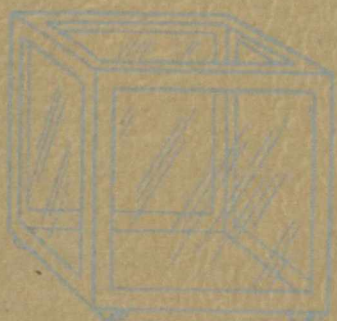


CONCEPT

MAGIC THAT IS MAGIC

by Loring Campbell

FIG 4



HANDSOME CHEF CASKET

BE IN THE POCKET

FIN THAT
LOCKS SIDE

SLOT THAT
FITS OVER
HANDLE

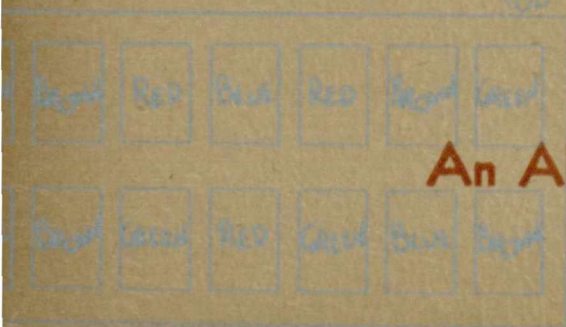
WIND

POCKET
TO FIT OVER
CHAIR BACK

DRAPES
TO COVER
CHAIR LEGS

CHAIR
COVER

CORD OR
FOUR DR



An Abbott Publication



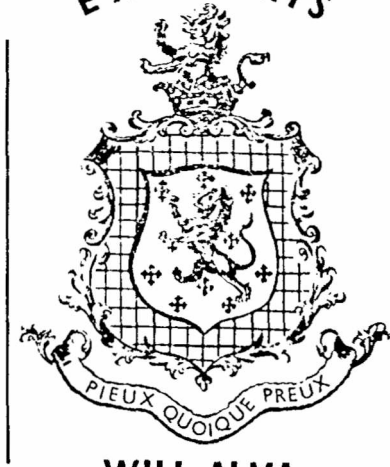
CARD

POCKET

FIG 5



EX LIBRIS



— WILL ALMA —
M.I.M.C. (LONDON)



Loring Campbell

MAGIC
THAT IS
MAGIC

By LORING CABELL

Illustrations by MEL

Published by
ABBOTTS MAGIC NOVELTY Co.
COLON, MICHIGAN

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Author's Note

After my first book, "This is Magic", was published in 1945, I received so many letters from Magicians all over the country requesting a second collection of magical routines that they could really use, that I decided to write this book.

I do not claim everything in the pages following to be original, but I do say that every trick and routine in this book has been used and tried by me and that everything here is audience tested and will go over with an audience. Perhaps the thousands of Magicians all over North America who have seen my shows in the past 22 years will recall having seen me perform many of these effects.

This is not a book of card tricks or close-up pocket effects, but a collection of tricks and routines for the performing Magician who gives shows and entertains audiences. I believe that the material presented here is even better than that in "This Is Magic". I hope that the reader will agree with me as my main reason for writing is to please you.

Loring Campbell

Introduction

When Loring Campbell's first book "This Is Magic" appeared in 1945, I ordered a copy at once and after receiving it from Abbott's, I wrote the following to Mr. Campbell, "I wanted you to know that I have just received your book and I think it has more *practical* useable Magic than any other book I have read. Most books have one or two useable tricks and the rest are just parlor stuff, or impractical ideas. Yours is full of good presentable Magic—the kind I can *use*."

I have just finished reading the manuscript of Loring's second book and I find that it is even better than the first, even though it is made up of the same type of material—good practical Magic and routines that performing Magicians can use. I feel honored that Loring Campbell has chosen me, from all his magical friends, to write the introduction to this book.

That so busy a magician as Loring Campbell can find time to write another book on Magic is a mystery in itself. I have often wondered how Loring was able to do all the things he has done since he became a professional Magician back in 1925. Not only has he played 40 weeks every season for the largest and best Lyceum, lecture and celebrity bureaus in the United States, but in the summer he has toured the Chautauqua, theatre and fair circuits. He has covered the 48 states and parts of Canada and Mexico about twenty-five times and has given nearly 15,000 programs.

Besides all this he has written hundreds of articles for the magical magazines, has invented and marketed several fine tricks and for seven years has written a column, "The Campbell Caravan"

for TOPS Magazine. So you can see that for more than twenty years Loring Campbell has been one of the busiest and one of the most successful Magicians in America.

Perhaps one of the main reasons why Loring has been able to accomplish all that he has, is Kathryne Campbell (in private life Mrs. Loring Campbell), who for the past 15 years has been assistant in every program and a wonderful helper in every thing else. This past season, Kathryne and her cute little ventriloquial figure, Susie, have been one of the features of the Campbell Show.

I have seen Loring Campbell's program several times, the last time was at Weber College in Ogden, Utah, in 1943 and I will never forget the wonderful manner in which he held and entertained that audience. The performance was fast, smooth and up-to-date. The stage setting was flashy and modern. Everything about the program was clean and high class. The performers were well groomed and displayed strong, pleasing personalities. They seemed to enjoy their work as much as did the audience. To sum it up I think that Loring and Kathryne Campbell offer as fine a Magic show as there is on the road today.

I wish to congratulate the publishers of this book for bringing so *useful* a volume to the Magic world, and by useful I mean a book that will be used and constantly referred to, not filed away on a bookshelf to gather dust. Let us hope that Loring Campbell will find time to contribute more books of practical material for the use and enjoyment of all who love the Art of Magic.

Duke Montague

Magic That Is Magic

Stage Setting

A good beginning, I believe would be to say something about the Magician's stage, to describe a background and chair and table covers that I have used for many years.

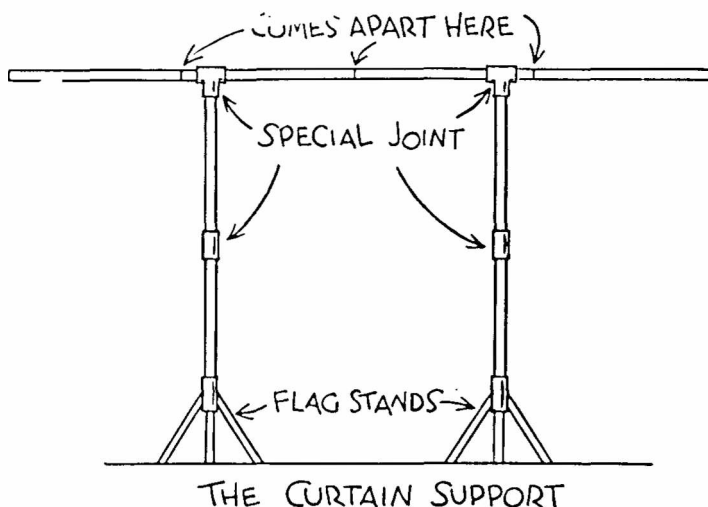
I see so many Magic shows where the Magician performs on a bare table with bare chairs, with no flash or nothing pleasing to the audience's eyes. Of course, I realize that every Magician who plays club, lodge and school dates can not carry a special back drop. He neither has the time or place to hang it, but he could use table covers and he could cover his chairs and use a small screen or background to change the appearance of the stage. Then if he does card tricks and small Magic, it still looks as though he had a show.

Some Magicians do this. Russ Walsh does a golf act and puts up an attractive little background that looks like a golf course. Raymond Scheetz uses several decorative screens that give his show a big-time appearance, and a few seasons ago, Jimmy Trimble sold a very beautiful screen that folded down for packing, but set up to give a big flash to the stage. Abbott sells a nice looking background that packs small and looks swell.

I have always carried chair covers and table covers for my stage and then in 1926 when I signed a contract to let Jean De Jen manage me in Lyceum

for three years, he had a background made for my show that I used for many years. It isn't difficult to have made and here is a description of it:

The curtain was 12 feet long and 7 feet wide and hung on a frame that packed small. Here is how the frame was made: It stood on two flag stands that would spread out at the bottom like music stands and were solid, even on shaky Chautauqua stages. In each flag stand stuck or stood a pole



that came apart in the center and had a joint on top that would hold another pole in a horizontal position. These two stands were about 4 feet apart and the horizontal pole was 12 feet long and came apart in three places, making four short poles for packing and of course, with the other four poles all that I had to pack were eight small poles each about three feet long, two small joints and two flag stands. When this was set up the curtain snapped

on at the top. The entire outfit could be set and knocked down in about five minutes.

The curtain was either of a flowered material or of a solid color with a wide border of another color. One season I used a Chinese curtain that was

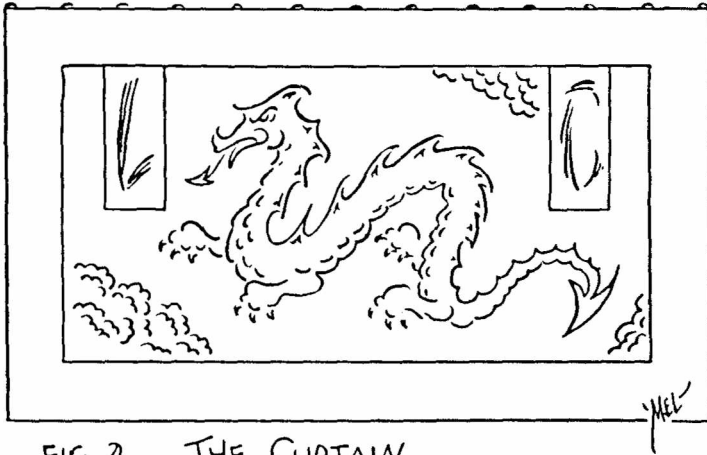


FIG. 2 THE CURTAIN

black with a gold border 12 inches wide, all the way around it, and in the center was a large gold dragon.

I found this background to be very handy in more than one way.

For four years in Lyceum I did a full evening's show alone. This show ran about two hours, with only one short intermission. Of course, I did Rag Pictures and Ventriloquism, but these ran less than thirty minutes so I did over an hour and a half of more or less small Magic and in a fast manner with no time-killers, so I carried a lot of properties. I usually set a few chairs and tables behind the screen and unpacked my trunks there. I

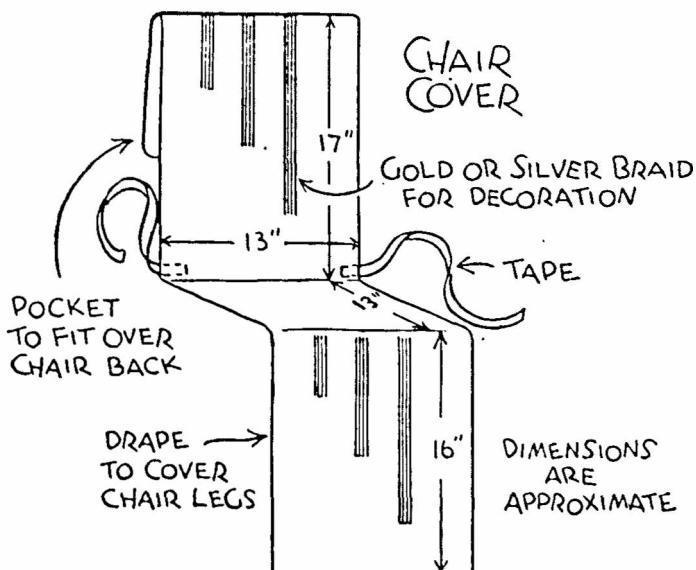
used a system of trays for the Magic, each trick on a separate tray and each trick performed from a small center table near the front of the stage. I could dash back of this screen and change trays, etc., and the audience didn't even notice that I was out of their sight.

Beside the center table I usually used two small side stands and three chairs, one on each side of the stage and one at the back in the center. Each of these chairs had a cover and it really made a flashy stage with a lot of bright color. Some seasons I used black and gold, other seasons blue and silver, red and gold, purple and gold and one summer on Chautauqua I had a setting made up of old rose to match the special back curtains that the Chautauqua furnished me. This was on the United Chautauqua Circuit out of Des Moines, Iowa, the summer of 1927. Ray D. Newton was the manager and he had been a Lyceum and Chautauqua Magician for about 15 years before he bought the seven United Circuits. He said his favorite stage setting when he did Magic was old rose and he wanted me to have one too.

