

**THIS IS**

**MAGIC**



**LORING  
CAMPBELL**

SUPPLIED BY:  
GOODLIFFE PUBLICATIONS  
ARDEN FOREST INDUSTRIAL ESTATE  
ALCESTER, WARWICKSHIRE  
TELEPHONE: 0789-763261





LORING CAMPBELL

THIS IS

*Magic*

by

LORING CAMPBELL

*Illustrations by Mel*

Published by

ABBOTT'S MAGIC NOVELTY CO.

COLON, MICHIGAN

Copyright 1945

## CONTENTS

	PAGE
Author's Note .....	1
Introduction by William W. Larsen .....	3
Card-in-Egg Routine .....	5
Comedy Block Trick .....	7
Cut and Restored Rope .....	8
The Guillotine Illusion .....	11
Passe Card and Silk .....	13
Multiplying Golf Balls .....	14
Girl Through Needle's Eye .....	16
A Ring and Half-Dollar Routine .....	18
Sun and Moon Trick .....	20
Spirit Slate Test for Club Shows .....	23
Multiplying Thimbles .....	25
Houdini Card Trick .....	27
A Production Box .....	29
Three "Can" Monte .....	30
A Hat Load .....	32
The Magic Beads .....	34
Watch Restoration .....	35
Printing by Magic .....	36
A Giant Card Stabbing Trick .....	38
A Timely Trick .....	39
Shooting Handkerchief Through Girl .....	41

Comedy Card, Silk and Snake Combination . . . .	42
A Spirit Trick . . . . .	44
Drawer Box Pistol Tube . . . . .	45
The Traveling Stamps . . . . .	46
An Easy Snake Trick . . . . .	47
Spirit Photography . . . . .	49
A Patriotic Trick . . . . .	50
The Mindreading Pencils . . . . .	52
The Magic Guinea Pig . . . . .	53
The Spirit Mirror . . . . .	55
Cards in Carrots . . . . .	56
A Closing Trick . . . . .	58
Some Ideas . . . . .	60

## Author's Note

"Why don't you write a book on Magic?" I have been asked this question hundreds of times in the past several years, and my answer has been that I am too busy, or that I wanted to be the only Magician who did not write a Magic Book!

However, I have taken the time from my hundreds of shows en route each season to conduct a monthly column in TOPS Magazine and to write many articles and tricks for the Sphinx, Genii and Linking Ring. So when I was requested to compile all the tricks I had formerly written for these magazines into one book, with the addition of several more good practical tricks that had never been in print before, I decided that it was a good idea.

I believe that what the average Magician wants when he buys a Magic book is tricks—lots of tricks—so it is with that idea in mind that this book has been written. In the pages to follow, you will find tricks and ideas for the Magician who wishes to do and who does do shows. This is not a book of pocket tricks or close-up card tricks, but one of practical effects that have been used many times through the past 25 years in my own show.

I do not claim everything in this book to be original, but most of the ideas and routines I have worked out in my own mind, and if some other Magician had the same or similar ideas, then he should be ashamed of himself for thinking of the same things that I did! Of course, all of the pieces of standard apparatus used in the various routines can be purchased from Abbott's Magic Novelty Company in Colon, Michigan.

Last, but not least, let me say that this book is intended for Magicians and not for the public, as I



am not in accord with the publishing of Magic books for the general public. I still believe that Magic should be kept secret and exclusively for Magicians.

Loring Campbell

## Introduction

If you've been around Magic and Magicians any length of time, you need no introduction to the author of this book. For the name, Loring Campbell, is known the world over as being that of a truly great Magician. For more than twenty years he has toured the United States, Canada and Mexico. His writings, which have appeared in countless, different magazines, have been read by the conjuring gentry the world over.

The Campbell show is well and favorably known to vaudeville, Chautauqua, lyceum, and the lecture platform. The largest bureaus in the nation hire his sorceristic services year after year. This, because they are deluged with fine reports of his work coming from managers and committeemen who have engaged him.

Loring Campbell, assisted by his talented wife, Kathryne, presents a fast, furious and funny full-evening program of Magic. He concentrates on tricks and illusions which are founded on humor. His spectators are rocked with laughter as they are being subtly mystified by Campbell's adroitness. The writer, personally, has seen the Campbell show perhaps a score of times. Yet it is as refreshing and interesting to me today as it was the first time I saw it many years ago.

Loring Campbell's inventions and novel routines have been admired and used by the readers of the magical journals for many years past. It is fitting, now, that some of his creations be presented to the conjuring craft in the form of a book. Congratulations to the publisher for making the book an accomplished fact. And, congratulations to the purchasers of Percy Abbott's newest publication, for it is their good fortune to have many fine, new effects revealed

to them. And in closing I wish to add my thanks to the fund of appreciation by Magicians everywhere and to express to Loring Campbell my own gratitude for the good that he has done for the Craft of Mystery and its devotees.

William W. Larsen

## Card-in-Egg Routine

My Card-in-Egg routine has been one of the biggest hits in my show for the past 25 years, and while the apparatus used is standard, I am sure that most of the routine is original, as I have worked it up, step by step, over a period of time.

On my table I have an ordinary tray and on this I try to have a clean white handkerchief, a deck of cards, a metal card box, a saucer with three eggs, a .22 blank pistol and an egg wand as sold by Abbott's. This wand is loaded with a card from which I have torn one corner. This corner is in the lower part of the card box. Under the tray are several sheets of newspaper. The three eggs are ordinary except that one has the word, "Squeeze" written upon it and it has been slightly cracked.



I ask a boy to step up on the stage and help me with the trick. I have him select a card from the deck, forced to match duplicate card that is in the egg wand. I tell him to tear the card into four pieces and to drop them into the card box. When he does this, I close

the lid, which, of course, locks. I step forward, raise the lid, and remove the card corner in the lower compartment and ask someone in the front row to hold it. I always caution this spectator not to tear the corner, but to take good care of it. Then I close the lid of the box again and place a rubber band around the box.

I step back to boy and have him hold the box in his LEFT hand and tell him to stretch both of his arms out in front of him. Of course, I already have whispered to him to do EVERYTHING I tell him to do, etc., so he is in a receptive mood. Now I find that he is too short for the trick, and in order to make him taller, I spread several sheets of newspaper on the floor and have him stand on them. This is really to keep the floor clean, but the gag always gets a laugh and it serves a purpose. (This is one of Frank Lane's gags.)

I get the cracked egg from the saucer and tell the boy that I want him to hold it in his right hand and to hold it TIGHT. As I am talking, I stand behind him and stretch my right arm out over his shoulder so that he can read the word, "Squeeze." I place the egg in his right hand and whisper to him to squeeze it hard. Then I walk rapidly away from him toward the table, and if the audience laughs, I know that he has squeezed the egg. If he doesn't squeeze it, I go back and squeeze it for him, but 999 times out of 1000 the boy will squeeze the egg.

I go back to tell him to drop it, and I wipe his hand on the handkerchief. While I am doing this, I prompt him for the next laugh. I give him the second egg and pick up the gun. I explain to the audience what has happened and tell them that when I fire the gun the three pieces of card will go together, vanish from the box and go into the egg. Then I walk as far from the boy as I can, and with my back toward

him, I shoot the pistol. When I shoot, he acts frightened and drops the egg just as I have prompted him to do. I act as though I want to shoot him, but instead I place the gun on the table and pick up the third egg. I act as though I am going to hand it to him, but as he reaches for it, I say, "Oh, no! This is my last egg," and go into the audience or call someone up to front of stage and have the egg examined.

Of course, I already have had the boy open the card box and show that the three pieces of card have vanished. So I pick up the wand and knock a hole in the egg. I have the boy reach in the egg and remove the card. I unfold it and wipe it clean with the handkerchief. The corner fits and the audience is satisfied that it is the same card.

I thank the boy and dismiss him and tell him to remember that after all the egg trouble he has had, that now he is an "Eggs-pert." While this gag is old, it does get a laugh and it makes a good ending for the trick.

### Comedy Block Trick

This trick is done with Abbott's Pent-a-Bloc. Although there are many ways of performing with this standard piece of apparatus, here is my way:

I do not use the sheet of glass furnished with the trick; instead I use a boy's head. I beat the block on the table to show that it is solid, then I show the square tubes to be empty and pass the block through one tube to show that it will pass through.

Of course, this leaves the solid block in the tube and the shell slides out into the left hand.

Now the tube is placed on the front left corner of the table and, of course, the block is in the bottom half of tube resting on the table. I tell the boy to place his right ear on top of the tube; I keep my left hand

around this tube and I place the other tube on his left ear with my right hand.

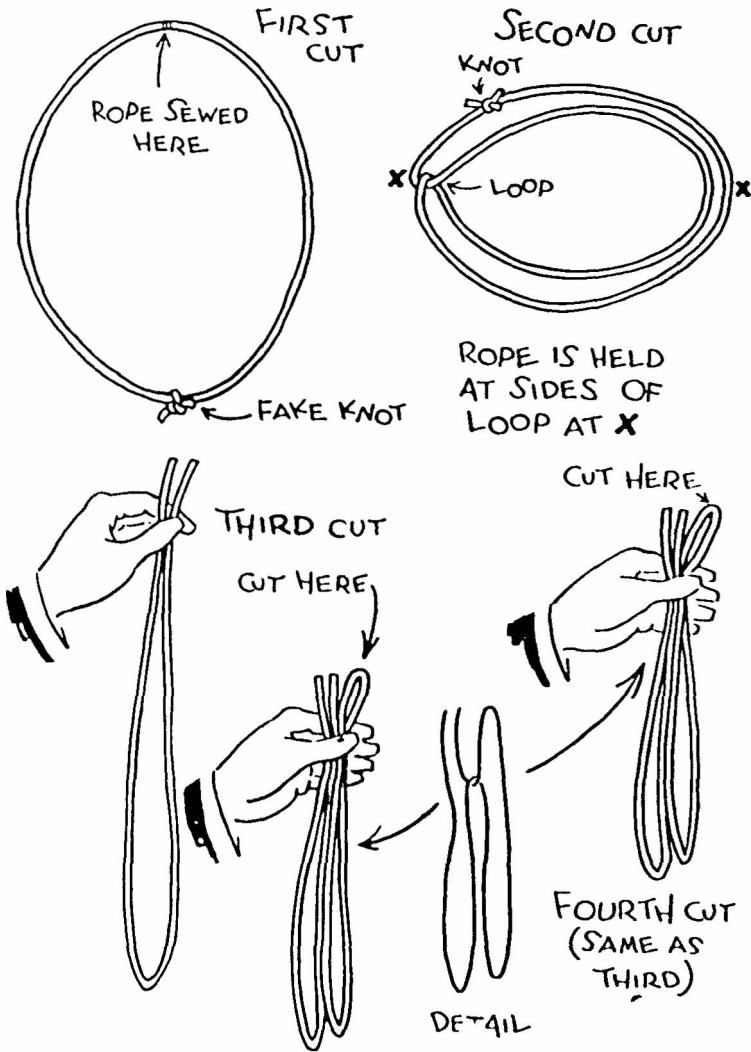
Now I release lower tube and take hold of top tube with left hand, pick up the shell from table with right hand, and say, "I know that you've all heard of the old saying, 'Everything goes in one ear and comes out the other.' Well, I am going to prove this magically. Now watch! One-two-three!" I drop the shell in top tube, raise the tube and show it empty, tell boy to straighten up, and then lift the lower tube and show block. I bang this on the table and show that it is solid.

### Cut and Restored Rope

Like all Magicians, I know dozens of ways to cut and restore a rope, but here is my favorite routine.

Patter: "I saw a Hindu Magician do a trick where he took a piece of rope and tied the two ends together, forming a Magic Circle. Then he took a pair of scissors and cut the rope, severing the Magic Circle. He then tied the two ends together again, but this time he did not have a perfect Magic Circle, as he had two knots instead of one. He took the scissors again, trimmed away the ends of the knot, wrapped the rope around his hand and tapped the knot gently three times and the rope became restored, a perfect Magic Circle again.

