG. 2



FIG. 3

Right hand is brought down over deck to screen cards from audience. When lower part of right hand has passed down to a little above lower wide edge of cards, packet A is allowed to fall, gripped by middle fingers and little finger of left hand, so that the upper wide edge falls against the space between third and fourth fingers of right hand. Figure 2. This is entirely screened by right hand.

Right hand reaches over and grasps packet B with thumb on lower half of inner narrow edge, Figure 3, and first and second fingers on outer narrow edge of lower half. Audience sees the top card of packet B but think they are looking at top card of packet A. Figure 4 shows view from audience.

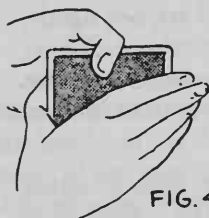


FIG. 4

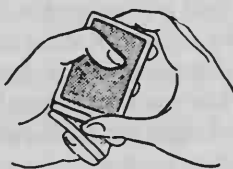


FIG. 5



FIG. 6

Right hand raises lower part of packet B high enough, Figure 5, so that packet A can be quickly drawn back under B. The two halves of deck are brought together, and as this happens the right hand spreads the cards for a couple of inches. Figure 6. Cards are squared and deck taken in right hand.

The effect to the audience is this: You reached down with right hand to pick up deck from left hand, and just spread cards a bit before you picked up the cards.

HOW TO USE THE FOREGOING PASSES

Fan a deck of cards and have spectator select card. Close deck and divide it into two parts, holding upper section A in right hand and lower section B in left hand. Faces of cards are down. Figure 1.

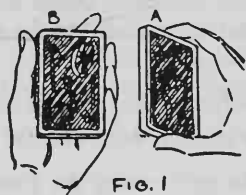


FIG. 1

Have selected card returned to deck and placed on section B. Place section A on B, and in doing so, insert little finger of left hand between the two sections.

To the audience it looks as though the two packets have been brought together and the selected card lost in the middle. Keep front edges of cards well together so that audience cannot see that the two packets are separated.

In this position you are all set to make the Pass.

Properly performed, audience is not aware that any change has been made in deck. But selected card placed in center of deck has been brought to the "top."

Study these outline diagrams, Figures 9 to 14. These show the movements in the Pass. Packets A and B are marked. The line above Packet B designates the selected card.

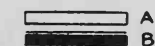


FIG. 9

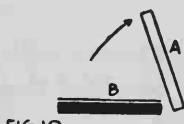


FIG. 10

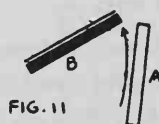


FIG. 11

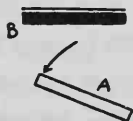


FIG. 12

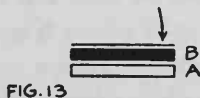


FIG. 13

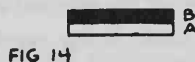


FIG. 14

It requires but a moment to perform the Pass. You must practice it until its performance becomes automatic with you and you can do it almost without thinking.

Never look at the pack while you are doing the Pass.

Do not squint your eyes or make grimaces while doing it.

Some performers close their eyes or do something peculiar while doing some important move like the Pass. You must watch yourself so that you do not give yourself away at a crucial moment by some grimace.

The best angle for doing the Pass seems to be the position in which the performer's right side is turned a little toward audience. Back of right hand and backs of cards are toward audience. Stand in front of your mirror and watch your reflection in the mirror in studying the angles of visibility in doing the Pass.

After spectator returns selected card to deck, wait a few moments before doing the Pass. Do not hurry to do it immediately.

Remember *naturalness* in performing the Pass. It must not appear that you are doing anything unusual or that you are performing any quick movements. Naturalness, you know, is the secret of good magic.

HOW TO GET A CARD PLACED IN MIDDLE OF DECK TO "BOTTOM" OF DECK:

This is accomplished by the same method that is used in getting a card to "top" of deck except for position of little finger of left hand. The little finger, in this case, is placed under the card instead of on top of it, when card is replaced on packet. When packet A is placed on packet B, the selected card becomes the "bottom" card of A with little finger under it.

When the Pass is performed, packet B becomes the top packet, and packet A with the selected card at the "bottom" becomes the bottom packet. The selected card is then on the "bottom" of the deck.

When accomplishing this with the Simplified Pass, you must perform it in this way:

Be sure to have backs of cards toward audience instead of the faces. In shuffling the overhand way in the Simplified Pass to get a card to "bottom" of deck, a different move is required.

Raise top packet A and place on other side of packet B. With left thumb slip off the selected card as you raise packet A again and shuffle towards front of deck, being careful not to disturb bottom card. In this case you shuffle away from audience, whereas when selected card is on "top," you shuffle toward audience with faces of cards toward them; and you turn right side a little toward audience, whereas in the other way of working, you turn left side toward audience.

When doing the Riffle Shuffle, selected card at "bottom" of right hand packet A is merely allowed to fall first to keep it at the "bottom."

THE "SIDE-STEAL" PASS

In this case a spectator does not remove a card from the deck. He merely lifts up a corner of one end of the deck and looks at the card and then releases his hold on the cards. The performer then indetectably transfers the selected card from the center to the "top."

To Perform:

Hold deck of cards in left hand as in Figure 1. Deck is held firmly with base of thumb on left side, thumb on top and fingers on right side.

Have spectator lift up top end of deck and look at a card. Figure 2.



FIG. 1



FIG. 2

Place the tip of forefinger of left hand on right index corner as though aiding spectator to see card. Thumb is on "top" of deck. Have spectator release hold on cards.

With right index finger swing upper packet about a half inch over to the right, and then allow the upper and lower packets to come together. The tips of first and second fingers of left hand are on the face of the selected card.

The right hand is shifted by sliding along top packet. Figure 3.

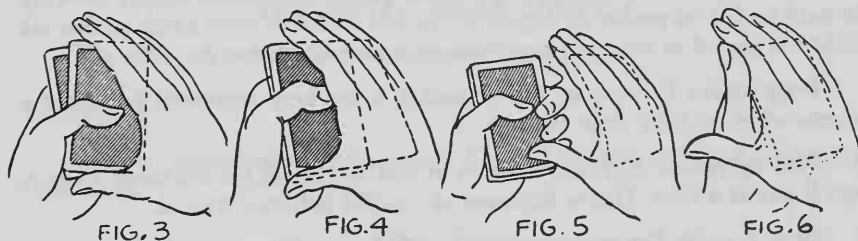


FIG. 3

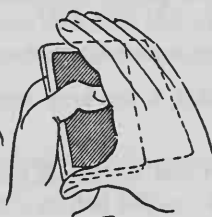


FIG. 4



FIG. 5



FIG. 6

With tips of first and second fingers of left hand on selected card, they press against selected card while the upper packet is pushed back to normal squared deck position. Figure 4. Tips of left fingers hold selected card and push it to the right into the palm of right hand at the very moment that upper packet is returned to normal position.

Right hand with card palmed is moved slightly to the right, clear of deck, Figure 5, and then brought on "top" of deck, Figure 6. Deck is then held in right hand.

To the audience the effect is this: A spectator looked at a card. The deck was squared with selected card somewhere inside the deck. Cards are shifted from left to right hand.

THE FALSE SHUFFLE

The ability to shuffle a deck of cards and yet not disturb the order of the cards is a necessary accomplishment and should be practiced until the sleights are nonchalant and natural.

THE G. W. HUNTER SHUFFLE

This deceptive shuffle was worked out by the late G. W. Hunter, of England, a clever magician who contributed interesting ideas to magic.

To Perform:

Hold deck in left hand, Figure 1, in readiness for shuffling. Right hand takes hold of lower half of deck B and lifting it up over the upper packet A and down on left side.

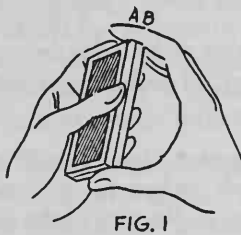


FIG. 1

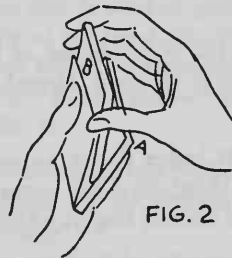


FIG. 2

With right thumb slip off top card as packet B is raised again, allowing the card to fall on packet A. Figure 2. Do this with five more cards so that six cards are placed in reversed order one at a time on packet A.

Drop packet B down on top of packet A but keep separated for about a quarter of an inch by right thumb.

Pick up packet A, bring it above B and shuffle off the six cards from A onto B one at a time. This is the same as you did before. Figure 2.

Drop A on B. The arrangement of cards has not been disturbed.

All you have done is to shuffle six cards from B to A one at a time in reversed order. Then you shuffle them back from A to B reversing them to the original order.

THE WIGGLE-WOGGLE SHUFFLE

This is one of the simplest of the false shuffles in which the whole order of the cards is not disturbed.

To Perform:

Hold deck in left hand in readiness to shuffle. Lift lower packet B with right hand, Figure 1.

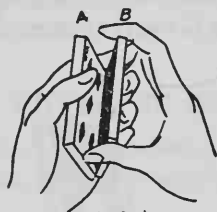


FIG. 1

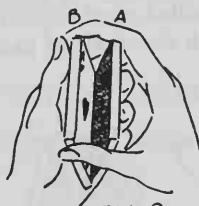


FIG. 2

Raise B and allow packet A to swing to the right against the left hand fingers. B comes down on left side, its lower edge resting on palm of left hand, Figure 2.

Raise packet B again and allow packet A to swing back to the left, against base of left thumb. B comes down on right side of A, Figure 1.

These moves are continued in regular simulated shuffle action.

Right hand never lets loose of packet B; and the packet A is merely swung from side to side pivoting on the bottom edge.

At the finish B is replaced on bottom of A, in its original position.

This shuffle should be performed with left side of body turned slightly to audience so they see the backs of cards.

THE RIFFLE FALSE SHUFFLE

The riffle type of shuffle is common to card games.

To Perform:

Remove upper half of deck, packet A with left hand and hold packet B in right hand.



FIG. 1

Perform the regular riffle shuffle allowing cards of both packets to interlock at the inner corners, Figure 1.

This shuffle can be done on the table or against the body, or if proficient in shuffling, with hands held out in front of the body.

Bring packets together as though driving cards home after interlocking. In reality the fingers of both hands come together acting as a screen, while packets are pulled apart slightly as inner corners C and D are brought together, Figure 2, with the whole of packet B under A.

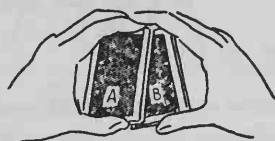


FIG 2

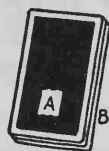


FIG. 3

Cards are squared up. Figure 3.

This shuffle is quite natural and easy, but should be well practiced.

SHUFFLE TO CONTROL "TOP" CARD

The purpose of this shuffle is not to keep whole deck in order but simply to keep "top" card from getting lost during the shuffle.

To Perform:

Hold deck in left hand in readiness for shuffle. Back of cards face audience. Lift up the deck with right hand, slipping off "top" card with left thumb, Figure 1.

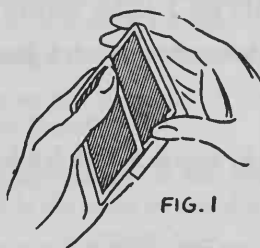


FIG. 1

Bring deck down on top of the card in left hand.

Raise deck again but in doing so slip off a few cards with left thumb. Allow these few cards to fall on top of card in left hand. Bring deck down again on these few cards, raise deck and slip off a few more cards from "top" of deck with left thumb. Do this several times until the few cards left in right hand are dropped on rest of cards in left hand. The original "top" card is now on "bottom" of the deck.

Pick up bottom half of deck and shuffle off a few cards onto packet in left hand. Continue this until all of cards are dropped from right hand except the last card itself. This is dropped on "top" of deck.

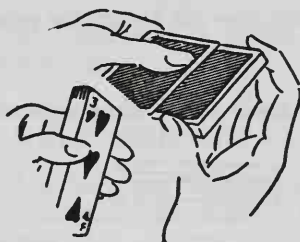
In this shuffle the "top" card is first shuffled to "bottom" of deck and then shuffled back to "top" again.

SHUFFLE TO CONTROL THE "BOTTOM" CARD

Sometimes it is necessary to bring the selected card to the "bottom" of the deck and, in spite of shuffling, keep it there.

To Perform:

Hold deck in left hand in readiness for shuffle. Lift up deck with right hand slip off the "top" and "bottom" cards with left thumb and fingers, Figure 2.



Bring deck down on top of those two cards and slip off a few cards in raising deck again. Continue this type of overhand shuffle until last few cards are dropped on balance of cards in left hand.

The "bottom," or selected card, is still at the "bottom" of deck.

SHUFFLE TO CONTROL "TOP" AND "BOTTOM" CARDS

This is but a continuation of shuffle just described as "top" and "bottom" cards are now on "bottom" of deck.

Simply lift up the *two* cards on "bottom" of deck with right hand and bring on "top" of deck, slipping off the "top" card with left thumb and lifting "bottom" card to "bottom" of deck again.

TO CONTROL "TOP" AND "BOTTOM" CARDS BY RIFFLE SHUFFLE

Separate deck into two packets preparatory to regular riffle shuffle. Right hand takes upper packet A and the left hand takes lower packet B.

Release a few cards with left thumb, allowing "bottom" card to fall on table with other cards falling on top.

After a few cards are released by left thumb the right thumb releases cards from other packet. Regular riffle shuffle is made but with last few cards from right hand packet going on top.

Neither "top" nor "bottom" card position is changed.

THE FALSE CUT

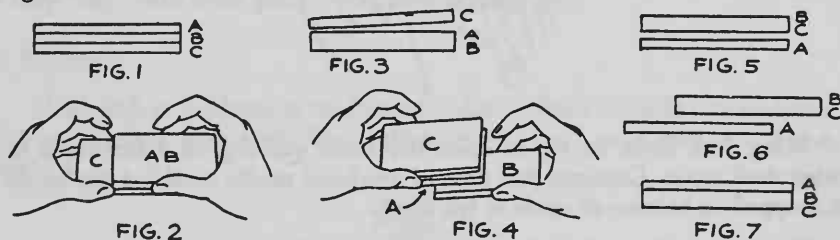
Even today few people realize that a straight cut of the deck does not change the relative positions of the cards. If you imagine your deck as an endless chain the only thing straight cuts do is to change the starting point of the cards.

"PACK IN HANDS" FALSE CUT

This cut can be performed with hand out in front of body, or resting on the table. This *Three-way cut* does not disturb the order of the cards one whit.

To Perform:

Imagine the deck as made up of three separate packets A, B, and C. Figure 1.



Grasp packet C between thumb and second and third fingers of left hand. Right hand grasps packets A and B. Figure 2.

Separate C from A and B. Bring C on top of A and B, but separated for a slight distance by the left thumb and fingers. Figure 3.

With left thumb and fingers now holding C and A, pull away to right, packet B, Figure 4.

Drop B directly on top of C, Figure 5.

Drop B and C in right hand, pull out A to left with left hand. Figure 6.

Drop A onto B and C, Figure 7.

Deck is now in original order.

This is a simple three-way false cut, quite puzzling to the eye, but must be practiced until the moves are second nature to the performer.

THE THREE WAY TABLE CUT

This three-way cut does not disturb the order of the cards any more than would a single cut. It brings the original "top" and "bottom" cards together in the center but all cards are still in their original sequence.

To Perform:

Hold deck in right hand, backs up, thumb at inner narrow edge of deck and fingers at outer narrow edge.

Allow lower third of deck to fall on table in position 1 as in Figure 1. Another third is dropped down in position 2 and the remaining third in position 3.

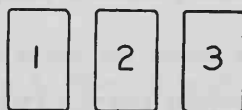


FIG. 1

Now pick up packet 1 and place on packet 3. Place packet 2 on top of packet 1. This completes the cut.

ANOTHER THREE-CUT VARIATION

Drop about a third of deck from "bottom," to position 1, Figure 2. Place balance of pack at position 2 on table. Lift up top half of packet on 2 and place in middle at position 3.

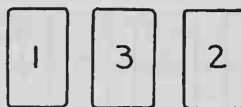


FIG. 2

To reassemble cards:

Place packet 2 on 1. Place 3 on 2.

In this Three Way Cut the positions of cards are not changed at all.

This is a good cut where arrangement of pack must not be changed and "top" and "bottom" cards do not lose their respective positions.

THE FOUR-WAY CUT

This cut is also performed on the table.

To Perform:

Hold deck in right hand. Drop a quarter of the cards from bottom at 1,

on table. Drop another quarter at 2, another quarter at 3 and drop the remaining quarter at 4.

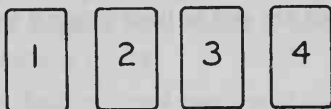


FIG. 1

To Reassemble: Pick up 1 and place on 4. Place 2 on 1. Place 3 on 2. Square up deck.

The cards are in the same position as though only *one* single cut had been made.

ANOTHER FOUR-WAY-CUT

This cut is used where the arrangement of cards must not be changed. "Top" and "bottom" cards are left in original positions.

To Perform:

Hold deck in right hand, backs up. Drop lower quarter of deck at position 1, Figure 2. Next lower quarter at position 2, next lower quarter at 3, and balance of cards at 4.

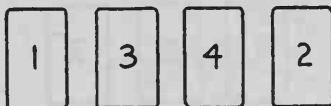


FIG. 2

To Reassemble: Place 2 on 1. 3 on 2. 4 on 3. Square the cards. Cards are now assembled back to original position.

The laying down and the picking up of the cards is so confusing that a four way cut looks quite natural.

"TOP" CARD CONTROL FAN CUT

This is a beautiful single cut where position of "top" card must not be disturbed by a single cut.

This cut is useful in Color Changing Cards based on "top" card being of a different color than rest of deck and backs shown by Hindu shuffle.

To Perform:

Fan cards with both hands, faces toward the audience, Figure 1.

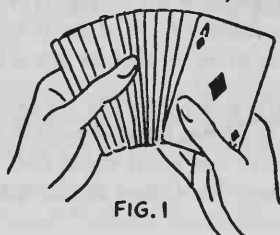


FIG. 1

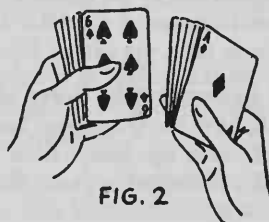


FIG. 2

Tips of second and third fingers of right hand are on "top" card. They swing "top" card to the right about half way in the fan. This is invisibly done behind the fan of cards.

Separate cards at center so that the former "top" card is now "top" card on right hand packet. Figure 2. Place left hand packet on face of the right packet.

"BOTTOM" CARD CONTROL FAN CUT

This is practically the same as the "Top" Card Control Fan Cut just described. In this case the cards are fanned with the *backs* towards the audience.

This is also an excellent method of forcing a card by lifting up right hand packet, with original "bottom" card now on "bottom" of right hand packet. Show to a spectator and replace on left hand packet. This force is described later under Forces.

"TOP" CARD CONTROL SLIP CUT

This is a simple cut that leaves "top" card still on "top" of the deck.

To Perform:

Hold deck in left hand in readiness for shuffle. Faces of cards are towards audience at left.

Lift up the rear (right) half of cards with right hand, but *hold back* "top" card with second and third fingers of left hand. This brings "top" card directly on "top" of left hand packet. Right hand drops packet in front (on face) of left hand packet.

"BOTTOM" CARD CONTROL SLIP CUT

This is another simple cut to leave "bottom" card on the "bottom" of deck.

To Perform:

This is the same cut as the one just described for the "top" card. In this case the deck is held in left hand with *backs* of cards towards audience at left.

THE FORCE

The Force is one of the essential principles of card magic. It is a means by which you can influence a spectator to take from a deck of cards any card that you want him to take, yet giving him the impression that he has a free choice.

We will assume that the Queen of Hearts is the card you are going to force. To begin with, have the Queen on "top" of the pack, holding pack in your hands with backs of cards up. Insert little finger of left hand about half way in the deck and make the regular pass. This brings the Queen to the middle of the deck.

THE JOG:

The lower portion of cards with the Queen on "top" of it is left projecting about one-quarter to three-eighths of an inch to the left of the upper portion. This is called the *jog* and is the means of keeping track of the selected card which you are going to force. Left thumb is on "top" of deck and four fingers under it. Figure 1.

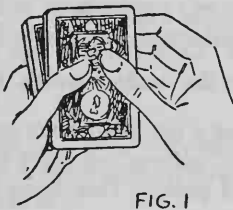


FIG. 1

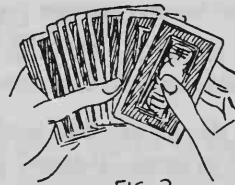


FIG. 2

You ask spectator to select a card from the deck. Begin spreading cards fanwise to the right, starting with the "top" card. Figure 2.

Keep on spreading cards until spectator is just about ready to take a card, always keeping track of the Queen at the Jog. Figure 3.

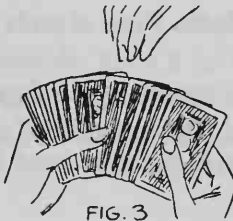


FIG. 3

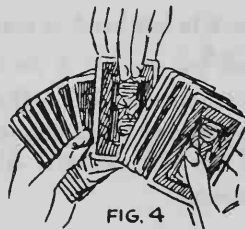


FIG. 4

As spectator reaches for a card, expose the Queen more than the others and push it slightly, not obviously, forward towards his fingers. Most people will take that card automatically for it is easiest and most convenient to get. It will not occur to them that you caused them to take that particular card. Figure 4.

In the force you use silent suggestion. You do not suggest with words, but with motion. You control the card with your fingers and spread the deck so that

the desired card is brought to a point directly in front of the spectator's fingers just as he is ready to take a card. It appears that the spectator freely selects a card and that you are merely being polite in exposing it and helping him to get it more easily.

Forcing seems difficult to the uninitiated, but in reality it is very easy. The jog is a very simple device for keeping track of the card to be forced, and you will have no trouble with the rest of the force. Practice it.

At times you will want to force a card from the "bottom" of the deck instead of the "top." Perform the regular pass. This brings the card to the bottom of the upper section of deck. Jog your deck as before explained. The card on top of the lower section of deck acts as a key card to show that the card above it is the one to be forced.

IN CASE OF EMERGENCY:

When you have members of your audience assist you in an effect, select those who seem to be best educated and refined and those who seem to respond to suggestion. You will seldom encounter difficulties.

There may be occasions, however, when your assistants will prove to be contrary and you must be prepared for the emergency when the spectator will not take the card you are trying to force.

In this case, let this spectator have his free choice of a card. Then force the card on the next person. If you fail again this time, do not be disturbed. Just keep on trying your force until a spectator takes the selected card.

Say to the first spectator who drew a card, "Pardon me, but what card did you select?" Gentleman names card, for instance, the King of Hearts. You say, "The King of Hearts?" Look at card. "That's right." Take card from gentleman.

In case more than one spectator has failed to take the forced card, request each one to name his card. You look at the card and say, "That's right," in each case and take the cards from the spectators.

This is a bit of byplay which gets you out of the difficulty, yet the audience thinks you did this on purpose just to have some fun. Now take the forced card and continue with your experiment.

Always be prepared to get out of difficulties. When the wrong card is taken, sometimes you can do another trick with it—just a short, snappy one—and then continue with the effect you intended to do.

Another excellent means of forcing a card is to have a knife run into the pack. Then perform the slip change (Lesson 10). In this way you get the selected card to the top of the bottom section of the deck. Now slide it off and show it to be the selected card. Then continue with your experiment.

You can readily see the importance of knowing your principles thoroughly for each one may be used in many ways and in many effects.

THE FORCING DECK

In its simplest form this deck is composed completely of cards of one kind with the exception of a few cards on the bottom that can be spread apart a bit to give impression that deck is ordinary. The top card can also be different.

Some like a deck made up of two kinds of cards such as the Five of Spades and the Ten of Diamonds. Force former card by spreading lower half of deck and the latter by spreading the upper half.

The most popular deck is one consisting of three banks of forcing cards.

Magic dealers will supply proper forcing decks when required.

DOUBLE FORCE WITH KNIFE

With exception of a few cards at "bottom," deck is made up of two forcing cards which alternate with each other. For instance, Five of Spades, Ten of Diamonds, Five of Spades, Ten of Diamonds, etc.

By having spectator insert a knife anywhere in deck he is bound to have one forcing card on one side of knife and the other forcing card on the other side.

THE MATHEMATICAL FORCE

EFFECT:

Performer makes a selected card appear at any number from the "top" of the deck which spectator chooses. To save time, spectator is asked to choose number between one and twenty.

To Perform:

Have card freely selected and then returned to middle of deck. Allow two cards from upper packet to fall on selected card. Place left little finger on top of these two cards, do the Simplified Pass to get them and the selected card to "top" of deck. Selected card is now third down from "top."

Ask spectator to select a number under twenty. Suppose ten is the selected number.

Hold cards with backs up in left hand. Count down 12 cards quickly, one on top of the other, placing them on table. Count each card aloud as you deal it. Then say,

"Pardon me, what number did you say?"

Spectator says he chose number 10. Quickly replace the 12 cards on the deck.

“My mistake. Ten cards, you say.”

By counting the cards down on the table, you have reversed the order of them. Originally you had two indifferent cards on “top” of the deck and the selected card third from the “top.” Now, by counting two more cards than the selected number, you bring the selected card just at the selected number down from the “top.” Spectators do not realize that you have reversed order of cards and stocked them so as to bring selected card into position.

Regardless of what number is chosen, count down two more in the first counting. Then replace all the cards on the deck.

Now you can proceed to count down to the tenth card. After you have counted nine, have spectator take tenth card—and this proves to be the selected one.

NOTE:

If number 1 is chosen, fan cards enough to get left little finger under top three cards. Lift the three cards as one with right hand and show face card as selected card.

If number 2 is called lift up two “top” cards as one. This will bring out the selected card as the second card.

If number 3 is called, merely count down the two indifferent cards and show the third as selected one.

If you want to use this method for forcing a card, select the card you want forced and place it third from top of deck before beginning experiment. Then have spectator select number and proceed as above to get the forced card. Spectator believes he has had free choice, but you have brought out the card you want used. Then you can proceed with the experiment you want to perform with forced card.

FORCING BOTTOM CARD

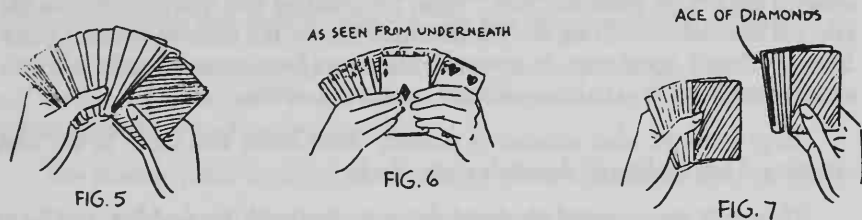
EFFECT:

Cards are fanned and spectator is asked to select one by touching it. Magician separates pack at that point and shows card which had been touched. This is in reality the card magician wanted selected.

To Perform:

Place card to be forced, say the Ace of Diamonds, on "bottom" of deck. Fan cards, backs up. Figure 5.

With right finger-tips move bottom card over to center of fan under other cards. Movement and shifted card are concealed by fan of cards. Figure 6.



Have spectator touch any card in fan. He will usually touch one in the middle somewhere, but wherever he touches, separate the pack at that point. Be sure to get the card he touched in the right-hand packet. Bring the bottom card quickly up even with bottom card of right packet (spectator's touched card) and pull two hands apart. The Ace of Diamonds becomes bottom card of right packet.

It is apparently the card spectator touched, but in reality is a forced card. Hold right packet facing audience to show selected card.

Figure 7.

You may now proceed with the experiment which you desire to perform with the forced card.

If you want to force three or four cards, place them on bottom of deck and force each by the same method as above. Be careful not to expose bottom of left packet.

This force is always sure. It is easy to do and cannot be discovered by audience if you do it right. This is also a good method for locating one or more selected cards.

FORCE BEHIND PERFORMER'S BACK

EFFECT:

Performer places deck behind his back, and spectator selects a card. This card is forced.

To Perform:

Place card to be forced on bottom of deck. Be careful not to expose it.

Place pack behind your back, holding cards in both hands lightly. Backs of cards are up. Figure 8.



FIG. 8



FIG. 9

Ask spectator to lift off a few cards. When he has done so, turn to the left to face him for an instant. Cards are kept in same position behind your back and are now out of sight of audience.

“Did you take off a few?”

The moment cards are hidden, slip the bottom card to the top. Do this quickly with right hand. Figure 9.

Turn your back to spectator again with cards behind you as before. This turning and adjusting of cards is done so quickly that audience does not suspect anything. It seems natural for you to turn to spectator as you ask him whether he took a few cards.

“Now that you have lifted off a few cards from the deck—I do not know how many—just lift up the next card and look at it. Remember it.”

And so you have forced your card.

THE CIRCUS TRICK

This is a good effect which you may perform after you have forced a card by above method.

To Perform:

After spectator has looked at forced card, tell him to place it with other cards in his hand and shuffle it in well. Then give him rest of deck, telling him to place all the cards together and shuffle them. Then take deck.

“This is a circus trick, in days gone by performed by the fakers who used to follow the circus. This was one of the old standbys like Three Card Monte and the old Shell Game. The object is to find your card by a mental process. Now, I shall deal the cards, face up and one at a time, on the table. As your card is turned up, I want you to say, ‘Stop!’ mentally. The moment you think—Stop—I shall tell you your card. Sometimes it is difficult to tell the card on first impression. If I fail, say nothing. Do not help me. Make no noise or motion besides a mental Stop.”

Hold deck in left hand, backs of cards up. Turn over "top" card and place it on table, face up. Continue to do this, placing one card on top of the other, until you come to selected card. Do not stop here but continue to deal off three or four more cards on table, allowing part of selected card to show from under others.

Take hold of "top" card on deck and remove it half way but do not expose face. Then say to spectator:

"Would you be willing to wager that the next card I turn over will not be your card? Personally, I have a hunch it is. I might say at this stage that there are no two cards in the deck alike."

The fact that you have drawn a card half way off the deck, subtly draws attention to it. Spectator thinks you are referring to that card. He knows that selected card is on the table, so he probably says that the next card you turn over will not be his card.

"This is a circus trick, and I would not wager with you because you would be sure to lose. When a person bets that the next card turned over will not be his card, performer reaches down and turns over the selected card which is already on the table."

As you say this, reach down and turn over the selected card on the table.

"Was that your card? That's a warning to you to be careful how you bet."

THE RIFFLE FORCE

EFFECT:

Spectator is asked to think of any card in the deck as cards are riffled. Spectator is forced to think of certain card

To Perform:

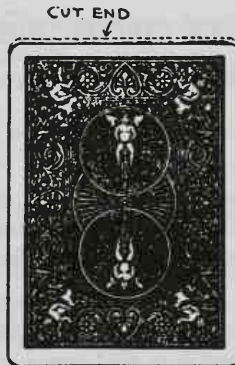


FIG. 10

This force requires what is known in magic as a *short card*. You prepare it this way: Trim off with a pair of sharp scissors a small edge from one end of a card from 1/32 to 1/16 of an inch. Trim the corners down, rounding them to look like those of an ordinary card. Figure 10.

This short card looks like any other card. The difference is so slight that even keen eyes would not notice it. When this is mixed into the deck, it can readily be located by riffling top of cards with the thumb. The moment this short card slips by thumb, there is a snap and a little hesitation in the riffling.

Suppose you want to force the Ace of Hearts. Place the short card in front of the Ace and place both cards about one-third or half way from "bottom" of deck. Figure 11.

Hold deck in left hand and riffle top edge with right thumb. Do this fast so that eyes of spectator will not have a chance to concentrate on any one card. When your thumb reaches short card, this card snaps forward and exposes the Ace of Hearts a little longer than any of the other cards. Spectator concentrates on this card and selects it. Rest of cards are riffled through rapidly. Figure 12.

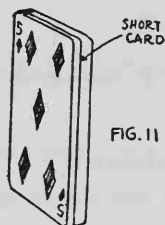


FIG. 11



FIG. 12

Spectator thinks he has freely selected the card, but he really had no chance to see any card long enough to remember but the forced card. Experience will teach you just how fast to riffle the cards and how long to hesitate on the forced one. This hesitation must not be noticeable but just long enough to get the result.

"I am going to riffle the cards, and as I do so, I want you to think of any one of the cards as they pass by. I want you to make a deep mental impression of one card and remember it. Choose any card except the bottom one, since I know that one. Do not select one in advance, but select one of the cards as they riffle by."

Riffle the cards and force the desired one. You may then proceed with experiment for which you forced the card.

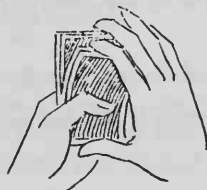


FIG. 13

Keep backs of cards toward yourself. You need not see faces of cards. If you find it easier, you may riffle with first finger. Figure 13.

RIFFLE FORCE WITH UNPREPARED CARDS

To Perform:

This riffle force is done with unprepared cards and no short card. In this case, keep faces of cards turned so that you can see them. Tell spectator to remember a card as you riffle. Start riffing cards rapidly, then about one-third way back in the deck, hesitate a moment and allow a card at this point to be shown longer. Then continue riffing fast. Remember card at which you hesitated.

Now look through cards and get selected card to "top" of deck. Lift the two "top" cards as one and show face of second.

"This, I believe, is the card you thought of. No?"

Replace the two cards on deck. Then remove "top" card, back up.

"What was your card?"

Spectator names card. Turn "top" card over and show it.

"That's what I thought!"

NOTE:

If you fail to locate card the first time, show spectator card in your hand and say:

"Did you notice something peculiar? Is this the card I first showed you? No. It has changed. Look at it closely."

Give him the first card you selected. Hurriedly look through the deck for the second selected card and get this to "top" of deck.

"Strange, it isn't even in the deck."

Take card back from spectator.

"Are you sure you thought of the Seven of Diamonds?"—(or whatever selected card happens to be.)

As you say this, do the card change, secretly placing this card on "bottom" of deck, and take "top" card which is selected card.

"I do not understand it."

Then turn card over and show it to be selected one.

"Well, it happened to be your card, after all."

FORCING ONE OF FOUR CARDS ON TABLE

EFFECT:

Four cards are laid on table in a row. Through various methods, magician can force any one of the cards.

TO PERFORM:

Place four cards down in this manner, backs up. Figure 14.

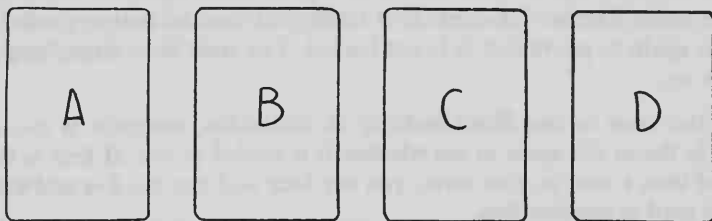


FIG. 14

1—Free Choice Force.

If you place card which you want forced in position C and have it a little nearer spectator than other cards, it is a psychological fact that he will select C in most cases.

If this force fails, you can easily remedy the situation. If spectator touches D, say, "*I should have told you to select any two of the cards.*"

If he touches C this time, keep C and D and say you will discard the other two.

If he touches either of the other two cards, keep that one with C and discard the other two.

Now with two cards left, ask spectator to select either one. If he chooses C, discard the other one. If he chooses the other card, merely discard it with the others and retain C.

No matter what spectator chooses, he really has no choice in the matter. You use whichever card you want anyway.

2—Force by Naming Number.

A convenient force for row of four cards. Suppose you want to force C. Ask spectator to name number *between* one and four. This limits the choice to two or three. Audience rarely notices how limited the choice is, however.

If spectator chooses two, start counting at right end of cards toward left. Take C as the second card. If he says three, count from left end of cards, which makes C the third card.

