



# Magic For All

presents.....

## *The First Hugard Magic Annual*

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## **FOREWORD**

Each of the previous books in the "Holden" series has been devoted to a special subject or branch of magic-coins, cards, handkerchiefs, etcetera.

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

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

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

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

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

Fraternally yours,  
**MAX HOLDEN.**

## CIGAR MANIPULATION

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

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



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

twist it tightly round the protruding part of the match. Finally cut off any surplus paper at the butt end flush with the tobacco. Let the whole dry thoroughly, then replace the band, gumming it on.

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

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

### Routine

For the routine which follows, place half a dozen cigars in separate loops under

the edge of the coat on the right hand side, one under the vest and one between the buttons at the top of the vest.

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

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

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

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

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

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

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

## SWALLOWING A CIGAR AND REPRODUCTION FROM VEST



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

Place the left hand against the stomach opposite to the right hand, the finger tips slightly overlapping those of the right hand. Insert the tip of the middle right finger between two vest buttons and by slightly bending the right hand push the point of the cigar in the opening (note illustration). Raise the left hand, keeping the wrist against the stomach, and push the right hand over the left palm, the heel of the right hand pushing the cigar right under the vest in the action. Rub the hands together and show them empty.

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

## POURING A SMOKE

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

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



Request one of the glasses and then take a long, deep puff on the cigar, filling the mouth with as much smoke as you can manage to retain. Remove the cigar and place the edge of the glass against your lower lip, tilting it outwards in a downward slanting direction and allow the smoke to go into the glass. To do this you must not blow the smoke out, but by opening the mouth wide and holding it so, with a muscular contraction and expansion of the

throat, force the smoke out quietly so that it actually rolls over the lower lip into the glass. The necessary action is very like that used in making rings of smoke come from the mouth. A little practice is all that is necessary to get the right action and it is the only way in which the glass can be properly filled. If the first puff does not fill the glass with smoke, take a second.

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

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

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



## JUST A CIGARETTE PAPER

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



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

In the same way the cigarette paper can be balanced on the nose, the small end being placed along the bridge and the paper being kept upright by slight movements of the head to one side or the other. It will help if the tip of a finger is moistened and then rubbed along the bridge of the nose and, in any case, the paper should be slightly creased down the middle to add stability to it.

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

## THE CIGARETTE PAPER, TORN AND RESTORED

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

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

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

Remove the third paper from the book, roll it into a tiny ball and with a pellet of wax fix it to the middle of the second sheet on the side next to the fourth sheet. Tear out the fourth sheet roll it into a tiny ball and attach it to the bottom button of your vest with another pellet of wax. Put another pellet of wax on the first page of the book, a pellet on the middle of your right thumb nail and another pellet on the middle of your left thumb nail. Finally place in the book the remaining corner. Everything is ready.

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

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

Pick up the booklet and remove the sheet which has the third sheet attached to it. Close the book and put it aside. Show that the corner held by the spectator corresponds exactly with the tear in the sheet you hold. Then tear this sheet into small fragments, roll them into a ball and, in the course of this

manoeuvre, substitute the ball made by the third sheet. Hold this between the right thumb and first finger, and press the fragments of the second sheet onto the pellet of wax on the back of the left thumb nail.

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

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

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

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

## A CIGARETTE ROUTINE

**1. Cigarette from an Empty Paper Effect**--Showing a cigarette paper the magician announces that he will roll it into a perfect cigarette shape without the aid of any tobacco. This he does, then he mysteriously fills the paper tube with tobacco, making it into a perfect cigarette which he proceeds to smoke.



**Working**--In the course of showing the balanced cigarette paper, or after having torn it up and restored it, you obtain a cigarette secretly with your left hand and hold it as shown in Fig. 1. Take the paper by the ends with both hands and, as you show it to the spectators, slide the left end under the end of the cigarette, freeing this from the pressure of the second finger and holding it momentarily by a contraction of the base of the thumb. At once put the tip of the right thumb on the end of the cigarette and draw it right behind the paper, just at the bottom edge. Fig. 2. Begin rolling the paper round the cigarette and, as soon as it is covered by one fold, let it be seen that

your hands are otherwise quite empty. The cigarette should be cut a little shorter so that the tobacco will not be seen at the ends of the supposed tube when you finish rolling the paper. Press the paper in at the ends. Pass the tube over your lips to fix the edge of the paper and show the result to your audience, still referring to it as an empty tube.

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

## 2. Multiplication of Cigarettes

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

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

seen if you held one cigarette only.



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

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

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

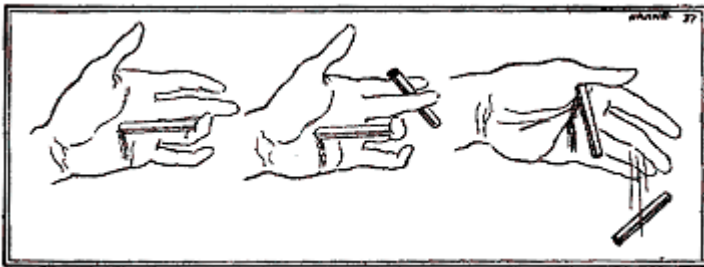
In any case three or four repetitions are enough; the effect is so pretty that there is a constant temptation to overdo it.

## MAX HOLDEN'S ROUTINE WITH THE DIESTEL CIGARETTE DROPPER

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

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

Remove your cigarette case, take out a cigarette, light it and take a few puffs. The right hand, which has replaced the match box in your coat pocket, drops to the side and steals one of the loaded cigarettes by pressing on the release lever through the side of the coat. Grip the palmed cigarette between the tip of the 3rd finger and the palm of the hand. Bring this hand to the mouth and remove the lit cigarette in a natural manner between the first and second fingers. Catch the cigarette rather close to the burning end in position for a quick thumb grip.



Apparently throw this cigarette on the floor and step on it with the foot to extinguish it. What you really do is thumb palm the lit cigarette and at the same moment drop the unlit palmed one which you pretend to extinguish with the foot. The misdirection when properly timed creates a perfect illusion. Reaching into the air you immediately produce the thumb-palmed cigarette which is brought to the mouth and puffed a couple of times. Under cover of this production, the left hand steals a cigarette from the left Dropper, palms it as explained above, and removes the lit cigarette from the mouth as in the first instance. Again apparently throw this cigarette to the floor and step on it by following the routine already outlined. Catch another cigarette, etc., and continue the production until the lit cigarette is too small to thumb palm. When

this occurs, throw it to the floor and step on it, as you steal the first lighted cigarette from the Petrie Reproducer. Continue with the routine until the Droppers are empty.

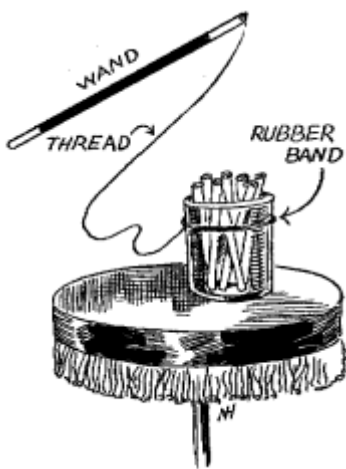
Some performers prefer to use imitation lighted cigarettes in the Droppers, instead of bothering to prepare the load as explained in the first paragraph. These are very effective and can be easily obtained. Bear in mind, however, that when working a production with imitation cigarettes of any nature,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

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

## VANISH OF CIGARETTES FROM A GLASS

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

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



In the course of your manipulations produce the cigarettes one by one and drop them into the glass. When it is filled, lift the silk, show it on both sides and drape it over the glass so that the middle lies over the cigarettes. As you do this with the right hand in front, and the left hand behind the glass, push the rubber band upwards with the left fingers so that it is detached from the rim of the glass and contracts tightly round the bundle of cigarettes. Take the wand and tap the glass with it, then put it in your left hand. The right hand now seizes a corner of the handkerchief behind the glass, gripping the thread at the same time, and lift it clear of the glass. The bundle will hang behind the silk in its

fold, leaving the glass empty. Lay the wand down and pick up the glass with the left hand, focussing attention on it, as you lower the right hand a little and allow the bundle of cigarettes to fall on to the servante or into a black art well.

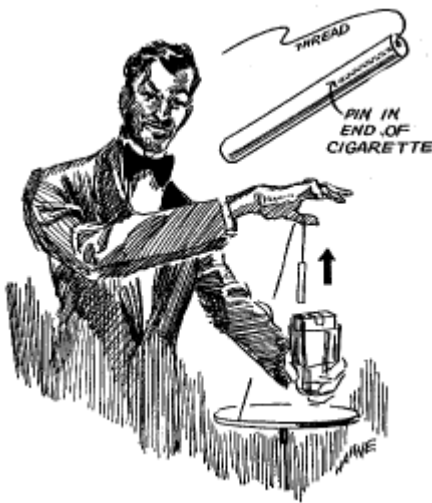
If you are working without either of these accessories, simply put the handkerchief on the table in a crumpled condition, the cigarettes being safely concealed in its folds. The manner in which the silk is lifted from the glass i.e., by one corner, between the tips of the thumb and finger only, precludes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



## THE CIGARETTE RISING FROM A PACKET

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

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

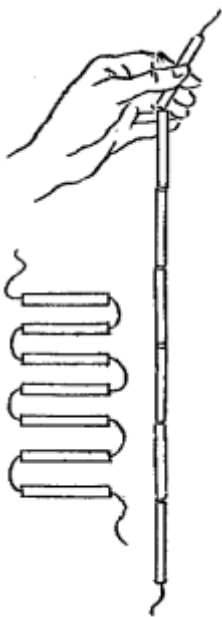


When you need a cigarette in the course of your routine, pick up the pack and make a motion of taking one out, pause, and decide to do it magically. Drop the packet into a glass and take the glass in your left hand. Move forward slightly, (the length of the thread must be determined by previous experiment) make passes around the glass with your right hand and in so doing pass the thumb under the thread. When the thread is taut, move both hands forward very slowly, the cigarette will rise from the packet to your fingers. Then, as you move forward towards the audience, the pin will be pulled out of the cigarette by the thread and

both will fall behind you to the floor, unnoticed, as you toss the packet with the remaining cigarettes to the spectators. They will quickly satisfy themselves that there is no mechanism. Meantime you proceed to light and smoke the cigarette you hold, proving it to be perfectly ordinary.

## MAGNETIZED CIGARETTES

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



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

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

end of the chain and lift it slowly, the rest follow "to the amazement of the spectators."

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

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

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

## THE BILL IN THE ENVELOPE BILLY O'CONNOR



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

the worse for its ordeal.

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

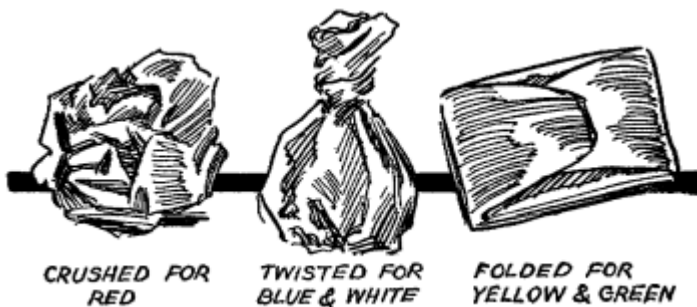
When the envelope is opened, the magician inserts the tips of his thumb (with the thumb tip and bill in it) and first finger, the fingers of the other hand close on the thumb tip through the envelope, the bill is withdrawn and the tip remains in the envelope, which is immediately crumpled up and tossed aside. The restored bill is handed to the owner and identified.