"For the benefit of those who did not see exactly how he performed the trick, the Hindu Magician repeated the trick, but this time he formed a double Magic Circle which is just twice as strong as the single Magic Circle. He called attention to the fact that there weren't any loops and if he cut the ropes on either side of the knot that he'd have two pieces of rope and, of course, four ends. So he took the scissors and cut both ropes, then he cut off the knot and tied the two



ends together. Once more he wrapped the rope around his hand, tapped it gently three times, and once more the rope became fully restored as at first.

“Now, if you are still skeptical, I’ll do the trick



again in a different manner just like the Hindu Magician did. Watch! I'll cut the rope in the exact center and trim away the four ends, tap the rope gently three times and once more it's restored.

"And if you STILL think the rope wasn't cut, I'll do it again. Once more I'll cut the rope in the exact center. Once more I'll trim away the ends and tap it three times and once more it is fully restored. It's an ordinary piece of rope. You may have it for a souvenir. I thank you."

Each time I cut the rope it builds up for a bigger laugh and the fourth time the audience literally howls.

Method: I use a piece of rope five feet long. I sew the two ends together, forming a circle and tie a fake knot on the rope opposite where the two ends are sewed together. When I start I give the fake knot another tie, and then cut the rope where it is sewed; trim away the ends and tie them together again. Now I have two knots, one real and one fake. I then cut away the fake knot, wrap the rope around my hand and when I unwrap it, I show it to be a perfect circle again.

On the second cut, I form a double circle like the string trick and conceal the loop in my left hand. By passing this from one hand to the other and concealing the loop, it looks like a double circle without a loop. I even call attention to the fact that there isn't any loop. Now I cut the two ropes and cut away the knot, tie the loop, forming a fake knot again. This time I wrap the rope around my left hand and slide the knot off into my right hand, go into my pocket for some Magic powder, and leave the knot.

The next two cuts are the same. It is a move that is familiar to nearly all Magicians. I'll try to explain it for those who don't know it—and the accompanying sketches will help make it clear.

The rope is held in the left hand with the two ends between the thumb and first finger, the rest of the rope hanging down. Now, the right hand grabs the center of the rope and brings it up even with the two ends in the left hand. The first time you really do this, but the next time, you stop as the right hand gets behind the left and you pick up the front piece of rope or the piece farthest from your body and pull this up instead of the real center. The real center is shielded by the left hand and the fake center forms a loop. When you cut the apparent center, you appear to have four ends sticking up, but you really have only two real ends and a loop around the real center of the rope. Now you tie this loop or trim it away and show one piece of rope again as in the first place.

### The Guillotine Illusion

Here is my routine for the Guillotine Illusion—in my opinion, the finest small illusion in Magic. I bought one of the first ones from Lester Lake at the 1931 I.B.M. Convention in Columbus, Ohio. I have performed the trick thousands of times and this is the routine that I use. By the way, you can buy either a Guillotine or a Chopper from Percy Abbott and use this routine.

I have a boy come onto the stage to help with a trick, and I bring forward the Guillotine and ask him very seriously if he has ever had his head cut off. Of course, he will say, "No." I say, "Well, this is probably the ONLY chance you'll ever have. But don't worry, as I have a Magic carpet and as long as you touch this carpet no harm can come to you. I then hand him a small rug. Going over to the Guillotine, I show him how it works. In order to do this, I pick up a carrot and tell the audience and the boy that the carrot represents his neck. I push the blade down and

cut the carrot, and as the piece falls to the floor, I say, "That is your head falling off on the floor." I remove my handkerchief from my breast pocket and wipe off the blade, saying, "I will wipe off the carrot juice. Of course, if that had really been your head, it wouldn't be carrot juice."

Each of these remarks builds up and each one gets a bigger laugh.

"I realize there isn't anything magical about cutting a carrot, so I'll have you place your neck in the Guillotine, and so that no harm can come to you, I'll have you kneel on the carpet." I spread the carpet on the floor back of the Guillotine. By this time, the boy isn't too anxious, and hesitates, or if he doesn't, I prompt him to do so.

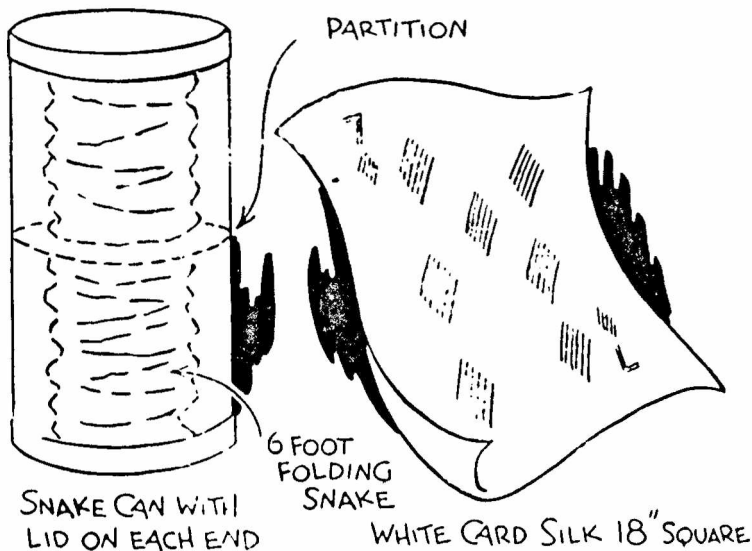
"Since you are so nervous, I'll place my assistant's neck in first, just to show you how to do it." The assistant now steps forward and kneels and places her head in the Guillotine. I go over and get a bucket which I bring back and place under her head, saying, "Oh, I forgot to clean it out from the last show." I reach into the bucket and remove a skull which I place on a side table. I tell the boy to come forward to help me. I have him place one hand lightly on top of assistant's head and the other lightly on her forehead so that her head won't fall off in the bucket. While I am showing him how to do this, I coach him to run to his seat as fast as he can when he hears the assistant scream. I pick up the blade and as I start it down, she screams, the boy runs, and the audience HOWLS. When they have finished laughing, I tell the assistant to reach around and hold her own head on. I then push the blade down and then up, saying, "It isn't as difficult to pull the blade up as it goes through the same groove." I release the assistant and she bows off to much applause.

Once when I told the boy to run, he looked and said, "Yes, but what shall I do with her head?"

### Passe Card and Silk

In this combination, I use several pieces of standard apparatus. They are: A nickled card box, a card silk, a white silk handkerchief to match card silk, a glass handkerchief casket, a deck of cards, and a snake can as used in Abbott's "Bang Up Surprise" trick. This is a round can with a lid on each end and a partition in the center. In one end is a spring snake six feet long. However, I use a snake in each end.

To Perform: I ask for a boy to help me with the trick and have him select a card. I force the same



card as the one that is printed on the card silk. I then show the card box and have him place the selected card in it, close the lid, and put a rubber band around it. He stands on the left side of stage and holds the

box. I now ask for another boy and when he comes up, I have him stand on the other side of stage. I hand him the snake can and tell him to remove the lid. This he does, and almost falls over as the snake jumps all over him. I show the white handkerchief and place it in the can, put on the lid and hand it to the boy and show him the exact position to hold it. Of course, I have reversed it. Now I say that I will cause the card and handkerchief to change places. The boy opens the card box and finds that the card is gone and there isn't any silk either. The other boy opens the can and again almost jumps out of his skin as the second snake jumps out. He doesn't find the card or silk either. Both have vanished. I explain that they are both invisible in the atmosphere. I now show the glass casket to be empty, cover it with a handkerchief and place it on the center table. It is loaded with the card silk and as I place box on the table, I release the flap, leaving the silk in the box.

I tell each boy to blow hard at the box, and I am sure that they will blow the card and handkerchief into the box. This they do, I remove the handkerchief from the box, open the lid, and remove not the card nor the white handkerchief, but both of them combined in one — a silk with the reproduction of the selected card printed upon it.

### Multiplying Golf Balls

About 25 years ago, I bought a set of one-and-three-quarter-inch white multiplying billiard balls, read several patter books, did a little thinking, and worked up this golf ball routine. At that time, they did not have the rubber sets of balls, or if they did, I did not know about them. I still use and have always used the white wooden balls in preference to the other kind.

Patter: "I recently became interested in the game of golf and at this time I would like to show you a few things that can be done with an ordinary golf ball. The first thing you must learn is to keep your eye on the ball. You did not do it that time, so I'll try it again. Ah! Here it is around the joints, which proves that I have ball-bearing joints. Now watch closely. I'll throw the ball high in the air—a high ball—make a 'hole in one' here in my inside coat pocket. I have one ball, now two, and two and one make three. If you get hungry on the golf course, just eat one of the balls. When you want it, you will find it in the refrigerator. Now I have three. Sometimes while playing golf you hear someone shout, 'Fore' and there we have four balls, but four in golf language means danger, 'Here comes a ball.' Why did the gentleman in the front duck? Now, we have three, but I am a golfer, not a pawnbroker, so I'll toss this one to you. That leaves two solid balls, and I'll give one to you and that leaves one. I could vanish this one the same as the others, but I won't as I need it for a golf game in the morning."

For the routine, I have a ball and shell in my inside coat pocket. Another ball under my vest and I start with one ball. Make two passes and a turn from left side toward audience to right side toward them. Now I make another pass and keep ball palmed in right hand. I reach in my pocket with the left hand and get ball and shell. Multiply to two, reach up and take away one ball and at the same time load the palmed ball into shell. I tap balls and replace between fingers.

Now I multiply to three balls. Eat one and get fourth ball from under vest and place it between third and little finger. To vanish balls, I bring top ball down and into shell, and throw toward audience. Now I

have three balls. One I place in my pocket and leave it, apparently putting it back between fingers. Once more I bring top (third) ball down into shell, keeping my hand closed and tossing ball into the air where it vanishes.

Now I have two balls. I call attention to the fact that they are solid and tap one on the table, letting it drop in a well on the table. I now apparently place it back between fingers. I now have two balls (really one ball and shell). I roll the ball into shell, causing ball to vanish.

Now I have one ball as far as the audience is concerned. I turn again so that my left side is toward audience and as I do this, I palm shell away from ball with my left hand, keeping ball in the right. I put left hand in left coat pocket, leave the shell and remove a handkerchief and wipe last ball. I make one pass and recover it from elbow and take my bow.

This is simply the routine and patter. I have not explained passes, sleights, etc.; I take it for granted that the reader knows these or has several of the fine billiard ball books that explain these moves.

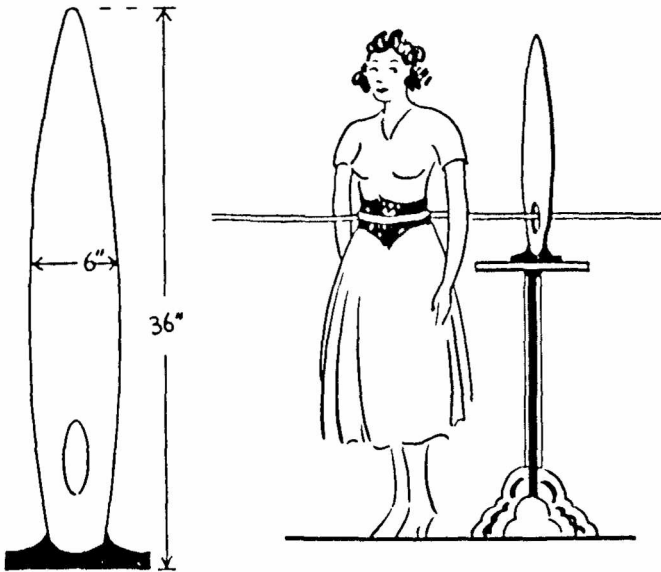
## Girl Through Needle's Eye

This is a simple method of "walking through a keyhole." All I use is three-panel folding screen, borrowed wherever I appear, a piece of rope about 10 yards long, a screw rope gimmick fastened in the center of the rope, and a wooden needle three feet long and about six inches wide at the widest part. The needle has an eye near the bottom just like a real needle and is painted with aluminum paint to give it the usual needlelike appearance.