3—Force with Die.

FIG.
15

A die has six sides, numbered with one to six spots. Figure 15.

You desire to force B or C; let us say, C. Have spectator throw die on table to select number for card. If it lights with one or four up, ask him to throw it again to prove that it is not loaded. You want two, three, five, or six to come up.

If two ones or two fours come up in succession, spectator is more than willing to throw die again to see whether it is loaded or not. If four is thrown first and then a one, or vice versa, you say four and one are five and you will take the card at number five.



FIG. 16

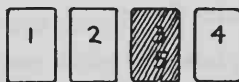


FIG. 18

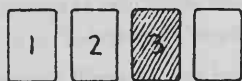


FIG. 17

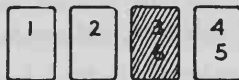


FIG. 19

This is the way you select the card:

If two is thrown, count from right side.

Figure 16.

If three is thrown, count from left side.

Figure 17.

If one or four are thrown, you ask for another throw.

If five (or four and then one) is thrown, you count from the left and back one to the right.

Figure 18.

If six is thrown, begin counting at left end, double count last card and then count back one to left.

Figure 19.

FORCING ONE OF FOUR CARDS BY USING DECK

EFFECT:

With four cards on table, performer takes rest of pack and mysteriously produces from it an Ace, Two, Three, or Four-spot to coincide with number of card to be selected from table. This is a double force in which you force a card from the deck according to the card which you want forced from the table.

TO PERFORM:

Use any method for forcing these cards which you prefer from among those taught you in this lesson.

SLIP OF PAPER FORCE

TO PERFORM:

Take four small slips of paper. Tell audience you will write numbers 1, 2, 3, and 4 on each respectively. In reality, you write same number on each slip—the number of card you want forced. If you want fourth card forced, write number 4 on each slip, etc.

Do not let anyone see what you have written. Fold each slip immediately after numbering it and throw on table. Have a slip selected by spectator and called out. Immediately crush the other slips and place them in your pocket.

If you wish to use right or left counting, you may write number 1 on two slips and number 4 on two and count according to number chosen. The same applies if you desire two or three chosen. Always pocket the three remaining slips.



Lesson 14

NOVEL CARD MYSTERIES



One of the secrets in becoming a successful magician is to have novelty—mysteries that are a bit out of the ordinary. In this lesson you are given interesting effects that are well received by an audience.

“SNAP IT”

An impromptu effect which can be performed anywhere at a moment’s notice. The finish leaves your audience thoroughly puzzled.

EFFECT:

A card is freely selected by a spectator, remembered, and returned to the deck. The performer shuffles the deck well, then drops it into a borrowed hat. A spectator is given the hat to hold. Magician snaps bottom of hat with his finger and high into the air jumps the selected card out of the hat.

PARAPHERNALIA:

- 1—A deck of cards.
- 2—A borrowed soft felt hat.

SECRET AND PATTEN:

Ask a spectator to select a card freely, to remember it, and return it to pack. Divide deck into two sections, holding one in each hand. Have spectator place selected card on top of lower section in left hand. Insert little finger of left hand above this card. Pretend to place the two sections of deck together again.

Then perform the Simplified Pass to get the selected card to “top” of deck, pretending to shuffle the deck thoroughly.

“If you don’t mind, I shall use your hat for a moment.”

Borrow a soft felt hat which has a crease in the crown.

Place the deck of cards inside of hat in the right hand groove formed by crease in crown of hat. Figure 1.

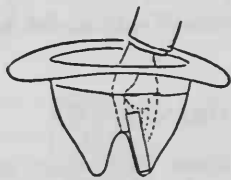


FIG. 1

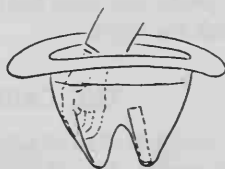


FIG. 2

Now slide the “top” card, which is the selected card over into the opposite left-hand groove in the crown of the hat. Figure 2.

There should be no hesitation or fumbling in sliding the selected card over to the opposite side. It should be done smoothly and very quickly. The audience must not see inside of hat and must be led to believe that you merely placed deck inside of it.

“Fifty-two little birds all packed in like sardines—I’m getting birds and fish slightly mixed—but, anyhow, these little birds are all tucked in their nest high up in the tree. Will you please hold the nest up in the tree?”

Give hat to spectator to hold by the brim. Have him hold it up high so that he cannot see what is inside. Figure 3.

“That’s right—nice and high just like this.”

Adjust the hat so that the selected card is on the side nearest to you.

“What was the card you selected, Sir? The Six of Diamonds?”

With index finger or second finger and thumb of right hand in position under left side of crown of hat where selected card is, prepare to snap it up. Figure 4.



FIG. 3

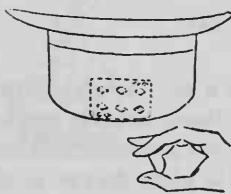


FIG. 4

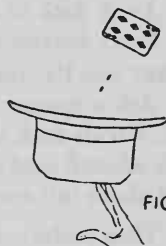


FIG. 5

“One little bird decided that sleeping fifty-two in a bed wasn’t so good so he up and left the nest just like that.”

As you say, “just like that,” snap the hat under the selected card. The snap will send it high into the air. Figure 5.

“There you are. The Six of Diamonds.”

If desired, performer may hold the hat himself with his left hand and snap the card out with his right.

THE CARD AND ORANGE

This is a very effective magical experiment. The beauty of it is that it can be worked under difficult conditions and will puzzle even the closest watcher who looks for suspicious moves.

EFFECT:

An orange is given out for examination and is then held by a spectator during the experiment. Performer has a card selected from a deck by a specta-

tor, who then tears it into a number of pieces. Magician wraps torn pieces in a handkerchief, retaining one corner which is given to spectator. Another member of audience is given the handkerchief and is convinced that he holds the torn pieces of the card in it. Magician jerks the handkerchief and the pieces vanish. The orange is then cut open and there inside of the orange is found the card, completely restored except for the corner which the spectator holds. This corner is found to fit the card.

PARAPHERNALIA:

- 1—Two decks of cards, exactly alike.
- 2—A large orange.
- 3—A knife.
- 4—A prepared pocket handkerchief.
- 5—A tube of glue.
- 6—A sharp pencil.

SECRET AND PATTERN:

To Prepare:

Select a card which you intend to use in the effect—say, the Queen of Hearts. Remove this card from both decks. You may then put one deck aside as you will not need it again.

The Card:

Take one of the Queens and tear a corner carefully from the card. Figure 5.

Place this corner in your lower right-hand vest pocket or some other place which you can get at easily. Do not carry it around too long for it may get soiled and mused in your pocket.



FIG. 5



FIG. 6

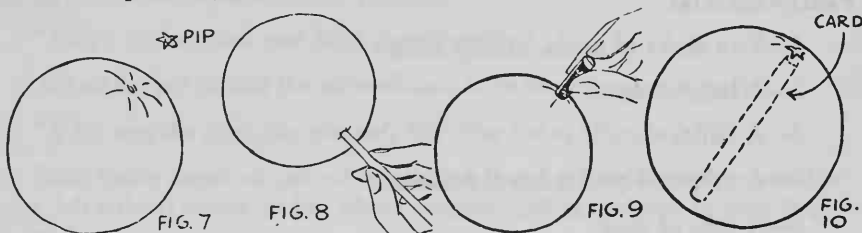
Roll the card up as tightly as possible. Figure 6.

The Orange:

Take your orange and carefully remove the little pip at its top. Figure 7.

Push the pencil into the orange where the pip was, making a hole the depth of the card. Be very careful not to break the skin of the orange any more than necessary while inserting the pencil. Figure 8.

Remove the pencil and into the hole push the rolled up Queen well into the orange so that it does not show. There is just a little star-shaped opening which will press together easily. Figure 9.



Drop a bit of glue into the opening in the orange and then replace the little pip. Let it dry thoroughly. If this is done properly the keenest eye cannot detect that the orange has been tampered with. Figure 10.

It is surprising how little the skin need be disturbed to get a tightly rolled card into an orange. If there are any slits in the skin caused by pushing the card in, the pip will cover them.

The Torn Card Handkerchief:

Take any card from the deck you have placed aside and tear it into eight pieces. Sew these pieces into one corner of a heavy white handkerchief, using another piece of white cloth to cover them and form a pocket. Sew all around the edges of this little pocket so that there is no danger of pieces of the card falling out. Figure 11.

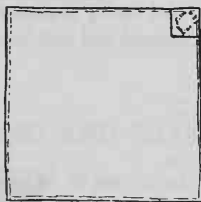


FIG. 11

Place the handkerchief in your pocket or have it nearby ready for the effect.

Place the other Queen of Hearts on "top" of the deck of cards from which the first Queen was removed—and you are ready.

To Perform:

Corner of card is in lower right-hand vest pocket, handkerchief in coat or trousers' pocket, and deck of cards, knife, and orange on table nearby.

Pick up the orange.

"I will ask you, Sir, to hold this orange for me. You might just look it over carefully to see that it is an orange and pass it around to a friend or two who might like to see it at close view. Please don't eat it—at least, not just yet. After such a critical examination which you have given it, you might hold it up so that the audience can watch it all the time."

Pick up deck of cards and remove from case. You may give them a riffle shuffle, but be sure to allow the Queen to remain on "top." (False Shuffle) Practice riffle shuffling in your hands without laying the cards down on anything. Or hold the cards against right thigh while riffing. You may also use an ordinary shuffle without disturbing the Queen.

Insert your little finger about halfway down the pack, and do the Regular Pass, thus bringing the Queen to the middle of the deck. Keep two sections of deck *jogged* so that you can easily keep track of the Queen.

"And you, Madam, will you just select any one of these cards?"

Force the Queen of Hearts.

"Show it to a friend or two and remember it. Better yet, tear the card in two."

Turn slightly to right and place deck on table with left hand. At same time, reach into vest pocket with right hand and remove the corner of card which you have there. Finger palm it.

"Place the two pieces together and tear in half again. Place them all together and tear again."

The card is now in eight pieces.

"I will take the pieces."

Take pieces with left hand and place them on left palm. With right hand spread pieces out and then let the corner of card which you have finger palmed drop onto palm with other pieces. Then hold right hand up a little so that audience can see empty palm.

"Remember your card. To be sure that you will remember it, perhaps you had better keep a piece of the card."

Finger two or three pieces of the card and then pick up the torn corner

that you placed in your palm. Make it appear, of course, that it doesn't make any difference which piece you pick up. Figure 12,

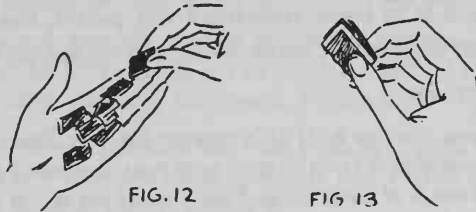


FIG. 12

FIG. 13

"This will be fine. Just keep this corner. It has the index of the Queen of Hearts."

Give corner to spectator who selected card. She thinks that it is a corner of the card she tore up and is not aware that it is a corner of another Queen of Hearts.

Transfer pieces to right hand, holding them close together with tips of right fingers. Figure 13.

Pick up prepared handkerchief with left hand.

"For the time being, I will just place the pieces of the card in this handkerchief and give them to this gentleman to hold."

Spread the handkerchief over your left palm. Keep the faked corner nearest you and hidden from audience. Place the pieces of the card in center of handkerchief and grip them tightly through the handkerchief with the thumb and fingers of left hand. Figure 14.

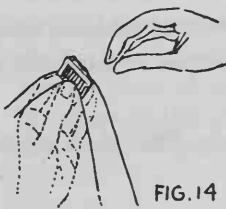


FIG. 14



FIG. 15

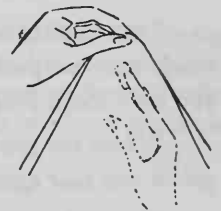


FIG. 16

Study these important moves carefully:

Pick up the fake corner between the third and fourth fingers of right hand and bring it up in back of and just a little below the torn pieces. Grasp torn pieces between the thumb and first and second fingers of right hand. Figure 15.

With left hand throw handkerchief completely over right hand. It appears to the audience that you have merely taken torn pieces in right finger tips and have thrown the handkerchief over them.

With left fingers take hold of the pieces in the fake corner of handkerchief through the handkerchief. Figure 16.

THE THUMB PALM:

With right hand still under handkerchief, you Thumb Palm the torn pieces. Curve the fingers of right hand downward and place the pieces at base of thumb. Hold them tightly in place by pressing thumb against base of first finger. Straighten first and second fingers and you have accomplished the Thumb Palm. Figure 17.



FIG. 17



FIG. 18

Practice this move until you can do it easily and perfectly. Practice it first without the handkerchief, then with it.

Be careful to hold pieces of card exposed to palm of hand, but gripped only by the edges so that they do not show between thumb and first finger when back of hand is toward audience. Figure 18.

Practice the thumb palm (Lesson 3) with a half dollar. It is an important move in coin and thimble work which comes later in the course, and you should master it now.

To spectator to whom you are going to give handkerchief with fake corner containing torn pieces, you then say:

"I will just leave these torn pieces in your care."

Remove right hand from handkerchief. Be careful not to expose pieces that are thumb palmed. With left hand give handkerchief to spectator and have him hold the pieces in the fake corner which are now in the center of the handkerchief. He thinks, of course, that he is holding the pieces of the selected card.

"Hold them tightly. You can feel them all right? Just be sure you have them and do not let them get away. Now, I need a knife."

Reach into right coat pocket for knife, and as you do so, leave the pieces of card there. Bring out pocket knife. If you are using another kind of knife and have it on the table, say:

"Oh, here is one on the table that will do."

The audience thinks that you started to look for a knife in your pocket and then just happened to discover one over on the table.

In magic you can get rid of many articles by placing your hand in your pocket, apparently looking for some object.

Hold knife in right hand and use it as a pointer in explaining what you are going to do.

"When the magicians perform this magical experiment in China they do it differently from the way we do it here. There is quite a bit of difference between the psychology of the Oriental and the Occidental or Western World. Perhaps you would like to have me perform this in Chinese style. Very well. When I perform it according to our custom, I never tell what I am going to do. The Chinaman, however, takes special pains to tell you just what is going to happen. He wants you to be sure that you know it will happen and then he convinces you that it has really happened. Now then, what I intend to do is to cause the torn pieces of card to fly suddenly from the gentleman's fingers here and jump over into the orange which the gentleman here is holding."

Hold knife in left hand. Grasp a corner of the handkerchief which the spectator is holding. Turn to man holding the orange and say: Figure 19.

"You are holding the orange tightly, are you, Sir? (To other spectator.) And you still have the torn pieces in your fingers? All right. (To audience.) Keep one eye on the orange, one eye on the torn pieces, and one eye on me."



FIG. 19

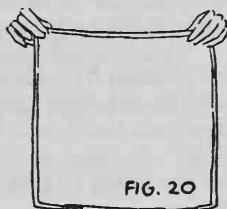


FIG. 20

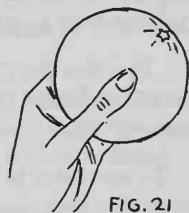


FIG. 21

Jerk handkerchief quickly from spectator's hand. Then open handkerchief and run fingers along one edge so that you can hold it up and show it empty. Turn it quickly and show other side, then take handkerchief by a corner and let it drop again. If you can get fake corner easily into one of your hands while showing handkerchief, so much the better. If you cannot, however, make your moves quickly and the audience will not detect it. Figure 20. Or you can place handkerchief aside immediately after jerking it from spectator's hands.

"Gone. Away they go."

Turn to left and with left hand gesture toward audience.

Place handkerchief in pocket or lay it aside on table.

"Now, if you will let me have the orange please."

Take orange in left hand and hold it so that audience can see it. Revolve it to show all sides and prove that it is just an ordinary orange. Figure 21.

While doing this and while performing the rest of the experiment, hold

your hands so that audience can see at all times that you have nothing concealed. They will be looking for a concealed card in your hands which they expect you to get into the orange somehow.

You must convince them by your actions, not words, that you have no card concealed in your hands.

You are now working up to your climax and you must *sell* your effect to the limit. You are a magical salesman and you are about to sell the idea that the selected card really got into the orange by magical means.

If you are playing in vaudeville or performing where music is available, this is the cue for the orchestra to play. I shall discuss the use of music in snapping up climaxes in detail later in the course.

With orange held in left hand, pip upwards, and knife in right hand, cut orange around the middle into two pieces. Figure 22.

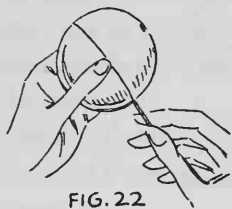


FIG. 22

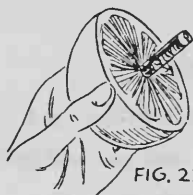


FIG. 23

When orange is completely cut through, place knife down without taking your eyes off the orange. Carefully lift up top half of the orange so that it frees itself from the card and leaves card in lower half. Figure 23.

Focus your attention on the cut orange and card. Hold your audience tense and full of expectancy. You are about to expose the card and this is the great climax of your effect.

Lay upper half of orange on table, keeping your eyes on the card all the time. Remove card from lower half of orange with right hand. Place second half on table with left. *Keep card always in audience's sight and do not take your eyes off it*, until orange is on table. Then look at audience.

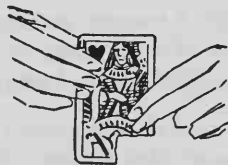


FIG. 24

Unroll card and flatten it out. Figure 24.

"The Queen of Hearts. Fully restored by the orange juice—that is, except for this corner, which the lady here is holding."

Walk up to spectator holding corner of card.

"Will you, Madam, please take this card, place the corner against it and see whether it fits?"

The lady does this, and, of course, the corner fits.

Then take the card and corner yourself. Hold them up fitted together so that everyone in audience can see them. Figure 25.

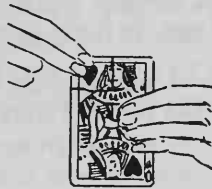


FIG. 25

Look at audience.

"They fit perfectly."

Bow slightly and you will get your applause.

"Strange people, these Chinese."

NOTE:

After performance is over, be sure to get rid of upper part of orange so that no one can examine it. Or you may destroy the evidence at the time of performing by breaking the orange into two or three pieces.

THE DEVIL'S LETTER

This is a comedy effect. It fits nicely into a program and it may be used to advantage after the preceding effect. This is an effect which you can tell your audience explains the working of the preceding trick. When you have finished, however, your spectators are more mystified than ever.

If magician is working with a comedy assistant, this may be performed by the assistant while magician goes off stage to prepare for a final effect. Or it may be used just as an excellent piece of magic mixed with a conjurer's troubles of a comedy nature.

EFFECT:

Performer has a banana examined and gives it to spectator to hold. He has a card selected from a deck, causes the card to vanish, and then says he

will make it appear in the banana. Spectator peels banana but fails to find the card. Performer is apparently embarrassed and at a loss to know what has happened. He takes an empty envelope from his pocket and places a yellow card therein, upon which he says is written a letter to the Devil. He holds the envelope for a while and then opens it again. The yellow card has vanished and in its place is a red tissue paper letter from the Devil. The Devil gives his reason for failing to help the performer with his trick and returns the card with his letter. Magician asks spectator whether this was the card he selected and learns that it is the wrong card. Upon request, spectator names the card he selected. Magician then snaps his finger against the card and it changes to the selected card.

PARAPHERNALIA:

- 1—A banana.
- 2—Deck of cards.
- 3—An extra Four of Hearts.
- 4—Five Court Cards from the deck.
- 5—A double envelope.
- 6—Yellow card with writing on it ($2\frac{1}{2} \times 4$ inches).
- 7—A piece of red tissue paper (9 x 12 inches).

SECRET AND PATTERN:

To Prepare:

Have a double envelope prepared. (Lesson 9.) Seal flap of envelope down tight. Then tear off end just as you would do in opening a letter. This gives you a new form for using the double envelope. You will note that envelope looks like an ordinary one. Only you know that it has a middle partition which can be held against either side so that envelope may be shown to be apparently empty on either side. Figure 26.

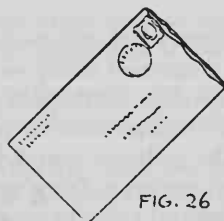


FIG. 26



FIG. 27

Fix up the piece of red tissue paper to look like a letter from the Devil. With water color or black ink, make a letter-head which can readily be seen by the audience. Under this write the special message, which may be something especially fitted for the occasion or something general which you may use at any time, changing it to suit the occasion as you read it. Figure 27.

Your message may read something like this:

My dear——(your name) :

Sorry I had to disappoint you by not causing the selected card to appear in the banana, but because of the shortage of pineapples in Greenland it was impossible for me to help you at this time.

I am, however, returning the selected card to you.

Regards to Mr.—— and the rest of the boys.

Your sincere friend,

THE DEVIL.

Fold this red tissue very carefully, two folds each way to make it about 3 x 4 inches. Push this letter well down to closed end of envelope so that it is hidden.

Take five Court Cards, Jacks and Kings, from the deck and place them on "top." Then remove the Four of Hearts and place it on "top" of the Court Cards for Forcing.

Take the extra Four of Hearts which you need from the extra pack which we used in a previous effect. Also take an extra Two of Hearts or any heart card.

FALSE PIP:

With sharp scissors carefully cut out a heart pip. On the back of it put a small piece of magician's wax. Fasten pip in the center of the Four of Hearts card to make it look like a Five of Hearts. You may paste the pip on in another way also. Rub it on a wet cake of soap and stick it on the card, letting it dry on thoroughly. Either method is good.

Place the prepared card in the envelope with the red tissue paper letter, both on the same side of the middle partition. Place envelope, open end upward, in inner coat pocket on right side.

If you prepare your envelope to look like one which you received through the mails, your effect will be even better. Put a canceled stamp on, your name and address. I often have a real letter in the envelope on the side opposite the red tissue letter and the card. When I take the envelope from my pocket, I pull out the letter and discard it. It appears to the audience that I just took an envelope at random from my pocket and they suspect nothing unusual about it. Little angles of working like this give the natural touch to magic.

To Perform:

Prepared envelope is in pocket, and banana and cards are on table.

If using this effect to follow the preceding experiment in this lesson, you can start your patter in this way:

"I shall explain just how the card disappeared from the gentleman's hand and got over into the orange. First, I must have a banana."

Pick up banana.

Or if you are using this experiment without the Card Production from the Orange, you can begin in this way:

"In far away Bermuda, many miles from Shanghai, lived an old Oriental conjurer who performed an odd effect called 'The Mystery of Three Oranges.' To perform this odd mystery you must first have a banana."

Pick up the banana.

"Because of the banana, the effect is called 'The Mystery of Three Oranges.' I shall ask my good friend here to act as guardian over this banana—to examine it carefully and then to hold it up so that all may see it."

Give banana to spectator.

Pick up deck of cards. The Four of Hearts is on top. Fan cards to show that it is a regular deck.

Insert little finger at about the middle of deck and make the Regular Pass, thus bringing the Four of Hearts to the middle. Make the Jog to keep track of this card.

To another spectator:

"Kindly select one of the cards."

Force the Four of Hearts.

"Thank you. Look at the card, remember it, and if you care to, show it to a few people around you."

Count (but not aloud) the five Court cards from the top of the deck. Place the deck on table.

Fan the cards in your right hand. Turn your right side toward audience so that your right hand is over at the left side.

"These five cards are called the Five Wise Men of Bermuda. Will you, please, place the card you selected among the Five Wise Men of Bermuda?"

Hold the five cards out fan shape, faces up, and have spectator place the card in with the rest, also face up.

Separate cards into two parts with selected card on the "top" (back) of right-hand cards. Then place cards in left hand on the "bottom" (face) of the others. This brings the selected card on the "top" of the little packet of cards.

Square up cards and hold them in left hand, faces toward audience.

"The card was the Four of Hearts, I believe. A Four Spot among five wise men."

Hold cards in left hand. Figure 29, A.

Place fingers of right hand in back of cards and thumb in front. Figure B.

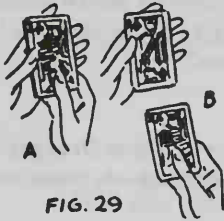


FIG. 29

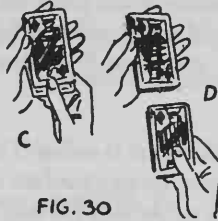


FIG. 30

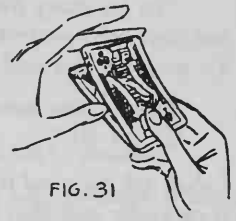


FIG. 31

With right hand pull down the "bottom" (front) card, holding it between thumb and first and second fingers. Now reach up again. Allow this first card to come behind the rest in the left hand, and then pull down the next card. Continue in the same way to count two more cards. Fig. 30. As you pull down each card, say:

"One wise man—two wise men—three wise men—four wise men . . ."

When counting the fifth card, take the last two—a Court card and the Four of Hearts—as one. As you put it on the face of the rest of the cards that have been counted, grip it with right thumb. Bend upper edge forward a little with third finger of left hand. When it is in place, remove finger and let card snap down on the others. This snap is used to show that it is one card. Figure 31.

"Five wise men—but no Four of Hearts.

Oh, where is my wandering card tonight?

Hunting bananas in the bright moonlight.

From college to a banana stand. Please, Sir, peel the banana and break it apart, and you will find the Four of Hearts."

Lay cards down on table. Turn to spectator and say,

"Now, if you will please give me the card . . ."

Of course, there will be no card forthcoming, for there is no card in the banana.

"No card? The card isn't in the banana? What did you do, hide it? I guess the joke is on me. Oh, well, never mind."

Reach into inside coat pocket and remove prepared double envelope. Take out the letter you have inside and put it down. It appears that you have an

ordinary envelope from which you merely discarded the letter so that you could use it. Do not disturb the Devil's letter and card in the other section of the envelope.

"That is the first time I ever had that effect go wrong. I shall drop a card to the devil and see what is the matter."

Take yellow card from pocket. Open envelope with tips of right fingers, pushing middle partition over against Devil's letter so that it is concealed. Bulge the envelope open and show it empty. Place yellow card therein. Figure 32.

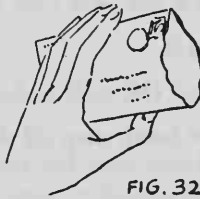


FIG. 32

Make it evident without saying anything that the envelope is empty and that only the yellow card is going into it.

"This card contains a special message when things go wrong. I'll just mail it to His Satanic Highness."

Hold envelope in right hand with the open end up.

"Ah, we have an answer already."

Open envelope, this time pushing partition over against yellow card to conceal it and to expose the red tissue paper letter.

Reach in and remove the Devil's letter and the prepared card. Show envelope empty to prove that yellow card has disappeared. Drop envelope on table, opening to rear.

Open the tissue paper letter, letting the audience see the letter-head from the Devil.

"A letter from the Devil.

'My dear (your name):

Sorry I had to disappoint you (etc.)'"

You can put a great deal of humor into the letter by putting some local touches in it which will strike home with the audience.

"Well, that's that. Anyway, the card came back."

Place Devil's letter on table.

Hold the card up so that all can see it. Figure 33.

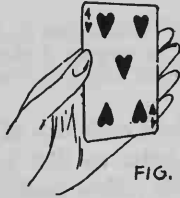


FIG. 33



FIG. 34

"That was your card, was it not—the Five of Hearts?"

Spectator, of course, denies it.

"It was the Four of Hearts? Oh, well—what's a spot between friends?"

With second finger of right hand, snap off the center pip which is pasted on with wax or soap. Figure 34.

Be sure to hold the card so that all can see you snap the pip off.

This is the climax of your effect.

Herein is involved a feature of showmanship which sometimes means great success with an effect. It is used when a performer seemingly encounters an unexpected difficulty and works his way out to a satisfactory ending.

In vaudeville acrobats or jugglers will sometimes fail on a trick on purpose to bring home to the audience the extreme difficulty of performing the trick. Then when they finish it right, they are greeted with an outburst of applause.

All the little features of showmanship must be studied carefully and must be learned through experience to get from an effect the best that is in it.

THE BEWITCHED BANANA

Another comedy effect with fruit and cards which makes a hit. The beauty of this experiment is that the preparatory work is so skillfully accomplished, that you may work very close to your spectators without danger of being detected. An excellent effect for parlor, club or stage work.

EFFECT:

A banana is passed out for examination and given to a spectator to hold. From a cloth bag containing little cards numbered one to ten, another spectator draws a number. Performer peels the banana and it is found that the inside of the banana has cut itself into the same number of pieces indicated on the selected card.

PARAPHERNALIA:

- 1—A banana.
- 2—A darning needle or piece of wire.
- 3—A prepared cloth bag.
- 4—Ten small cards, $1\frac{1}{4}$ inches square, numbered from one to ten.
- 5—Ten small cards, each marked Number Four.
- 6—A dagger or knife.
- 7—A plate for banana.

SECRET AND PATTERN:

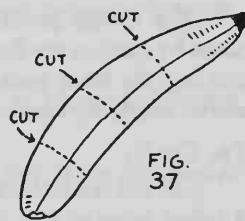
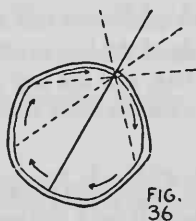
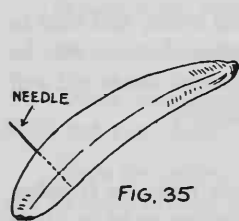
To Prepare:

The Banana:

I usually have the banana fall apart into four pieces. You may decide on any number you want and prepare the banana accordingly.

To cut the banana inside the skin without noticeably affecting the skin is very easy. The banana is passed for close inspection after it is prepared and the spectators cannot detect anything unusual about it.

A short time before your performance, take a darning needle. (In emergency, you may use a piece of wire or a tooth pick.) Push the needle into the banana about one-fourth its length from one of the ends. Figure 35.



Move part of needle in banana from side to side carefully so as not to split skin but just the fruit. Make just one hole in the skin but push the needle from side to side in cutting the banana. Figure 36.

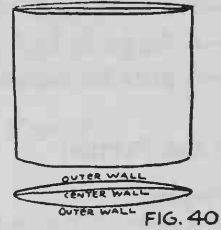
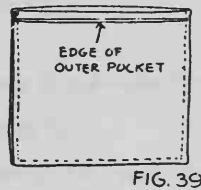
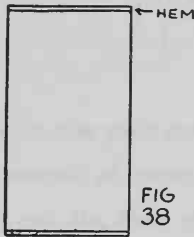
Push the needle in again through the middle of the banana, cutting a second section inside of the skin. Then in the same way cut through the fruit again one-fourth the length from the other end. The banana is now cut into four pieces inside of the skin and you have made only three small holes in the skin which are not noticeable upon the closest examination by the uninitiated. Figure 37.

Your effect is already accomplished before you start the trick and you can work this amazing experiment with confidence.

Cloth Changing Bag:

This is a small piece of paraphernalia which has many uses in magic. With it you can make small objects appear, disappear, and change into something else.

Take a piece of dark, rather heavy cloth, about $8\frac{1}{2} \times 4$ inches. Fold over each of the two narrow edges, making a quarter-inch hem on each. Figure 38.



Take another piece of the same material, $3\frac{3}{4} \times 4$ inches. Lay one of the 4-inch edges just below the upper hem of the larger piece. This edge should be the selvage so that it will not unravel. Now fold larger piece of cloth under in back of rest of material to make the bottom hem meet the top hem. With sewing machine or needle and thread sew around the sides and bottom of material to make a bag. The two sides of the large piece of cloth are next to each other and the small piece of cloth is outside. Figure 39.

Turn bag inside out and the hems and seams and inner pocket will come inside. This bag is based on the same principle as the Double Envelope Figure 40.

The middle partition can be pushed to one side or the other, and held in place by putting the fingers inside of the bag to spread it open. Articles may be put into the inner pocket of the bag, and the bag may be turned inside out and shown empty by keeping the fake pocket away from the audience.

The Cards:

Cut out ten little cards about $1\frac{1}{4}$ inches square. On each, letter the Number 4 rather large so that it can be seen from a distance. Use yellow or white cards and do the lettering in black. Figure 41.



Take ten more of the same kind of cards and letter each from 1 to 10, respectively, in the same way that you did the ten Number 4 cards.

Place the banana on a plate. Place the ten Number 4 cards into the pocket of the cloth bag and put this bag beside the plate. Put the ten numbered cards and a dagger or knife also on the plate.

To Perform:

This experiment works out nicely when you have two boys assist you. Request that two boys come up from the audience. Get their first names. Let us say that Frank is at your left side and Paul at your right. A little back of you and at your left is the table with your paraphernalia for the trick.

"There was a man by the name of Abe and he had a girl by name of Anna. 'Well, well,' said a gentleman as he saw them coming down the street, 'Here comes Abe and Anna.' (a banana)."

Pick up banana from plate.

"And that is why, Frank, I use this pineapple. I am going to give it to you to hold, all of it. You see, if I gave part of it to Paul and part to you, it would be a banana split. So, Frank, you are to be chief custodian of the banana. Look it over carefully. Never having seen a banana before, I thought perhaps you might want to have an extra good look."

Give banana to Frank and have him examine it.

"Now, give the report of your inspection to the audience. Bow and say, 'Ladies and gentlemen, I find this fruit to be a bona fide banana.'"

Have the boy repeat this. This is good for a little byplay and comedy touch.

Pick up the numbered cards from plate and the bag.

"Paul, here are ten cards bearing numbers from 1 to 10, each different. Hold out your hand."

Place the cards in his hand one at a time, naming a few of the numbers as you go along to show audience that each is different.

"And we have this little cloth bag."



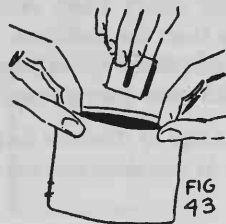
FIG. 42

Turn bag inside out, keeping the cards inside from falling out. Show both sides of the bag. You will have no difficulty in showing it empty and yet keeping the cards secure inside. Figure 42.

Turn bag right side out again.

“Place the ten cards in this bag, please, Paul.”

Hold the bag open with the fingers of both hands. This holds the fake partition tight against one side of the bag and conceals the cards already there. Figure 43.



Paul drops cards into opening of the bag.

Take your left fingers from the bag. Let bag hang down from right hand, holding the opening away from audience.

“That’s right, Frank, hold on to that banana.”

Turn bag towards you as you talk to Frank. Reach into bag again, but this time insert fingers into fake pocket, pushing the middle partition back against the other side of the bag to conceal the cards Paul placed there and to expose the ten cards each having a number 4. It would never occur to anyone that these cards are not the ones which the boy placed in the bag.

“Paul, reach into the bag and take out one card—any one card that you choose—any one of the ten numbers.”

Paul reaches in and takes out a card.

“What number did you take? Four? Oh, yes, that is the number between three and five.”

Place bag on table, opening away from audience, or if you desire, place it in coat pocket. Pick up knife or dagger from plate.

“Frank, I suppose you have been in Spain. No? Then you have never seen how they slice bananas in Spain. Well, Paul, we’ll have to show him. Once upon a time, it wasn’t polite in Spain to eat sliced bananas. You were supposed to hold them up whole and take bites, one at a time. Now, the Queen of Spain was giving a grand party, and she was serving bananas whole, like this, with their overcoats on. But old King Cornucopia liked his bananas sliced and told her so. The Queen, however, said, ‘No, Kingie, it isn’t in the etiquette book, and you mustn’t eat them sliced until they grow that way.’ That gave the King an idea and he called upon his magician, who gave him a knife just like this one and told the King that every time he waved it all the bananas in the room would slice themselves.

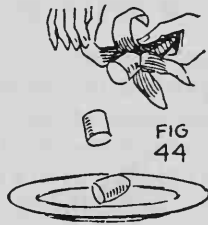
“Frank, hold the banana up high. Now, what was the number you selected, Paul? Four? I shall wave the knife four times just like the old King did. Every time I wave, the banana slices itself once. One—two—three—four.”

