



# Magic For All

presents.....

**HERE'S HOW**  
by  
**FRANK LANE**

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"Help Yourself" -- "Here's How" -- "They're Off" -- "Patter  
Book No. 1"  
"Patter Book No. 2" -- "Comedy Book of Magic"  
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## **BY WAY OF A BEGINNING**

My friend Frank Lane has asked me to stand sponsor for this book. Just why he has put this pleasant but superfluous task to my pen may be something of a mystery to those admirers who are aware of his impatient aversion from all kinds of introductory folderols and fribbles. Quite rightly he will have it that a book, like good wine, needs no bush. A favorite theory of his is that no one reads a preface anyway, and I agree with him. No one likes to be led by the nose by those professional cicerones who are forever forcing us to see just what they judge it wise for us to see and to do only what they, in their infinite boredom, bid us to do. They spoil everything, these self-imposed guides, whether it be a hallowed shrine we are browsing through or an adventure we're about to set out upon in the pages of a book.

I confess that at first his choice astonished me as much as it probably does the reader. I am still a bit surprised, even as I write the line you have now finished. But I think that I have at least some apprehensive inkling of his motive. It is not that anything I might say in its behoof would add plume to the book, for the magical writings of this redoubtable Boston fee-fi-fo-fumer and funster have the merit of bearing with them their own cause and "offering themselves in their own despite." Any reader of his first buckramed book, "Help Yourself," will agree with this. Nor is it that any book of his needs an affable introduction to a public interested in things magical. Whenever two or three kindred conjuring spirits are gathered together the talk, sooner or later, is bound to touch upon this salty New Englander whose forebears lived through the dark magic that wrought so sombrous a spell over old Ipswich Town.

From the witch's broom to the airplane. That epitomizes the genealogical story of my friend, Frank Lane--The autobiography he embellished his first book with to the contrary notwithstanding. That my forebears, too, lived in that same old ghostied town and witnessed or took part o' nights in the hag-ridden orgies on ancient Heartbreak Hill, may have something to do with our enduring friendship. But rather do I like to think that it is our common affection for a glamorous art that holds us together as with hooks of steel. I will go so far as to say, if you will trust the word of one whose lawful and professional occasion it is to blazer the merits of magic on the highways and the byways of the world, that it is this friendship that has prompted Frank Lane to ask me to act as magister ceremoniorum to this his latest book. At least that is the way I apprehend his motive.

And so, here is my friend's book. I am not going to pounce upon you at the very outset, after the manner of all guides, literary or otherwise, and importune you in persuasive words to read this one page or that one, or to add this one effect or that one to your assortment of mysteries. I am not going to tell you about the treasure you may quarry in the pages that follow. I am not going to launch upon a gratuitous and graceless exposition of the book's

content, a proceeding which, when you come to think about it, is sure to please nobody. I am not going to din into your ears the excellencies overleaf. In a word, I am not going to spoil the book for you by telling you what I think it is and what I think it is not. You will have to find these things out for yourself.

To be quite frank, I could not advise nor guide you even if I would. I know no more about the pages that follow mine than I do about the troglodyte who, in the dank caverns of the dawn age, thimblerrigged the first flint "pea" under a cup of aurochs' horn, to the amazement and attendant plucking of his cave-fellows. I have not read the book. Nor have I the slightest intimation as to what is in its pages. I am writing "sight unseen", as we were wont to put it in those days of our youth when we lived in an Enchanted Land and knew the thrill of the True Magic. But what boots it if I don't know a jot or tittle of what the book contains? I know Frank Lane. I know him as a writer of magic books. I know him as a magical entertainer and as a master of ceremonies. And I know him as a friend. That is why I am writing these words --a feeble testimony of my admiration for the craftsman and of my affection for the man. He will speak for himself overpage.

So, you see, this is not a preface, after all.

Philadelphia, September 18, 1934.

-John Northern Hilliard.

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## THE FIRST ONE, MY FRANS

is a pocket trick, impromptu, with two business cards. It is so simple in operation, that it is a pity to deceive people with it, but before including it in this wonderful book (I said wonderful) I tested it on magicians and laymen, and the WIFE, who knows me backward, and fooling each and every one of them, here it goes. The effect is that THE SPECTATOR HIMSELF marks each side of the two cards with the figures, 1, 2, 3, and 4. Thus he sees each side and marks them himself, which takes away any idea of fakery that they may have, should the performer himself do the figuring. The cards are then handed to the spectator, and when you are ready, he opens them and in the center there is found a message and the cards of course may be examined as they are ordinary.



Fig 6

Get TWO business cards... and use blank ones if you can and then look at FIG. 6 in the illustration department, which will tell you the whole secret. The message is written on one of the cards and when holding them for the spectator, casually, your THUMB COVERS THE MESSAGE. When you start however, have the message side on the bottom of the underneath card. Now pull the cards apart, show the upper parts, then your right hand turns over the one in that hand and shows it blank, then this card is placed underneath the other one, and both turned over end for end, held in right hand, now turn them end for end again, take the bottom card and place on top, now take them in right hand, first two fingers on top, and thumb underneath, and turn them slowly end for end, and as the writing comes into your view, your left thumb goes over it, and your left fingers take the card so that it is held as in FIG. 6.

Now hold the cards so spectator can write figure one in the lower right hand corner. Now turn the cards end for end towards you and have a 2 placed on the card which is now on top. With the right hand, turn this card over and have a three placed in the same manner. After this is done, simply move this card

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over to the right, and let them put a four on the under card. Now they have actually seen each side, and numbered each side, and still the message will appear for them while they are holding the cards. You may also have a number prediction using this same procedure. It is SO simple, you may not desire to try it, but if you DON'T, you don't know what magic is and probably don't care, for it is already a trick that has PROVEN to be a fooler.

A good plan, and one which I always use, is before you show the message, take the cards, and TEAR OFF EACH corner that has a number, placing the corners down in front of them and saying, "There you are, the numbers you wrote, you examined each side, wrote the numbers, etc., etc." The reason for this is that perhaps some SMART Republican will notice that the message was on number ONE, and if the number is on the card at the finish, he might figure that it MUST HAVE BEEN SOMEWHERE, and so "get" the trick. But, with the numbers OFF, they do not know WHAT PARTICULAR SIDE the message appeared on. Get it?

## **AND YOU WON'T BLAME ME**

if I say I hate to give this next out in a book. It's been lots of laughs to me. It's worked with a handkerchief box and I'll give the patter as I go along. Fill up your box with anything you want but you must have in it a large slice of yellow cheese. (Mouse bait) Paint a board yellow if you're Scotch. I use real cheese.

Now for the story, "You know folks, there was a magician one time that traveled all over the country and made a big hit and lots of money. Finally, he got old, as we all do, and wanted to settle down, so he bought a little country store way up in Maine and left his magic behind. He was an awfully lazy magician, and the only thing he bothered to take with him to the store was this box (now you show your hank box, taking the bottom off and showing thru the box itself).

"The store was one of those kind where you could buy anything from a spool of thread to a rubber hot water bug or an oil burner. And the magician used to sit back of his counter, and go to sleep with his feet on the shelves, and if anybody came in and wanted anything, he'd simply take down the box, show it empty, (do so) and then produce whatever they asked for, put the box back and go to sleep again.

"For instance, if a lady came in and wanted a handkerchief, he'd show the box empty (do so) and then he'd say the magic words, "I'm the Fuller Brush man," and he'd reach in, take out the handkerchief, show the box empty again, take the lady's money, and go back to sleep. If a man wanted a box of matches, he'd show the box empty (do so) and then say the magic words again, and produce the matches (small folding kind) and go back to sleep.

"Well, one day a feller came in and asked him if he had any binding. The magician said, "Well, I don't know, let's see." He showed the box empty (do so) and then reached in, after saying the magic words, and pulled this out (you now pull out about a yard or two of white or black tape, buy it in the five and ten) and says, "Is that what you wanted?" The man says (frown of uncertainty), "No, I don't think so, that isn't the kind of binding she wants."

"Well" the magician went on, "We'll try again, see the box is empty," (show it empty) and this time he produced this, (take out a lot of string) and said, "Is THIS the kind of binding you want?" The man said, "No, I don't think so, that doesn't look like the binding she wants." Well, the magician says, "We'll try once more," and this time he pulled out this, (this time take out some mending tissue) and says, "How about this?" The man says, "No, that isn't the binding she wants, I'm sure."

