

AL BAKER'S

BOOK TWO

CONTENTS

A Glass Vanish
GEE ! !
Undercover
Another 4-Ace Trick !
Your Pulse Tells
A Card and a Number
Baker's Bill Switch
Unseen and Unseen
Sex Appeal
Come Seven
Lost and Found
Something from Nothing
Pass the Salt !
Button Button !
The Name is ——— !
Me and the Missus
A Novel Escape
The Milky Way

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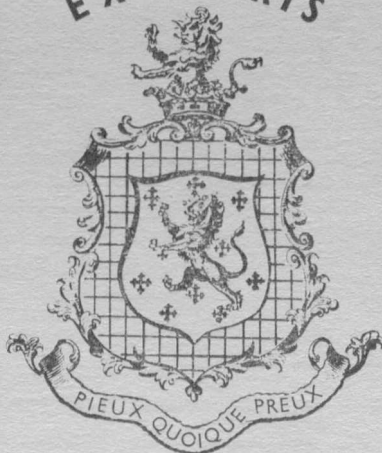
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by Martin Gardner

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AL BAKER'S BOOK TWO

ENGLISH EDITION

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CONTENTS

	Page
A Glass Vanish	5
GEE !!	7
Undercover	9
Another 4-Ace Trick !	11
Your Pulse Tells	14
A Card and a Number	16
Baker's Bill Switch	18
Un sight and Unseen	20
Sex Appeal	22
Come Seven	24
Lost and Found	25
Something from Nothing	27
Pass the Salt !	29
Button Button !	30
The Name Is — !	32
Me and the Missus	34
A Novel Escape	36
The Milky Way	38

To my friends, Professional and Amateur.

In presenting my "second" book to the magical fraternity I have kept in mind the old saw, "Brevity is the soul, not only of wit, but applies to many magical tricks".

I have tried to make the text brief and, by giving plenty of illustrations, cut down on too much solid type.

I give no patter as I feel that every entertainer should be himself and develop a style of his own.

Fred Keating rose to stardom. "The Bird Cage", "Sympathetic Silks" and "Card in the Cigarette" were marvellous in his hands; others copied, but Keating's name still lives. "Be a magician, not an impersonator."

I am neither an artist nor an author and want to express my appreciation of the many artistic drawings, the work of my good friend Clayton Rawson, and to thank Bill Arenholz for supplying the many commas, colons periods, and in so many other ways aiding me to give you my second book.

AL BAKER.

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A GLASS VANISH.

Performer fills a glass with water and covers glass with a handkerchief. Handkerchief is pulled aside and glass is found to have vanished.

PROPS NEEDED.

A small glass cream pitcher about 5 inches in height and a thin drinking glass, sort of bell shape.

Glass should be a size that if placed into pitcher bell shape should be even with top edge of pitcher and prevent the bottom of glass touching the bottom of pitcher. Some strips of thin celluloid, the width of the inside of the pitcher.

If the pitcher is filled with water, the celluloid rolled into a loose tube and is placed into it and pressed to the inside of

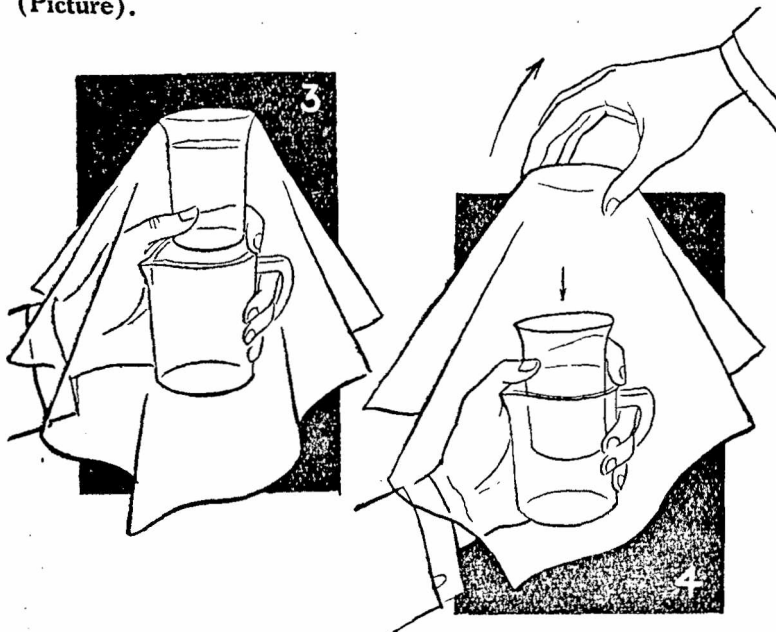


the pitcher, celluloid will stick there. If thin material is used it will in no way effect the clearness of the glass. Celluloid need not be one piece as several strips will work just as well.

You also need a handkerchief with a ring the same size as the top of glass, sewn in the center of it.

TO PERFORM.

Place handkerchief over left arm. Pick up pitcher using left hand, the two middle fingers going through handle of pitcher and the thumb and first finger resting at top edge. (Picture).



Pick up glass with right hand and fill about $\frac{2}{3}$ with water. Place glass between finger and thumb of left hand so that the bottom of glass is directly over mouth of pitcher. Draw handkerchief, with right hand, over glass. Grasp ring in handkerchief and at the same time let glass drop into pitcher, the first finger going into pitcher to let glass drop silently. Remove handkerchief as if it contained glass and set pitcher aside.

As there is water in pitcher, audience never realize it is the same amount as at the beginning. Suddenly toss handkerchief in air and glass is gone.

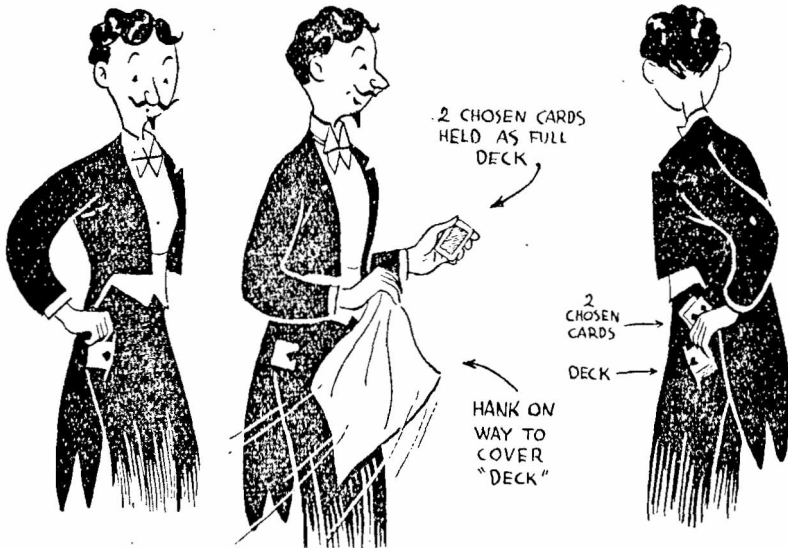
Use for any effect in which a glass of water need be vanished.

GEE!!

How this trick should appear to the spectators :

The performer has two cards selected from the pack. They are then returned to the pack and it is shuffled by the performer. A handkerchief is borrowed, pack is covered with it and then performer states that he is going to make the two selected cards disappear from the pack. Performer says. "I will remove the cards one at a time and you will see at the finish that your cards are not among the rest of the cards".

Reaching under handkerchief performer brings out a card



and showing it, says, "This does not happen to be one of the selected cards, by any chance?" One of the spectators says, "Yes! It's my card." Performer looks puzzled and says, "I guess I got things a little wrong, I'll try again." Reaching under the handkerchief he brings out another card and says, "That is not a selected one?" The other spectator will say, "That's my card!"

Performer looks rather puzzled and then says, "I know what has happened. I meant to have the two cards disappear and got things a little mixed up. I made the pack disappear instead." At the same time, removing handkerchief and the pack is found to have vanished.

The Secret : Performer has two cards selected from a pack. Cards are returned and both cards are brought to the bottom by any of the methods, such as the pass, shuffle, etc. (I am taking it for granted that my reader is advanced in magic and the keeping track of two selected cards, and bringing them to the bottom of the pack will be no very great problem to him.)

After the cards are on the bottom of pack, performer holds pack in left hand and gets the tip of his little finger under the lower end of the two bottom cards and holds a break there.

Taking, with his right hand, a card from the top of the pack, in an off-hand way he says, "We'll use this one. It doesn't happen to be one of the selected cards, does it?" Turning his body sideways to spectators, performer puts this card, face out, partway into his right hand trouser pocket, leaving about a third of the card exposed, at the same time telling about the effect this card will have on the others. (This is merely byplay to focus attention on this card.) While he is putting card in right hand trouser pocket, left hand has been busy, too. The whole pack, minus the two bottom cards, was allowed to drop in the other trouser pocket and left hand, holding the two cards with fingers around in same position as a full pack would be held is brought forward. Handkerchief is taken in right hand and thrown over the supposedly full pack. Performer reaches under handkerchief and removes a card, saying, "This doesn't happen to be one of the selected cards?" Of course, one of the spectators says yes. Performer looks a bit disconcerted and says, "That's funny, well I'll try again." Then the second card is brought forward, at the same time performer keeps hand under handkerchief shaped so as to make it appear that there are more cards under the handkerchief. Naturally, the second card brought forward is the other selected one. "Gee, I guess I got everything balled up. I wanted to make the two cards disappear, instead of that I made the pack go." While saying this, remove handkerchief, showing hand empty.

In dropping cards in pocket, do not hurry, because if this trick is done very deliberately and without any show of hurriedness, the finish is a real surprise.

UNDERCOVER.

This is a very fine effect and one of its beauties is that it can be done any time, any where.

EFFECT.

The performer hands a slate to a spectator who has been called to the platform to assist.

The spectator is given a piece of chalk. He is requested to draw on the slate a geometrical design or anything that may come to his mind.

He is then requested to hold the slate, with drawing toward himself, about a foot from his face. Performer places his hand on spectator's forehead and asks him to look intently at drawing.

Performer then takes a second slate and chalk and draws something.

Both slates are turned toward audience and both drawings are found to be alike.

The trick is performed by the aid of a small convex mirror. It is about the size of a half dollar and, along with a piece of chalk, is in the right hand trouser pocket of the performer. After spectator draws the design on slate performer asks him to hold it in front of his face. Performer moves the slate up until top edge is a bit above spectator's eyes.

Performer places his hand on spectator's forehead at the same time making sure, without saying so, that his hand is seen to be empty.

Removing hand and picking up a second slate, performer's right hand goes into trouser pocket and brings out a piece of chalk which is held with thumb and first finger, but in the curled up joints of the fingers is the little mirror. Again placing his hand to spectator's head to get another impression, performer this time glances into mirror and readily sees what is on the slate. The top rim of slate being above the level of spectator's eyes keeps him from seeing the performer glance toward the hand on his head.

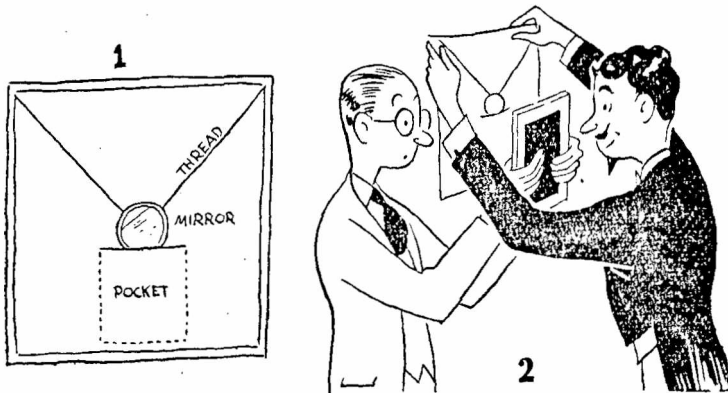
Performer removes hand, draws duplicate of what he had noted, returns chalk to pocket and also mirror. After a bit of lecture, slates are turned and drawings are seen to correspond.

In my method everything is as above except that after spectator makes his drawing, performer removes a handkerchief from his pocket, covers slate, takes second slate, draws some-

thing, removes the handkerchief and when slates are turned, faces toward audience. The drawings are seen to be alike.

The handkerchief is prepared as in Fig. 1.

Two holes are bored in frame of mirror at top about an inch apart. A piece of white silk is tied to each hole and the other ends tied to each top corner of handkerchief. The correct measurement of thread is as follows. If handkerchief is held at the two corners and top edge is drawn tight the mirror will be drawn out about two thirds from pocket. If the two hands are brought toward each other the mirror will sink back into pocket.



Handkerchief is carried in top coat pocket.

After spectator has made his drawing and performer has shown him how to hold it in front of his face, performer removes handkerchief from his pocket, holding it by one corner and allowing it to hang down in a careless manner. Taking hold of second corner with hands near each other so mirror will rest in pocket, performer reaches up and places handkerchief over slate. After handkerchief is over slate in front of drawing, performer moves it toward the holder of slate and draws the top edge tight. Mirror is brought to view of performer and cannot be seen by audience as slate hides it from them. Figure on slate is seen in mirror. Handkerchief is allowed to drape over top edge of slate. Performer takes second slate, draws his picture, removes handkerchief from slate by taking hold of one corner of it and places handkerchief in pocket. After suitable talk, slates are shown and another miracle has been performed.

Fig. 2 will explain clearly how peak is managed.

ANOTHER 4 ACE TRICK!

This is a very fine way of doing the ever popular "Four Ace Trick."

Most methods, while good, seemed to lack that "some thing" to convince the audience that all had been "fair and square". Putting four cards on each ace, while having it appear as if only three were put on each, removing the cards one at a time from the bottom of each heap, and many other methods, although ingenious, left a doubt or were confusing to the spectator.