Wave knife four times and count for each wave. Lay knife down on table.

“I will take the banana now.”

Take banana from Frank and hold it over the plate on table.

Peel it up to the first cut, jerk hand a little, and let the first piece fall into plate. Then peel to second cut, and continue until you have peeled the whole banana and let the pieces fall one at a time onto the plate. Count each piece as it falls. Figure 44.



“One—two—three—four.”

“And ever since, the King had sliced bananas because he said they grew that way.”



Lesson 15

RESTORING TORN PAPERS

◆-----◆

We now take up another branch of conjuring in which you work with torn and restored paper effects. It enables you apparently to destroy a piece of paper and then to restore it to its original condition.

Practice every move carefully before the mirror and do not try to perform the tricks until you have mastered them.

These are beautiful effects and will help make a reputation for you. They are excellent for performance at a club or on the stage.

CHINESE PAPER MYSTERY

Many years ago a famous Chinese magician, Ching Ling Foo, came to this country. His oriental mysteries were so cleverly performed that even magicians were baffled at the methods he used to obtain his effects. Prominent on his program was an effect in which he showed a piece of tissue paper, tore it up, and restored it again. When I was a boy, I heard of the wonderful mysteries of this clever mystifier and was particularly impressed with the torn and restored paper effect. I set about to find a method by which the effect could be duplicated. The result was the one I am giving you first in this lesson.

This effect has puzzled many, many audiences, and with it I have fooled many magicians, too.

EFFECT:

A sheet of colored tissue paper, about $3\frac{1}{2}$ inches by 15 inches, is shown on both sides. Performer rolls sleeves to elbows and shows hands empty. The paper is now torn into a number of pieces, which in turn are rolled into a ball. Attention is called to the fact *that the ball of paper never leaves the sight of the audience*. The performer opens the ball of paper, however, and it is found to be fully restored. It is again shown on both sides and hands are shown empty, fingers wide apart.

PARAPHERNALIA:

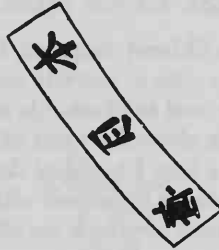
Two pieces of heavy dark-colored tissue paper, about $3\frac{1}{2}$ inches by 15 inches in size. Pieces of paper must be exactly the same size.

The more nearly opaque the paper is, the better. A purple or dark green paper is safest. A few years ago good tissue paper was easy to get, but since the war, the quality has been poor. For this reason the effect has had to be modified sometimes by painting Chinese figures on the tissue to be used. Experimenting will soon tell you whether or not it is necessary to daub figures on the tissue.

CAUTION:

In trying a tissue that is new to you, examine it carefully when you have ball in place (as explained later). Can you see ball from other side because of transparency of paper? Does it give a black shadow effect? If it is noticeable at all, you will have to remedy it by painting Chinese figures on paper (as in illustration).

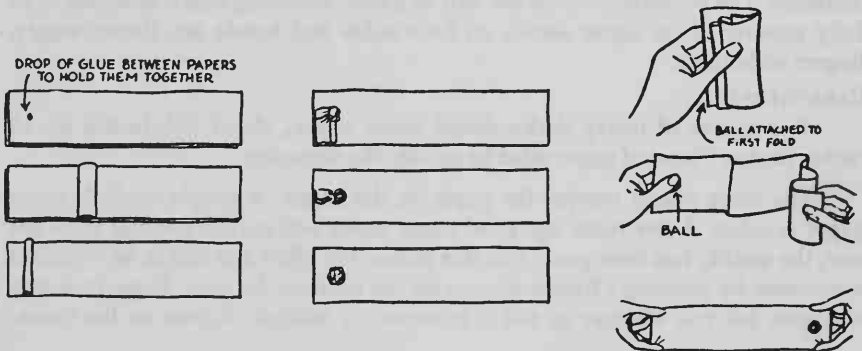
Use three Chinese characters or letters as shown, one coming in front of place where ball will be. If black paint or water color is used, you will find that the design will readily shield a ball behind it. The designs, of course, are painted on the opposite side of the paper from where the ball is. The two papers must be painted alike so that the first piece will look like the second. The audience thinks you use only *one* piece of paper.



Beware of any light behind you. Light must strike front of paper. If you cannot avoid rear lighting, then be sure your Chinese figures are big and heavy enough to conceal ball when light comes through paper.

SECRET AND PATTERN:

To prepare: Lay one strip of paper on a table. About $1\frac{3}{8}$ inches from the left end, place a drop of glue. Place the other strip on top of the first and press paper at glue area so that the two strips will stick together. Let glue dry.



Starting at the right end, fold top strip in one-inch folds up to glue. Double the fold. Fold over top, then bottom to center, then left end of strip to form a

tight ball. It must be folded tight so that the ball will not undo itself.

The result is a strip of paper with a ball of paper glued onto it. Fold up strip and place in your pocket. You are ready to begin effect.

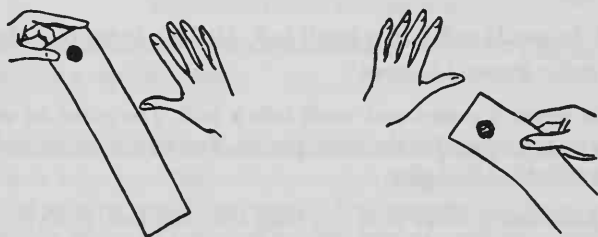
“Some time ago a great Chinese magician came to this country—Ching Ling Foo. He was a master mystifier. Even magicians were baffled by his cleverness. I shall never forget the first time I saw him back in the year 1849 (or you can give any other year before you were born). I remember how after he rolled up his sleeves (roll sleeves up), he reached into his pocket and took out a piece of tissue paper about this size (reach into pocket and take out prepared tissue), which he would unfold.”

Unfold tissue so that ball comes to rear and is concealed from the audience. At no time should audience get a glance at ball.

Hold paper so that audience can get a good view of hands and see most of the unprepared side of paper.

They can see all of paper if you shift your fingers slightly.

“He said this was Chinese paper, and so that you might see the point, he had a Chinese character placed on each corner. (Call attention to the corners). Then he would say, ‘You see my right hand’.”



Hold paper with left hand and show right hand slowly and carefully, fingers wide apart.

“And you see my left hand . . .”

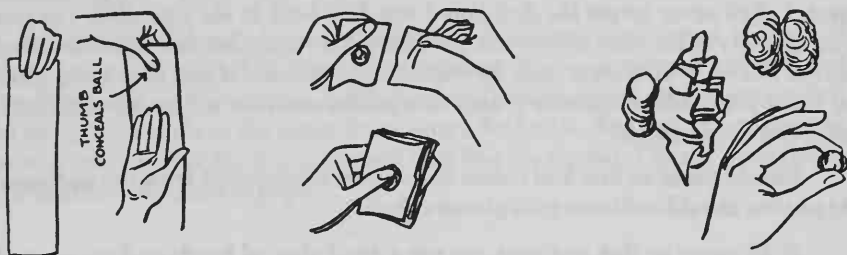
Transfer paper to right hand and show left hand, fingers wide apart.

“And the paper—peculiar paper, because it has a side on this side and a side on the other side.”

Hold paper in left hand, thumb covering ball. In calling attention to side of paper on which are left fingers, give paper a quick downward stroke with tips of right fingers, front of hand towards audience.

Then turn paper over, thumb of left hand concealing ball. Again give quick stroke with back of right hand. This quick movement tends to overcome close

scrutiny of upper part of paper where ball is concealed with left thumb. Turn paper back to original position, ball at rear. Hold paper up again by tips of fingers and thumbs of both hands so that audience can see insides of hands and almost all of paper. *All of this is done to convince audience that you use only one sheet of tissue paper and that you have nothing else in your hands.*



“Then he would tear the paper into a number of small pieces.”

Hold paper with left hand and tear with right hand, placing each piece as torn in front of the piece with ball on it.

After you have torn the paper to the end, tear through the pieces all together, taking care not to disturb paper within a half inch of ball. One tear with all the pieces is enough.

“Which he would roll into a small ball, his idea being that the smaller he rolled it, the tinier it would become.”

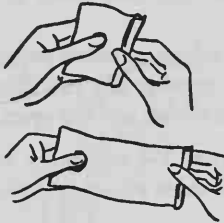
Push the paper forward and work into a ball. The piece on which ball is attached acts as a wrapper for the other pieces. You now hold two balls of paper, held together with the bit of glue.

To the audience it looks as if you hold only one ball. Balls should be held one in front of each other. Hold ball so that hands can be freely shown empty and ball *always in full view*. Never wholly cover it.

“He also called particular attention to the fact that the ball of paper never leaves one’s sight. You can see the paper at all times. Then came those mysterious words, ‘Al — de — be — ron — ti — co — fos — fic — a — form — i — o — van — der — spink — en — toot — le — heimer — chee — lee — bal — e — wong — wa’, and then he blew on the paper twice. (Blow twice on paper). That was enough to make it happen. He opened the ball and unrolled it.”

During this talk, turn balls around in hand so that ball of torn pieces comes to rear. Open up the ball of whole paper. This will conceal the torn pieces. Holding paper securely with left hand, thumb over ball, unroll paper with right hand. You will have no trouble doing this if you will open ball so that it brings paper

to position as shown in first illustration. Unroll until paper can be shown in its entirety. Then hold it with tips of fingers and thumbs at each end, so that hands are shown empty and paper can be seen.



“And the paper came out just as it was in the first place. Again he would say, ‘My right hand—my left hand—and the paper—a side on this side and a side on the other side.’”

In saying this, show paper and hands as you did at beginning of the trick—always careful to conceal ball with thumb of left hand. As a finish, roll up paper and place in pocket, or else hold in readiness for next effect.

“There is one regret, however, about this experiment—and that is, I have never been able to find out how he did it.”

WINTER-TIME IN CHINA

This may be performed as a continuation of the effect just described, or it may be worked as a separate effect.

EFFECT:

After performer has done the torn and restored paper experiment, he again tears the paper into a number of pieces and places same in an empty glass tumbler. From another tumbler or pitcher he pours enough water into the glass to cover the torn pieces of paper. When the paper is well saturated, he reaches into glass, takes out the paper, and squeezes it tightly in his right hand to allow much of the water to run out. Performer then reaches for a fan and fans the wet paper. The paper then suddenly becomes dry and flies from the fingers like falling snow flakes.

PARAPHERNALIA:

- 1—A strip of tissue about $3\frac{1}{2}$ inches by 15 inches—this may be tissue left over from Chinese torn and restored paper effect.
- 2—Another duplicate strip which has been torn or cut into small confetti-like pieces.
- 3—A tissue paper envelope same color as strip. Size, $1\frac{3}{8}$ inches by $1\frac{3}{4}$ inches.
- 4—A small Chinese fan.

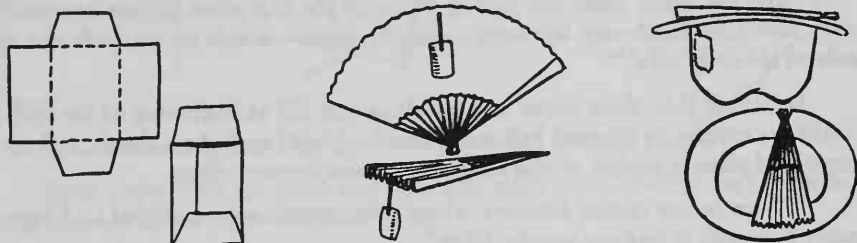
5—A hat.

6—Two glass tumblers. One empty, one three-quarters full of water.

SECRET AND PATTERN:

To prepare: Make an envelope of tissue paper in this way: Cut a $3\frac{1}{4}$ inch square piece of tissue into a pattern like the illustration. Then fold over and paste to make envelope, bottom closed and top open.

Take a sheet of tissue paper $3\frac{1}{2}$ inches by 15 inches and tear or cut into small confetti-like pieces. Stuff these pieces into the little envelope and paste top flap down.



Open fan. On the back, paste the end of a small strip of tissue paper, about $2\frac{1}{2}$ inches long by $\frac{1}{8}$ to $\frac{1}{4}$ inch wide. On the other end of strip, paste the bag or envelope containing torn tissue.

Now lay the fan on a hat so that envelope hangs down into hat.

Leave fan slightly open so that it screens envelope from audience.

Of course, audience is not aware that such a prepared envelope exists.

Have hat with fan so arranged ready on a table at your left. Near it have two glasses—one empty and one containing water. You are now ready.

Let us assume that you have just finished the torn and restored paper effect and have paper in your hand. You can begin something like this:

“Next I want to present a little play in one act, entitled ‘Wintertime in China.’ It is a very sad play and a tear drop may walk down your cheeks. It revolves around a little Chinese girl named Chee-Woo. Chee-Woo was very pretty. We will let this piece of paper represent Chee-Woo, all rigged out in her beautiful purple dress (providing you are using purple paper). Well, Chee-Woo fell in love, but her father objected to her lover and the shock literally tore her to pieces.”

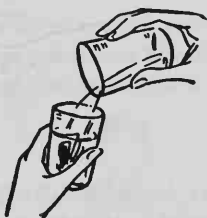
Tear paper into a number of pieces, placing one piece in front of the other.

“So she left home and went out into the cruel cold world.”

Put pieces of paper into the empty tumbler.

"And then it rained—oh, my, how it rained! Regular Chinese rain."

As you say this, hold glass with paper in it in your left hand, and with the right hand pick up the glass of water and pour water into other glass so that paper will be soaked.



"Which reminds me of a very subtle joke about the Prince of Wales. You see, the Prince was standing on a corner talking to a friend. They were both standing under an umbrella. So the Prince says, 'It certainly is raining.' To which his friend replies, 'So's your old man'. It's quite subtle—that job about the king reigning."

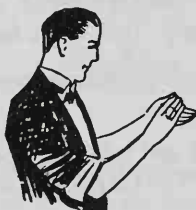
Now stir up paper in glass with first and second fingers of right hand.

"Anyway, Chee-Woo got very wet—in fact, she was sopping wet. And she said, 'I must get out of this dampness and find sunshine'."

Take wet pieces of paper out of glass and squeeze in right hand so water will run out. In the meantime, place glass of water on the table at left.

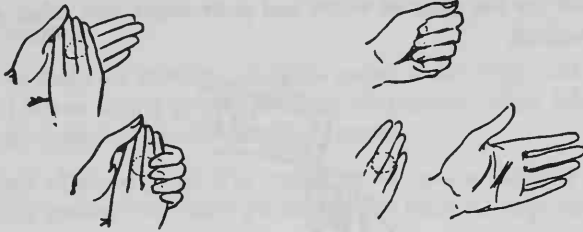
"She couldn't have been wetter had she been swimming. 'But let me get into the sunshine,' said she."

Apparently place wet paper into left hand. The audience *thinks* you put paper into your left hand, but you don't. Let me show you how to do it as you will use the same or a similar sleight with other small objects later on.



After you have squeezed water from paper, it is natural for you to hold ball of paper between your thumb and fingers of right hand. Show ball. Now turn slightly to the left so that palm of left hand faces audience and back of right hand is to audience, ball concealed.

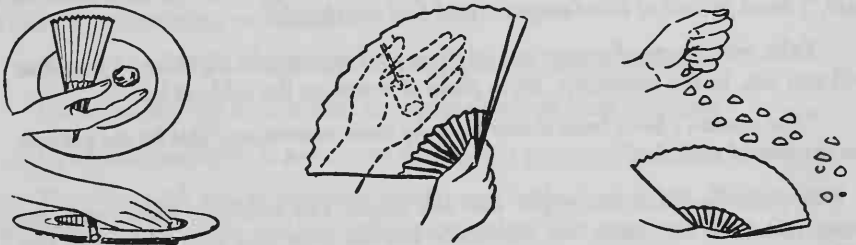
Apparently place ball in left hand, closing fingers slightly around the right hand.



Right hand now draws away, bringing ball with it, still held between thumb and fingers. Left hand closes quickly at same moment. The effect is that you have placed the ball of paper in your left hand.

Try this before the mirror. Actually put ball into left hand at first, then try to get same effect but leave ball palmed in right hand.

Reach for fan on hat with right hand, letting ball come a little beyond fan. Dip fingers slightly into hat and let ball drop into hat. Then pick up fan, allowing edge nearest to you to come up first, so that envelope attached to fan will pull up out of hat but will be hidden by fan.



As you pick up fan, spread it apart.

Hold fan in front of left hand. As soon as left hand is covered, open it and grasp envelope of torn pieces, tearing it from the strip. Then begin fanning.

“Then came the gentle winds. The winds of the four seasons came to soothe her.”

As you fan, squeeze envelope, thus tearing it and releasing the pieces of paper so that they fall from hand like snow flakes. The fanning helps to spread them.

When the envelope is broken in hand in order to let the torn pieces out, it is naturally torn apart in the fingers in the process of moving fingers and thumb back and forth in scattering the paper flakes. The torn pieces of envelope fall with the flakes in small pieces.

“And swept her away to the heavens where she changed to snow—beautiful purple Chinese snow.”

After all of the flakes have fallen and left hand is shown empty, say,

“And ever after—they have had winter in China.”

The above effect may be done without patter, simply doing pantomime. If doing pantomime, music helps put across the effect and you should use it when possible. Chinese or waltz music is most effective.

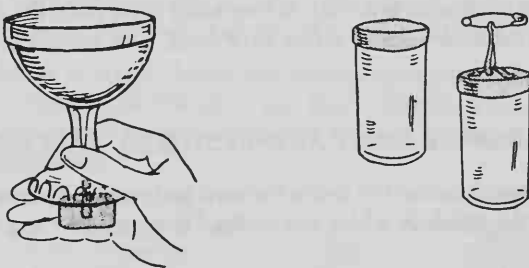


Instead of a hat on the table you may use a nice Chinese bowl of some sort; or if you have an assistant, he or she may hold your properties on a tray. This would permit you to dispense with using a table for the effect. If assistant is dressed in Chinese costume, so much the better.

WINTER-TIME IN CHINA

TANNEN ARRANGEMENT:

This method is used successfully by Louis Tannen and I am indebted to him for the idea, as it is a clever method of obtaining the envelope of torn pieces of tissue paper.



No hat is needed and no attachment to the fan. Only one glass tumbler is used, it containing the water. Instead of the other tumbler, get a glass dish such as a fruit salad cup with a circular foot or base which has a recess. A pattern should be selected with the upper part of the bowl of clear glass, and the base or foot figured, or even painted to be opaque. The envelope packet containing the torn pieces of tissue is fastened in the recess at base of glass with a small tab of tissue paper so the packet actually hangs just below the base, as illustrated.

When the cup is on the table, the packet is concealed beneath the base. Fan is in your pocket; stirring rod or swizzle stick on table.

You tear up the tissue as before, then with one sweep of the right hand, pick up the salad cup, the right fingers elevating the bowl so hand hides the dangling envelope packet. See illustration. The rest is clear. You put torn bits into the cup, pour in the water and swish it around with stirring rod. During these operations there is plenty of time to slowly and easily detach the packet with right fingers, finger palming it in the right hand.

Set cup and rod on table, dip out a handful of the wet bits from the bowl, and with fingers of both hands, squeeze the water out of the wet bunch. While doing this, secretly exchange the wet bunch for the dry packet, the hand holding the palmed wet bunch going to the pocket to get the fan, leaving the wet tissue in pocket.

Instead of the glass of water being visible on the table from the start, you might have it in your pocket with a rubber cover on it. When needed, you would look at table and around, as though hunting for the water. Then suddenly reach under your coat and into your pocket and, secretly slipping the cover off, produce the glass full, and proceed to use in the trick. Magic dealers supply the rubber covers. The common variety is the plain one. There is another type which has a holder attached to top of rubber cover and a safety pin inserted through top of holder. This can be easily hung inside of coat. Glass is easily removed by slipping thumb under cover and pulling down on glass when cover is free enough to allow air to get into glass.

Magic gives room for many methods and ideas, and anything that will heighten the effect, and make better the method of working is the thing to be sought for. Some magicians suspend envelope of torn pieces over the end of a wand or stirring stick with a thread. When wand is on table the envelope is suspended behind table or behind a box or a book. and picked up in hand with wand.

JAPANESE TORN AND RESTORED NAPKINS

This is the usual method of doing the torn and restored paper napkin effect, and because of the finish in which the method is apparently exposed, this trick is very popular.

EFFECT:

A paper napkin is shown and torn into a number of strips. Magician rolls them into a ball, then opens ball and whole napkin is found to be restored. He then explains to the audience how it is done. He tells them that you use two napkins, one of which you palm in your left hand. You roll napkin into a ball and place in left palm. You take another napkin, tear it, roll it into a ball, and then

exchange it for the ball in left palm. The ball when opened is, of course, the whole napkin. But what to do with the torn pieces now palmed in left hand? In case someone should see them, just unwrap them—and they are found to be a whole napkin as in the beginning. The audience is no wiser as to the “modus operandi” (method of working) than they were at first.

PARAPHERNALIA:

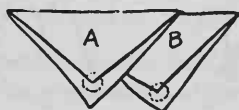
- 1—Four paper napkins, just ordinary thin paper napkins which are about 14 inches square.
- 2—A hat.
- 3—A pencil (full length).

SECRET AND PATTERN:

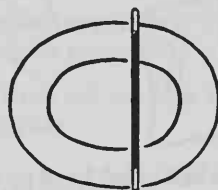
To Prepare:

Arrange two paper napkins on right side of table. Between corners of each napkin place a paper napkin rolled tightly into a ball, as shown in illustration. Note that napkins are folded over, concealing balls.

AUDIENCE HERE



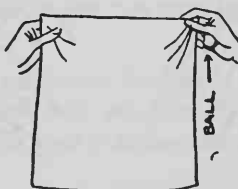
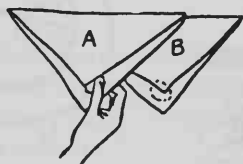
AUDIENCE HERE



At your left have another table or on the left side of same table, put a hat with brim up. Place your pencil over hat, end of pencil pointing toward audience.

Pick up napkin A with right hand, also picking up the concealed ball, which you finger palm in right hand with third and fourth fingers. The audience must never know that you have this concealed ball or that you use more than one napkin in doing the experiment.

AUDIENCE HERE



Hold napkin with both hands and show it on both sides. The ball is meanwhile finger palmed in right hand.

"This is a Japanese experiment, an effect that has come down from the Japanese conjurers of centuries ago. It is done with a square of Japanese paper or a napkin. An Englishman once said, 'It's a ripping good trick, Bah Jove' because I rip or tear the napkin into a number of strips or bits."

Proceed to tear napkin (with the grain is best) into a number of strips, holding each strip as torn in the left hand. As you tear each strip, continue the pater as follows:

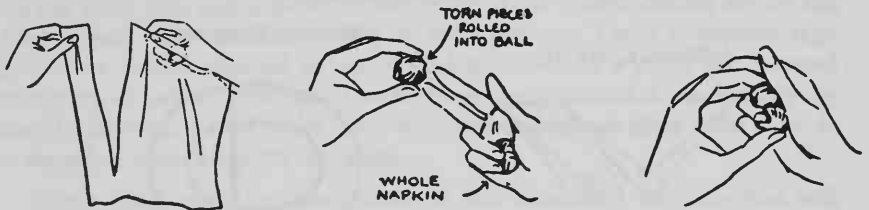
"Two bits, three bits, four bits, five and six bits."

Then tear strips crosswise—

"And some small change which I will ball up or roll into a ball, as that would be better than balling up this experiment."

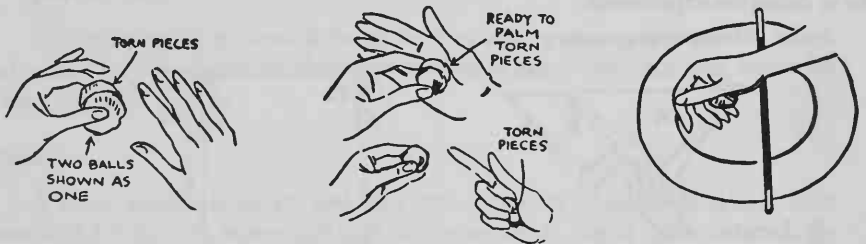
Roll pieces into small firm ball. Now comes a move that I want you to study closely as it is used to convince audience that you have only *one* napkin in your hands, when in reality you have two.

Hold ball of torn pieces between first and second fingers and thumb of left hand and ball of whole napkin in right palm.



Bring the ball in left hand up to right and place it in front of ball there. Now pick up both balls with first finger and thumb of left hand so that ball of torn pieces is in front of other ball.

Show the two balls as one ball. When pressed together this way they do look like one ball and the audience is no wiser. Hold hands with palms toward audience so that they can see your empty palms.



"There, I have a nice tissue paper sphere with a circumference all around and a diameter through the middle."

As you say this, place right hand carelessly over balls and palm away the ball of torn pieces, which is on top. You will find this very easy to do, for as you begin to close fingers of right hand, ball automatically becomes finger palmed. When right hand is drawn away a few inches, the ball which is the whole napkin is seen by the audience. They thought you held only *one* ball in the first place and so are not aware of any change. To make the move even more natural, just after ball of torn pieces is palmed, I start pressing ball in left hand to make it a bit rounder.

Now reach over to table on your left to take pencil from hat with right hand; but *just before doing so*, let hand extend over pencil and a little way into hat. As you do this, drop the palmed paper ball. To the audience it looks as though you just reached for your pencil.

Take pencil. Hold end in right hand and touch other end to ball in left hand.

"It is remarkable what just the touch of a magic pencil will do."

Place pencil back over hat again.

In all these movements keep ball in left hand far enough away from body so that it is never out of sight of audience.

"I tore this Japanese napkin into strips and yet, strange as it may seem, on unrolling it (unroll napkin) we find the napkin wholly restored."

Spread napkin out and hold it so that audience can see both sides. Hands should be shown empty one at a time in holding napkin.

AN EXPLANATION (?) TO AUDIENCE OF HOW THE NAPKIN TRICK IS DONE

This is an explanation of the above effect, in which you tell your audience how you have accomplished the effect, and yet when you have finished, they find your explanation all wrong and are as much puzzled as ever.

On the table at your right you still have a napkin with a concealed ball under one corner. In your left hand you have the napkin that you have just been performing with.

"I will admit that that was a rather easy experiment. Nothing to it in reality. And if you would like to know how to do it, I will show you how so that you can fool your family, friends, enemies, relatives, or mother-in-law. First of all, the napkin is very ordinary."

Show napkin you have in left hand.

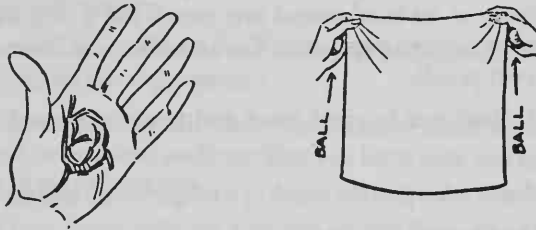
"It is just an ordinary paper napkin that you find at picnics or Sunday night

supper. I really tore it up and rolled it up into a ball, but here is where the trick part comes in. Unknown to you, I had another napkin rolled up and concealed here between my fingers."

Roll up napkin into ball and place in palm of left hand so that all can see it.

"This is how to palm an object":

Tighten up palm muscles around object which you have placed in center of palm.



You will have no difficulty in holding ball in palm. You may cover it a little with thumb if you choose.

"Or rather I should say it is concealed in my palm. I kept the back of my hand toward you, and so you thought my hand was empty."

Turn left hand so that back is toward audience and ball is concealed.

Then reach over to table on right and pick up napkin with ball of paper concealed under the corner.

Hold napkin in both hands and finger palm the ball in right hand just as you did the first time you did the trick. Audience must not know, however, that you have a ball concealed in right hand.

The trick is really now just the same as the original version except that you do it with the extra ball in palm of left hand.

"I will use this napkin on the table. Now remember, I have this napkin and the one palmed in my left hand. I tear the napkin into a number of strips—and then crosswise again."

Tear napkin and then roll into a ball.

"Then I roll the pieces into a ball."

Do the same move here that I described to you in the preceding effect as to how to show the two balls as one.

This time hold ball from *right* hand and torn pieces as one in *left* hand as in preceding effect, but remember to keep ball which you have palmed in left hand

concealed from audience. Then palm off the torn pieces in right hand and reach for pencil, dropping torn napkin into hat as before.



Bring up pencil and point at the balls in left hand. The audience thinks ball between the first two fingers and thumb is the torn napkin. Your torn pieces, however, have been disposed of. Your trick from now on is easy to do and there is nothing to detect. The audience, however, thinks the main part is yet to come.

“Using a pencil with this trick is all bunk, but it looks professional. I could have waved my handkerchief with just as much power. However, in reaching for my pencil, I did something. It was to exchange the whole napkin in my palm for the torn pieces at the ends of my fingers.”

As you say this slip one ball above the other by rolling the ball in back over the front one with the thumb and fingers. You may put wand under arm and show how exchange is made by using both hands.

“The single hand move shows how you do it with one hand while reaching for pencil.”

“Then all I have to do is to tap the ball which is now the whole napkin, the torn pieces being in my palm, unroll the ball . . .”

Place pencil under right arm and unroll ball.

“And show that the napkin has been fully restored. Then you can bow as you have successfully performed the experiment.”

Drop napkin on table.

“Now, the torn pieces in the left hand you can get rid of in any way that you desire. Of course, if the audience is watching you too closely, then the best way I have found is to take the torn pieces and blow gently thereon twice and pronounce the words, ‘Chow Mein Chop Suey.’ Surprising as it might seem, if you slowly unroll the ball of pieces . . .”

Unroll the ball.

“You will find that they have all joined themselves together, making a complete napkin as in the beginning. Then your audience will never know what became of the torn pieces. Don’t tell them.”

As a rule, it is never safe to expose a method. The less an audience knows about your method of working, the better. But in a case of this kind where you apparently expose and yet do not, you have led your audience to think that perhaps palming and using two pieces of paper is all wrong.

SUGGESTIONS:

If you prefer, you may have two napkins rolled into balls and placed in right coat pocket, together with the two napkins which should be folded. You will find that you have no difficulty when reaching into pocket for napkin to bring out a ball concealed in palm of right hand. This method is very handy when you have to work without preparation or are so situated that you cannot arrange napkins on table without being detected.

You may also dispense with hat and pencil and use pocket knife instead, which you can have in right trousers pocket. In reaching for pocket knife, leave ball of torn pieces behind in pocket. You will find that this way of working makes the effect entirely impromptu.

This is a good banquet trick where paper napkins are used. During the course of the banquet, get two extra napkins. Roll them into balls and place in right coat pocket. Get knife into right trousers pocket. Instead of a knife, a half dollar can be used. If half dollar is used, you can explain "the power of money." Merely touch ball with money. "Cross your palm with silver," as the gypsy fortune teller would say.

When you start to perform, simply reach over and pick up a paper napkin from the table.

HINDU PAPER TEARING

This is another variation of the torn and restored paper effect with a different way of handling the thumb tip and of getting rid of the extra piece of paper.

EFFECT:

A strip of colored tissue paper about 30 inches long and 1 inch wide is carefully shown, then torn into a number of small pieces, which are placed in a saucer and burned. The performer shows hands empty, then reaches into the ashes and with the tip of his first finger and thumb of right hand takes a pinch of the ashes. A few magic words and the bits of ashes change to the strip of paper, which is unfolded and shown to be restored.

PARAPHERNALIA:

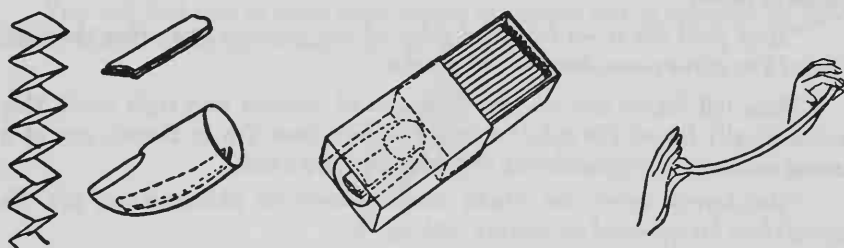
- 1—Two strips of colored tissue paper, preferably bright colored, about 30 inches long and 1 inch wide.

- 2—Thumb Tip.
- 3—A saucer or little brass dish.
- 4—Small box of matches.

SECRET AND PATTERN:

To Prepare:

Fold or rather pleat the strip of paper down small and place in Thumb Tip. Push Thumb Tip, containing paper, into match box cover. This forces the box of matches out a little over half way. Tip should be completely hidden in cover so that a spectator looking directly down on box could not see it.



Have box prepared with Thumb Tip and paper on a table, end of box with Tip away from audience. Have a strip of paper and a saucer or little brass dish near box.

Pick up strip of paper from table. Hold one end with left hand and other with right hand, letting audience see palms of hands. Show paper freely on both sides.

"You have no doubt, heard some very interesting stories about the Hindu Yogis. For ages these Yogis have been known for their philosophies and occult teachings. I remember one Hindu teacher who used to teach philosophy with some interesting material illustrations. He would, for instance, take a strip of paper such as I have here and tear it into many small pieces . . ."

Tear strip into a number of pieces.

"Which he would place in a small dish."

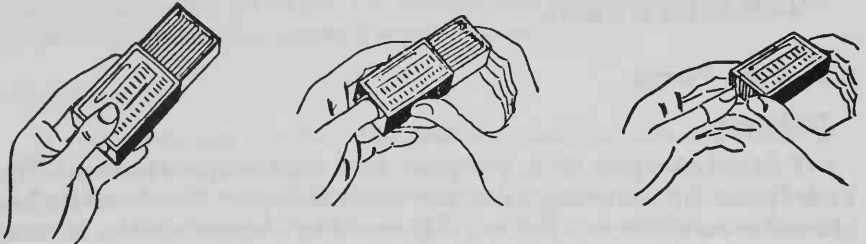
Show saucer to be empty and unprepared.

"Would you, Sir, kindly examine this little dish and hold it for me?"

Give dish to spectator to hold.

"Now, let me just place these many torn pieces into the saucer. Are you quite certain that the paper has been torn and that the pieces are really in the little dish? You are certain."

Pick up match-box from table with right hand and transfer it to left hand in position shown in illustration.



Take out a match with right hand, strike it on side of box, and light torn pieces of paper.

“How frail life is—a beautiful thing at one moment and ashes the next. There! The tissue pieces have turned to ashes.”

Place left thumb into tip, and close box of matches with right hand. This automatically forces Tip out of cover. You now have Tip on thumb, end of it facing audience. Drop match-box on table with right hand.

“But here is where the Hindu teacher taught his philosophy of life. He would show his left hand containing nothing.”

Show left hand for a second, Thumb Tip towards audience. Then drop hand a bit, concealing Tip behind fingers.

“And with his empty right hand he would take up a pinch of ashes.”

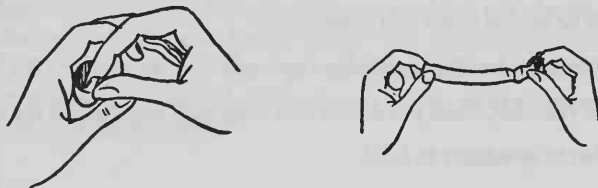
Show right hand so that all are convinced that it contains nothing. Then with first finger and thumb reach into saucer and take a pinch of ashes.

“See—one needs but a pinch of ashes.”

As you show ashes, hold up both hands for a second with thumbs pointing toward audience. Look at ashes and as you do so, close left fist around Thumb Tip. Finger palm Tip and allow thumb to come out.

“Then one rubs them a moment with both hands.”

Bring hands together, and with right index finger take strip of paper from Thumb Tip.



“And under the warmth of human touch we find the ashes materializing into the paper strip again.”

Unfold paper. Then hold it at each end and show both sides.