"Well, the magician got sore and says, "I haven't got any more binding to show you, and I'm tired, I want to sleep." There is nothing left in the box. (Show box

empty.) He laid the box down and the man looked in and says, "Say, THERE'S what I want." The magician says, "Well, help yourself." And he did, and he took THIS out (take out the cheese). The magician looked at it and says, "You don't want that, that's cheese." Well, the other man said, "You darn fool, isn't cheese binding?"



## **AND IF YOU'RE STILL INTERESTED**

let me tell you of a little impromptu trick with another fellow's deck that appeals to me a lot. Hence its appearance here. I won't bother to tell you the effect but will explain it as I go along.

Anyone's deck is shuffled thoroughly. You take deck in left hand and hold it as for dealing. Now let the spectator cut the deck somewhere, and note the card he cut at, viz: the bottom card of his portion. He replaces his cards on the deck, but just as he drops them, your little finger goes in between and you immediately make the pass, and take the top card in your right hand, and say, "Now your card is on top, I won't look at it, but I'll place it in the center."

Start to do so, and then as an after-thought, you hold up the card so they can see it, and say, "That's your card, isn't it?" and the MINUTE YOU HOLD IT UP, tip the deck and glimpse the bottom card, which will be his card. I have never been caught on this because the second they are looking at the card you are showing them, YOU are looking at the bottom card. They can't see you because they can't look TWO PLACES AT THE SAME TIME.

Now you COULD name it, but that wouldn't be good enough, so let's get an effect. When he says it isn't his card, tell him that you will allow HIM to find it. False shuffle if you like, keeping the card on the bottom. Now we'll say it is the Five of Hearts. Subtract 12 from 52 and you have 40. Now ask him to give you any number at all. Suppose he says 13 (we don't care what he says). Count from your left hand into your right hand, 13 cards, without disturbing their order, and then hold up those 13 cards in right hand so spectator can see bottom card of the 13, and ask him if it is his card. He'll answer, "No", of course, and you tell him he isn't doing so well, and to try again. Name some other number. We'll say that he names 6. Keep the thirteen cards in the right hand, and from the left hand count 6 more under the thirteen, so you can hold up the right hand bunch now and he sees the bottom card and again he answers, "No".

Have him give another number. The whole purpose is to add up the cards until 40 or thereabouts is reached. 38 or 39 is O. K. and after the number around 40 is reached, put the cards in right hand UNDER cards in left hand and if the number reached was actually 40, give him the deck and tell him to spell it out and he will get on the last letter, the card he is thinking of.

If the number of cards taken off in the right hand was 38 when you placed them under the left hand portion, throw two cards on the table face up, have one touched, and show it and then show the other, both cards he says, are not his, and you BURY these, and then have him spell. If it is 42 have him select two cards, one at a time from the deck, and after he says they are not his, place them on top. This is all done naturally, and the idea is that you are going

to let him find his own card, and he FAILS so many times the regular ways, that you'll finally let him spell it. You CAN'T FAIL on it, and I find that the average spectators are interested in the procedure because it concerns them and THEY are the ones to tell their card, and that INTERESTS THEM.

One more thing, suppose the number arrives at around 35 or 36. You would like to make it forty even, but it isn't absolutely necessary, so you say, "This time, name a number between 1 and 10, and then whatever number they give you, work from there. Try it. All right, then don't.

## WHAT A WEALTH OF MATERIAL THERE IS

in a deck of cards. For years there have been new card tricks and there always will be. Maybe you'd even like this one. This is a sleight and I never thought an awful lot of it, until Gen. Grant and Al Baker, and Art Munroe, who you must admit, know something about cards, told me to be sure and include it. It's a top change and it fools them for one reason, and that is, the cover-up is perfect.

The idea is to have the deck all evened up, and with the THUMB COUNT, cards in left hand, count two cards, and lift them with the right hand, thumb at rear and 2nd and 3rd fingers picking up the cards, with first finger curled on top. See FIG. 9 in the illustration department. This illustration curls the card too much, but it emphasizes it simply to show you the card must be curled. Just a little, BUT a little. Now show it as one card by holding it up.

Now comes the dirty work. You just showed it by turning the right hand over to the right, so they could see the card. Now your right hand comes back OVER THE DECK, and the second that it IS over the deck, you drop the under card, BUT NO HESITATION, keep on going, and immediately your right thumb allows the end of card to drop, and the upper end of card is clipped between the tips of first and second fingers. This comes naturally to you, if you hold the cards as in FIG. 9.



Now you insert the card in the deck, by pushing it in, and the position of your hand and the card in your fingers is shown you in FIG. 10. As soon as you put it in, take your right hand away, and with first finger of left hand, continue pushing the card in all the way. Now with left thumb and fingers, slowly turn the top card over and there she is.

The whole secret of fooling anyone with this move is the cover-up, as they CANNOT POSSIBLY see the card drop, because your hand and arm cover the dropping. Don't do it too fast and you'll fool them. I might say that Ten Kai,

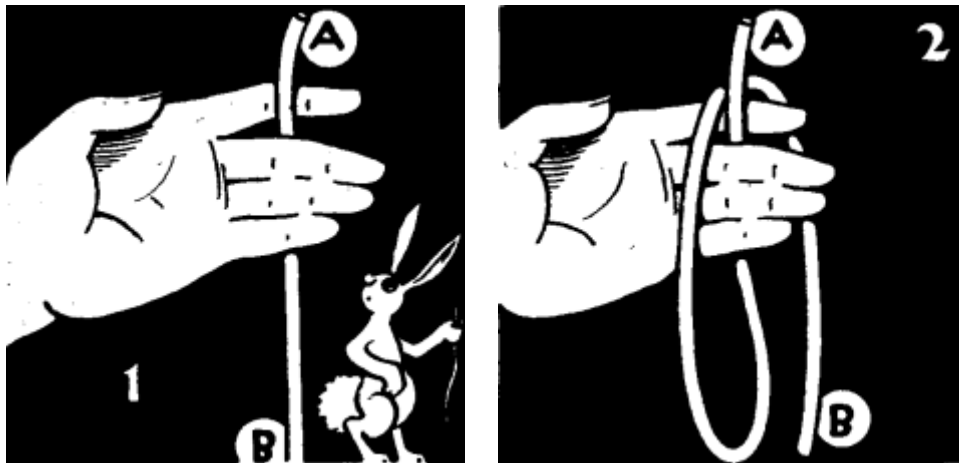
the Japanese magician who has so MANY clever moves, told me that I had TWO CARDS ALIKE. That is how it appeared to him. And so, of course, I showed it to him, for which he showed me plenty.

## **BY THE WAY**

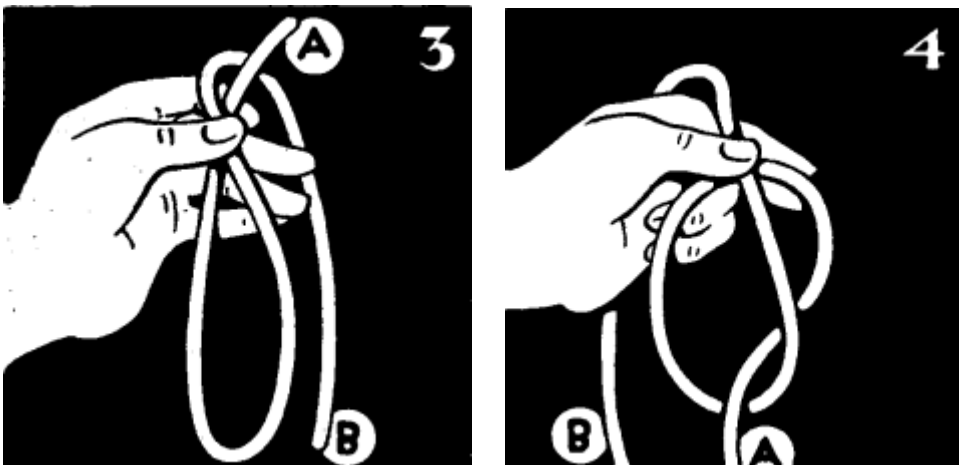
the illustrations in this book, and the inside and last page drawings were made by my friend, Lionel A. Walker, of Springfield. A mighty clever artist, and although he has been in Magic only three years, he has developed a fine act, and works fairly steady for these depressing times. He invented "Charlie, The Wonder Snake," the best comedy trick I have ever seen, and I'm going to bring him out to LIMA with me and show you what a lad can do in the shut t space of three years.