The forcing of the heap containing the four aces was unsatisfactory; as the "give me a number between one and four" seems a bit shallow, and counting from the wrong end of the row to arrive at the right heap, has its weaknesses.

In my method all these shortcomings are done away with and the three aces at the finish are found to have joined the ace the spectator NAMED.

How the effect should look to the audience :

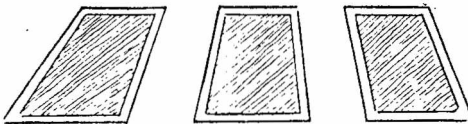
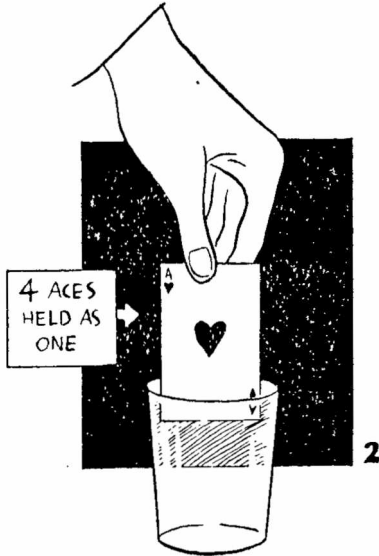
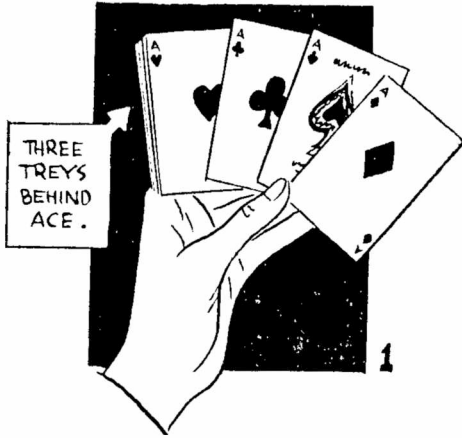
Performer picks up a pack of cards, asks a spectator to name his favourite ace—we'll assume spectator names Ace of Clubs. Performer removes the four aces from the pack, holds them up in a fan, lays the three other aces on the table and places the chosen ace (Ace of Clubs) in a drinking glass, ace facing audience. He then covers the card with a small silk and picks up the other aces, one at a time and places them into the pack, then gives the pack to someone to hold.

After a bit of hocus pocus, handkerchief is removed and the four aces are found to be in the glass, the three having joined the one selected. Pack can be examined by the holder as there are no duplicates.

TO PERFORM.

The success of this trick depends on being able to hold four cards as one, and if done correctly is most convincing. My good friend, Sam Horowitz, a very clever card man, has been using this subterfuge for years and to see him show four or six cards when he really has double that number, is the acme of fairness.

The cards are held in the left hand as in Fig. 1, the fingers pressing toward the thumb; and if you have seven cards and want to show as four, thumb of left hand pushes three cards, one at a time into right hand, tips of fingers of left hand keeping a steady pressure on edges of cards, and fourth card is



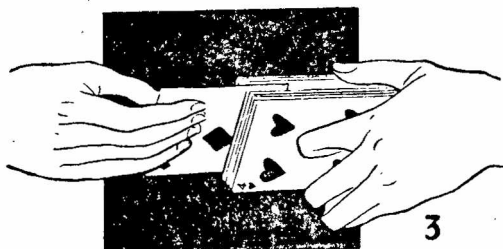
retained in left with the three cards under it; or below it, if dealing face up. The three cards are returned to the left in a fan and apparently four held up and shown to the audience. If you do not do this sleight, practice it a short time and from then on everything will be clear sailing.

Pick up the cards and look through them and get a couple of aces to the top, but act as if you were just looking the cards over. Ask a spectator what his favourite ace is. We'll assume he says the Ace of Clubs; at the same time you are still looking for aces and should you see another one get it to the top. Now look for treys, ignoring the trey of spades, and bring them to the top. Audience will think you are locating the aces. You now have the three treys on top of the pack and the four aces below them. Hold deck in left hand, faces toward you, and push cards with left thumb into right hand until the first of the four aces show up. Break the deck at that point, the right hand holding the larger lot of cards and the left hand holding (as in Fig. 1) the four aces and the three treys on top of them. The Ace of Clubs should be the first card facing you, as it is the selected one. If it is not, fan the aces slightly and remove the Ace of Clubs, saying, "So this is your favourite ace," and place it on the face of the deck. Lay the cards in right hand aside and say, "We are going to use the four aces!" at the same time pushing the three front aces, one at a time, with the left thumb, into the right hand. The fourth ace and cards behind it are retained in the left hand and the right hand fans the three cards and returns them to the left hand. Left hand holds up the fan of aces and calls attention to the Ace of Clubs as the chosen card. Squaring the cards and holding them face down in left hand, deal the three top cards, one at a time, in a row on the table or stand, backs to audience, each card against a drinking glass. These are really the three treys.

Pick up the remaining four cards as one (supposedly the Ace of Clubs) by grasping the top edge with the thumb and index finger of right hand, saying, "And this Ace of Clubs, I'll place in this glass". Do so, leaving it facing the audience.

Now for the next move. Pick up balance of pack from table and hold it in left hand. Pick up the three of clubs with right hand, holding it by the right hand corner, and without showing face, push it into the center of pack. Pick up another trey by right hand corner, thumb on back of card and three fingers covering the top pip and index finger of the trey, push this card half way into pack, and still holding fingers over top pip, say, "And we will push this in about here", and at the same time turn left hand so the audience will see what is

apparently an ace. Push it all the way in. Pick up third tray in same manner and say, "We will push this about here", inserting half way into the pack and turning hand so audience gets a flash of the supposedly third ace. Push it home.



Hand pack to a spectator, cover the ace in the glass with a silk, "do your stuff", remove silk, show the four aces and probably the spectator will examine the cards, without your asking that it be done.

In rehearsing the effect of putting a tray into the pack and showing it as an ace, push a tray half way into the pack and then look at the back of the tray and find a mark to act as a locator so you will always know just how far to push card in to hide lower pip.

Top pip of card and index should be covered by first three fingers, thumb on back of card. Learn to do this neatly and don't hold the card with the whole hand covering the top of it. Cards are not heavy.

YOUR PULSE TELLS.

Although this trick is performed by the simplest of means, with proper showmanship it is really quite a mystery.

Performer shuffles pack, hands it to a spectator and asks that a card be drawn from pack. When this has been done, performer takes the pack, has spectator return his card and then cuts pack. The performer then fans cards so they face the spectator and asks him if he sees the card he selected. When he answers "Yes" performer asks him to point with first finger.

Performer takes hold of spectator's wrist, then has him rest the tip of his pointing finger on the face of the cards. Performer moves the wrist so the pointing finger runs along the face of the cards and suddenly stops the finger on the selected card.

All that is needed is a double card, two cards pasted together so as to make a thick card. If you run the tip along the face of a fan of cards containing a card of this sort, when



you pass the thick card, finger will jump or step down a bit. If you hold a person's wrist and run his pointed finger over face of cards, you will feel the difference as you go past the step and his finger is stopped right on the next or selected card.

The rest is as in all good tricks "Showmanship".

Fig 1 and 2 will make all clear.

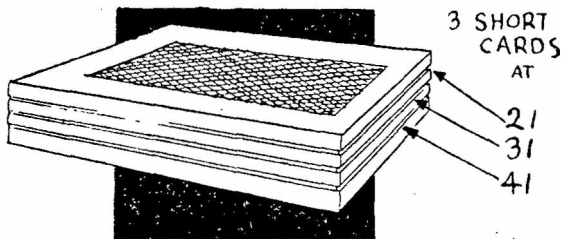
A CARD AND A NUMBER.

2nd METHOD.

Performer shuffles a pack of cards and then places the cards in a spectator's pocket.

A second pack is then shuffled by performer.

He now requests someone to call a number from 10 to 50. A number is called, we'll assume 34. Performer has a card selected, noted and returned to the pack. He then states that instead of finding the card in the usual way, he will make the duplicate of the card be at the number 34 in the pack the spectator has in his pocket.



The chosen card is named, spectator removes pack from his pocket, counts to 34 and the card is found.

TO PREPARE.

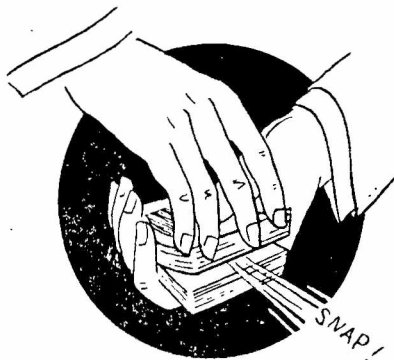
Two packs are used, one straight and the second pack has three short cards.

The two packs are set up alike. No particular arrangement is needed, such as 8-K-3-10 or Cy Stebbins.

Pack No. 2 must have the first short card at 21 or the 21st card. The next short card is at 31 and the third short card is at 41.

The ten top cards are now removed and placed on the bottom of the pack, Fig. 1. First pack is false shuffled and placed in spectator's pocket.

Second pack is produced and a number is called, say 26. Performer riffles cards, as in Fig. 2, to first short card which is 21. He counts five cards and this is the 26th card correspond-

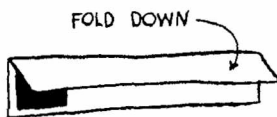
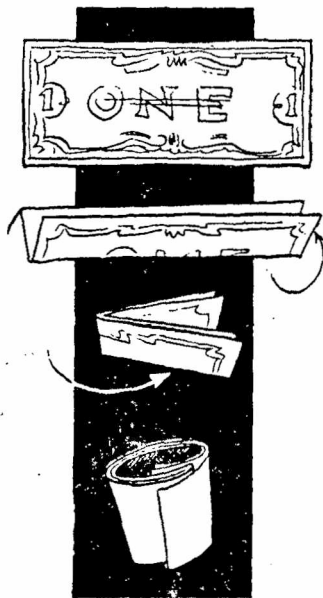
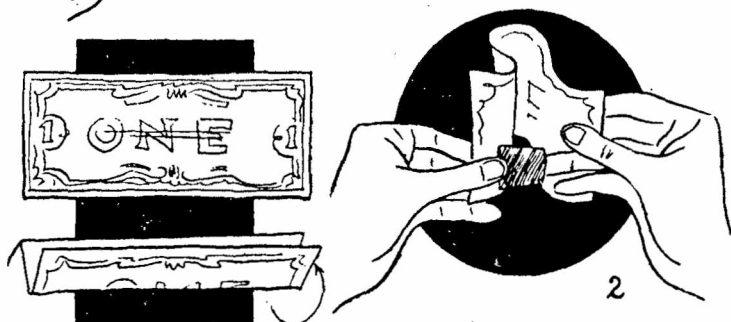
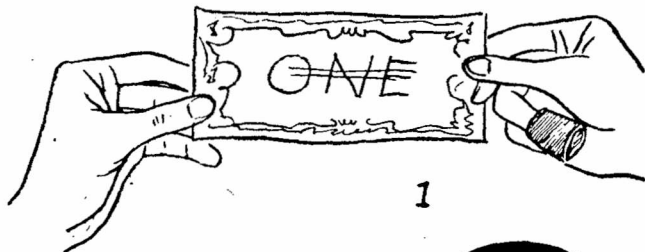


ing to the pack in spectator's pocket. This card is forced and the trick is ready for the "build up".

When a spectator calls a number he really tells you where it is. If he calls 16, it is first group, group 1—card 6. If he calls 35, the card is fifth card—3 group.

This trick was explained in my first book but depended on a memory system. I am including this method for those who do not care to go into memory but prefer the simple way.

BAKER'S BILL SWITCH



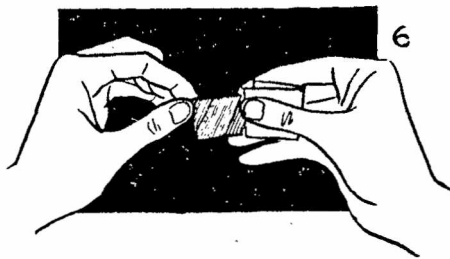
BAKER'S BILL SWITCH.

This makes a very nice change where a borrowed bill must be exchanged for a substitute.

Bill to be substituted is folded as in first group of drawings.

After bill is tucked in, as in fourth picture, the roll is flattened and then opened enough so that third finger can be slipped into it at any time.

This little package is carried in coat or vest pocket. When ready to perform, get the third finger of right hand into center of folded bill. Bend finger so package is hidden by palm. Borrow a bill and hold it, as in Fig. 1, with fingers of right and left hand. Bring the two hands together several times as if testing the strength of bill. At the last time as the hands come together, straighten finger holding bill. Thumb of left hand removes it and folded bill is left at lower left hand corner of borrowed bill 2. Fold bill down as in Fig 3, then forward as in Fig 4, then again as in Fig. 5. Left thumb is now inserted into fold so it rests on top of your own bill and, while pretending to crease, bill is withdrawn and borrowed bill goes into curled up fingers of right hand, Fig. 6. The bill to be substituted should be folded at the start so that when exchange is made package will not be much smaller in size than the one exchanged.



The drawings in group one show bill folded in half but in the actual folding it should be folded off center. A trial will let you know just where to crease bill to have two packages nearly alike.

UNSIGHT AND UNSEEN.

This trick is wonderful for a club gathering or a place where the audience is facing you.

EFFECT.

Performer hands a pack of cards to be shuffled by the spectator, then asks spectator to take any card out of the pack, while the pack is in his own hands. He is then asked to hand the pack to another spectator who also removes a card. Each one is asked to write a name on the face of his selected card. The pack is then divided in half by one of the spectators and he is asked to give the other person half of the deck and retain half himself. Each spectator is asked to put his marked, selected card in his respective half and shuffle thoroughly. Performer takes one of the halves and states that he is going to give a demonstration of the sense of touch. He then places the cards in his coat pocket and asks the spectator to name his card. Performer instantly produces the marked card. Performer, removing the half pack from his pocket, lays the



marked card face up on top and hands the half deck to the spectator. Going to the second person he takes his half pack, places it in his pocket, asking him to name his marked card. He then brings out the balance of the cards, lays the marked card face up on top and hands this half pack to spectator. The whole pack is now in their hands for examination.

SECRET.

This trick is based on an old principle, but in this method it is more mystifying as the cards are left in their possession at the finish. You must have two packs of cards with backs alike. One pack is slightly shorter than the other pack. This short pack is in your left hand vest pocket. In your left hand coat pocket you have a narrow strip of cardboard about an inch and a half wide and about the length of the pocket. This is in a vertical position to act as a partition later on.

The regulation pack is laying on the table. Picking up this pack, performer hands it to a person in the front row and asks him to shuffle it thoroughly and then to remove a card and hand the pack to someone sitting near him. The second spectator is also asked to remove a card. When this has been done, performer takes pack from him with left hand and hands him a lead pencil, saying, "I am going to ask you to write the name of some person on the face of your card and then hand the pencil to this other gentleman and have him do likewise with his card. Do not let me watch your pencil to see what you write," As he says this, performer turns halfway around as if not to look, but while his back is half turned to audience, the performer drops the pack from his left hand into his left coat pocket. At the same time his right hand takes pack from left vest pocket and he instantly turns around. (Not one in the audience will suspect which hand he had the cards in at the start.)

Walking up to the first person who selected a card, performer hands him the pack, asks him to divide it in two portions and to give one half to second spectator. Each is asked to place his card in his half pack and shuffle well. Performer takes half pack from one spectator and squares it up, placing fingers on top edge and thumb on lower edge of pack. Spectator's card being slightly longer, performer can immediately cut the cards at this point, which will bring spectator's card to the bottom of the pack.

Placing this half in his pocket, behind the partition, he asks the spectator to name his card. Reaching in his pocket he brings out the bottom card of that half pack which proves to be the marked card. Again reaching in his pocket he takes about half of the original pack and hands it to spectator with his chosen card, face up, on it.

Taking the next half from second spectator, performer cuts again at the long card, brings it to the bottom of the pack, places this half in his pocket behind the partition, asks him to

name his card, brings out bottom card from pack behind the partition and then reaches in and brings out the balance of the original pack and hands this to spectator with his marked card on top of this half. The short pack is now left behind in performer's pocket and the original pack is now in the hands of the spectators for the most critical examination.

In turning halfway around to exchange packs do not hurry. Have the left hand (containing the pack) resting carelessly on your hip. Have the right hand toying with the lower button of the vest so that there will be very little movement of the hands in exchanging the packs.

SEX APPEAL.

This is a fine parlor trick and presented under good conditions and with the proper address can be made to look like a real miracle.

Performer requests the loan of a lady's plain wedding ring and a gentleman's ring. Going into a brief lecture of the attraction of the sexes he lays the gentleman's ring on the floor on a line with the top edge of a table. Placing the lady's ring on the table, he asks all to watch closely.

The lady's ring is seen to move toward the edge of table and when slightly over edge it stops as if looking down at ring on floor. A spectator is asked to pick up the ring, examine it and nothing is found attached.

Although the means of performing this trick is simple the effect, if presented nicely, is all to be desired.

TO PERFORM.

A hair about 15 inches long is tied to the lower button of your vest. At the other end of hair is a small pellet of dark wax. After borrowing man's ring and laying it on the floor, magician asks for a lady's plain ring. As he stands near the table, while talking he manages to drop the wax on the table.

If there happens to be a dark cloth on the table or the table is of the bridge variety, the wax will never be noticed.

When the ring is handed to him, he drops it on the table so that wax is in the center of ring.



He now moves away gently and the wax touches the inside of the ring. As magician moves away slightly, the ring will be pulled toward the edge of table. When the ring reaches the edge and projects over, the wax will fall and be left hanging in front of the performer's trousers.

As everything is now clear both rings can be picked up by spectators and examined.

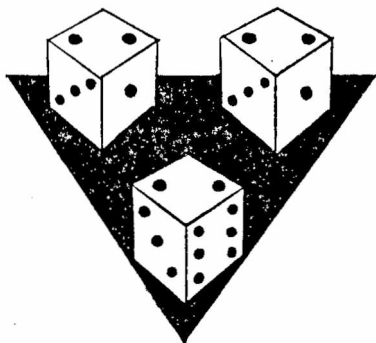
COME SEVEN!

This makes a very pretty trick.

The performer takes two dice, places the one and six face to face at center, and shows the dice total seven on all sides, center and ends.

Dropping the dice on table he requests a spectator to try it.

No matter how dice are placed they will not add seven and, unless a spectator "knows his dice", nothing is found wrong with them.



This trick depends on your luck in finding a set. I have found many and, no doubt, if you look through a box of the cheaper grade you will find the one needed.

You place a lot of dice in a row so that 3 spots all point one way, as in two top dice in drawing. If you find one on which the spots point the other way, Fig. 3, that is the key die. In the making, the die was reversed and the 3 is where the 4 should be, and the 4 is in the 3 place.

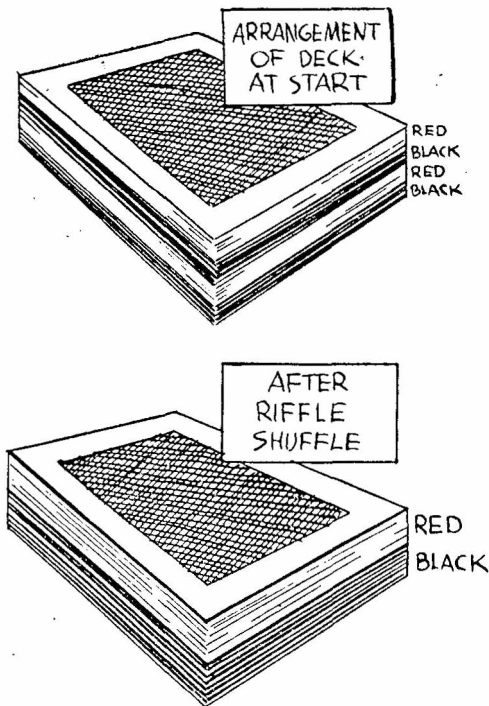
Palm the odd dice in right hand. Place the two regular dice so 1 and 6 are in center, face to face, and turn dice so all sides total seven. After spectators see how it is done, apparently drop them on the table, but drop one regular and the odd die.

No matter how placed all sides will not total seven.

LOST AND FOUND.

Very often, while performing at a house party, the host will say, "Can you use my cards?" You ask for a new unopened pack. Breaking the seal, go through pack and remove joker. Give pack an over hand shuffle.

Then request a spectator to give the pack an even riffle shuffle. When this has been done ask him to pull a card from the pack while he is holding cards face down in his hand. He is to note the card, push it back into the pack and square all edges so as to leave no clue.



Performer takes pack, fans it, glances at face of cards, removes card and places it on table. Asking what card was looked at, he turns the card on the table face up which proves to be the selected card.

All new packs of cards are arranged in sequence 1 2 3 4 5 6 7 8 9 10 J Q K. When given pack, performer glances through to remove the joker, but really to see that cards are arranged. If a few are out they can easily be put in their proper places while searching for joker.

False shuffle the pack. Put about a dozen of the bottom cards on top of pack, pull about a dozen from center and place on the bottom of pack. Ask the spectator to give cards a riffle shuffle, then pull a card from the pack note it and return it.

Performer takes cards, fans them and the selected card will be out of the sequence and very often a red selected card will be among the blacks.



3

Another cute wrinkle is for performer to carefully shuffle the cards so as to bring them as in Fig. 1. He then divides the pack in two equal piles, so reds are in one pile and, of course, unknown to spectator, blacks are in the other half. Spectator is requested to take a card from one pile, note it and then place it in other pile.

He is then asked to give the pile in which he placed the card a couple of riffle shuffles. Performer watches as the cards fall and catches a glimpse of a red card with the blacks. He then names the card, without ever touching the pack. If he doesn't see the card, performer asks him to place the other half on top of shuffled heap and cuts them. He then fans the cards and is able to find the stranger and bring the trick to a successful conclusion.

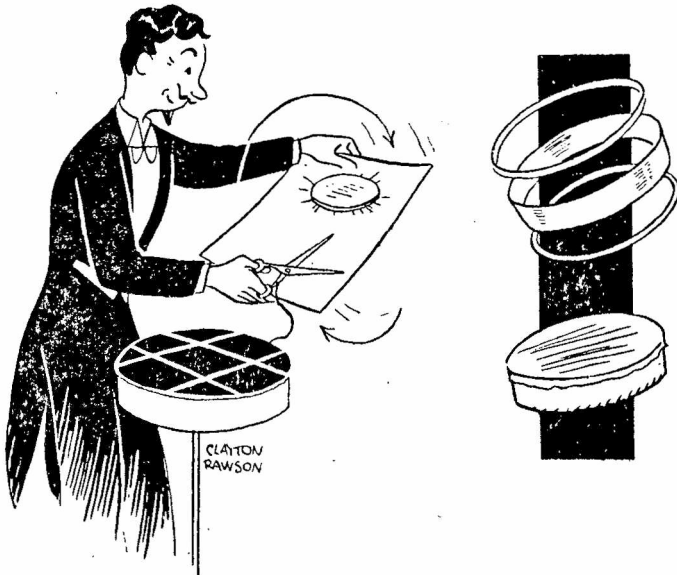
SOMETHING FROM NOTHING.

PROPS.

A tin ring about 6 inches in diameter and about 2 inches wide, also two narrow rings so if paper is placed over big ring, and small rings are forced over it, a miniature drum is made. A round cardboard box, one end open, which fits easily into large ring. A sheet of newspaper and a pair of shears. String of flags or silks.

TO PREPARE.

If using a string of flags, load the cardboard box starting from center of string and alternating right and left until all flags are packed into the box. Lay a piece of newspaper over top and with library paste stick the paper to the sides of the



box so as to form a cover. Trim off the uneven edges. Tie a piece of black silk to the shears, and tie the other end through a needle hole in top edge of the load.

The length of thread should be as follows. If the shears are at the top edge of the sheet of newspaper the load will be about 4 inches above the lower edge.

One double sheet of newspaper is used.

TO PERFORM.

Load with shears tied to it is on table behind a few silks or other articles. Rings and paper are at hand. Standing near table, pick up large ring, show unprepared. Pick up newspaper and lay it over ring off center so ring is about 4 inches from top edge of paper. Force one of the small rings over ring and paper. Holding paper with left hand at top edge, show paper with open end of drum facing audience.

Pick up shears with right hand. Holding shears, take hold of lower edge of paper and bring left hand down and right hand up so right hand is now at top edge and ring is at lower end with opening away from audience. Bringing right hand to the top will cause the load tied to shears to be pulled from its



hiding place and hang in front of the open large ring. The fingers at lower edge send it into ring and hold load while right hand, without hesitation, takes shears and proceeds to cut the paper in half, cutting the thread on shears at same time this half of paper is placed on other side of load. The second ring forced over the ends is turned away and all is ready.

A hole is punched in paper and production made.

My own table had a well large enough to hold load. The well was covered with a cover of an old book. This was covered with cloth to match the table top and was hinged at the rear edge. As the load was pulled out the cover dropped back noiselessly.

PASS THE SALT.

No doubt many of my readers are familiar with the salt trick, in which a pack of cards is cut into a number of piles. Spectator notes top card on one of the piles while performer's back is turned. Performer gets a small pinch of salt from his vest pocket and in showing spectator how to return the piles into one pack manages to drop the pinch of salt on top of the selected card.

After the pack is squared and left on the table, if it is given a sharp tap with the fingers, on the side edge of the pack, cards will spread in an even row but will break at the salt card. Leaving a wider space in the row performer turns card at this wide space and it is found to be the chosen card.



In my method you do not ask which card was look at, and never touch cards after card is noted, and yet the salt plays the important part.

Performer starts by wiping the top of the table vigorously with a silk handkerchief at the same time talking about static or anything electrical that sounds plausible. Taking three cards from a pack and bending up one corner of each card he lays

them on the table face down, and requests that, while his back is turned, a card be picked up at the bent corner and this end be raised so that face of card be noted and then card be again allowed to rest on table as at first. Performer turns his back. When card has been noted performer takes his outstretched right hand and places it over a card as in (figure one) allowing fingers and thumb to rest on table, but not touching the card. He does this over each card and suddenly says. "This is the card". This proves to be correct. He then repeats the trick.

TO PERFORM.

After cards are on table with corners of each bent up, performer takes a card at bent corner and lifts front end so face of card can be seen, to show just what must be done. While asking if all is clear performer puts his fingers into vest pocket and secures a pinch of salt. As a last warning before turning his back he says, "Remember you can look at this, this or this, but only one". As he says "this or this" he leaves a pinch of salt on top of the first two cards and when he touches the last card he does so with the third finger which has no salt on it. Everything is now set. Performer turns his back, spectator lifts front end of card, salt rolls off and falls on table at rear end of card.

Performer returns and places fingers over each card. When he finds grains of salt under fingers he knows this card was tipped. If no salt is felt it must have been card number three. Card is named. Again rubbing table with silk to get more electricity, wipe off the salt and leave all ready to repeat the trick.

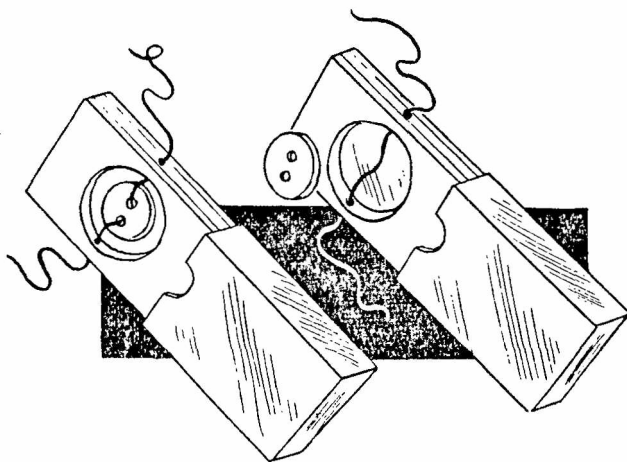
BUTTON BUTTON!

This trick is an example of what can be done with many old effects. An old idea switched around becomes a brand new trick and is given a new lease of life.

You use the old coin slide box sold in the shops for a few cents. Fig. 1—A coin was placed in the round recess, block

was pushed into cover and, on withdrawing block, coin was found to have vanished.

In my new method you use a button, one of the common flat variety about the size of a dime. A hole is bored through the side of the block and through to the other side at center of round recess. The hole must be small, just enough to pass a piece of thread through it. The block is then pushed into the cover, then withdrawn and a hole is put through the center again going right through the hole already inside of block and coming out at hole already on other side. A small piece of thread is laid inside the recess and an end of the thread pushed into each hole. A drop of glue will hold them nicely. (Drawing).



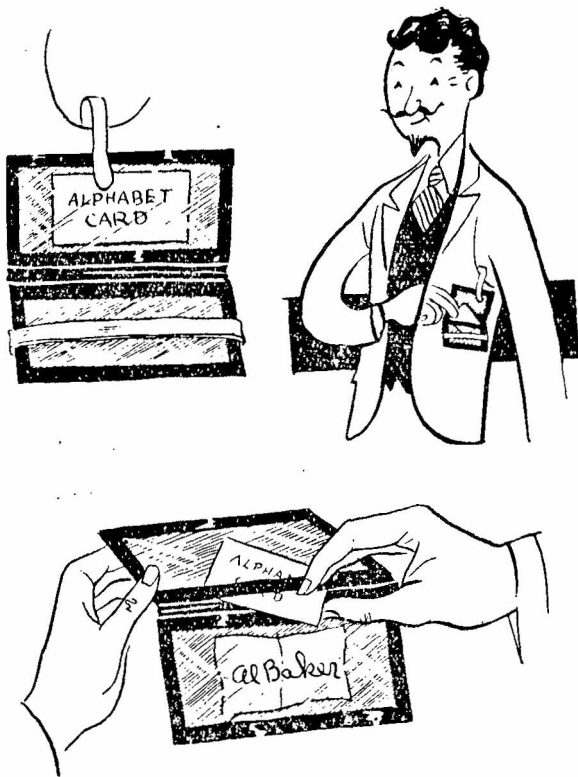
A duplicate button is laid in this recess, block is pushed into cover, then withdrawn, and the first button is threaded and the ends of thread are each pushed through the holes in block.

Button can now be shown to be securely fastened on the thread, the thread being pulled back and forth to show all fair. The block is inserted into the cover, pushed home and then withdrawn and the button dropped on the table. The fake piece of thread looks as if it is a continuation of the piece through the holes. Button is again dropped in recess, box closed and, when opened, button is seen to be again threaded and ends of thread are pulled back and forth to show all is fair. The drawings will make all clear.

THE NAME IS ———!

Performer has one of the spectators write the name of a person or city on a piece of paper, fold it to $\frac{1}{4}$ its size with writing inside.

Message is placed into an envelope, envelope is burned and yet performer discloses the message that had been written.



You procure a leather book sold at the shops for auto license holders, which has a celluloid face for license to go behind.

A card with a number of queer looking characters written on it is placed in the top side as in drawing. A rubber band

is placed around lower half of drawing and book is placed, hanging open, under coat at left armpit and is held in place by a clip in armhole of vest, see drawing. You also need an envelope with a razor blade slit on face, and a duplicate paper folded on inside.

Hand small square piece of paper to person to write on. After writing has been done request him to fold paper in half and then in quarters.

Picking up the envelope with left hand, take the message in right fingers so that folded edges are at top and right sides. Place it in the envelope and let lower end go through slit and cover with left fingers. Put envelope to lips to wet flap, holding it with fingers of both hands on its face. Change fingers so that right fingers are now on protruding message. Pull message through slit. It should then be hidden in the joints of the half curled up fingers.

Ask someone to strike a match and set fire to envelope. An ash tray or saucer should be handy for this part. While envelope is being consumed, tell a story about the wonderful card given you by a Hindu, or any fairy tale that sounds good. While talking, get thumb in first fold of concealed paper and first finger on top corner. Say, "I'll show you the card," reach under coat and, as hand is out of sight, press on apex of message with finger, push with thumb and paper will fly open like an umbrella.

Turn paper so writing will face out. Insert it behind celluloid. Close lower flap of book, pull through and book will be drawn from clip.

Produce it, remove rubber band, open toward you, remove card and at same time read the message. Let spectator look at card and from it you define what was written.

ME AND THE MISSUS.

This is a good double effect for the magician who is married or, if single, a sweetheart can be taken on to play the "knows all, sees all" part.



A pack of cards, a writing pad and a knowledge of the Cy Stebbins set-up by the parties of the first and second part is all that is required.

If performing in a drawing room, lady is seated back a

bit, facing the audience. A borrowed hat is placed on the floor at her side and pad and pencil are held by lady. On one side of the pad is written the initials of one of the guests, say L. M.

A dark crayon should be used so that when writing is shown at any time by lady it will be seen by all.

Performer picks arranged pack and going to one of the spectators asks, "What are your initials?" We will assume he answers R. J. Lady writes R. J. on the pad and holds it up so all can see.

Performer then states that spectator is going to draw a card but before card is drawn lady is going to write a message for him.

Lady now has pad facing down and, unknown to audience, has turned it so that L. M. is facing up. Looking at the guest, R. J., lady writes under L. M. "8 of Hearts". She then tears off this sheet and drops it, unfolded, into hat.

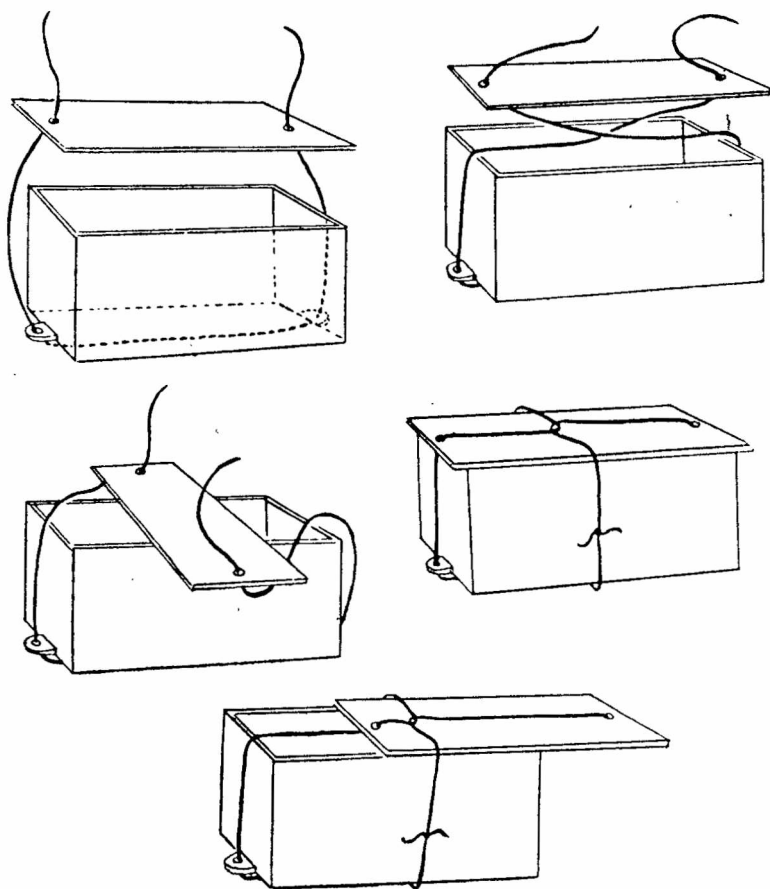
Performer now says, "Mr. R. J., the lady has written a message for you and now I want you to draw a card. Be sure, as I spread them before you, that you take the one you want so there will be no chance for me to influence your choice".

R. J. takes a card and as he notes it, performer cuts cards at the point where card was taken and holds pack so lady can note bottom of pack. She now knows, via arrangement, what R. J. took, say for instance, 6 of Hearts. R. J.'s card is returned to top of pack. Pack is cut and magician goes to another guest and asks his initials. He says, "M. M." Lady writes M. M. on pad, holds it up so all can see. Magician talks some more and lady turns pad. Performer says, "Before you draw a card lady will write a message for you." Lady writes not on M. M. but on R. J. "6 of Hearts", and tears this sheet off and drops it in the hat. M. M. now draws a card. Magician flashes bottom of pack to lady and continues in this way until 8 or 9 initialed sheets are in the hat. The magician now goes to the known guest and asks his initials. He answers, "L. M." The lady writes it, turns pad and writes what last man drew, tears it off and drops it in the hat.

Performer forces the 8 of Hearts on the known guest.

A spectator is now asked to take the hat and read each prediction and all are found to be correct. The lady wrote what cards were to be selected before the selecting was done.

A NOVEL ESCAPE



This is a fine effect for the performer who is interested in escape tricks.

It is simple in construction and can be made by a local carpenter without his knowing the secret of its workings.

A plain box large enough to hold a small person is constructed.

The box is not square but is long in length and narrow in width.

The cover is a flat piece and the cleats, if any are used, should be on the outside. The cover is about 2 inches longer at each end and a hole is bored at each end. Hole is large enough to allow a rope to pass through. See drawing.

An iron piece containing a hole is fastened at each end of bottom of box. See drawing. Use a rope long enough to go around the box once and cross once with about three or four feet to spare.

Box is examined. Rope is passed under box and ends brought through holes in iron cleats on bottom of box. A girl steps into box, sits down, bends her head, cover is placed on the box and ends of rope are passed through hole in each end of lid. At this point, girl taps on box and performer opens box by giving it a half turn so lid is across center of box. Whisper to girl and say, "She didn't get a transfer."

Handing her a yellow slip performer again closes box but this time reverses ends of lid. In other words, instead of returning lid to its original place he continues so that the ends of lid change places.

This will take up a large section of slack under lid allowing the lid to slide back and forth. Pulling rope tight it is crossed around box and tied securely.

A screen is placed in front of box and girl appears in a few seconds.

All that is necessary for the girl to escape is to slide the lid as in drawing. Step out and slide lid back.

Rope is untied to show box and slack taken up in untying. All can be examined.

THE MILKY WAY.

Performer borrows a hat and proceeds to show how to fill a glass with milk without danger of accidentally spilling any on the table cloth.

Placing glass into the hat and taking up a small pitcher of milk he pours the milk into glass in the hat.



Removing the glass of milk, performer covers it with a tube formed of newspaper. Glass and milk vanish from paper and are found to have returned to the hat.

PROPS NEEDED.

A glass tumbler preferably straight or as nearly as large at the bottom as at the top.

A celluloid shell to fit over the outside of tumbler. The shell must have white paper pasted on the inside so as to appear $\frac{2}{3}$ full of milk. Paper should be about $\frac{1}{4}$ inch from bottom of fake to appear real as all glasses have a heavy bottom.

A tube of newspaper. Tube is about 3 inches taller than the glass. On the inside of tube is another tube, cone shape. Top edge fits nicely into first tube and lower end is smaller so if you cover the glass it will go between the double paper.

A small cream pitcher filled with milk.

TO PERFORM.

Borrow a hat. On going to the table or while placing hat on table load the fake or celluloid tube into the hat.

Tell about careless folks spilling milk on clean table cloths. Place tumbler into hat allowing it to go inside of celluloid fake.

Pour milk into the glass in hat until milk is about half inch above the line of the paper fake.

Remove glass and fake as one. A slight pressure with the fingers will keep fake in place and, as the milk in real glass is above line of paper, fake milk can be seen shaking back and forth and is very convincing. You can now show inside of hat and state that you did not spill a single drop. Return glass and fake to hat and pick up tube. Show with large end to audience. Reach into hat and remove fake, leaving real glass and milk behind.

Holding fake on outstretched hand, cover with the paper tube, Place other hand on top of tube. Turn tube upside down several times. Then show empty, large end to audience. Lay tube aside and produce glass of milk from hat. If fakes are made from very thin celluloid, paper tube can be crushed and thrown aside. This is very effective.

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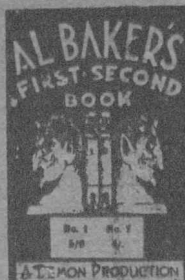
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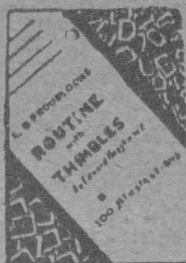
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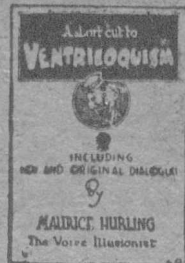
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