## ASHES!

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

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

- **Red**--the page crushed into a rough ball.
- **White**--page twisted at the top, the odd number on the inside.
- **Blue**--page twisted at the top, the even number on the inside.
- **Yellow**--page folded with the odd number inside.
- **Green**--page folded with the even number inside.

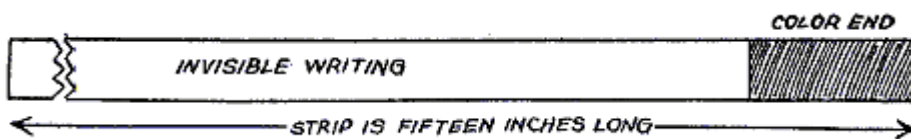


If the page is not numbered, then for the even numbers lay it with the torn side to the right, for the odd numbers lay the torn side to the left.

## ASHES--SECOND METHOD

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

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



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

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

## THIMBLE AND TRUMPET



An amusing little interlude, to be introduced into a series of thimble manipulations, is to blow a thimble apparently right through a child's trumpet. Select a small trumpet of the kind shown in the illustration. It should be made of cardboard, not metal, and be of such size that when a thimble is dropped into it, it will not become wedged but will be forced out when the trumpet is blown.

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

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

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

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

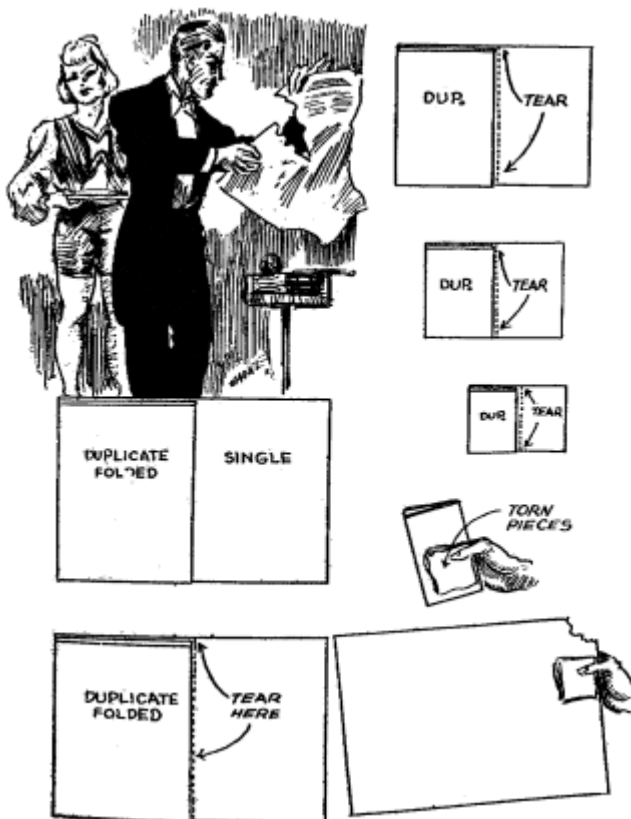
There is a pretty little flourish with thimbles in which a thimble tossed into the air is caught on the tip of the forefinger. Really a duplicate thimble is secretly carried at the thumb grip and it is this one which makes its appearance on the finger tip as the other thimble is caught in its fall, in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

## IMPROMPTU NEWSPAPER TEARING

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

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

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



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

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

Tear down the crease and put the four pieces in front of the left hand lot.

Once more bend the whole back towards yourself and fold in half, creasing the fold tightly. Open out the eight pieces leaving the duplicate again folded behind the left half of the bundle.

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

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

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

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





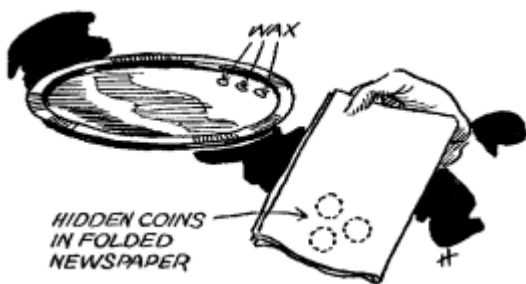
## THE FLYING COINS

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

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

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

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



With such a tray and a glass on your table, together with some 25 half dollars, which may well have been collected from the air just previously, you are ready to present the trick. Pull back your sleeves, casually showing your hands are empty and take up the tray so that your left thumb covers the blobs of wax, pour the coins from the hat or

other receptacle used for collecting them, on to it and invite a spectator to take a handful. However many he takes remark banteringly, "Fine, quite a taking way you have with you, sir," and pour the remaining coins into the glass. It should be noted here that when using coins in any trick they should be made to jingle whenever possible, the sounds they emit when dropped on glass, metal or one another, tend to give the impression that any manipulation of them would be impossible without noise, and hence the magical effect of a silent transportation is enhanced.

Ask the spectator to count the number of coins he has taken. Suppose he says

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

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

Take the glass and pour the rest of the coins into the hands of a second person, asking him to count them. In exactly the same way as before have the coins dropped on the tray and check the number, counting them one by one as you push them forward, but this time you keep the end with the coins stuck on the wax towards yourself. In the count you detach these, one by one, and when you have reached thirteen (or whatever the number may be) leave three of the loose coins uncounted. Pour the coins openly into the second spectator's cupped hands and have them held in one clenched fist above his head.

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

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

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

## **VANISH OF COIN FROM TROUSERS FOLD**

**By JESS KELLY AND L. L. IRELAND**

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

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



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

With the right hand take out your handkerchief from the outside breast pocket and make a pretence of dusting off your pants in front, about half way up from the knee. Replace

the handkerchief and drop the borrowed coin secretly into the pocket. Make an upward fold in the front of your trouser leg, a little above the knee and push the half dollar, with the nickel behind it, into the fold. The moment the half dollar is out of sight, release it, letting it fly up the left sleeve, the position of the left hand and wrist completely hiding the flight of the coin.

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

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



## **DO AS I DO--YOU CAN'T**

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

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

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

**1. A, x      2. A, x      3. A, x      3. A, x**

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

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

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

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

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

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

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

## **MAGICIAN vs. GAMBLER**

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

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

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

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

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

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

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

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

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

four aces.

This surprising climax is most effective.

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



## **TOUCH**

### **A card prediction effect by PAUL CURRY**

In descriptions of card tricks the words "startling," "dumbfounding," "incomprehensible" and so on, are so often used that they are read with scepticism; however, here is one trick that deserves all the adjectives. It is undoubtedly the best trick introduced for many moons.

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

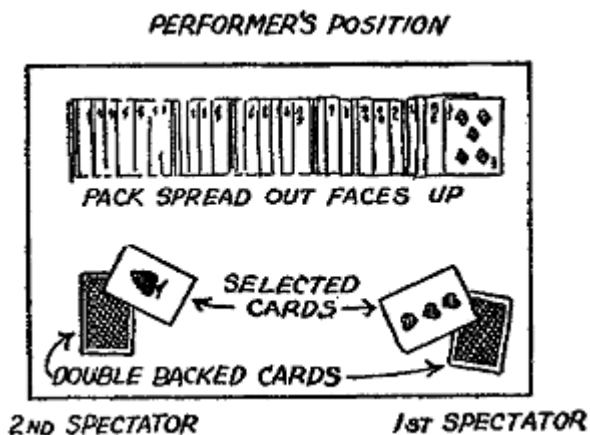
**Working--**The trick depends on the use of two double backed cards and a pack of double faced cards. The double faced cards are prepared by writing on one face the name of the card that appears on the other side. The pack is then assembled as if the sides written on were the backs; one regular card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

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

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

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

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



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

of one card, the face of an entirely different card, and on it your prediction, and is convinced that you actually did make a miraculous prediction. Drop the two cards on the pack in your left hand. Follow exactly the same procedure with the second person, put his two cards on the pack and replace the pack in its case.

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

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

## **TOUCH**

### **Variation by R. M. JAMISON**

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

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

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

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

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

Pick up the other packet of supposed regular cards, take off the rubber band, lift off the top card and show it casually on both sides, replace it and spread the cards in a row face up on the table. Invite a spectator to touch any card: this done, draw that card out of the line, keeping it low down so that the blank side cannot be seen, and put it on the first prediction card. Complete the same operation with the second spectator and put his card on the second prediction

card. Gather up the row of cards and hold them in your right hand, back outwards. Take the first two cards from the clip or easel, in your left hand, turn them over, making the two card Monte move and show that your prediction is correct. Lay the back out card on the top of the packet in your right hand. Repeat the same moves with the remaining two cards to prove the second prediction to be correct.

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

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



## **G. W. HUNTER'S TWELVE CARD TRANSPOSITION**

### **By MAX HOLDEN**

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

**Preparation--**Eleven court cards are required with a king of spades on the face of the packet. Twelve spot cards are needed in another packet with an extra king of spades face down on the top. The spot card immediately under this extra king has been cut a trifle narrower than the rest of the cards.

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



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

"While performing this trick the other evening an old gentleman in my

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

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

## THE KNOCK-OUT CARD TRICK

By SAM HOROWITZ

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



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

#4.

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

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

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

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

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

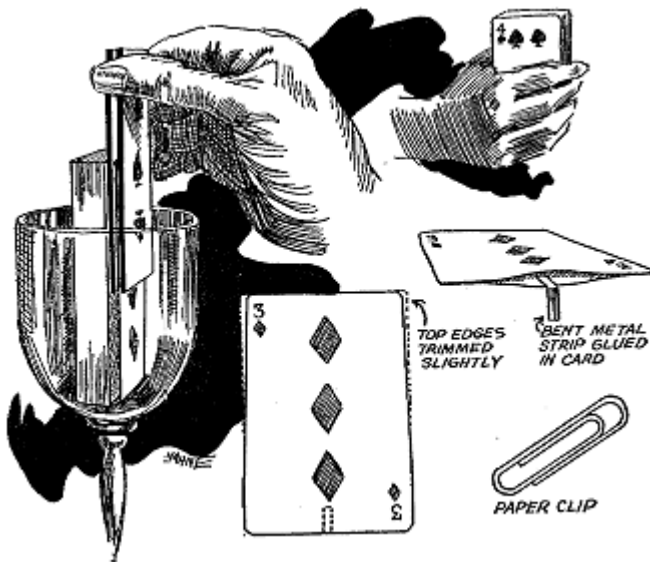
**Another Version**--Use two of the double face cards, one ordinary card and three duplicates which are memorized in order and pocketed. Have one mentally selected as explained above, and then drop the three cards into a hat. Concentrate a bit, reach into the hat, remove the ordinary card and put it into the same pocket with the duplicates. Ask for the name of the mentally selected card and quickly count to it among the duplicates, pull it partly out of your pocket and leave it sticking there in full view. Now reach into the hat, reverse the card named, show the selected one is missing and allow spectator to withdraw it from your pocket.