## DO YOU LIKE LITTLE THINGS?

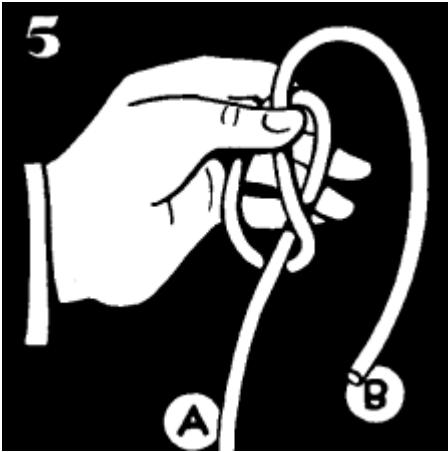
I mean just ideas. I have one here, and I'm taking too darn many pains to show you exactly what I mean... too many pains for the money... we use a rope in this little LAUGH, and I decided to call this real magic, and so whenever you do it start by saying, "Would you like to see some REAL MAGIC?" The following description of a rope tie is not mine, but in order for you to do the idea, and get the giggle, I'll have to describe it to you.



First, of course, you get a rope. If you can't smoke hold it in your left hand as in FIG. 1. It should be about 2 or 3 feet long, I mean the rope, not the illustration. Now take the bottom of rope marked "B" and bring it up as in FIG. 2.



Next, your left thumb rolls the ropes to your right, which simply changes their positions, as shown in FIG. 3. Now pull up end marked "A", up thru the fingers, and put the end thru the loop as in FIG. 4. Now all you do is pull down on "A" a little, pull up on "B" a little, then continue this alternate pulling A LITTLE AT A TIME, until the rope looks as in FIG. 5, and it will appear that you have a knot there, certainly.



That shows you how to tie the fake knot. Let them all see it and then cover it by closing the left hand over it, so the ends stick out, and then have two spectators hold the ends, but not tightly.

Now let's go back to the start of the trick. When you pulled the rope out, you also pulled out something else, unbeknown to the spectators. And that was a KNOT. This was palmed or kept concealed in the right hand. Simply tie a knot in a rope, cut off both sides of the rope close to the knot, and you have a knot. This is what you palm.

Now after spectators hold the ends, swap hands holding rope. You had your left hand in middle. Now take it away, and hold it with right hand which conceals knot, but change hands in such a manner that the spectators won't see that there is no knot in the middle of the rope. Now tell them that you put a knot in the rope and the spectators are holding ends, and you will show them some REAL MAGIC, and as you say that, open hand slowly and show them that you have apparently taken the knot right off the rope. Magicians will be surprised, and will say it is clever. Laymen will open their eyes in astonishment. And even ANNEMANN laughed when I sat down to play.

## **OF COURSE, THIS BOOK WOULDN'T**

be complete without a poker deal, so here's one that I'm sure you'll like, because it is fast, it is sure, and it is a surprise. It will get you prestige for being clever with your hands, and you can use it in your act for clubs or do it in a parlor with anyone's deck.

You lay out the four aces and as the spectators tell you the order in which to pick them up, that is, the suits, you do so, and insert them in different parts of the deck, then a quick shuffle and it is all over. You simply deal the cards for a four handed poker deal and you get the four aces. Gosh, I'd hate to play poker with that guy.

Now see how easy it is. All it is, is the THUMB COUNT. Lay the cards out face up, I mean the aces, and then with deck in left hand, as you inquire what ace to pick up first, your thumb is counting THREE cards. When they tell you what ace to pick up first, pick it up and insert it in the deck under the three cards you just counted. Keep the break and count down three more cards, etc. until you get all four aces in the pack with three cards between each one. Do this casually as if you didn't care WHERE they went. The idea is that you are putting them somewhere FREELY in the deck, regardless of where they go. Now a quick false shuffle and deal 'em out.

When I show this to magicians, and I always do when I get a chance, I lay out the four aces and ask them if they like four ace tricks. They don't think of a poker deal, and so they watch for nothing in particular. Then I go thru the routine. You're welcome.



## **A SWITCH FOR A DECK**

So many fellows, both in this country and England, have asked me to devise an undetectable method for the switch of a deck, that I think sometime that I'll put it in a book, but not this one. I like it too well. I have used it four years myself, and the only one that knows it beside myself is that peerless and efficient master of the craft, General Ulysses Franklin Grant, of Pittsfield, Mass.

This method that I think I'll write about some time is this. In the back of my coat, which by the way, is a regular business coat, there is a slit at the bottom of the coat. The regular slit that comes in any suit coat. I don't like metal gimmicks as they bulge out too much so here is what I did. Immediately on the left side of coat, next to slit, I made a pocket, with opening at the top, about twice the length of a deck of cards and a little deeper. The bottom of this pocket came to within an inch or an inch and a half from the bottom of my coat, and the end nearest slit was about two inches in from slit.

On the right side of coat, next to the slit, I made another pocket with the opening at the BOTTOM, and this pocket is just big enough to hold a full deck of cards loosely. At the opening there is a flap, and a button hole and a button so that I could put the deck in the pocket and then button the flap over it. The pocket is sewed in just high enough from the bottom of the coat so that when the flap is loose, it will not show under the coat, and the side of the pocket was perhaps, about an inch or two inches from the side of the slit.

Now I had the deck set up for whatever trick I wanted to do, put it in the pocket and buttoned the flap. I had a deck to match that set-up deck. and I did tricks with it for the boys. I also knew what card was on TOP of the set-up deck. Now when I got ready and the cards were thoroughly shuffled over a period of several tricks, I had the deck shuffled again, and impressed this on them, that it was truly shuffled. I ran thru the deck and let them see it was mixed. I saw it was too, and in running thru I noticed where the Nine of Clubs was. (I am now presuming that the top card of the set-up deck is the Nine of Clubs.)

I cut the deck at this point and shuffled falsely, so the nine is still on top, and then I proceed to force it on someone. I had the card put back in the deck and shuffled again. Now I told the spectator to give me the deck behind my back and I turned around to take it (and I can take it). After I got the deck, I faced the spectators again, of course, and said something like, "Now you took a card. Even if it was forced and I knew what it is I wouldn't be able to find it because you shuffled the deck before you gave it to me."

Well, that stumped 'em in a way, and all the time I was talking, my hands crossed each other in the back, my right hand carefully dropped the deck into the pocket on my left side and my left hand unbuttoned the flap and got the

deck on my right side. I took off the top card, produced it, and said, "But even after you shuffled it, here it is," had them name it, and then turned it over.

Thus I did a trick which puzzled them, and I ALSO, UNBEKNOWN TO THEM, SWITCHED THE DECK ON THEM in a perfectly natural way, with no moves, and when I started in on them with some tricks with a set-up deck, of course they were... well, you know how it is. That's the best switch I know of, and I'll tell you about it some day, but I won't include it in this book because it is too good.

## **I'M NOT SHORT OF MATERIAL**

but I want to put this trick in a printed book. It is taken from "Two Hours With Frank Lane", and is one of the best card tricks I ever thought out. The effect is that anyone's deck is shuffled by a spectator and a card is freely selected with no force. This card is replaced by spectator in one half of the deck. The two halves are then placed together. Deck is cut again, and spectator selects a half. He picks it up, counts the cards one by one on performer's hand, and stops whenever he wishes, and turns up the card. The pips on that card determine the number he counts down from the top of the other half of the deck, and on reaching that number, the card is turned over and that is the card he selected. What I call a perfect STOP TRICK, and there is no set-up whatever.

I might say that this is the ONLY stop trick that I know of, where there is no set-up required but the trick can be performed at a moment's notice with no preparation. Are you ready?

Well, first have a spectator shuffle the cards. Then you take the deck saying, "Now I am going to look thru the cards but I won't disturb the order of them." You proceed to run thru the deck **LOOKING FOR A COMBINATION**. Here is what you look for. **ANY THREE CARDS TOGETHER** with a card such as a nine spot at the left of the three cards, then an odd card, which means any card which is not too near the number nine, such as an eight or ten spot, then a **TEN SPOT**. Or in other words, the **THIRD CARD** must be **ONE** higher in value than the first one.

For instance, the three cards may read from left to right as follows: 9, 3, 10, or 5, Queen, 6, or 7, 2, 8. Or any other combination in which the third card is one higher in value than the first one, and the card in the middle is any odd card.

When you find this combination and we will say for the sake of illustration that you found a combination of 6, King, 7. Count **FIVE MORE CARDS** to the left of the six spot, and then close the deck, making the pass at the same time, and lay the deck down in front of the spectator.

Now the sixth card from the top is a six spot, the seventh is a king, and the eighth card is a seven spot. Suits never matter. Now ask a spectator to cut the deck into two fairly equal piles. He does so and you ask him to touch one. Whichever pile he touches you pick up, and have him freely select a card from it. But if you pick up the pile that was on top of deck before cut, be sure and have him select a card below the eighth card from top. When he takes it out, lay that pile down and pick up the pile that was the **UNDER** pile, and have the card inserted **SEVENTH FROM THE TOP** and then square up the pile.

Now if he touched the UNDER pile first simply have him select a card and then replace it in that same pile the SEVENTH card from the top. In other words, the selected card ALWAYS GOES IN THE PILE THAT WAS THE UNDER PILE and always GOES BACK IN THE PILE THE SAME NUMBER FROM THE TOP AS THE NUMBER ON THE THIRD CARD IN THE COMBINATION, in this case a seven spot.

Now with the fleshy part of your thumb and fingers, CRIMP the entire UNDER PILE, AS YOU PICK UP THE OTHER PILE AND THROW ON TOP.

Now what have we. On top we have the sixth card a six spot, the seventh card a king, and the eighth card a seven, and the deck crimped in the middle. (After you get used to this crimp, you'll only have to make a slight one, but if you are not used to it, make a heavy one so as to be sure and not lose that break.)

Now square the deck all up and CUT IT AGAIN IN TWO PILES and CUT IT AT THAT CRIMP OR BREAK. Have a pile selected but whichever pile IS selected, the spectator must pick up the top portion. Now you ask him to deal the cards from the top into your outstretched palm, tell him to deal slowly. As he deals the third card you say, "And stop whenever you wish." He will usually stop at about the sixth or seventh card.

As he starts putting them into your hand, YOU COUNT THEM TO YOURSELF, and when he reaches the sixth card, you know that it is a six spot. So if he stops with five cards in your hand, you turn over the card that is on top in his hand and show it is a six spot. If he stops with six cards in your hand, you turn over the top card in YOUR hand and show it to be a six spot. If he stops with seven cards in your hand, turn over the top card in his hand, as that is the eighth card and is a seven spot. If he stops with eight cards in your hand, turn over the top card in your hand.

So no matter what card he stops at, you've got him, and FURTHERMORE, as you turn it over, you also turn over the one card BEFORE THAT CARD, and also the one AFTER it, saying something like, "O. K., you stopped wherever you wished and you got a (now turn it over) seven spot (or six) but look, if you'd have stopped here, you'd have received a (name the card) and then repeat this with the other card, but you stopped here, so we'll use the seven spot (or six)."

Take the cards away from him, and hand him the other pile saying, "Now sir, you stopped at a six, I want you to count off six cards face down." When he does it, ask him the name of his card, turn over the top card in the portion in his hand and that IS it.

If the card turned over was a seven spot, tell him to name his card, then count down and look at the seventh card. Now one thing further, suppose he goes

OVER THE EIGHTH card?... well, you're counting, aren't you? When he gets to the eighth card, count that card as one, the next card TWO, etc. until he stops, then use your bean. Suppose he counts more cards than you thought and you run up to six, over the eighth one. Ask him to name a number, not too big. You KNOW THE SIXTH CARD IS A SEVEN, and the eighth card down is a SIX, so if he says 5, count off five cards, and look at the next one and it is a seven spot, and work this the same way as you did before and you positively cannot be beaten on the trick. It is one of my favorites when magicians are around.

## **FORTY CENTS**

is what we'll call this one because we use four dimes. This is really an after dinner trick, but you could use it after breakfast or on a rug, if you have one. It's the principle of four objects placed in the corners of a napkin or a handkerchief and finally they all reach one corner. Lots of fellows who read this book are magicians who wish to entertain their friends with the minimum of effort in practice and this will suit them to a "T".

I'll detail the method I use, as I do this in restaurants just as the check comes. The idea is that you spread out a napkin and place a dime at each corner, or about an inch or an inch and a half in from the corner. Now you take a playing card, or a business card and cover the upper right dime, and taking another dime in the left hand, you reach under the table, hold the edge of the dime against the table with left hand, and then let it bang flat against the table itself, giving the impression that it has gone thru the table, then your right hand lifts up the card and there are TWO dimes, where there was only one a moment before.

Maybe I should tell you that you have an extra dime with a tiny little wax on it, and this is stuck on the face side of the playing card, or as I do, stick it on one side of your business card, because it is more natural to use a business card in a cafe. Looks more impromptu.

When you cover the upper right dime with the card, your second finger releases the waxed dime, as you lay the card down. Now your left hand goes under the table with another one of the dimes, as described above, and as it comes out, the dime is resting on fingers of hand, your right hand picks up card and spectators see the two dimes.- Your right hand goes over dime in left hand, your left hand takes the card with dime underneath, and then transfers the whole business to the right hand, which deposits it again on top of the two dimes.

You repeat this move with the other dimes, and finally you have the four dimes under the one card. You have two methods of getting rid of the other dime, the last one you placed under the table. Either snap it up your left coat sleeve, or allow it to drop into your trousers cuff.

Sometimes I have a little wax in my finger nail of left hand. The first time I go under table with my hand, I deposit the wax there, and when I am ready to get rid of the last dime, I simply stick it to the table. When I go out, I whisper to the waiter that there is an extra dime (yes, extra) stuck under the table, and to go get it. They may think you're kidding them BUT THEY'LL ALWAYS LOOK.

## **AND ANYTIME YOU USE**

any trick with water in it, tell the audience that, "Just before I left home tonight, I had a harrowing experience, I saw something running across the floor without any legs." Then explain in your own delightful manner that it was water.

## **AND IF YOU USE CARDS**

and want to tell 'em a gag, tell them about the colored fellows who were in a poker game, and after a big pot, during which most of the money was in the center of the table, someone called, and laid down 4 Kings. Another colored fellow laid down FIVE ACES, and when a player asked what the big idea was, he says, "That, Brother, is the NEW DEAL."



## **WHILE WE'RE ON GAGS**

if you own a card reel, use it in a mysterious manner in this way. Have it in your pocket, left coat pocket. You must have a reel with a stop on it, that is, the reel that allows you to have some thread out from the reel without it going back at once. When you are ready push the stop button, and the thread winds up.

Throw out a handkerchief to be examined. Allow the button of the reel to drop to the floor. The button must be waxed. When they throw back the handkerchief to you, pretend to catch it, but allow it to drop to the floor. Swing the thread so that the button goes on the handkerchief. Then step on it. Push the stop release, and the handkerchief will come right up in your hand. Which I call magic. I hate to stoop, and I wouldn't stoop for that, anyway.

## **JACK McTIGUE**

of Harvard, the cleverest stooge in magic, and the only man who can shellac a rabbit box with a spray gun, gave me a good peek which I will turn over to you, if you're good. It's simple, even as you and I, but I have tried it several times and no one seemed to know how I knew his card.

Have a card selected and as it is replaced, instead of bringing your little finger over the card to make the pass, add one card to the top of the selected card, and THEN insert your little finger and make the pass. This brings the card the second from the top.

Now take the deck in your left hand, and with the right thumb at the end of deck nearest you, your first right finger curled on top, and your next two fingers at the end of deck away from you, riffle the cards with your THUMB, 'til you come to the top card, which you turn over face up. This is the usual method of turning over a top card, WHEN TWO ARE LIFTED AS ONE. But don't lift two, just one.

The secret is that in riffling them, you see the second card, and know what it is. They'll say the top card is not theirs, of course, but you know by then, what the name of it is. Sounds in print too simple, but try it and when you fool them, you'll use it.

## **YOU ALL REMEMBER THAT**

old trick where you sit at a dinner table, invert a tumbler on the table in front of you, drape a piece of newspaper over it, and then lift up the glass with the newspaper around it, and a borrowed coin is placed on the table and the glass put over it. Then under cover of showing the coin is really there, you drop the glass in your lap. The newspaper still shows the form of the glass however, and the spectators think that it is still there. Then you crash your hand down and the glass is gone.

Well sir, I did that trick in France and my buddies used to buy my dinner of pommes de terres and des oeufs every time I did it. So naturally, when Davenport comes out with a celluloid glass that is the best imitation of a glass that I ever saw, the most natural thing to do was to show the same trick to a couple of magicians at my house BUT THE GLASS WAS IN THE CENTER OF THE TABLE, AND NOT AT THE EDGE. First, I filled the glass with water and drank it, then inverted it, and followed the same routine, as usual, but when they saw it disappear (?) from the CENTER OF THE TABLE when I banged my hand down, they were really surprised. I simply picked up the remains of the celluloid glass with the newspaper and tossed it to one side, for the wife to pick up later on. You can have it, if you like it.

## **THEN AGAIN, THERE'S A STUNT I**

like to do at clubs, as the finish, altho' not a belly laugh, makes them say, consciously or unconsciously, "Well say, that's clever, isn't it?" I tell them a little story when I do the trick and as I go along here, I'll give you the works with the patter.

The props are a wooden frame, a piece of glass and a paper bag. I use a frame about 5 by 8 inches, and it is just like a picture frame except that there is a slot at the bottom of it which is wide enough and thick enough so that the glass can slide thru LOOSELY.

Your bag is also prepared as there is another slit in that so that the glass can also slide thru that EASILY. I use the ordinary manila grocer's bag. Now if you put the glass in the back of the frame and hold it at the top, you can easily put in brads, for no reason, except that everyone naturally would expect you to put brads in to hold the glass in the frame. If you put them in now AGAINST THE GLASS ITSELF, when you let go of the glass, it slides right out thru the bottom of the frame.

Later on in the trick, when you put the frame in the bag, as soon as it gets out of sight, you let the glass go from your right hand, and your left hand, at the bottom of the bag, keeps the glass from falling right out. Your right hand guides the glass as you put frame in bag, and lets it out about an inch, just so that the bottom edge of glass goes thru the slit in the bottom of bag, and there the left hand holds it. The top of bag is then twirled around to close it up, and the bag is laid down on table, with back of bag away from audience.

Then later when you pick up the bag, you simply take the top of it, pull it forward on the table, and the glass will come out, if you pull the bag ON THE TABLE, not tipping it up. Then take it all up in your hand and the glass stays on the table.

One more thing, before you put the glass you will also put a picture in it of either a girl or a fellow, so you must obtain a picture of someone, or use your own if you wish, but if you do, you will, of course, change the patter to suit. Here it is, coming at you.

"I was talking with a dentist the other day and we were speaking about collecting money. He told me that he was having tough luck, that collecting money with him was like pulling teeth. I was riding in an upper at the time. The reason that he couldn't collect money is that the people he did business with didn't think he earned it because he never used gas, and he never used novocaine or any forceps or any instrument that dentists usually use. You see, HE was the fellow who really had the nerve. And he told me how he did it, in fact, he invited me in for a demonstration, and tonight folks, I'm going to show

you how he did it.

"The day that I went for the demonstration, I went in his office and right away I got an awful surprise. I saw all the latest magazines on the table. (Wait for a laugh.) Well, soon a fellow came in with his face all screwed up. I thought he'd just seen a Mae West picture, but he said he had a terrible toothache. The Doctor said, "Sit in the chair and I'll pull it out." I mean he'd pull the tooth out, not the chair. You see, the chair was already out.

"So the man sat down and the first thing the dentist asked him was where his photograph was. And the man took out his photo like this (take photo off table or out of pocket). The dentist then picked up a frame like this, put the photo in and then the glass (knock the glass on something to show it's real glass) and then put some brads in. The man says, "I thought you were a dentist, I didn't come in to get my pants pressed." The dentist said, "I'm just showing you how a wooden frame looks around you, if you never wake up."

"Which do you want," he says, "Novocaine or gas?" The fellow says, "Ether, I GOT gas already on my stomach". The dentist says, "I got electricity in my hair but I'm not bragging about it." The man says, "I think that it is in the bag". And the dentist says, "Not yet, but it will be." So he took the frame and the man's face, (the picture you use should be a large face). I mean the man's picture, and slipped it into a bag like this (put the frame in, allow the glass to slip thru the slit in the bottom, and the fingers of left hand stop it). "Now," he says, "we'll tie the bag (simply twirl the mouth) and lay it here on the table (do so)."

"Now," he says to the man, "Be patient (to put this over, roll eyes upward and smile) and we'll see what happens." He sat down and started to make out a bill for the man and I leaned over and he was putting down \$5.00 for services rendered when suddenly the man jumped up from the chair and said, "Don't make out a bill for me." The dentist said, "Why not?" The man said, "Why, because the tooth is all right now, it doesn't ache any more." (Now you slide bag off table, leaving the glass there, and take bag up in right or left hand.) The dentist said, "That's true, and I knew it. That's my method. I cured you, for you see (take frame out) (crush bag and toss away) the frame is still there, the picture you gave me of your face is still there, but the PANE IS GONE." (Take out picture and put hand thru frame to show that glass has disappeared.) That folks, is where the famous expression originated, "A tooth for a tooth and an 'I' follows an 'H'."

## **BOW**

You know those fake pieces of food you see in a new ice box that is on display, such as steaks, tomatoes, etc. Well, get two pork chops and your local refrigerator dealer will tell you where, if he won't sell them to you. Paint one of them a muddy BROWN, to resemble a COOKED PORK chop, and then you are all set.

Whenever you use a production box of any kind, or a large jap hank box, or anything where you produce articles, have the brown chop in among the production articles, and have the other one on your table or in your pocket.

During the production, remark "A lot of people that see me do this trick don't think it is so hot, but I'll show you how hot it is. Put in the fake pork chop, and then draw out a few more articles, with the same pork chop underneath them (silks, etc.) and then bring out the COOKED one, displaying it with pride, saying something like, "That SHOWS you what a HOT trick THAT one is. It's all cooked."

## **A VERY LITTLE KNOWN METHOD**

of marking cards is the next thing that you will get my dears. I learned this from a soldier in a town called Belveaux in France in 1919, and have been using it ever since. This chap was an ex-navy man and he sure cleaned up the camp playing blackjack and stud. I used to sit around the cafes a lot (when behind the lines) and knowing that I did a couple of tricks, a fellow tipped me off that the Y.M.C.A. had a couple of American Decks of Cards. So I went over to the "hut" and to make a long story short, I picked up at a good price, the last or only three decks of cards they had.

It seems that right after this, this ex-navy man tried to get a deck or two from the "Y" and they told him that I had bought the last lot. So he looked me up and found me over in a cafe (and what cognac). Well, not knowing when I might pick up any more cards, and really needing them, as I was doing shows for the boys whenever the opportunity presented, I told him "NO", and only after much persuasion, and with the promise that he would show me the "gag" I gave him a deck.

We went upstairs and here is what he did. He laid all the aces out, then the twos, etc. thruout the deck. Then he took a razor blade and broke it into halves. Then with one of the INSIDE CORNERS, he would mark the four aces, then turn them end for end, and mark the other corners, then the deuces, etc. and when the corner got dull, after seven or eight cards, he would use the opposite inside corner, and then the OTHER half of the blade.

He used up a few blades to mark the deck. Later on, I saw him over in one of the other cafes, with a bunch of fellows in front of him, and he had his hat on the table simply loaded with francs of all denomination. He was playing blackjack and he cleaned them all out.

I got fifty francs for the deck and the knowledge I have just imparted to you. Split your blade in two, use the inside corners of each half, and mark your cards at the point where you wish to. It is a real good method. There is nothing to dry, no ink, and no mess.

## **I'VE HAD QUITE A LITTLE SUCCESS**

with a poker deal with four aces and you might like it. This is entirely impromptu and you can do it anywhere. Perhaps you have been doing a few 4 Ace tricks (Heving forbid) and you have the aces handy.

ANYWAY, you show the four aces on top. From here I'll give the routine as I do it. Cut the cards so that there are two piles on the table. Now with the cards still on the table, riffle the two piles together, leaving the four aces on top. Ask them if they know where the four aces are. They'll follow you all right and tell you that they are on top. Now do it again but this time make a couple of false cuts, the double and triple, and then turn the four top cards over and there are the aces again.

This time you say you'll do it slower, so you shuffle the same way, but this time you shuffle about four or five cards on TOP of the aces, square them up. Now shuffle again, leaving four or five more cards on top of the others again, so you now have ten or eleven cards on top of the aces, but you must know exactly how many. That's easy, as you see the cards that fall on top as you riffle.

Now ask them where the aces are, and they'll say they don't know. You say that YOU DON'T KNOW EITHER, but you'll find them, and you pick up the deck, and now with an overhand shuffle, cards in right hand, you run off in left hand, one by one, the number of cards that were on top of the aces, and then throw the balance on top. Now false shuffle the deck and throw the top four cards face up on the table and they are the four aces.

It's easy to do but LOOKS good to the spectators.

Put the aces on top of the deck again, and with the right thumb, crimp UP the lower right corner of the top ace, and then casually turn the deck around so that the crimp is now in the upper left corner (not too big a crimp, just enough for you to catch it). Now false shuffle the deck as much as you wish, leaving the four aces on top at the finish of the shuffle.

Next, take the deck in left hand, and with right hand, you UNDERCUT the deck about half, and just as you throw this half on top of the left hand portion, with you crimp that left hand portion with the fleshy part of your thumb and fingers. Then throw the right hand portion on top. Watch this crimp, just enough so that you can cut the cards easily afterwards.

Now even them all up, and with the cards on your left hand, you invite someone to cut them about in half, and they will cut at the crimp, which brings your four aces on top again. If they don't cut at the crimp (but they will, if you crimped correctly ) NOW YOU STATE YOU will allow anyone to cut again. Lay



the cards down on table and have anyone cut, and replace the cut themselves, but as they replace the cut, you notice ABOUT how many cards go on top of the lower portion. We'll say you figured about 25.

You are going to deal a hand of poker and you've got to figure it out before you deal. If you will take the deck in your left hand, by a glance at the side, you will know exactly where the four aces are because the top was crimped at the corner. Now if there were about 25 cards in the top portion of the cut, I'd say I'd deal three hands of poker, 5 cards to each hand. Then turn the hands over and let them all see them.

You now, by spreading the cards out a little, can determine exactly how many cards are on top of the ace and you figure accordingly as you allow them to draw. If there were nine cards left on top of the aces, you could give three cards to the first man, and if the other hand was no good, you could give him five cards, or a new hand, and then you could draw five yourself, discarding your hand and you'd get the four aces.

This is a method whereby you must use your own brain while doing the trick. The main effect is to get the four aces yourself, and you do it ALWAYS, by figuring out how to draw for the other hands. If someone says, I'd draw three cards to this, and you only want to give him TWO cards, on account of the count, get a peek of the top card, and mention that card, saying, "Well, it wouldn't do any good as the top card is the .....", and throw it down, etc., etc.

You're giving them the impression that you know exactly what's coming off and having your own way about it, which you MUST HAVE, altho' it isn't plain to the spectators that this is the case. THE EFFECT, REMEMBER, is that the cards are shuffled, cut twice and evened up BY the spectators, and then you deal yourself FOUR ACES, every time. It's a dandy effect, and the writer uses it constantly.

## **COME ON FOR A MINUTE TO THE MENTAL**

department. We'll do a trick for you that you can use in your parlor or your club. You're going to have a book selected out of three, and **FREELY SELECTED**, with absolutely no force, and then you're going to have a deck shuffled, and have three cards selected in the most natural manner ever offered the magical fraternity, and you are going to predict the words on the line in the book that was freely chosen. Sounds good so far, doesn't it?

Well, first get three books alike, and let me tell you how I made my set. I used two of the books the way they came, and the third one, I ripped out the first hundred pages and then took **ANOTHER** cover from a smaller book, and had the hundred pages bound in this cover, and I was ready... almost.

Next, I took three different paper covers which come on books all the time, and put them on the books I had. Now I had two books about the same size, and another book much smaller, with **THREE DIFFERENT PAPER COVERS ON THEM**, so that anyone would naturally think, when I took them from a book shelf, or even from my table, that the books were ordinary books and different ones. But, each of the inside pages were exactly the same.

Now when I use it for a show, I **ALWAYS** have two other books, different sizes, and different paper covers, and I have one of these on top and one on bottom of the pile, and when I have one selected, they **WILL NEVER FAIL TO TAKE ONE OF THE THREE BOOKS IN THE MIDDLE** of the pile of five. Do this in your parlor also. It will work out exactly as I say. Now you have your book forced. Don't let them open it. **YOU** lay it aside on the table.

Next you have a deck of cards. It is face up on the table. The face up top three cards are prepared in the following manner. Say you wish to force page 36, line 4, you take a three spot, a six, and a four, and on the back of each of the cards, you place a small dab of **DIACHYLON** about an inch from top of card in the middle of the back, and another dab about an inch from the bottom. Then take any other cards from the deck and press one against the back of each of the three cards, then put them on the face of the deck with the 3, 6, and 4 not showing. Now you have three cards on top (face up deck) and to these three cards, you have stuck back to back the 3, 6, and 4.

Pick your deck up, remarking that you will lay three of the cards aside. Take the three cards from the face of deck (really 6 cards) and stand them face up. (If you laid them on table someone might see that there were more than three cards.)

Now have the deck shuffled and then some spectator is invited to cut the deck about a third down. He just lifts up the cut, and you place the first of the prepared cards in the cut **FACE UP**, so that one card appears to be face up in a

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face down pack. Now square the deck up, and repeat this with the other two cards, having the deck cut at two other places. Now is the time to square up the deck and lay it aside, telling them that later, you will have the cards FOLLOWING THE FACE UP CARDS, taken out.

You now force your book, and lay it aside. Next pick up the deck, and running thru the cards face down, 'til you come to the first face up card, you separate this, by pressing the two cards apart, and offering the next one to the spectator to TAKE OUT HIMSELF. You do this with the next card, and tell him that these two cards represent a number. The first card he took represents the first numeral of the number and the second card, the second numeral. Thus, if the first card was a seven spot, and the second card was a 2, the number he would think of would be 72.

This number represents the number of the page of the book he is to look at, and the third card he takes, whatever number is upon that, represents the LINE on the page. I always mention to them that if they take a face card to let you know, and you will have them take another card. Naturally they won't, but this is just a psychological remark.

When you put the three cards on top of deck after they are prepared at first, remember to have the first card underneath a three spot, then a six under the next one and then the four under the next one. In that way, THEY WILL COME OUT ALL RIGHT.

All that is necessary for you to do now is to have someone open the book at that page and look at the line and read it aloud and that is the same thing that you had written at the start of the trick and had given to someone to hold. They check it at this point and the trick is over. Look back and see the FAIRNESS WITH WHICH THE CARDS WERE SELECTED, THE FAIRNESS WITH THE SELECTION OF THE BOOK, the fairness of everything, and you will have a trick that will fool anyone, magician or no magician.

I might say that the force herein is brand new, and is original, and has been recommended by Al Baker and Stuart Judah and hosts of others, and is the force used in my "LAST WORD" trick. I only include it here as I have ample reason to believe that the force is being copied now, and to protect myself and the buyers of the "LAST WORD", I include it. That however, is only ONE FIFTH of the subterfuges used in that trick "THE LAST WORD".

Try this force. You'll find it will fool your brother magician as easily as the layman. I've done it hundreds of times.

## **WANT AN IDEA?**

Get some celluloid, about the thickness of a playing card. Cut two pieces with a pair of scissors, one the same length of a regular playing card, and the width of it A TRIFLE LARGER, maybe  $\frac{1}{16}$  of an inch, or even  $\frac{1}{32}$ nd of an inch. Cut the other one the same length as a bridge size card, but the width of it, you cut a trifle wider again, say the same  $\frac{1}{32}$ nds of an inch wider. Now put them in your pocket and go visit someone. If you haven't anyone to visit, come see me. And when I let you use my deck of cards, you don't care whether it's a bridge size card or a regular size deck, you can add to the deck at any time, the right piece of celluloid, and you have a WIDE CARD that you can do lots of tricks with.

## **NOW I'M GOING TO GIVE YOU BOYS**

that play real dates, a trick that I always use myself and never yet failed to make a real hit with an audience. Never mind fooling magicians, now, we're going to put a trick in your program and the audience always pays the bills, remember, not your brother magician, no matter how much you enjoy fooling him.

Get a board about twenty inches long, about 5 or 6 inches wide, and just thick enough so it won't bend too much. Have it hinge in the middle if you want, so that when you open it, you can hold the both ends of board and it won't collapse. Now put some diachylon on the top card of your deck, and you are all ready to do a trick that will cause an audience to talk about you more than any bird cage trick. How do I know? Because I do it and I know what they say.

When you get ready, (I always have the diachylon card in my trousers pocket and palm it on top when I am ready) have one person come up, and give them the board to hold outstretched, just as if they were holding a tray. Now take your cards, hold them up and fan them so audience can see they are all different and an ordinary deck, and then spread them out on the board face down. Now have another spectator come up and help you. He is to look intently at the cards, and finally settle his mind on one, and ONE ONLY, and that card he finally settles on, he is to push it out about two inches from the rest of the cards with his forefinger. You demonstrate what you want him to do.

When he finally settles on one and pushes it out a little, you continue pushing it out, and scoop up the cards and place them in your left hand, calling attention to the card on the board, and asking him if that is the one. He'll say Yes of course, and you take that card and put it on the top of the deck, press down with thumb, hand him a pencil and let him put his initials on it, and then you take the card (really two cards) put it back on board, put deck away, and after a little talk, turn the card over and show it is the card that you said he would take.

Now that's simple enough for anyone to do isn't it, and perhaps you say already that it's LOUSY, but wait a minute and see what a little PATTERN will do for the trick, and A LITTLE SALESMANSHIP. I've given you the way the trick is done, now I'll show you how to SELL IT TO AN AUDIENCE. Remember, now, that when you sell a trick to an audience, you are GETTING PAID FOR IT, so if I SHOW YOU HOW TO SELL IT, I'm giving you something that's worth MONEY to you.

First of all get the party to hold the board, and then with the fake card on top, you spread them out, then walk away from the spectator, and point to another spectator, saying, "Would you mind stepping up here for a moment, Sir? Thank

you very much. Just stand beside the other gentleman for a moment."

"Now Ladies and Gentlemen, I don't like to be rude, but my business makes me. I'm going to do something I hadn't ought to do (all this time, you are walking around, looking at the people in front of audience, selecting someone to work with) and if you'll pardon me, I'm going to whisper. I'll whisper to this lady here (nod in the lady's direction). I'm going to whisper something to the lady, and you will please excuse me, (now you whisper this to the lady), "The gentleman who is assisting me will take the ten of diamonds." (We presume the top card with the diachylon is the ten of diamonds.)

Now you stand up straight, and continue, "Later on, folks, I'm going to ask the lady to rise and tell everyone in the audience exactly what I've whispered to her." Now you go back to the two spectators, and addressing the one who came up last you say, "Now, Sir, here's a deck of cards. I have shown them to be all different. This gentleman here is holding them spread out. My hands are not touching them. I want you to look at them intently. There are 52 cards there. I want you to settle your mind on ONE OF THEM. Change your mind as often as you wish, and after you settle your mind on ONE of them, I want you to take your forefinger and push it out an inch or so away from the rest (now you show him exactly what you want him to do). Is that clear, Sir? Now take your time. I'm going to make him mad, Ladies and Gentlemen, later on, he's going to say, well, why didn't I pick the next one, or why DID I pick that one, but nevertheless, the point I want to bring out is that he has his absolute free choice of any of the fifty-two cards."

(Now you turn away, after nodding to the man to go ahead and do as you said. Look at him, and when he has pushed one out, go over to the cards, and follow the routine as described.)

After you get the card on the top of deck, take out your pencil, saying, "Now I want everything to be absolutely fair about this, I don't want anyone afterward to say that I changed your card, Sir. I want them to be positive, and so that there can be NO mistake, will you take this pencil and initial the card in any way you wish?" He does so, and you take the card (two cards stuck together) off the deck, place on the board, put the deck in your pocket and step away.

Now you continue, "Now, folks, what did we do?" We showed a deck to be ordinary. This gentleman (or lady) held the cards on the board, all spread out. The gentleman had his absolute free choice of any card and the card that he chose and initialed is resting on the board now. At this time, I'm going to ask the lady to stand up. (Nod your head to the lady you whispered to) and tell every one what I whispered to her. (She will do this, saying that you whispered that the gentleman would take the ten of diamonds, then you go over to board, pick up the card, show it slowly, turning it around, and saying at the same time), "And how, Ladies, and Gentlemen do you account for the fact

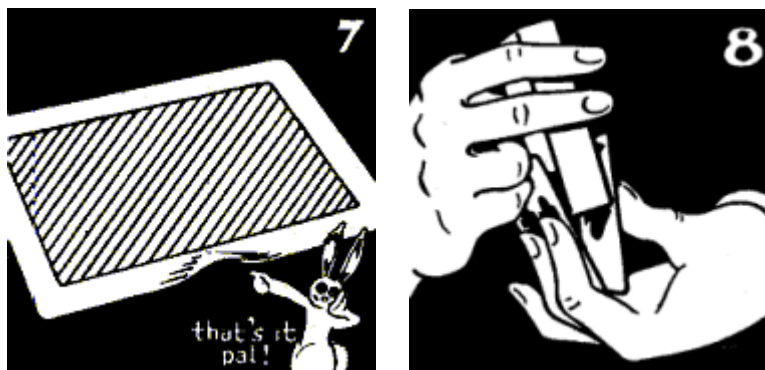
that that is exactly the card the man chose." (Bow immediately, and while they applaud, tell the people that helped you to take their seats, and you take the board away and set it down somewhere.) Bow again. Finish.

This is EXACTLY the way I do the trick myself. It takes about 4 minutes. I charge \$3.00 a minute for material that I sell to club magicians. At this rate, this trick alone FOR YOUR WORK, is worth what you paid for the book.

## NOW YOU MAGICIANS THAT

like to fool other magicians at your meetings etc., here's one for you, and it's one of my favorites. You HAVE to do the one hand pass, because this effect looks REAL HONEST when you use the one hand pass. It is, to describe, simply a location, but the moves you go thru, make it a real card trick with anybody's deck of cards.

First of all take one of your cards, and with your thumb on the right hand edge (with the card face down), you crimp the side of card in the place you'll notice in FIG. 7. Crimp it UP. You shuffle the deck now, and then let everyone else shuffle it if you want. Next, have a card freely selected, and then have it put back. Bring it to the top, via the pass.



Immediately shuffle the deck in the following manner. The cards in right hand, all of them, ready for an overhand shuffle. With left hand fingers, draw off both top and bottom cards together. See FIG. 8. Now shuffle all in a regular shuffle on top. At finish, your selected card should be second from bottom.

Next, show the top card and the next card, etc. are not the selected ones. Now turn over deck, and let them see bottom. They don't see their card and 9 out of 10 magicians will be fooled already, even tho' they saw you make the pass.

Now shuffle again exactly as before, taking the top and bottom cards off at the start, together, then shuffle off the balance, LEAVING THE LAST CARD ON TOP. Now that is the selected card. Next look along the side of deck, as you square it up, for that crimped card. Hold the cards now in left hand, ready for the one hand cut, and MAKE IT, but when it is HALF MADE, that is, when the lower half



of deck has dropped down, AS YOU CONTINUE THE PASS, your right hand takes off the top card (of the top half) and as you complete the cut, the card goes on top. This is done in a flash, quicker, lots quicker, than I can explain it here.

Now your crimped card is on the bottom and your selected card is on the top. You have them pretty well balled up by now with your shuffles. Now you want to know what their card is, and here's how you find out. Take deck in left hand and with left thumb, riffle the corner of the deck, and cut it about half, lifting off the top half with the right hand, and with left hand, push over the top card a little and hold up your hand so they can see that pushed over card and say "Is that your card?" AND JUST WHEN YOU HOLD IT UP FOR THEM TO SEE, you peek at the top card in right hand, as per Illus. No. 12.



This illustration has the card bent back quite a lot for purposes of clearness, but you actually only pull that card back a trifle, enough for a quick glimpse. AND REMEMBER, YOU WILL NEVER BE CAUGHT IF YOU DO IT AS DESCRIBED because THEY MUST LOOK AT THE CARD YOU ARE SHOWING WITH YOUR LEFT HAND.