Some years I have only carried one center table and use two card tables furnished by the local committee. On these tables I put a cover to match my chair covers. These table covers are simply a piece of velvet or corduroy 36 inches square matching whatever color I am using and with a gold or silver braid sewed around the edge. If card tables aren't available these covers will fit nicely over any table large or small.

My chair covers are made like a sack to cover the back of the chair, and with a long single piece that is sewed from the front edge of the sack and extends down over the chair seat and down the front over the front legs nearly to the floor. A little

gold or silver braid can be added around the edges to add color, but don't use too much and I don't like



initials sewed on the chair covers or table covers or on the back screen. It is all right to have flash but keep it high class.

Remember the local people have seen the stage settings in their auditoriums numerous times. With a stage setting like the one described above, they are seeing something different, in other words, it is good psychology to give them something different to look at the moment the curtains open!

Stage Lighting

Proper lighting is essential in the correct presentation of any show, and absolutely necessary to a Magic show. A balanced lighting can only be achieved with the use of both border lights and

footlights. Too often a Magic program loses effect by not having footlights. Border lights are for general illumination and footlights should be considered supplementary to border lights to soften shadows on performer's face and light the hands when doing manipulation. Footlights are needed for a wide distribution of light to cover the angle between the performer's face and his feet.

When the apron is unlighted it is necessary to use spot floods as footlights alone produce unnatural effects. If you carry your own strip lights, or the stage is equipped with them as well as border lights, each strip light should have an individual reflector so they can project light in a wide angle.

Light on the stage means "Colored" light; for very seldom is clear or unmodified light used by itself. The simplest combination is blue, white, and red, as used on most stages, with white predominating. But above all, have plenty of light on the stage. Whether you have audience (house) lights "on" during your performance is a matter of preference. Personally I like to have the front row "on" for several reasons. First, if the apron is unlighted, it will help light it, and second, when I need assistance from the audience, it is unnecessary to have the house lights turned on and off and the audience is less conscious of the fact that you have left the stage to go into the audience to have a card chosen, etc., and you can also be sizing up the children in the front rows and can choose one without stalling or killing time.

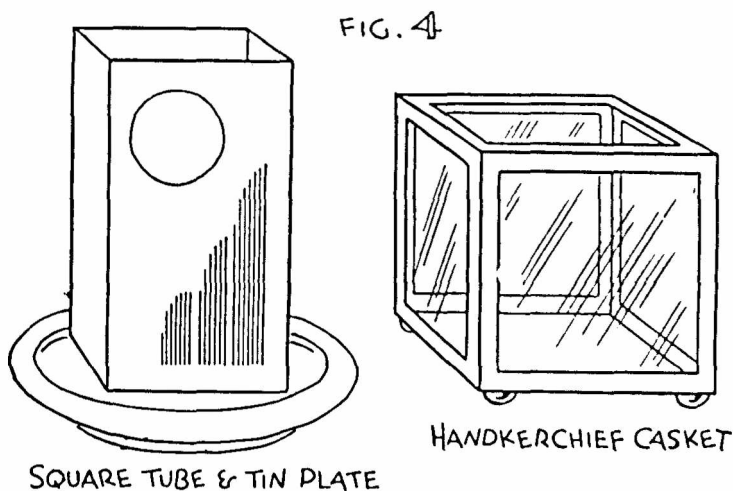
Magic and Radio Combined

For this trick you require a small size Crystal Handkerchief Casket as sold by Abbott and other dealers, two spring balls, two small tin plates, and

a square tin tube about 4 inches square and 7 inches high. Also a table with a black art well near the front of the table top.

Before starting the trick, put the table on the left side of the stage and put other articles to be used on the table. One spring ball is under the flap in Crystal Casket and the other ball is resting in the nested plates. Ask for some one to help you and seat the assistant on a chair on the left side of stage near the footlights. Tell your audience that you know that they all enjoy the radio and you hope they all enjoy Magic; at this time you will show them something that combines Magic and radio.

Pick up the tube and show it to be empty, place it near the well on the table. Now show the ball, and drop it in the tube. Lift tube and ball is seen



resting on the table top. Pick up ball again and this time set the tube down over the well. Again drop ball in the tube and of course, it goes into well.

Now pick up one of the plates with the hand that formerly held the ball. Hold plate at the front edge of the table and scrape the tube (apparently the ball also) forward until the tube is on the plate. Make this one fast move, being careful not to let the ball escape. Now pick up other plate and put it on top of tube.

Step over to the assistant and ask him to place one hand under the lower plate and one hand on top of the top plate and to hold tightly so the ball will not escape. Tell him to remember that this is both radio and Magic and that he represents the broadcasting station. Now pick up the box and say that it is the receiving station. Show it to be empty and place it on the table again.

Tell your audience that this is where the Magic comes in. You are going to broadcast a solid object from one side of the stage to the other side and at your command the ball will disappear and will float invisibly in the atmosphere until you tune it in. Give the command and tell your assistant to look in the tube and to show the tube to be empty. He does and you step over and take the tube and plates from him. You quickly place these articles on the table and pick up the box again. Step to the opposite side of the stage and quickly show box is still empty.

Tell audience that the box is the receiving set. Hold box in your left hand as far from your body as possible and your first finger is on the gimmick. Now reach around and place your right hand just below the box and act as though you are turning a radio dial. Tell your audience that you will tune in the ball, and if they will pay careful attention they will not only see the ball appear, but they will "hear" it also. Turn your right hand and the

ball appears in the box with a loud bang. Remove ball and show the box and ball to the audience. Place them on the table and quickly dismiss the assistant.

The reason I call attention to the fact that they can hear the ball appear is because the spring ball is held very tightly under the flap and it comes out with a loud noise. It is impossible to do the trick without this noise, and by calling attention to it, I believe it makes the trick much more effective than if there wasn't any noise at all.

The Miser's Dream

This routine isn't entirely original with me, but I've had so many Magicians ask me and write to me for a good simple Miser's Dream. So here is the routine that I have used successfully for several years.

The only properties necessary are 24 dollar-size thin palming coins (these are nested in my left side trouser pocket), and a small pail of some kind. A sand pail is fine. However, I use one of the chrome-plated ice buckets.

I begin the trick by asking for a man or boy to step up on the stage and help me. He stands at my left in the center of the stage facing the audience. I show him the pail and place it on his head and remove it, tapping it with my left hand to prove it is empty. Then I place my hand in my pocket and at the same time tell him to look high in the air to see if he can see a silver dollar floating in the air. I whisper to him to say, "Yes" and as he says it, I bring my left hand containing the 24 coins out of my pocket and place the hand in the pail. Of course, I hold pail in my right hand with the open top away from audience.

Now I grasp the pail in left hand, with my thumb on the outside and the 24 coins on the inside, in a position to drop the coins one at a time into the pail. I reach up to where the assistant says he saw the dollar and grasp something, keeping my right hand closed as if I had caught the dollar. I now bring the hand down and appear to drop the coin in the pail, at the same time I release a coin in the pail. It sounds as though I had really dropped a coin into the pail. Now I reach into pail with my right hand and remove the dollar and show it quickly to the audience, then I drop it (apparently) into the pail again. I really thumb palm it and let number two coin drop from my left hand. Now I catch several coins from the air in front of the assistant's eyes and each time I drop the coin into the bucket, I thumb palm it and let a coin drop from my left hand. I shake the pail now and then with the left hand so the audience can hear the coins rattle and will know that the coins in the pail are increasing. Every now and then I reach up and pull a coin from behind the assistant's ears, from under his chin, behind his leg, etc., and each time I whisper to him to feel or look at the place where the coin (apparently) came from. This always brings a big laugh. I now show a coin in my right hand and apparently throw it high in the air, really palming it, then I catch it in the left hand by dropping another coin. I apparently swallow a coin from right hand (palmed) and then spit it at the pail held far away in my left hand and coin is heard to land in pail. Another coin is apparently pushed through the bottom of the pail in the same manner.

Now I tell the assistant to reach up and grab a coin. He does so and I tell him to keep his hand closed tightly and to drop it in the pail. He does and the coin is heard to drop. All these bits of busi-

ness are puzzling and get big laughs from the audience. Now, I point out several of the spectators on the front row and tell them to catch a coin, one at a time and to throw it at the pail. As each one throws the coin is heard to drop in the pail..

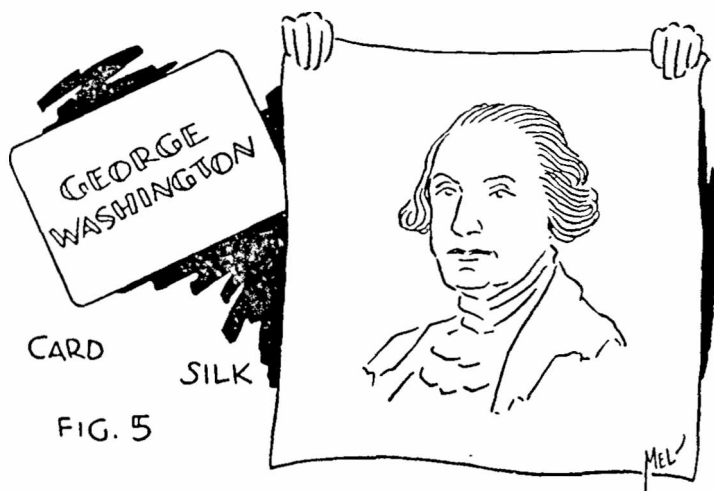
I hold the pail in my left hand and reach in with my right hand bringing out a handful of coins and let them fall back into the pail, holding my hand high above the pail. I do this several times and the last time I hold about 10 or 12 coins back and let the others fall into the pail. Now, I reach up and grab the assistant by the nose with the right hand and tell him to blow. When he does, I release the coins and they fall into the pail one at a time. Next I tell the assistant that I appreciate his help and ask him to reach into the air and grab another coin. He does and I say, "Now keep your hand closed, and place the coin in your pocket." He does (apparently) and I shake hands and say "You may keep that one for helping me," and usher him off the stage. This not only brings laughs but applause and I take a bow.

A Spirit Picture

(Reprinted with permission of the Sphinx)

The Magician shows the audience a red tube about 8 x 3 inches, two small rings that fit over the ends of tube, two small pieces of tissue paper, a small flat spool of red thread, and a white silk handkerchief 24 inches square. He shows the tube to be empty and places one piece of paper and one ring over one end of the tube forming a drum head. He now displays the silk and proves that it is ordinary and plain on both sides. The spool of red thread is now wrapped in the silk and the small bundle is stuffed into the tube. Now the other

ring and piece of tissue paper are put on the other end of the tube forming another drum head, and closing the tube on both ends. Magician now brings out a number of white cards, the size of playing cards and shows that each card has the name of some prominent person printed on it. One of these is selected by a member of the audience and the name read aloud. We will say the name



selected is that of George Washington, but any name can be used. Now the performer breaks the tissue paper on one end of the tube and removes the silk and spool of thread. The spool is shown to be empty of thread, and when the white silk is unrolled, the picture of George Washington is seen stitched in red thread on the silk.

The properties used in this trick are simple. All that are needed are two white silks 24 inches square, two flat spools, one with thread and one without, a large P & L Phantom Tube and a deck of blank cards, made like a Svengali Deck with

names of persons printed on them. One of the silks must have George Washington's picture stitched on it large enough to cover the entire silk.

Of course, the duplicate silk with picture, and the empty spool, are concealed in the double side of the tube before starting so that the tube can be shown empty. The blank silk and other spool are placed in the other side of the tube during the trick and are not removed at the end of the trick, nor is it necessary to show the tube empty at the finish.

Water On The Brain

I got the idea for this piece of equipment from Abbott's Squirting Candle. I had my friend, Martin, the Magician of Rochester, Minn. make the first one for me. Martin is a good mechanic and he made a fine wand, about fifteen inches long, and three-fourths of an inch in diameter with a plunger that worked with a strong spring. The top end screwed off, and the plunger could be pushed down and locked, then the wand was filled with water and the end screwed on again. This end had a small hole in it so that when the plunger was released it would force the water out through the hole and a thin stream would shoot 10 to 15 feet in the air. As I was so busy travelling and performing, I did not wish to market the effect, so I gave it to my Magician friend, Harry Bjorklund, of Minneapolis, and he put it on the market under the name of the "Aquarius Wand." If you will buy one of these wands from Bjorklund, you will have a wonderful comedy effect for any audience where you perform on a stage. It is not a parlor effect.

Here is the routine that I have used for several years. I usually use a boy about 10 or 12 years of

age and have him stand about center stage near the front. I tell the audience that I recently read where some famous scientist said that everyone nowadays has a certain amount of water on the brain. I turn to the boy and ask him if he has ever been bothered with water on the brain, at the same time I feel his head with the fingers of my right hand. I remove my hand and sniff my fingers, then remove my handkerchief with my other hand and wipe the fingers and say, "That isn't water—I struck OIL." This gets a laugh.

I then tell the audience that after I had read this article in the paper, I discovered that one of my wands was a sort of divining rod. I ask the boy if he knows what a divining rod is. He says, "No." I explain that some people use a stick or a rod or a peach limb to locate water when they want to dig a well, and with this wand that I have, I can locate water on his brain and REMOVE it. I tell the boy to stand up straight, to hold his right arm out straight. He does so and I slowly wave the wand over his head. I explain that when it gets over the exact spot where the water is, it will draw the wand down. About this time I stop moving the wand and lower it with a jerky movement as though it were being drawn down. I place the end of wand about the center of the boy's head, holding wand with my left hand, and reach up to pump his right arm up and down with my right hand. At the same time I release the plunger and as I pump the arm a stream shoots high in the air. If the front row is occupied by the usual small boys, I shoot the stream so that a little of the water gets on them! This always gets an extra laugh. As soon as the stream stops, I hand the wand to my assistant, and remove my handkerchief and

wipe the boy's head, saying, "Of course, I must wipe all the water from his head because if any of it should freeze up there, everything would slip off his mind."

Magical Marksmanship

This is an original routine that I have used for many years in my show. The tricks used are all standard. I claim only the routine to be original. The various tricks used are (1) 20th Century Flag Trick. (2) Magic Card Case. (This is where a deck placed in card case changes to a silk handkerchief.) (3) A pistol with pistol tube. (4) Deck of cards and a silk (duplicate of the one in fake deck of cards.) (5) Two strings of spring sausages. (6) A breakaway fan. (7) A breakaway wand. (8) A shooting wand.

I have a small table at the left side of stage and on it are a cigar box, a drinking glass, two silks, one red and one blue, a deck of cards in a case. Behind the cigar box are the two folded strings of sausages and the fake deck of cards with silk inside. I also have a trick folding chair just a few feet from the table. This is also at the left side of stage and on chair is the pistol with pistol tube and across the back of the chair is the duplicate silk and a small flag. On a side table at right side of stage are the fan and two trick wands.

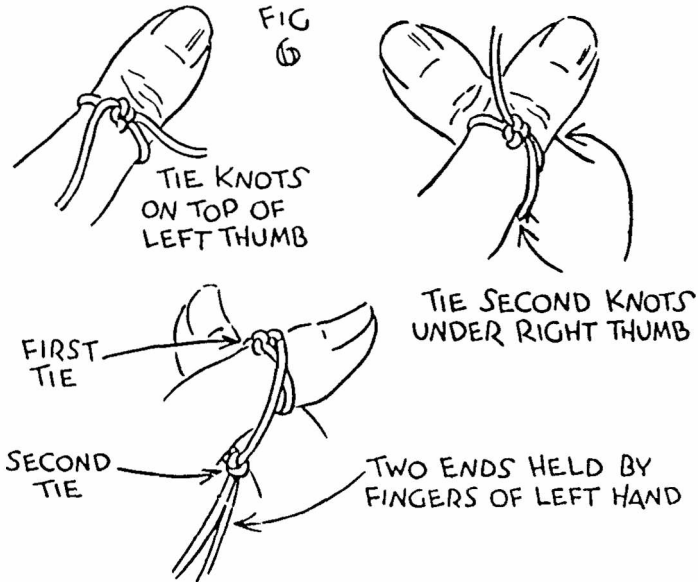
After doing a series of sleight-of-hand shuffles with the deck of cards which I removed from case I place cards on the table behind cigar box and ask for a boy to come up and help me. I have the boy stand in front of the table and I tie the red and blue silks together. I place them in the glass and place glass and silks on the trick chair, then I pick

up the card case in my left hand and remove the lid. Place deck in case (fake deck) and put on the lid and have boy hold case between both hands. Now I walk to chair and pick up pistol with tube and the flag and duplicate silk. I explain that I will attempt to shoot two different places at the same time and I load silk and flag into tube of gun. I aim gun at boy. (A lot of comedy may be worked in here.) When gun goes off, I place gun on table quickly and walk to chair, jerk out the silks and show flag tied between them. Then I open case and pull out silk. The cards have vanished. I feel my pocket and find deck in right hand coat pocket. (I have placed a duplicate deck there before the show.) I riffle cards and tell boy that this is only half of the deck and that he must have the rest of them. When I riffle the deck I palm half the deck in my right hand. I then reach up and squirt the palmed cards from boy's nose. I put rest of deck on table and pick up a string of sausages at the same time. I reach in boy's shirt and produce them. As I put these on the table I palm the second string and produce them from shirt also. I then tell the boy to sit on the chair when he does, the chair of course folds and goes off with a bang. While the boy is picking himself up off the floor, I get the breakaway fan and fan him. Of course, when he tries to fan himself the fan breaks. After several attempts, I put the fan away and try it with the wand which also breaks several times. I put this wand away and pick up shooting wand which goes off with a loud bang while held in boy's hand. Boy can then be used for another trick or sent to his seat. If the above routine is put over properly it is one howl of laughs from start to finish.

An Easy Thumb Tie

I believe that this is the simplest thumb tie there is and yet it is just as effective as any of the others providing a little showmanship is used, which of course, is necessary with any effect in Magic.

All you need is a piece of rope or stiff cord about a foot in length. Have a spectator tie this on the left thumb with the knots at the top of thumb. Have it tied tight and with three or four



knots, now place the right thumb under the left thumb so that together they form a letter "V". One half of the rope will be hanging at the back of the two thumbs and the other half will be hanging at the front in the crotch of the V. Tell the spectator to tie several knots under the right thumb and to tie them as tightly as possible. Now you are really tied tight, but escape is easy. The two ends are hanging down and by catching and holding them

with the fingers of the left hand, the right thumb may be slipped in and out fairly easy. The loop is always held open by these fingers and the thumb is slipped in as easily as it is slipped out. Any of the familiar routines may be used with this method, the same as with any other thumb tie.

Passe Passe Confetti Cups

I got the idea for this trick from a 10-cent book on Magic. I first had two cups made at a tin shop that were 6 inches high and 4 inches in diameter. Each cup had a straight handle that reached nearly the full length of the cup and looked the same when the cup was turned over as it did when the cup was right side up. The bottom of each cup was set in about one-fourth inch and in each of these bottoms was glued colored confetti. Now each cup could be shown empty when they were right side up, but when they were reversed they could be shown to be filled with confetti.

To cover each cup, I made two heavy covering cloths about 2 feet square. These cloths were not transparent and at the top of each cloth I sewed a piece of one-half inch dowel pin the same length as the side of the cloth. Now each cloth could be picked up by this side with one hand and would hold its full shape, making it much easier to handle and the cups could be reversed behind the cloths without detection.

To perform, I placed one cup on a table at one side of the stage and one on a table on the other side. Beside each cup on the table was one of the cloths. After showing the cups to be empty, a large box of confetti was brought forward and one cup was apparently filled with confetti. Of course the box was large enough for the cup to go in it

and out of sight. The first time I scooped up some confetti and then holding it high above the box, I poured it back into the box in full view. Next time I turned the cup over and scooped a little confetti

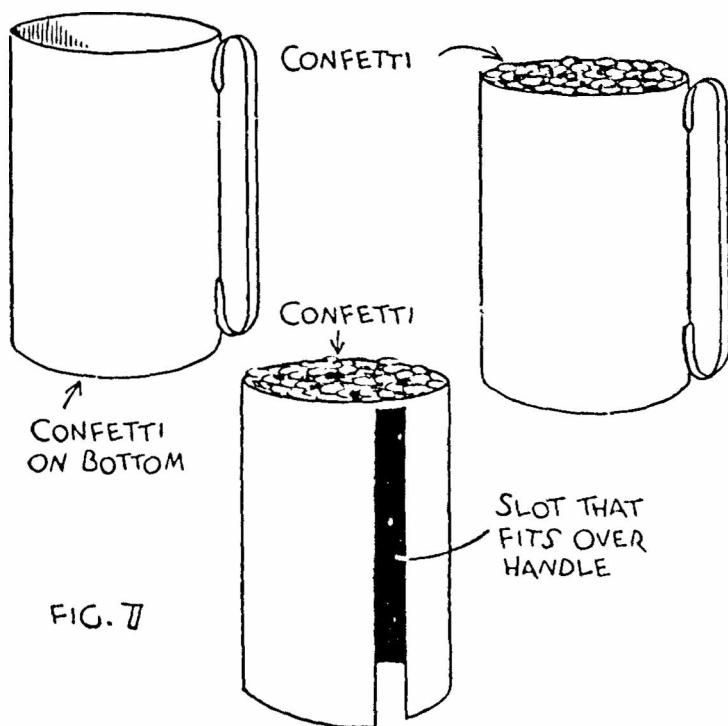


FIG. 7

on the fake confetti side and brought the cup out of box and show it to be filled. The cup was now placed on the table and a little confetti brushed off with the right hand, the left hand holding the cloth. Now the cup is covered and as the cloth is held in front of the cup, the cup is reversed. I then walked over and covered the empty cup on the other table, reversing it also. The next move was to command the confetti to change places. After showing that the first cup was now empty and the

second cup contained the confetti, I caused the confetti to change back again to its original place. The box was brought forward and the confetti emptied into the box once more and as this was done the cup was lowered out of sight in the box for a second and reversed again and some confetti scooped in the cup and the cup quickly brought into view again and the confetti emptied out in full view, thus proving that it was really filled with confetti.

I found the above routine to be very effective, but since I was working with an assistant, I thought it would be better if one cup could be stolen by the assistant as in the Passe Passe Bottle routine. So I did away with the cloths and had two large square tubes made about 7 inches square and 10 inches high. This size tube was large enough to hide the cup and yet allow it to be reversed in the tube without the audience knowing it. I had a third cup made slightly larger than the first two. It was just large enough to fit over one of the other cups and yet at a distance it didn't appear larger as the cups were never shown any closer together than one on each side of the stage. This third cup was exactly like the other two with the fake bottom of confetti, etc., except that it did not have a handle. Where the handle should have been it was cut out, leaving a wide slot the full length of the cup. Now this third cup would fit down over the other cup and appear to be just one cup.

The routine I followed was about the same as above, except that after I had made the confetti change places, the assistant would sneak out and reach into the tube and steal the cup and confetti carrying them off stage. At first I would act puz-

zled, but would use the Magic power and cause the cup to be replaced by Magic and then cause the confetti to return to its original cup. The only thing to be careful of was for the assistant to not turn the fake side of cup towards the audience as she slipped it out of the tube and carried it off stage. I found this second routine to be even more effective than the first and once or twice when working alone, I stole the third cup myself, and carried it back stage and set it behind a wing without leaving the sight of the audience. I simply told the audience what had happened to me one time in a theatre where one of the stagehands tried to play a joke on me by sneaking out during my act and stealing the cup. I enacted the part of the stage hand and the routine went over very well. However, it is much better to have someone else steal the cup. But either way, I am sure you will like this trick. So try it.

A Comedy Slate Routine

For this effect I use two slates and a flap as sold by all Magic dealers. I secured a picture of a skull the same size as flap and glued it on one side of the flap so that when I showed the slates to be blank on all four sides and placed them together, I did not have to be near a table to get rid of the flap. I just let it drop in the other slate and then when I opened the slates and read the message I told the audience that I could prove it was written by a spirit because I was going to show them the spirit's picture. I then turned the other slate around and let them see the picture of the skull.

Now for the message. I took 26 blank cards to a sign painter and had him letter a word on each one. Sixteen of the cards had a different word on

each one, but the other ten all had the same word. These ten cards have the word MYTH on them; the other 16 are as follows:-

1. DENTIST—A fellow who is always looking down in the mouth.
2. HICCUPS—Messages from departed spirits. That's what we are trying to get here now.
3. ESKIMOS—God's frozen people.
4. PARABLE—A heavenly story with no earthly meaning.
5. CASH—Jack of all trades.
6. ADAM—Adam was born on the world's longest day. There was no Eve.
7. WORK—An ancient American custom.
8. JONAH—Jonah is the fellow who was supposed to have spent three nights in the stomach of a whale—at least that's what he told his wife. If you are married today you have to think of a better one than that.
9. CHILD—A gift from heaven to the mother, a plaything for the father, a living to the doctor, and a nuisance to all the neighbors.
10. MACHINERY—Must be a Scotchman (Look again at card) Oh! I'm sorry, it's MACHINERY.
11. DOGMA—A pup's mother.
12. OPTIMIST—A man with mumps who says he is having a swell time.
13. HYPOCRITE—A man who goes to work with a smile on his face.
14. KISS—Nothing--divided by two.
15. ECHO—The only thing that can cheat a woman out of the last word.

16. INTERRUPTION—Anything that a husband says to his wife.

I have a funny definition beside each word and you can either memorize these definitions or write them on the back of the card. Have the 10 cards with the word MYTH on the bottom of the pack, and as you show each card and give its definition, place that card on the bottom of pack. After you have shown all 16 of them, that will leave the 10 MYTH cards on top. Now spread these 10 cards and have some one "freely" select one. Ask him to read it and when he says MYTH, you say, "Myth, that is a female Moth."

Now open the slates and show that the spirits have written the word "MYTH" on the slate.

I do not write the word on the slate with chalk, but cut the letters out of white paper as large as the slate is wide and glue them on the slate. Now you have a permanent word that shows up plainly in a large auditorium or theatre and will not erase easily like chalk.

My Popcorn Routine

I have found this to be one of the most entertaining tricks in Magic and it is not a kid trick as some Magicians have the bad habit of calling all tricks that are entertaining to children. This trick like most tricks that children enjoy is just as entertaining to adults. I have used it hundreds of times with two grown men as the helpers. Of course, if there are children present, I prefer two boys about 12 years of age.

The popcorn box that I use I bought from the old Chicago Magic Co. about 30 years ago. It is a brass box about 6 1-2 inches high, 5 inches wide

and 3 inches thick. It has two trap doors on the bottom and a gimmick on the back left hand side of box. The box is held in the left hand and the palm rests against the gimmick. When pressure is applied the trap doors open and the load of popcorn is released into the hat.

The Abbott Magic Novelty Co. sells a different kind of popcorn box, but it is just as good and can be used in this routine.

When I bought my box, it was covered with a brown paper bag. It made a rather square-looking bag, so I removed the bag and replaced it with a cardboard popcorn box, the kind you buy in most theatres filled with popped popcorn. I glued this to the brass box and of course, cut out the bottom. The top part I fixed with a small fake box to hold the shell corn and let the cardboard box extend up above and around this so that the entire box appears to be filled with shelled popcorn. I fill the lower part with popped corn and place the box on a tray. On this tray I also have a candle in a candle stick and a box of matches. Near the tray on the table I have a folding opera hat.

I have the two helpers stand near the footlights, one on each side of the stage. I now pick up the hat and walk over to the boy on the left side. I usually get a few laughs by opening the hat suddenly in front of his face, of course, causing him to jump, placing the hat on his head and other such bits of business. Now I ask him to hold the hat in front of him in both hands with the open part up. I step back to the table and pick up the popcorn box in my left hand and walk back to the boy with the hat and ask him if he likes popcorn. Whatever he says I tell him that I intend to fill the hat

with popcorn for him. I reach in the box with my right hand and bring out a hand full of shell corn. I throw some of this into the hat and then looked surprised and say, "They forgot to pop the corn". "You don't like it that way do you?" The boy says, "No". I say, "Well, we will have to do something about this." I then walk over and pick up the candle and the matches. I tell the audience that this is the Magic Lamp. I light the candle and have the other boy at the right hand side of stage hold it in his right hand. I now walk to the boy holding the hat and take the hat from him, then step to the center of stage and a little to the back and say, "I haven't done this quite right." (I am holding the hat in my right hand and the popcorn box in my left hand and as I talk I make motions with the hat passing it back and forth below the box.) "You should hold the Magic Lamp. (I point to the boy at the left using the hat as a pointer.) "Walk over to him and say, 'Give me the lamp.' " As I say this I bring the hat under the box again and push the gimmick, the load falls quickly and I move the hat on over and point it towards the boy with the candle. This is done in one move and if correctly done the audience never sees what happens. Even if they were watching the hat and box they would not see it if it is blended into one movement. But the audience is not watching the hat and box. They have been directed towards the two boys and are watching the one boy walk across the stage and ask and receive the candle.

I now place the box on the table and walk to the right hand side of stage and hand the boy who formerly held the candle the hat and tell him to hold it high. I tell the other boy to hold the light-

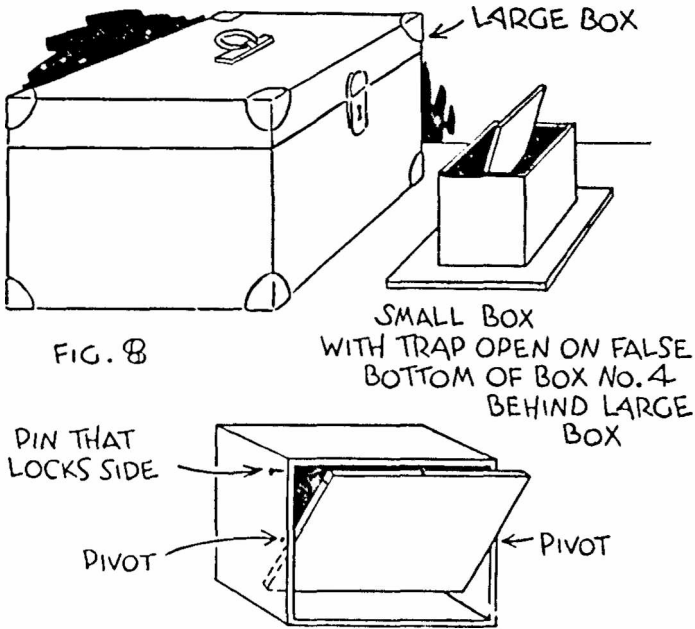
ed candle under the hat, but not too close. A laugh can be had here, by prompting the boy to hold the candle very close and then you reach up and pull it away before it burns the hat. I now reach up with my right hand, and take the hat and, by giving it a jerky shake, I cause the grains of corn to pop out of the hat. The illusion is perfect and it looks as though the corn was really popping. I tell the boy to drop his hands from the hat and to step back and try to catch the corn as it pops towards him. His efforts always brings laughter from the audience.

Now I inform the audience that the corn is all popped and I place the lamp on the table and have the boys stand one on each side of me. I tell them to place their hands together and I fill their hands with popcorn, telling them to be very careful and not spill any. Of course, I pile it high and it spills all over the floor.

Now I have a contest. I show two candy bars or small boxes of candy and tell the boys to eat the corn as fast as possible and the one that can whistle first wins. Of course, they stuff their mouths and chew and chew. If the corn is a little dry it is much funnier to the audience as it is much harder to eat and makes the contest more comical. I give the winner his candy and then say that the other boy did so well that I'll give him some also. I announce that this is "wishing candy" and that whatever the boys wish for will come true after they have eaten their candy. I ask one boy what he wants more than any thing else in the world. He tells me and then I turn to second boy and ask him. I whisper to him to say, "A baby sister". He does and I dismiss them while the audience laughs. I think this is one of Frank Lane's gags and it really sets a mixed audience wild.

One-Man Nest Of Boxes

This is a somewhat different set of boxes that I had built over 20 years ago. I wanted something nice and had them made from solid walnut with brass fixtures. But here is the construction of the boxes. There are five boxes each with a lock. The



fourth box is bottomless, but it has a bottom that will fit up in the opening and it fit tight enough so that it would jam and hold until forced out from the inside. The fifth and smallest box has a hinged side. The hinges were really two nails on each side in the center, so that the side may pivot on these nails and leave an opening on both sides large enough to drop a watch or rings into the box. The small box is lined with felt inside and on top of one end is a loose nail that sticks

out. Now after the rings have been dropped in the box, and the side pivoted in place, this loose nail can be pushed in and the side is locked tight. It can be passed for examination and appear to be an ordinary box.

To perform the trick, I just place the fake bottom of No. 4 box behind the four nested boxes on my table and put the small box on top of the bottom, with of course the fake side open.

Now I borrow a watch and vanish it, usually by wrapping it in a piece of paper and loading it in a pistol tube. Of course, I really keep the watch palmed in my right hand and after firing the pistol at the box, I walk to the left side of the table with my right hand away from the audience. Now as I place the key in the lock with my left hand and open the lid of the box, I drop the watch to the opening and close the side and push the pin in place. The first three boxes are opened and placed side by side on the table. Now as the fourth box is removed, I just place it over the small box, jamming the bottom in place and then lift it and rest it on top of the larger box. The fourth box is now opened and the fifth box taken to the owner of the watch and he is given the key and allowed to remove his watch himself.

The Lemon and Bill Routine

This is a routine that I worked out for doing the bill in the lemon using Tommy Windsor's Dye Box. I tried it several times and it creates a good effect on the audience.

First, you must secure four lemons and a Devil's Handkerchief, also a small saucer and a sharp knife. Fix one of the lemons by removing the pip and sticking a pencil in the spot, making a hole in

the lemon, nearly as far as the pencil will go. Now take two bills, a one-dollar bill and a five-dollar bill and memorize the serial numbers or write the numbers on your cuff or somewhere so you will know them at a moment's notice. I only use the last four numbers such as: 727A and 184D. This makes it easier. Now fold the bills and roll them together and stick the roll in the lemon. Don't do this too far in advance or the bills will soak up the lemon juice and fall apart. Some performers blot out the juice with blotting paper and others wrap the bills in cellophane. I just fix the lemon a few moments ahead and have never had any trouble.

Now place the faked lemon in the Dye Box and place box on your table next to the saucer containing the three lemons. Step forward and borrow two bills from the audience, read off the numbers (really the numbers on bills in lemon), and then fold each bill once and drop them into the Dye Box. Before doing this though pick up the box in the left hand and turn it upside down and shake it, showing it empty. Of course, you really pick up the box at the bottom and squeeze the lemon (through the box) between the first finger and thumb. Now set box down again for a moment and pick up again at the top and squeeze so that the double side opens. Drop in bills and close lid. Set box on table again and pick up saucer of lemons. Have spectator select and examine one of the lemons. Pick up the Devil's Handkerchief and form a pocket. Tell spectator to drop the lemon in the pocket and say "Go." Shake the handkerchief and lemon has vanished. Go over to the box, open it and pour out the lemon. But the bills have vanished. Open box and spread out to prove this. Pick up knife and cut lemon around and pull the halves apart showing the bills, remove them and wipe on

a clean handkerchief. Then unroll and have numbers checked to prove they are the same bills. Return them to their owners and take a well-deserved bow.

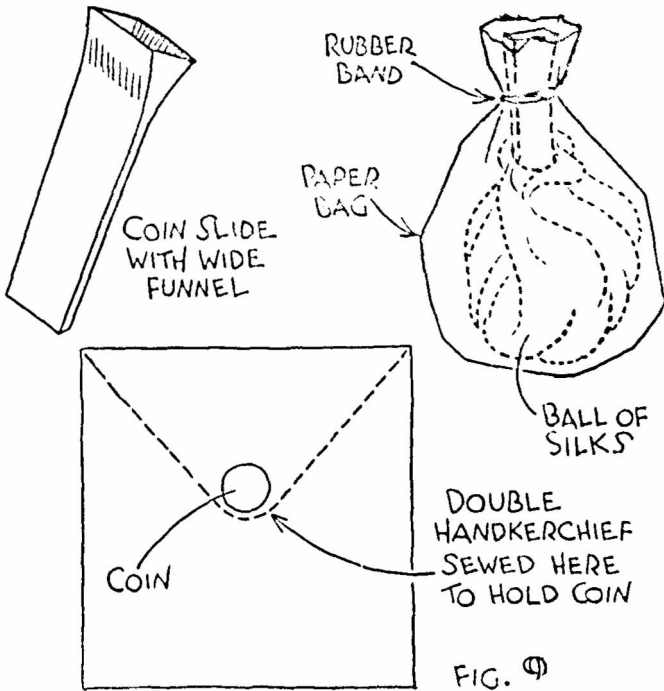
Borrowed Coin in Locked Boxes

I will not explain this entire trick since most Magicians know it, and if they don't they will get good instructions with the trick when they buy it. My routine is a little different and maybe some one will like the several ideas that I have on the trick.

First I had a slide made with a wide funnel at the top so that it is easier to load the coin, and instead of wool yarn or string to wrap the boxes in, I use three 36-inch silks. With slide in place I wrap the boxes tightly with the first silk and then wrap the second silk over the first and then the third and fasten it by tucking under one end. Now I place the whole thing in a small paper bag and put a rubber band around the top so that the top of bag is covering the funnel. This I place on my table.

To vanish the borrowed coin I use a handkerchief about a foot square. Of course, I really have two handkerchiefs sewed together all around the edges and also sewed from each corner to the center on one side forming a large V. The duplicate coin moves freely inside this V and when the handkerchief is held in both hands with the point of the V down, the coin slides to the center of the handkerchief. Now if the borrowed coin is apparently placed under this handkerchief, but really palmed, and the duplicate coin twisted in the center of handkerchief, it appears to be the borrowed coin. I pick up the bag from the table and at the same time drop the coin into the funnel.

I have a spectator hold the handkerchief with the coin and when I shake out the handkerchief the coin has vanished. I tear a hole in the bottom of the bag and pull out the ball of silks, leaving the slide in the torn paper bag. I place this on the table and hand the ball to a spectator and have him unroll the three silks and unlock the two boxes and



return coin. This is done quickly and usually with quite a number of laughs since the ball is difficult to hold and unroll at the same time.

After the coin is vanished from the handkerchief, I show the handkerchief to be ordinary and the audience can see that no coin is sewed in a corner or in the center as the coin moves freely about. In order to locate the proper corners and have the

coin slide to the center I have two small buttons sewed one on each of these two corners. Now when you get a button in each hand, the coin is the center.

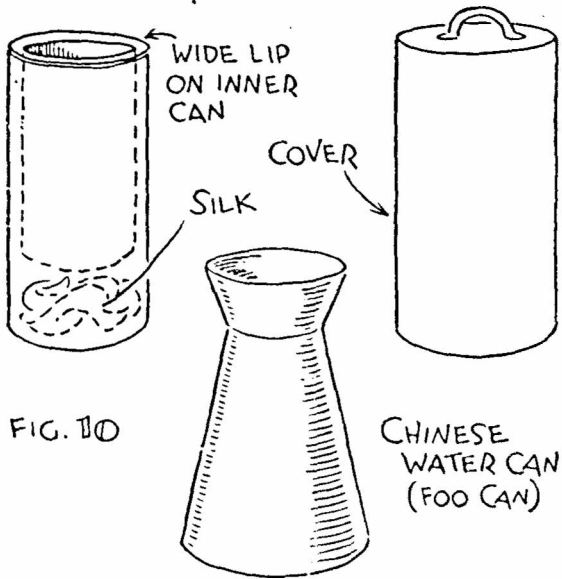
It isn't necessary to use the locked boxes. I once used a small compact and put a rubber band around it after the slide had been put in place. After the slide is pulled out, the band causes the box to close and catch. When the silks are removed, the coin is found to be inside a box that is closed tightly and with a rubber band holding it closed. Nothing could apparently get inside such a box.

A Silk and Water Routine

For this trick I use a Chinese Water Can (Foo Can), a glass of water, two red silk handkerchiefs 15 inches square, a handkerchief pull and a canister made as follows:- This is really a can about 6 inches high and 3 inches in diameter. Inside this can sets another can a trifle smaller in diameter and only 4 1-2 inches deep. However, the top of this second can has a wider edge than the first and this edge extends a little over the top of first can all the way around. A cover fits down over these two. It is really just another can about 6 inches high and a little over 3 inches in diameter, so that it will fit easily over the two nested cans. It is really a trifle smaller at the top and it has a handle on top. When this cover is placed over the two nested cans, the wide edge of can No. 2 will jam in the narrow top of the cover and when cover No. 2 can comes away with the cover, unknown to the audience, of course.

To get ready for the trick, I place one of the red silks in the bottom of the first can and put the second can in place on top of this silk. Now it appears as though I have an empty can. I put water

in the Chinese Can and place it upside down on my table with the glass of water and other red silk. I first show the can to be empty and pour the water into it from the glass. I put on the cover and show the Chinese Can to be empty. It is placed on the table right side up this time. Next I pick up the



red silk and vanish it in the pull. When I remove the cover from the can, the No. 2 can comes away with the cover and the water has vanished. The red silk is in its place. Then I pick up the Chinese Water Can and pour out the water previously vanished.

The Surpriso Card Trick

Several years ago this trick was put out under my name and it is a fine close-up card trick, but since that time I have worked out a stage version with large cards and that is mainly what I want to

write about here. However, so that you will know what the original trick was, I'll explain it first.

A deck of cards is shuffled and a card selected by a spectator. The card is noted and then put back into the deck and the deck shuffled again. Then the Magician places the deck in his pocket and announces that he will locate the card by the sense of touch and will take five chances to do it. He now produces five cards from his pocket one at a time and places them face down on the table. He states that one of the five is the selected card and

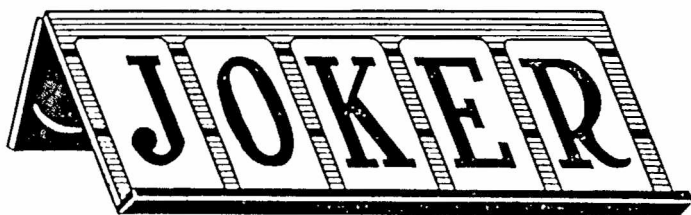


FIG. 11 CARD STAND

asks what the name of the card was. The spectator says, "The Joker" and the Magician turns over the five cards one at a time so they are face up and they are seen to spell out the word "JOKER".

These five cards, each having a letter printed on its face so that the five spell "Joker" are already in the Magician's pocket before starting the trick. Of course, the card is forced by one of the many methods. After the card is forced and replaced in the deck, the deck is placed in the pocket in front of the five cards and the trick is finished as outlined above.

Now the stage version is somewhat the same, except that Jumbo cards are used and instead of placing the deck in my pocket, I use a box about 9

inches square and 7 inches high. Also the five cards are placed against a wooden stand, so that they can be seen all over the audience. Also, the five cards have the letters J O K E R printed on the back of each card instead of the face. I found five Jumbo cards each with a blank back and each with a different denomination on the face. Now I use about a half deck of regular Jumbo cards and 10 Jumbo cards all Jokers. The 10 Jokers are placed on the top of the deck and the five lettered cards are stacked to spell out "JOKER" and these are placed on the face of the deck.

To do this trick, I first show the box to be empty and place it on my table next to the card stand. I then fan out the Jumbo deck being careful not to show the 10 Jokers on the top of the deck. I step forward and ask someone to select a card, at the same time fanning out the 10 Jokers so that one of them will have to be selected. The spectator then places the card back in the deck and I give the deck an overhand shuffle, holding the deck by the narrow sides and with the face towards the audience. Of course, I am very careful not to disturb the five cards on the face of the deck. After the shuffle I place the deck in the box and tell the audience that I will find his card in three chances. I reach in and act as though I am feeling down about the center of the deck, but really remove the first card on the face of deck. I show the spectator the card, but of course do not let him see the back. I ask him if it is his card. Of course, he says no. I try again and a third time, each time standing the card against the stand after he says no. When I fail the third time, I say, "May I have one more chance?" Whether he says "Yes" or "No," I reach in and remove the fourth card. Of course, he says, "No," and I tell him I have failed, but I'll try once more

and I pull out the fifth card. Again he says, "No". I say, "Well, I really have failed, but what WAS your card?" When he says the Joker, I say, "Why didn't you say so?" and I quickly turn over the five cards one at a time, showing the five letters, J-O-K-E-R. This will not get a big hand, but very big laugh as the audience feels sure that I have failed and then apparently have turned the tables and made it better than ever.

Vanishing Cigarette Holder

This is a routine I use sometimes with the P & L Vanishing Cigarette Holder. I use the paper holder with the real wooden ends (a la Vanishing Wand) and a duplicate holder that is genuine. Also, a small piece of newspaper, a well to hold a lighted cigarette, a package of cigarettes and a box of matches.

I begin the routine by showing the holder and a cigarette. As I place the cigarette in the holder and light it, I say, "The doctor told me to keep away from cigarettes so I bought this holder. I always smoke Camels. I walked a mile for these. I didn't mind though, I rode back on the Camel."

I remove the cigarette from the holder and place the holder on the table. I do several passes with the lighted cigarette, then put out the burning end of cigarette by placing it against my bare tongue. I make a pass and pick up my holder leaving the cigarette on the table. I wave the holder over my left hand where the cigarette is supposed to be and show the hand to be empty. I tap both ends of the holder on a glass to prove it is solid, wrap it in the piece of newspaper and vanish it by tearing it into several pieces. I reach into my inside coat pocket and remove the holder. Then I remove the lighted cigarette from my right hand trouser's pocket

where I had placed it in the well before I started. I place the cigarette in the holder again and puff on it to show that it is really burning. I say, "I have a friend who spreads butter on his Lucky Strikes. He says they are toasted."

It is best to do this trick as an opener, because the cigarette in the well in the trouser pocket will only burn about two minutes and not over three minutes. So I usually do the trick first and do it in a snappy manner.

Production Box and Devil of a Hat Routine

Here is a routine that I got from my old friend, Dr. E. R. Mooney of Wichita, Kansas. I have seen Dr. Mooney use this routine and I know how well it goes over with an audience.

The properties to be used are a Jap production box, and a Devil of a Hat. The four sides of the box are loaded with production articles and so is the double side of the Devil of a Hat.

The Magician starts the trick by showing the box to be empty. Next he shows the hat empty, and tells the audience that it is a Magic Hat and at his command the hat will become filled with silks, etc. He gives the command and says that the hat is now filled. But he doesn't show the hat. Instead he pours the articles into the empty box and does this in a rather suspicious manner, so that no one can see anything go from the hat into the box. Now the Magician pulls various articles from the box until he has quite a pile of silks, spring flowers, balls, etc. (The first time he empties two sides of the box).

Once more he shows the box to be empty, and then shows the hat to be empty and commands the hat to fill up again. He pours the articles into the

box again in the same suspicious manner and produces another pile of articles (remaining two sides of the box are emptied this time).

Now he says he will do it once more, and he commands the hat to fill up again. Of course, by this time, the audience is convinced that the hat contains nothing and never did. Some one is bound to shout, "Pull something out of the hat." If they don't say anything, then the Magician pretends to hear someone say something and to prove that they are wrong, he does produce a big pile of articles from the Magic Hat to the surprise and puzzlement of the audience.

Of course, all Magicians know the secret of the Jap Production Box and the Devil of a Hat. So I won't explain their secrets here, and if you don't know how these two tricks are done, you can buy these two pieces of equipment at any Magic shop.

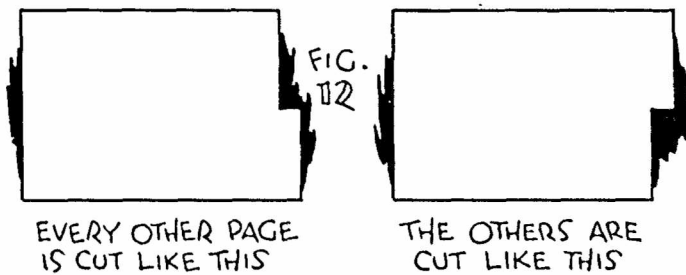
The Stamp Album

This is one of my favorite tricks and it took me a long time to make the kind of an album I wanted. I believe this is an English trick and I think I first saw it performed about 16 years ago at a convention by Stanley Hunt. 'Since it is impossible to buy a good album (the only ones I have ever seen in Magic shops were small inferior books) I made my own and maybe I can give the reader a few tips that will help him if he decides to make one for himself.

I use a large photograph album about 10 inches wide by 15 inches long and it has about 20 black pages EXACTLY the same size as the covers. The two covers must be soft and pliable to make the trick work right. This kind of a photo album can be bought, but they are not as common as the other

kind. The one I use has a red cover and looks nice from the stage. Now I glue the stamps on every other page as in the original method, but I have stamps on BOTH pages instead of one. This makes a better impression on the audience and makes them a little more puzzled.

The original albums were made like a Svengali deck with every other page cut short, so that when the book was riffled one way all the pages were blank, then when the book was turned over and



riffled, all the pages had stamps stuck on them. But a modern and better way is to have only one half of the page cut short, the next page is long on that half, but the other half is short, etc. In other words, it is still a long and short, but one half the book is the opposite from the other half. Now the book can be riffled and shown to be blank on every page and then turned over and riffled and still shown to be blank. Now by lowering the thumb and riffling the lower half of pages, stamps can be shown on every page. The book can now be turned over and again riffled and shown filled with stamps.

Here is the routine I use: Besides the album I have a changing bag with a zipper on the bottom and it is about half full of stamps. First I tell the

audience that there are 11,000,000 people in the United States who collect stamps as a hobby. I would like to have a boy who collects stamps step forward and help me with this trick. I have him stand on my left and bring forth the changing bag. I say, "This is my mail bag and as I am a stamp collector also, I keep my stamps in this mail bag". I reach in and bring out some stamps and then drop them into the bag again. I say, "there are over 5,000 stamps in here," and I step over to the boy and say, "Count them", the audience laughs and I hurriedly say, "Just place your hand in and feel the stamps, there are quite a few, aren't there?" He says, "Yes", and takes his hand from bag. I glance at it suspiciously and say, "Don't add to your collection." Now I place the bag on my table and pick up the book and riffle it to show it is empty. I explain that I have been so busy traveling and giving shows that I just haven't had time to stick any stamps in the book, but I shall do so now and by MAGIC. I hand the book to the boy and tell him to hold it high in both hands. Now I once more pick up the bag and read the names of a few stamps explaining that they are nearly all foreign stamps. I read one "Japan" and throw it out, saying, "How did that get in here?" I read a few more and say they are nearly ALL foreign stamps and I read the name of a nearby rival town. Of course, a local joke always gets a laugh. Now I tell the audience that I will say the Magic word, which is, "Air Mail Skiddoo", and cause the stamps to pass from the bag to the book by air mail. I say the word, open the zipper and show the bag empty. Now I walk over, take the book and show the stamps are now on both sides of each and every page. I say, "This proves that every stamp collector should be a Magician,"

Silk Production from Boy's Coat

PATTER: "Unlike most Magicians that you've seen or read about, I'll not spend a lot of time telling you what I'm going to do; instead I'll go right ahead and do it—using for the purpose a small silk handkerchief and I wonder if any of the boys present can tell me the color of this red handkerchief. Red.

"The whole idea is to make the little hanky completely disappear by rubbing it between the palms of both hands like this, and please keep your eye on it, because I'll fool you if I can!"

(Roll silk into ball and apparently slip into pocket).

"Oh, ha! I just heard a little red-haired girl say that she saw me slip it in my pocket, but she's wrong because here it is. Now, maybe some real smart boy would like to stand a little closer to me where I do it again. All right. Just stand right here, sonny. Well, as long as you're so close you may as well come right on up here and face the music. Stand right here, but you musn't get too close to the footlights or you'll pop your corns.

"Now, once more keep your eye on the little hanky while I roll it into a small ball. In the pocket? Oh no, it's right here in my hand. (Pull out corner). See the point? Just hold my wrist, sonny. Not so tight! I think he is trying to strangle me, but it's all right.

"Now I want you to poke the corner of the little silk right into my fist—like this (steal tip). Just a couple of slow pokes.

"Now, everybody watch and hold on tight, sonny, because we're going around a curve—1-2-3—and gone! Did you see it go? You didn't? Why it

passed right around behind you and crawled up your backbone. Let's see. I told you so, here it is and look! here's a whole flock of them. Where in the world did you get all this stuff? All the colors in the rainbow. And, believe it or not, here's something else (Produce stockings). You're very young to be carrying things like these around with you.

"Well, thanks very much, son, you did that splendidly. First time you ever tried it too, isn't it? *Wonderful!*"

Before starting the trick, you have the load of silks and stockings rolled into a ball and concealed under your left arm. After the silk vanishes from your hand, you look under the boy's coat and as your back is towards the audience for a second, you reach under your coat with your right hand and grab the load and quickly push it under the boy's coat and under his right arm, at the same time you turn him so that his back is toward the audience, hold the load through his coat with your left hand and reach down the back of his coat with your right hand and pull out the string of silks, unwinding it as you pull.

To vanish the silk, you use a finger tip with a red piece of silk in it. Have this in your right hand trouser's pocket and the second time you go to your pocket you leave the rolled up silk and pick up the finger tip.

I usually do this routine as an opening trick.

The Magic Soda Fountain

There are many ways of using the trick funnel, but here is the routine that I have used for over 25 years. I use two boys or men from the audience and have one stand on each side of me. I hand the

double funnel to one of them, and tell him to blow through it and see if he can make any noise. This puts the funnel in his hands and gives the audience the impression that the funnel has been examined. Of course, I don't let him look at it too closely. After he has handled it, I take it from him and hold it in my left hand with the spout down with the first finger down and over the small hole of the spout. Now I pick up a pitcher of water in my right hand and pour enough water into the funnel to fill it. (Of course, as the double side fills, the water level lowers.) I tell the audience that this is my Magic Soda Fountain and that I can make any soft drink they desire. I turn to the man at my left and ask him which he'd rather have: Coca Cola, Root Beer, Dr. Pepper, strawberry, soda, cherry, lemon, chocolate or in fact any flavor he wishes. When he names one, I reach into my right coat pocket and apparently come out with a pinch of something and drop it into the funnel. I push the funnel toward him and let him drink out of the funnel. As I do so, I prompt him to say it is the flavor he asked for. After he has taken a drink, I say, "Was that it?" and he says, "Yes". Then I turn to the man or boy at my right and do the same thing with him. I now say, "Tell me truthfully, was that the best pop you have ever tasted?" Of course, they say, "Yes," as I have already prompted them to say, "Yes", to anything I ask them. So I say, "Well, since it's so good, I'll give you another drink. What flavor would you like?" The man at my left gets his drink and swears it is the one he has asked for. By this time the audience is thoroughly convinced that they are getting any drink they call for and by MAGIC. It really impresses them. Then I turn to the man at my right and offer him his second drink, But this time I prompt him to say, "No". Of course, when he says, "No",

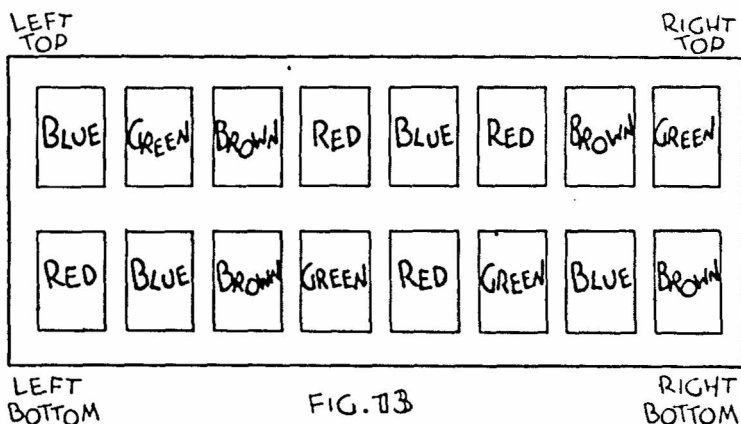
the audience laughs as they think I have failed. I say, "Ladies and Gentlemen, I fear I have made a terrible mistake. In the 25 years that I have been performing this trick, this is the first time I have ever failed and this time I have more than just failed to make the drink he asked for. I am afraid I have poisoned this gentleman. Is there a doctor in the house," Of course, I don't wait to see, I say, "No. Well then I'll have to use magical means and I have him crook his right arm. I place my right thumb on the air hole and let the water run out of the funnel. Of course the double side of the funnel is filled and the water will not run out of this double side as long as I hold my thumb on the air hole. I place the bucket below it and use a Magic Awl on this right elbow. The other man pumps his left arm and I place the funnel at this right elbow and the liquid apparently pumped out of his elbow into the bucket. After it is all pumped out, I ask him if he feels all right and thank them both and send them to their seats.

How To Force a Color

This is a very clever way to force a color in any trick where you are using colored silks, balls, spools of thread, etc. By looking at the illustration you probably can figure out how this works, but we will explain it in case you can't figure it out. You use a card with 16 colored squares on it—four different colors,—Red, Blue, Brown, and Green. It is possible with this card to force any one of these colors or to force all four of them on four different spectators.

Here is how you do it. Ask a spectator to name a number between one and sixteen, (and you wish to force RED). If he says Seven, you count seven

starting at the right side of card and at the bottom. You count up, BROWN, GREEN and then down BLUE, up BROWN, down GREEN up RED and RED (Seven). If he says number eleven, you



start at the left side bottom and count right 1-2-3-4 5-6-7-8 then go up and start left 9-10 and 11 (RED), etc. No matter what number between 1 and 16 he names, you can count to red if you practice until you are used to this card. Any of the other three colors are forced in exactly the same way. I am sure if you will follow these instructions and study the card in the illustration thoroughly you will see exactly what I mean..

My 20th-Century Silk Routine

There have been many 20th Century Silk tricks and I have used nearly all of them, but here is my favorite.

I use two 36-inch Davenport Dragon Silks, the ones with the white background and the yellow Dragon. I also use a red silk 27 inches square and a yellow silk 27 inches square. In fact the yellow silk is double, really two silks sewed together so

that it will not be transparent. It is sewed down the side to form a pocket. Of course, one corner of a Dragon silk is sewed to the corner of the pocket and the rest of the silk is pushed down inside the pocket, that is all except a corner which is allowed to stick out and which appears to be part of the yellow silk. The red silk is unprepared. These two silks, the yellow one loaded with the dragon silk, and the red one are lying on my table together with a tall silk Opera hat and the other Dragon silk. I also use a Thayer handkerchief cabby, one of the old style, with a Dragon painted on each door that is almost identical with the dragon on the Davenport silk.

To perform the trick, I first show the hat to be empty and place it on the table at the left side of stage. Now I pick up the red silk in my right hand and the yellow silk in my left hand. I show these to be ordinary (apparently) and tie them together by their corners. Of course, the red corner is tied to the yellow corner that is sticking up out of the pocket. I roll the two silks together and place them in the hat, leaving a corner of each in plain view. Next, I show the Dragon silk and tell the audience that the Dragon lives in a castle. The handkerchief cabby represents the castle, and I call attention to the Dragons painted on the doors and say that the Dragon is very egotistical because he has his picture painted on the front door and also on the back door of his castle. But he very seldom uses the doors as he is a modern Dragon and he is air-minded; he would rather fly in and out of the two little windows on the ends. (I show the holes, one on each end). Now I close the two doors and stuff the Dragon silk into one of the holes. (Of course, it really goes into the fake). I now say that the Dragon sometimes flies out of the other window invisibly. I open the two doors and

show the cabby to be empty. I say, "In fact, he has done that very thing and has flown over to the hat." I walk quickly to the hat and take the corner of the red silk in my right hand; I give it a quick hard jerk, the whole roll comes out of the hat and the Dragon silk is jerked out of the yellow silk at the same time. I hold the three silks up and show that the Dragon silk is now TIED between the red and yellow silks.

The Eggs From a Hat

There have been many ways of doing this trick. Some Magicians use trick hats and mechanical gadgets. But I always believe that the simple method is the best, so here is a method I used for the eggs from the hat and as I used it many many times, I know it is all right, even if it is simple and bold.

I use a large derby hat, 2 1-2 dozen eggs, a piece of oil cloth a yard square (red) and two boys from the audience. I have one boy stand on each side of me and I unfold the oil cloth, which has been lying on my table on top of the derby hat. I show the oil cloth and say it is a Magic Carpet. I lay it on the floor and tell each boy to step just on the edge of it. Now I say, "You are in a Magic World and will soon feel the Magic Spell."

I bring forth the hat and tell the audience it is empty. I have both boys look into the hat and I say, "Do you see anything in there" Of course, I prompt them to shake their heads and say, "No". I now ask one boy to blow on my right hand. Then I reach into the hat and remove one egg and hand it to him. I tell him to hand it to the other boy. I keep repeating this until I have produced all the eggs. Of course, I help pile them on the boy's arm so that he will have a tough time holding them and

so that one will roll off every so often. Each egg gets a bigger laugh and the laughs build up each time. After all the eggs have been produced, I quickly pile them into the hat again and dismiss the boys.

This is a trick that will keep an audience laughing as long as the eggs fall on the floor, and if the reader wishes to make it longer, he can do as one famous Magician used to do. He can have a second hat filled with eggs backstage and as the first hat becomes empty, he can have his assistant hurry out and hand him the second hat and take away the first one. I saw this done by a famous Magician and the audience never seemed to notice the exchange and if they did, they were laughing too much to notice it.

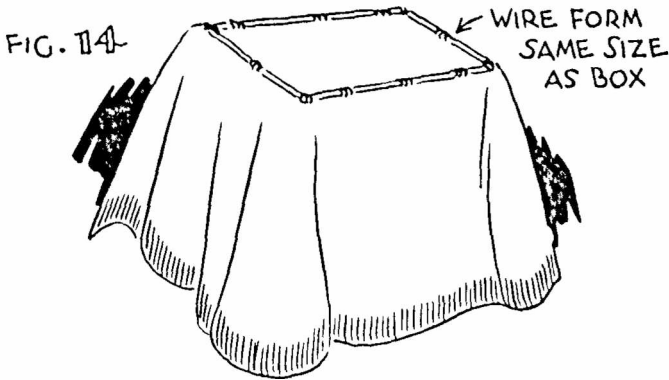
Also some performers have a piece of black felt or velvet cut around or the shape of the hat and have this laying over the eggs to hide them. With this on the eggs the hat can be shown empty by tipping the hat a little so the audience can see into it.

The Production Egg Bag

Here is a trick that I have used for nearly 30 years. I have used various routines and the routine I am explaining here is the result of performing it so many times and gradually eliminating and adding until I finally got an entertaining routine. I do not claim all the gags here to be original, but some of them are and I do think the routine as a whole is mine.

I use one of the production egg bags that holds seven eggs. I use first a white egg, next a very small egg, next a golf ball, then a red egg, a wooden egg, a lemon and a black egg.

I first show the bag to be empty and tell the audience that if I say the Magic word which is "Cluck Cluck" I will have (I shake the bag) an egg. As I say this, I keep shaking and a white egg appears in the net corner of the bag. Now I say, "Some people think it is necessary for me to say the Magic word, but it really isn't. In fact, I can have any one say it." I look at a small boy or a small girl on the front row and ask them to say, "Cluck Cluck". Which ever one says it, won't say it very loud and I say, "Thank you very much. However, you didn't say it very loud. In fact, I doubt if those up in the roost (I point to the balcony) even heard." I shake the bag and the small egg appears. I remove it and say, "The hen that laid



REVERSE SIDE OF HANDKERCHIEF IS PICTURED TO SHOW DETAILS OF WIRE FORM

that egg must have just been learning how!" Next comes the golf ball and for it I have a grown man say, "Cluck Cluck". Next comes the red egg and I usually pick some one with a red sweater or a red hat and ask them to say the Magic word. When they do, and I produce the red egg, I say, "This egg must have been laid by a Rhode Island Red." Now comes the wooden egg. I have some large boy say,

"Cluck Cluck". (If there is a heckler near the stage I have him say the words) and as I produce the wooden egg, I say, "That is a funny looking egg" and then say, "No not that one" (I point to the boy) "I mean this one" and I hold up the egg. Next is the black egg and after I produce it, I say, "You must listen to Amos and Andy on the radio." Then I add, "Perhaps it was laid during a black-out." Now last but not least comes the lemon. I usually have some one with a yellow sweater or some piece of yellow clothing say, "Cluck Cluck" and I tell the audience that we will have a yellow to match the yellow clothing. When the lemon appears I say, "A lemon! The trick is turning sour on me, so I'd better quit". I have a small wooden box just large enough to hold the five eggs, ball and lemon with the word "EGGS" printed on it. I place the eggs, ball, and lemon in the box and cover the whole thing with a large handkerchief. I ask the audience if someone would like the box of eggs. I step to the footlights and shake out the handkerchief. The box and eggs, etc., have vanished. Of course, the box and its contents went down a black art well in the table, and the handkerchief is double with a wire form the shape of the box sewed into it. The illustration will explain exactly how this handkerchief is made.

A Jumbo Svengali Deck Routine

The deck I use is an ordinary Svengali deck except it is a Jumbo deck instead of the usual small cards. Before I begin the trick I write a SPIRIT message which says, "The selected card was the Queen of Spades. (Signed) Spirits, "and seal the message in an envelope. (The Queen of Spades is the SHORT, every other card in my deck.)

I ask for a small boy to help me with a trick and have him stand at my left at the front center stage.

I show him the large deck and tell him that it's just an ordinary deck and that every card is different, and that if he will watch closely he can see what I say is true. I hold the deck in my left hand and riffle it suddenly with my right thumb. I do this quickly and hold the deck near the boy's face. Of course it makes a loud noise and startles the boy, when he jumps it will get a big laugh from the audience. I ask the boy if he saw the cards. Of course he says, "No" and I riffle the cards again slowly so that he can really see them.

I tell him to select a card when I riffle the deck, but first I show the Spirit message and tell the audience that it was written by the Spirit of Turpentine, I give it to some one in the audience to hold and return to the boy. I tell him to stick his finger in the deck as I riffle it. The first time I riffle the deck so fast that when he sticks out his finger he misses the deck entirely. This gets another laugh, and I do it once more slowly so that he gets his finger in the deck and removes the card and looks at it. Of course it is the Queen of Spades, I have him replace the card and tell him NOT to forget it. Next I point out some one in the audience and tell him to say, "Stop," sometime as I deal off the cards one at a time. When he says, "Stop," I hold the card up with the back towards the audience and ask the boy to name his card, next I ask the man to open the spirit message and see what the spirits have written, I always say, "I hope you can read my writing," As soon as he reads the message say, "That is peculiar. THAT is the same card the gentleman said, 'STOP' at," and I turn over the card and show it to be the Queen of Spades, also. Try this routine with the bits of business that I have given here and I am sure you will like it.

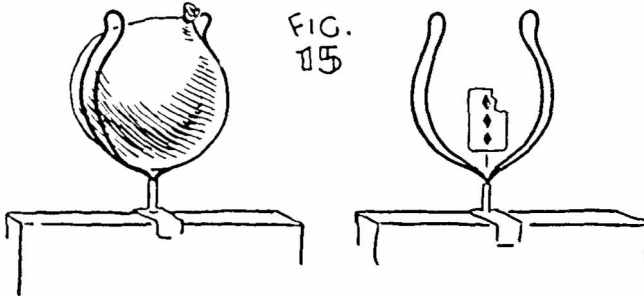
The Card in Balloon

There are many card in balloon tricks, but I use one of the old style where the balloon fits into a wire form and this goes into a gadget on the back of a chair which is standing in the center of the stage. The assistant back stage pulls a thread, which releases the pin arm with the card fastened to it. This breaks the balloon as it flies up and brings the card into view. I believe that Max Holden lists this in his catalog and I will not explain it as you can either buy one from him or use this routine with any other card in balloon apparatus. However, I will explain the routine for the type of apparatus that I use.

First ask for a man or a boy to help and seat him on the front left side of stage. Force a duplicate of the card to be reproduced on him and ask him to tear the card into four pieces. He does this and have him drop them into a nickled card box. Close the lid and then open it again and take out one corner and ask him to hold it. The four pieces are locked in the top of the box so the corner you give him is really a corner torn from the duplicate card to be produced later and was in the lower part of box. Now I tell him to hold the box with the three corners in it in one hand and the fourth corner in the other hand.

Show the balloon and the wire form and call another boy to the edge of stage and ask him to blow up the balloon. (I have a little gadget that fits into the end of balloon and air will go in, but will not come out; these come with the trick, but if you do not have these, just stretch the neck out and tie a knot in it (after it is blown up, of course.) Give the boy the balloon and when he gives a big blow, you say, "One good blow deserves another one. So give it another one, and another, etc."

When it is filled, fit it quickly into the wire form and step back to the chair and fit it into the gadget. Now the balloon is sticking up on the back of chair. I tell the boy to hold the lid on card box tightly and I will remove the three pieces of card without opening the box. I act like I am taking each piece between my thumb and first finger of



THE BALLOON IN WIRE FORM ON
BACK OF CHAIR IS BURST AND CARD
WITH TORN CORNER APPEARS

right hand and throwing it at the balloon. Now I say, "The box is empty and the three pieces of card are fully restored and are now inside the balloon." The boy opens the box and shows it to be empty. I say, "We will have to break the balloon and while we are doing it, we will test your lung power. Stand up and blow towards the balloon." He does, but the balloon doesn't break, so I say, "Harder". He does and this time the balloon breaks and the audience sees the card with one corner missing standing in the wire form where balloon had just been. The corner fits, proving it to be the card selected. The boy is dismissed and sent back to his seat.

Some Ideas

Rice, Orange and Bottle

When I do the Rice, Orange and Bottle trick which is known as Here, There or Where in the catalog, I use instead of an orange a red rubber ball, about the size of a small orange and instead of rice, I use small white navy beans. I call the trick "Bean, Ball and Bottle" and I find that the name gives it a comedy twist and the trick goes over much better than in its original form.

Lota Bowl

I never use just a Lota Bowl. I have a table with a special top 10 inches wide and 24 inches long. This is just the size to hold THREE Lota Bowls. It can either be presented in a comedy manner and one bowl emptied after each trick or make an Oriental trick out of it and empty the bowls to the accompaniment of Oriental music. If it is used as a comedy trick, which is the way I used it, you can empty each bowl seven or eight times and can stretch out the effect for nearly a full evening's show.

The Card Spider

When performing the Rising Cards, I sometimes use the Card Spider where the web is whirled and the chosen card appears on the web. First have three cards selected and the first one rises o.k. The second one comes up backwards, it is replaced and caused to appear with its face to the audience, etc., and then the third card will not come up. Call attention to the Spider and web on your table at the side of the stage and explain that it must be

the Spider's hypnotic eye that has caused the card to leave the deck and that it is now a prisoner in the web. Walk over and spin the web and call attention to the tiny white spot that appears and then materializes into the third card.

Sympathetic Silks

Instead of using the count to show the silks all separate, I made a wand out of a 1-inch dowel pin. It is 24 inches long and has six rubber bands around it about 4 inches apart. The wand is black

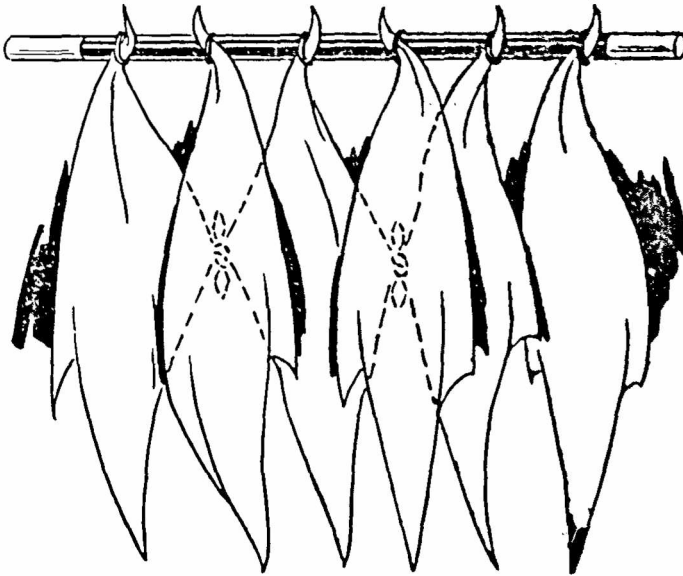


FIG. 16 SYMPATHETIC SILKS

with white ends. The rubber bands are used to hold the ends of the silks. Three of the silks are tied together and their corners are placed under the bands. Place the first corner in the first band and the second silk in the third band and the third silk in the fifth band. Now hang three single silks one in each vacant space so that the silks

hang down and cover the knots. When your assistant brings on the wand with the six silks hanging by their respective corners, they all appear to be single and separate. When you perform the trick, reach behind and remove the three tied silks first. Just take them off and lay them on your table. Then remove the three single silks and proceed with the trick as usual. I always use the large wand in the rest of the trick to apparently carry the invisible knots across from one pile of silks to the other, etc.

The Loring Checker Cabinet

Several years ago I figured out a routine with the help of Haenchen, the Magician, for a different kind of a Checker Cabinet. I used this for several years and then he put it on the market. Since he still sells it, I will not explain the secret here but will give you the routine. If you are interested further, you can write to the Haenchen Magic Co. of Oklahoma City and secure a cabinet.

Here is the routine: The apparatus consists of a beautiful cabinet with four doors, two in front and two in back. It has a solid partition in the center dividing the cabinet into two parts. Also, there is a stack of seven differently colored checkers and a cover for the checkers. First, the four doors are opened and the cabinet shown to be empty. They are closed. One door is opened and three glasses of water and two large silks are produced one at a time. The cabinet is opened and shown empty before each article is produced.

The cover is now shown empty and placed in one side of the cabinet and the stack of checkers is placed in the other side. The doors are closed and when they are opened again the stack of checkers has vanished, but upon lifting the cover, they are

seen to now be under it, having passed through a solid partition and a metal cover.

Again the doors are closed, leaving the checkers in the cabinet, the cover placed over one of the glasses of water. When the cover is raised the checkers are now under it and when the doors are opened, the glass of water is in the cabinet. Now another change is made, causing the checkers and glass of water to change places again. As a finale a fourth glass of water is produced from the empty cabinet.

The Devil's Sticks (Pillars of Satan)

When performing this trick, I always use two sets instead of one. I string all four sticks on two

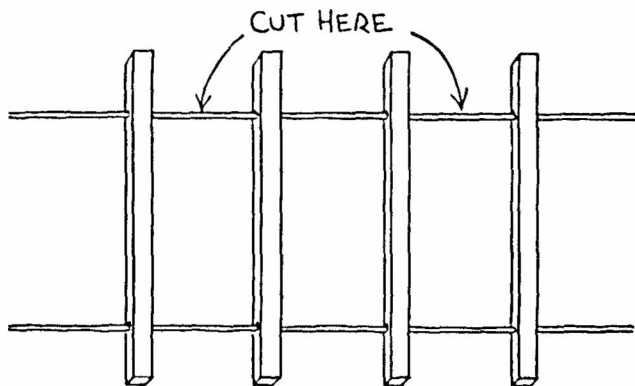


FIG. 17 DEVIL STICKS (DOUBLE)

ords and make two cuts instead of one. I find it much more effective this way.

The Candle Tube

When doing the candle tube, I fill the tube with water and place on the cap, this cap fits tight enough so that the water will not leak out. I have a duplicate candle in my pocket that will light

when removed. I get a boy up to help me and ask him if he knows anything about science. If he says, "No", I say, "Well, I don't either." I then light the candle and remove it from the candle stick. I show the nickled tube to be empty and ask the boy what will happen if I place the tube over the flame and down partly over the candle. I do this as I am talking. He says it will go out. I raise the tube and show that the flame is out. Now I ask him what caused the flame to be put out and as I am talking, I push the candle on into the tube, show the end, so that the audience can see the white end, and put on the lid. I then explain that the science teacher would say that the flame was put out because it used up all the oxygen from the air. But Magic has proved that this is not correct; what really caused the flame to go out was the MOISTURE in the air. I remove the lid and pour out the water. The tube is examined and the candle has vanished. I reach in my pocket and remove the burning candle.

Rice Bowls

When doing the old style with the celluloid disk, I use a heavy square of cardboard just a trifle larger than the bowl. I use this to scrape off the rice and level it on the bowl. Then after the rice has been multiplied, I level it off the second time (really scraping it all off down to the celluloid) holding the square in my right hand and pushing the rice away from my body and toward audience. As it reaches the front edge of bowl I drop the square onto the bowl and slide it and the celluloid both off at the same time and let them lay on my tray. At the same time I pick up the other bowl in my left hand and place it on the first bowl. This is all done in one move, thus hiding the water in the first bowl from those in the balcony.

Abbott's Pop-Up Cigar Trick

When doing Abbott's Pop-Up Cigar Trick, I use rubber hot dogs instead of rubber cigars. The same moves are used, however. I have a real hot dog in my left coat pocket and after multiplying the hot dogs six or seven times, I bring up the real hot dog and leave the rubber one in my pocket. I transfer the real dog to my right hand and pop it up in the same way. Then I give it to my boy helper to eat. This routine was marketed several years ago under my name.

The Bonus Genius

This is one of the finest old tricks in Magic. I got the idea to use a Circus Clown and a Tent instead of the usual doll and her red coat. I had Thayer make one up for me and with circus patter it is a real hit. Thayer's have them for sale in this form.



*Kathryne Campbell
and Susie*

Ventriloquism

I have always believed in variety in a Magic show, not because I don't think that two hours of Magic can be entertaining, I know that it can be, providing, of course, that the Magician himself is entertaining. I have seen many short Magic acts that bored the audience, but it was because the performer was a bore or was not a showman or an entertainer, or maybe he was too technical and was only trying to fool the other Magicians present. But whether a Magic performance is interesting and entertaining and holds the audience's attention, depends entirely upon the Magician. In other words, it is the old saying again, "It isn't what you do, but how you do it."

But I like variety in a Magic show, because as my old friend, The Great Leon says, "It's Box Office." There are people who don't like Magic and would not pay to see a Magician, but they do like Ventriloquism and would come to see that part of the show and then after they are there, they would probably enjoy the Magic, but what the Magician wants to do, is to get them to buy a ticket! During various seasons the past 21 years, I have done Escapes, Spirit Exposures, Rag Pictures, Paper Tearing, Mental, and Mindreading, several feature illusions with drawing power and always every year I have included an act of Ventriloquism. For 20 years, I used my saucy figure, Jerry Applewood, and then starting last season, Kathyne (Mrs. Campbell) took over the ventriloquial part of the program with her cute girl figure, Susie. I taught Kathyne Ventriloquism and I have taught several others, and I am sure you can learn it also, if

you'll follow the instructions in this book.

Ventriloquism always was and still is one of the big hits in our show and I know it will be in yours. Several of the Lyceum and celebrity bureaus book us year after year because we include Ventriloquism in our program.

Near Ventriloquism

There are two kinds of Ventriloquism and while I will mainly instruct you in Near Ventriloquism or how to make a dummy talk, I will also go into the distant type of Ventriloquism a little later.

The Near Ventriloquism isn't so very difficult, providing you will practice and have a good throat and good vocal chords. Perhaps I should explain first that you really don't THROW your voice. Ventriloquism is really impersonating other voices or distant sounds. It is misdirecting the ear, the same as Magic is misdirecting the eye. The talking movies are a good example of Ventriloquism. The various voices all come out of the same horn behind the screen, but to the audience it sounds as though the different actors were really saying the lines they are supposed to be saying.

It is the same with Ventriloquism. You hold the dummy on your knee and talk in your natural voice, moving your lips, then you turn to the dummy and all the eyes in the audience, also turn and look where you look, you change your voice and talk without moving your lips and at the same time the dummy opens and closes his mouth and the mouth movements synchronize with the words. The audience will swear that the dummy is talking, even though they know he is not. It is an illusion in sound.

The hardest thing to learn is to control the lips, especially when saying these five letters B—P—M

F—V. The hardest of these five are the letters B and P and if you do not learn to say them perfectly, don't become discouraged as very few professional Vents ever do them well. When pronouncing these five letters use substitutes for them such as VGE or GEB and say FE or something like KEY for P and say ETH for F. For M say something like ENG and for V say THE. However, when these letters are used in words, they are not pronounced the same as when saying them alone. I think it is best to omit these letters when and wherever it is possible and in arranging a dialogue omit all words that have these letters in them and substitute other words with the same meaning. Do this at least until you have had lots of practice and become more expert.

However, you should practice the alphabet over and over in front of a mirror without moving your lips, keep the lips and teeth parted just a little and talk in the voice you intend using for your dummy. The figure's voice should be pitched a bit higher and louder than your natural voice. Be sure there isn't any pause between what you say in your own voice and what the dummy says. Practice in front of a mirror with the figure and learn to move the figure's lips so they synchronize perfectly with the words. Also, learn to handle the figure as though he were human. This can be done only with practice. Forget that he is a dummy and pretend that he is a human being, and that you are holding a conversation with him. Make him seem alive to you and by your acting the audience will be convinced of it too.

Some Ventriloquists use more than one figure and they have a different voice for each figure. Many years ago all the Ventriloquial acts in vaudeville had several different figures and it was

the Great Lester, I believe, who first did an act with a single figure. Since he introduced it years ago, nearly all Ventriloquists have copied him and now only use one figure in their acts. However, I believe a ventriloquist should try to get a voice to fit the figure he uses or vice versa. Edgar Bergen has just the voice you expect from Charlie McCarthy and yet his voice for Mortimer Snerd fits Mortimer perfectly.

A Dialogue

Here is some dialogue to practice with and you'll find that the following goes over well with an audience.

Figure—Say, that little girl is winking at me.

Ventriloquist—Well, it won't do you any good for I heard her say she would never marry anyone but a hero.

F—Say, what's a hero?

V—A person who will risk their life to save an-

F—Don't call me names.

V—Soon you reach the burning building, now other. Most heroes are dead.

F—Did being a hero kill them?

V—Yes.

F—Well, I don't want to learn that trade.

V—Listen now. We'll suppose you are a fireman.

F—On what road, The Rock Island?

V—No. You are a life saver. Now it is twelve o'clock at night.

F—Oh, I am in the night gang.

V—No. You are asleep in your bunk.

F—What is this a bunco game.

V—Suddenly the gong rings, you jump out of your bunk, jump into your clothes, jump on the truck—

F—Couldn't just as well hop on it.

V—That's optional.

what do you do?

F—Is it insured?

V—Yes.

F—I let it burn.

V—You do nothing of the kind; you unroll your hose.

F—What if I ain't got any on?

V—I am speaking of fire hose.

F—So am I, I got them at a fire sale.

V—Then you attach your hose to a plug.

F—Whose horse is it?

V—I'm speaking of a fire plug. Soon the water comes through the nozzle. Now what do you get?

F—I get wet.

V—Nothing of the kind, you get water onto the burning building, Suddenly at the tenth floor is seen a little girl. She cries, "Claude! Claude! Save me!"

F—Who's Claude?

V—That's your hero name.

F—Why don't she save herself.

V—Her retreat is cut off.

F—Why don't she see a doctor?

V—Again she cries, "Claude! Claude! