

Here's

NEW

Magic

AN ARRAY OF NEW AND ORIGINAL MAGICAL SECRETS

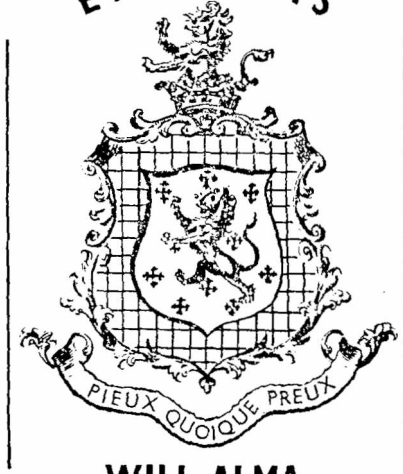
BY

Joe Berg

CONTENTS

- | | |
|------------------------------|---------------------------------|
| ★ A SURPRISE DISCOVERY | ★ HANDKERCHIEF AND COFFEE CUPS |
| ★ DIFFERENT DISCLOSURE | ★ THE MAGICAL HATCHERY |
| ★ THE CHANGING FACES | ★ THE BALANCING DIME |
| ★ GARDNER'S CARD SPELLER | ★ AN ODD HANDKERCHIEF KNOT |
| ★ BERG'S MIRACLE SPREAD | ★ THE IMMOVABLE CIGARETTE |
| ★ THE TRANSFERRED CARDS | ★ HANDKERCHIEF AND COIN |
| ★ MISTAKES WILL HAPPEN | ★ ADHESIVE TAPE THUMB TIE |
| ★ COLOR TRANSFORMATION | ★ BERG'S CUPS AND BALLS ROUTINE |
| ★ AN UNBELIEVABLE PREDICTION | ★ PATTERN SUGGESTIONS |
| ★ THE MAGICIAN MAKES GOOD | ★ COINCIDENTAL LOCATION |
| ★ AN AMAZING CARD LOCATION | ★ VANISH OF GLASS AND SILK |
| ★ KNOT FROM NOWHERE | |

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— WILL ALMA —
M.I.M.C. (LONDON) ✓

EFFECT: A card is selected and replaced, face up, anywhere in the deck. The deck is squared and the magician cuts it twice by tossing the cards from hand to hand. Suddenly the selected card appears face up in the right hand.

METHOD: The cuts are made as follows. The left hand holds the cards, tosses the upper half of the deck into the right hand, then follows with the lower half. This leaves the deck in the right hand. The motion is now exactly repeated, this time from right to left.

When two cards are placed back to back there is much less tendency for them to stick together. Consequently when you make the first toss (using a horizontal sliding motion) the cards will break just beneath the reversed card. When you complete the cut this card will be on the bottom of the deck. Now toss the upper half of the pack back to the left hand, and when you follow with the remaining portion, allow the fingers to retain the bottom card. This leaves you with the deck in the left hand and the selected card face up in the right!

The sleight can be combined with any trick in which you cause a selected card to become reversed. Instead of fanning the deck to disclose the reversed card, make use of this interesting and surprising sleight.

DIFFERENT DISCLOSURE

EFFECT: The performer fans a shuffled pack of cards behind his back, and allows someone to select a card. The card is replaced on top of the fan, the deck is squared, then placed on the table and cut several times. The magician again takes the deck, and holding it behind him he states that he will endeavor to locate and reverse the selected card. A moment later he brings the deck to the front, stating that the card is now reversed somewhere in the pack. He purposes a novel means of finding it. With the deck resting face up on the palm of his left hand, he covers it with a handkerchief and asks someone to grip the deck through the cloth and cut the cards. Instantly the performer brings the lower half from beneath the handkerchief, and to everyone's surprise the cut occurred exactly above a reversed card which proves to be the one selected.

METHOD: To locate the card you make use of a small piece of magicians wax, no larger than the head of a pin. You can carry a dab of the wax behind a coat button and before performing the trick secure the small piece and stick it to the back of a fingernail. As soon as you have the cards out of sight, transfer the wax to the center of the bottom card. After the card is selected and replaced, bring the deck to the front, square it, and make a deliberate cut. When you place the deck on the table, give it a slight squeeze so that the waxed card will stick to the selected card beneath it. The deck is now cut several times. To locate the card behind your back you have only to riffle the deck slowly and listen for the sharp click that occurs when the two cards are forced to separate. Cut the deck at this place, bringing the chosen card to the top, and the waxed card to the bottom. Scrape off the wax with a fingernail. Bring the deck forward again, turn it face up, and cover it with the handkerchief. When the deck is cut, the left thumb goes beneath the lower portion. Before the spectator lifts away the handkerchief and the upper portion of the deck, the thumb simply slides the bottom (selected)

card over the side of the deck to the top, which automatically reverses (3) it.

Fan the lower portion slightly to show that the card on top is the only one reversed, and then (after asking for the name of the card) turn it over dramatically.

THE CHANGING FACES

EFFECT: A red and blue deck are used. The magician holds the red deck, and gives the blue one to someone in the audience. The top card of each deck is shown and these two cards are exchanged, each placed in the deck of opposite color. The packs are fanned, backs uppermost. The two cards (easily identified by their backs) are commanded to exchange their faces. When they are removed and turned over this is found to have taken place!

METHOD: Any two cards may be used, but for explanatory purposes let us assume that they are the Ace of Spades and the Two of Hearts. The red deck is arranged with the blue Two of Hearts about fifth from the bottom, the red Two of Hearts on top, and the red Ace of Spades on top of the Two. The blue deck has the blue Ace on top. A small dab of wax is in the center of the bottom card of the red deck. With this preparation you are ready to begin.

Give the blue deck to the spectator. When you each exhibit your top card, you must perform a double card lift, showing the Two of Hearts while he shows the Ace. Replace the cards on top for a moment before exchanging them. You take his Ace and he takes your Ace (thinking, of course, that it is the Two of Hearts you have just shown). The decks are cut (after the exchanged cards have been placed on top) and then spread, backs up, on the table. The blue Ace in your deck sticks to the bottom card (brought above it by the cut) so that it does not show up in the fan. Therefore the only blue backed card visible in your fan is the blue Two of Hearts previously placed fifth from the bottom. The Two card with the odd backs are taken from each fan and turned over to show that the faces have changed places.

GARDNER'S CARD SPELLER

EFFECT: A card is selected, the deck shuffled and cut. The performer states that he will ask three questions about the card, no more and no less, and for each answer he will spell the appropriate number of cards from the top of the deck. But if he chooses, the spectator may answer incorrectly. That is -- he may deliberately attempt to deceive the performer. Yet regardless of how he replies, the spelling terminates on the chosen card!

METHOD: This trick, originated several years ago by Mr. Gardner, has since become a standard card effect for many magicians. It is presented here in print, with Mr. Gardner's permission, for the first time.

When the card is replaced you must see that it becomes the fourteenth card from the top. Overhand shuffle, using the Erdnase in-jog, to preserve the top stock of fourteen cards, and make a false cut of some sort.

Then proceed with the three questions as follows, spelling each answer (4) in the manner indicated, and you will always end on the fourteenth card.

First ask for the color. If black, spell B-L-A-C-K. If red, spell R-E-D.

Next ask for the suit. Spell them as follows: S-P-A-D-E, C-I-U-B-S, H-E-A-R-T-S, D-I-A-M-O-N-D. Note that on diamonds and spades the final "s" is eliminated.

Lastly, ask if the card was odd or even. If even, spell E-V-E-N, turning over the selected card on the last letter. If odd, then spell O-D-D, and turn the next card. If the card was a heart, however, a slightly different procedure must be followed. The pack is squared in the left hand, and the right hand makes a double lift, holding the two cards slightly above the pack. Hesitate a moment and ask the last question. If the reply is "odd" place the two cards (as one) on the table and continue with the last two letters, turning up the next card as the selected one. If the reply is "even" replace the two cards on top of the pack, spell E-V-E-N and turn the next card.

This may sound a bit complicated in print; in actual practice you will find it very easy to remember the procedure at each point. Try it and you will always use it.

BERG'S MIRACLE SPREAD

EFFECT: Two unprepared decks are shuffled thoroughly and one is taken by a member of the audience. The magician keeps the other. The spectator is told to select a card from his deck, replace it where he chooses, and cut the pack several times. When this is done the magician spreads his cards, faces up, on the table and asks the spectator to note mentally his card. The performer then takes the spectator's deck and turns his back with the request that the spectator remove his card from the fan on the table and place it in his pocket. When the magician turns back he merely glances at the cards on the table and immediately names or produces the selected card.

METHOD: The decks are genuinely shuffled and it does not matter which one is chosen by the spectator.

Instead of explaining to the person who is helping you how to proceed, illustrate it for him by going through the same routine with the deck you have in your hands. But take notice of the card you withdraw, for it is to serve as a key card. When he replaces his card in the pack, you must notice carefully where he inserts it and endeavor to insert your card at approximately the same spot in your deck. When he cuts the deck, you also try to cut yours at the same point. At first you had better cut the cards but once, with practice they can be cut several times. Each time, of course, you must follow his cuts as closely as possible.

Now spread your deck on the table and ask him to note his card. While he is doing this, you look over the fan for the key card, and when you find it, count over to it from the nearest end of the fan, remembering the number. Let us say it was tenth from the top of the deck. When your back is turned and you are holding his pack, you know that his card is in approximately the same position. Count down to the tenth card

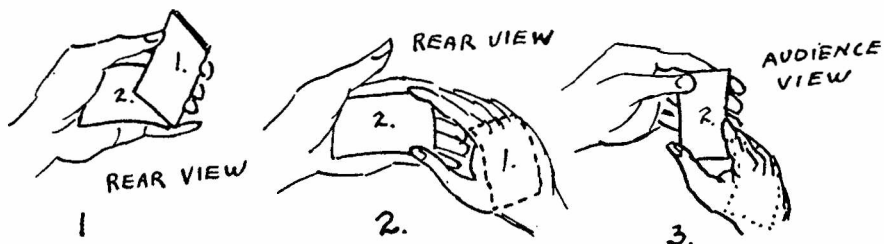
~~from the top and give yourself a leeway of four or five cards on~~ (0)
 either side (with practice, a leeway of three). Ask him if the card
 was red or black. This cuts the possibilities down to three or four.
 Place these cards on top of the deck, memorizing them in order. Then
 when you turn around you have only to look for these cards in the fan
 on the table until you discover which one is missing. When you have
 determined the card, either name it, or produce it in some manner from
 the pack you are holding.

THE TRANSFERRED CARDS

EFFECT: This excellent parlor trick borders on the miraculous. An
 assistant is called from the audience and asked to shuffle the deck and
 count ten cards from the top. These ten cards he carries into the aud-
 ience to have two cards selected and initialed with a pencil. The ten
 cards are then dropped into a hat. Ten more cards are counted from the
 deck, and these are placed in the assistant's pocket. The two marked
 cards are commanded by the magician to leave the hat and enter the pock-
 et. When the cards in the hat are counted there are only eight, and
 when the cards in the assistant's pocket are counted there are twelve.
 The two selected cards are among the dozen, and they may be identified
 by the initials.

METHOD: This effect requires proficiency in palming, and the pre-
 liminary preparation of having eight cards in the left pocket and two
 in the right.

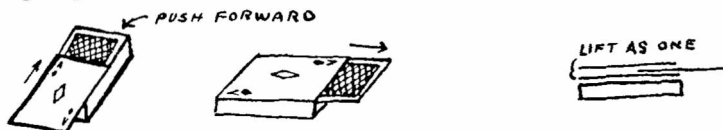
While the assistant is in the audience having the cards selected
 and marked, the left hand secures and palms the eight cards. The right
 hand takes the ten cards from the assistant, apparently changes them to
 the left hand and squares them carefully. In reality the right hand
 retains the cards and moves away exposing the cards already in the left
 hand. The illustrations should make the move clear. (It appears, I be-
 lieve, in one of Huggard's manuscripts under the title of "the change
 over palm.") The left hand now drops the eight cards into the hat
 (placed somewhere on the left) and the right hand reaches for the deck on
 the table, adding the palmed cards to the top of the deck. Hand the deck
 to the assistant and have ten more cards counted from the top. While this
 is being done, secure and palm the two cards in the right pocket. When
 you pick up the ten cards, add these two. The twelve cards are then
 placed in the assistant's pocket. Only patter and showmanship are neces-
 sary to complete this unusual effect.



EFFECT: While the performer's back is turned, a card is selected from a shuffled deck and replaced face up on top of the pack. The pack is then given a cut, and placed in the hands of the magician, whose back is still turned to the audience. The magician remarks, "I shall reverse a few more cards, so that it will be impossible for me to tell one reversed card from the other." He does this, reversing several cards from the top of the deck, inserting them at various places in the pack. The magician then hands the cards to someone to shuffle and cut several times. After this has been done, he turns around and announces that he will cause the selected card to enter his pocket. He brings a card from his pocket but it is not the correct one. He places this card on the table (with a look of chagrin) and goes through the deck to locate the selected one. The card is not there! The card on the table is turned over and shown to be the chosen one!

METHOD: While the deck is being shuffled, glimpse the bottom card. After the card is selected, reversed, and placed on top, the cut will bring the key card above the selected one. Take the deck behind your back, reverse three or four cards and insert them near the top or bottom of the deck so that they will not go in between the key card and the chosen card. The cards may now be riffle shuffled once and cut several times without danger. Turn the deck face up and fan it so that the audience can see there are now five reversed cards in the deck. Quickly spot the key card and then you know that the first reversed card above it is the selected one. Insert your little finger under the first card below the chosen one, so that when you square the pack and cut at this point (or make a pass) it will bring the chosen card second from the top of the deck. Turn the deck, backs up, and hold it in the left hand. At this point remove a card from the pocket (it must be previously placed there) and place it face up on the top of the deck, protruding slightly at the rear as shown in the illustration. When you are told that this is not the correct card, slide the two cards forward to the position shown in the second illustration. Then at the rear of the pack take the first and third cards as one and deliberately lever them upward and turn them face down on the top of the deck. It appears as if you merely turned the top card face down; actually the chosen card is now on top. Remove the top card to the table, and finish the trick in the manner already described.

Take care, when you slide the two cards forward, not to allow the audience a glimpse of the reversed card beneath the two.

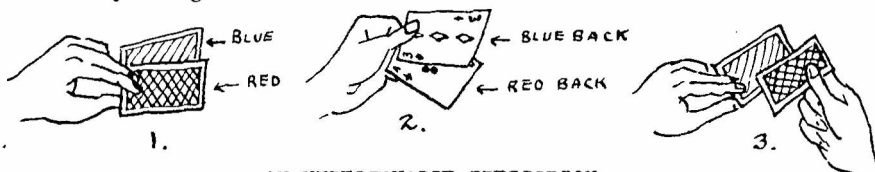


COLOR TRANSFORMATION

EFFECT: A red and blue deck, both unprepared, are used in this trick. Two spectator's assist the performer. One is given the red deck to shuffle, and is told to name a red card. The other is given the blue deck to shuffle, and is asked to give the name of a black card. When this is done the magician takes the decks and goes through each of them, removing the red card from the deck with the red back, and the black card from the blue backed deck. These two cards are shown on both sides, and each is inserted (face down) half way into the deck of the opposite color. That

is, the red back card goes into the blue deck, and vice versa. The faces (7) of the cards are now commanded to change places. When the cards are removed this is found to have taken place. The cards are once more inserted half way into the decks, but this time the blue backed card goes into the blue deck, and the red backed card goes into the red deck. (The cards go in face down) The decks are turned face up, and the performer announces that in order to restore the cards to their former state, he will cause the backs of the cards to change places. This is done. When the cards are removed they are exactly as they were at the outset!

METHOD: For sake of clarity, let us assume that the red card is the Ace of Hearts and the black card is the King of Spades. When you run through the red deck, find the Ace of Hearts but instead of removing it, cut the deck so that the ace is brought to the top. Continue running through the card (as if unable to find the ace) and this time locate the King of Spades which you remove and hold in your hand without showing the face to the audience. Pick up the blue deck, still holding the card in your hand, and follow the same procedure as before. That is, cut the King to the top, and instead of removing the King remove the Ace. These two cards must now be shown in such a manner that the color of the faces will seem to correspond to the color of the backs. To do this you make use of the familiar two card monte sleight, shifting the position of the two cards as you show them back and front. (See illustration) Do this only once, showing the backs, then the faces, then the backs once more and immediately take away one of the cards with the other hand. Insert the cards into the decks of opposite color and command them to change places. Let each spectator remove his card and verify the change. As you take each card back, place it face down on top of the deck. Explain that you will repeat the effect to restore the cards to their original state. Pick up a deck and perform a double card lift and show apparently the one card on both sides. Insert it back up into the deck. Turn the deck face up and as you hand the pack to the spectator the index finger comes up from beneath and slides the lower of the two cards flush with the deck. Do exactly the same with the other pack. The spectators may now remove the cards and they will be found exactly as the audience believed them to be when you began -- the colors of front and back corresponding.



AN UNEELIEVABLE PREDICTION

EFFECT: Five cards are removed from the deck by a spectator, and one of them is selected mentally. The magician explains that it is necessary for him to write something on a small slip of paper. He does this, and drops the slip into his inside coat pocket (previously shown empty). The performer now withdraws one of the five cards and places it into the coat pocket with the slip. The remaining four cards are returned to the deck and the cards are shuffled. The spectator is asked to run through the pack to find his card, but his card is discovered to be missing. The card and slip are now removed from the magician's pocket (they are removed by the spectator) and the slip is found to bear the name of the chosen card! Then the card that was in the pocket with the slip is shown, and it is the selected one!

METHOD: Before performing, four cards are placed in the upper right vest pocket, in an order that must be memorized. Four folded slips of paper,

bearing the names of the four cards, are arranged in a pocket on your left side, in the same order as the four cards. Spread the deck on the table and ask someone to select five cards by sliding them out of the fan. Square these five cards and as you pick them up note the bottom card. At this point pause to prepare the slip of paper. Write on it the name of the card you have just glimpsed, and apparently place the slip in your inner coat pocket -- actually you shove it under the arm-hole of the vest, near the shoulder. Tell the spectator that you will call out the names of the five cards, and ask him to mentally select one of them. Take the cards one at a time, looking at each and placing it on the table, but instead of naming the first four cards correctly, name the four cards you have previously placed in the vest pocket. Call the fifth card correctly, and allow the spectator to catch a glimpse of its face before you place it on the table. Shuffle these five cards about on the table, keeping track of the fifth card, which is the card you remove and place in your coat pocket. The other cards are returned to the pack.

The spectator is now asked to name his card, and to look for it in the deck. (For the present, let us assume that his chosen card was one of the four cards in your vest) While he is looking for his card, your left hand obtains and palms the slip of paper bearing the name of his card. When this hand reaches into the coat pocket, it drops this slip. Open the coat, remove the card half-way from the pocket, and have someone reach inside to get the slip. While he is opening the paper, allow the coat to close, and under cover of the coat the left hand quickly withdraws the card and slips it into the vest pocket behind the four cards which are there. The correct card is quickly taken from the vest pocket and inserted into the coat pocket. This move can be easily made since the audience is distracted by the opening of the slip. After the name on the slip is verified as correct, the card is removed from the pocket and shown to be the chosen one.

Should the selected card happen to be the one already in the inside pocket, you have merely to secure the slip from the vest arm hole and drop it into the pocket with the card. In such case there is no need to touch either the four slips or the four cards.

THE MAGICIAN MAKES GOOD

EFFECT: Someone is given free selection of a card and told to place it face down on the table without looking at it. The deck is fanned and the spectator touches a card. This card and two others of like value are removed from the deck (let us assume they were three aces) and then inserted back into the deck, but reversed. The magician announces his intention of causing the card on the table to correspond in value to the three cards reversed in the pack. That is, the card on the table will be the fourth card of the set, in this case, the fourth ace. When the card is turned over it seen to be, not an ace, but (let us say) a king. The magician is puzzled for a moment, then he fans the deck and discovers that the three reversed cards are no longer aces -- but kings! So the trick has been a success after all!

METHOD: This surprising piece of card conjuring is very easy to perform. At the outset you have four cards of like value, in this case kings, on top of the deck. False shuffle so as not to disturb the top four cards, then cut the deck holding a break above the four, in readiness for a force. Fan the cards, running through them rapidly at first but slowing down when you reach the kings so that the spectator is sure to choose one of them. While

~~the chosen card is being placed on the table (its face unseen by anyone, 17)~~
 cut the fan at the proper point and replace the halves so that the three kings will be on top of the squared pack. Now fan the deck face up in your hand and ask him to touch any card he chooses. Withdraw this card slightly from the fan, then run through the cards and pull forward two other cards of the same value. In this case we have assumed that the three cards are aces. Square up the pack so that the three cards are projecting forward. The right thumb now secretly thumb-counts three cards from the bottom (see illustration) and the break is retained by the ball of the left thumb. The right hand grips the pack by the sides and the left hand goes forward carrying the three kings on its palm, and picks the three projecting aces from the deck. See the illustration and notice carefully the angle at which the deck is held relative to the audience. To the audience it appears as if you merely removed the three aces, actually of course the aces are now resting face up on top of the three kings. Drop the deck on top of the cards in the left hand and turn the entire pack over so that the backs are upward. The top three cards (believed to be aces, but actually kings) are now inserted in the deck as follows. Lift off a card, the left hand turns the pack face up, right hand inserts the card (still held face down) in the pack. When the card is flush with the deck (and not until then) the pack is turned back again and the moves are repeated with the next card. Before you take the last card make a double lift and actually show an ace. Replace the two cards on top for a moment and proceed with the remaining king as before.

The card on the table is now turned over and to your apparent annoyance it is not an ace but a king. Fan the deck to show the three reversed cards, thus fulfilling your original proposal. The card on the table is a king, and the three reversed cards are kings!



AN AMAZING CARD LOCATION

EFFECT: A selected card is returned to the deck and the cards are shuffled. The magician removes five cards which he places on top of the pack. These cards are shown singly, but none of them is the chosen one. Someone is asked to call out a number from one to five, inclusive. The cards are replaced on top of the deck, and with no false moves the pack is handed to the person who called that number. He is asked to deal that number of cards from the top of the deck, and the card at that number proves to be the selected one!

METHOD: Any system of locating the card is satisfactory, but the following is perhaps the best in connection with this particular effect. It makes use of the "imperfection principle." The idea is to look for some mark of identification on the back of the card, such as a smudge on the border, a small nick on the edge, tiny spots or marks of any sort on the border or design. A little practice will enable you to run your eye quickly over the back of a card and discern some kind of minor imperfection. Form a mental image of the imperfection so that you will not forget it.

Try, of course, to find a mark on the selected card itself, but often this is difficult. If such is the case, glance quickly over the fan and

pick out a card that does have a mark that can easily be remembered. When (10) the card is replaced, have it replaced next to this card with the mark. Thus after the cards are cut several times it will be a simple matter to fan the deck and locate the selected card. (Of course if you find a mark on the card itself then the deck can be thoroughly shuffled)

When you fan the deck to remove the five cards, remove the selected card fourth, so that when the five cards are placed on top of the deck, the selected card will be second from the top. As you square the deck in the left hand, raise the top three cards slightly in the rear and hold the break with the little finger.

Apparently show the five cards, one at a time, placing each on the table to form a row. Actually when you take the second card you execute a double lift (the break enables you to do this without hesitation) so that the two cards are shown and placed on the table as one. They must be set on the table in a special manner to prevent them from separating slightly. The illustrations should make this method clear. The index finger applies pressure in the center of the cards, bending them slightly upward at the ends. The card is placed flat, the index finger pressing firmly on the table, and the ends are allowed to flip from the thumb and finger. Use this same move for placing all of the cards.

After a number has been chosen, pick up the cards in such a way that the selected card will be at that number from the top. Drop the cards on the deck, and hand it to someone. Terminate the trick as explained.

It is best not to attempt to pick up the pair of cards as a single card. If the number is more than one, then you can place the appropriate number of cards from the row on the pair before you pick them up. If the number is one, drop some cards on the pair anyway, then after you have the cards in your hand you can shift them about under the pretense of mixing them. In this manner you can bring the chosen card to the top.