To perform, I test the rope by having my assistant pull on one end and I pull on the other. Then I tie the rope at center around her waist. I do this so that

the gimmick is on the right side and the knot is on the left side. The needle is standing on a table about center stage with side of needle toward audience. One rope is run through the eye from the left side and the rope is stretched full length. A spectator holds one end and I hold the other. I drop rope for a moment and put the folding screen in front of assistant and

The State Library of Victoria  
"ALMA CONJURING COLLECTION"



needle, hiding them from view of the audience. Now, I get the end of the rope again and I give a long pull. The assistant screams, the screen falls over and the assistant is now on the other side of the needle, apparently having been pulled right through the small eye.

Of course, all she had to do was to unscrew the gimmick, remove the rope from around her waist, pull it through the eye and fasten it around her again.



## A Ring and Half-Dollar Routine

Effect: First a half-dollar is borrowed and marked by its owner. This is dropped into an empty glass and is held by a spectator on the stage. A lady's wedding ring is borrowed and it is dropped into a brass box. The box is then wrapped in a handkerchief and is held on stage by a second spectator. Next, two oranges are brought forth on a tray, and one orange is selected by audience. Magician removes the coin from the glass and places it in a small box. He then commands it to leave the box and appear in the selected orange. Box is opened and coin has vanished. Orange is cut in half and marked coin is removed.

Performer says, "Now comes the hardest part of the trick. We have one orange left. I'll place it on the knife and have it held up where you can all see it." Then he takes knife and orange down and has someone in the audience hold it. "Now, what I propose to do is to take this half-dollar, make it disappear and have it appear in the box the gentleman is holding, which now contains the borrowed ring, and at the same time cause the ring to leave the box and appear in the orange." He wraps the coin in a handkerchief and vanishes it. He then opens the box and in place of the ring removes the marked coin and returns it to its owner. The orange is cut in two and the borrowed ring is removed and returned to the lady who loaned it.

Properties Used: Two oranges, one knife, one glass with stem, two half-dollars (exactly alike), handkerchief with half-dollar sewed in corner, brass plug box, one rattle box, and a wand.

Preparation: The two half-dollars are marked with a cross as near alike as is possible. A slit is made in one orange, and one marked coin shoved down into center of orange. Make a small mark on this orange

so that you can tell it from the other one. Then make a slit in second orange and place both oranges on a tray. Place tray on a table back stage, out of sight of the audience. Next, place both parts of the lid of the plug box in your right side coat pocket. The other part of the plug box, together with glass, knife, handkerchief, and wand, are placed on side table on stage. Now you are ready to do the trick.

Presentation: Magician comes forward and borrows a coin. He has it marked before taking it, saying to owner of coin, "Will you please mark the coin before you let me have it—just some simple mark, say with a cross, as that is the easiest." Magician drops coin in a glass. He switches borrowed coin in his right hand for duplicate with cross marked on it on the way to stage. So it is the duplicate with cross that is really put in glass and borrowed coin is palmed in right hand. A spectator is now asked to step up on stage and hold glass and coin. He can look if he wishes and if he does, of course he sees mark (cross) on it.

While Magician is getting spectator on stage, he places hand containing coin in coat pocket and lets borrowed coin drop into bottom half of plug box lid. The top half is then placed on. Now a wedding ring is borrowed from a lady in the audience and this is dropped into plug box. The lid is removed from pocket and placed on the box. The whole thing is wrapped in a handkerchief and another spectator is asked to step forward and hold it. Of course, when lid is placed on box, the bottom and borrowed ring are forced into Magician's left hand and he drops them in the left side coat pocket. Later he retires from the stage for a moment to get oranges and while back-stage, he removes ring from his pocket and places it in the center of the second orange.

When he returns to the stage with the tray and the oranges, one orange (containing coin) is forced on a member of the audience. Coin is then removed from glass and vanished in a rattle box. Orange is then cut in half by spectator who held glass and the coin is removed.

It is now that performer proposes to do the hardest part of the trick. Coin is vanished again by wrapping it in the handkerchief with the coin sewed in corner and then coin is commanded to enter the plug box. When the box is unwrapped and opened by the spectator who has been holding it, he finds the ring has vanished and in its place is the marked coin. Orange is now cut in two by spectator who held it in the audience and the ring is removed.

When you place orange on knife and have it held by spectator in audience, shove knife clear through so that knife hides the slit where coin or ring has been placed in orange. Then when orange is cut, cut it all the way around, dividing orange into two equal parts.

Of course, if an assistant is used, the ring can be dropped onto a servante instead of into performer's pocket and the assistant carries off the ring, places in slit in orange and brings on a tray with the two oranges.

### Sun and Moon Trick

I play so many hotels and other dates where the audience is on all sides of me that I figured out the following simple method for doing this old trick. I have been doing it this way for about 25 years. It gets away from vesting, etc., as in the other methods, and can be done anywhere at any time.

I use a changing bag and on one side I have a red bandanna handkerchief; on the other side, a man's white handkerchief. I ask to borrow some gentleman's handkerchief, "and a clean one, please." This usually



gets a laugh. I tell the willing spectator to drop his handkerchief in the bag and it goes on the side with the red bandanna. On the way to the stage or to my table, I turn the handle.

I already have a gentleman on the stage helping

me and when I get to my table, I ask him to reach in the bag and remove the handkerchief. I then hand him a pair of scissors and tell him to mark the handkerchief. I have the handkerchief folded, first in half and then in quarter size. I have already taken a pencil before the show and marked a quarter circle on the corner of the handkerchief where it will make a large round hole when the man cuts it with the scissors, following the marked line.

After telling him to mark the handkerchief and after whispering to him to cut it on the marked line, I leave the stage to get the red bandanna. Of course, he cuts the white handkerchief on the drawn line, and I wait until the laughing dies down some before returning with the red handkerchief. I compliment him on the excellent job of marking, etc. I then explain that the red handkerchief has to be in the same condition as the white, so I cut a hole in it the same as the hole in the borrowed (?) handkerchief.

As an afterthought, I remind him that the white handkerchief was borrowed and that he has ruined it, etc., so maybe we shouldn't do the trick after all. So I wrap the two handkerchiefs and the two centers in a newspaper (sometimes I use a changing canister) and accidentally tear the paper so I pull the handkerchiefs through the paper and find they are now restored except that the red center is in the white handkerchief and vice versa. I ask the gentleman if he wants his handkerchief in that condition and of course he says, "No." I then fold them and drop them into the changing bag, after it has been shown empty.

The bag still has the borrowed handkerchief and the other red hank in it on the same side. So I turn the handle and have spectator say several Magic words and pull out the two handkerchiefs, then show them fully restored. I thank the gentleman for helping me

and ask him to return the white handkerchief to its owner on the way to his seat.

When I wish to make the trick longer, I add the following at about the middle of the trick. I have a round tin can about 8 inches high and about 5 inches in diameter, painted white and on the front in block letters the words, "Magic Laundry." This can has a partition in it, dividing it into two equal parts. In one part, I have two white handkerchiefs, one about four times the size of an ordinary handkerchief and the other a tiny one. Both have centers cut out just like the one the spectator cuts.

After the spectator cuts the handkerchief, I tell him that he has soiled the handkerchief while cutting it, so we will have to launder it. I place it in the empty side of can and pour some water from a pitcher into the can. Now I remove the small handkerchief and wring out the water and show that it has shrunk. So I place it in the can with the first handkerchief and put some magic stretching powder on it. Then I take it out and it has stretched too much, as it is the large handkerchief. I try again by placing it back in the same side I just took it from, put in a little more water and then remove the first handkerchief and show that it is back to normal. Then I cut the red handkerchief and proceed as in the above part of the trick.

### Spirit Slate Test for Club Shows

Effect: Magician hands someone a sealed envelope to hold. He tells him that this is a spirit message. Then a single slate is examined and washed clean on both sides by a spectator and is stood against some object on Magician's table. Next a small round box and three dice are handed for examination. (This box is a standard piece of apparatus sold by all dealers

under various names—Eli's Die Box, Psyche Die Box, etc.)

A spectator is asked to come on the stage to assist the Magician. He is handed a piece of chalk and is shown a small blackboard standing on Magician's table. Blackboard is about 18 inches high and 12 inches wide, with a brace on the back of it, so that it will stand erect.

Magician now takes the box and three dice, places dice in box and places on cover, then he shakes the box and removes cover and lets spectator see and add the total of the three dice. He then tells spectator to write total on the blackboard. This is done three times and all three totals are written on blackboard. Spectator is then told to add the three totals and the answer is, we will say, 27.

Magician then asks the spectator to open the sealed envelope. He does and takes out a sheet of paper and reads aloud, "The total of three shakes of the dice is 27. Signed, Spirits." Magician then picks up the slate and says, "If the spirits are really present, they will have written something on the examined slate." He turns slate around and there in large numbers is written "27".

Secret: Any Magician who has read thus far will know the secret. However, for those who do not know exactly, I will do a little explaining. I use a slate with a lock flap, but any flap slate will do. Of course, the spirit message is written on paper and sealed in envelope before. You must decide on a definite number; any one between 24 and 39 will work. I take it for granted that you all know the secret of the die box. After box and dice are examined, I always take box first and then get the dice one at a time, and if I use 27 on slate and message, I place each die in box at a certain number: The first one with one spot on top,

the second with two spots, and the third with three spots. These top spots added up will give a total of six, and this added to 21, the total of the spots on tops and bottoms of all three dice will give you the 27. If you wish to use some other numbers, say 31, then place the three dice in the box so they will add up to 10.

I will not fully explain the die box used. If you have *one or know the secret, the above will be clear to you, and if you don't, you can buy one and after you have read the secret, you will be able to adapt this routine to it.*

### Multiplying Thimbles

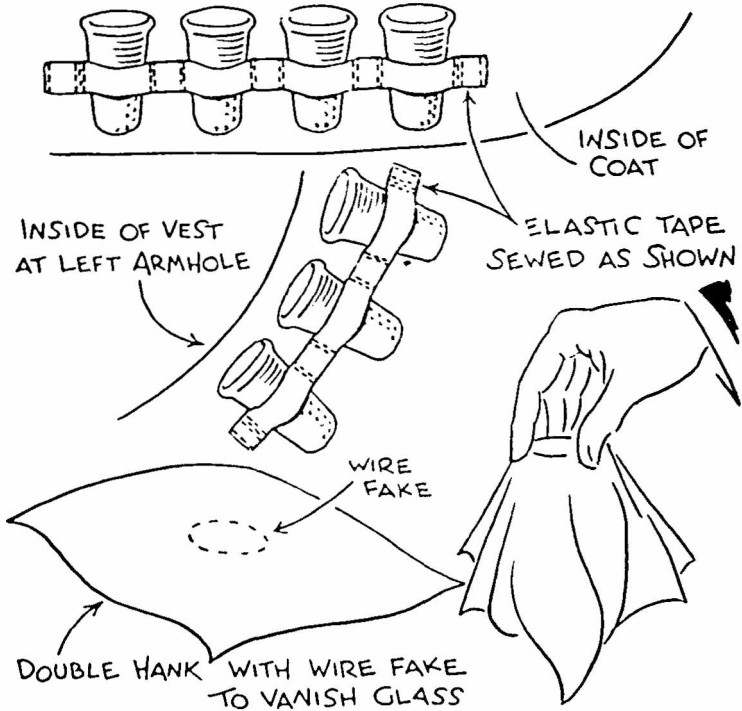
I sew a rubber band or a piece of narrow elastic tape at the bottom of my coat on the left side, and sew the elastic so it is divided into four sections. Each part holds a thimble. Then I sew another piece to my vest under my left arm. This piece is divided into three parts and holds three thimbles.

I then perform the thimble trick in more or less the regular way. One thimble is produced and several sleights are performed with it. Then the thimble is vanished and I reach into my left inside coat pocket to get it. When I do this, I place my three fingers in the thimbles and remove the hand, with the thimbles held down and out of sight. Of course, the vanished (palmed) thimble is shown on the first finger. I now toss it in the air (really palming it). While I am doing this, I stand with my left side away from the audience and as I toss the thimble in the air, I reach down and get the four thimbles on my left fingers. Now I turn facing the audience and show a thimble on the left first finger. I make this thimble pass to the right first finger and back to left several times. Finally, I say, "Oh! So you think I have two thimbles!"



Well, I don't. I have eight!" As I say this, I bring up all eight fingers with a thimble on each one.

After the applause has died down, I remove the thimbles one at a time and drop them into a glass. The



glass is covered with a handkerchief and I step toward the audience and ask who would like to have the glass and the thimbles for a present. I toss the handkerchief in the air and the glass and thimbles have vanished. Of course, the glass goes into a well and the handkerchief is double with a wire ring fake sewed in the center to look like the glass when held in the hand as in the accompanying sketch.

## Houdini Card Trick

Equipment Needed: One large paper bag, one man's handkerchief of ordinary size, and a Tarbell Card Frame for a giant card. The frame has bars and the card can be seen between the bars, but by turning frame over the card will disappear. There is a duplicate card of the same suit as one that appears and disappears inside the frame. This duplicate card must be "fixed" by having a large pin glued to the top edge of back of card with another narrow strip of cardboard; pin is then bent downward in about the center, forming a hook on back of card. Card can now be put into frame and pin will stick over edge of frame. Now it is a simple matter to hook card out of frame and onto coat sleeve, etc., with one downward sweep.

Patter and Routine: Ask for a boy about 10 years old to assist you and have him stand about center stage, but back somewhat to take care of the visual angles from each side. Whisper to him to face the audience and to STAND STILL. Then say to the audience, "I would like to demonstrate to you how the late Harry Houdini made his escape-from all the jails. This card will represent Houdini." Hold up card by thumb and first finger of left hand, edge between thumb and first finger. "This will represent the jail or prison." Still holding card in left hand, display the frame with the right hand, showing it on both sides and put your face behind it as though you are behind the bars. Audience can see between bars as fake card is down and out of sight. "First we must put Houdini behind the bars." So saying, put the cards up from bottom into frame. Now turn over frame with card in it and fake card will appear behind the real card and this leaves the hook on top of frame.

Now hold the frame between thumb and outspread fingers of left hand with point of hook away from palm

of hand, pick up bag in right hand and swing downward and it will open up. Walk over to boy and stand at his right side. "I want you to be sure the bag is entirely empty. Look into every corner and be sure there isn't anything in the bag." While he is looking, you will lean forward and bag in your right hand will be just below his face, therefore your left hand will automatically be behind him. Give frame a quick sweep downward and card will hook onto his back.

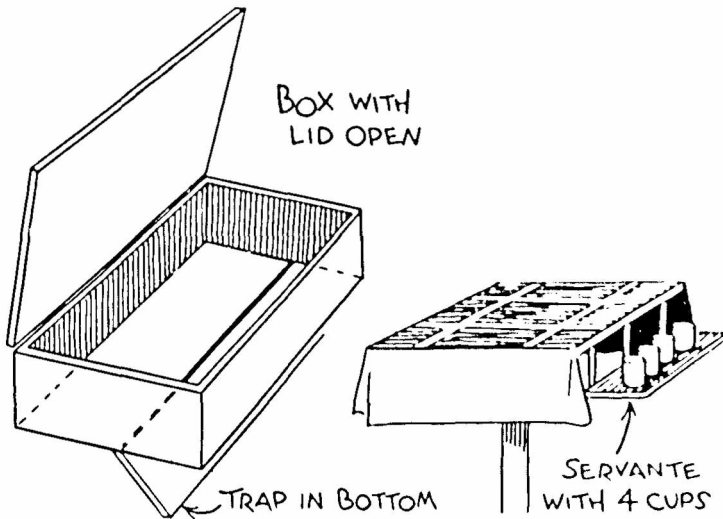
Now say, "If you are sure the bag is empty, please hold it perfectly still. Now what I propose to do is to have Houdini escape from the jail and appear in the bag. Now if you (to the boy) will watch closely, you may see Houdini as he enters the bag and if you (to audience) will watch closely, maybe you can see him as he escapes from the jail."

While you have been talking, tip frame over, being careful to keep your fingers of left hand against the fake card, so it will not slide out of sight, pick up handkerchief with right hand after showing Houdini (card) is still in jail, and cover frame with handkerchief. Then release card and it will slide out of sight. At the same time, remove handkerchief slowly upward and spread handkerchief with fingers, making it appear as though you are removing card under handkerchief. Show frame empty, still holding handkerchief, and when the sucker bites, show handkerchief empty, saying, "Oh, no! I wouldn't fool you that way. Houdini should be in the bag." To boy, you say, "Will you remove him, please?" Boy looks into bag and says, "The bag is empty." Then you say, "What! He isn't there? That's funny. Perhaps he has escaped again." This always gets a laugh. "Well, we must find him." Take boy's hand and turn him around and even though audience is laughing, keep looking for the card—on the back drop, etc.—until laughter

starts to die down, then remove card and show it to boy and whisper to him, "Scratch your head." As he does so, turn and bow to your applause.

### A Production Box

This is a production box I thought of and used 20 years ago. I found it very effective. For the use of this box it is necessary to have a Magic table about 15 x 20 inches with a servante at the back. On this servante, place four large tin cups, each filled with silks, spring flowers, spring balls, and other production articles.



The construction of the box is very simple. It is about 12 x 18 inches and about 6 inches high, with a hinged lid. The only mechanical feature is a trap door in the bottom of the box. This runs the full length of the box at the back or the opposite side of where the lid is hinged. Thus this trap is 5 inches wide and 18 inches long. When the box is shown to be empty, the trap is held closed with the left hand.

The box is now placed on the table, back far enough for the trap to drop open. Cups are now lifted through the trap, one at a time, and in between various productions. Articles are produced and placed upon the table in front of the box. This gives a reason for pushing the box to the back edge of the table.

The box I used was felt-lined and had felt glued on the bottom. This concealed the hinges on the trap and made it more deceptive.

### Three "Can" Monte

This is a little trick using a standard piece of apparatus, and I have included it in my own program for the past several years. As far as I know, the idea is original with me; at least I've never heard of anyone else using it.

Properties Needed: Two small glasses (one with rubber cover), a tray, a wand and three ordinary "Chink" or Chinese water cans. Before presenting, fill two of the cans with a small amount of water and turn upside down on tray, putting all three in a row, and leaving empty can in center. Fill one glass with water and put the rubber cover on, then place glass in your inside coat pocket. Fill the other glass about half full of water and place on tray in front of cans. Put a wand on the tray and you are ready to start the trick.

Begin by telling your audience you will show them a modern version of the old "Three-Card Monte" or Three-Shell Game, and instead of using cards or walnut shells, you will use three empty cans and a glass of water. As you say this, you show cans empty, one at a time, by whirling them on the wand. Then set them back on tray, right side up. Pour the water from the glass into the center can, impressing upon

---

them that the whole idea is for them to keep their eyes on the can with the water in it.

Mix three cans slightly as you move them about the table, but not enough for spectators to really lose sight of the can you filled with water. Ask which contains the water, and, of course, they will guess correctly. Turn the can over and pour the water into the glass, saying, "I just wanted to see whether you really were watching or not. Now we will try it again. Keep your eyes on the can with the water in it and watch me closely, as I might fool you."

Again fill can, which should be in the center, and rearrange their order. This time they guess "correctly" again, but you turn can so the water will run into fake part and show can empty, saying, "Oh, no! You see, the can containing the water is really on this side", and at the same time show one of the other cans to contain the water.

Repeat this routine, fooling them again, then say, "Now that's twice I've fooled you, or maybe it's twice that you haven't watched me closely, so we will try it once more and I am going to give you a bit of advantage this time." Show all cans empty and pour water into center one (which really is empty) and call special attention to the fact that this center can really contains the water. Then tell them that you are going to place a handkerchief in top of the can containing the water. Do this while you are talking and don't look at the cans at all, and instead of placing hank in center can containing the water, you really place it in one of the other two and rearrange their order, mixing them slightly.

I should have told you that after pouring the water from the glass into the can this last time, glass should either be dropped into servante or well or set behind something, out of the way. Then after cans

have been mixed again, ask where they think the water is. Again they will choose correctly, providing you have mixed the cans only slightly and slowly. But you say, "No, it isn't here. This can is empty." Show empty can (show other can without handkerchief in it to be empty) and say, "I told you the can with the handkerchief in it contained the water." Pick it up and remove handkerchief and look around for the glass and pretend you cannot find it, so you say, "My glass seems to have disappeared, so I'll just pour the water on the floor." Turn can upside down and let water run into the fake part, showing this can also empty. Say, "The glass seems to have vanished and so has the water." All three cans are now "empty".

Reach into pocket and remove glass of water which was concealed at the start of the trick. Continue with: "Well, after that, I am thirsty, so I will end this little trick by drinking the water."

## A Hat Load

There isn't anything very unusual or original about this routine except the move by which I loaded the nest of six alarm clocks into a borrowed hat. In order to explain this one move, I'll explain the entire routine as there may be some readers who have never made a production from an empty hat, and do not know how.

The main load consists of 12 folding candy boxes, 5 strings of folding flower balls, 100 extra large spring flowers, a silk streamer 1 foot wide and 10 yards long, and several 36-inch silks. The boxes, balls, flowers, and silks are folded flat and stacked on top of one another. The entire stack is then wrapped around and around with the streamer and the end is tucked under a fold to hold it tight. This forms a compact bundle.

I use a table with a drape all the way around it

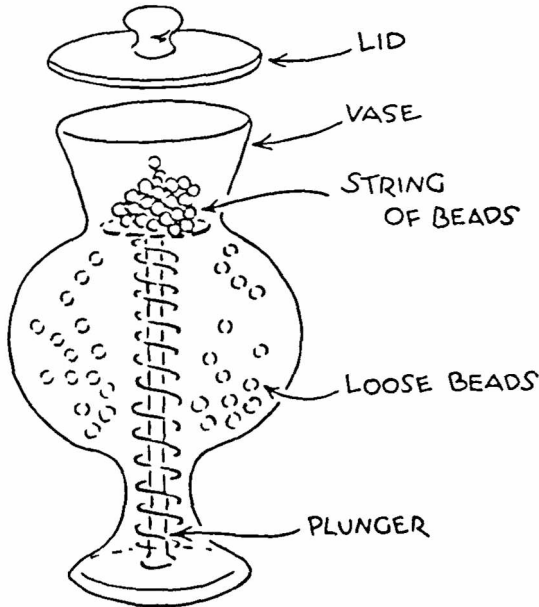
and a servante at the back. On the right side of this servante I place the bundle and on the left side, the nest of alarm clocks.

Now to perform, I first do the Die Box or some other trick and in the process borrow a man's hat. At the end of this trick, I turn the hat upside down to dump out the die and let the hat lie on the table at the back and at the right side of table. When I pick up the hat, I hook the bundle with my first finger in fold of streamer and load bundle into hat. First I produce the silk streamer, then the flower balls and these I hang on small hooks on the front of my table, next the 12 candy boxes which I stack on the table at the back and then the flowers which I pour on the table in front of the boxes. Now I have produced everything but the 36-inch silks. As I produce these, I am standing on the left side of table, about a foot back of it. I am holding the hat in my left hand and I remove the silks, one at a time, grasping each by a corner and bringing out with a flourish. As I do this, I drape each one over the table, flowers, boxes, etc., starting at the front of the table, and I do not let go of the corner until I have pulled it over all the articles on the table and my hand is at the back of the table by the nest of clocks. While doing this, I have moved the hat to the left back corner of the table, with the opening toward the back, and as I release the corner of the last silk, with my right hand I pick up the clocks and put them into the hat. At the same time, I move forward away from the table toward the audience. This is all done in one move and is over before anyone has time to be suspicious. This move is very clean and cannot be detected if done correctly. Now, of course, I produce the clocks and hang them on a ringing stand.