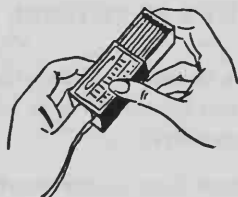
“According to the Hindu philosopher, nothing can be destroyed. Every deed we do is registered in the great scheme of things. Life is constantly changing. Form transfers itself into other forms, but matter is never destroyed. The tissue that was turned to ashes has changed back to tissue again, proving that the Hindu was right and that in the final analysis nothing can be destroyed.”

Let paper fall on table. As paper falls, bring thumb into Tip again. Show both hands for a moment and drop them again.

Get rid of Tip by placing box of matches or strip of paper into pocket or by reaching into pocket for some article for next effect.

NOTE:

You will find that in some experiments the match box is valuable for getting rid of the Thumb Tip as well as for producing it.



Tip is on left thumb. Pick up match box with right hand, transfer to left, push drawer out with left thumb. Tip goes into box and forces box open. Leave Tip in cover and remove thumb. Take match from box and use it for some purpose—to light a candle or cigarette. Tip fits snugly into match box cover so that box can be placed on table, keeping end with Tip away from audience.

ANOTHER METHOD OF PERFORMING HINDU PAPER TEARING EFFECT:

This effect looks the same to the audience, but the method of handling Thumb Tip is somewhat different.

Have box of matches, strip of paper and saucer on table. Thumb Tip with duplicate strip of paper is on left thumb.

Show hands empty. Pick up strip of paper with right hand. Finger palm Tip in left hand. Show strip freely and tear it into small pieces. Hold torn pieces with first finger and thumb of left hand. Pick up dish with right hand and give it to spectator. Transfer torn pieces to right hand and place them in saucer.

Pick up match box. Light paper or have spectator light it. Pick up pinch of ashes with right hand. Manipulate Tip back onto left thumb, showing palms of hands empty.

Finger palm Tip again, bring hands together, pretending to rub ashes. Take strip from Tip with first finger of right hand and show paper freely. Roll paper up into ball and place in pocket, leaving Tip with it.

You can begin to see now why it is so necessary to learn a principle and the way of handling a piece of apparatus well.

I explained to you in Lesson 6 the Thumb Tip Manipulation Principle and gave you four effects with the Tip. I have just given you another effect using the Tip, and as we go along, you will find more and more use for it.

Keep your Tip in good condition. If it shines too much, a good temporary duller is to rub it with a soft pencil eraser. It will have to be painted with dull drying Japan paint occasionally, according to directions given you in Lesson 6. Be careful to paint the Tip as near your skin color as possible. You will have to experiment to get the right shade for your skin. It is well worth the trouble for it will make your Thumb Tip as nearly undetectable as possible.

MILADY'S PARISIENNE HAT

In this effect you have a chance to show your ability as a milliner. It is another version of the Torn and Restored Paper Effect and is an excellent trick for an audience which has women in it.

Every magician must know how to construct his own paraphernalia. He must know how to do this for several reasons: First, the paraphernalia he needs may not be available at the time he needs it and if he knows how to make his own, he need not depend on anyone else; Second, because of the secrecy of methods, he is able to keep his secret to himself by making his own paraphernalia; and Third, making his own paraphernalia leads to originality and inventiveness on the part of the magician. And I hope some day to see you making original effects of your own.

With this effect I teach you a little constructive work to start you in the fascinating work of making your own paraphernalia.

EFFECT:

Magician shows two sheets of tissue paper on both sides. He places them together and tears them into a number of pieces. Then he folds the pieces into a small wad. The paper is opened and is found to have been transformed into a French tissue paper hat, which Magician places on his head or on the head of a lady in the audience.

SECRET AND PATTERN:

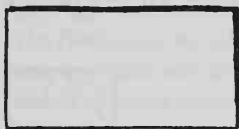
To Prepare:

Here I will teach you how to construct the paper hat.

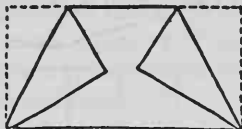
Materials you will need are:

Tube of glue or good paste, pair of scissors, piece of black tissue paper, 15 inches square, two strips of green tissue, each $2\frac{1}{4}$ inches wide and 14 inches long.

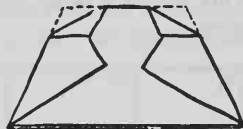
Take the square of black tissue paper.



Fold paper over in half.



Fold both sides over and paste down.

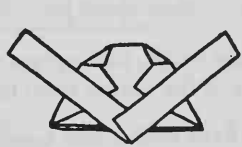


Fold over top corners and paste down.

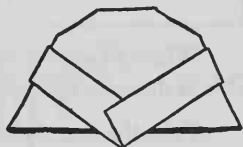
Take strip of green tissue.



Paste strip on black tissue as shown above.

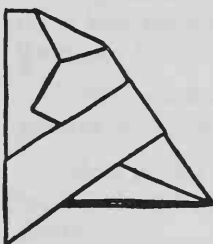


Paste other strip on opposite side.

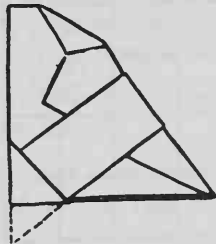


Turn hat over. Fold both strips over to this side and paste down.

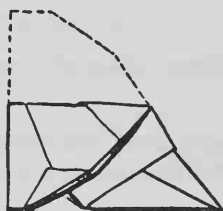
When dry, hat is ready to be folded for trick.



Fold in half.



Fold green flap up at bottom.



Fold top down.



Fold over right to left side.

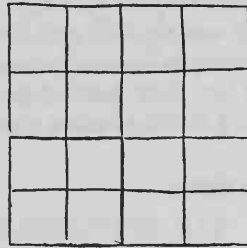
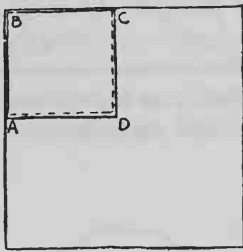


Turn paper over.

You now have the hat folded into a square about $3\frac{5}{8}$ inches each way. We proceed now with the rest of the preparation for the trick:

Take a piece of black tissue paper, 15 inches square, and a piece of black tissue $6\frac{1}{2}$ inches square.

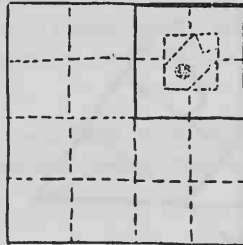
Put some paste on the inside two edges of the small square—AD and CD. Then place small square carefully on large square and press down pasted edges. This makes a large square of tissue with a pocket. The sides AB and BC are open.



When all pasted parts have dried, fold square of paper into small squares. This is done to keep the edges of the pocket from being noticeable.

Take the hat, which you have folded into a small square, and put a spot of paste, about an inch, at point indicated in illustration.

Open up pocket on large square of tissue and slip in folded hat as shown in illustration. Press down on pocket and hold until paste holds well. Set aside until dry.



Hold paper up by outer corner of pocket. Be careful to hold outer edges of pocket and those of large square together. You can show both sides of square quickly. It looks just like an unprepared black paper napkin.

Take a sheet of green tissue, same color as band used in making hat. Cut a sheet 15 inches square (same size as black sheet).

Place green and black sheets together and fold green in squares as you did with black sheet.

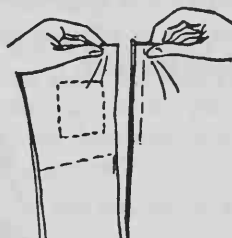
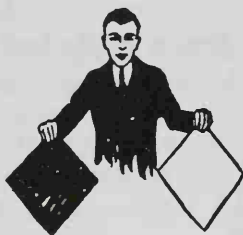
Put sheets on table, green on top. You are now ready to perform.

Pick up the two sheets of paper. Hold them up with the green sheet in front of the black one. Hold them at the corner in which the hat is concealed.

“Have you ever heard of French tissue paper millinery? It seems to be very popular in Paris. I was visiting some friends there and I was surprised at the number of new hats my hostess wore—green ones, pink ones, black, blue, lavender ones. ‘Your hat bill must be very high,’ I said to her one day. ‘What makes you think that?’ she asked. ‘Well,’ I replied, ‘I am judging from the number of new hats you have.’ She laughed and said it was evident that I did not understand the Parisienne art of tissue paper millinery. ‘You see,’ she said, ‘We ladies make our own hats and thus make use of our artistic sense. For instance, here are two sheets of tissue paper—black and green . . .’”

Show papers—first the green sheet, then the black one for a second, then back to the green one.

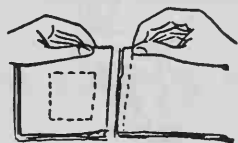
Now separate papers and hold black in right hand by corner with pocket and green in left hand. Turn hands quickly and show papers both sides. Then bring papers together again with green sheet in front.



The audience think they have seen just two plain sheets of paper. You must try to keep the edges of the pocket together. However, with the quick turns of the paper, the pocket will not be noticeable to the audience anyway.

“Now watch me tear the papers into a number of pieces. Instead of cutting patterns with scissors, I tear them.”

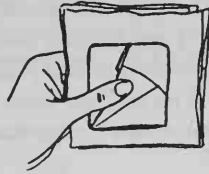
Hold Pocket Corner with left hand. Tear through green and black paper tearing about half an inch off pocket. Then tear one more strip through both sheets.



Now turn paper sideways. Tear through, tearing about half an inch off pocket, then tear once again. In tearing, each time place the torn pieces in front of each other. You now have a bunch of square pieces of tissue, all in front of the back pocket concealing hat.

These pieces can be shown on both sides as rear piece of black pocket prevents audience from seeing folded hat.

Then place rear black piece in front. The folded hat is now behind the torn pieces, just as the ball of paper was in the Chinese Paper Mystery in this lesson.



Fold and crumple torn pieces into a loose ball or flower effect.

"Then I fold them over and give them a tuck here and there and open some of the pieces up."

Begin opening up the folded hat.

"Until I find a beautiful Parisienne hat."

Open hat out in full and place on your head or on the head of a lady assistant or lady spectator.



You will see that the ball of torn pieces forms the pom-pom or flower on front side of hat.

"And Hubby certainly could never kick about the expense of such a millinery bill."



Lesson 16

THE ROPE AND TAPE PRINCIPLE

The rope and tape principle, which I teach you in this lesson, is one of the oldest principles in the realm of magic. We have evidence that this principle was in use over 350 years ago, and for how many centuries before that time this principle was employed by magicians we can only guess. It is probable that this principle was handed down from the ancient Hindu magicians for the Hindu fakirs today do similar effects with two small ropes and one, two, or three wooden balls.

The first modern version of this secret we find in a pocket effect known as "Grandmother's Necklace," in which three wooden beads are threaded on two strings, the strings knotted, and the beads finally removed from these strings held by two spectators, without doing anything to the string.

Then some genius thought of working this principle on a bigger scale. David Devant, the great English magician, says about the modern effect with the rope and tape principle, "No one knows the name of the genius who first thought of doing this trick on a bigger scale, but there can be no doubt that the magician, whoever he was, was certainly a genius."

The five effects which I give you, based on this one important principle, are:

Coats, Tapes, and Rings—in which you use two boys from the audience.

Coat, Ropes, and Rings—a simpler version of the first effect.

The Prisoner's Escape or Hanging Oneself with Ropes—which is in the repertoire of almost every street salesman, side-show man, and medicine show trooper from the South Sea Islands to Alaska.

The Magic Orange—which is a modification of the Hindu Ball and Rope effect.

Walking Through Tapes—another interesting use of the double tape principle.

COATS, TAPES, AND RINGS

EFFECT:

Two boys are asked to come up on the stage to assist with the experiment. Each boy is given a piece of tape about sixteen feet long to examine. One boy is asked to remove his coat. The performer passes the two pieces of tape through the sleeves and then ties the tapes in a single knot. Two examined rings are

then slid down on the tape to the single knot and another knot is tied over the rings. The other boy is asked to take off his coat and performer passes the two pieces of tape through the sleeves of the second coat and ties another knot in the tapes. The ends of the tapes are given to the boys to hold. Then in a few moments performer removes the first coat, then the rings, and finally the second coat, leaving the tapes intact stretched between the two boys.

PARAPHERNALIA:

1—Two pieces of black tape, about 16 to 18 feet long and $\frac{3}{4}$ inch wide. (You can buy rolls of tape or braid in any drygoods or department store.)

2—A small black pin.

3—Two rings. You may use wooden curtain rings, napkin rings, harness rings, nicked rings, or you may borrow two finger rings from someone in the audience.

I have in an emergency used two tea cups and threaded the tapes through the handles.

4—A table, on which to lay coats.

5—Two coats, which you borrow from boys who assist you.

SECRET AND PATTERN:

To Prepare:

Have pin stuck in lower edge of right hand side of vest, head pointing downwards so that it may be removed easily, as in Figure 1.

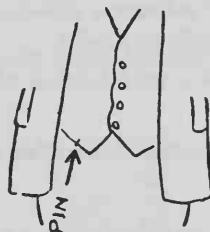


FIGURE 1

Table is in center of stage and thereon lie the two pieces of tape rolled up. The two rings may be on table or in pocket or anywhere within easy reach.

To Perform:

"For my next experiment I need the assistance of two boys."

As you say this, pick up the rolls of tape from the table

“Two of the best, or two of the worst, boys in the audience. There, you are just fine. And that boy over there makes the other.”

Two boys come up. Have one stand at the left of you and the other at the right.

Shake hands with the boy on the left.

“And may I ask what your name is?”

Whatever he says, call him by his first name.

In this instance, suppose he says, “John.”

“I’m mighty glad to meet you, John.”

Turn to boy on right.

“And your name?”

In this instance, suppose he says, “Robert.”

“Robert? That’s fine. Have you two boys met?”

If they say, “No” you introduce them.

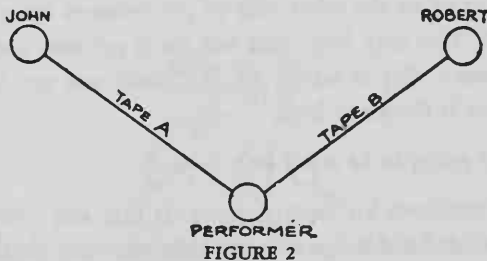
“John meet Robert. Robert meet John.”

If they say, “Yes,” omit the introduction. This opening is given for use when you are performing before strangers, or on the stage. If at a friendly gathering, it is not necessary to use this beginning as you already know the names of the boys.

“By the way, are you the best, or the worst boys? Both? Most boys are. First of all, I want you to examine two pieces of tape, each about four yards long. Look at them closely, pull on them to see that they do not break apart in some mysterious manner. John, you look at this piece and, Robert you inspect this one.”

Give an end of one tape to John and an end of the other tape to Robert.

“So that everyone will be convinced that these are just two ordinary pieces of tape, each of you walk away toward the audience with your ends and I will hold the other two ends. We’ll hold the tape up so that all can see.”



This brings you and the two boys into a triangular position, holding the tapes (see Figure 2). Hold tapes high so that all can see them.

"This tape also acts as a measuring tape. You can readily see that it is just as far from John or Robert to me as it is from me to John or Robert. And John, as Royal Inspector, will you give your official O. K. to the tape? Now, both of you bring the ends of the tape to me. The exercise will do you good."

Take both ends of tape and place them evenly with the two ends in your hands. Hold all four ends in left hand while right hand picks up two rings.

"You might also like to inspect these two rings. If there is a trap door in one, you tell the audience immediately—or if fire should fly out, you give the alarm at once."

After rings have been given to boys, run your right hand along the tapes until you reach the middle of them. Hold tapes at that point in left hand, and while talking, take pin from vest with right hand (see Figure 3).



FIGURE 3

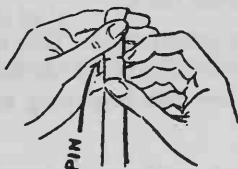


FIGURE 4

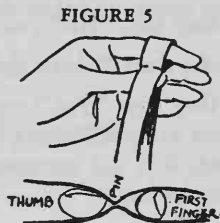


FIGURE 5



FIGURE 6

"Let Robert hold the ring and, John, if the ladies don't mind, let me have your coat. May I borrow it and do anything I want with it?"

While you are talking and John is removing coat, slip pin into tapes, fastening the two pieces together, as in Figure 4.

Then place first finger of left hand on one side of pin *between the tapes* and thumb of left hand on the other side of pin *between tapes*, as illustrated in Figures 5 and 6. You may help your left hand get into position with the right hand if necessary. Boy is taking off coat while you are doing this, and attention of audience is drawn to him.

"John, you are going to be a big help to me."

After boy has removed his coat, go towards him and reach for coat. In the meantime, your left hand drops to your side, you turn slightly to the left, and under cover of your left leg, throw Tape A forward by *bringing left thumb up over first finger*. Then remove other fingers from between tapes.

The two tapes are now doubled back, each upon itself. The joining of the tapes by the pin is covered by thumb and first finger of left hand, as in Figure 7.

FIGURE 8

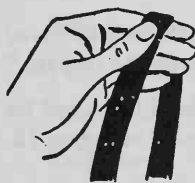


FIGURE 7

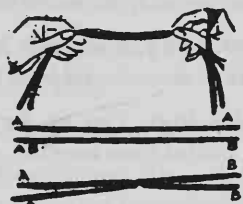


FIGURE 9 10



FIGURE 11

This is a very important move. The success of the trick hinges on this move. I want you to practice this move until you can do it speedily, easily, and smoothly so that you will not be noticed. At no time must your eyes be on the tape while you are spinning it or while you are performing the above move.

“Hold your coat front towards me and back towards yourself, and I will put the tapes through the sleeves.”

As you say this, place right hand up in front of left hand and spread tapes apart, as illustrated in Figure 8. To audience it looks just as though you held the two tapes by the middle. They suspect nothing unusual. In reality, this is what you have. You started with two tapes AA and BB, as shown in Figure 9. You pinned them together at the middle and performed a move which brought AA together and BB together, as in Figure 10. Thus instead of having one end of each tape together, you have two ends of one tape together.

“I will thread these two ends into and through the right sleeve. Reach up the sleeve, Robert, and pull down the two ends.”

Thread the two ends of tape on right side into the right coat sleeve and pull all the way through. Figure 11 shows threading of tape into sleeve. Then cover left hand with right hand and take joining of tapes in right hand. Audience will not see joining as it is covered by right hand.

“And these two ends through the left sleeve. Reach up and get these two ends too, Robert.”



FIGURE 12

Then thread other two ends of tapes through the left sleeve of coat. Figure 12 shows tape threaded into sleeves.

Progress so far with effect is shown in illustration.

Then take coat from boy with left hand, grasping coat by the collar. Turn back of coat to audience and then release hold on tapes. To the spectators it looks as though coat is threaded securely on two tapes.

"You are convinced, Robert, are you not, that John's coat is well threaded on the tapes? I will just lay the coat on the table so that I can tie the coat on."

Lay coat on table, open side down. Pick up the four ends of tapes and tie a single knot, bringing ends of sleeves close together, as illustrated in Figure 13.

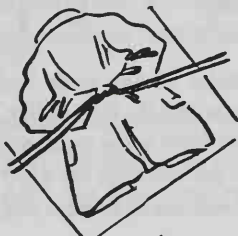


FIGURE 13

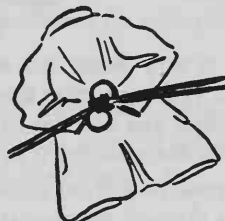


FIGURE 14

"I had to muss the coat up a bit but I couldn't very well tie a knot without doing that. I know, however, that your tailor will not mind, and you certainly don't, do you, John? I always ask permission to do it afterwards as it is much safer. Now, Robert, give John a ring and you take one, and each of you thread a ring on two ends of the tape and have a race to the winning post. Just slide them down. The knot is the winning post."

Boys slip rings onto tape and push them down to knot. See Figure 14.

"Now I will tie another half knot, making a complete knot. And, Robert, by the way, may I borrow your coat? I guess you haven't anything breakable in your pockets, have you?"

Take coat from Robert and hold it for a moment.

"I was doing this trick the other night and a boy had a bottle of sticky medicine in his pocket. The cork came out of the bottle and so did most of the medicine—and a good time was had by all. The boy got well. He thought he'd take his medicine with the party instead of afterwards all alone. Only last night a gentleman was helping me and he had a bottle in his pocket that he said was medicine."

Thread coat onto tapes in the same way that you did the first coat—two ends of tape through left sleeve and two ends through right sleeve.

"There the second coat is on the tapes. John, you hold two ends."

Have John stand at your left and give him tapes coming out of coat sleeve nearest him.

"Robert, you hold the other two ends."

Have Robert stand at right and give him the other two tapes coming from the other sleeve. Boys should be several feet apart so that audience can readily see performer and coats. Turn to John.

"Please give me one of your ends. Either one will do."

Take one of the ends from John.

"And, Robert, give me either one of your pieces of tape."

Take one of the ends from Robert. Tie a single knot with these two ends, as in Figure 15. Thus far you have the tapes threaded through one coat, a single knot tied, two rings threaded on the tapes, another single knot tied, a second coat threaded on, and a third single knot tied.

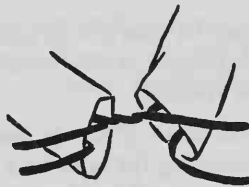


FIGURE 15

"I'm going to tie one more knot and this I will leave in full view of everyone. See, Robert, your coat is now all mussed up like John's. May I muss your coat, Robert? Thank you. Robert, hold an end of the tape again."

Give an end of tape to Robert.

"John, hold this end together with your other end."

Give other end to John.

The reason for tying the last single knot is to exchange ends of the tapes and give Robert the end that John held, and John the end that Robert held.

Now each boy is holding A and B ends of tapes instead of AA and BB as formerly.

"Now to test your powers of observation. Tell me confidentially which went on the tapes first, the coat or the rings."

As you say this, reach under John's coat, which is the one underneath and take out the pin which holds the tapes together. Stick the pin into your left coat sleeve under cover of John's coat.

"Rings? Did I hear someone say rings? I generally find rings are mentioned by the ladies. Most of them are much interested in rings. Don't laugh, Robert, you'll find it is a very serious matter some day. Well, John's coat went on first, then the rings, then Robert's coat—so if John's coat went on first, we

will take it off first. You are holding your two ends, aren't you? And you are holding your two ends, aren't you? Now then, one-two—Don't look so serious, John. It may come out all right. One-two-three—there's the coat."

Take coat off tapes. This, of course, is very easy to do. Coats should be raised off table, holding bundle with left hand and John's coat with right hand. After you have removed bottom coat, give it to John, who can hold it over his arm.

"Just have a look at it, John, and see that I have not torn it to pieces and then sewed it together again. All right? Now for the rings. Robert, would you know your ring if you saw it again? You wouldn't. I had you look at it in the first place so you would know it again. Well, here it is. It must be yours because it has a hole in the middle and, John, the other one must be yours."

In removing rings you may let coat fall on table if you desire. Be careful that ends of tape under coat are never visible to audience. When rings are removed, give one to each boy to examine.

Exercise great care at this stage. There is danger of the boys suddenly pulling on ends of tape and bringing the trick to a premature conclusion. To prevent such a catastrophe, after rings have been removed and all knots have been untied, insert your first or second finger of left hand in one loop of tape and thumb of left hand in the other loop and hold them tightly together, as illustrated in Figure 16. Ask boys to pull a little if there is unnecessary slack in tapes.



FIGURE 16

"We still have Robert's coat on the tapes. I should like to have both of you boys pull hard on the tapes when I say, Three. Don't pull until I say, Three. If you do, you may pull the whole back of the coat out. Robert wouldn't like to have the back of his coat so removed. Are you ready? You can all see the knot in the middle? Now, one-two—"

Hesitate a moment here. The boys will probably pull hard even though you haven't said "Three," because they expected you to say it.

"No, I didn't say three. Something happened anyway. Just a few stitches in the arm. But what's a few stitches between friends, eh, Robert? There's the knot still there and you are still holding the ends of the tape. One-two—THREE!"

Illustration 17 shows effect at this stage. You are holding coat with right hand. (Your left hand is holding loops of both tapes behind coat.) There is a knot in the tapes between the sleeves. A boy at each end of tapes is holding AB and AB.

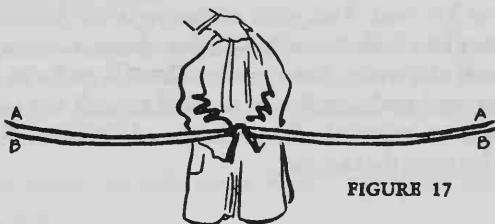


FIGURE 17

At your count of Three, boys pull and you release tapes. This move frees the coat and leaves it hanging from your right hand. The two tapes are left stretched straight between the two boys. See illustration 18.

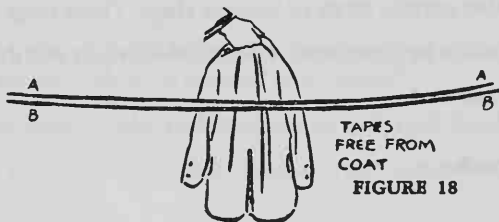


FIGURE 18

“The coat is off and the knot has vanished and you, boys, are still here. Robert, here is your coat. Oh, the torn seam. Hocus Pocus—there, everything is all right.”

Take tapes from boys and shake hands with them, if you are on a stage and boys are going back to audience. In a parlor this is not necessary.

“Good-bye, Robert. Good-bye, John. When you get married and you help your wife do the washing, you will not have to use clothes pins. You can thread the clothes on the line. Then hocus pocus, and they are off again.”

When you have left stage, don't forget to replace pin in edge of vest.

NOTE: If you use men for assistants, merely vary the patter a bit to suit the occasion.

COAT, ROPES AND RINGS

This is a modification of the effect just described. It is worked on the same principle but is done with a number of rings, two ropes and one coat. I give you these two ways of working so that you have two methods at your command and may use the one best adapted to conditions under which you are working.

EFFECT:

Performer asks two gentlemen to come forward and assist him. He gives them six rings to examine and thread onto two pieces of rope, about four yards long each. Performer ties rings onto center of ropes with single knot. One man is asked to remove his coat. Two ends of the rope are threaded through one sleeve, and the other two ends through the other sleeve. Coat and rings are then placed over the back of a chair. Another single knot is tied with one of the ropes outside of the coat, and each gentleman is asked to hold two ends of the ropes. In a moment magician removes all six rings and the coat, leaving the ropes stretched straight between the two men.

PARAPHERNALIA:

- 1—Two pieces of soft white clothes line, each about four yards long.
- 2—A small piece of white thread.
- 3—Six wooden curtain rings or harness rings. These rings should be large.
- 4—A chair with a straight back. A dining room chair will do.
- 5—A borrowed coat.

SECRET AND PATER:**To Prepare:**

Place the two pieces of rope with each two ends together. Find middle of the two ropes and wrap a piece of thread (No. 50 or 60) around both ropes twice. Tie thread securely. See A in Figure 19.

Now fold ropes, each back on itself, as you did the tapes in the first effect. See B and C in Figure 19.

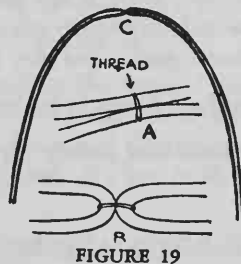


FIGURE 19

Coil up ropes in a way that will enable you to get at the joining and one set of ends easily. Have ropes thus prepared and rings on your table ready for your performance.

To Perform:

Pick up the six rings and come forward.

"Before beginning a peculiar Hindu experiment in magic, I would like to have two gentlemen help me."

Get two gentlemen to come up from audience. If they are strangers to you, shake hands with them to make them feel comfortable. Have one stand at the right of you and the other at the left, and both a little in front of you. For convenience we will call the man at the left L and the man at the right R.

"I have six rings—six solid rings. Would you kindly examine them?"

Give rings to R.

Then go over to table and pick up ropes. Cover joining of two ropes by holding ropes at that point in closed left hand. With right hand spread four ends of ropes apart so that audience can see that you just hold two ropes by the middle.

"Now that you are satisfied about the quality of the rings, will you, Sir, please thread the six of them on this end of the rope?"

Give R two ends at right, picking them up with right hand.

"Both of you please hold both ends of rope securely and do not let them drop."

Slide rings up against left hand, as in Figure 20. Then under cover of both hands, slide rings together over joining of ropes until joining is in the center of the rings and is completely covered.

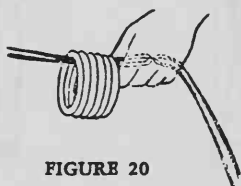


FIGURE 20

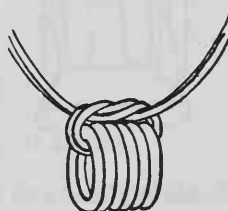


FIGURE 21

"Now bring up your ends so that I can tie a knot over the rings."

Tie a single knot over rings. Let ends fall to the floor. Illustration 21 shows knot tied.

"There, the rings are tied securely. (To gentleman on left.) And would you be so kind as to let me have your coat? I would use my own but the audience might think I have some kind of special preparation that allows my coat to fall apart and come together again."

Gentleman removes coat. If he takes things out of his pocket and transfers them to his trousers, say:

"The gentleman evidently knows me. But, Sir, you may leave the articles in your coat if you choose, unless you have something breakable, such as bottles—medicine bottles, bric-a-brac, etc. Hold your coat with front toward me so that I can thread the ropes through the sleeves. (To R.) Reach up into the sleeve and pull the rope through."

You put two ends of rope inside of coat and through right sleeve and R pulls the ends out of sleeve.

"Hold the ends, Sir, and tightly. These other two ends I will thread through the left sleeve and I will ask you, Sir (to L), to reach up into the sleeve and pull the ends out."

Place other two ends into inner part of left sleeve and L pulls them out of sleeve.

"Hold these two ends tightly also. We will now place coat and rings over this chair. But before doing so, I want the audience to see that the rings have been tied onto the ropes and the ropes really threaded through the coat sleeves."

Move back towards chair. Show inside of coat with rings hanging on ropes to audience. Figure 22 illustrates coat on chair.

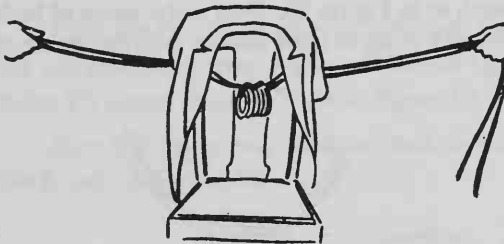


FIGURE 22

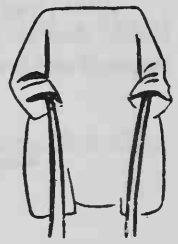


FIGURE 23

Chair should be placed with back to audience.

Place coat over back of chair with back of coat towards audience. See Figure 23.

"Gentlemen, each of you give me an end of one of the ropes which you are holding. Either one—you may have your choice."

Gentlemen each give you end of rope.

"I will now tie still another knot on the outside of the coat so that you can see it. It makes the coat doubly secure."

Tie a single knot with two ends of ropes. This brings the end given by L over to the right and the end given by R to the left. See Figure 24.

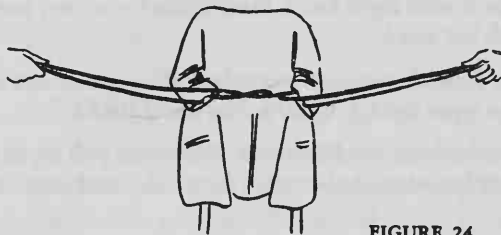


FIGURE 24

“And will you please hold the ends again?”

To the audience the knot looks like extra security but to you it is just a necessary ruse to get an end of rope held by L over to R and vice versa.

“Hold tightly, but let me have just a little slack in the ropes. Do not draw them tight until I tell you to. You are thoroughly convinced, gentlemen, that the rings and coat are well secured on the ropes and that you are holding the ends? Very well.”

Reach up under coat, which screens movements of your hands. Break thread by pulling loops of ropes apart. *Be careful not to let rings drop.* Untie the knot and insert first finger and thumb of left hand through loops of rope to prevent premature pulling of ropes from coat. Figure 25 illustrates position of fingers.

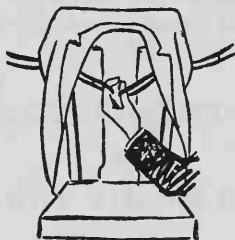


FIGURE 25

“By the way, are either of you gentlemen married? Well, do you have any trouble in getting out nights, especially when the wife locks the doors and windows? Let me give you a secret. I will show you how to go right through the door or even the roof. Just like this. Here we had six rings tied up for the evening, but look! One-two-three-four-five-six—all ready to go out for a good time.”

As you say this, hold up rings one at a time, passing them from left to right hand. You will find it easy to hold rings on three lower fingers of left hand before passing them to right hand.

"Will you examine them, Sir, and see if the rings are all right? Didn't hurt them a bit."

Give rings to R with right hand. Meanwhile for safety, keep your hold on loops of ropes with left hand.

"That leaves us with the coat knotted on the ropes. See the knot. When I say Three, pull the ropes tight. Pull hard. One-two-THREE."

At Three, release your hold on ropes. Assistants pull ropes out of coat and the ropes are stretched straight between them. The coat remains on the chair, as in Figure 26.

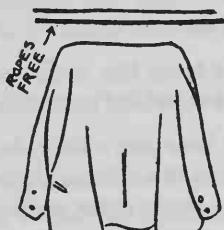


FIGURE 26

"See what a little help will do in getting a friend out of trouble. Here, Sir, is your coat as good as ever."

Give coat to L and take ropes.

"Now that you understand the process fully, I hope that neither of you will hesitate to go out evenings even if you are locked or tied in."

THE PRISONER'S ESCAPE

or

HANGING ONESELF WITH ROPES

EFFECT:

Performer shows two pieces of rope, each about six feet long. He then places the ropes around his neck and ties them securely. In a moment he jerks the rope off, apparently right through his neck; for when he shows the ropes, the loops, which a moment before were around his neck, are still in the ropes.

PARAPHERNALIA:

Two pieces of rope, preferably soft white clothes line—each about 6 ft. long.

SECRET AND PATTERN:

To Perform:

Bring forth the two ropes.

“Some time ago a magician was in a strange land and amongst strange people. His wanderings about the world had led him into peculiar places. Whether the people of this particular land were cannibals, Hottentots, or wild men I do not know, but when these natives saw the magician they quickly pounced on him and made him prisoner. He was led before the King, who, after some peculiar jibberish, beckoned to the Royal Executioner. The Royal Executioner thereupon took two ropes, something like these which I have here in my hands.”

Show ropes and give them a good pull to show that they are strong.

Then hold ropes in right hand with middle of ropes across palm of hand and ends hanging down. Now pass one of the ropes over onto left hand.

Rope now on left hand is held in a special manner. Study illustrations carefully. With back of hand toward audience, lay the middle of the rope over forefinger of left hand. Pass second finger in front of rope and third and fourth fingers behind it, as in Figure 27.

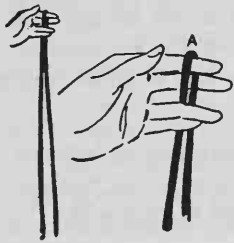


FIGURE 27

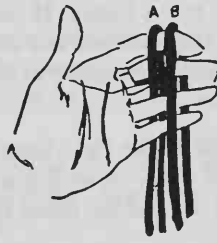


FIGURE 28

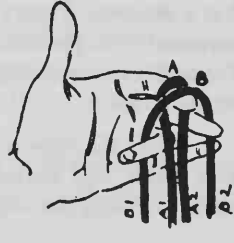


FIGURE 29

Now lay the second rope B over left forefinger so that all of your fingers are between the strands of the rope. Positions of both ropes shown in Figure 28.

Practice laying the ropes on left hand until you can get the ropes into position almost automatically.

“Yes, the ropes were something like these except that they were made of buckskin or certain strong grasses or fibers from the bark of trees.”