Now even up the whole deck, make the one hand pass again, which brings the selected card in the middle and the crimped card on top of it. Next show the top few cards and the bottom few, and as the deck is all evened up, and their card is not around top or bottom, what can they think. NOTHING. So you tell them the name of their card and ask them if that isn't right, and then say "I wonder if I could find it for you."

Make the one hand pass again, with your TIP OF THUMB against the crimped card, and after completing the pass, turn over the top card and show it. It's a hard trick for ANYONE to follow, and in the trick, I have given you a new peek, a new location, and a shuffle that seems to fool them all. The whole of them combined make up a trick for you that you can show anywhere and fool the majority, if not all.



## **ANOTHER SUGGESTION**

Bob Hull, of Crooksville, Ohoho, tells us how to reverse the pack in a million ways and one cut will bring them all face down again. It looks fine and I like it, Bob. May I offer one suggestion? SPRING THE CARDS FIRST from right to left hand, as usual, and this automatically crimps them a trifle. Now do your turn avers taking a few cards at a time and reversing them and continue the stunt until through, and then evening the cards in your left hand, you will see the crimp plainly. Now all you do is to make a quick ONE HAND CUT, with left hand, and instead of completing it in the ordinary manner, as the top portion comes UNDER, you reverse the whole portion (top) and that brings the cards all face down, without looking for a break or a place to cut, or without running through the deck at all. Geo. Pierce, Jim Grigsby, Gen. Grant, etc., all thought so well of this one little move, I include it here.

## **MAE WEST AGAIN**

I'd say, "Come up and see me sometime," but I'm down in the basement, or, as the famous John Northern Hilliard would and did say, "The mysterious dungeon." Well, you have your card selected, get a peek at it any way you wish, let them shuffle it up as much as they wish, and you take the deck and get the card on top you next fan the deck, faces out, so they can see the cards, and ask them if they see their card. You'll hear them say "NO," if you're not deaf, because you have fanned the cards so they COULDN'T see it.

You are holding the deck in your left hand, and with the right hand's help, you now insert your left little finger under the card that was selected, which should be on top, or as you hold the cards fanned out, at your extreme right.

Now you ask them if they ever heard of Mae East. They'll say they heard of Mae WEST. You tell them that East is West, and ask them to repeat her favorite saying, which is "Come up and see me sometime." When they say it, use your left thumb and swing back of the deck the selected card so that it comes up in sight, way up in the middle of the fanned out cards. It's cute, that's all. So's Mae.

## HERE'S A GOOD ONE FOR YOU

A deck is shuffled by spectator. You have him cut the deck in half and you take one-half and spread it face up on table. Now take the other half and spread it face up in the same way, somewhere below the other half. While you have your back turned, he takes a card from EITHER SPREAD OUT HEAP, inserts it in the other heap, shuffles that heap up, and hides the other heap. You take the heap he shuffled up and locate the card.

This is a dandy to fool a magician with. And you do it, of course, with anyone's deck. Incidentally, there are no trick cards used in the tricks in this book.

Lay out the heaps as detailed above, and while you are laying out the bottom fan on table, you are mentally counting the pips on the upper heap. But you DISCARD EVERY TEN YOU COME TO. For instance, the cards starting at the right of the heap are, we'll say, an 8, 9, 3, Queen, ten spot, 4, 5, etc. here's the way you count. Start with the 8, and 9 are 17, but you don't say 17, you say SEVEN, and discard the 1, then you say 4, because the next card is a three and your total was 1, now forget any face cards and any ten spots, so next you would say 8, because 4 and the next card which is a four, is 8, then the next card is a five spot, so you say THREE, as they both add to thirteen, but you always discard the ten.

Now, when you run through the pile, you will have some number left like six or seven or whatever it is it matters not. If there is a seven left over then there must be THREE LEFT OVER in the bottom pile. Let them take a card from either pile, put it in the other and shuffle up, and hide the first pile.

All you do is take the pile, ask them which pile they put the card IN, upper or lower pile, and if they say upper, you spread the cards out again, counting them the same way as before, and you ALWAYS SUBTRACT the number you had left in the first place, from the number that is left at the finish.

Suppose when you go through at finish, and there is 9 left over after all the tens are discarded, subtract 7 from 9 and you know he took a deuce. Now if there's two deuces in the pile, work the "A red card?" and if so, toss it out, if not, immediately pass out the black deuce, etc., etc.

If they said they put the card in the lower pile, you know three was left over in that heap, and you work in the same manner. I've had them puzzled for a long time on this, and I hesitated to include this here, but here it is, and as the tailor said, suit yourself.

## I CAN'T BE MEAN

so I won't argue with the guy, but some one says this is old. As far as I know, it is MINE, and even if there is similarity with something else that produces the same effect, I still think so much of it, that I include it. It fooled the man who said the move was familiar to him. That was enough for me. I got the move from an old color change that I used to do years ago.

The card is selected, and is in center of deck, we'll say. Deck is squared up and without any pass, or any move that is perceptible to spectator, the top card is turned over and that's the baby. This is another one that Ten Kai thought a lot of.

Have the card selected in this way. Riffle the deck, with faces toward audience, and have them tell you when to stop. When they say stop, you do so, let them see the card, and your right hand hinges up the right side of the upper half, your fingers of left hand go in between the two halves, and the tips of your second and third left fingers, push the card out (see Illus. No. 13.) This illustration, if you notice carefully, shows the corner of the card being clipped between the right little finger and third finger tips.



Your right hand now comes away from the deck to the right, just enough to bring out the card, on a perfectly straight line, (see now FIG. 14) then immediately goes back to deck, leaves card on top, deck squared up, bottom card shown, by turning the deck around and you're all done. This should be done very fast, and if you DO it fast, you have a nice quick move, with nothing suspicious about it, to bring a card to the top of the deck from the center. Study those illustrations again. They tell the story better than my words.

## NOW ONE MORE AND THEN YOU CAN GO TO BED

Here's an easy one but another one of my favorites, it fools them so easily. And you'd THINK they'd get it. But they don't.

Have the deck shuffled, and then you take it, fan it out and have any card selected. Now square up the deck, and with right hand you cut the deck, lifting off the top part and have the card replaced on the top of the lower half. Now slap the top half down on top of lower, but just as you're putting the top half down, put your little finger above the bottom half, and then square up deck.



NOW you're all ready to make the pass, BUT YOU DON'T MAKE THE PASS. Your left hand hinges over the top half, exactly as in the pass, your right hand lifts up the bottom half, turns it face up, and now your hands are EXACTLY AS IN FIGURE 11. EXACTLY, with your left forefinger pointing to the face card of the packet in right hand, and you are saying, as you do this, "Now this isn't that old gag of putting your card next to the seven of clubs (or whatever card is on face) but so you'll be sure, I'll put your card down here some place." And your left thumb pushes over the top card of left hand packet, and pushes it in between the tips of the little finger and third fingers of right hand (the right hand packet is held still as in illustration,).

KEEPING THE CARD FACE DOWN AND LEVEL, your left thumb riffles the portion in left hand, and your right fingers now insert the card in the center somewhere of the left hand portion. This is apparently their card, but when you throw the top portion on the bottom portion, all you do is turn over the top card and that is their card. I usually get a peek of the card as in Illus. 12, and besides making it appear on top, I tell them the name of it also before turning it over.

The success of this trick depends on your nonchalance, and the manner that you do it. You will be tickled to death, after you get it down, how easy you'll fool fellows who really know card tricks. Don't pass it up.

## **NOW WE'RE DONE**

I've tried to give you some information that I trust you LIKED. Walker did a wonderful clear job on the illustrations and Dave Brown deserves congratulations on the make-up and cover of this, my 10th book to the magical fraternity. And thanks muchly, John, for the preface. If I understood all the words you used, I'd enlarge on my thanks. I'll look up some of 'em some day. I appreciate it more than, perhaps, you realize. And to you, my dear reader (I'm bowing). I thank you for your patronage, and beg of you to look forward to my next one, which is in preparation, a book, the like of which has never before been offered to you. It will be an indexed patter book for CLUB MAGICIANS. Patter to use when you play every kind of an organization. Patter when you play hotels, Odd Fellows, Masons, Knights of Columbus, Elks, etc. and patter to FIT those situations. Opening talks for every kind of an occasion, to be used by magicians. A real valuable book, to be printed in book form, and a book that you will refer to every time you play a club for the proper and appropriate talk for that occasion. I have been working on this three years, and intend that it shall be the best Patter Book ever written.