1.



2.

COINCIDENTAL LOCATION

EFFECT: This type of trick often sells on the magic market at some enormous price. A member of the audience fans a shuffled deck and thinks of a card. The magician takes the pack and does likewise. The deck is once more taken by the spectator who is asked to withdraw two cards without looking at their faces. One of these cards he places in his pocket, and the other is pocketed by the magician. The performer now picks up the deck and starts to look for his card, but fails to find it. "My card was the _____," he says, "but it certainly is not in the pack. Perhaps your card also is missing." He asks the spectator to name his card, and again he fails to find the card in the deck. The spectator may run through the cards to verify this. "Could it be possible," the magician says, "that by some strange chance you took those two cards from the deck a moment ago?" The cards are removed from the pockets of the spectator and the magician, and they prove to be the two selected ones!

METHOD: Although not absolutely necessary, the trick is greatly simplified if you remove the face cards from the deck prior to trick. Let us

The spectator selects his card, and when you take the deck you pretend to do likewise (actually you remember nothing). The spectator now removes the two cards at random, one of which he pockets, the other he gives to you. Pretend to place it in your pocket also, but palm it instead and return it to the top of the deck (which you are holding in the left hand).

Fan the cards, and under pretext of looking for your card, add the pips together in such a way that you can discover the value of the card that is missing (and which is in the pocket of the spectator). This is done as follows. Add the cards one by one and whenever your total reaches ten or above, drop the ten and continue with the remaining integer. For example, of your total jumps from nine to fifteen, simply continue with the five. When you have completed the deck, subtract the number you have from ten and the remainder will be the value of the card. (If the final number is ten, then the card was a ten) You must now go through the pack once more, as if to make sure the card is gone but actually to determine the suit of the card.

State the name of this card as the name of the one you selected (actually it is the spectator's card) and call attention to the face that it is missing. Ask the spectator to name his card, and fan the deck to look for it. This time you quickly locate the card and hold a break with the little finger. State that this card also is missing, then close the deck and cut it at the break, bringing the card to the top. At this point you suggest that before going further it would be well to remove the two cards and place them in full view on the table. As he removes his card, palm the top card from the deck and pretend to take it from your pocket. In this way the two selected cards will be placed face down on the table!

The spectator can now look through the deck to verify your assertion that the cards are both missing. Then with a brief line of patter to create suspense, turn the two cards over for the climax.

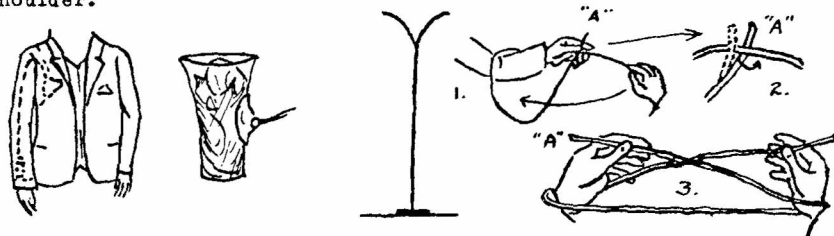
If you desire to use a full deck you must be fairly quick at figures. Add the values until you reach twenty, instead of ten, dropping the twenty when the total exceeds it and continuing with the remainder as before. The final total is then subtracted from twenty four. The remainder gives you the value of the card with this qualification. The remainders twenty-one, twenty-two, twenty-three, and twenty-four, stand respectively for the ace, deuce, trey, and four spot.

EFFECT: A small glass is shown to be unprepared (it may even be examined) and a lady's handkerchief is pushed into it. Held at the finger tips, the glass and silk suddenly vanish!

METHOD: A pull is employed, consisting of a small rubber suction cup fastened to one end of a length of heavy elastic. The free end of the elastic is attached to the shirt sleeve at the point indicated in the drawing, so that the suction cup hangs outside the arm hole at the shoulder. The glass should be small -- of the coca cola variety.

Walk into the audience to exhibit the glass, and borrow a lady's handkerchief. As you return to the front, obtain the suction cup in the right hand and press it against back side of the glass. (The cup should be moistened with vaseline before the performance) Hold the glass at the tips of the fingers of both hands; the glass tilted forward slightly so that the handkerchief, which has been placed inside, will conceal the suction cup. As you make a throwing motion upward, release the glass and extend both arms. The glass will be drawn under the coat with great rapidity.

A fitting conclusion is to take a duplicate glass from the left hip pocket, and then apparently remove the handkerchief from the inside pocket of the coat. Actually, of course, it is taken from the glass at the shoulder.



KNOT FROM NOWHERE

EFFECT: The magician holds a piece of rope at each end and loops it about his left arm in such a manner that he can exhibit it as shown in the first illustration. He calls attention to the fact that at no time during the trick will either hand release its hold on its respective end. Yet when he shakes the rope from his arms, a knot forms curiously in the center!

METHOD: The right hand loops the rope over the left arm and draws the rope to the right making the loop smaller. As the right hand draws the rope, the left hand permits end "a" to go beneath the horizontal rope, and regrasps the end on the other side with the thumb and finger. (See illustration) This move should be timed so that it occurs while the motion of the right hand is misdirecting the attention of the audience. The right hand now goes down and through the loop, enabling you to show the rope as shown in the third illustration. The audience now expects you to begin the trick; actually the trick has already been accomplished! It only remains for you to drop the rope from the arms and allow the knot to form.

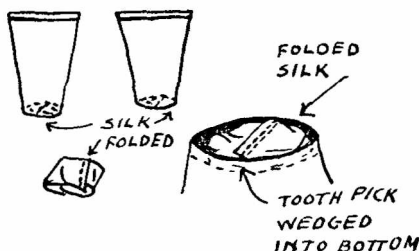
If you do a cut and restored rope trick, you will find this an interesting preliminary effect.

EFFECT: Two empty paper coffee cups are shown and placed on the table, brim to brim, one resting on top of the other. When the top cup is removed a moment later, a red silk is drawn from the lower cup. The cups are again shown empty, placed in the same position, and given to someone to hold. The silk is caused to vanish, and when the cups are taken apart it is found inside once more. The cups can be examined.

METHOD: Two red silks, of ten inch size, are prepared by inserting a toothpick in one corner of the hem of each. The silks are folded as shown and placed flat in the depressions at the bottoms of both cups. The toothpick in the hem enables you to wedge each silk into the compartment so that it will not drop out when the cup is held upright in the hand. The toothpick must be broken to a proper size so that it will be neither too large or too small to hold the handkerchief firmly.

Show the two cups to be empty without exposing the bottoms and drop one inside the other. Then apparently change your mind and withdraw the inner cup. As you do this, squeeze the rim of the cup in such a way that it releases the tension on the toothpick and permits the silk to drop into the lower cup. Turn the cup (from which you have just dropped the load) upside down and set it brim to brim above the other. Place the cups on the table.

Remove the upper cup, drop the lower cup into it, and produce the silk. Now withdraw the inside cup, squeezing the rim as before and releasing the second silk. Place the two cups mouth to mouth and ask someone to come forward and hold them. Vanish the silk in any manner you choose, pretending to throw it into the cups. Separate the cups and remove the silk. The cups may now be examined.



THE MAGICAL HATCHERY

EFFECT: A hat is borrowed from some member of the audience and placed brim upward on the table. A cloth bag is now exhibited and attention is called to the small pocket of netting sewed at the bottom. The bag is shown empty by turning it inside out and back again, and then is held by the two upper corners and given a slight shake. An egg is seen to drop suddenly into the net. This egg is removed and placed into the hat. Five or six eggs are produced in this manner and placed into the hat. Then the magician reaches into the hat and lifts out -- not eggs-- but several baby chicks! The empty hat is returned undamaged to the owner.

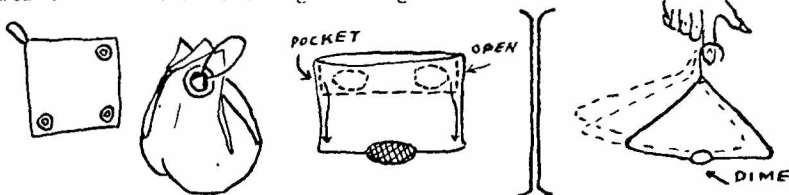
METHOD: Three grammets are sewn in three corners of a silk and a loop of string is attached to the fourth corner. (See illustration) The chicks are placed on the cloth and the four corners gathered together to form a small bag. Note how the loop runs through the three grammets in such a way that the bag may be hung over a projecting nail (which should be headless) at the rear edge of the table. The hat is placed brim down near the back of the table and left there while the bag is

being shown. Before producing the eggs, grasp the side of the hat near the ~~rest you (you are behind the table) and roll the hat forward until it~~ rests upon its crown. As you do this, the third and fourth fingers of the hand lift the bag from the nail and drop it neatly into the hat.

The bag employed is a form of the egg bag. In this case the pocket runs horizontally across the top of the bag and is open at both ends. The netting is sewn at the bottom, in the center. (See illustration) Two celluloid eggs are at each end of the pocket when you begin the trick. Show the bag empty by turning it inside out and back. Both hands then grasp the bag at the top, pinching the cloth together between the eggs, and move outward until they are holding the two corners. This automatically forces the eggs out of the pocket and into the two lower corners of the bag. To produce the first egg, tilt the bag slightly to the left so that the egg on the right will fall into the net.

Remove the egg with the right hand and pretend to place it into the hat, actually palming it. With the egg still palmed, take the corners of the bag again and shake the other egg into the net. When the right hand goes into the bag to get it, drop the palmed egg into the right corner. Pretend to place the second egg into the hat, palming it as before, and repeat these same moves until apparently five or six eggs have been produced. You are, in fact, using what might be called the "one egg ahead system." The last egg is simply palmed and dropped back into the bag before you lay it aside.

It now remains for you to reach into the hat, open the silk, and bring forth the chicks. Get rid of the silk by turning over the hat and dropping it behind something on the table. Or if you wish, instead of a silk, use an old hat lining. After the chicks are removed, look into the hat and remark that the lining is somewhat soiled. Reach in and pretend to tear out the lining. Remove the fake lining and conclude the trick with a good laugh.

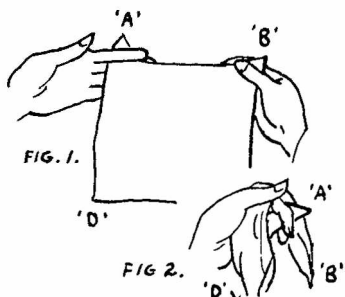


THE BALANCING DIME

EFFECT: This amazing little feat of jugglery is not difficult after you acquire the knack. The entertainer hangs a wire coat hanger over his extended right index finger, and proceeds to balance a dime carefully on the lower wire. Then he starts the hanger swinging from side to side and finally swings it very rapidly around his finger. The dime remains balanced on the wire! Finally he brings the hanger to rest, and still the dime remains undisturbed! All may be examined -- and no one is able to duplicate the trick.

METHOD: Place the hanger on the finger in the manner shown in the illustration and start it moving from side to side in a steady motion. Then without hesitation begin to rotate it to the right. Centrifugal force plus favorable air currents keep the coin on the bar. Stopping the hanger is more difficult. The secret is to move the hanger several feet to the left just as the hanger starts to move downward on the right side. This will bring the hanger to rest suddenly and smoothly.

Surprisingly, the trick will not work with coins or other genuine-
~~tion (they are too heavy) although you may be able to spin successfully~~ (10)
 several dimes placed side by side.

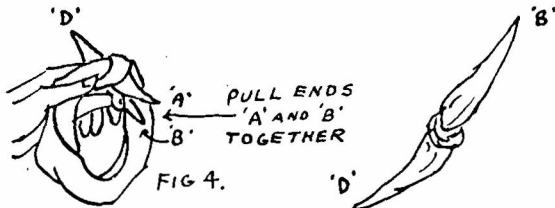
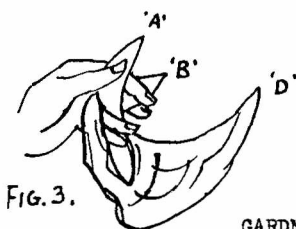


AN ODD HANDKERCHIEF KNOT

EFFECT: A knot is tied in the center of a handkerchief. As the ends are pulled the knot is drawn tighter and tighter and then suddenly it dissolves altogether!

METHOD: It will be necessary for you to hold a handkerchief in your hands as you read the directions. Take the cloth as shown in Figure 1. Note how the left fingers grasp the corner "A". The right hand drapes the handkerchief over the left

palm, the left fingers retaining the corner. (Figure 2) The right hand grasps corner "D" and moves up apparently to take corner "B". Actually corner "A" is exchanged for corner "B", which is pushed by the left thumb into a position between the left second and index finger. (Figure 3) Note how corner "B" goes back and around corner "A" -- this is important. The right hand pulls up corner "A" exposing it to view. During these moves the left side should be turned slightly toward the audience. Corner "D" is now crossed over corner "A" and the right hand reaches through the loop and takes corners "B" and "A" together. The left hand holds corner "D". Pull the two corners through the loop a short distance (a few trials will give you an idea of how far to pull) then release corner "A". Continue to pull with the two hands, now holding corners "D" and "B". The result will be the formation of a knot that can be drawn together until a tension is reached that suddenly opens it. Practice until you are able to tie the knot quickly. After the knot has been formed, hold the handkerchief vertically and draw the knot together slowly until it dissolves.



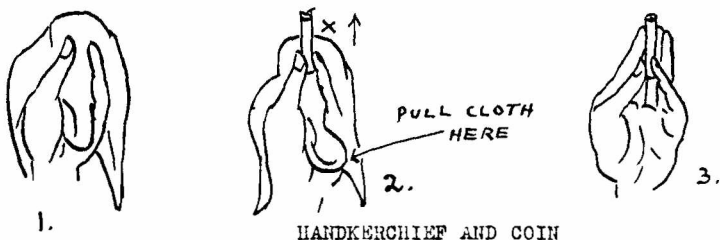
GARDNER'S IMMOVABLE CIGARETTE

EFFECT: The performer raises his left hand with the fingers and thumb bunched together and pointing upward. He drapes a pocket handkerchief over the hand and a burning cigarette is placed so that the fingers grip the unlit end through the cloth and hold the cigarette vertically. The performer then grasps a side of the handkerchief and begins to pull the cloth slowly from the hand. It would seem impossible to do this without disturbing the cigarette; yet it remains motionless, and when the handkerchief is pulled clear of the hand, the cigarette is still held by the fingers in exactly its original position! The illusion is extremely puzzling and surprising.

METHOD: As the handkerchief is draped over the hand, extend the ~~left thumb and little finger backward so that they point toward you.~~ (15) Allow the handkerchief to drape over the hand in such a manner that when the thumb and little finger are again raised, they will be outside instead of under the cloth. (See Figure 1) You will find the move easier to make if you drop the handkerchief on the left side first, keeping the right side high until the finger and thumb are extended backward, then drop the right side and raise the thumb and little finger to the position shown. The move should be practiced carefully before a mirror.

The cigarette is held, of course, not through the cloth, but by the finger and thumb as shown in the second illustration. This permits you to grasp the cloth between the thumb and finger, pulling it toward you until it leaves the hand. There is no need to jerk the handkerchief; a smooth slow motion is much more effective. With a brightly colored silk, the sleight works nicely into a stage cigarette routine.

Another variation of this sleight is to grasp the cloth at the point marked "X" and suddenly lift the handkerchief upward from the hand. It appears as though the cigarette passed through the cloth.

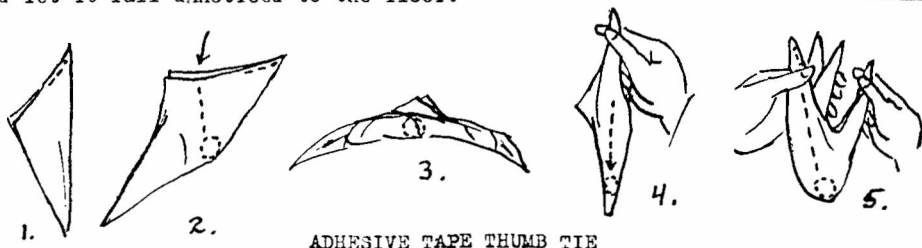


HANDKERCHIEF AND COIN

EFFECT: A handkerchief and twenty five cent piece are employed in this trick, both borrowed from the audience. The coin (which may be marked for later identification) is rolled in the handkerchief so that the cloth forms a tube with the coin in the center. But when the magician takes the tube by one corner and shakes it, the coin does not drop to the floor! The handkerchief is unrolled and shown on both sides. By gathering the four corners into the hand it is now formed into a bag, and is handed to someone to hold. The magician pretends to catch the coin from the air and throw it toward the bag. The person holding the handkerchief reaches into it and discovers the coin with the original marks of identification. The coin and handkerchief are returned immediately to the owners.

METHOD: A small pin and some showmanship are all you need. Have the pin where you can easily obtain it. Borrow the handkerchief and while asking for a twenty five cent piece, insert the pin secretly into the cloth as shown in Figure 1. This forms a small pocket at one end. Hold the handkerchief in a triangular shape as in figure 2 and have the coin dropped in from the side so that it falls to the center. Roll the handkerchief around the coin as in Figure 3, and ask someone to feel it through the cloth. Then take the corner opposite the pocket and permit the tube to drop into a hanging position. Lower the hand slightly when you do this so that the falling coin will not jar the handkerchief noticeably. Shake the tube up and down several times, and as you open the handkerchief, turn it by moving your hands along the edges until the pocket comes up into the left hand. Shake the

As you hand the bag to a spectator to hold, steal the pin with the fingers and let it fall unnoticed to the floor.



EFFECT: The magician hands a roll of adhesive tape to someone in the audience; then shows both of his thumbs freely. The two thumbs are then firmly taped together by the spectator. The magician proceeds immediately with the usual thumb tie routine. At the conclusion, the tapes are cut between the thumbs to prove that they were actually bound together.

METHOD: Before beginning the trick it is necessary that you moisten the left thumb thoroughly with glycerin, massaging the liquid into the skin. Use adhesive tape of a size best suited to the size of your thumbs. The glycerin will prevent the tape from adhering to the left thumb and allow the thumb to slip in and out of the loop easily.

The spectator is allowed to unwind about two feet of tape which he cuts from the roll. The performer takes the tape and after showing the thumbs freely he winds one end of the tape around the left thumb several times, allowing the remainder of the tape to hang vertically. The right thumb is crossed over the left thumb and the spectator winds the rest of the tape around both of the thumbs, winding as firmly as possible.

By rotating the left thumb slightly you will find it a simple matter to withdraw it from the loop and replace it. Follow with the usual thumb tie routine, too well known to necessitate explanation here.

At the conclusion of the trick allow the spectator to unwind the tape until the right thumb is free, showing the marks of adhesive on the right thumb. Remove the remainder of the tape yourself, and discard it.

BERG'S CUPS AND BALLS ROUTINE

The cups and balls is one of the oldest tricks in magic. Since 1926 when I first introduced my own routine using sponge balls instead of the old type cork balls, the trick has steadily gained in popularity and at present is one of the most popular tricks in magic. The following routine, which I am now using, is both practical and effective for any type of audience.

Before beginning, you should have three golf balls in the left side pocket of the coat, and three onions in the inside coat pocket. The usual three cups are used, and six balls of sponge rubber. Place four in one cup and one in each of the others. Stack the cups, brims upward, with the

ROUTINE

1. Hold the set of the three nested cups in the left hand. The right hand removes the upper cup and pours the four sponges on the table. The cup is replaced and attention is called to the sponges which are placed in a row on the table. The right hand again removes the upper cup and tosses it into the air so that it makes one revolution and is caught upright. It is placed immediately on the table, inverted. This same move is repeated with the next two cups. Centrifugal force prevents the sponges from dropping out and to the audience it appears as though the cups are undoubtedly empty. The cups are placed from right to left in a row behind the sponges. A sponge is placed on the top of each of the two loaded cups. The empty cup is placed over the center cup and the two are lifted to show the sponge beneath. The two cups are separated and the loaded cup is placed over the sponge so that two sponges are now beneath it. The empty cup in the hand is now placed over the cup on the left and the same moves are repeated. This leaves you with an empty cup in the hand, and two cups on the table each containing two sponges. Place the two remaining sponges on top of each cup. The empty cup is placed over the center cup as before and the two are lifted to show the two sponges beneath. The loaded cup is replaced over the two sponges so that three sponges are now beneath it. The empty cup is placed over the cup on the left and the move is repeated. This time, however, the loaded cup is not placed over the two sponges but over the center cup and left there. Another sponge is taken and placed on top of the two nested cups and covered with the empty cup. The three are lifted to show the three sponges beneath. The first loaded cup is placed over these three sponges, the next loaded cup is placed on the right. The remaining sponge ball is placed on the center cup and covered with the empty cup. The two are lifted, showing the four sponges beneath. The four sponges are placed in a row in front of the cups. The two cups in the hands are separated, the loaded cup being placed in the center, and the remaining cup on the left. You now have the three cups on the table, a sponge beneath the right and center cups, the left cup being empty.

2. A sponge is placed on top of each cup. The remaining sponge is taken from the table and apparently placed in the left coat pocket but actually is finger palmed. The hand leaves the pocket and picks up the cup on the left to show it empty. The right hand removes the sponge from the top as the left hand replaces the cup on the table, allowing the finger palmed sponge to slide under the cup. The ball in the hand is now caused to vanish by apparently placing it into one hand, actually retaining it. (Use your favorite sleight) The hand apparently holding the ball makes a tossing motion toward the left cup and opens to show that the ball has vanished. The cup is lifted with the hand containing the palmed sponge, showing the ball beneath. Replace the cup behind the sponge, allowing the palmed sponge to go beneath. This same routine is repeated with the center and right cups. You now have the three cups on the table, each loaded, and three sponges in front of each cup.

3. The left hand picks up the sponge on the table in front of the right cup and places it into the left coat pocket, leaving the sponge and palming one of the golf balls. The right hand lifts the right cup to show that the ball has apparently travelled back beneath it. Transfer the cup to the left hand, and as the left hand replaces the cup on the table behind the sponge it loads the golf ball beneath. The same moves are repeated with the center and left cups. You now have a golf ball under each of the three cups, un-

~~known-of-course-to-the-audience, and three sponges on the table in front (19)~~
of each cup.

4. While the right hand places the three sponges on top of the three cups, the left hand secretly goes into the left pocket and palms a sponge. The right hand picks up a sponge from the top right cup and at the same time the left hand picks up the center sponge and holds the two sponges as one. These two sponges are placed in the right hand with the sponge already there. The audience believes the right hand to contain two sponges, actually it now contains three. The left hand picks up the remaining sponge and apparently places it into the inside coat pocket, actually placing it in the upper vest pocket where it will not interfere with the onions. The right hand immediately replaces a single sponge on the top of each of the three cups.

5. The left hand picks up the sponge from the right cup, placing it apparently into the inside coat pocket, actually placing it into the upper vest pocket and immediately going into the inside coat pocket to secure and palm one of the onions. The right hand picks up the right cup, revealing to everyone's surprise, a golf ball. The cup is transferred to the left hand which loads the onion beneath as the cup is replaced on the table. The golf ball is placed on top of the cup. This same procedure is followed with the remaining two cups. Pause a moment and say, "Now, ladies and gentlemen, we come to the strongest part of the trick." Place each golf ball singly into the coat pocket (to create suspense) then lift the cups one at a time to show the onions beneath each cup.

* * *

SO THAT YOU MAY KNOW

Joe Berg has originated many effects for magicians and the following are a few of his best creations.

THE EVER-READY LIT CIGARETTE PRODUCTION

THE SYMPATHETIC SILK STAND

LIGHTING A CIGARETTE BY MAGIC

THE SUCKER CARD FRAME

THE RAINBOW FAN DECK

THE ULTRA-MENTAL DECK

THE MIRACLE STRING TRICK

CUTTING A CIGARETTE IN HALF

THE SUPER WALLET

NOVEL DIE DIVINATION

THE NEW BLINDFOLD DRIVE

PIPE TO SILK CHANGE