Now note carefully the position of the two ropes on left hand. Study illustration 29, noting exact position of each of the fingers.

Insert third and fourth fingers of right hand between A2 and B2 and lift up A1 and A2 a little. Keep first two fingers of right hand in front of left hand to screen movements. See Figure 30.

Hold third and fourth fingers of right hand right against edge of palm so that your grip on Rope A is secure. The left thumb and little finger should also have a tight grip on Rope B. See Figure 31.

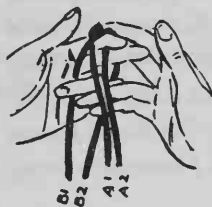


FIGURE 30

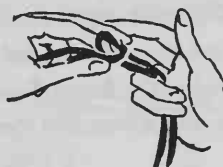


FIGURE 31

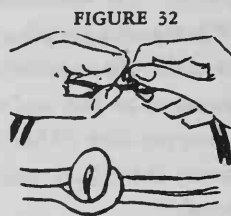


FIGURE 32

Slip left second finger out of loop in Rope A and hold finger against front of Rope B. Press right thumb down on loop in Rope A, pulling loop A up and over loop in Rope B, and hold it tightly between thumb and first finger of right hand, as in Figure 32. Hold other fingers of right hand close together in front of left hand to screen movements.

Slide left hand along Rope B to about a foot from joining of ropes.

This series of movements must be practiced until they can be done as one continuous movement. The forming of this fake joining of the ropes should take but a moment. Figure 33 shows ropes joined. If your movements are fast and screened with your fingers, the audience will not suspect that you are manipulating the ropes in any way. A slight swinging of the arms also helps to cover movements.

When the rope is finally held in the right hand with fake joining between first finger and thumb, back of hand to audience, spectators think you are merely holding the two ropes by the middle. Effect illustrated in Figure 34.



FIGURE 34

The making of this fake joint is, of course, the fundamental move in this trick. On your skill in making this joining quickly and without detection depends your success in presenting this effect. Practice these moves before the mirror until you have mastered them.

"Then the Royal Executioner placed the ropes around the magician's neck."

Put right hand back of your neck and force joining of two ropes in between neck and collar, as in 1, Figure 35. As you do this, open up loop a little (see illustration 2, Figure 35) so that loop A is not folded over B. This is done so that ropes will come apart easily when you desire to pull them off your neck. Sometimes I leave one loop bent over the other and held tight between my neck and collar so that I can jerk on the ends of the ropes to show that they are secure. Then I reach back of my neck and loosen loops. Pressure between neck and collar holds ropes in place.

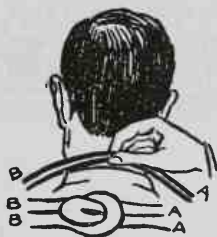


FIGURE 35



FIGURE 36



FIGURE 37

You now have ropes arranged around your neck—the two ends of one over your right shoulder, and the two ends of the other over your left shoulder, with the joining at the back of your neck, as illustrated in Figure 36. The spectators, of course, think that both ropes are around your neck.

“And he tied the ropes together in several knots.”

Tie the four ends of the ropes together in two or three knots, not too close to neck. See Figure 37.

“Now the magician was a magician. Tying ropes around his neck seemed serious to him, as he thought they might hang him. He grasped the ropes with his hands and tried to get them off over his head, but he found that they were tied too tightly for that.”

Show ropes well tied around your neck. Then place right thumb between ropes A and A and between B and B. Grasp two upper ropes A and B by closing first two fingers around them.



FIGURE 38

Insert first two fingers of left hand between the same ropes but under right hand. Grasp two lower ropes A and B firmly with these two fingers, as in Figure 38.

The knots in the ropes should be far enough away from your neck to do this comfortably.

“Then he knew he would have to call on his magic power to aid him. He let out a yell that startled the King and then he uttered slowly some startling syllables which neither he nor the King knew. And then he gave the ropes a jerk.”

Jerk ropes and, as you do so, spread the two ropes apart into loops, as illustrated in Figure 39. The illusion is that the ropes came right through the neck in the form of these loops. The audience thought you put the ropes around your neck and tied them together, thus forming these loops. Now when the ropes come off your neck in the form of these loops, the audience is convinced that you did put the ropes around in this manner and they are puzzled beyond words.

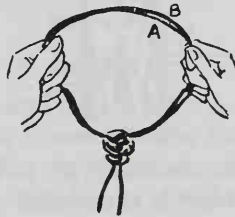


FIGURE 39

“And the magician was free—the ropes as solid as before. The King fell dead, the magician became King and lived happily ever after.”

NOTE: This effect may be presented without patter if desired, especially if it is presented with other rope effects.

THE MAGIC ORANGE

This is a very interesting little experiment, similar to that performed by John Mulholland and Milton Smith, worked on the same principle as the three preceding effects. When smoothly performed and clothed with a little story, it makes an excellent trick for parlor, club, or stage.

EFFECT:

An orange with a hole punched through the middle is threaded onto two pieces of tape, each about four feet long. Tapes are tied in a single knot around the orange, and two spectators are requested to hold the ends of the tapes. At a command from the performer the orange falls from the tapes into his hands. The tapes remain stretched between the two spectators holding them and the orange is in the same condition as it was at the beginning of the effect.

PARAPHERNALIA:

- 1—Two pieces of tape, each about four feet long and $\frac{1}{4}$ or $\frac{3}{8}$ of an inch wide.

2—A bodkin or large needle onto which you can thread tape and push it through orange.

3—An orange or apple. You may use either.

SECRET AND PATTERN:

To Perform:

Spread out one piece of tape and on top of it lay the other piece, end to end, as in illustration 1, Figure 40. Tie a piece of thread around the middle of both tapes. Double back the top piece and double under the bottom piece. You now have the two ends of one tape AA together and the two ends of the other tape BB together, as illustrated in 2, Figure 40.

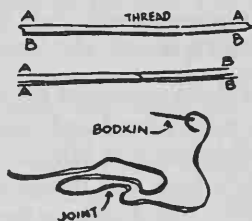


FIGURE 40

Thread BB on a bodkin that is at least four inches long. Fold tapes so that they lie in a heap on table. Be careful to have joining of tapes away from audience. See 3, Figure 40.

Have orange fixed with hole through middle, about a quarter of an inch in diameter. This hole can be made with a pointed lead pencil or a spike.

To Perform:

Come forward with orange.

"I suppose most of you are familiar with fairy stories. Have you heard the story or legend about the Magic Orange? In a far away country lived a great Prince and every year he held a great fair to which farmers brought their choicest fruits for exhibit. The finest fruit was selected from this exhibit for the beautiful Princess. At this particular exhibit, a great prize was to be given for the choicest orange in all the land."

Show the orange and give it to a spectator to examine.

"I shall use this orange for the experiment. I have made a hole through it with a pencil. Examine it if you will, Sir. The reason for the hole is that it was customary to thread ribbons through the choicest of fruit so that it could be hung up and it would not be necessary for anyone to touch the fruit in examining it."

Take back the orange. Now thread it onto the tapes by pushing the bodkin through the hole in the orange, as in Figure 41. If you have no bodkin, push ends of tape through with a lead pencil.

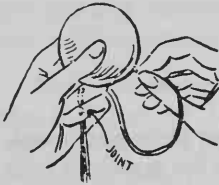


FIGURE 41

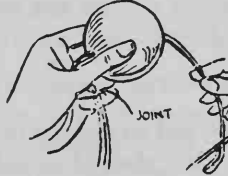


FIGURE 42



FIGURE 43

When you pick up tapes from table, be sure that joining is well covered with left hand. See Figure 42 for correct position.

Draw the tapes through the orange with right hand until the joining is in center of orange, as illustrated in Figure 43.

I have two ways of doing the threading of the orange. One way is to pick up tape with joining covered by left hand and come down towards audience while threading orange. The other way is to bring the orange to the table in left hand, pick up bodkin with right hand and thread orange, letting the joining of the tapes remain on the table. Then I pick up the tapes at the joining with left hand and pull tapes through with right hand until joining is in center of orange. If orange is held in front of tapes, they can be drawn into orange without joining being seen even if it is not covered by left hand.

Carefully note the angles of visibility on this before your mirror.

Remove bodkin from tapes.

"So I will thread the orange on these tapes and have it held up so that all can see it. To make it doubly secure, I will tie a knot around the orange."

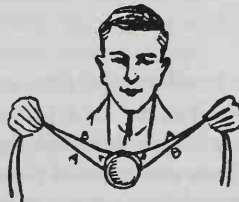


FIGURE 44

Take one end of Tape A and one end of Tape B and tie a single knot with these two ends, reversing their direction. Thus your left hand now holds AB instead of AA and your right hand holds AB instead of BB, as illustrated in Figure 44. (I explained the reason for doing this in the first effect, Coats, Tapes and Rings.)

Now hold orange up high.

“And so it came to pass that this fine orange won first prize. When the man came forward to claim it, the peasants were indignant, for they said, ‘This man has no orchard. He is a thief. He has stolen our fruit and exhibited it.’ Then many peasants claimed it as their own. Now, fortunately, the Prince was a magician so he put a magic charm on the orange.”

Now you request the assistance of two men from the audience.

“I would like to have two gentlemen to assist me so that I can find the owner of the fruit with the magic charm. Thank you, just come forward, and you also, Sir. (To one.) Just hold these two ends. (To other.) And you, Sir, hold these two ends. Hold ends tightly and do not drop them.”

The men are each given two ends to hold. The audience can see the orange suspended from the tapes between the men. You stand behind the orange.

“According to the legend, the Prince said that the orange could not be removed from the ribbons by anyone but the rightful owner—that if the real owner of the orange would touch it, it would fall into his hand. One by one the peasants came forward and touched the orange, but it remained securely on the ribbons. Then came forward a young man from whose orchard the orange had really been stolen. He held his hand under the orange thus.”

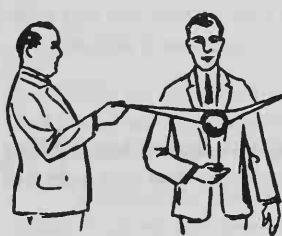


FIGURE 45

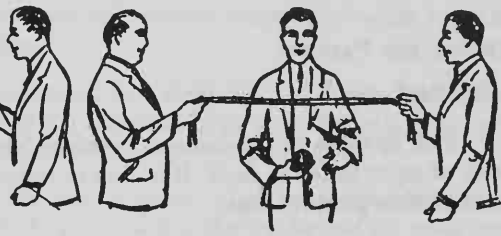


FIGURE 46

Hold right hand about a foot beneath the orange. Figure 45.

“Now, gentlemen, pull hard on the tapes.”

When assistants pull hard, the thread holding the two tapes together breaks. The orange falls into your right hand, which is beneath it ready to catch it. The tapes are stretched out straight between the two assistants, as in Figure 46.

“And just as the Prince Magician said, when the rightful owner came the orange magically dropped from the ribbons into his hand.”

Take tapes from the gentlemen and thank them. They go back to their seats.

“The moral of which is—some people claim to be movie actors, but the nearest they get to Hollywood is eating oranges that come from there.”

WALKING THROUGH TAPES

This is an effective version of the double rope principle and coupled with showmanship it is very puzzling.

EFFECT:

Two long tapes are freely shown and passed up under a gentleman's coat and behind him. One of the tapes is tied in a single knot in front of him to secure him still further. The ends of ropes are given to two spectators to hold, one standing at left, and other at right of gentleman who is bound. The latter is told to walk backwards with the result that the tapes instead of being behind him are now stretched in front. He has apparently walked through the two tapes.

PARAPHERNALIA:

Two long pieces of tape, each about ten feet long.

To Prepare:

Have tapes fixed with thread through center similar to tapes in the Magic Orange effect. Fold tapes back on themselves so as to form the fake joint. Place tapes on table or suit case (if you use one for performing) with fake joints concealed from audience.

SECRET AND PATTERN:

To Perform:

Pick up tapes and in doing so cover the fake joint with the left hand. Allow ends of tapes to fall to floor. It is easy to convince audience that you hold but two harmless pieces of tape.

Invite three gentlemen to come up and assist you. Address the one who looks the best natured and say,

"Pardon my asking, Sir, but are you much of a walker? Do you take an interest in walking or would you rather ride? Most of us would. I ask this because I am going to perform an odd walking experiment. Perhaps one of the oddest you have ever encountered. I got the idea from Teddy Roosevelt. I will ask you to face the audience while I pass these two tapes behind you."

The other two assistants should be standing one at the right and one at the left. The left side of stage is to your left when you face audience.

Stand at right side of gentleman who is to be the walker, and pass left hand up under his coat and behind his back, then reach around him with right hand and take tapes.

Address gentleman to left side of walker.

“Will you be kind enough to take these two ends of the tapes and hold them tightly?”

Give him the two ends in your right hand.

Address gentleman at right.

“And I will have you take these other two ends.”

Release fake joint held with left hand and run hand along tapes so you can easily present the two other ends to spectator helping you.

Study diagram 47 and you will readily see position of ropes as held by assistants.



FIGURE 47

The two gentlemen on the sides should be far enough away so as to take in the slack in tapes and yet not pulling hard enough to break the thread in joint. Audience should be readily able to see that man in middle stands in front of the tapes.

Now, gentlemen, each of you holding the tapes, give me an end of any one that you are holding and for safety we will wrap our friend, the walker, up in the rope and tie it securely around him.”

Take an end from each gentleman, tie a single knot in front of the walker and give back the opposite ends to the assistants from what they originally held. We discussed this principle thoroughly in the previous effects.

“Gentlemen, please hold the ropes securely. Note carefully how matters stand. Two ropes extend behind the gentleman in the middle and for extra good luck we tied him in one of them, but still it runs around in back of him.”

To gentleman in center.

“When I say ‘One—two—three—WALK’ I want you to step backwards two or three steps.”

To men holding the tapes.

“And when you hear me say WALK I want you to pull hard. Hold onto the tapes and pull. Are you ready, gentlemen?”

You should be standing a little to the right of walker and behind tapes. You can get to the position by walking around assistant on right side of stage. The main idea, of course, is to stand so you do not obstruct the view of the trick.

“It is said of Teddy Roosevelt that when he went walking he would often set out in a straight line and hew to the line in spite of obstacles. He would go over

fences and through houses. But Teddy had nothing on the gentleman here. I'll show you a walker. One—two—three—WALK."

Man walks backwards, men on ends pull, thread breaks and tapes come out stretched in front of the walker.

"See, the gentleman has walked right through the tapes."

To walker.

"I congratulate you, Sir. You are an excellent walker. No sense going around a block when you can cut right through, is there?"

Take tapes from other two gentlemen.

ANOTHER TAPES RELEASE

Effects with this tape principle are practically endless, and a bit of thought will show you new ways of working. An effective way is to have tapes prepared with thread and folded back on each other so as to form fake joint. Then place tapes under a man's coat (joint behind his back) and bring the tapes around in front and tie a single knot. Tapes are then threaded through each sleeve. A ring is placed in each of the gentleman's hands and tapes threaded through each ring, respectively. A single knot is made with a tape from each side, and ends given to two spectators to hold. See Figure 48.

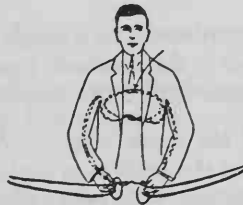


FIGURE 48

Upon pulling tapes they free themselves and become stretched out before gentleman in middle. If thread does not easily break just reach up under coat and break it.

Another way is first to thread rings on tapes then go through the routine above. Performer reaches up under coat and removes rings then has tapes drawn out. All this is done while gentleman is wearing his coat.

The Japanese magicians have a way of doing the tape release in which several persons are threaded on the tapes. In their hands the effect is very puzzling.

Lesson 17

HANDKERCHIEF TRICKS

The silk handkerchief has won its way to a prominent place in magic. There are several reasons for this—the silk handkerchief makes showy effects; it is easy to handle; and it can be compressed into a small space and then opened to cover a comparatively large space.

The popular size for silks with magicians is a thirteen-inch square. This is due, perhaps, to the fact that this size cuts nicely from Japanese or Chinese silk, which comes twenty-seven inches wide. Some magicians prefer, however, to work with larger silks—fifteen, eighteen, twenty-seven or thirty-six inch squares for flash effects.

Silks come in so many attractive colors that a magician can add a colorful flash to his act with them. A European magician made a hit with a silk effect in which the handkerchiefs had one- to three-inch borders of contrasting color. The light-colored silks had dark borders, and the dark-colored had white or light borders. As a result of this, interesting new effects came into prominence.

Ade Duval became internationally successful with his “Rhapsody in Silk,” a silk act which is truly entertaining, flashy and colorful.

Important in silk handkerchief effects is the ability to roll a handkerchief readily into a small ball. The magician starts with one corner and uses it as a foundation around which to wrap the rest of the handkerchief. To facilitate this, some performers sew a piece of shot or a small button into one corner. Most magicians, however, find this unnecessary.

Your hands must be kept in good condition for working with silks. They must not be rough or they will catch on the silks. It is well to use Jergen’s Almond Cream or any good Benzoin and Almond Cream on the hands just before a performance. These creams give the skin a little tackiness to make it easier to do manipulations. You will find this particularly helpful later on when you come to Billiard Ball Manipulation.

THE WANDERING HANDKERCHIEF

This experiment permits of good showmanship. It is worked under seemingly impossible conditions with a member from the audience watching you closely. And yet it is easy to do and very effective.

EFFECT:

A spectator comes up from the audience to assist performer. Magician turns both trousers pockets inside out and shows them empty. Spectator also

feels in pockets to make sure there is no mechanical arrangements in them. Slowly magician places a red silk in his right pocket, then reaches into his left pocket and brings out the same silk. Both pockets are again shown empty and performer's hands are shown to conceal nothing. Silk is replaced in left pocket and is again pulled out of right pocket. Once more red silk is replaced in right pocket and appears in left. Assistant is now requested to tie a knot in the silk. It is placed in pocket. A moment later it is withdrawn, and it has untied itself—the knot is gone. Finally red silk is placed in pocket again and is pulled out by spectator. This time it has mysteriously turned to blue. Pockets are still empty.

PARAPHERNALIA:

1—Two Red Silks.

2—One Blue Silk.

SECRET AND PATTERN:

To Prepare:

Roll up the blue silk and place it in your left back pocket.

Roll one of the red silks into a ball and tuck it into the upper inner corner of your left side trousers pocket. Figure 19.

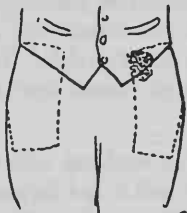


FIG. 19

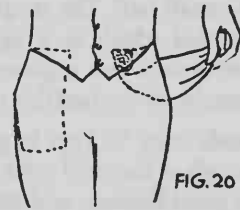


FIG. 20

You can turn your pocket inside out without exposing the concealed silk. Figure 20.

To Perform:

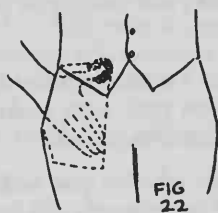
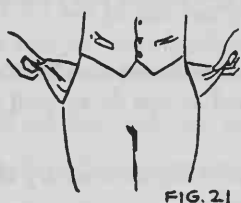
Have spectator come up from audience. Have him stand at your right. Bring forth a red silk.

"I am going to ask you, Sir, to act as a committee of one to be chief inspector for the audience for this experiment. Do you accept the nomination? Then all is well. This silk handkerchief has very peculiar properties. It acts up in such a way that people imagine I have many kinds of trick pockets with which to fool them. Now you know I wouldn't fool anyone intentionally for the world so I am going to ask you to reach inside my pocket and see that it is just a pocket such as is usually built into trousers."

Have spectator reach into right pocket and feel carefully around to make sure there are no trick devices in it.

"You are satisfied that all is well—that there are no tunnels or subways in it? So that the audience may also join in the little game, I will just turn both my pockets wrong side out."

Place silk in right coat pocket. Now turn both pockets inside out. Pull them out far and show both sides. Be careful when pulling left one out not to pull it so far as to expose the silk but there isn't much danger if silk is properly tucked in corner. Figure 21.



"Watch my hands and watch my pockets."

Show hands, both sides, with fingers wide apart. Tuck both pockets back into place. As left pocket goes back into place, reach up with left thumb and pull down the concealed red silk. Push it quickly down into pocket. Anyone reaching into pocket now can readily find silk.

Now take the other red silk from coat pocket and hold it up by corner so that audience can see you have only one silk.

"Just to look at this square of red silk, one would hardly think that it possesses the odd powers which it does. For instance, I place it in my pocket over here on my right side."

Bunch handkerchief up and place into right pocket with right hand. Hold it with thumb and finger-tips and push it into upper inner corner with thumb. Let other fingers come down into pocket so that audience can see movement way down in pocket as if you were pushing silk well down in pocket. Figure 22.

Remove right hand and show both sides, fingers wide apart.

"But will it stay there? No."

Reach in and turn pocket inside out, leaving it out.

"It walks over into my left pocket."

Show left hand, both sides, fingers wide apart. Reach in and remove handkerchief. Turn left pocket wrong side out and show silk freely.

Turn both pockets in again. As right one goes in, push right thumb into upper corner and bring silk down into pocket as before.

"Now watch. I shall place it back in my left pocket."

Place red silk in left hand back in left pocket as you did the silk in right pocket. Tuck it into upper inner corner with thumb and move fingers about lower down in pocket. Remove hand and show it empty.

"But just because I placed it there, it will not stay."

Turn left pocket wrong side out and show that silk has gone.

"Now, Sir, will you please reach into my right pocket and remove the little wanderer?"

Spectator assisting reaches into pocket and withdraws the silk. Turn pocket inside out. Now push both pockets in again, and as you do so, pull silk in left pocket down lower in pocket.

"I wonder whether you understand this, Sir? Suppose we try this experiment again. I just place the silk into my right pocket."

Go through movements again of placing silk in pocket. After it is concealed in upper corner, withdraw hand.

"You are convinced that I placed the silk into my pocket. Now watch."

Turn right pocket out and show empty.

"Please reach into my left pocket yourself."

Turn so that he can readily reach into pocket and remove silk. Then turn left pocket out.

"See, you place the silk in one pocket, and it bobs up in the other."

In all this pocket work, be sure that your coat is held back so that audience can readily see that silk really goes in and out of trousers pockets. You must make the experiment convincing.

"Now, I shall ask you, Sir, to tie a knot in the silk—one in the middle of the handkerchief."

Assistant ties knot in handkerchief. Take it from him and hold it in your left hand so that audience can see knot. Turn right pocket in, pulling silk in upper corner down into lower part of pocket.

"You have tied a knot in the silk. Again I place it into my pocket."

Place silk in right pocket, pushing it into upper corner as before. Remove hand.

"Do you believe in spirits? No? Then please reach into my pocket when I say 'three' and remove the silk."

Turn right side to audience and hold coat back with right hand.

"One-two-three."

Spectator reaches into pocket and brings out silk, which is untied, from lower part of pocket.

As assistant reaches for pocket and attention of audience is misdirected to him, reach into your left back pocket with left hand and remove the blue silk from it. Push into left pocket, tucking it into upper inner corner. Remove left hand. Your left pocket has been turned out so that even if some members of audience sees you put your hand in your pocket, he will interpret it as merely a move to push your left pocket in again.

"It will not stay tied, you see. It has freed itself from all entanglements."

Turn both pockets out again and show empty.

"A peculiar silk, you must admit."

Turn right pocket in.

"Now I shall ask you to stand at my left for a moment as it will be a bit handier for you."

Place assistant at your left.

"Watch me again. Here are my hands and here my pocket."

Show hands freely. Then tuck left pocket back into place, bringing blue silk down into lower part of pocket from the corner. Remove hand.

"Again I take the little fellow—this little red silk—and place him in my pocket."

Crush the handkerchief up and place in left pocket. Push up into corner, but call attention to movement of fingers in lower part.

"I shall ask you to blow in the direction of my pocket twice."

Blow once to show him how. Then he blows twice.

"You saw the red silk go in—now take it out."

Turn left pocket well toward him so that audience can see. He reaches into pocket and removes the blue silk. This is a good climax.

Turn left pocket out again to show empty, then replace it. Look at spectator and say:

"You blue (blew) the handkerchief, all right."

NOTE:

If you should happen to use a green silk instead of a blue one, say "That's his Irish coming out. He thought you were blowing an Irish tune."

Take handkerchief from spectator.

"Which, after all, goes to show that the silk worm may not know what he spinneth."

Two gentlemen can assist you, if desired, instead of one. Have one at your left and other at right.

THE SILK AND THE FLAME

This is another pretty experiment which has been handed down from the days gone by and will, no doubt, be popular for many years to come.

EFFECT:

A candle, resting in a candlestick, is lighted. Magician reaches in the flame and produces a bright colored silk handkerchief from it. The candle is then removed from the candlestick and is wrapped in a piece of newspaper. This is given to a boy assistant to hold. Performer rubs the handkerchief in his hands, and it mysteriously vanishes. He tears the paper parcel in half now and, instead of the candle, takes out the missing handkerchief. The last surprise comes when he removes the burning candle from his inner coat pocket.

PARAPHERNALIA:

1—A candle, about $\frac{3}{4}$ of an inch in diameter and eight inches long. Just ordinary white candles which fit ordinary candlesticks may be used.

2—Two extra candles.

3—A sheet of highly-enameled book paper, such as is used in printing. Any printer or good paper house can supply you with this. You may use white, India tint, or any light color.

4—A candlestick.

5—A small box of matches. Also a few matches which can be ignited on anything.

6—Two silk handkerchiefs, alike.

7—A handkerchief pull on elastic.

8—A piece of sandpaper, 2x3 $\frac{1}{2}$ inches.

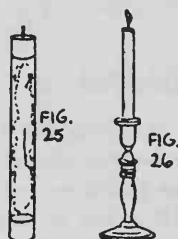
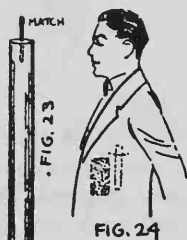
9—A piece of newspaper, about 18 inches square.

HOW TO CONSTRUCT THE APPARATUS:

The Candle:

Cover one of the candles with the enameled paper. Merely wrap the paper around the candle and glue down the edge. Do this carefully so that paper is smooth and looks like a real candle from a short distance.

Cut away upper wick of candle and insert a match into candle to imitate wick, head of match up. Make hole in candle with a red hot hairpin or with sharp instrument so you can easily insert match. Match should protrude from candle about half an inch. Figure 23.



Inside of your coat at upper left side, sew a special pocket. This should hold candle easily but should be not quite as deep as the candle is long. In front of this pocket in coat, sew the piece of sandpaper with rough side exposed. If you prefer, you may just pin this on, but be sure it is secure. Figure 24.

The Candle Shell:

Take another candle and wrap enameled paper around it as you did with the first. Slip this paper shell from the candle. The shell must be the same length as the candle. Now take two pieces of candle about an inch long. Place one piece with a good wick on it in the top of the shell. Take a silk handkerchief and push it into the shell. Then insert the other piece of candle in the bottom, pushing it up flush with edge of shell. This shell should look just like candle in your inside coat pocket. Figure 25.

Place candle in candlestick. Figure 26.

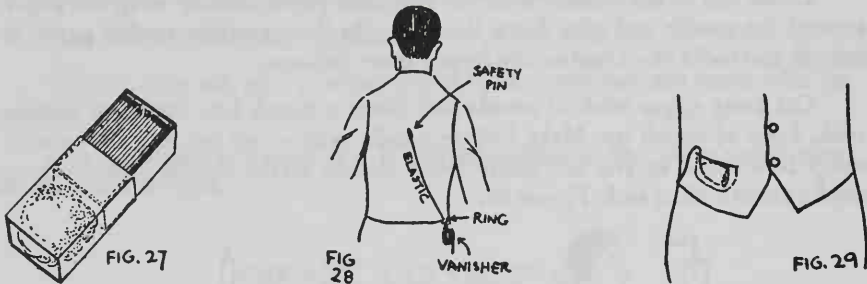
NOTE:

The covered candle and candle shell may be made to look like the expensive fancy candles on the market. A little ingenuity on your part—and you can build a pretty effect.

Match Box Arrangement:

Take the small box, of matches. Push box open about two-thirds of the length. Take the second silk, just like the one you placed in the candle shell.

Fold it or crush it and wrap the end of handkerchief around it to make a parcel. Place this inside the cover of the match box. Push it in so that it will be held securely out of sight. Figure 27.



The Handkerchief Pull:

This is for vanishing the handkerchief later on in the experiment. Sew a small ring under bottom edge of vest, just back of your hip, about an inch back of side seam. The pull is pear-shaped with an elastic attached. The elastic may be from 12 to 18 inches in length. Experience will teach you the length best suited to your needs. Run the elastic through the lower side of ring and up to center back of vest on the under side. Secure it with a safety pin at the point where the end of elastic reaches. Figure 28.

Elastic should hold the Pull just under the ring without any undue stretch of elastic. When Pull is pulled out from body a foot or so and then released, it will fly back into position.

To make it easy to get at Pull when you need it, place it in lower right vest pocket. Some performers carry it in that pocket throughout their show, while others arrange it just before performing this trick. If you need this pocket for other experiments, do not put the Pull in it until just before this trick. You will have no difficulty in doing so when you have left side turned to audience. Figure 29.

SECRET AND PATTERN:

To Prepare:

Have candle shell in candlestick on table. Place box of matches with silk inside, near candlestick. Place the piece of newspaper nearby. Pull is in lower right vest pocket. Place real candle with match wick in special inner coat pocket with the piece of sandpaper attached in front of pocket.

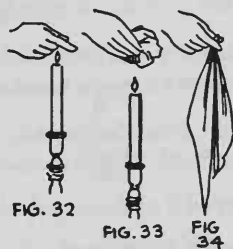
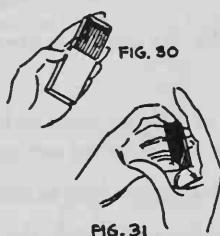
To Perform:

This experiment may be performed without assistance, but it is well to have an assistant. Have a little girl come up from audience. Place her a little in front of you and toward your right so that she does not screen your movements from audience.

To girl:

"If you will watch me closely, I will show you the mystery of 'The Silk and the Flame.' It is taken from the story of a fairy magician who one evening gathered his little friends together by the candlelight."

Pick up box of matches with left hand and take out match with right. Strike match and light fake candle in candlestick. Hold match box in left hand as in Figure 30.



Now place right hand over box and close box with left hand, forcing the silk out of box into palm of right hand. Figure 31.

Curl right fingers around silk and keep back of right hand to audience.

Replace match box on table.

"When they were all assembled, he reached over the flame to warm his fingers for a moment."

Move left hand over the flame. Close hand and then open as though you thought you might have something in it. Do this slowly and gracefully so that audience will be interested in watching your movements. Then move right hand over the flame.

"Suddenly he dipped his hand into the flame."

Dip right hand close to flame and move up again. Figure 32.

Uncurl fingers a little and allow silk ball to expand. Figure 33.

Finally move hand a little to side and above candle and allow silk to hang from finger tips. Figure 34.

"And behold, he produced a brightly colored piece of silk—just as though he grasped a beautiful butterfly that was hovering around the flame."

Spread silk out and show to audience and assistant.

"This, Mary, is magic silk made from the flame."

Place silk in lower right vest pocket. As you do this, tuck a little of it into the opening of the Pull. Figure 35.

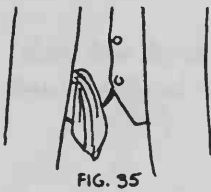


FIG. 35

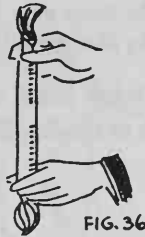


FIG. 36

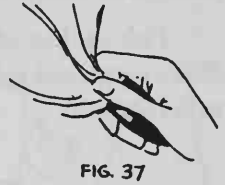


FIG. 37

"Then the fairy magician picked up the candle. He struck on the table three times with it—that's a magic number."

Take candle from candlestick. Strike bottom of it three times on table, without putting out flame. This is to show that candle is solid without saying so.

"He wrapped it up in a magical newspaper. Many fairy tales in this one."

Wrap candle in the newspaper. Do not stop to extinguish the flame. As you cover candle, flame will go out. Twist the ends of the paper.

"He twisted the ends. And then he gave it to one of the little fairy princesses to hold. How would you like to be a fairy princess?"

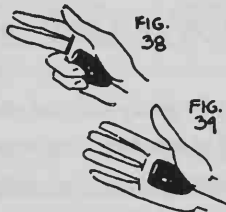
Give wrapped fake candle to little girl assistant. Hold it at each end where solid parts of candle are. Have girl hold it the same way so that she can feel the solid candle. Figure 36.

"You feel the candle all right, don't you? Just hold on tightly."

Reach into right vest pocket with right hand. Take out silk and Pull together. To do this, insert tip of forefinger into opening of Pull and remove it from pocket with the silk. Hold Pull against right palm with back of right hand to audience. It is easy to conceal it in this way. Figure 37.

"Now he stroked the magic silk gently."

Take silk in left hand, removing first finger from opening in Pull. Hold Pull in right palm with third and fourth fingers curled over it. Figure 38.



Some performers palm the Pull as in Figure 39.

Stroke silk twice with thumb and first two fingers of right hand.

"He tucked it into his hands."

With fingers of left hand, work silk into the Pull in right hand. Grasp it first by the center. About four movements should be enough to conceal silk in Pull. Figure 40.

"Then he held it in his left hand."

Pretend to place silk in left hand. Make movement of putting it from right into left hand. Close left hand as though grasping it. Look at left hand to misdirect attention from right. Figure 41.

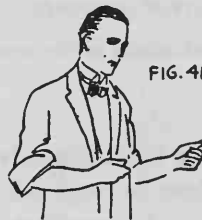
FIG
40

FIG. 41

During this time, bring right hand back toward body and release the Pull. It will fly back with silk in it, under coat and into position under ring.

NOTE:

In using Pull, be sure that your right forearm screens elastic. Also be careful that there are no objects in any of your pockets against which Pull might strike and make a noise. Bringing right hand back toward body before releasing Pull helps to keep it from making an unnecessary bang.

"But look! He opened his fingers and the silk had mysteriously disappeared."

Open both hands slowly and gracefully and show them empty. Figure 42.



FIG. 42



FIG. 43

Take parcel from her. Tear it open at center and remove the silk. Figure 43.

"Mary, you still have the candle? You have."

“And strangely, when the fairy magician touched the parcel, the candle, too, had disappeared—and in its place, was the magic silk.”

When you have removed silk, crush the newspaper and fake candle into a small ball and place it on table.

“The fairy folk all wondered what had become of the candle. It occurred to the fairy magician to look in his inside pocket.”

Reach into inside coat pocket. Take out the candle, and, as you do so, quickly strike the match end on the sandpaper. Remove candle with wick lighted.

“And there, resting peacefully, was the candle, light and all.”

Place lighted candle in the candlestick.

NOTE:

In making up the match ends for the candles, some magicians like to use wax matches. These are imported from Europe. You may be able to buy them at some of the large department stores. Ordinary modern ones, however, answer the purpose very nicely.

THE CANDLE, THE SILK, AND THE PAPER TUBE

Another version of the preceding effect.

EFFECT:

Performer produces a silk from the flame of the candle and tucks part of it into his vest pocket. He then covers candle with a tube which does not completely conceal it. The top is still seen, lighted. Magician then removes candle from tube and wraps it in a piece of paper. Suddenly the silk handkerchief vanishes from his pocket. He tears open the wrapped candle, and there is the silk instead of the candle. He removes the tube from the candlestick and, to everyone's astonishment, there is the candle in the candlestick.

PARAPHERNALIA:

Similar to that used in the preceding experiment.

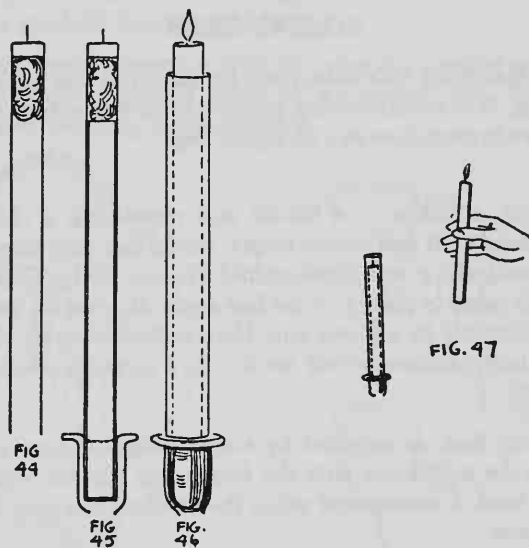
HOW TO CONSTRUCT APPARATUS:

Cover a candle with India tinted enamel paper.

Around this wrap another piece of the same paper and glue the edge down. Make this so that you can slip it off to make a candle shell. Into this shell, insert a small piece of candle with a wick. This forms the top of shell. Push a silk tight up against the piece of candle. Figure 44.

Burn wicks a little of both solid candle and the fake.

Now slip shell down over solid candle and place both in the candlestick. Bottom edge of shell should come just a little inside of candlestick so that audience cannot see it. Figure 45.



To audience, the faked candle looks like an ordinary candle.

Now make a tube out of paper or cardboard. This must fit easily over candle and shell and rest on candlestick, showing about half an inch of candle above it. Figure 46.

SECRET AND PATTERN:

To Perform:

Have candle and shell set in candlestick.

Have tube nearby on table.

Have match box with silk in it also on table.

Light candle and produce silk from flame as taught you in preceding effect of this lesson.

Show tube empty and place it over candle. Shell extends above it so that you will have no difficulty in grasping it. Remove shell, leaving solid candle concealed in tube.

Be careful not to expose open bottom of shell to audience. Figure 47.

Wrap shell in piece of newspaper.

Vanish silk in the Pull. Tear open paper parcel, containing faked candle, and produce the silk in place of the candle.

Lift tube from candlestick and show that candle has returned to its original place in the candlestick.

Lift candle out of candlestick and show it to audience. Then drop it back into candlestick.

ELUSIVE SILKS

A pleasing experiment with silks, good for stage or close work. Though very easy to perform, it is effective. This introduces to you a very handy piece of apparatus known to magicians as a Changing Bag.

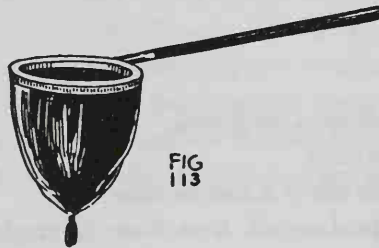
EFFECT:

A small bag, attached to a handle and resembling a church collection bag, is turned inside out and shown empty. Performer then turns it back right side out and suddenly a red handkerchief appears in it. This is given to a spectator, who is asked to place it in the bag again. He does so, and the handkerchief changes instantly to a green one. Here follows a series of appearances, changes, and disappearances which work into a pleasing routine.

PARAPHERNALIA:

1—Changing Bag, as supplied by magic dealers. There are three sizes. This effect may be performed with the larger size bag for which larger size silks should be used. I recommend using the medium size one, however, for a neater performance.

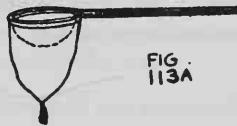
2—Four silk handkerchiefs—two red, two green—about 13 inches square. You may use any colors you desire, but there must be two of one color and two of another.



HOW TO HANDLE A CHANGING BAG:

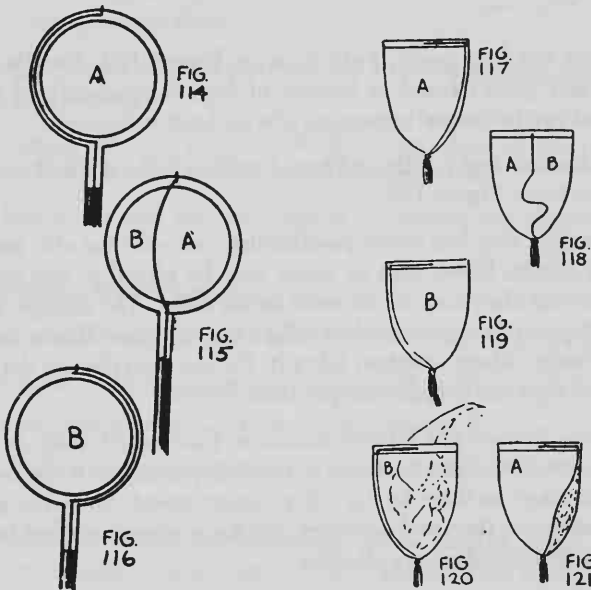
Figure 113 shows the Changing Bag as it looks from the outside. The top is a metal ring to which the handle is attached. The bag is usually of red velvet lined with black. There is a tassel at the bottom.

Figure 113A shows the way in which the inner wire in the bag operates to change the compartments in the bag. It swings downward from side to side in the bag so that it cannot be seen.



Figures 114, 115, and 116 show diagrams of the operation of the inner wire as seen when you look down into the bag.

First, there is compartment A with the wire flat against one side of the bag. Then wire swings downward inside of bag toward other side, closing up compartment A and revealing compartment B.

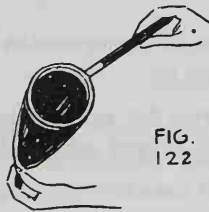
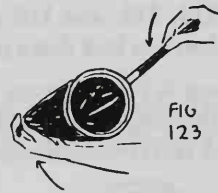


The wire runs into the handle and it is operated by turning the handle forward or back as required.

Figures 117 to 121 show the working of the bag diagrammed from a cross section view.

First, there is compartment A. Then wire is dropped down with the cloth partition attached to it, making compartments A and B. Wire swings completely over to other side of bag, closing compartment A and leaving compartment B. If an article, say a silk handkerchief, is placed in compartment B—Figure 120—a slight turn of the handle of the bag will vanish it as shown in Figure 121.

Thus, an article may be placed in A or B and vanished and made to appear at will. When an article is vanished, the bag may be turned inside out and shown empty. Color changes are accomplished by placing a red silk in one compartment and a green one in the other. When change is made, mouth of bag must be kept turned from audience so that movement of wire will not be detected.

FIG.
122FIG
123

To handle the bag easily, hold it as in Figure 122. Handle is in right hand—left hand grasps tassel at bottom of bag. Keep mouth of bag turned enough toward you to conceal movement of wire from audience.

Raise bottom of bag a little and turn handle a little in whichever direction you desire wire to go. Figure 123.

The Changing Bag has many possibilities, not only for silk work, but for mind reading effects. Blank slips of paper may be placed in one compartment of bag and the real slips may be collected in the other. The change is made and the blank slips poured out onto a plate before the audience. Bag is shown empty and tossed offstage, where assistant takes it. He can then change the bag again, remove the real slips and prepare the questions for you.

It may also be used for forcing numbers. Have small disks or cards with numbers, say one to twenty, on them in one compartment. Have twenty cards all with one number on them in the other compartment. Show the numbers in the first compartment, then make change, and have spectator select from second compartment where numbers are all alike.

Now, for the Elusive Silks:

SECRET AND PATTERN:

To Prepare:

Place a green silk in upper corner of right trousers pocket, and a red silk in upper corner of left trousers pocket. Arrange so that pockets can easily be shown empty.

In compartment B of bag place a red silk and on top of this, a green one. Change partition so that silks are concealed and compartment A is revealed.

To Perform:

Come forward with bag. If you are on a stage, have a spectator come up to help you. Place him at your left.

"Last Sunday when I was in church, I noticed that a collection was being taken up in little collection bags like this one."

Push the bag here and there as if you were making a collection.

"When I got home, I found that I had one of these collection bags under my coat. Of course, I was puzzled as to how it got there, but here it is. I have the bag—also an empty pocket here."

Turn left trousers pocket out and show it empty. Replace it and force red silk down into pocket.

"And an empty pocket there."

Turn right pocket out and show empty. Replace, forcing green silk down from corner into pocket.

"With empty pockets and a collection bag, there is no reason why I shouldn't pass around among such a liberal congregation."

Turn bag inside out and back again to impress on spectators fact that bag is empty.

To a spectator, then to audience:

"Do you mind, Sir, if you and I take up a little collection? He's in favor."

Push bag out in front of you and to the right to imaginary spectators.

"Anything from money to silk dresses appreciated."

Bring back bag toward you with mouth turned from audience. Make change.

Reach in and remove the green silk. Make change again to conceal B again and reveal empty compartment A. Push bag inside out to show empty.

"Ah, silk! Will you take it, please, Sir, and then place it back in the bag?"

Spectator takes silk and places it in bag—compartment A. Make change, concealing A with the green silk and revealing B with the red one. Ask spectator to remove it again and he takes out a red silk.

"Please take it out again, Sir. Now it's red."

Show bag empty by pushing inside out.

"There's something suspicious about this collection business."

Reach into right pocket and remove green silk.

"You will note that things placed in the collection bag also find their way into the collector's pocket. Well, back it goes into the bag."

Make change, then place green silk with other green one in compartment A. Make change and show bag empty.

"In again, out again, gone again. Reach into my pocket, Sir."

Have spectator reach into your left trousers pocket and remove the red silk.

"What's this? A red one? Somebody is playing tricks on us."

Turn bag inside out again to show it empty. Do this suddenly as if you wanted to make sure that green silk had vanished.

"Now, just place both the silks into the bag."

Spectator places the two red silks into the bag. Make change and remove one green silk, then the other.

"Now, they're green—both of them."

Show bag empty again.

"So we'll place them both back into the bag again."

Make change and place the two red silks with the two green ones. Make change again. Turn bag out to show it empty.

"Now they're gone—so we're back where we started."

Put bag aside and go into next trick.

A GOOD COMEDY ENDING:

The effect can be carried through another step to a surprise finish. Have a nickel in your pocket or attached to right edge of coat with a clip. Get it into right palm and drop it into bag without being detected by audience. Show hand empty, then reach into bag and take out nickel. Show it to audience and say, *"Which makes the sum total of our collection one nickel."*

Another ending is to have a watch and five one-dollar bills, all in a wad with a rubber band around. Have this parcel in right coat pocket, and during excitement over the vanished silks, palm the parcel and drop it into the bag. Show right hand empty and reach into bag. Take rubber band from parcel and remove one dollar bill. Say, *"However, not so bad at that, as I have a collection system all my own."* Take out other four bills, one at a time, and finally produce watch. Look at spectator knowingly and say, *"My, how time flies."*

Lesson 18

KNOTTY SILKS

MYSTIC KNOTS

So effective are magical knots that tie and untie themselves that Houdini used to feature knot effects in his show. Houdini used large, brightly colored silks, and his work with them was certainly beautiful. The larger the silk you can use, the greater the flash of the effect. Twenty-seven or thirty-six inch squares of silk are fine for knot work, especially on the stage. However, this work can be done at a moment's notice anywhere with ordinary pocket handkerchiefs. For general silk work, use Chinese or Japanese silk. It is springy and folds up small. It also has the advantage of being made in many brilliant colors. Silks should be pressed so as to give them a fresh appearance in a program.

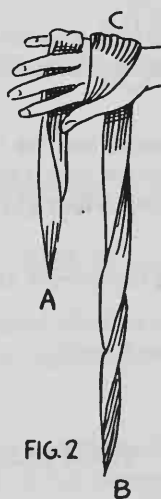
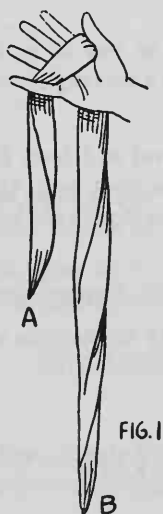
INSTANTANEOUS ONE-HAND KNOT IN HANDKERCHIEF

EFFECT:

Performer twists a silk handkerchief rope fashion and holds between fingers of right hand. He gives silk a shake and a knot appears in the center.

To Perform:

Hold handkerchief by opposite corners and twist it rope fashion. Then hold in right hand as in Figure 1. End A is higher than end B. Note how silk is held between third and fourth fingers and between first finger and thumb.



Now turn hands over towards yourself so that back faces you. Figure 2.

Reach down suddenly to grasp end B. As you do this with a snap, end B flies upward. Grasp it between first and second finger. Figure 3.



FIG. 3



FIG. 4

Allow loop C to fall down over end B and as you do so let loose of all the handkerchief except the end B. Silk is stretched a bit taut and knot appears as in Figure 4.

Some performers, such as Laurant, Ade Duval and Joan Brandon throw the silk up into the air and it comes down with a knot in it. Or by throwing silk around their back with right hand and catching it with the left hand, a knot appears.

The throwing movements are made after C has dropped down over B.

The knot is practically instantaneous and very mysterious when correctly performed. Practice it well.

THE PULL-AWAY SINGLE KNOT

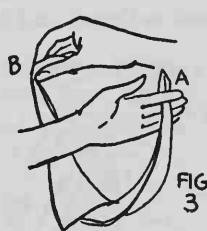
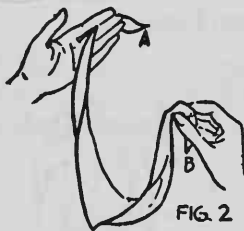
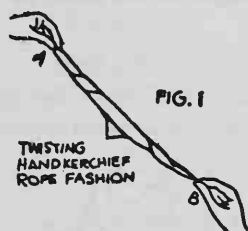
EFFECT:

Performer ties a single knot in a handkerchief. Suddenly the knot disappears.

To Perform:

Hold handkerchief by opposite corners and twist it rope fashion. End A is in left hand, and end B is in right hand. Figure 1 is view toward yourself.

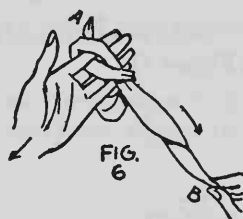
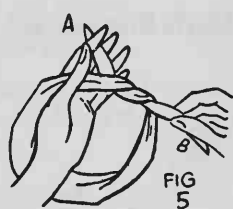
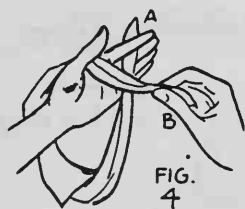
Place end A between first and second fingers of left hand. B is held between thumb and first two fingers of right hand. Figure 2.



Bring right hand with B in front of left wrist. Figure 3.

Bring B over base of left index finger. Or, if silk is very large, bring it back of thumb and over base of it. Figure 4.

Tie B around A so as to form a single knot. Show knot so that all can see it. Turn palm of left hand toward audience as far as possible so that they can see nothing is concealed. Figure 5.



Pull B to the right and A to the left and toward you. It appears that you are tightening knot. Figure 6.

Then the silk slides off left fingers and unties itself. Be sure to keep end A grasped between fingers to accomplish this.

THE DISSOLVING SINGLE KNOT**EFFECT:**

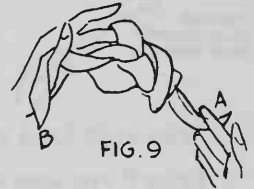
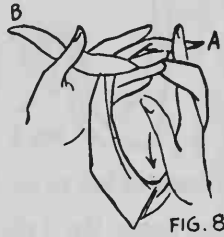
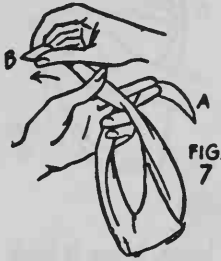
Performer ties a single knot in handkerchief and places handkerchief on a chair. Then he lifts handkerchief again, and knot has disappeared.

To Perform:

Hold end A of handkerchief between first and second fingers of left hand and end B in right hand as in Figure 2.

Curl third and fourth fingers of left hand down to grasp handkerchief securely. Bring end B in right hand over these fingers and in front of first and second fingers. Grip B between thumb and base of first finger, releasing right hand. Figure 7.

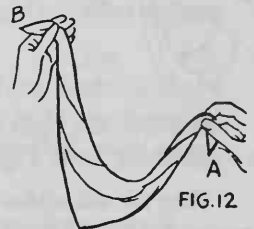
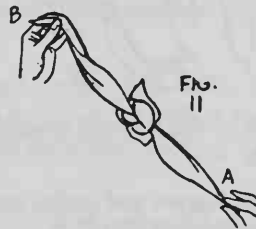
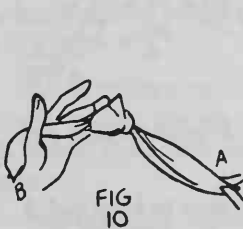
With right hand reach inside loop of handkerchief and grasp A. End B of handkerchief is held tight between second and third fingers of left hand, as well as thumb and first finger. Figure 8.



Bring A down and through loop of handkerchief. Figure 9.

As you continue to pull end A to the right, curve second and third fingers and draw them backward a little, pulling part of the handkerchief with them. This causes a looping of the handkerchief which looks like a knot. Figure 10.

Release second and third fingers from knot and hold handkerchief as shown in Figure 11.



Lay handkerchief on seat of chair. Then pick up end B with a slight upward jerk and the knot fades away. If desired, instead of placing the silk on a chair, merely pull both ends of it and it unties as you hold it between your hands. Figure 12.

Experience will teach you how tight or how loose to make your knots. They must be tight enough to hold and yet loose enough to untie easily.

This is a pretty effect when worked with two or three large brightly colored silks. Tie each and place it on the chair. Then jerk them upward one at a time, and the knots dissolve.

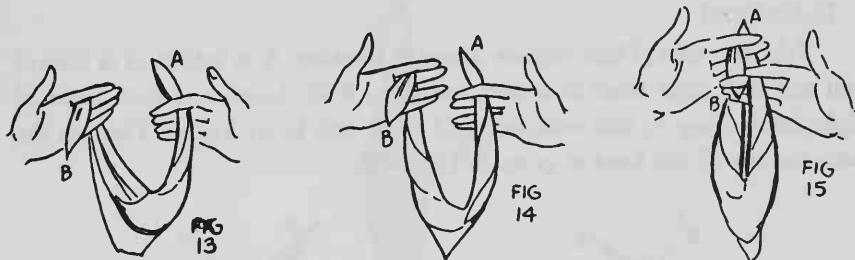
THE SPEEDY SINGLE KNOT

EFFECT:

Performer holds a handkerchief by opposite corners in his two hands. He brings his hands together and pulls them apart instantly, and suddenly a knot has appeared in the handkerchief.

To Perform:

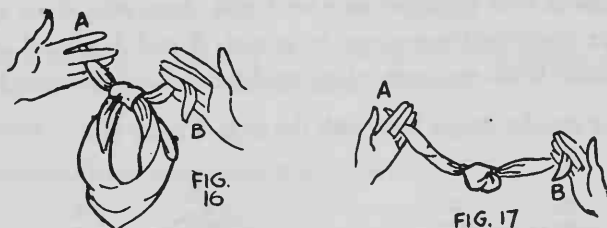
Hold silk as in Figure 13. End B comes between first and second fingers of left hand from front (towards audience) to back (toward you). End A comes between first and second fingers of right hand from back to front.



Bring hands together with right hand inside of left hand. Figure 14.

Grasp A between second and third fingers of left hand and B between the same fingers of right hand. Figure 15.

Releasing ends from first and second fingers of both hands, draw B to right and A to left between second and third fingers of each hand. Figure 16.



Continue drawing ends apart until a single knot is tied in silk. Figure 17.

NOTE:

This makes a good tie when used in contrast with the ordinary manner of tying a single knot. First tie a knot as it is usually done. Then explain that a magical knot is much speedier and better and proceed to tie the speedy magical knot. Rolling the silk rope fashion facilitates working. Practice this until you can do it so quickly that it appears that you merely put your hands together and the silk knotted itself.

THE FADE-AWAY DOUBLE KNOT

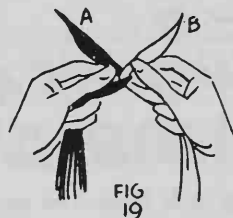
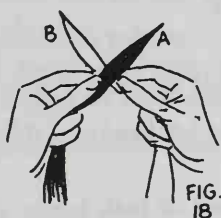
This is an effective knot for easy release. It is important in the Sympathetic Silks which follows later in this lesson.

EFFECT:

Performer ties two handkerchiefs together in a double knot. Silks are then laid on the seat of a chair. Magician picks them up suddenly, and they are found to be untied.

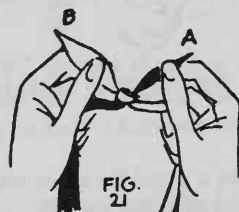
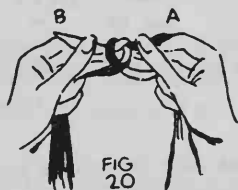
To Perform:

Take two silks. Place corners A and B together. A in left hand is toward you and B in right hand is toward audience. With thumb and first finger of right hand, grasp A, still retaining hold on B with lower fingers. Perform the same move with left hand to grasp B. Figure 18.



Bring ends of silks up about on a level with chest, then down again suddenly. In your downward movement, twist ends B and A around each other quickly. The effect to the audience is that you have tied a single knot. Figure 19.

Now tie a regular single knot with the ends. Figure 20.



Pull knot tight with thumbs and first fingers of hands, also assisting with lower fingers of each hand which still grasp silks tightly beneath knot. Figure. 21.

Grasp lower corner of handkerchief in right hand and hold the two silks, apparently tied together in a double knot, as in Figure 22.



FIG.
22

Place the tied silks on the seat of a chair. Pick them up a moment later with a jerk, and the knot fades away, leaving the two silks separate.

THE NU-WAY DOUBLE KNOT

This knot holds very tight and yet can be opened very quickly. It is effective in The Sympathetic Silks and other handkerchief ties.

To Perform:

For clearness let us use a white and a blue silk.

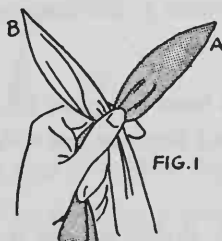


FIG. 1

Show a silk in each hand. Silk is held about $4\frac{1}{2}$ inches below the upper corners. Place white silk over the blue silk and hold as in Figure 1.

Right hand holds white silk between third and fourth fingers and grasps corner A of blue silk between first and second fingers. Figure 2.

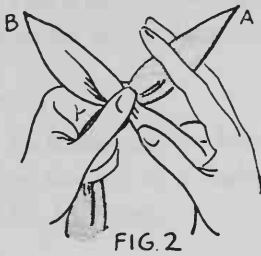


FIG. 2

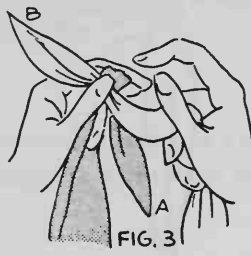


FIG. 3

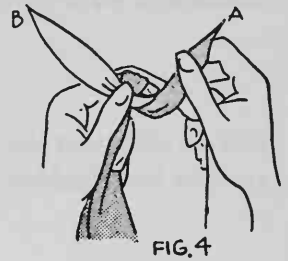


FIG. 4

Bend A down over first finger of left hand and bring down second finger to hold corner in place. Figure 3.

Grasp A again with thumb and first finger of right hand and bring upwards. Figure 4.

Now bring the loop of blue silk over left first finger towards your body. Figure 5.

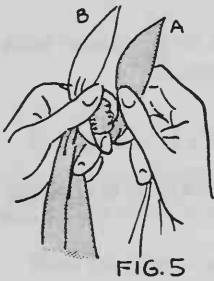


FIG. 5

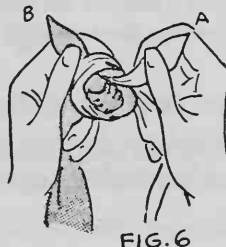


FIG. 6

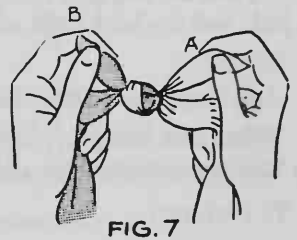


FIG. 7

Tie a single knot with corners A and B above this loop. Figure 6. Loop is really *inside* the knot.

Remove first finger of left hand and place second finger down upon loop. Pull knot tight, removing second finger as you do so. The knot holds the loop of blue silk secure. Figure 7.

Handkerchief can be freely shaken without the knot coming loose. To release the silks from knot merely pull out each silk *below* the knot. This pulls the loop out and silks untie and come apart.

QUICK RELEASE DOUBLE KNOT

This is a real double knot, but you easily make it into a slip knot which can be released quickly.

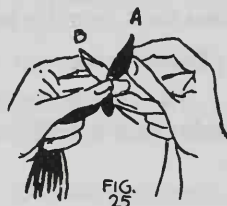
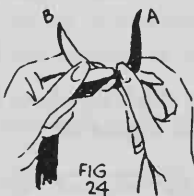
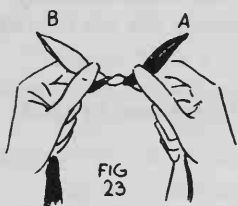
EFFECT:

Performer ties the ends of two handkerchiefs together in a double knot. At his will, the knot unties quickly.

To Perform:

Tie A and B in a single knot, looping A over and under B. Figure 23.

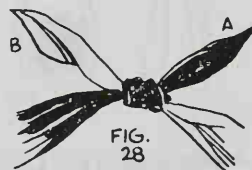
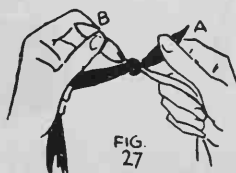
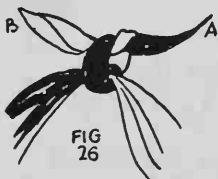
Hold B securely with thumb and forefinger of left hand and lower part of silk with other fingers. Hold A in same manner with right fingers. Slip second finger of left hand under A where it first loops over B and press finger against B. Figure 24.



Bring end A in right hand down a little toward you and up again over second finger of left hand. Figure 25.

Now bring end A back of and around end B. Loop it through B to make a single knot and bring end A out to the right again. Study Figure 26 carefully so that you get the proper looping of the two ends.

Hold silks as in Figure 27. Do not pull on A. Pull B above and below the knot to tighten it. Figure 27.



The object of pulling on B is to get it into a straight line, thereby making a slip knot of A. B now merely runs through A. Figure 28.

By pulling silks apart below the knot, it quickly disappears. An effective way of dissolving the knot is to hold the silks as in Figure 22, and then roll them around the right hand, releasing the knot as you do so under cover of left hand.

Continue wrapping handkerchief around hand, and then unroll them suddenly to show that knots have dissolved.

By tying silks farther from ends, you can tie several knots on top of the double knot. Slip knot each as you tie it, and the knots will readily dissolve when you pull the silks apart.

LEG TIE AND RELEASE WITH HANDKERCHIEF

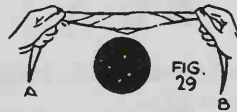
The effect requires the use of a large silk. It always goes over with good results.

EFFECT:

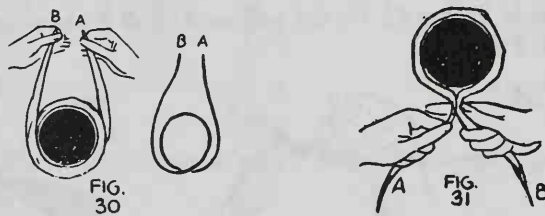
Performer twists handkerchief twice around his leg, above the knee. While securely holding both ends in one hand, he jerks handkerchief and it suddenly frees itself from his leg.

To Perform:

Hold handkerchief in front of left leg above the knee (represented by black circle). Silk is rolled into a rope. Figure 29.



Bring handkerchief against leg and twist it around leg. Bring ends forward toward audience again. Figure 30 shows actual twisting of handkerchief around leg and a diagram of the looping of the handkerchief.



Pull ends of silk to show that it is secure around leg. Take silk from around leg and hold again in position shown in Figure 29.

Now you pretend to twist the silk around leg in same manner, but in reality you employ a magical principle in twisting it around.

Bring hands with ends A and B to rear of left leg. Place right thumb against B and right forefinger in front of A. Figure 31.

Hook right forefinger around A, pulling it to right under B. Right thumb pushes B to the left. Grasp B with left thumb and forefinger. Figure 32.

With left thumb and forefinger, push B around under A and pull it through a little way to right with right thumb and forefinger. To do this, of course, you release B from left hand and release A from right. Figure 33.

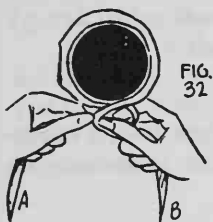


FIG. 32

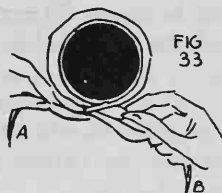


FIG. 33

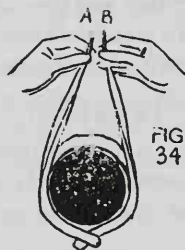


FIG. 34

Bring ends A and B out in front of leg again. Figure 34.

Take both ends of silk in right hand. To audience it appears that you twisted the silk completely around leg as you did before. Figure 35.

Figure 36 is a diagram of the looping of the silk at the back of the leg away from the audience.

Figure 37 shows how this same principle may be applied to the use of a rope around the leg instead of a silk.

Figure 38 shows performer as he looks to audience with silk apparently twisted completely around his leg.

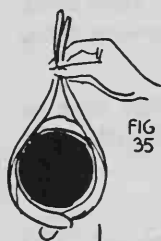


FIG. 35

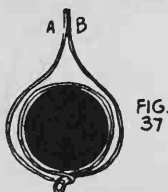


FIG. 36



FIG. 37

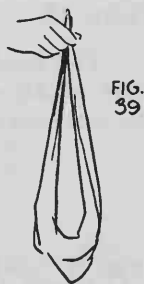


FIG. 38

Jerk silk with right hand and it releases itself from leg. It remains suspended in a loop from right hand. Figure 39.

After silk is released, look at audience and say, "Now, you know that isn't so."

This release may be performed with an ordinary pocket handkerchief around a spectator's wrist. Be sure to make fake loops in the handkerchief under the wrist so that they are not visible to spectator or any other member of audience.

THE MAGICAL BOW KNOT

A neat effect produced by G. W. Hunter, a clever magician of England.

EFFECT:

Performer holds a handkerchief in his hands. He brings his hands together and then apart again, and a bow knot is found tied in the handkerchief. To make the knot doubly strong, he inserts the ends of the handkerchief through each of the bows. At command, the handkerchief unties itself.

To Perform:

A rather long and narrow piece of silk lends itself best to this experiment. A fairly large silk handkerchief twisted rope fashion, or even a piece of clothesline may also be used, however.

Hold handkerchief in both hands as in Figure 40.

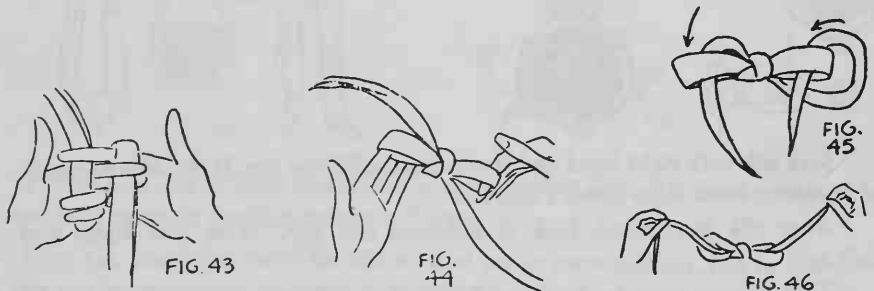
Turn palm of right hand toward body and bring hands together. Figure 41.



Extend right first and second fingers in back of left hand. Figure 42.

Grasp upper end of silk between first and second fingers of right hand. Extend same fingers of left hand and grasp lower end of silk between them. Figure 43.

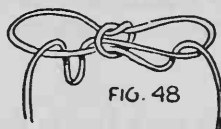
Pull hands apart and the silk is looped into a bow knot. This must be done quickly so that it appears that you merely put your hands together and the bow knot appeared. Figure 44.



Insert an end into each bow. Be careful how you do this. Bring the ends up and back of the bows, through them and toward you. Figure 45.

Hold ends as in Figure 46. Bow is in center of handkerchief.

Then pull ends apart and handkerchief unties itself.



Figures 47 and 48 are diagrams of the bow knot effect in the first and second stages. Clothesline was used. Study it carefully and practice it so that you have no difficulty in performing it quickly. Once you learn just which way to put the ends through the bows, you will never have any trouble in performing the effect.

CHAIR TIE AND RELEASE WITH BOW KNOT

EFFECT:

Performer ties rope around top of chair with bow knot on top. At command, rope frees itself from chair. This may also be performed with a handkerchief.

To Perform:

Place rope under top of chair and bring it around ready to tie a bow knot. Figures 49 and 50.



Complete the tying of the bow knot at top of chair and draw it tight. Bring right end of rope under top of chair to left side. Figures 51 and 52.



Pull the two ends together, and the rope unties and falls away from chair.

THE EDUCATED KNOT

A clever experiment to perform on the stage or in a place where you are a little distance from audience.

EFFECT:

Magician ties a knot in the middle of a silk handkerchief. He holds the handkerchief up by one corner, and before the very eyes of his spectators, causes the silk slowly to untie itself.

PARAPHERNALIA:

- 1—A silk handkerchief.
- 2—Fine black silk thread.
- 3—A small black button.

SECRET AND PATTERN:

To Prepare

Sew one end of thread to one corner of handkerchief. Tie single knot in handkerchief, letting thread follow knot. Hold handkerchief out in front of you at about your waistline. Let thread hang down to floor. Allow one inch beyond point where thread touches floor. Cut it off there and sew small black button or small piece of cardboard to this end. Untie handkerchief. Figure 48.



FIG. 48

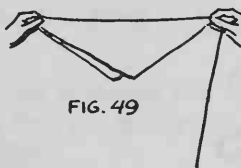


FIG. 49



FIG. 50

Another arrangement is to have a staple driven into the floor. End of thread can be run through staple and off stage to an assistant, who pulls thread at proper moment.

To Perform: Method No. 1—Hold handkerchief as in Figure 49. Corner with thread attached is in left hand. Thread is not visible to audience. This view is toward the audience.

Bring corners in each hand together and tie a loose single knot. Right corner comes over into left hand. Left corner with thread following it goes over to right hand.

Hold handkerchief up by free corner in left hand. The thread goes up over top of knot. Figure 50.

Hold handkerchief out in front of you. Let thread fall to floor. Place right foot on button attached to thread, and stretch thread taut. Figure 51.

FIG
51FIG.
52

Method No. 2—If you are using an assistant and have the staple arrangement, have your table a little in back or to the side of the staple in the floor. Pick up the handkerchief from the table, tie the knot, and hold it in front of you, standing just back of the staple. Figure 52.

Have assistant pull thread at proper moment to untie the handkerchief.

If you are working my Method 1, just raise your left hand higher and higher. The thread pulls up the bottom corner of handkerchief through the knot and unties it. Figure 53.

It then hangs straight again from left hand. The thread coming from bottom corner cannot be seen by audience. Figure 54.

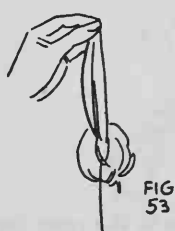
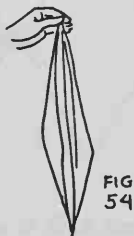
FIG
53FIG
54

FIG. 55

Perform this slowly, and the audience is amazed to see the handkerchief slowly untie itself before their very eyes.

Method No. 3—A third way of working this experiment is to have end of thread attached to vest button. Make handkerchief untie by pushing down on thread with wand or right hand.

THE SYMPATHETIC SILKS

A beautiful problem with silks. A great favorite of Houdini. In various forms, this problem has graced the acts of a number of professionals. I present it to you in its simpler form.

EFFECT:

Six silks are shown separately. Three are placed on the seat of a chair. The other three are knotted together by the corners. Performer explains that a sympathetic bond exists between the two sets of silks. Because one set was tied, the other set also ties itself. The three separate silks are lifted from the chair and are found to be tied in the same way as the tied set. Magician unties these silks, and when he picks up the other three, they are found to have mysteriously untied themselves also.

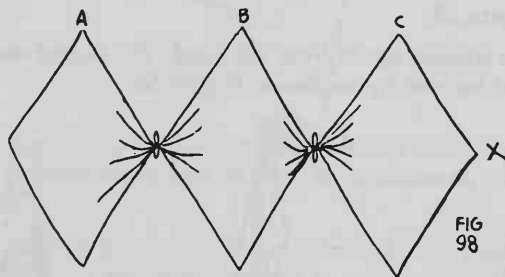
PARAPHERNALIA:

1—Six silk handkerchiefs, preferably about 27 inches square and bright red for flash in the effect. Large silks are particularly desirable for stage use. For parlor work, pocket handkerchiefs may be used.

SECRET AND PATTERN:

To Prepare

Tie three of the silks together as in Figure 98.

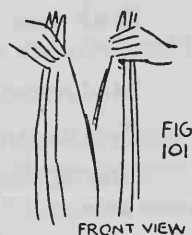
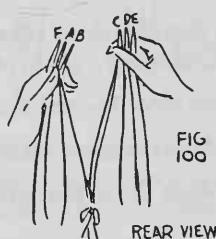


Hold the silks up by the corners A, B, C with the knots to the rear. On the left place a single silk, and on the right, two single silks.

Arrange silks in this order on a table or chair so that they can be easily picked up without exposing knots. Audience must believe that all silks are separate.

To Perform:

Pick up silk and hold in left hand in order mentioned above. To call attention of audience to separate silks without appearing to do so, casually take the two separate silks in your right hand, jerk them up and down as if to straighten, and replace them in left hand. Figure 99.



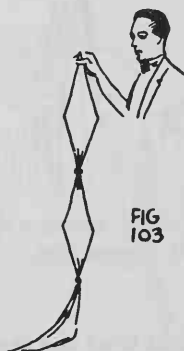
Now count the silks aloud, passing them from left to right hand. Keep hands close enough together so as not to expose knots. You see as Figure 100.

Figure 101 shows silks as audience sees them. Because top and bottom corners are separate, spectators think the silks are separate.

When you come to last silk, lift it away from others, snap it up and down with left hand, and then place with others in right hand. Now place silks back in the left hand, getting left single one over on right side with other two single silks.

“Six silk handkerchiefs”

Take the three prepared handkerchiefs and place them on seat of a chair as you would if they were separate. Bunch them up a little. Figure 102.



Tie two of the single silks together by the “Fade-Away-Double-Knot” method, or “Quick Release Double Knot”, taught to you earlier in this lesson. Handle the silks carefully so that they do not untie prematurely and tie the third single silk to one of the other two, in like manner. Figure 103.

Pick up bottom silk. Bunch the silks up a little and release knots under cover of silks as you pick up each knot. Drop silks to the floor or to the seat of another chair.

"Peculiar to these silk handkerchiefs is the bond of sympathy that lies between them. What one bunch over here does, the bunch over there imitates. We started with six single silks. I knotted these three together."

Reach down and pick up first bunch of silks, A, B, C, by corner X (see Figure 98). Jerk them upwards, showing a chain of three silks knotted together.

"And sympathetically, these three knotted themselves. I shall untie them."

Untie the three knots and drop the silks, one at a time, on a chair.

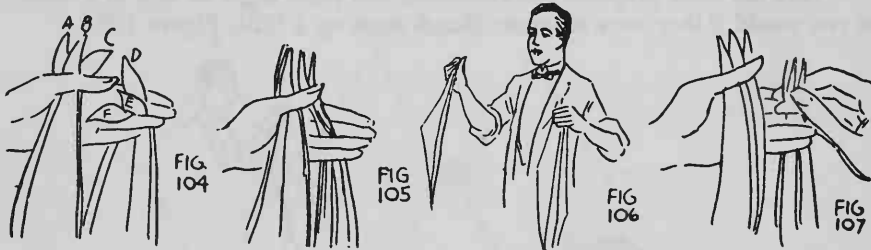
"And in sympathy with those unknotted silks, these three over here become unknotted."

Pick up a corner of one of the other set of silks and jerk it upward quickly to untie it. In the same manner pick up the second and untie it—then the third.

ANOTHER COUNTING VERSION

There are a number of ways of showing silks separate in the beginning. The method described is very easy. Another way is to hold silks as in Figure 104. A, B, C, the knotted silks, in crotch of left thumb; D between first and second fingers, E and F between second and third fingers.

Bunch corners together so that they appear to be held together. Figure 105.



Count silks aloud, one at a time, Pick up E first at upper corner with right hand and shake it. Figure 106.

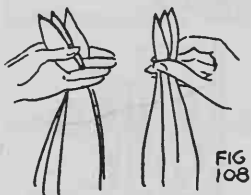
"One."

Take F in right hand and shake both together.

"Two."

Bring right hand to left hand to pick up third silk apparently. Quickly replace E and F between second and third fingers of left hand. Figure 107.

With movement of left arm swinging toward right, pick up A, B, C in right hand and shake the three together. Figure 108.



“Three.”

The swinging of the left arm and flourishing of the right as you quickly exchange silks from left to right hand makes it appear to the audience that you merely took a third single silk from left hand into right.

Place the three knotted silks—A, B, C—on chair seat. Continue to count the other three silks.

“Four, five, six.”

Now proceed with the experiment as before.

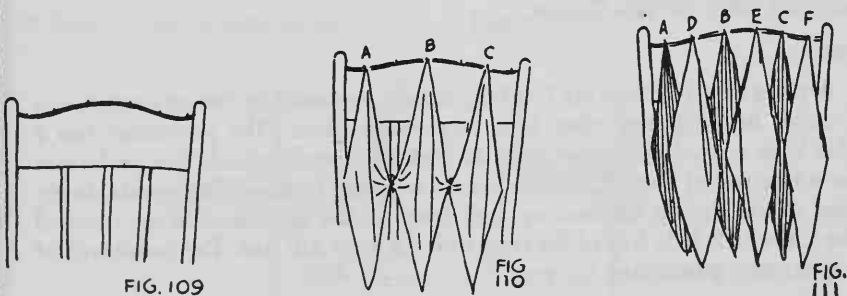
USING A CHAIR DISPLAY FOR COUNTING SILKS

In this method, the silks are hung up in such a manner as to make the knotted silks look single.

First, sew very small rings at top corners of A, B, C, D, E, F.

On top of a chair, drive six small brads equal distances apart. Drive them just far enough in to hold securely with enough projecting to hold rings of handkerchiefs. Figure 109.

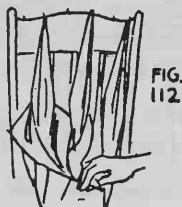
Hang rings of A, B, C on first, third, and fifth brads. Figure 110.



Hang rings of D, E, F on second, fourth, and sixth brads. Figure 111.

D and E cover the knots, and to all appearances, there are six single silks hanging on the chair.

Pick up corners C, B, A and jerk them downward suddenly to free them from other silks. Practice this move so that you perform it naturally as if you were handling single silks. Figure 112.



Count the silks—one, two, three—as you pick them up. Then place them on the seat of a chair.

Then continue your count as you pick up the other three in a similar manner. Proceed with this experiment from this point.

VARYING THE EFFECT

A good variation of the Sympathetic Silks is this: After counting the knotted set as if they were separate, place them on a chair. Then tie the three single silks into a chain, and place them on another chair or on the floor. Jerk the latter set up suddenly to untie the magic knots, and show that the silks have untied themselves. Pick up the first knotted set by corner X (Figure 98) and show that knots have appeared in this set.

TOMMY DOWD'S SILK PENETRATION

This is one of those impromptu effects which I added to my own show the minute I saw it. It looks so natural and so impossible that it registers well with an audience. I certainly thank Tommy Dowd and Stuart Robson for releasing the effect for this Course.

EFFECT:

A piece of rope about six feet long is held vertically by the performer, one end under his foot, the other held between the teeth. The performer ties a double knot around the rope with a 24-inch silk handkerchief. The performer holds a free end of the silk in each hand, far apart. He moves his hands slowly up and down, sliding the knot up and down on the rope, then drops one end of the silk which falls free of the rope with the knot still tied. The handkerchief has apparently penetrated the rope

PARAPHERNALIA:

- 1—A silk handkerchief, 24 inches square.
- 2—A six-foot length of clothesline.

SECRET:

The articles are unprepared but the knots are not exactly what they appear to be. All illustrations are from performer's viewpoint.

TO PERFORM:

Holding the rope as above, grasp the handkerchief in both hands as in Figure 1.

Bring end B around in front of rope and over to the left in readiness for the Dissolving Single Knot. Figure 2. End A is held between first and second fingers of left hand, while end B is held between left thumb and base of first finger, and between the left second and third fingers.

Reach through the loop L with right hand and grasp end A, bringing it through L and out to the right in front of the rope. In the meantime the second and third fingers of left hand tighten their grip on the silk and turn downward and outward to form a slip knot loop.

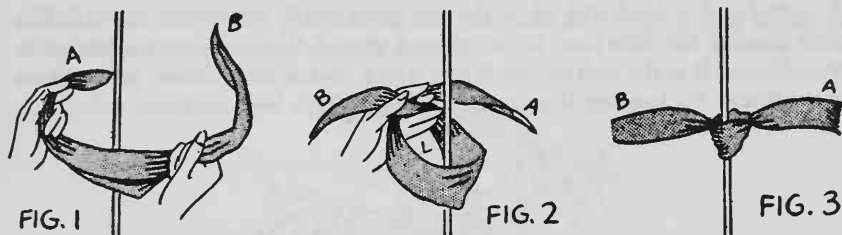
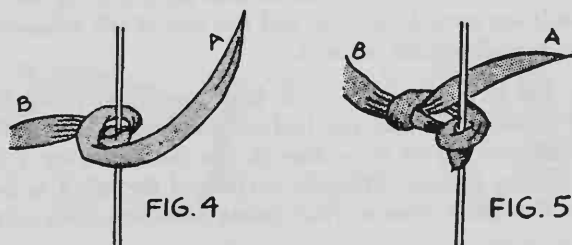


Figure 3 shows the handkerchief apparently tied around rope with a single knot. In reality, it is a slip knot.

Holding end B in left hand and end A in right hand, bring end A over in front of rope around to the back as in Figure 4.



End A is then tied in a single knot around end B, Figure 5. In tying this knot be sure to keep end A over on the left side and do not cross over. Pull

knot up against the rope. Figure 6. Do not pull it up too tightly, as the knot must be kept rather loose. Experience will enable you to accomplish this without even thinking about it.

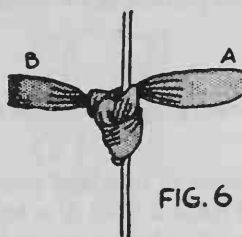


FIG. 6

To the audience you have tied a single knot around the rope, then given the silk an extra wrap for good measure, and tied another single knot in the handkerchief. No doubt exists regarding the silk being securely tied around the rope.

The left hand holds end B, the right holding end A, the ends B and A being in a horizontal line. You apparently pull to tighten the knot but in reality the right hand is held still while the left hand gently pulls B to the left, this action causing the fake knot to be released though this fact is not apparent to the audience. It is the pull on the B end which makes this release, in readiness for the finale. No tugging is necessary if things have been correctly done.

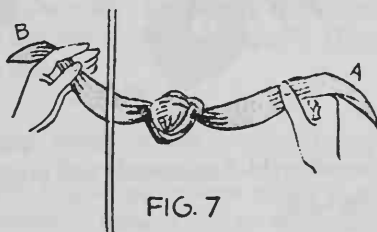


FIG. 7

To continue the impression that the silk is still tied around the rope, hold the ends A and B taut so the knot rests flush against the rope. Now, by raising and lowering both hands, the knot seems to slide up and down the rope. When both hands are moved forward, and one end of silk released, the silk is seen free of the rope. The knot remains.

In reality you have merely a single knot but the audience believes you have the same double knot that you had originally tied around the rope. In untying the handkerchief, do so as though you were untying a double knot so as to keep up the illusion. Properly performed the effect is beautiful. Be sure to practice this many times so your timing of all actions is correct.

To vary the effect, instead of the rope, you may use a cane, any long slender rod, or even a linking ring. If desired, you may have a spectator hold the rope, or two spectators, each holding an end of the rope.

AL BAKER'S HANDKERCHIEF THROUGH THE ARM

This is an interesting use of Al Baker's Dissolving Single Knot already described in this lesson.

EFFECT:

A silk handkerchief is wrapped around a spectator's bare arm near the wrist and silk is tied with a double knot. Performer grasps silk and pulls it clear of the arm. The silk is still tied and it is in the form of a loop.

PARAPHERNALIA:

A silk handkerchief from 18 inches to 24 inches square.

TO PERFORM:

Twist silk a bit and hold in both hands beneath spectator's forearm near the wrist. Bring an end up on each side of wrist and hold in readiness for the Dissolving single knot, Fig. 1. End A is held between first and second finger of left hand, while end B is held between thumb and base of first finger and also between the second and third fingers.

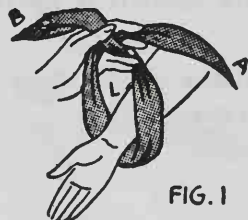


FIG. 1

Reach through the loop L with right hand, grasp end A and pull it through the loop towards yourself, at the same time the second and third fingers of the left hand tighten onto silk and turn downward and outward. This causes a loop to form and is held in place as silk is drawn tight around the wrist, Fig. 2.

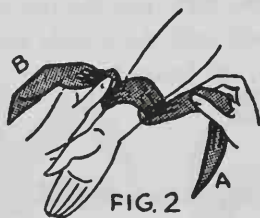


FIG. 2

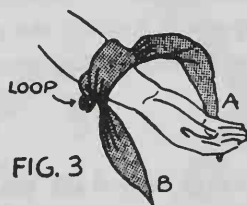


FIG. 3

Be careful that the loop is brought down far enough, Fig. 3 so as not to be noticed by spectator or the audience who should be at the right side of performer,

Bring end A over to the left and around the wrist, Fig. 4.

Tie ends together with double knot, Fig. 5.

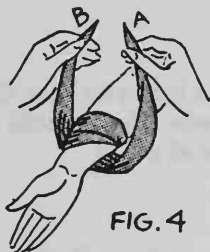


FIG. 4



FIG. 5

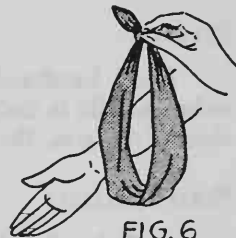


FIG. 6

By grasping knot with right hand and giving a pull upwards the silk will free itself from the arm, Fig. 6.

This is a beautiful illusion and properly performed is quite natural.

THE PHANTOM KNOTS

It is an interesting variation of knot effects which is very puzzling and adapted to intimate magic or stage.

EFFECT:

An orange colored silk handkerchief is tied around a green silk handkerchief with a double knot. The green handkerchief is then tied into a double knot. In other words, each handkerchief is held to the other by a double knot. A spectator grasps the two ends of the green silk while performer holds the two ends of the orange silk. At command of the performer the two silks separate leaving the spectator holding the green silk with the double knot still in it, and the performer holding the orange silk, still knotted.

PARAPHERNALIA:

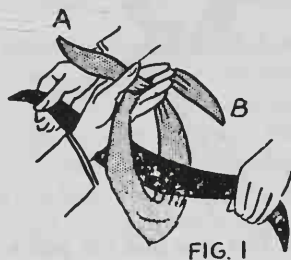
1—An orange colored silk handkerchief, 24 inches square.

2—A green colored silk handkerchief, 24 inches square.

This effect can be done with 17 inch silks or 20 inch silks, but the 24 inch size is very effective.

TO PERFORM:

Have spectator hold two diagonally opposite ends of the green silk. Fig. 1. Around this place the orange silk so that end B goes through the first and second fingers of left hand and end A is on top of that passing between the second and third fingers, and thumb and base of first finger.



Reach through the loop of orange silk and grasp end B and pull it through and down on side of green silk nearest performer, Fig. 2. The left hand turns slightly outward and forms the loop for the Dissolving Knot already described. Draw fairly tight, but not too tight, Fig. 3.

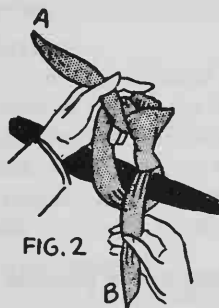


FIG. 2

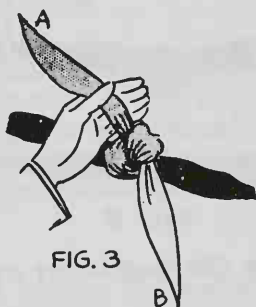


FIG. 3

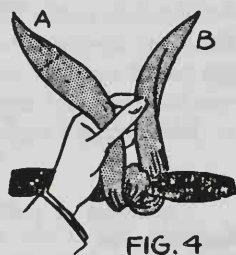


FIG. 4

Bring end B down under green silk and up on farther side. Fig. 4. Tie a single knot so that end A is still on the left side. Fig. 5.

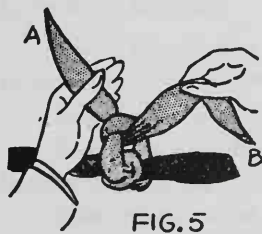


FIG. 5

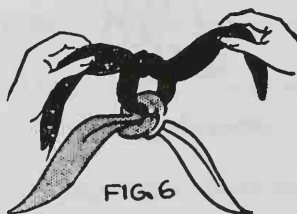


FIG. 6

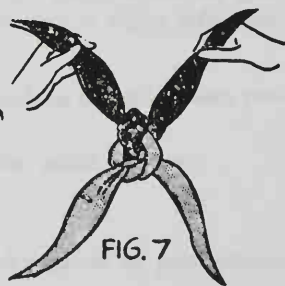
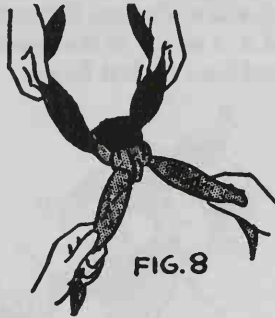


FIG. 7

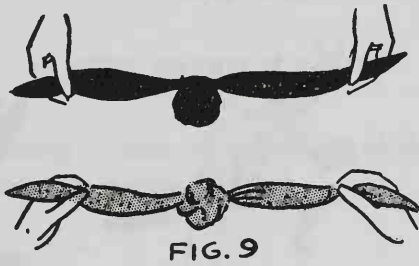
Take green silk from spectator and tie a single knot, Fig. 6. And finally making a double knot, Fig. 7.

Give ends of green silk to spectator and you hold the ends of the orange silk, Fig. 8.



Tell spectator to pull. You also pull but pull a bit stronger on end A so as to loosen the orange silk from green one, then pull suddenly at same time pulling knot in orange silk tight.

Silks are now separate as in Fig. 9.



The effect of pulling the silks apart is very mysterious, and a beautiful magical move.



Lesson 19

EGGS AND SILKS

THE EGG, THE GLASS, AND THE HANDKERCHIEF

This is another effect which has been handed down throughout the magical fraternity for many years. There have been many methods used to accomplish the effect. Some are rather complicated, involving the use of a hollow wooden or celluloid egg into which the handkerchief was disappeared and apparently transformed into an egg—and using an extra handkerchief and egg. Of recent years, the Bottomless Glass has been brought into use. It has greatly simplified matters as it requires only one egg and one handkerchief and permits of the marking of both.

The method which I teach you here is simplest of all and just as effective. The experiment is performed with an ordinary unprepared glass, a real egg, or a ball, and a silk handkerchief (or if desired, a lady's borrowed handkerchief). This method makes the experiment suitable not only for the stage, but for impromptu dinner-table magic as well.

EFFECT:

An egg is placed in a glass. Performer then covers glass with a pocket handkerchief and places it on the table. A lady's handkerchief is shown (or a silk handkerchief). This is rolled into the hands and suddenly changes to the egg that was in the glass a moment before. Magician removes the handkerchief covering the glass and reveals, to everyone's surprise, the lady's handkerchief, or silk one, in the glass.

PARAPHERNALIA:

1—An ordinary glass tumbler. The ideal glass to use is one which is straight up and down. If you cannot secure such a glass, one with just a slight slant from top to bottom will do. The goblet with long stem is good as the bottom is usually about the same size as the top. Because of the use to which the glass is put, the bottom must be nearly the same size as the top. A slight difference, however, is all right.

2—An egg (real or imitation). Other articles, such as a small potato, part of a roll, etc., may be used.

3—A lady's borrowed handkerchief or your own small silk one.

4—A man's handkerchief—large and opaque.

SECRET AND PATTERN:

This experiment is of an impromptu nature and requires no preparation.

To Perform:

Have glass, egg, and large handkerchief on table. Place table at your left and a little in front of you. If you are using silk handkerchief, have it handy. Otherwise, borrow a handkerchief from lady in the audience.

Pick up the egg and hold it in right fingertips so that audience can see it.

"Old King Cole was a merry old soul,

And a happy old egg was he——."

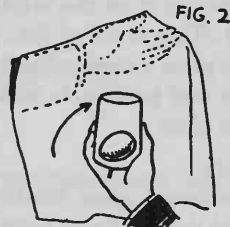
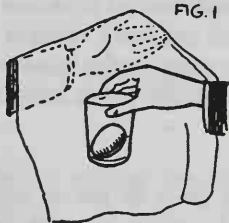
Pick up glass with left hand and show freely. Place egg inside glass, holding glass at upper edge with thumb and fingertips. Shake glass a little.

"Maybe, that's why he lived in a Crystal Palace. See, the King is at home now."

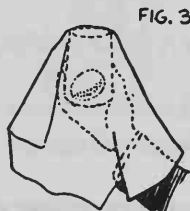
Pick up large handkerchief and spread it over left hand, taking glass in right hand.

"The next scene is the King under cover."

Show handkerchief with palm of left hand under it turned to audience. Then show right hand with glass and egg. Now bring glass directly in front of you and handkerchief on left hand in front of glass to conceal it from audience. Figure 1 is view towards yourself and away from audience.



When glass is completely screened by handkerchief, turn bottom of it up toward the left until glass is upside down. You will have no difficulty in doing this quickly without dropping egg out. Just move your hand and wrist and keep arm as still as possible so that nothing will be noticed by audience. Figure 2.



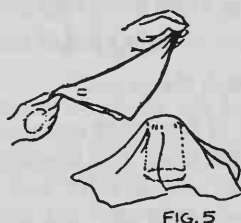
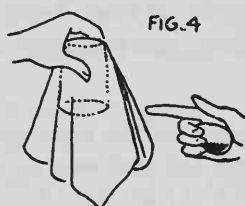
Cover glass with handkerchief from left hand. To the audience it appears that you merely covered the upright glass with the handkerchief. They do not suspect that glass is upside down. Figure 3.

Grasp glass and handkerchief at the top with left hand. Allow egg to slide down into right palm and hold it in place by curling second, third, and fourth fingers around egg and pushing it against base of thumb. Remove right hand from under handkerchief, back to audience. Figure 4.

"Now, we'll set the King's palace down by the wayside."

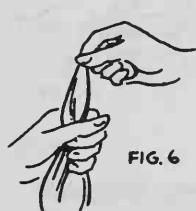
Place glass on table and let handkerchief drape itself down over it. Top of glass (really the bottom) should be allowed to show plainly under the handkerchief.

Pick up the borrowed handkerchief or silk and hold by two corners as shown in illustration. Keep back of right hand well toward audience. Figure 5.



"Pardon me, but did I hear some genial friend say, 'Where's the Queen?' Well..."

Allow handkerchief to hang by corner from left hand. Grasp center of it with right fingers and release left hand. Then place left hand around middle of handkerchief as shown in Figure 6.



Remove right hand from handkerchief and point at it with right index finger. Figure 7.

"There's the Queen."

Turn right side slightly toward audience. Bring right hand up to left and a little in front of it. Figure 8.

Push egg into palm of left hand against the handkerchief and hold it in place with tips of left fingers. Figure 9.

Swing hands toward right so that back of left hand is toward audience. Move right hand up to grasp handkerchief at top again as in Figure 6. Study your movements so that they will be done smoothly and without hesitation. It must appear to the audience that you merely reached over with right hand to grasp center of handkerchief sticking up at top.

Pull handkerchief up and clear of left hand, leaving egg behind in palm of left hand. Figure 10.

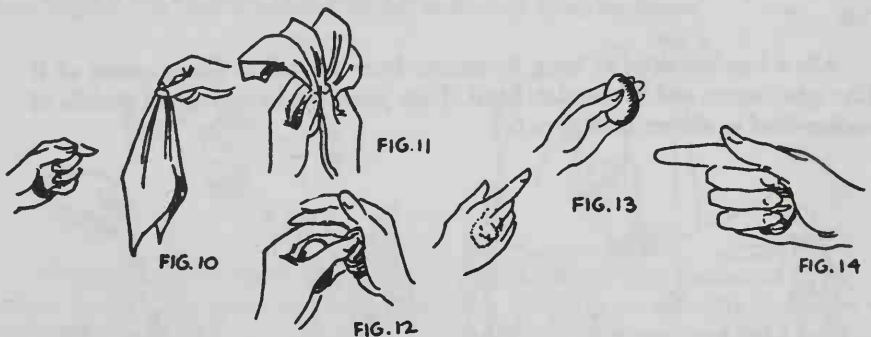
"Some Queen."

Raise fingers of right hand to show palm of hand. This is done to show that hand is empty without saying that it is.

Now bring right hand with handkerchief up to left hand. Swing hands to left so that back of right hand is turned to audience, also your right side.

"Now watch the queen."

With aid of fingertips and thumb of left hand roll the handkerchief into the palm of right hand. Ball handkerchief up tight and push securely into right palm. Then curl second, third, and fourth fingers of right hand around handkerchief. Keep back of right hand well to audience so that egg will not be visible. Figures 11 and 12.



Now bring egg up to tips of left fingers and raise hand away from right hand. Point at left with right index finger. Hold left hand up to show egg with palm of hand to audience. Keep back of right hand to audience so that handkerchief will not be visible. Figure 13.

Figure 14 shows how handkerchief is held in right hand. This view is towards yourself, back of hand is toward audience.

"No, you are watching the King!"

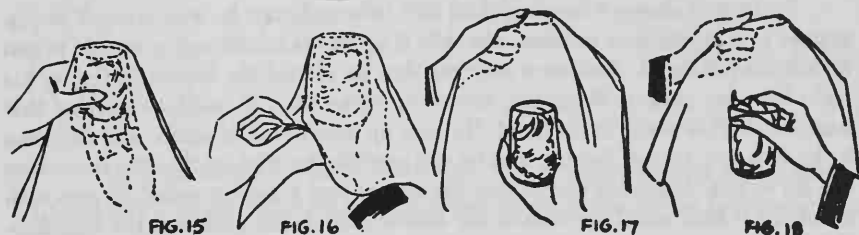
Show egg freely and place on table.

"Let us step over to the Crystal Palace."

Pick up glass with handkerchief over it from table. Hold it in left hand. Place right hand under glass and push handkerchief up inside. Figure 15.

Let glass rest on right hand, holding it securely with thumb and fingers. Grasp inner edge of handkerchief towards yourself with left hand. Figure 16.

"We'll remove the cover. . ."



Lift up handkerchief so that it falls spread out from left hand and still screens glass. Turn bottom of glass toward the left and let glass come back to upright position. If you hold glass correctly by fingertips, you will have no difficulty in accomplishing this move quickly and easily so that no movement is apparent to audience. Figures 17 and 18.

The moment glass comes into upright position, move right hand to the right to show handkerchief in glass. Drop left hand with other handkerchief out of the way.

"And there's the Queen!"

Take glass in left hand. Remove handkerchief from it with right hand. Place glass on table.

If using a borrowed handkerchief, return it.

NOTE:

This principle may be applied in substitution of other articles. A small potato placed in the glass can change places with a radish or lime. A spool of thread can change places with a roll of ribbon. A blue handkerchief placed in the glass may be exchanged with a red silk. It is not difficult to get blue silk out of glass under cover of large cotton handkerchief and rapidly compress it into a small ball into palm of right hand. Three fingers hold it in place as in Figure 14. You will find it easy to change it over to other hand also as you did with the egg.

At the dinner table any small objects may be used for this experiment. Use a glass from the table and a napkin for the cover.

AN EGGS-TRAORDINARY EGGS-PLANATION

A good "sucker" effect, in which a trick is apparently explained but finishes with a surprise.

EFFECT:

Performer shows a handkerchief and tells audience he will cause it to disappear in a mysterious manner. He rolls it up in his hands and pretends to put it into his left hand. Audience believes that he placed the handkerchief in his right trousers pocket. Magician, however, opens his left hand and shows that handkerchief is really in his hand. He rolls up handkerchief again, and this time it changes into an egg. Saying that he will explain the trick so that the spectators can do it, too. Magician shows that the egg is just a hollow celluloid egg with a hole in it into which he tucked the handkerchief. He pulls out the handkerchief and repeats the experiment, changing the handkerchief to an egg again. Performer then explains that in case anyone is suspicious of the egg, all that has to be done is to break it. He does this and allows the contents of the egg to fall into a glass, thus showing the egg to be a real one.

PARAPHERNALIA:

- 1—A hollow celluloid egg with opening large enough to admit a silk handkerchief.
- 2—A silk handkerchief, about 13 inches square.
- 3—A good size door key, to act as a Magic Key.
- 4—A real egg.

SECRET AND PATTERN:

To Prepare

Place hollow egg in right trousers pocket.

Place key in same pocket.

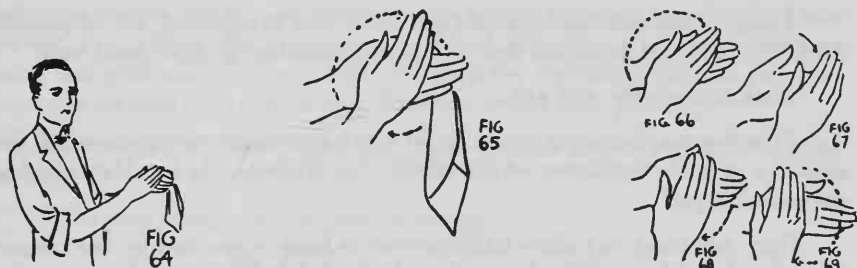
Place real egg in left coat pocket.

To Perform:

Come forward with handkerchief.

"I hold in my hand what is known as a magic square of silk. To all ordinary appearances, it is but a silk handkerchief, but from an extraordinary angle, it is more than that for it has the power of separating itself into minute atoms and then reassembling itself under the proper influence. Because of its peculiar properties, it will vanish before your very eyes, and no one will be able to see where it goes."

Roll silk up in hands into a small ball. Figure 64 shows performer rolling silk, as he appears to audience.



It is important for you to learn how to roll a silk quickly into a compact ball. Study Figures 65 to 69 carefully and practice the moves thoroughly until you have them mastered.

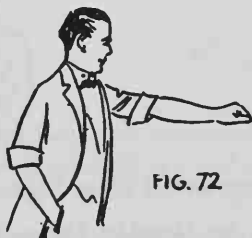
Start with a corner of the silk, allowing the rest to hang over back of left hand. Start moving the right hand in a rotary motion clockwise. Help feed the silk in with left thumb. Once you get the ball started, rolling the rest is easy.

Have skin of your hands slightly moist or sticky, and you will find the rolling easier to accomplish than with a dry skin.

"Watch the silk closely as I roll it into my left hand."



When silk is rolled into a small ball, close left hand around it and turn back of hand to audience. At same time, close right hand and bring it away from left as if you had something in it. You are trying to lead audience to believe that you have handkerchief in right hand. Figures 70 and 71.



Keep eyes on left hand, but very obviously place right hand in right trousers pocket. Figure 72.

"Now, all I have to do is to squeeze the left hand, and the silk will disappear."

Finger Palm celluloid egg in right hand and bring hand out of pocket. Audience must not be aware that you have something in right hand now.

Look at audience and say:

"Pardon me, but there seems to be some susupicion passing around the audience as to the legitimacy of the vanish. No, Madame, the handkerchief has not vanished yet."

Open left hand and allow handkerchief to hang suspended by one corner from thumb and base of first finger. Keep back of right hand to audience to conceal finger-palmed celluloid egg. Figure 73.



FIG. 73

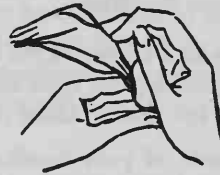


FIG. 74

"I am afraid you are not watching closely enough. I will just compress the handkerchief again."

Tuck silk into opening in celluloid egg with first and second fingers of left hand. Figure 74.

When all of silk is in egg, close left hand around egg and bring it away from right hand. Turn back of left hand to audience to conceal egg.

Show right hand empty, reach into right trousers pocket, and remove key.

"I touch the hand with this Magic Key."

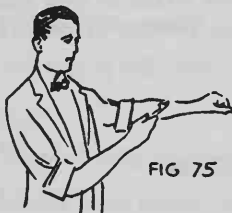


FIG 75

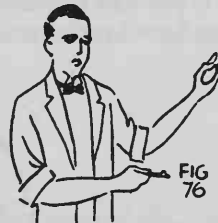


FIG 76

Touch left hand with key several times. Figure 75.

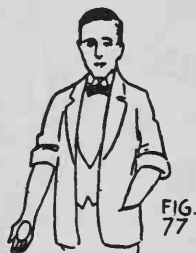
"And we find that the handkerchief has mysteriously transformed itself into an egg."

As you say this, turn left hand and show egg. Figure 76.

"Which goes to show the power of this Magic Key. I am often asked why I do not show how to do a trick once in a while, so I think at this stage I will take you into my confidence and show you how to change a handkerchief into an egg. You will be able to puzzle your friends, neighbors, relations, and perhaps, vast audiences, To begin with, you get a key something like this one. Perhaps you already have a door key. Place the key in your pocket."

So saying, place the key in your right trousers pocket and remove hand again.

"The next article you will need is an egg."



Transfer celluloid egg to right hand but do not expose opening in it. Place left hand casually in your left coat pocket. Figure 77.

"Now, this egg is peculiar. While it appears to be a real egg, it really isn't."

Turn egg over, exposing the hole in it. Figure 78.

"It is just a hollow egg with a hole in it, into which a handkerchief can easily be tucked."



Finger-palm real egg in left hand and remove hand from left coat pocket. With left fingers draw silk out of celluloid egg and hold in position shown in Figure 79.

"All you have to do is get a silk handkerchief about this size and hold it in your left hand, and then use this hollow egg."

Hold handkerchief suspended from left hand and show egg as in Figure 80.

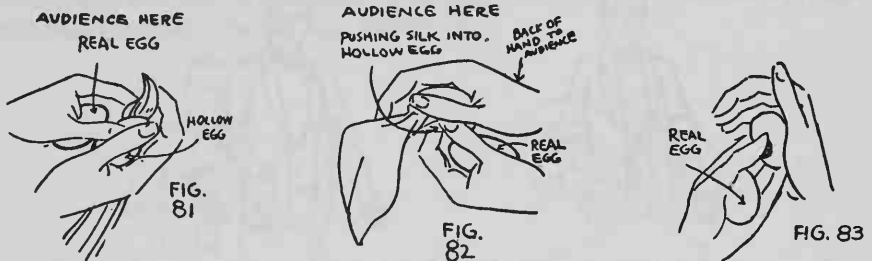
"Of course, the audience is not supposed to know that you have this egg, so keep it hidden behind your fingers this way."

Turn left side partly toward audience. Bring left hand over to right and cover hollow egg. Figure 81.

"Now tuck the silk into the opening of the egg."

Turn right side of the body toward audience. Keep hands together so that you do not expose real egg in left palm. Tuck silk into hollow egg with right hand. Figure 82.

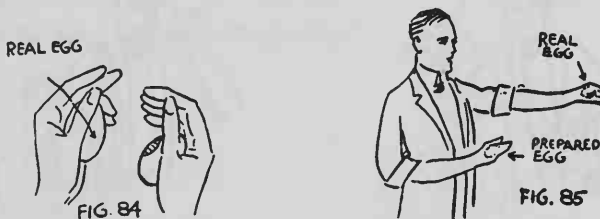
Palm hollow egg in right hand. Figure 83.



Bring right hand away from left, concealing hollow egg. Expose real egg in left hand. Audience believes this to be hollow egg into which you tucked the silk. Figure 84.

"There the silk is in the egg. Of course, you don't show the egg yet until you get the key. We use the key just to make it sound like real magic."

Turn your left hand over to conceal the egg, and hold left arm extended. Bring right hand downward to right trousers pocket to get key. Figure 85.



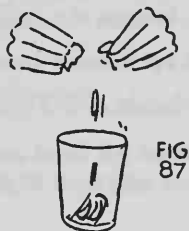
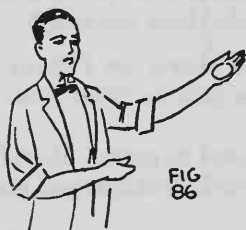
As you pick up key from bottom of pocket with right fingers, force the hollow egg into upper corner of pocket with right thumb. As you bring key out of pocket, turn pocket out to show it empty.

"Of course, using this key is merely good showmanship. It looks good and gives the impression that you are a magician. So, then, we touch the left hand in this way."

Touch back of left hand with key or place key on hand. Then remove key and replace in pocket, turning pocket in at same time. Show right hand freely before and after doing this so that audience can see nothing is concealed in it.

“Then turn your hand over and show the egg.”

Turn left hand over and show egg. It is the real egg, but audience believes it to be the hollow one. Figure 86.



“It is marvelous, isn’t it? However, be careful that you hold the egg with the thumb as I do, keeping the opening against your hand. Were you to expose the opening, your success as a magician would be nil. Of course, should any suspicious personage of a villainous nature ask to see the other side of the egg, then just hit the egg on a glass.”

Hit egg on glass to break it. Break the shell apart and allow contents to drop into the glass to show that the egg is real. Figure 87.

“Break the egg and show them that it is a real one.”

A “SUCKER” HANDKERCHIEF VANISH

This vanish is very effective because of its impromptu nature.

EFFECT:

Performer rolls handkerchief in his hands and pretends to place it in his closed left hand. His right hand goes into his trousers pocket and then comes out again. The audience believes that the handkerchief was placed in his pocket, instead of his left hand. Performer then opens left hand and shows that silk has not vanished yet. He rolls up silk again, pushes his right forefinger through his left palm, and the silk is found to have mysteriously vanished.

PARAPHERNALIA:

1—A silk handkerchief, about 13 inches square.

SECRET AND PATTERN:

To Perform:

Come forward with handkerchief.

"Strange as it may seem, I hold in my hand not an ordinary silk handkerchief, but a most remarkable one. It comes and goes in a way which the closest eye cannot follow. Though many people have watched very carefully, yet when I roll it up in my hands, they have never been able to see where it vanished. So watch closely, because the closer you watch—the closer you watch."

Roll silk up between hands as explained above. See Figures 64 to 70.

Separate hands as in Figure 71.

Keep eyes on left hand and place right hand in pocket. Move hand about a little and then withdraw it. Audience is led to believe that you placed silk in pocket.

"Now, when I open my left hand, you will find that the handkerchief has mysteriously disappeared."

Pretend to hear someone talking in audience. As a rule, you do hear people whispering that handkerchief is in your pocket.

"What's that? I placed it in my pocket? No, no! You see it really hasn't gone yet."

Grasp corner of silk with left thumb and allow silk to hang from hand as in Figure 73.

This gets a laugh and squelches a few of the "wise ones."

"It is a very peculiar thing, but when I roll up a handkerchief and place it in my left hand. . . ."

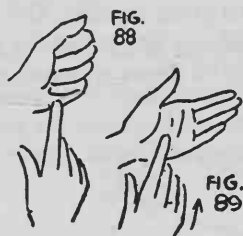
Roll up handkerchief again into small ball. Pretend to place it in left hand, but in reality keep it in right hand. Right thumb may be brought down against it to hold it.

"And then place my right hand in my pocket. . . ."

Place right hand in pocket. With thumb, force silk into upper corner of pocket. Then grasp bottom of pocket and turn it out to show it empty. Also show right hand empty.

"People say, 'Oh, he put it in his pocket.' Now, that wouldn't be magic if you would catch me at it. It is so much easier to take the first finger of the right hand and place it against the left hand and push the handkerchief away in this fashion."

Place right forefinger against left hand, Figure 88, as seen by audience. Open left hand and push right finger over palm quickly. Figure 89.



Show hands empty on both sides, fingers wide apart.

A ONE-MAN HANDKERCHIEF VANISH

This effect is so named because it is performed to fool one person while the rest of the audience sees and enjoys the perplexity of the one person. Finally, however, the whole audience is puzzled. A good comedy vanish.

EFFECT:

Performer asks a spectator to assist him. He shows a glass tumbler on the table and then covers it with a cardboard tube. Performer takes a silk handkerchief and stands close beside spectator. He tells spectator to watch carefully as he vanishes handkerchief. He throws silk back over spectator's shoulder to vanish it. Spectator is puzzled but rest of audience is very much amused by the vanish. In the meantime, performer's assistant has picked up silk and placed in tumbler with cover over it. Performer goes to tumbler, lifts tube, and shows perplexed spectator that silk has appeared there. Magician then says he will repeat the trick as this spectator may not have understood it. He covers glass again after taking silk from it, and then proceeds to roll silk up between his hands. It suddenly disappears from his hands so that neither the spectator nor the rest of the audience knows where it went. Magician then uncovers glass again and there once more is seen the silk.

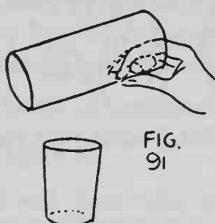
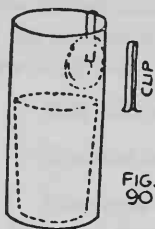
PARAPHERNALIA:

- 1—Two silk handkerchiefs, each about 13 inches square—exactly alike.
- 2—A drinking glass.
- 3—A cardboard tube about three inches higher than the glass and big enough in diameter to slip over the glass easily.
- 4—A metal clip to hold one handkerchief concealed in tube.
- 5—A handkerchief Pull.

SECRET AND PATTERN:

To Prepare

Make the tube of cardboard glued together. Get an ordinary metal clip and place it at top of tube. Tuck silk up into it just far enough to be held securely but to be released easily. Figure 90 shows arrangement of tube when it is placed over glass.



Adjust handkerchief Pull at right side of body. Place it in right lower vest pocket so that you can reach it easily.

Have glass and tube on table at right of stage. (Right of stage is to your right as you face audience always.)

This effect requires an assistant to help you.

To Perform:

Have a gentleman come up from audience.

"I need a committee of one to help solve the mysterious wanderings of this magic silk. I believe, Sir, that you possess an eagle eye. To begin with, I use a glass—a drinking glass—and a paper tube."

When spectator has come up, pick up tube with right hand. Place fingers inside and thumb outside so that you conceal the silk inside. Hold tube up so that all can see it, showing the inside empty. Figure 91.

"A tube that fits nicely over the glass, commonly referred to as papering a glass house."

Replace tube over glass.

"Now, for the mystery of Whither, Whither, Little Silk."

Have gentleman stand toward left side of stage, facing left. The table with tube and glass are back of him and farther to rear of stage. Go over and stand at left side of spectator. Start rolling up silk between your hands. Figure 92 shows position of spectator and yourself as seen by audience.

"Strange, isn't it—that when you roll up a silk in your hands it becomes smaller?"

Roll up silk and get it into closed left hand. Raise right hand upward and backward and strike left hand several times. Figure 93.

Then open left hand and show silk.

"The magic influence doesn't seem to be working very well."

Roll up silk again, retaining it in right hand this time. Pretend to leave silk in left hand again by closing left hand and removing right. Raise right hand upward and backward as before and throw silk back of you into hands of your assistant. Figure 94.



FIG 93



FIG 94

Strike left hand with fingertips of right as hand comes down quickly.

Open left hand and show that silk has vanished. Show both hands freely.

The moment assistant gets silk, he raises tube, places silk in the glass, and replaces tube so that audience can see.

"There, that is much better. The silk has gone."

The spectator is always bewildered, and the audience finds his perplexity very amusing. This trick has even fooled some clever magicians.

Now, go over to the table. Remove tube and expose silk in glass. Figure 95.

Remove silk and cover glass again with tube. As you place tube down, force concealed silk from clip with right fingers and push it into glass. Figure 96.

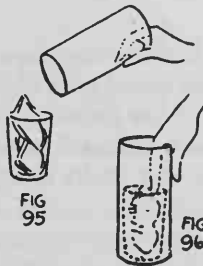


FIG 95

FIG 96

"Odd, Sir, the way the little silk wanders around."

Go back to position at left of spectator again. Hold silk in left hand and get Pull into right. Stand far enough away from spectator so that he cannot see Pull.

"No doubt, Sir, you were watching too closely before and would like to look closer this time. It is really very simple. All I really do is wave the silk a bit between my hands."

Work silk into Pull and pretend to place silk in left hand. Close left hand. Release Pull from right hand and let it fly back into place under your coat.

"Then I strike the left hand containing the handkerchief with the fingers of the right hand."

Raise right hand as before and strike left hand. Figure 97.



"This causes the silk to enter the psychic world and disappear."

Open left hand and show it empty. Then show both sides of right hand.

Go back to table. Uncover glass and show silk inside.

"And thus the little wanderer finds its way back into the glass again."

Remove silk from the glass with a jerk and a flourish.

REPEAT HANDKERCHIEF VANISH

A handkerchief vanish which permits of good comedy. This is an adaptation of an effect originally performed by Oswald Willams, a well known magician of England.

EFFECT:

Performer removes a silk handkerchief from his right vest pocket. With his right hand, he tucks it into the closed palm of his left hand. Magician opens his left hand, and the handkerchief has vanished. He again takes a handkerchief from his vest pocket and vanishes it in his left palm also. He repeats this a number of times with suitable patter, and finally changes the handkerchief into an egg or a lemon.

PARAPHERNALIA:

- 1—A handkerchief Pull.
- 2—A piece of good black elastic. This should be round and cloth-covered.
- 3—A hollow celluloid egg with a hole in one side for vanishing handkerchief.

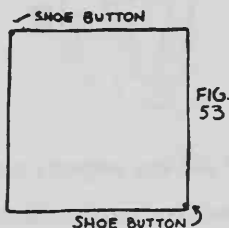
4—Two silk handkerchiefs, exactly alike, about 13 inches square.

5—Three small shoe buttons.

SECRET AND PATTERN:

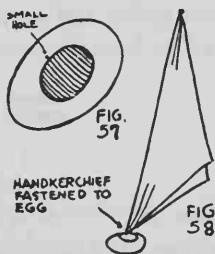
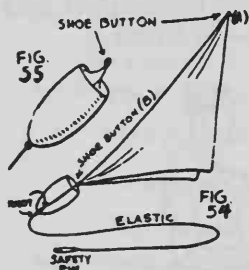
To Prepare

Sew a shoe button on one corner of the handkerchief and another button at the diagonally opposite corner. One button acts as a “feeler” in manipulation of the silk, and the other acts as a “throw out” for easy grasping of handkerchief when it is in the Pull. Figure 53.



The Pull is the regular handkerchief Pull, but the elastic is arranged a little differently. It is drawn up through the hole in bottom of Pull out through the opening. Allow just about one-half of elastic to extend above opening. Make a knot in elastic on each side of bottom hole of Pull to keep it in place. Then make a knot in end at opening of Pull and sew elastic securely to one corner of handkerchief with shoe button. Attach safety pin to other end of elastic. Figure 54.

Tuck handkerchief into Pull. End of handkerchief with shoe button A goes in last. Figure 55.



Place Pull in vest pocket. Make a small hole in farther corner of pocket. Run elastic through this hole, around your waist, and up on your back where it is attached. In emergency, it may be worked from the side in the ordinary manner. Figure 56.

Take the hollow celluloid egg. To one side of the opening, make a small hole. Sew one corner of the second handkerchief to this hole. To opposite corner of handkerchief sew a shoe button. Figures 57 and 58.

Make a small pocket in left side of your coat. You will find this pocket useful for many things. Tuck handkerchief into egg, arranging it so that shoe button can easily be reached. Then place egg in this special pocket in coat. Figure 59.



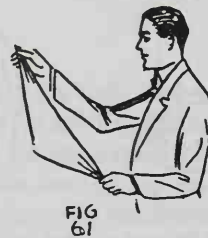
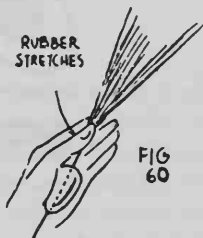
To Perform:

Come forward with Pull and egg properly arranged.

"The other day I was standing out in front of a small conjuring or magic shop, looking in the window. One little show card, in particular, caught my eye. On it was a description of a trick with a handkerchief. It said that the performer reaches into his vest pocket and removes a handkerchief."

With right hand, reach into left vest pocket. Grasp shoe button extending from Pull and draw out the silk. Place left hand at left edge of coat and draw handkerchief through left hand until Pull comes into left palm. Stretch the elastic as you draw handkerchief out until shoe button B is at tips of left thumb and fingers. Keep back of left hand toward audience all the time. Figure 60.

To the audience it appears that you merely took a silk handkerchief from your pocket and are holding it up by the corners as shown in Figure 61.



"He then holds the handkerchief by the corners, one in the left hand and one in the right. Now, taking the first finger of his right hand. . ."

Release hold on silk with right hand and allow it to hang suspended from left hand.

"He pushes the silk handkerchief into the closed left hand."

With right forefinger tuck silk into the Pull, leaving shoe button A on top. Open bottom part of left hand enough to release Pull and let it fly back to vest pocket. If you watch your angles of visibility here, this move will not be detected. Continue pushing first finger of right hand into left fist for a moment. Figure 62.



FIG. 62

“This causes the silk to disappear.”

Open left hand to show silk has vanished. Also show right hand.

“Personally, I didn’t think it could be done, so I walked into the store and said to the man behind the counter, ‘Pardon me, Sir, but have you a trick in which you take a silk handkerchief out of your pocket. . . .’”

Reach for silk again, taking shoe button and pulling silk through left hand again until Pull is in left palm, as before.

“And then hold it by two corners, one in the left hand and the other in the right, and then take the first finger of the right hand. . . .”

Drop corner from right hand and push silk into closed left hand with right forefinger, as before.

“And push silk into the closed left hand. . . .”

Push silk into Pull and release, as before.

“Only to find that the silk handkerchief has disappeared?” ‘Oh,’ said the man standing behind the counter, ‘you mean that trick in which the performer takes a silk handkerchief from his pocket. . . .’”

Again remove silk from vest pocket and perform your routine.

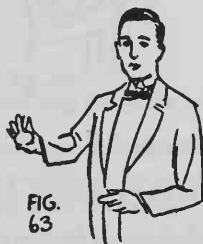
“And holds it by two corners, one in the left hand and one in the right, and then with the first finger of the right hand, pushes the silk into the closed fingers of the left hand. . . .”

Push silk into Pull and vanish again.

“Only to find that the silk handkerchief has vanished. Yes, yes, I will show it to you.” And he did. Now, ladies and gentlemen, that I have learned the trick, I will show it to you. First the performer removes his silk handkerchief from his pocket.”

This time reach down and tuck Pull into vest pocket to get it out of sight. Then reach over to special pocket in coat. Grasp shoe button on handkerchief in egg. Pull it out and get egg into left palm. Hold silk as before between left and right hands.

“He holds it by two corners, one in the left hand and the other in the right hand. Then with the first finger of the right hand, he tucks the silk handkerchief into the closed fingers of his left hand.”



Tuck handkerchief into the egg in left palm.

“And then you have an egg.”

Show egg to audience, keeping opening out of sight. Figure 63.



5/22/77

LET'S GO HOME

THE FUTURE OF THE WORLD IS AT STAKE. We must act now to prevent a global catastrophe. The time has come when we must stand together and demand a better world for all.

We urge you to join the millions of others who are demanding a better world. Your voice is needed now more than ever.

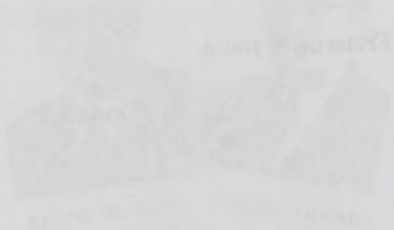
Your participation in this movement is crucial. We are not just asking for your support, but for your active involvement. Together, we can make a difference.



It is time to take a stand. We are not just fighting for ourselves, but for the future of our planet and the lives of all who inhabit it.

Join the millions of others who are demanding a better world. Your voice is needed now more than ever.

Your commitment is essential. We are not just asking for your support, but for your active involvement. Together, we can make a difference.



FOR MORE INFORMATION
CONTACT US TODAY

1-800-555-1234

MORE TO COME

HERE ENDS the first volume of *The Tarbell Course in Magic*, as revised, edited and published in printed form for the first time.

We hope you have enjoyed reading it and that you will derive much satisfaction from presenting the many mysteries contained herein.

Your patience in awaiting the appearance of this initial volume is appreciated, and we assure you that your confidence has not been misplaced, for the succeeding volumes will be published in due time, as promised. By the time you have mastered the effects in the present book, Volume II will be off the press and ready to satisfy your desire for additional mysteries.

Sincere thanks are hereby extended to the many artists and "idea men" who have freely contributed their original effects, many of which appear in the instant work and are duly credited.

Volume II will also include a wealth of new effects, and it, as well as succeeding volumes, will be published in the same form and style as the one in hand.

Your comments, including criticisms, are invited—and welcome. With the daily increase in publishing costs, it may not be possible for us to adopt any and all suggestions that may be offered, however, it is our aim to maintain the reputation always borne by *The Tarbell Course in Magic*—that it is "the finest and most complete course of instructions in magic ever offered."

Fraternally yours,

Louis Tannen



MAGIC, IF IT IS REAL MAGIC, IS THE WORK OF AN ARTIST. TO BE AN ARTIST, ONE MUST BE WELL VERSED IN ALL FACETS OF THE MAGICAL ART. . . THE WELL VERSED ARTIST IS ONE WHO IS WELL READ. AFTER ALL, AN ART IS AN INFINITE CAPACITY FOR CARING ABOUT WHAT YOU DO.



**The TARSELL COURSE
IN MAGIC**
is the
**FIRST
CHOICE**

among books on

The Art-of Magic, Sleight of Hand, Pocket, Parlor and Stage Tricks, Illusions, etc. Dr. Harlan Tarbell, author, Ralph W. Read, editor, and Louis Tannen, publisher of these great works, have combined to give you . . .

**ALL THE SECRETS OF
THE MAGIC ART**

SEE FOLLOWING TWO
PAGES FOR FULL DETAILS . . .

MORE TO COME

HERE ENDS the first volume of *The Tarbell Course in Magic*, as revised, edited and published in printed form for the first time.

We hope you have enjoyed reading it and that you will derive much satisfaction from presenting the many mysteries contained herein.

Your patience in awaiting the appearance of this initial volume is appreciated, and we assure you that your confidence has not been misplaced, for the succeeding volumes will be published in due time, as promised. By the time you have mastered the effects in the present book, Volume II will be off the press and ready to satisfy your desire for additional mysteries.

Sincere thanks are hereby extended to the many artists and "idea men" who have freely contributed their original effects, many of which appear in the instant work and are duly credited.

Volume II will also include a wealth of new effects, and it, as well as succeeding volumes, will be published in the same form and style as the one in hand.

Your comments, including criticisms, are invited—and welcome. With the daily increase in publishing costs, it may not be possible for us to adopt any and all suggestions that may be offered, however, it is our aim to maintain the reputation always borne by *The Tarbell Course in Magic*—that it is "the finest and most complete course of instructions in magic ever offered."

Fraternally yours,

Louis Tannen



MAGIC, IF IT IS REAL MAGIC, IS THE WORK OF AN ARTIST. TO BE AN ARTIST, ONE MUST BE WELL VERSED IN ALL FACETS OF THE MAGICAL ART. . . THE WELL VERSED ARTIST IS ONE WHO IS WELL READ. AFTER ALL, AN ART IS AN INFINITE CAPACITY FOR CARING ABOUT WHAT YOU DO.



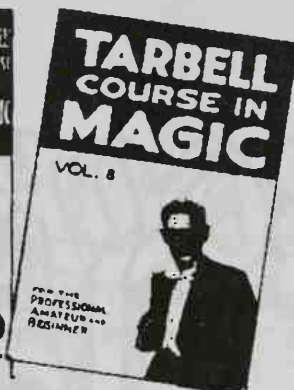
**The TARBELL COURSE
IN MAGIC**
is the
**FIRST
CHOICE**

among books on

The Art of Magic, Sleight of Hand, Pocket, Parlor and Stage Tricks, Illusions, etc. Dr. Harlan Tarbell, author, Ralph W. Read, editor, and Louis Tannen, publisher of these great works, have combined to give you . . .

**ALL THE SECRETS OF
THE MAGIC ART**

SEE FOLLOWING TWO
PAGES FOR FULL DETAILS . . .



- | | | | |
|--|---|---|----------------------------------|
| Volume 1 | 19 Lessons | 410 Pages | 918 Illustrations |
| 1. History of Magic | 2. Magic as a Science | 3. Sleight of Hand with Coins | 4. Coin Tricks |
| 5. More Coin Tricks | 6. The Thumb Tip | 7. Impromptu Tricks | 8. Ball Tricks |
| 9. Mathematical Mysteries | 10. Effective Card Mysteries | 11. Impromptu Card Mysteries | 12. Mental Card Mysteries |
| | 13. Card Sleights | 14. Novel Card Mysteries | 15. Restoring Torn Papers |
| | 16. Rope & Tape Principle | 17. Handkerchief Tricks | 18. Knotty Silks |
| | 19. Eggs and Silks | | |
| Volume 2 | 14 Lessons | 410 Pages | 1087 Illustrations |
| 20. How to Please Your Audience | 21. Magic with Wands | 22. Double Paper Mysteries—many deceptive effects | 23. Magic with Coins |
| 24. Cigarette Magic, with lighted and unlighted cigarettes | 25. Sleight of Hand with Cards—back palm, seconds, etc. | 26. Selected Card Mysteries | 27. Rising Cards (17 methods) |
| | 28. Egg Magic—Tarbell's Egg Bag—Unbreakable Egg, etc. | 29. Billiard Ball Manipulation | 30. Handkerchief Magic, DeLuxe |
| | 31. Rope Magic—new, clever | 32. "Ghostlite" Mysteries | 33. Illusions—low cost effects |
| Volume 3 | 12 Lessons | 418 Pages | 1116 Illustrations |
| 34. Routining a Magic Show | 35. How to Make People Laugh | 36. Intimate Magic | 37. Conjuring with Currency |
| 38. Modern Coin Effects | 39. Fundamental Card Sleights | 40. Card Mysteries | 41. Card Stabbing |
| | 42. Novelty Handkerchief Magic | 43. Color Changing Silks | 44. Rabbit and Dove Magic |
| | 45. Illusions | | |
| Volume 4 | 13 Lessons | 418 Pages | 1140 Illustrations |
| 46. Novelty Magic, wide variety | 47. Thimble Magic—complete act | 48. Swallowing Needles & Blades | 49. Unique Card Magic |
| 50. Novelty Rising Cards | 51. Card Transition Tricks | 52. Mental & Psychic Mysteries | 53. The Thumb Tie—10 Methods |
| | 54. Chinese Linking Rings | 55. Magic with Ribbon | 56. Silken Trickery, DeLuxe |
| | 57. Slate Tricks, new & novel Methods with 1 & 2 slates, etc. | 58. Illusions—Fu Manchu's | |
| Volume 5 | 13 Lessons | 418 Pages | 1152 Illustrations |
| 59. Unique Magic | 60. More Unique Mysteries | 61. Four-Ace Effects | 62. Modern Mental Mysteries |
| 63. Hat and Coat Productions | 64. Oriental Magic | 65. Original Oriental Secrets | 66. Tarbell Hindu Rope Mysteries |
| | | | 67. Modern Rope Magic |
| | | | 68. Magic of the Bambergers |
| | | | 69. Magic with Bowls and Liquids |
| | | | 70. Illusions |
| | | | 71. Publicity and Promotion |

Volume 6 12 Lessons 410 Pages 1200 Illustrations

Edited by BRUCE ELLIOTT

- | | |
|--------------------------------------|----------------------------------|
| 72. Novel Ball Magic | 78. Silk and Rope Penetrations |
| 73. Unique Card Effects | 79. Escapes and Substitutions |
| 74. Novelty Magic | 80. Spirit Ties and Vest Turning |
| 75. Rope Magic | 81. Modern Stage Magic |
| 76. Mindreading Mysteries | 82. Stage Productions |
| 77. X-Ray Eyes and Blindfold Effects | 83. Magic as Theatre |

VOLUME 7 8 Lessons 490 Pages hundreds of illustrations

- | | |
|-----------------------|----------------------------|
| 84. More Mental Magic | 88. Money Magic |
| 85. Card Magic | 89. Silk Magic |
| 86. Rope Magic | 90. Illusions You Can Make |
| 87. Novelty Magic | 91. Late Arrivals |

TARBELL #8

Years in preparation, Tarbell #8 is one of the finest books on the baffling art ever written. All of the material in Tarbell #8 is has been gathered from newly discovered ORIGINAL material from the ORIGINAL Tarbell Course in Magic! Yes, you can have Dr. Tarbell's very own teachings in your hands.



SPIRITUAL APPLICATIONS FOR TARBELL #1

Julie L. Miller, an authority on the use of "Gospel Magic", has written a highly detailed and useful book concerning the spiritual applications of Volume 1, of the Tarbell Course in Magic. Each effect in Tarbell 1 is used in several different ways to prove or explain an appropriate gospel message, and to teach stories from the Bible. Also included are instructions for presenting this type of magic and resource materials available. Hardbound, 159 pages.



TARBELL COMPANION

The Tarbell Companion is a collection of tricks, thoughts and ideas from the mind of Harlan Tarbell himself. Along with tricks like the production of a live rabbit from a silk, Sawing a Woman in Half and many others. As an extra treat, The book is filled with Tarbell memorabilia and vintage photos,



TARBELL STUDY GUIDE

The Tarbell Course in Magic, now has a lesson plan to help you in becoming a magician. Use this sixty-five page, soft covered study guide to map your way through the greatest course in magical instructions. The eight volume Tarbell Course in Magic is available at your favorite magic shop.



INEXPENSIVE ROBBINS TEACHING BOOKLETS

EACH BOOKLET TEACHES MOST OF WHAT
YOU NEED TO KNOW ABOUT A SINGLE TRICK.

THE CUPS-FROMER
CUPS & BALLS MAGIC
84 CARD TRICKS
50 TRICKS WITH A THUMB TIP
FLASH PAPER TIPS
FLOATING BALL MAGIC
40 TRICKS WITH A HOT ROD
LINKING RING ROUTINE
MILK PITCHER MAGIC
OKITO COIN BOX ROUTINES
REEL MAGIC
ROPE ETERNAL
110 TRICKS WITH A STRIPPER DECK
110 TRICKS WITH A SVENGALI DECK
SPONGE BALL MANIPULATIONS
STRING BOOK
33 ROPE TIES & CHAIN RELEASES
THREE CARD MONTE - SCARNE
THREE SHELL GAME
23 DECEPTIONS WITH A CHANGE BAG
MAGIC WITH A STEEL BALL & TUBE
25 RUBBER PENETRATION TRICKS



*A ROBBINS
PUBLICATION*

These books are available at your local magic book dealer. Look in the Yellow Pages under Magicians Supplies. Robbins publishes over 200 books on the various aspects of the magical arts. Ask your dealer for a Robbins book catalog.

ROBBINS BOOKS ON MAGIC

ACES HIGH, Horowitz & Daley
AFTER THE DESSERT, Martin Gardner
AND A PACK OF CARDS, Jack Merlin
BASIC CARD TECHNIQUE, Anthony Norman
BEST OF SLYDINI (set of 2), Karl Fulves
BEST TRICKS WITH SLATES, Peter Warlock
CARD FARE, Jerry Hartman
CARD FINESSE, Jon Racherbaumer
CARD MAGIC BY MANIPULATION, Lewis Ganson
CARD MASTERY, Michael MacDougall
CLOSE UP MAGIC, Jean Hugard
DECKSTERITY, Harry Lorayne
DOC AND HIS DECK, Jacob Taub, M.D.
DOING MAGIC FOR YOUNGSTERS, Bert Easley
EASY CARD MAGIC, Rob Roy
EXPERT HOCUS POCUS, Alton C. Sharpe
HOLD OUT MIRACLES, Ed Mishell
LOOSE ENDS, Jerry Hartman
MAGIC OF THE HANDS, Edward Victor
MAGIC TO DELIGHT, J. G. Thompson Jr.
SILKEN SORcery, Jean Hugard
PRACTICAL MENTAL EFFECTS, Ted Annemann
PHOENIX 1-50 (set of 6)
PERSONAL SECRETS, Harry Lorayne
KOREM WITHOUT LIMITS, Danny Korem
AT THE TABLE, Jon Racherbaumer
CLOSE UP CARD MAGIC, Harry Lorayne
GREAT ILLUSIONS OF MAGIC, Byron G. Wels
JINX 1-50 (set of 3), Ted Annemann
MAGICAL WORLD OF SLYDINI, Karl Fulves
MAGICAL MENTACIA & ORIGINALIA, G. E. Arrowsmith
MARLO WITHOUT TEARS, Jon Racherbaumer
MEANS & ENDS, Jerry Hartman
MONEY MAGIC, Jean Hugard
MY BEST, J. G. Thompson, Jr.
MY FAVORITE CARD TRICKS, Harry Lorayne
ENCYCLOPEDIA OF CIGARETTES, Keith Clark
ROUTINED MANIPULATION 1 & 2, Lewis Ganson



A ROBBINS
PUBLICATION

These books are available at your local magic book dealer. Look in the Yellow Pages under Magicians Supplies. Robbins publishes over 200 books on the various aspects of the magical arts. Ask your dealer for a Robbins book catalog.

BOOKS TO START LEARNING MAGIC

THE CLASSIC TARBELL SERIES



Volume 1

19 Lessons

410 Pgs

918 Illustrations

- 1 History of Magic
- 2 Magic as a Science
- 3 Sleight of Hand with Coins
- 4 Coin Tricks
- 5 More Coin Tricks
- 6 The Thumb Tip
- 7 Impromptu Tricks
- 8 Ball Tricks
- 9 Mathematical Mysteries
- 10 Effective Card Mysteries
- 11 Impromptu Card Mysteries
- 12 Mental Card Mysteries
- 13 Card Sleights
- 14 Novel Card Mysteries
- 15 Restoring Torn Papers
- 16 Rope & Tape Principle
- 17 Handkerchief Tricks
- 18 Knotty Silks
- 19 Eggs and Silks

Volume 2

14 Lessons

410 Pgs

1087 Illustrations

- 20 How to Please Your Audience
- 21 Magic with Wands
- 22 Double Paper Mysteries, many deceptive effects
- 23 Magic with Coins
- 24 Cigarette Magic, with lighted and unlighted cigarettes
- 25 Sleight of Hand with Cards—back palm, seconds, etc.
- 26 Selected Card Mysteries
- 27 Rising Cards (17 methods)
- 28 Egg Magic—Tarbell's Egg Bag, Unbreakable Egg, etc
- 29 Billiard Ball Manipulation
- 30 Handkerchief Magic, Deluxe
- 31 Rope Magic—new, clever
- 32 "Ghostlike" Mysteries
- 33 Illusions—low cost effects

Volume 3

12 Lessons

418 Pgs

1116 Illustrations

- 34 Routines a Magic Show
- 35 How to Make People Laugh
- 36 Intimate Magic
- 37 Conjuring with Currency
- 38 Modern Coin Effects
- 39 Fundamental Card Sleights
- 40 Card Mysteries
- 41 Card Stabbing
- 42 Novelty Handkerchief Magic
- 43 Color Changing Silks
- 44 Rabbit and Dove Magic
- 45 Illusions

Volume 4

13 Lessons, 418 Pgs

1140 Illustrations

- 46 Novelty Magic, wide variety
- 47 Thimble Magic—complete act
- 48 Swallowing Needles & Blades
- 49 Unique Card Magic
- 50 Novelty Rising Cards
- 51 Card Transition Tricks
- 52 Mental & Psychic Mysteries
- 53 The Thumb Tie - 10 Methods
- 54 Chinese Linking Rings
- 55 Magic with Ribbon
- 56 Silken Trickery, deluxe
- 57 Slate Tricks, new & novel methods with 1 and 2 slates, etc.
- 58 Illusions - Fu Manchu's

Volume 5

13 Lessons, 418 Pgs

1152 Illustrations

- 59 Unique Magic
- 60 More Unique Mysteries
- 61 Four-Ace Effects
- 62 Modern Mental Mysteries
- 63 Hat and Cost Productions
- 64 Oriental Magic
- 65 Original Oriental Secrets
- 66 Tarbell Hindu Rope Mysteries
- 67 Modern Rope Magic
- 68 Magic of the Bambergs
- 69 Magic with Bowls and Liquids
- 70 Illusions
- 71 Publicity and Promotion

Volume 6

12 Lessons

410 Pages

1200 Illustrations

- 72 Novel Ball Magic
- 73 Unique Card Effects
- 74 Novelty Magic
- 75 Rope Magic
- 76 Mindreading Mysteries
- 77 X-Ray Eyes and Blindfold Effects
- 78 Silk and Rope Penetrations
- 79 Escapes and Substitutions
- 80 Spirit Ties and Vest Turning
- 81 Modern Stage Magic
- 82 Stage Productions
- 83 Magic as Theatre

Volume 7

8 Lessons

490 Pages

Hundreds of Illustrations

- 84 More Mental Magic
- 85 Card Magic
- 86 Rope Magic
- 87 Novelty Magic
- 88 Money Magic
- 89 Silk Magic
- 90 Illusions You Can Make
- 91 Late Arrivals

Volume 8

Years in preparation, Tarbell #8 is one of the finest books on the baffling art ever written. All of the material in Tarbell #8 is has been gathered from newly discovered original material from the original Tarbell Course in Magic!



A MASTER OF IMPOSSIBILITIES

Dr. Tarbell was a genius in creating, solving and demonstrating mysteries. The things you know cannot be done—Dr. Tarbell did. He made mystery not only an art but a science. He puzzled the magician as well as the layman. At an early age, Dr. Tarbell realized the strange power that mystery held over man and how it shaped his destiny. He saw how legends lived when facts died and how illusion too often looked more like truth than truth itself. So he began to study magic and mystery the world over as practiced by the Witch Doctors of the Jungles, the Gulli-Gulli Wonder Workers of Egypt, the Magicians of the Orient and Occident, the Priests of the Pagan Temples, together with the Mysteries of Truth brought forth by the great Magi—the Wise Men of the Inner Brotherhoods.

From his uncanny knowledge of these things he developed programs that were the outstanding sensations of the American platform.

Dr. Tarbell's skill in creating mystery, his pleasing personality, his individualistic sense of humor and his ease of speaking, placed him in a class by himself. Every kind of audience enjoyed Dr. Tarbell. He was a supreme entertainer.