## LEON MAGUIRE'S CARD FORCE

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



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

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

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

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

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

Ask a spectator to come forward and remove a few cards from the face of the deck. He will follow your example and grip the cards in the same way. Regardless of how many he removes the metal clip on the prepared card will

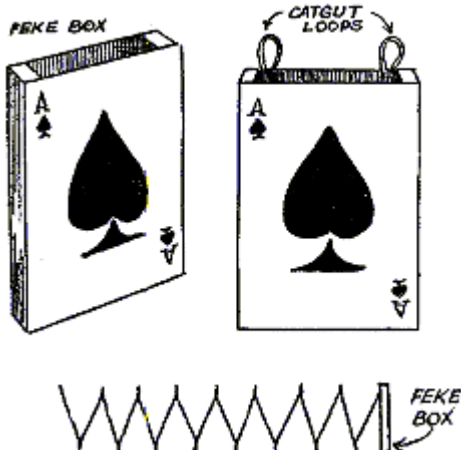
hold it back, while its tapering sides will allow the other cards to slip away from it freely, so that it must remain in the glass as the face card of the remainder of the deck. The whole operation being so apparently open and aboveboard, and under the direct scrutiny of the whole audience, the resulting force is quite convincing.

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

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

## PACK OF CARDS CHANGED TO A SILK FOULARD

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



A faked deck is required. This consists of a box of thin tin or aluminium, exactly the same size and thickness as half a deck of cards, one end being left open with the exception of about a quarter of an inch at each side. On one side of the box glue a card, face outwards, and on the other side a second card with its back outwards. To this last card attach from twelve to fourteen cards by gluing them at alternate ends as in illustration. Whenever it is necessary to glue two enamelled cards together, you must first rub off the polished surface with sandpaper, otherwise

the glue will not hold. On the sides and end of the box glue a strip of white paper and, when it is dry, with a fine pen rule a series of lines lengthways to give it the appearance of the sides and end of a pack of cards.

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

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

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

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

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

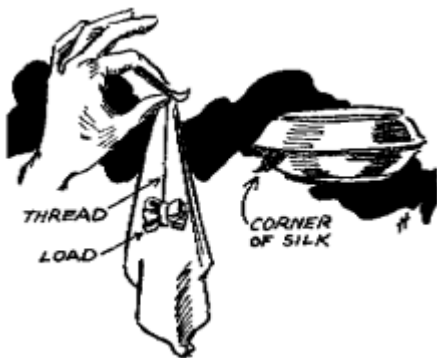
If made up with bridge cards this accessory will be found easy to handle and the effect is all that could be desired, the change being instantaneous.

## SILKS AND SOUP PLATES

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

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

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



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

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

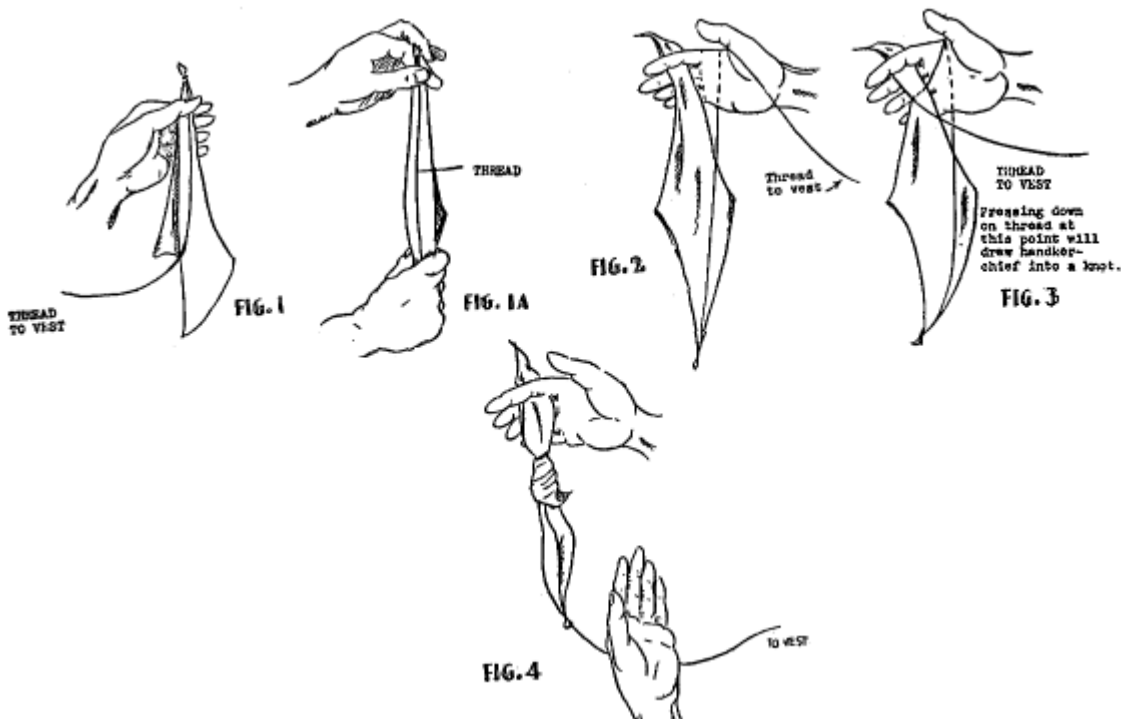
Continue, "Perhaps you think I can't do it with more than one silk? You would like two? That's easy. See, here is another." Produce the second silk, which you have had ample opportunity to get from your vest, and introduce into the folds of the visible silk, by simply taking the protruding end and pulling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

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

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

## THE KNOT IN THE SILK REX SLOCOMBE

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

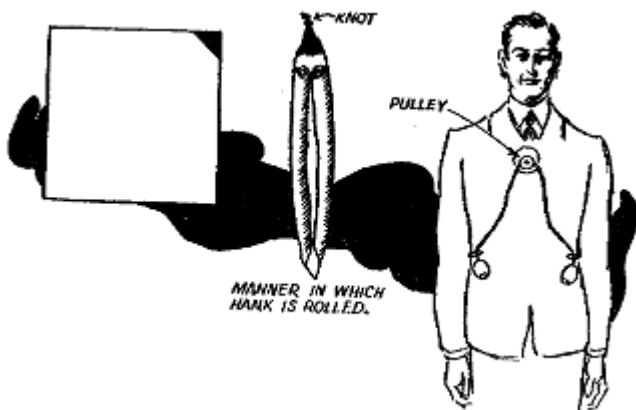


The action is so quick that it surprises even the operator.

## G. W. HUNTER'S SILK ROUTINE

By MAX HOLDEN

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



**Working--**The first silk is produced by means of a catgut loop, four inches in length, knotted in the middle to look like a figure 8. The silk is folded, tucked into one loop and put in the lower vest pocket with the free loop protruding. In showing the hands empty, the thumb of the left hand engages the loop and thus secures the silk. The hands are brought together and the silk is slid to the back of the

left hand so that the palms of both hands may be shown empty. The hands are again brought together, the silk passed between them and slowly permitted to expand. The second, differently colored silk, has one corner dyed black and a small knot is tied at the tip of this corner. In preparing for the trick, this last is placed flat on the table with the black corner furthest away. Each side is then rolled to the middle and the resulting band is put under the vest and around the left side of the body, with the black knotted corner protruding through the third vest buttonhole which is left unfastened.

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

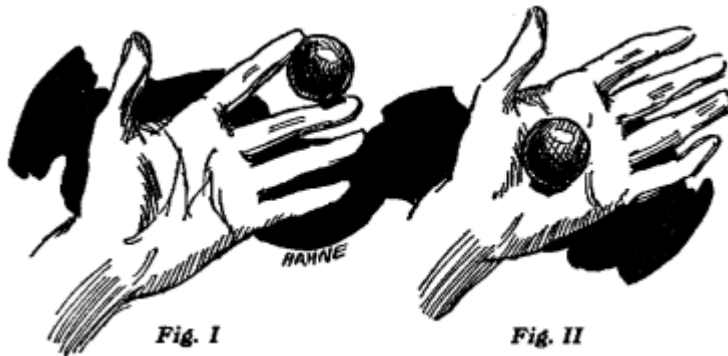
The handkerchiefs reproduced from the collar are, of course, duplicates.



## TWO BILLIARD BALL MOVES

### By JEAN HUGARD

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



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

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

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

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

**No.II.**--Stand facing the audience with the left hand in the same position as in the preceding sleight but hold the ball between the third and fourth fingers. Fig. III.



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

immediately straighten out the two fingers.

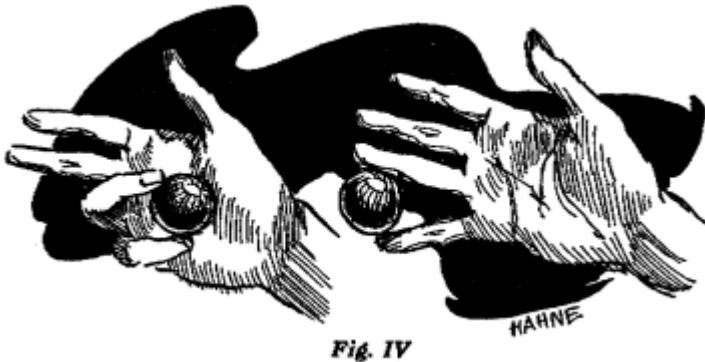
Complete the action of apparently taking the ball with the right hand, closing the fingers on the imaginary ball in just the same way as when the ball was there.

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

The right hand pretends to vanish the ball as usual.

## BILLIARD BALL CHANGE OVER

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



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

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

# THE "LIMIT" MULTIPLYING BILLIARD BALLS

## 1. Disposition of the balls.

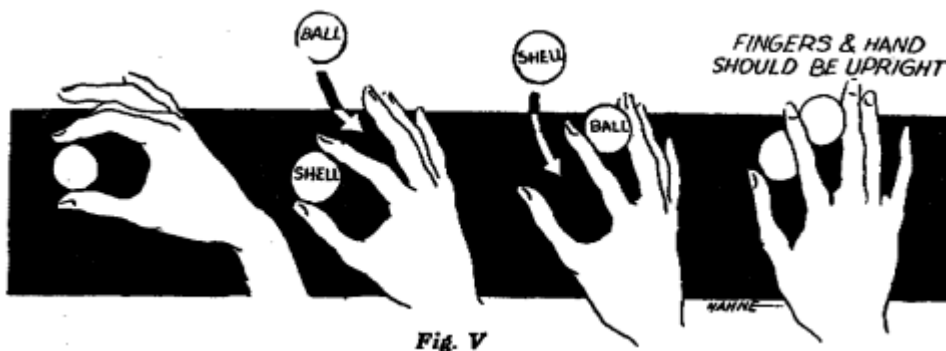
Place two balls in wire clips under the edge of the coat on the left side, one under the edge of the vest in another ball clip, and a fourth ball with the shell in the upper right vest pocket.

The multiplication is begun after a few moves with a single ball. Let us suppose that these finish with move no.11 already described, the ball being palmed in the left hand and the right hand being held puffed out as if holding the ball. Make a pretence of squeezing it smaller, then snap the fingers as if sending the ball up the sleeve.