## The Magic Beads

The Magician first shows a large vase and a glass filled with small vari-colored beads. He pours all the beads into the vase, puts on the lid and shakes



the vase. He then removes the lid and brings forth the beads on a thread.

This is simply a new use for the old orange vase. Instead of using an orange, the Magician has a string of beads already in the vase and as in doing the orange trick, he does not show the vase to be empty. He simply pours in the beads, pushes up the plunger, allowing the loose beads to run into the lower compartment, then shakes the vase to help them down. He then simply takes off the lid and removes the strung beads.

## Watch Restoration

You will require a man's handkerchief, a pistol with tube attached, a loaf of bread and a duplicate watch or pieces of a watch. The latter is in the left trouser pocket.

When about to present the effect, pick up the handkerchief from the table in the right hand and at the same time procure and palm the duplicate watch from the pocket with the left hand. Throw the handkerchief over the left hand and the center of the handkerchief will be directly over the duplicate watch.

Step forward and borrow a pocket watch and have the lender place it on the center of the handkerchief. Then, as you turn to the stage or platform, place the palm of the right hand on top, then reverse positions of the two hands, so that now the left hand is on top, the duplicate watch immediately beneath it and the borrowed watch in the right hand under the handkerchief. Palm borrowed watch away in right hand and deposit in right trouser or coat pocket.

Gather up the corners of the handkerchief, forming a bag and apparently accidentally bang watch against some hard surface. Then proceed as usual and beat the remains into pieces. The pieces are loaded into the pistol tube and fired at the loaf of bread. The latter has previously been prepared with a slit in the bottom, slightly toward one end. The borrowed watch is palmed out of the pocket and secretly forced into the slit, well up into the bread. The loaf is divided into two halves and the half containing watch is forced by the "your right, my left" method so familiar to conjurors. The selected half is broken open and the watch found restored.

The main object of all this is to give you a simple method of working the watch effect without resorting to the watch bag, mortar or stocking. The method is simple, easy, and it works.

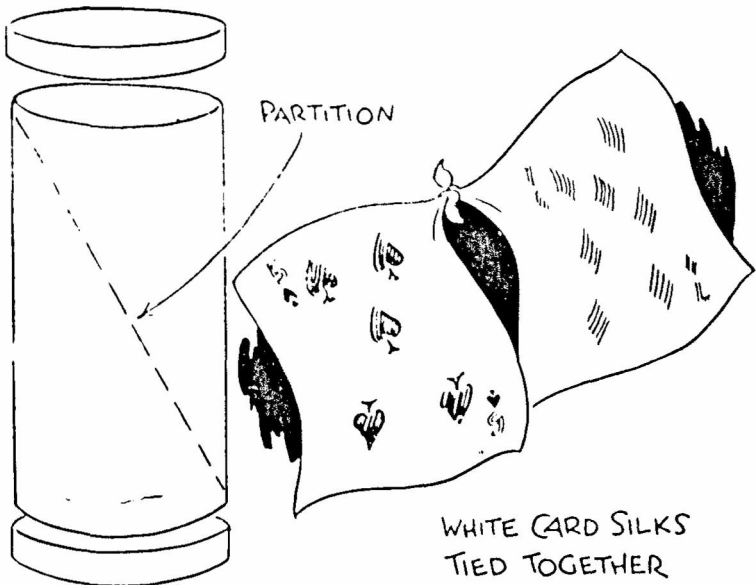
## Printing by Magic

Apparatus: A deck of cards; two card silks, one a Five of Spades and the other a Seven of Diamonds; also two blank white silks with blue borders to match the card silks. Next you will need two blank cards with backs to match deck used, and lastly some kind of a changing canister. A small changing bag can be used. Personally, I prefer a canister. The kind I use is made like a tin can with a lid on each end so that it can be turned over without any change being noticed by the audience. The inside of the can has a partition that runs slanting from one end of the can to the other. The can may be shown empty and it doesn't look shorter on the inside than on the outside.

I start the trick by telling the audience that the average person little realizes that Magic can be used for many things other than entertainment. It can be used in everyday life in many ways. In fact, if I were in any other kind of business, of course, still being a Magician, I would use my Magic to aid me in whatever business I might be in. Say, for instance, if I were a printer, I wouldn't have a large building filled with presses and other printer's equipment. I would simply use my Magic power and a few simple articles. I will explain what I mean by giving a demonstration. I then ask for two gentlemen to step forward to assist me. I place one of them on one side of the stage and one on the other.

First, I pick up the deck of cards and shuffle it. I then force the Seven of Diamonds on one man and the Five of Spades on the other, telling them to note the identities of their cards and to remember them. Next I show the two blank white silks and tie them together by a corner of each. The canister is shown to be empty and the silks stuffed down into it. The

reason for stuffing the silks into the canister is because, before the show, I have tied the two card silks in a similar manner and have poked them into the other end of the canister so that the outside corner of each is sticking up a little so that if I catch one corner in each hand and pull, the two silks come out and are spread into full view with one movement. Also, I have put the two blank cards in beside the two card silks, so I can remove them first.



Now after poking the blank silks into the can, I step over and have the man on the left side of the stage place his card in the can beside the silks. Then over to the other man and he places his card in beside the first one. I now place the lid on the canister and tell the second man to touch the canister and think of his card. I then turn and walk to the right side of the stage and ask the first man to do likewise.

As I walk across the stage, I drop my left arm, and, holding the can down to my side, turn the can

over as it is screened from view by my body. Then after the first man has touched the can and thought of his card, I remove the lid and show it empty. I then remove the two cards, both at once, one in each hand, and show both to be blank. Then taking a corner in each hand I remove the two silks and spread them with one big flourish and ask each man if that is his card. I then show the canister to be empty, thank the men for their help and tell them that I hope I have proved to them that Magic can be used in printing and in other walks of life besides entertainment.

### A Giant Card Stabbing Trick

Effect: Magician shows a deck of giant cards. He fans this deck out with both hands, showing the cards on both sides and that all are different, without, of course, calling attention to the fact. Deck is then squared up and wrapped in a sheet of newspaper and a rubber band is put around the newspaper to hold all in place. Now an ordinary deck is shown and shuffled, and one card selected by a spectator. Spectator is told to concentrate on the name of his card. Magician then takes a large butcher knife and says a peculiar sympathy exists between the small deck and the large deck. He plunges the knife through the paper and into the deck, the rubber band is quickly removed, the paper torn away and the cards in front of the blade are removed. Audience sees that the knife has picked out a card which turns out to be the same as the one selected and still held by the spectator.

Secret: Of course, I need not explain that the card was forced and that the giant deck was bridged or crimped. However, the crimp is put in the giant deck before starting the trick and the fanning and showing of deck never disturbs its order or bothers the bend.

I usually bend both halves of the deck and they are bent at the top end or lengthwise and not on the side as in the similar trick with a smaller deck.

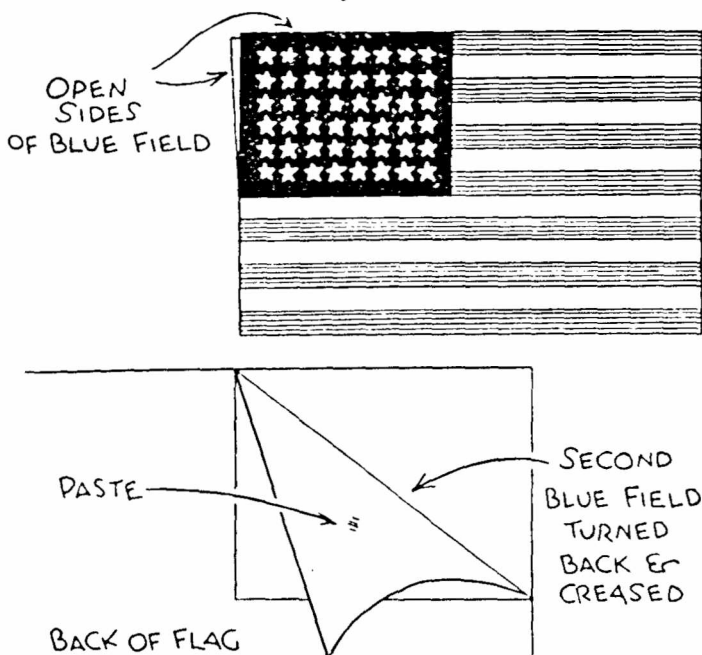
### A Timely Trick

Effect: Magician shows three pieces of tissue paper about 8 x 12 inches. One is red, one is white, and the other is blue. He places the three pieces together and rips them down on one side and then on the other. He now has nine pieces, three of each color. These are placed together and wadded into a tight ball. When the ball is opened and unfolded, the three sheets of paper have magically been turned into a large paper American flag about 14 x 22 inches or as large as you wish.

Secret: You have probably figured it out before you read this. However, I will explain it in case you haven't. The flag, of course, is pasted together, and I found that it is easier to paste the white strips on a red sheet of tissue paper the size you wish the flag to be. This is better because the paste won't show through the white paper nearly as plainly as through the red. After you have the six white strips pasted on the red paper, making seven red stripes, cut out the space for the blue field and cut two pieces of blue paper the size of the blue field. Take one and paste it on the flag. Stick on your 48 stars and then turn entire flag over and paste the second piece of blue paper. Just stick this at the two inside edges. This forms a pocket with the two outside edges open. Bend the back half of the blue field over and crease it from corner to corner. Now fold the flag first in half and then quarters, etc., until it is a small packet with the center of the folded piece still in view.

Of course, the blue paper that is torn has a pocket in it also, somewhat like the familiar Hat and Pants

tricks. In order to form this pocket, I cut the blue piece of paper one half again as large as either of the other two pieces. I then fold down the extra half and crease it. When this is pasted down at the bottom,



it forms a pocket one half the size of the entire piece of blue paper. But before I paste it down, I put a dab of paste on the center of the folded blue piece on the flag. I then place the flag with the dab of paste down on the first blue paper, bring the extra piece down over the folded flag, and stick it down, forming a pocket with the flag inside. Now when the three pieces of paper are torn and wadded into a ball, they are stuck to the flag. When the flag is unfolded and the back piece of the blue field is straightened up, the wad of paper is inside the pocket formed by the two blue fields, and the flag can be shown on both sides and the torn pieces are invisible.

## Shooting Handkerchief Through Girl

All that is needed in the way of properties for this small illusion are a handkerchief gun such as the Joseph Handkerchief Gun, a thumb tip, a balloon, a watch target as sold by most dealers, and two 18-inch red silk handkerchiefs.

In order to prepare for the trick, it is necessary to solder a needle point to the front part of the thumb tip. This doesn't have to be any certain length, just long enough so that it will puncture the balloon and cause it to burst at the proper time. Now take one of the red silks and sew several lead weights in the hem (I use fishing sinkers).

In the preparation of the watch target I had the help of my friend, The Great Leon, whose idea it was to stick a steel needle at an angle in the center of the bull's-eye (this is the part that revolves), so that when the trick is set, the needle will stick out about three-quarters of an inch and point upward. The weighted silk is then fastened to the revolving panel with a small thumb tack (my target is made of wood) below the needle and the rest of the silk is then pleated and stuck on the needle. When thread is pulled and panel released, it will revolve and the needle will now point downward, the weights in the silk will then cause silk to slide off the needle and hang from where it is thumb-tacked down over the remainder of the target.

To Perform: Have target on small table at back left corner of the stage. Girl comes forward with large red balloon in left hand (left hand is toward audience) and in right hand at her side, she holds thread to release panel in target. She stands five or six feet in front of the target so audience can see her and the target. She holds balloon in front of her chest.



Magician stands at front of stage on opposite side and holds gun and red silk. After explaining what the trick is all about, he places silk over the gun and fires at the girl. At the sound of the report, the silk visibly vanishes from gun and at the same time the balloon bursts (girl pricks it with needle in thumb tip) and silk appears visibly on the target behind the girl. Apparently it has passed through the girl and has been impaled on the target by the bullet. Magician steps forward and removes silk from target as they both take a bow.

### Comedy Card, Silk, and Snake Combination

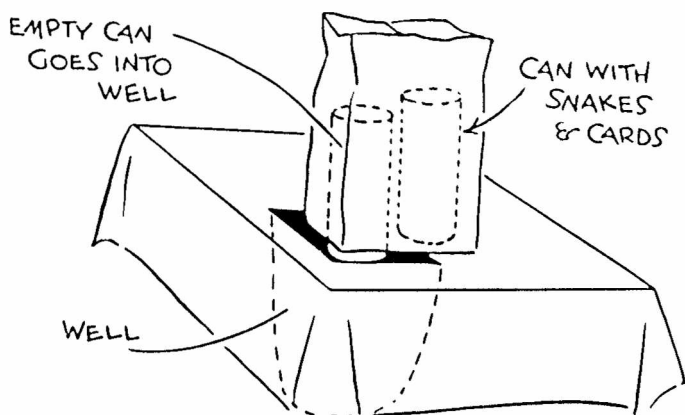
This is a trick that I figured out after seeing one of the "Peanut Brittle" cans that are sold in Magic stores. It is a tall can labeled, "Peanut Brittle" and when the lid is removed, out jump three green snakes, five feet long and very large around. The snakes are packed in the can so tightly that they jump out like three bullets, greatly surprising the spectator assistant and the audience. I figured out three different versions of an effect using these properties.

First Version: First, I force three cards on three different spectators, then I ask for a boy or a man to help me with the trick. I give him the can to hold. Before the show, I take duplicates of the three cards to be forced and I fasten one to the end of each snake, hooking them on with a paper clip. Then when I put the snakes in the can, I just let the cards lie in between the snakes. Now I place the three selected cards in a nicked card box and have someone else hold the box very tightly. At my command, the cards vanish from the box, which proves to be true when the box is opened and examined.

I tell the audience that the cards are in the can held by that gentleman. He opens the can and is

greatly surprised to have the three snakes shoot out high in the air. After the laughter dies down or while it is dying down, I pick up the three snakes and let them hang over my left arm with the card ends toward the audience. I then ask the three spectators who made the original choices to name their cards and they are found to be the same ones fastened to the snakes.

Second Version: This is the same as Version No. 1 except that I use three card silks, duplicates of the



three forced cards, instead of duplicate cards. I also have three plain white silks vanished in some manner and when the can is opened, the three vanished silks are fastened one to each snake but they are no longer plain silks; they show replicas of the selected cards printed on each silk.

Third Version: This version is the same as the preceding two, except that the can is shown empty before it is given to the spectator to hold. Then when he opens the previously empty can, out shoot the snakes with cards or card silks as you may choose.

You must have a table with a square well, deep enough and large enough to hold the empty can. Next

a paper bag large enough to hold both cans upright. The bag is prepared by having one-half of the bottom either removed entirely, or having one-half of it slit crosswise so that the can will drop down through the bottom and into the well when bag is placed over the well.

To work, have bag on table with fake half of bag over well. The filled can is sitting in the other half of the bag. Now you show can empty and place it in the bag (it drops into well) and with one move you wrap bag around can as fast as possible and give to spectator to hold. When the cards have been vanished, tell him to tear away the bag or quickly do it for him and then call attention to the fact that a moment ago the can was empty, but now it contains the three vanished cards, snakes, etc.

### A Spirit Trick

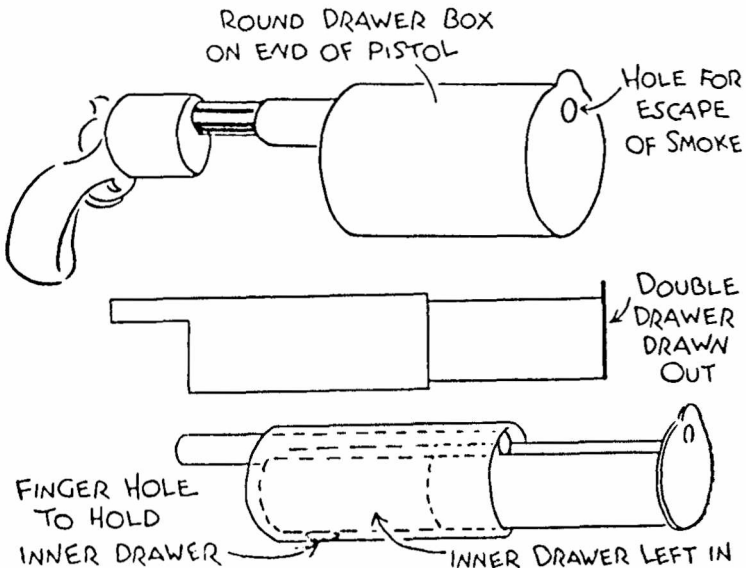
The only properties required are as follows: One large envelope and a deck of 25 blank white business cards. On each of fifteen of these cards write the name of a different celebrity, such as Churchill, Boake Carter, General MacArthur, Governor Dewey, etc., and on the remaining ten cards write the name of Eleanor Roosevelt. Now you have 25 cards with the lower 15 cards each having a different name on it, and the top 10 cards all having the same name — Eleanor Roosevelt. The names you use can be changed from time to time in order to adapt the trick to the purpose of the moment or to keep it up-to-date.

To perform this trick, you explain about spirit photography and show the envelope to be empty, then seal it and have someone hold it. You show the cards and read off the bottom 15 cards, one at a time, showing each name as it is read. Now have a card selected. Fan out the top 10 cards so they will have to select one with name of Eleanor on it.

Tell the spectator to read the name he selected, and when he does, tell the spectator holding the envelope to open it and he will find the spirit photo of Eleanor. Say, "Please open the envelope and remove Eleanor." When he says, "It's empty," you repeat, "Empty?", look puzzled for a moment and then say, "Oh! She's gone again."

### Drawer Box Pistol Tube

This piece of apparatus is simply a combination of a pistol tube and a round drawer box. The one I use I had made up several years ago and it is about 5 inches long and 2 inches in diameter. It has a round



tube that extends 2 inches out the rear end. This is just large enough for the barrel of a .22 pistol (either a blank gun or a target pistol) with the front sight filed off to fit the tube on securely. This tube is really 7 inches long, and extends the entire length of the

round box with only 2 inches in view. There is a round hole the size of the tube cut into the front of the drawer. This lets the smoke out when the gun is fired. The drawer has a small handle (or tab as illustrated) so that it can be opened and closed at will. The inner drawer is controlled by a small hole at the bottom rear of the round box. When the drawer is opened, the inner drawer will open with it as in all drawer boxes of this type.

The silk is placed inside of drawer and the pistol is fired at the desired object. Then when drawer is opened with right hand, the left hand holds the box with pistol under left arm and second finger is inserted in the hole holding the inner drawer as the outer drawer is withdrawn. The silk has vanished, as it is in the inner drawer.

The tube I had made is of brass, nickel-plated. It is a good item for certain tricks.

## The Traveling Stamps

Effect: Magician shows a large envelope 9 x 12 to be empty, and places in it a heavy piece of white cardboard, which has been shown to be blank on both sides. The flap of envelope is fastened down and the envelope is placed upright on a chair. Then a small cloth bag is shown to contain quite a number of foreign stamps, all different. One of these is selected by a spectator and he selects, let us say, a stamp of Turkey. Magician then forms a cone out of a piece of brown wrapping paper and stamps are poured from the bag into the cone. Magician commands the stamps to vanish and cone is opened and shown empty. Then envelope is opened and card removed. The stamps are now seen to be glued on the cardboard and they form in large letters the word, "Turkey."

Secret: Properties necessary are two pieces of

white cardboard 9 x 12, a small changing bag, a double paper cone and a 9 x 12 envelope, made like a double spirit envelope. I will take it for granted that all readers know the secret of these, as they are all old tricks and should be known to every Magician. The stamps can be obtained at any 5-and-10-cent store. Of course, one side of the changing bag contains stamps all alike and the other side all different stamps. Also, one side of the envelope is empty and the other side contains the card with stamps glued on it. The rest of the trick should be clear.

### An Easy Snake Trick

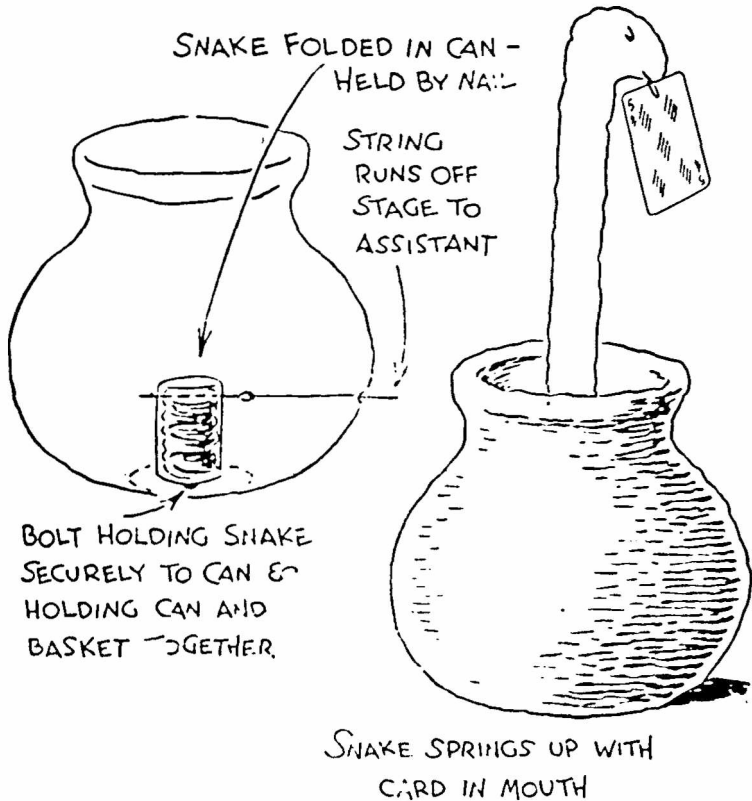
Effect: Magician has a card selected and placed back in the deck. He then calls attention to his trained snake. He removes the lid from the basket and takes out the snake. It is about 2 feet long, of a greenish color with a black stripe zig-zag down its back. It has eyes, nose and mouth, also painted on it.

Magician tells the audience that the snake can find the selected card, so he replaces the reptile in the basket. He then drops the deck of cards into the basket with the snake and commands him to find the card. If desired, you can go through the usual business of playing a flute, or beating a tom-tom, put on a turban, etc. Finally, at the proper moment, the snake jumps out of the basket with the selected card hanging from his mouth.

Secret: All you need for this trick is a sewing basket, a marshmallow can with spring snake as sold by Magic dealers; and a few other items, such as a deck of cards, a paper clip, a long nail, and a small bolt with nut, and two washers.

A hole is bored through the bottom of the basket in the exact center. Also a hole is punched in the center of the bottom of the can. Two other small

holes are punched near the top of can, one on each side and across from each other. Now cut the spring snake in two, making two shorter snakes, the same length. One of these is sewed at the end. Decorate



them both to look exactly alike. The one not closed on both ends should have the cloth sewed to the spring, so it will not slip up. Now form the wire spring into a small circle just large enough for a short bolt to fit in snugly. Place the bolt down through the wire loop and the hole in the bottom of can and then into the hole in the bottom of basket. Place on washer and

nut and tighten. This bolt should be just barely long enough to take washer and nut, otherwise it will have to be filed down even with nut. Snake will now be sticking up about two feet out of basket. Fasten duplicate of card to be forced to snake's mouth with a paper clip, then fold snake down in can and hold in place by running the nail through the two holes in top edge of can. Now the black thread from the spool is tied to the head of the nail and the loose end runs through a tiny hole in the side of the basket and then off stage, where the spool is held by an assistant. Place the duplicate snake in the basket, curled around the outside of the can, put the lid on the basket and you are ready to perform the trick.

### Spirit Photography

Effect: The Magician shows a picture frame of a size to hold an 8 x 10 photo with glass and cardboard back. It is quite an ordinary frame, and before taking the frame apart, Magician shows it to be empty and also calls attention to the fact that there isn't anything on the back of the cardboard back. He takes frame apart, showing the back cardboard on both sides and lays it on the table. He then shows glass and frame to be ordinary. Glass is placed in the frame again and the backboard is picked up and fastened in. Frame is then covered with a cloth and given to someone to hold. A name is selected (say George Washington), frame is uncovered and an 8 x 10 picture of George Washington (or other subject) is in the frame.

Secret: The cardboard back of frame appears to be just one piece of cardboard, but really it is made up of two pieces just alike except that one piece has a picture of George Washington glued or stuck to it with Magician's wax. The two pieces are then placed together as one, with picture in between the two. When



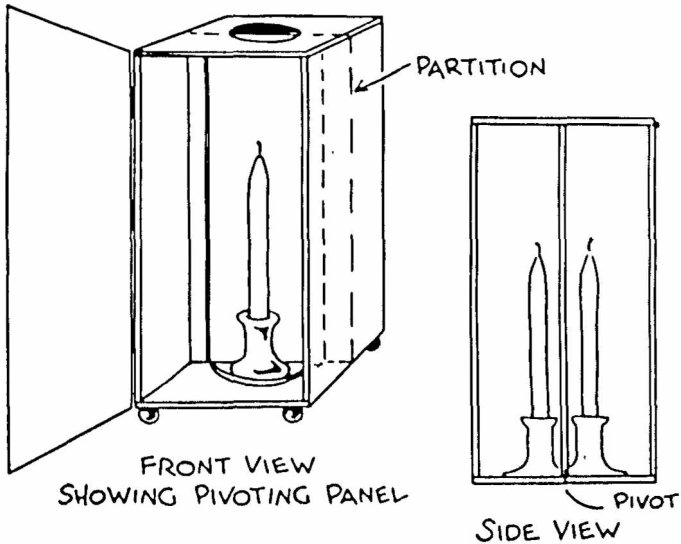
frame is shown back and front and back is removed, it is shown on both sides and then is placed on table with half containing picture on top while Magician shows frame and glass. Glass is placed in frame again and frame is held with front away from audience. Then back is picked up and placed in frame. But of course, half of the back is left on the table and the other half with Washington's picture on it (the top half) is the one that is placed in the frame. Frame is then wrapped in cloth and given to someone to hold. Washington's name is forced (this can be done by your favorite method) and frame is unwrapped and spirit picture revealed.

### A Patriotic Trick

This is a routine that I have worked out with a standard piece of apparatus called the Candle Pagoda. The Pagoda itself is beautifully made and decorated. It is a box about 4 inches square and 7 or 8 inches high with a door on the front and a door on the top. It has four legs and is painted red and decorated with Chinese dragons. When the front door is opened, you see a short gold candlestick at the back of the box and in it is a white candle. The usual routine is to remove the candle and light it, then wrap it in a piece of paper and crush or tear, showing that the candle has disappeared. When the front door of the box is opened the candle is seen to have returned to the candlestick. This is accomplished because the box is divided in the center, and the back the audience sees is really a false partition. In this partition is a pivoting panel on each side of which is attached a candlestick and candle. (See sketches.)

I use a small flag and three handkerchiefs — one red, one white, one blue — also a duplicate set of silks and a wooden candle with match and sandpaper to

produce from pocket lighted. I also use two paper candles. One paper candle is loaded with the flag and placed in candlestick which is on the back of partition and out of sight when the trick starts. The other paper candle is loaded with three duplicate silks and is placed in the front candlestick.



Magician now shows Pagoda, removes candle which he lights. He immediately blows out the flame and wraps the candle in a piece of paper. He picks up the three silks and raises the top door of Pagoda, at the same time giving panel in the partition a quick turn. This brings the hidden candle into view when the front door is opened. Magician now stuffs the three silks into Pagoda and closes top door. He really pokes them down into the back part of the partition. He tears open paper, the candle has vanished, and in its place are the three silks. He opens the front door of Pagoda and the silks he placed there are

gone but the vanished candle is seen to be in the candlestick.

He says he will repeat the transposition. Once more he removes the candle, lights it, and wraps it in a piece of paper. Again he raises the top door of the Pagoda and stuffs the three silks down into the Pagoda. He opens the front door, but the silks have vanished and the Pagoda is empty. Tearing open the paper, he pulls out the American flag. After showing the flag, Magician reaches into his pocket and pulls out the missing candle — lighted!

### The Mindreading Pencils

Effect: The Magician shows a small tube about 3 inches long, closed at one end and with a lid that fits over the other end. He also shows four pencils, each a different color and the same length as the tube. Magician then tells spectator to place one pencil in tube, put on the lid and to hide the other three pencils. He is to do this while Magician turns his back or hides his eyes. Magician then turns around, takes the tube in his left hand, places it to his forehead, and immediately tells the color of the pencil in the tube.

Secret: The tube or holder used is the one that comes with the trick sold by all dealers and consisting of three or four crayons—wax crayons—that are used instead of pencils.

The Crayola trick is the same effect, but the secret is different, as the Magician simply places the tube behind his back and gets some of the crayola on his thumb nail. He then tells the color of the crayola in the tube.

This seemed rather weak to me so I decided to use the colored pencils instead. The secret is simple and depends upon a simple sleight.

When Magician takes the tube containing the pen-

cil in his left hand, he must be sure to take it off with the lid or cover down toward his little finger and the other end up toward his thumb and first finger. When he takes the tube, he lets hand drop to his side for just a moment before raising it to his forehead and at the same time he grips the top of the tube tightly between the thumb and first finger and with the little finger curled around the lid. As he brings the hand up toward his forehead, the little finger slides the lid down, so that as the hand passes the eyes he can get a glimpse of the pencil. Then as his hand reaches his forehead, the little finger slides the cover in place again. This takes a little practice, but if you'll try it once, you will find it works perfectly.

### The Magic Guinea Pig

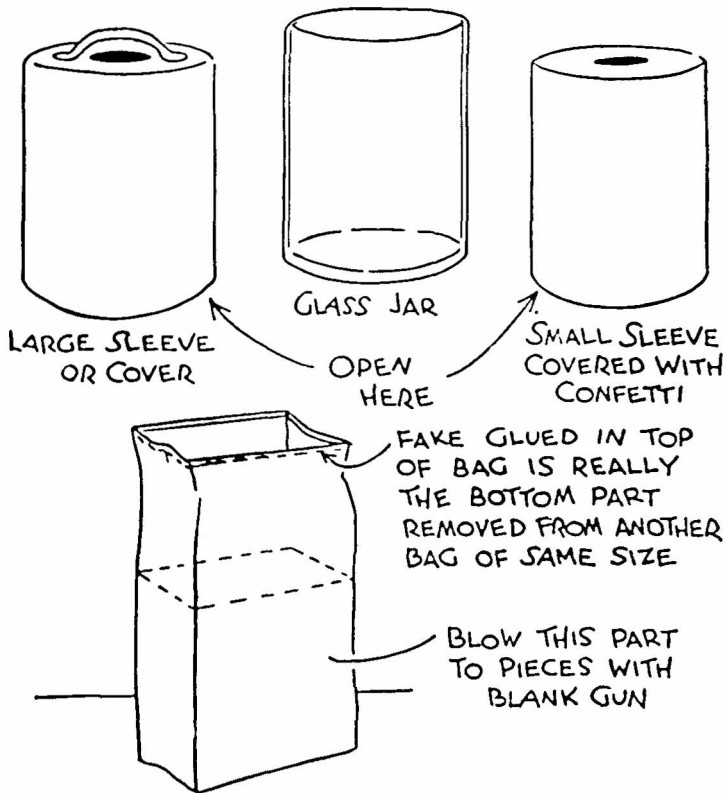
I don't claim the principle of this trick to be original, but it is a routine that I worked up many years ago, and I find that audiences like it very much.

For this trick I use two guinea pigs identical in appearance, a drawer box, a large box of colored confetti, a gun, a paper bag (about a No. 12) with a fake top, and a confetti jar made on the same principle as the bran vase. I had this made at a tin shop. First, I secured a large glass jar, the kind used to hold tobacco, then had the tinner make two sleeves (or covers), open at the bottom and closed at the top. One of these fit inside the jar and the other fits over the outside. On the top of this outer one I had a handle soldered, and then I glued colored confetti all over the outside, even over the top, of the other sleeve. When this was placed in the jar it looked like a jar full of confetti.

To prepare for the trick, I placed the guinea pig inside of the tin fake, and placed this inside the box of confetti with the open side up. Then I filled the drawer box with confetti and closed it.

To perform the trick, I first showed the drawer

box empty and placed it on the table on one side of stage. Then I filled the glass jar with confetti, poured it out, then apparently filled it again, only this time I picked up the fake with the pig inside, put on the cover and placed it on the center table. Now I placed the other pig visibly in the paper bag and closed the bag by tying the top. I fired the blank gun at the lower



half of bag, holding the gun close. This blew the lower half of the bag to pieces and the rest was removed by assistant. Now I took the lid off the jar and showed that the confetti had vanished and in its place

was the pig. Next I opened the drawer box and poured out the confetti.

One thing to remember is that the box holding the confetti must be large enough so that the confetti fake is not visible to audience when it is in the box. Also the tin fake and the lid must have a hole in the top center of each, so that the performer can stick his first finger down through both holes at the same time and remove the fake covered with confetti along with and under cover of the lid. The holes also serve to permit air getting to the guinea pig when he is secreted inside the jar.

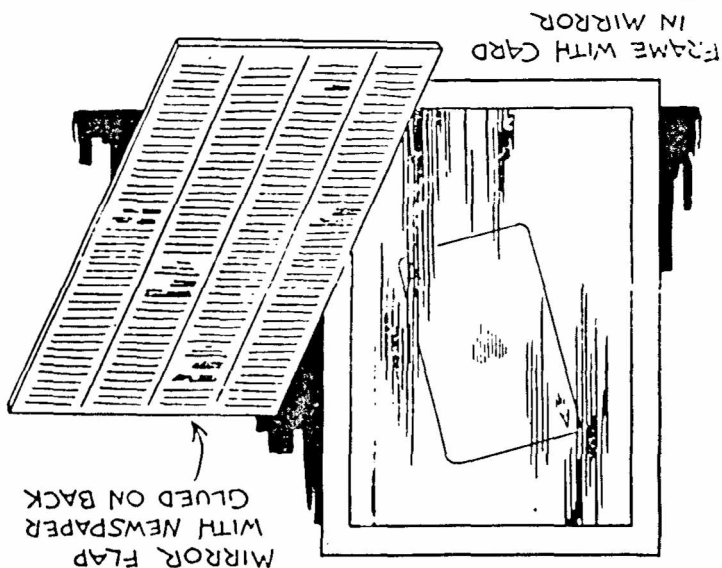
### The Spirit Mirror

**Effect:** The Magician shows a small framed mirror about 5 x 7 inches to be clear and ordinary. He then wraps the mirror in a sheet of newspaper and has someone hold it. A card is then selected by someone else, and it is placed in an envelope, which is then sealed. Later the envelope is opened and the card is removed and is found to be blank. The spectator unwraps the mirror and finds a picture of the card in the mirror. It is not scratched below or above the mirror, but in it. The picture is rather hazy looking, yet distinct, and the Magician explains that it is made of ectoplasm.

**Secret:** Of course, the envelope is simply a double envelope known to all Magicians. The mirror is a flap mirror, the flap being made of another mirror the exact size of the inside of the frame and having a newspaper glued to the back of it. The mirror is the part that has to be made special.

I bought picture frames and removed the glass and took it to a glass shop where they can do sand blasting. They cover the glass with a rubber coating. This hardens and a picture of the card is cut out of

the rubber with a sharp knife. Then this is sand-blasted. The rubber is then removed and the glass



is mirrored. This makes a misty, silvery picture of the card in the mirror. The mirror is then placed in the frame and the cardboard tacked to the back of the frame, flap is fitted into front part and the mirror looks very ordinary. Of course, the flap is dropped on a newspaper before mirror is wrapped in another paper and given to spectator.

### Cards in Carrots

Everybody finds a card in a cigarette or in an orange or in some other usual place, so several years ago I decided to try a carrot. After much experimenting with a long thin-bladed knife, I found that it is possible to cut around the green stem of the carrot and cut out a long slim cork. Then a rolled card may be inserted and the cork replaced in such a manner that the carrot may be given for examination

without the examining spectator discovering the secret.

Here is the routine I used: I prepared two carrots ready for cards and had them on a small tray backstage. Then I had two cards freely selected and asked each of the spectators who had selected the cards to write their names on their cards, and after they had done this to please tear off a small corner and to keep it. I then showed a Devil's Handkerchief on both sides and made a bag out of it by holding the four corners between the thumb and first finger of the left hand. The two spectators were then asked to drop their cards in the bag. Of course, I was careful to see that they dropped them into the double side. After both cards had been placed in the handkerchief and given a flip, the two cards vanished. Kathyryne had been standing behind me and at once took the handkerchief and went back stage, removed the cards, quickly rolled them and placed one in each carrot, put in the cork and walked on the stage with the tray and placed it on the side table.

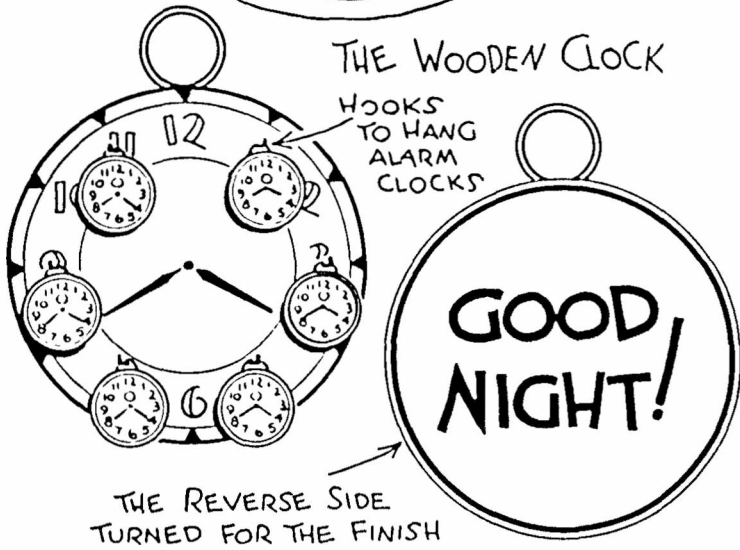
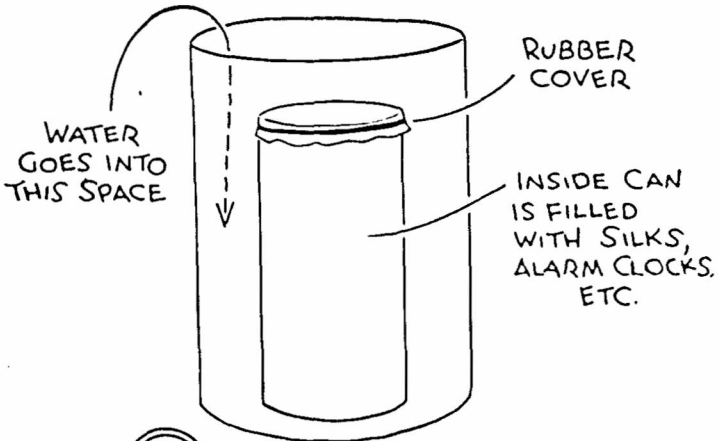
While she was doing this, I had been showing a small Sand Frame to be empty and had covered it with a handkerchief. I explained to the audience that the vanished cards were invisibly floating in the atmosphere and at my command would magically appear in the frame. I gave the command and uncovered the frame. Instead of the cards was a sheet of white paper and on it was the word, "Carrot" and signed, "Spirits". I looked around the stage and saw the two carrots on the tray. I said that since they were the only carrots in the auditorium, the Spirits must mean these, so I had them examined quickly and cut open each one, then removed the cards with the names written on them. I then let the spectators who held the corners see if their corners fit. They did and this proved they were the very same cards.



## A Closing Trick

Effect: Magician shows a large can about 12 inches high and 8 inches in diameter to be empty by having it upside down on his table. He turns the can over and empties a pitcher of water in it. He then reaches into the can and produces yards of silks and many other things, all entirely dry. He throws the silks over the back of a chair, he drops one or two silks on the floor, and after producing what seems like more articles than the can will hold, he reaches in and produces an alarm clock. Then the assistant appears, holding a large clock. The Magician hangs the alarm clock on a hook on the face of the larger clock. Then he produces five more alarm clocks, one at a time, and hangs them all on hooks around the face of the larger clock. Then he turns the can over and empties the water back into the pitcher. Next the Magician picks up the silks he has dropped on the floor and also gathers the ones from the back of the chair, and says he will see if he can get them back into the can. But before he can do this, a loud ringing is heard and a giant alarm clock is produced from the silks. The silks are dropped on the chair and the Magician says that he sees by the clocks it is time to go. He thanks the audience and bids them "Good Night", but before he can say, "Good Night", the assistant turns the clock with the smaller clocks around and it says, "Good Night" on the back in large letters. They both exit.

Secret: The can is the same principle as the flag vase. It is a smaller can inside of a larger one. The smaller can is about 2 inches shorter than the large one and when it is soldered in, there is a space about 2 inches wide all the way around. This space holds the water. The smaller can is loaded with a nest of six alarm clocks and then silks, etc. are packed on top.



A rubber cover is stretched over the top of the smaller can and a strong rubber band is stretched around this to keep the load from falling out when the can is turned upside down.

The giant alarm clock is hung on the back with a wire hook. The silks are draped over the chair.

The silks on the floor are picked up in the left hand and the clock and silks on chair in the right hand as Magician stands on the left side of the chair. Then in one move he brings his hands together with the silks and the clock is loaded under silks. As he walks forward he holds silks and clock in his left hand, and his right hand goes under load and turns on the alarm.

The clock with hooks on it is easily made out of 3-ply and painted by your local sign painter. However, if you want a better clock with an alarm ringing for each clock produced, it can be purchased at your Magic dealer.

Sometimes when I use a Lota bowl, I have the can on a chair and empty the Lota bowl into the can after each trick until I reach the end of the show. Then I make this production as the closing effect.

## Some Ideas

**A SHOOTING WAND** — I found that a piece of dowel pin 15 inches long and painted black with white tips made a swell shooting wand, if you just screw an ordinary Bingo device about three inches from one end.

**MISER'S DREAM** — A good coin pail for the Magician who wishes an easy method can be made by soldering a Kellar coin dropper near the top of an ordinary sand pail, or better yet, get one of the nickel-plated hats used by musicians and solder a Kellar dropper in it.

**SPIRIT SLATES** — When doing a club or school show, have the spirits write a message on a slate previously shown to be blank. When the slate is uncovered, the message is "Buy War Bonds and Stamps" or some such slogan. Thus you have mystified your audi-

ence and at the same time helped to further a cause.

**PISTOL TUBE** — You can make one of these easily by using the nicked horn from a bicycle horn. Just remove the rubber bulb and stick the gun barrel in the same hole.

**LIGHTED CANDLE FROM POCKET**—This is the best and most sure-fire method I have ever seen, and I have been using it for years. I take two pieces of sandpaper about 4 x 5 inches and place them together with the sanded sides together. Now, I take a roll of dry back adhesive tape (one inch wide) and tape all the way around three sides of the sandpaper pack. The top is open and the other three sides closed. Now when the wooden candle with the match in the end is placed in this pocket it will light no matter which way you pull it out. I usually place the whole thing in my back pocket. Another thing — the sandpaper being entirely covered with the waterproof adhesive tape, it will not be affected if the weather is hot, as perspiration will not soak through to the candle. It always lights.

**THE MAGICAL RADIO** — I once worked up a routine with a Handkerchief Box and several silk flags of different countries. I went to a radio shop and got an old radio dial. This I fastened to the side of the box with a bolt running through the side. Then after showing the box empty, I would turn the dial to a special number and would tune in some certain country. From the previously empty box I would produce a flag of the country that I had just tuned in, etc. After producing about six or seven of these (all different countries) I vanished the United States flag by placing it in the box and turning the dial in the opposite direction. I then reached in my collar and removed a duplicate flag that had been there all the time. I

had another duplicate in my right trousers pocket. I would push this up in the corner of the pocket and show the pocket empty, vanish the flag in the box again, and produce it from the pocket. Then I would place the flag in pocket again and vanish it by pushing it up into the corner. This time it would appear in the box. Once more I would vanish the flag in box and this time I found it in my shoe, etc.

**SUCKER DIE BOX** — When using a Die Box in schools, churches, or children's parties, I always use a die that is painted with letters on it like an A-B-C block.

**THE COFFEE VASE** — I found that if a partition is soldered down the center of this vase, thus dividing it into two equal parts, and one part is loaded with silks, etc., and the other with liquid, it makes a very surprising trick to show the vase empty and then produce the load of silks, etc., and for a finish, pour out the liquid.

**THE RAT BOTTLE** — It isn't necessary to use a live rat in this trick. Abbott's sells a wonderful imitation rat that crawls up your arm and really looks alive. But many years ago, before I knew of Abbott's rat, I bought one of the white rubber rats sold in toy stores and 5-and-10-cent stores. After breaking the bottle, pick up the rat by the tip of the tail and wiggle it just a little, at the same time rolling the tip of the tail back and forth slightly between the thumb and the first finger. The rat will look alive and I have had many people come around after the show and ask to see the rat.

**GLASS OF WATER PRODUCTION** — Since it is impossible to buy rubber covers for glasses in war time (as this is written), I go to a baby store and get

---

a pair of synthetic baby pants. I cut from these a round piece of rubber quite a bit larger than the top of the glass. Now I stretch this over the glass filled with liquid and stretch a rubber band tightly around it. This makes a fine practical cover.

**ABBOTT'S KNIFE THRU GIRL ILLUSION** — This is a wonderful small illusion. I call mine "Shooting a Knife Through a Girl." Instead of throwing the knife, I fixed a blank revolver with a long barrel to hold the knife. I have the girl stand in front of the target. Then I load the revolver with the knife and aim at the girl. I shoot and lay the gun on the table. The girl screams, and the knife is seen to be sticking in the bull's-eye of target behind the girl.

**THE MILK PITCHER** — It gets a laugh to apparently pour a pitcher of milk from an Abbott Milk Pitcher into a borrowed hat just before making the big production. Or if you are doing the necktie trick, have the pitcher filled with a brown liquid — call it glue. Cut off the tie and drop the pieces into the changing bag. Pour the pitcher of "glue" into the bag and remove the tie all glued together. Anyway, it is restored and as good as new.

**THE PARACHUTE CARD** — In many Woolworth stores, in the toy department, they sell a cardboard tube about a foot long with a small parachute inside. You place the end of tube in your mouth and blow, the parachute goes high into the air, opens and then floats gracefully down.

I fixed a folding card by taking two playing cards and cutting them each lengthwise into three parts. Then I cut a sheet of rubber the size and shape of a playing card and glued the two cards (the pieces) one on each side of the rubber. When this dried, I had a folding card, which would fold into a long narrow

card and go into the tube. I fastened it to the end of the parachute. I would then force a duplicate card and have it placed back in the deck. Next, I would pick up the tube and blow the parachute high in the air. The folding card would open up and as the parachute floated down, the spectator would see his card hanging below it.

END