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

## 2. Production of the second ball.

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



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

It is somewhat more difficult to toss the shell and catch it between the first finger and thumb. In doing this the shell must be given a slight twist by

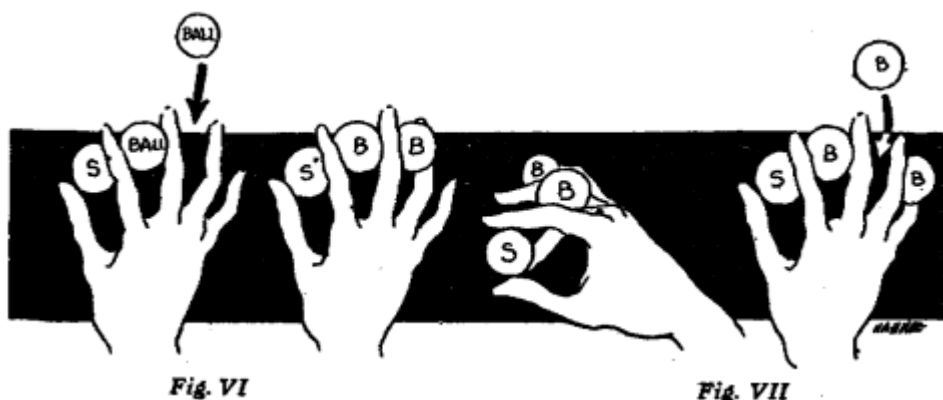
bringing the hand inward rather sharply as the shell is released. This causes it to spin with its convex side to the front so that it lands back in its position between thumb and finger without the concave side showing. The move is so bold that no one can possibly suspect the use of a shell.

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

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

### 3. Production of the third ball.

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



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

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

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

### 4. Production of the fourth ball.

A slightly different procedure is required for the fourth ball. Hold the ball and shell between the right thumb and finger in the usual position, place one solid

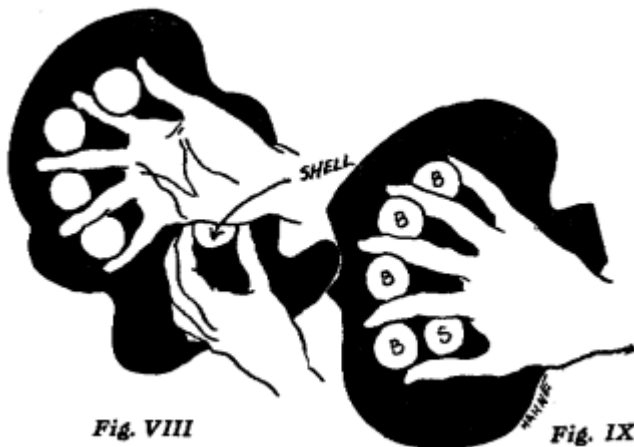
between the third and fourth fingers and drop the second finger against the lower edge of the ball in the shell in exactly the position necessary to lift it out into view. With the right hand in this position toss the remaining solid from the left hand and let it fall on the back of the right hand between the two balls and a little behind them.

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

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

### 5. Production of the fifth ball.

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



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

Display the five balls (four balls and shell) and swing the right arm round to the left and back to the right, keeping the back of the hand outwards in the whole action. Do this rather quickly giving the effect of showing both sides of the balls. 6. Vanish and reproduction of the fifth ball.

Keeping the left side to the front, take the shell between the left forefinger and thumb and remove it, but in sliding the hand over the solid ball, leave the shell on it and move the hand away puffed out as if it held the ball. Raise the hand over your head and slap it down sharply, opening the hand out flat. Drop the

hand to the edge of the vest, squeeze out the solid ball from the holder and let it fall to the floor. Or you may, apparently, place the ball in your mouth, making the cheek protrude with the tongue; then pretend to swallow it and produce it from the vest.

## PASSAGE OF FOUR BALLS FROM HAND TO HAND

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

### 1. First ball.

Openly transfer the balls from the right hand to the same positions between the left fingers, and display them on all sides. Toss the ball from the third and fourth fingers and catch it in the same position in the right hand. Do the same with the next two balls.



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

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

### 2. Second ball.

With your left side to the front, show the first ball in the left hand, between the thumb and first finger, bring the right hand over the left and strike the three balls against the single, one by one, letting the solid ball fall from the shell into the left palm. Fig. XI.

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





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



Fig. XI and XII

### 3. Third ball.

Turn your left side to the front and knock the balls together as before and let the ball roll from the shell in the right hand into the left palm. Make a down and up movement of the right hand but this time, as the hand goes down press

the ball into the shell with the second finger and bring the finger up again quickly. To the eyes of the audience the ball goes into the air and vanishes. Follow its supposed flight with your eyes, reach out sharply with the left hand, release the palmed ball and jerk it to the tips of the second and third fingers. Fig. XII.

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

### 4. Fourth ball.

To transfer the last ball to the left hand a different procedure is necessary.

Encircle the ball and shell with the right thumb and forefinger and bring the hand over to the left hand on the left side of the body, putting the thumbs together and show the four balls in line.



Let the ball slip from the shell, grip it between the tips of the third and fourth fingers (see change over sleight) and shoot it into the left palm; at once swing round to the right, separating the hands. Toss the shell, giving it a twist, as in the production of the second ball. Catch it and repeat the toss of the hand but, as the upward movement begins, push the shell between the first and second fingers-to the back gripping it by its edge between the second joints of these fingers which

are bent inwards.

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

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

## **PRODUCTION OF FOUR SOLID BILLIARD BALLS WITHOUT USING A SHELL**

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



After several passes with the first ball, it is vanished from the right hand and reproduced by the left hand from the back of the left knee, thus creating a favorable moment for secretly obtaining a ball in the right hand from the holder. Turn to the left, show the ball between the thumb and forefinger and bring the right hand over, pointing to it. Swing round to the right, taking the visible ball between the right thumb and forefinger and shooting the palmed ball into the left palm with the second and third fingers (change over move).

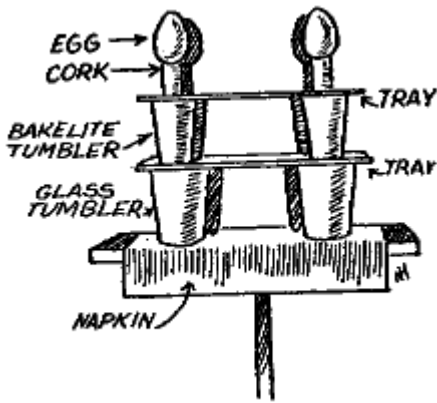
Show the ball in the right hand back and front and replace it between the left thumb and forefinger, keeping your left side to the front and extending the left hand out to the right with its back to the front. Jerk the hand outwards and let the palmed ball roll down between the first and second fingers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

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

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

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

## AN EGG PRODUCTION CLIMAX



On a firm table with a polished surface spread a large-white napkin, allowing it to overlap the front edge some four or five inches. On this set a tray and on the tray place four large, heavy clear glass tumblers at the corners of an imaginary square with about eight inch sides. On top of these put a tray without a turned up rim. The articles sold in the Woolworth Stores for placing under hot dishes will serve the purpose well. Place four Bakelite tumblers, obtainable at the same stores, on this second tray, each one

exactly above the mouth of the glass tumbler below. They must be about half an inch in diameter, tapered and half full of water. Above these again put another rimless tray and on this four long corks, each cork being exactly above the tumbler below it. The corks must be slightly hollowed out at the tops.

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

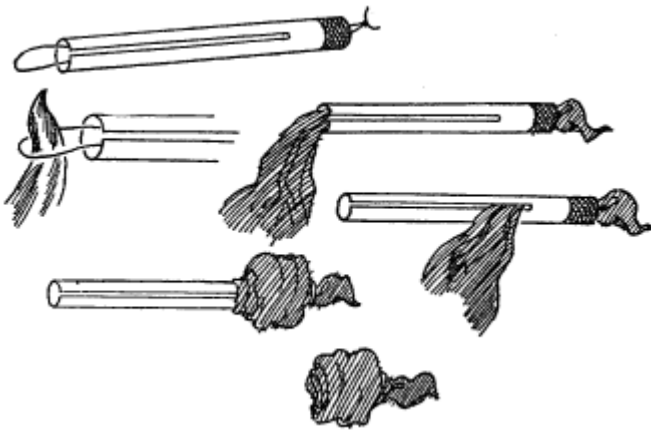
The trick is really very easy, requiring confidence and quick action only. It should, therefore, be sold to the spectators as being the very acme of difficulty. A rather anxious and worried expression should be assumed when preparing to do the feat and an attitude of triumphant pleasure on its successful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



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

## I. The Premier Silk Gimmick

By JOSEPH MAYNARD

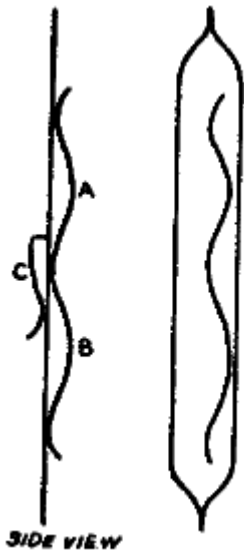


This little gimmick recently placed on the market is the best yet devised for rolling one or two silks into a small ball that is perfectly safe for manipulating and yet will unroll instantly when required. First pass the string loop through the gimmick as in Fig. 1; then pass one corner of the silk through the end of the loop as in Fig. 2 and pull the silk through the tube Fig 3. Free the string and leaving the end of the silk protruding

draw it through the slit letting it hang down as in Fig. 4. Wind the silk tightly round the tube and tuck the last end into one of the folds with the point of a penknife. Finally slide the silk off the other end of the gimmick and you will find the silk in a small compact ball which can be safely handled and yet will expand instantly to full size by pulling on the protruding corner.

For the well known elbow production, for secreting a silk under the vest, in the top of the trouser pocket, in fact in any position, this will be found the best and quickest method of "balling" a silk.

## II. A Card Holder



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

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

Many uses will be found for this ingenious accessory.

### III. Billiard Ball Shell with Tongue

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



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

The use of small balls for so-called billiard ball manipulation is to be deprecated; the moves, certainly, are easier, but much of the effect is lost. This applies particularly to many of the moves so much affected by some manipulators, the repeated passing of the hands, one over the other, ad nauseam, has been designated by a caustic critic as "washing the hands." If a sleight has been done perfectly, and the ball has apparently vanished from the hand in which the audience are sure it was placed, why destroy the illusion by insisting on showing both hands empty by a series of unnatural and strained moves? Just to show how clever you are? Well, that is not magic.



#### IV. The "Lozenge" Vanish for a Billiard Ball



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

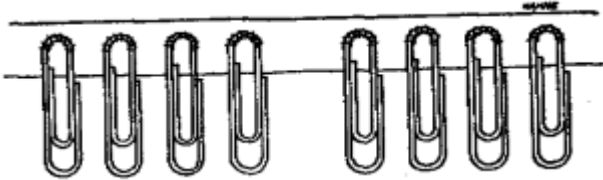
other hand just before.

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

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

## V. New Card Index

To a piece of black tape, half an inch wide, sew a series of paper clips as shown in the figure. In the clips place the cards which it is desired to obtain secretly and attach the tape to the lining of the coat, either by sewing it on or with snap fasteners, in such a way that the ends of the inserted cards are about half an inch from the lower edge of the coat. The fingers of the hand, held at the side of the body in a natural position, have only to be bent to touch the cards and draw down the one required with an imperceptible movement.

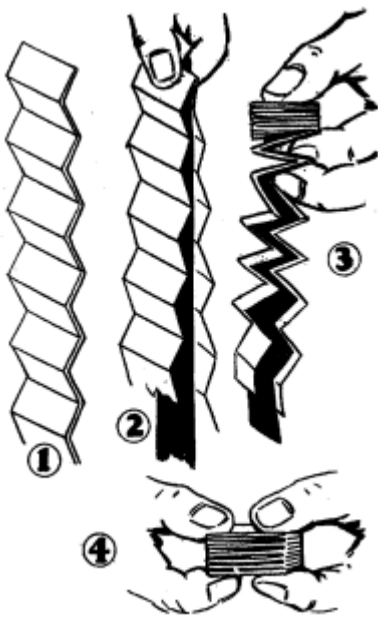


The ingenious inventor of this gimmick, M. Ceillier, uses it in place of a pocket index to secrete a whole pack, by having two suits of the cards on each side of the coat. The cards are arranged in sequence with a wider interval between each four cards and a slightly wider gap between the suits. French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

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



## VI. Torn and Restored Paper Strip Gimmick By FRED ROTHENBERG



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

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

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

## IMPROMPTU LINKING RING



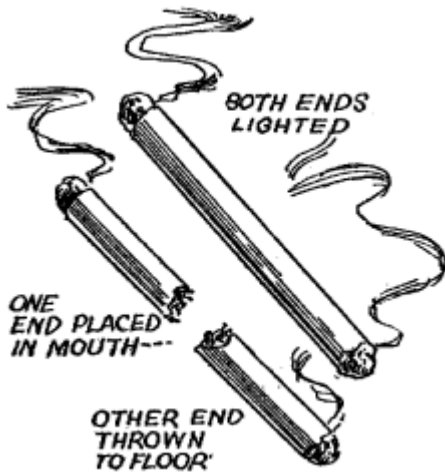
Take two cigarettes and hold them between the tips of the thumbs and first fingers of each hand as shown in illustration. The cigarette in the right hand is vertical, the thumb downwards, while that in the left hand is horizontal, the thumb towards your body; the fingers of both hands are spread far apart, but the middle of the right hand is held only about half an inch away from the side of the first finger. Bring the hands together and, apparently, the cigarettes pass through one another, and the impromptu rings, formed by the fingers, thumbs and cigarettes, are linked after the manner of the Chinese Rings. Pull the hands apart and the rings separate as before, there being no visible change in the position of each cigarette between the thumbs and fingers.

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

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

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

## A CIGARETTE INTERLUDE

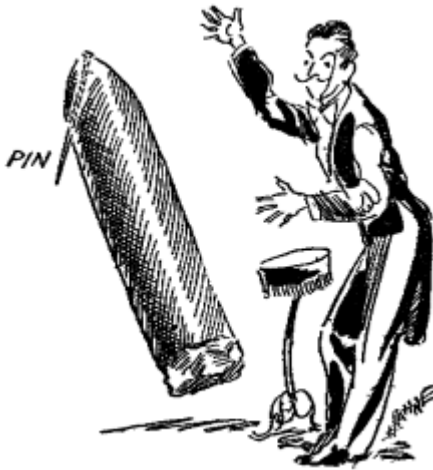


While smoking a cigarette you complain that it doesn't draw well and, breaking off the lighted half, you throw it to the floor and stamp on it disgustedly. Then you continue to smoke the other half, much to the surprise of the onlookers.

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

Be sure to draw attention to the cigarette before you break it and throw the half away, lest you do the trick and find that no one has noticed what you have done. This little feat is particularly useful to performers who do the lighted cigarette catching trick as it can be done at any time and always gives the impression that you can do what you like with lighted cigarettes.

## A CIGAR VANISH



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

come in contact with the cloth of the trousers.

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

## A MATCH DIVINATION

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

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



## THE KNEE THREAD

A very, very old trick is that of making a walking stick stand upright between your knees when you are seated. A thread sewn to the inner seam of the trousers at the knees, and stretched taut by moving the knees apart, gives the necessary support. Quite recently this ancient deception has been revived by one Pipitilla, a Spaniard on the West Coast, with frills on it, and presented as a genuine exhibition of Telekinesis and thereby aroused the ire of the local magicians who promptly exposed his pretensions. The ethics of this course I leave to the reader.



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

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

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



## WAND THROUGH HAT

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



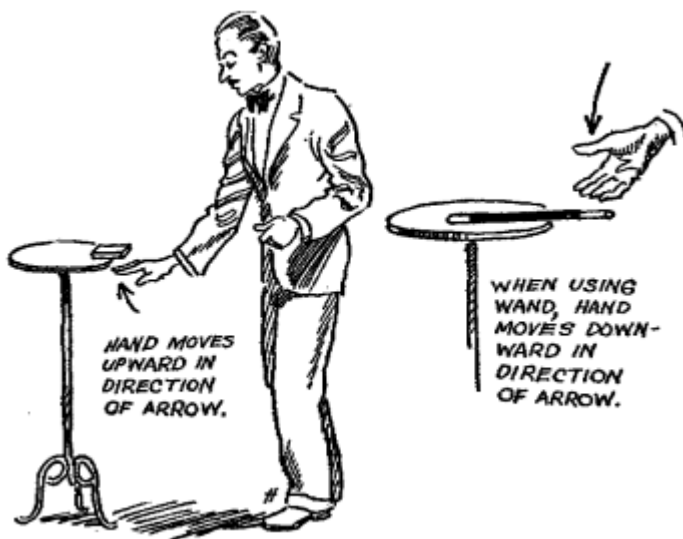
Briefly a wand or stick is thrust through the crown of a borrowed hat without damage to the hat. To do it, you borrow a soft felt hat. Take it in your left hand, holding it crown upwards, fingers inside, thumb on the brim. With the right hand thrust the wand inside the hat from below against the inside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

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

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

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

## SOMERSAULTING A PACK OF CARDS

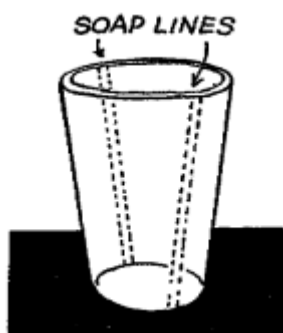


Place a pack of cards on the edge of a table so that about an inch of its length projects over the side. Stand facing the table and put your right hand just below the projecting ends of the cards, the fingers slightly bent. Raise the hand sharply, striking the nails against the bottom of the pack which is sent upwards into the air, making a half turn. Extend the fingers and catch the opposite end of the pack, as it turns, between the fingers and thumb.

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

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

## A RISING CARD



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

Use a glass which tapers rather sharply. On each side of the inside of the glass draw a line of soap as in the illustration. First thrust the card into the glass in such a way that it does not come into contact with the soap lines. Naturally it stays put. Take it out and magnetize it with your fingers, then replace it in the glass, but this time so that its sides go down the soap lines. Hold it in position with the tip of your

first finger, then raise this and the card rises, apparently drawn up by the magnetic influence. You will find that the card will rise quicker if its sides are secretly moistened with saliva.

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

## EGG CUPS AND PELLETS



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

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

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

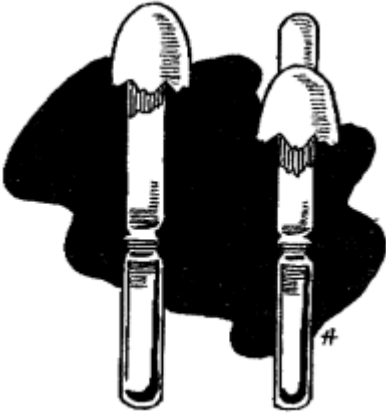
Take one of the balls on the table, pretend to place it in the left hand, really palming it in the right, and in the act of covering the first ball with the cup, secretly introduce this palmed ball. "Go," you say and open the left hand. Pick up the cup and show the two balls.

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

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

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

## KNIFE AND EGG SHELL



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

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

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

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

## A SURGICAL OPERATION



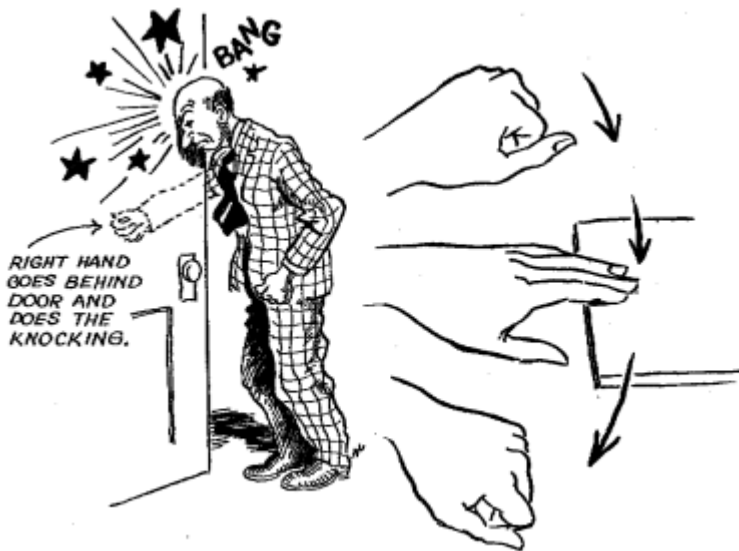
Take a black horse hair, about 12 to 15 inches in length, and insert one end in a tiny tunnel you have made with a fine needle in the thick skin at the base of the middle finger of your left hand. Push the hair in from left to right so that the end is flush with the opening at the right, the rest of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

look like the end of a splinter.

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

The trick is supposed to have been originated by one of the Rocky Mountain coach drivers in the old days. He had a lot of fun with it till one day a victim turned out to be a doctor who got even by charging him \$10 for a surgical operation. So watch your step.

## CONCUSSION OF THE BRAIN



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

surface of the wood and, at the same moment, thump your fist hard against the opposite side. Properly timed the illusion is perfect.

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

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

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



## **SHOT IN THE EYE**

**Important Note:** If you decide to use this trick (not recommended), **DO NOT** use **LEAD SHOT** as the toxins in the lead can be readily absorbed into the body through the skin.

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

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

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

## **CUTTING THE THUMB**

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

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

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

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



This beautiful effect is not often seen, probably because it is thought to be difficult in operation and intricate to set up, as well as requiring an assistant to work it. This is not the

case. I know of no trick giving as fine an effect that is as easy to work. This illusion, like all others which offer a continuous challenge to the onlookers, such as the Levitation of a Girl and illusions of a similar kind, is always received with much favor by the public. In great part this is because as soon as the spectators have thought of a possible solution, some action takes place which completely disproves their theories, until finally they have to confess their utter bewilderment and acknowledge their defeat with hearty applause.

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

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

For stage purposes, the ball should be brilliantly decorated. It may be silvered, gilded, painted in blue and studded with stars, and so on to suit the individual performer's taste. A very pretty effect can be obtained by having the surface coated with the metallic particles used

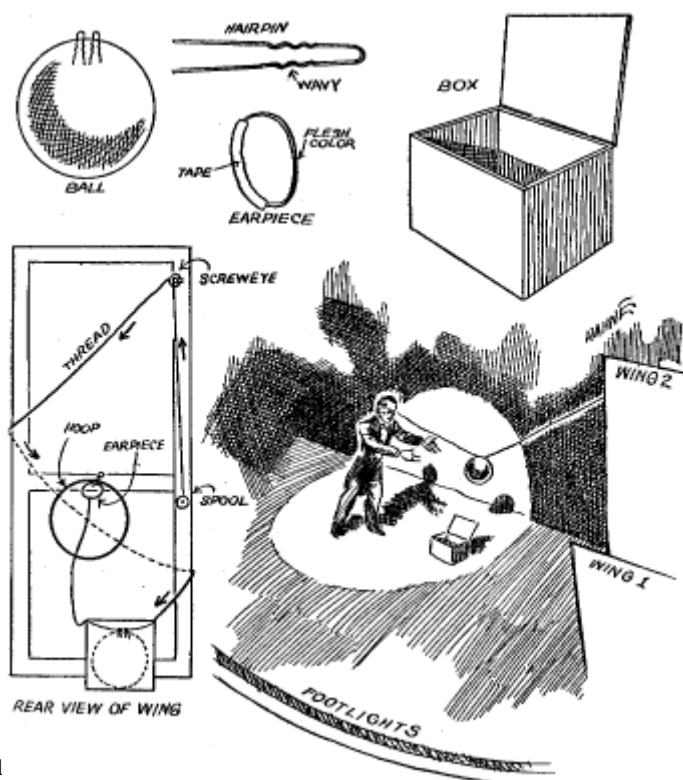
by sign painters for poster work. These are of many different colors and they catch and reflect the light, scintillating with beautiful effect as the ball floats in the air. As this material is heavy it is well to cover only one side of the ball. This side only being in view of the audience throughout.

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

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

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

**5. The Hoop.** This may be of wood or metal, without preparation and from 18 to 24 inches in diameter. A ring from a set of very large Chinese Rings will do very well.



**Preparation for the Trick--**Having these accessories ready, first drive a nail at about shoulder height in the rear inner edge of the second wing, or in the stage wall on the left side of the stage (i.e., your left as you face the audience) and push the spool of thread on to it by its center hole. Fix a small screw-eye about 18 feet above the level of the stage

and directly above the spool; carry the thread up to it, pass it through and bring it down to the stage. Next pass the thread through the hairpin loops on the top of the ball and put the ball in the box, closing the lid. Keep hold of the end of the thread (it will reel off freely from the spool on the nail) and set the box down in the middle of the stage in line with the wing. Take the thread to a point about 9 feet from the wing on the opposite side and then tie the ear-piece to it at the middle of the flesh painted side.

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

**Presentation--**When ready to perform the trick, take the metal ring and place it over your head, slip the ear-piece over your left ear, lift the box, remove the ring from your neck, the thread now running through it, lay it on top of the box and walk on the stage from the front of the wing. Show the hoop and put it over your head. Set the box down on the stage a little past the center towards the right wing. Turn left and from now on keep the right side of your body towards the audience. Make mesmeric passes with your hands toward the box and draw the thread taut gradually so that it lifts the lid and the ball rises. When this is at full height, hold your left hand palm upwards, with the fingers closed; place the right hand above the left, palm downwards, thumb resting on the thread and the fingers "wiggling" as if to draw the ball towards them. Press down with the right thumb and the ball will run down along the thread as you guide it smoothly to rest on the tip of the left forefinger. Hold the position for a moment or two.

Place the tip of the extended right forefinger on the top of the ball and remove the left hand: the ball remains apparently hanging from the tip of the right forefinger. Move several steps towards the back cloth, keeping the ball in this position, then back again down stage. Place the left hand, forefinger extended upwards, about a foot below the ball, then by swaying the body and the head forward a little, the

ball will be made to descend on to the tip of the left forefinger; by bringing the body to its former position the ball will rise to the tip of the right finger. Repeat this up and down movement, one of the prettiest possible with the ball, several times, keeping time to the music (which should accompany the illusion throughout).

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

By engaging the thumbs in the thread on either side, the ball can be made to float from one hand to the other horizontally, that is, almost horizontally, because one hand must be held a little lower than the other to cause it to slide on the thread; then by bringing the left thumb up under the thread and taking a couple of steps forward as the thumb raises the thread sharply, the ball can be made to slide rapidly forward, as if thrown to the other side of the stage. By reversing the action, that is by stepping slowly backward and pressing the thread down with the right thumb, the ball will rise from the floor and begin to float back towards you. As it does so take the ring from your shoulders and hold it out in front of you as far as possible, the thread, of course, passing through it. Gesture with the fingers of the right hand as if drawing the ball towards you and by regulating the pressure of the right hand on the thread and, if necessary, stepping slightly backward, the ball is made to float through the hoop up to your right fingers. The movement of the ball must be kept slow and smooth throughout, without swaying. This passage of the ball through the hoop looks very mysterious.

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

Remove the ring, bounce it once on the stage and take your bows. Pick up the box and walk off the stage in front of the left wing. Set

the box down at the rear of the wing, pick up the earpiece, which has trailed along after you, hang it up again with the hoop and you are all set for a repetition.

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

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



## FIRE EATING

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

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

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

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

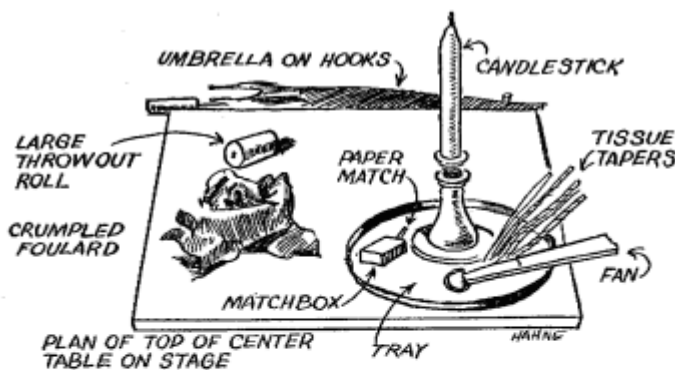


huge umbrella, with ribbons dangling from it, over his shoulder.

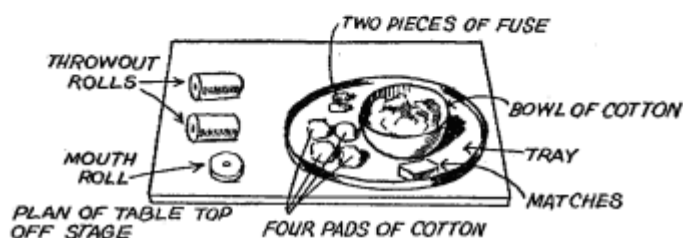
**Preparation--**The essential thing is the means of producing the smoke and flame. I have rarely performed the feat without being asked what secret preparation I used. Naturally I made a mystery of it but the fact is that the oldest and the simplest method is still the best. The answer is... saltpetre.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

To use the fuse, cut off about an inch and a half, light one end, and put it on a little pad of the best quality medicated cotton. On top of the lighted fuse put another pad of cotton and place the whole in your mouth. Close your lips tightly and draw a deep breath through the nose. Blow out steadily and strongly. The fuse will ignite the cotton and you will find your breath will carry out first smoke and then sparks. When the first supply of air has been expelled from your lungs, close your mouth tightly and draw another deep breath. The fuse will be reduced to a smouldering condition immediately. Again blow out your breath as before, again producing smoke and sparks, and so on. The one thing that must be strictly observed, is never to draw the breath in through the mouth: with that proviso, there is no danger whatever in the feat. From time to time a fresh supply of cotton is thrust into the mouth, alternately above and below the fuse. That is all there is to it. Another piece of lighted fuse can be obtained from the bowl carrying the cotton when the first piece has been burned up.

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



The following properties will be required to work the act: on stage on the center table--a tray with a candle in candlestick, a fan, half a dozen pieces of 15-inch tissue paper twisted taper fashion, and a box of matches. Protruding from one end of the closed matchbox is a paper match, which has been lighted and blown out, and is so fixed that



its uncharred end sticks out ready to be seized secretly with the fingers. On the table also, but behind some other object, is a large roll of throw-out ribbons; and resting on two hooks behind the top of the table, is a large fancy umbrella with bright ribbons sewn to the ends of the ribs.

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

**Working--**The assistant brings the tray from the center table to the magician who is standing in the center of the stage. He takes the matchbox, secretly pinching the paper match between his left middle fingers near their roots, as he opens it to take out a match. Striking this, he lights the candle while shielding the flame with his left hand, and at the same time lights the paper match clipped between his left fingers. Turning directly to face the audience, he throws his head back and drops the lighted, visible match into his mouth and apparently swallows it. There is nothing to this but just doing it. The match goes out instantly when it touches the saliva on the tongue.

In the meantime the assistant, with a sly look at the audience, leans forward and blows out the candle. The magician turns and makes a motion to pick up the candle, then notices it is out. He looks at the girl who assumes an air of complete innocence. He again shields the wick with his left hand and pretends to blow on it, at the same moment bringing the lighted match in his left hand into contact with the wick, which lights at once. With a touch of his thumb he extinguishes the palmed match and pushes the remnant through his fingers to the back of his hand so that he can show the left hand empty with a careless wave. He looks toward the audience for a moment, the girl again leans forward, her lips pursed ready to blow the candle out again, but he turns and catches her in the act, and quickly takes the lighted candle with his left hand.

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

The magician repeats this operation with five or six papers, not forgetting to pretend to let the flame of one piece bum his fingers. Well acted this leads the audience to marvel even more at the burning papers being put in the performer's mouth without burning him. A nice illustration of psychological misdirection. The performer must create the impression that he is actually

having a dainty meal and thoroughly enjoying it. Nothing tends more to put an audience in a good humour than to see the magician himself happy in his work, therefore always give a happy show. On reaching the last two papers, the magician drops one on the stage. This is a signal to the assistant who is waiting in the wing.

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

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

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

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

roll must be timed by the magician to allow for this work.

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

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

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

## HINDU FIRE EATING



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

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

# THE WHOLE ART OF SMOKE PICTURES

By **MAX HOLDEN**

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

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

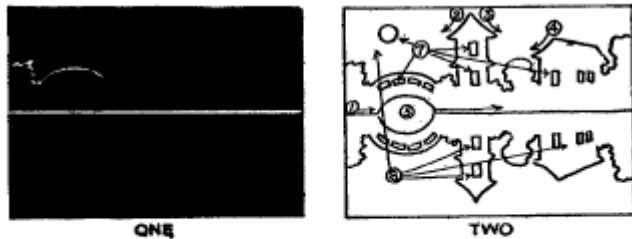


FIG. ONE: SHOWS HOW PICTURE IS STARTED. FIG. TWO SHOWS THE PROCESS OF



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



FOUR

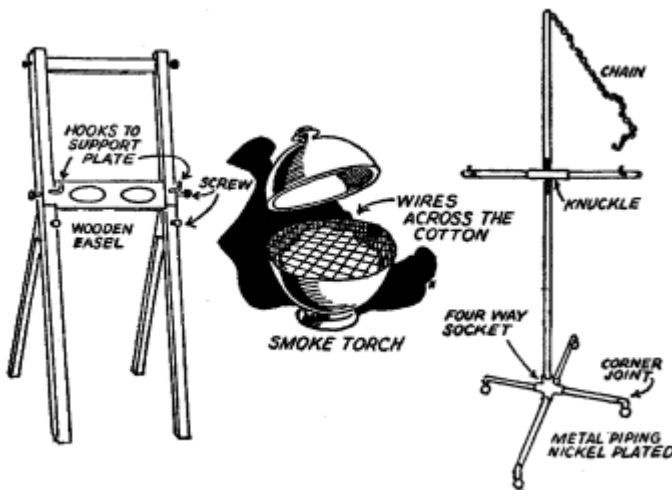
To get the knack of the procedure, try it out at first by holding a small enamelled plate over a candle until it is well blackened, remembering to keep the plate continually in motion but not so near the flame that the surface becomes greasy. If this is done properly you will soon have a good sample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

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

1. A pair of cotton gloves.
2. A large enamelled plate (about 32" x 22"). These will have to be ordered

from a local agency, or from one of the enamel sign factories in Beaver Falls, Pa.; Baltimore, Md.; London, England; or Sydney, Australia. The plate should be plain and as flat as possible.

3. An Easel is also necessary for proper display of the finished picture. These can be obtained from any art store, but for stage use we advise an easel of strong make preferably metal such as are illustrated in this text. It is an excellent idea to have the easels mounted on castors so that they can be swung around with the least effort.
4. A torch for smoking the plate. This can be obtained from any magic shop. These are filled with kerosene soaked cotton wool, and when lit will blacken the plate in short order.
5. You will note a chain in the illustration that is attached to the top of the easel and which ends in a small hook. When this hook is slipped over the top edge of the plate as it is placed on the easel, it will allow the plate to be swung out and down at an angle for blackening.



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

The performer now dons a pair of white cotton gloves and marks the plate on both sides with a thumb mark, and then connects these two

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

Fig. 4. is another picture on the same order representing a church. Notice the main line droops down to the right. Fig 5 shows other pictures easily made.



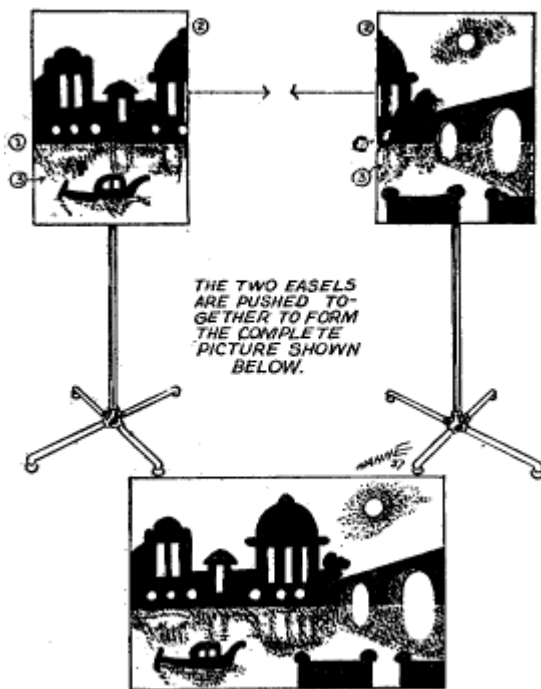
FIVE





## An Original Double Picture Effect

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



We always opened our act with Smoke pictures by making our appearance each with a torch in hand. A short opening announcement was made as we entered, and then proceeding directly to the easels, we pulled down the plates and lighted our torches. "First of all we will smoke these white enamelled plates with soot until they are suitably blackened, and then will try to draw a picture the like of which you will not find in any of the art galleries of Europe, Asia or (mention a small joke town.) Last week when we played Pittsburgh, we didn't have to do this we just waved the plates in the air a few times and collected enough soot from the atmosphere". At this point the plates were ready. We both started with the water line (see Fig. 1), then at right and left

sides respectively (Fig. 2). Then the gondola, the balcony in the foreground. Next the shadows in the water. Then we softened in the foliage, the shadows in the water and around the moon.

We then wiped out the unnecessary black inside the silhouette with the fingers of our gloves, and completed the picture by erasing all unused soot bordering the picture with a balled-up paper napkin. Rolling both easels together, it was just a matter of a second to line up both pictures as we turned to take well earned applause for this surprise finish.

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

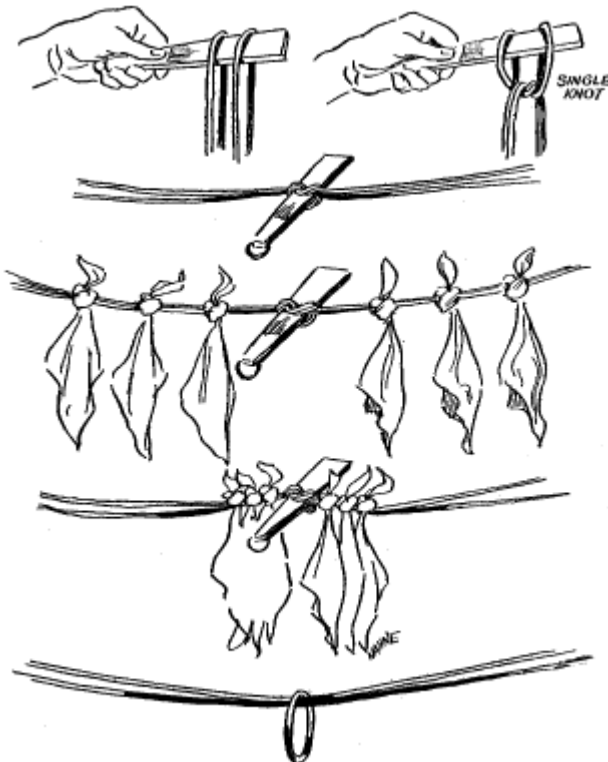
## ROPES, FANS AND SILKS

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

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

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

- A fan about 12 to 15 inches long.
- Six silk handkerchiefs, at least 15 inches square, the larger the better, and of bright assorted colors.
- A large glass bracelet, obtainable at Woolworth Stores.



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

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

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

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

The assistant releases his hold of the fan and you hand him the two ends of one rope, and give the two ends of the other rope to the assistant on the left. The ropes are thus stretched across the stage with the fan tied to them in the

middle, but owing to the manner in which the knot was tied on the fan, each rope is simply doubled on itself, and if the fan were pulled out now, each assistant would have both ends of one rope. The principle is that of the old, old trick, "My Grandmother's Necklace," but it is completely disguised by the use of the fan.

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

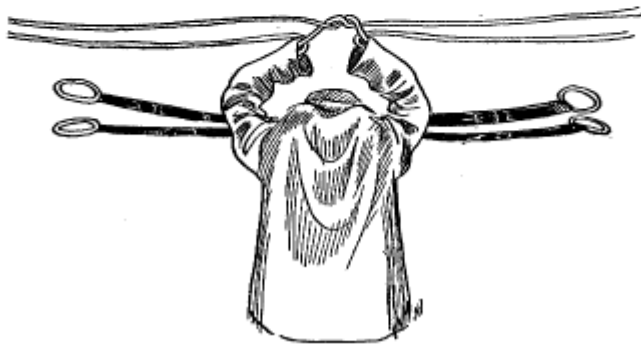
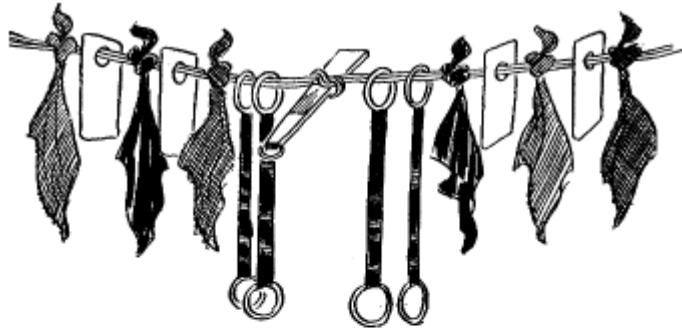
Push the silks on each side close up to the fan; show the bracelet, take one rope from one assistant and slip it through the bracelet, which you run along the rope up to the fan. Take one rope from the other assistant and tie one knot with the single ends, thus tying the bracelet over the fan and the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

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

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

## CORDS, FAN AND SILKS VARIATION

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



Begin the trick as above by showing the cords separate, have them tested by the assistants pulling them and tie the fan in the middle with the trick knot. Have the assistants hold the cords so that they stretch across the stage with the fan in the middle. Take one of the ribbons and thread the two ends of the cords on one side through one of its bracelets, pass it along the cords and up to the fan. Do the same with a second ribbon and bracelet on the same side. Thread the remaining two ribbons to hang down on each side of the fan for the moment.

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

Standing behind the fan, show the Chinese jacket and have the assistant at the right hand you his two ends, thrust them through one sleeve and hand them back, at the same time sweep the suspended silks and cards on that side close up to the fan. Do exactly the same with other side of the cords. Take one cord from each assistant and tie a single knot over the top of the jacket so that the ends go to opposite sides. Pass the bracelets, at the ends of the hanging ribbons, to the assistants to hold, one in each hand. The arrangement now appears as shown.

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

away free. Then they hold the cords high and you take a step forward showing the jacket in your hands and then produce the bowl from it.

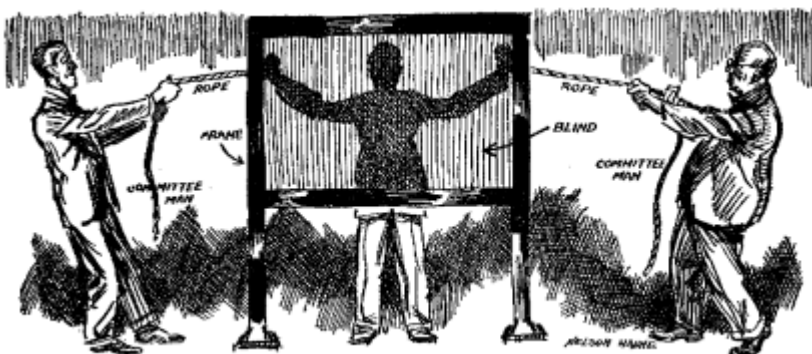
If Chinese costume is used a very large bowl can be produced. It should be carried in a waterproof bag over the chest which is suspended by strong tape from the neck. The opening of the bag must be down the right hand side. A bowl of from 12 to 14 inches in diameter and 2-1/2 inches deep can be carried in this manner quite safely.

## XXth CENTURY SPIRIT SEANCE

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

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

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



Again the lights are lowered leaving, however, the shadow of his head, body and outstretched arms in full view and these are seen to remain immovable.

When the lights are again put on and the blind let up, the subject has lost his vest, collar and tie and these are found to be scattered about on the stage. The bewildered committee men certify that they have not relaxed the strain on the ropes for a moment.

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

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

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

At about 18 inches from the end of the rope which is tied around the subject's wrists a single knot is tied beforehand, and this is made to come just outside the knots tied on the wrists, in other words, his wrists are tied with the last 18 inches of the rope only. It follows, therefore, that when the free ends of the ropes are drawn taut, it is really these knots which are pulled up against the inside of the holes in the posts and if the ropes are cut between the knots and the wrists, the subject's arms will be freed but the ropes will remain taut, the knots preventing them from being pulled through. That is the whole secret. The performer, in adjusting the subject's right wrist and showing that the man's arms can only move as the ropes slacken, cuts the rope holding the subject's right wrist between the knots with a razor blade, mounted on a convenient handle, easily concealed in his hand. The man, of course, keeps his wrist tightly against the post.

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

The rest follows in the same way. All the subject has to do is to avoid any movement of his arms until the green light is put on, then remove the articles of clothing as quickly as possible and act the part of angry bewilderment as

best he can. At the finish it appears to be perfectly natural for the performer to cut the ropes with a pair of shears on the outside of the posts, the subject at the same moment pulling his wrist away from the inside. The knots on his wrists are then examined and found intact and the two genuine committeemen retire to their seats just as bewildered as the rest of the audience.

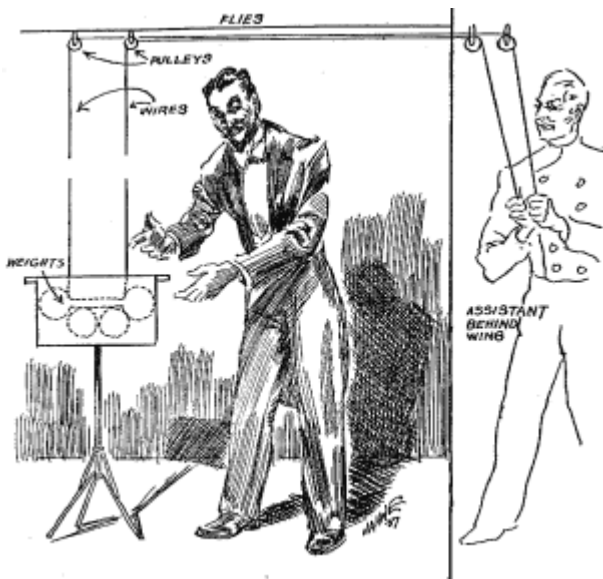
The usual objection to the use of a confederate does not apply in this case. It must be admitted that the application of the shadow principle by the unknown inventor of this illusion is highly ingenious.



# PRODUCTION OF REAL CANNON-BALLS AND METAL BAR-BELL

## OWEN CLARK

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



**Explanation--**Thin piano wires are used to suspend the barbell and the cannonballs from the flies in such a way that the banner on the music stand conceals them. The wires pass over pulleys directly over the stand, along the beam in the flies through other pulleys and down to an assistant off stage. When the performer goes behind the stand he gets between the suspended bar-bell and balls and causes them to swing under his left arm behind his back. He is thus free to show the banner and stand on all sides. Setting it down in front of him he turns his left side to the audience,

allowing the weights to swing in front of him and again behind the banner. He quickly detaches the first cannon-ball which hangs by a wire passed through it from the bar-bell, shows this and lets it fall to the stage, the resulting crash certifying to its solidity. The second ball follows in the same way. Once more he gets between the bar-bell and the stand, letting the weight swing behind him, and again shows the stand on all sides. The final production of the bar-bell is worked in exactly the same way by allowing it to swing behind the banner and detaching it from the wires.

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

## WALKING THROUGH A STRING OF BEADS

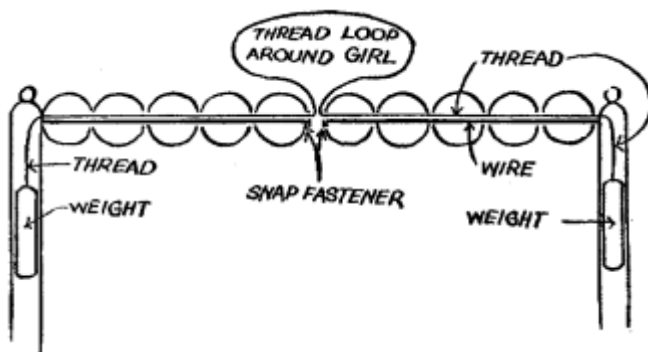


This novel and effective illusion is the invention of the well known magician, Daniel Dew.

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

created of the string of beads passing right through the girl's body.

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



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

After pointing out the details of the arrangement, tapping the balls to show them solid and so on, the magician orders the girl to walk forward. She has her arms folded in front of her body and as she reaches the string of beads, she allows the string of balls to meet her body just below her arms which she drops very slightly for a moment as the balls part and slide round her as she moves forward. These are at once drawn together behind her as the weights in the uprights fall and draw the thread taut. The appearance of the string of balls is exactly the same as before and there is nothing to show how this miraculous passage of living through inanimate matter has been affected.

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



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

## THE GREAT RIFLE FEAT

### Catching bullets fired from modern rifles



The feat of catching bullets has been one of the favorite "sensational" tricks of magicians for generations past. Its invention has been credited to many, a favorite story being that Astley, of circus fame, devised a method for exchanging real bullets for fake ones in order to render harmless a duel between two of his friends. It is much more likely that he had seen the trick done by a

magician and adapted it to his purpose. In all probability the trick has been developed from crude beginnings by a succession of performers, and, in many cases with tragic results, for a number of lives have been lost in its execution.

The method which I now explain in all its details for the first time, is the only one in which the modern high powered rifle can be safely used in a legitimate illusion, that is to say without the use of confederates. The effect is that three persons bring their own rifles and cartridges and these remain in their own possession until they themselves bring them onto the stage. A committee, selected by the audience, inspect the weapons, mark the bullets and the cartridge cases and remain on the stage throughout. Under their close inspection the rifles are loaded in full view of everybody, the bullets being first dipped in powdered chalk. Without the rifles leaving their hands for a moment, the men march from the stage to the body of the theatre, remaining in full sight of the audience the whole time.

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

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

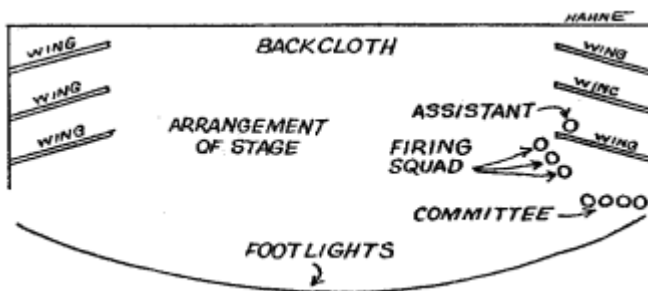
Such is an exact description of the effect obtained, though it seems to be hardly possible without the use of confederates, but if the procedure is followed, step by step, it will be seen that there is no difficulty and, moreover, it is carried through with perfect safety. It is, however, not a feat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

to be quite safe.

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

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

To make the substitution two trays are used, one unprepared, the other having a well and a sliding partition. The three dummy cartridges are placed in the slide which is then drawn back and held by a catch, leaving the well empty. When the three marked cartridges are placed on the tray and the catch is released, the slide carries them away and leaves the three dummies exposed. That is easy enough, but some audacity is required to make this substitution under the very noses of the committee without arousing any suspicion.



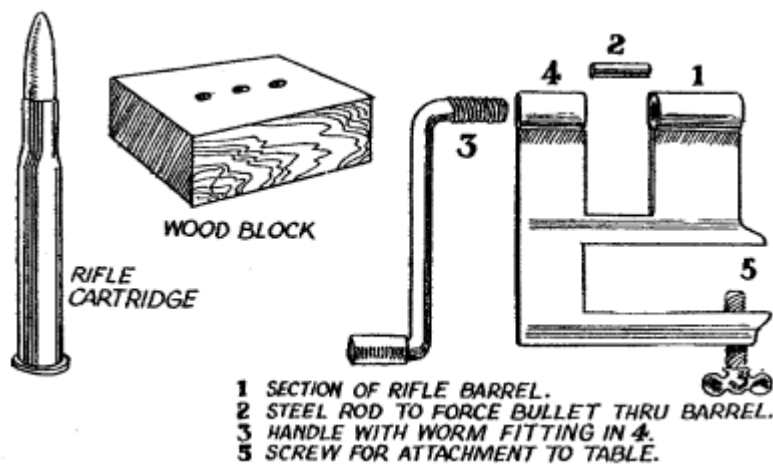
This is how I managed it. The firing party was lined up on the extreme left of the stage, the first man just at the edge of the first wing, the others in line down towards the footlights. The committee men were seated at the end of this line. After the marks on the bullets and the shells had been finally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

Still holding the tray carelessly in my left hand, letting it hang by my side, I gave the squad the command to open the breeches of their rifles. Taking the first cartridge in my right hand and holding it very openly, I went to the committee man who held the chalk and boldly asking him to note the marks,

immediately dipped it into the chalk which covered the bullet with the white powder. Then stepping alongside of the first rifleman, that is the one at the side of the wing, I slowly and unmistakably inserted the cartridge into the breach, showed my hand empty, ordered him to close the breach, and put on the safety catch. Under cover of his body and mine I handed the trick tray to one of the assistants who was waiting behind the wings and received from him the unprepared tray. This exchange took a second or two only, and as soon as I had the second tray, I moved forward and away from the rifleman.

The same procedure was followed with the remaining two riflemen without the necessity of going so close to them and, in order to give time for the necessary work off stage, these rifles were loaded with the utmost deliberation and with various little artifices to gain time, such as having my wrist held while the cartridges were inserted and my hand examined afterwards. Finally, after the loading and the lining up of the squad near the footlights, I recapitulated briefly what had been done and pointed out that the only piece of apparatus used was the tray, and this solely for the purpose of avoiding unwarranted suspicion, by handling the cartridges as little as possible. Then I handed the tray to the committee asking them to examine it and retain it.

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



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

from a rifle; a small electric heater with a little pan ready to receive the bullets, and finally a pair of powerful pincers.

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

deaden the sound of the explosion.

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

Taking the target and holding it over my heart, with all possible dramatic effect I gave the commands "Ready! Aim! Fire!" and at the explosions I had simply to let the flap fall and the marked, heated and grooved bullets fell to the stage while the three chalk marks instantly appeared on the black velvet. The bullets were picked up by the committee men themselves, a big point being that I did not touch them. While they were occupied identifying the marks, I ordered the men back to the stage, meantime getting the marked shells into my hands. They then unloaded the shells which I picked up and exchanged for the marked ones, handing these to the committee for identification. So much attention was given to the fact that the bullets were really the same that this audacious move went entirely unnoticed.

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

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

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

discomfiture.

On one occasion in New Zealand as I was handing the tray to the committee, there was an explosion and I turned to find that one of the squad had fired his rifle aiming at the ceiling. Affecting great indignation at his clumsiness I ordered him off the stage, berating him for endangering people's lives by not knowing how to handle a rifle. As soon as the show was over and the hall cleared I had one of my men muffle his rifle with a blanket and fire a real bullet through the ceiling just at the point where the other man's bullet would have hit had there been one in his rifle. Next day I learned that no sooner had the show been packed up and my people left the hall than this "smart guy" had returned with a party of his friends, got a ladder and inspected the ceiling. There they found a bullet hole... The legend of the invulnerable magician still lingers in that town.

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

**FINIS**



*I'LL BE BACK IN 1938*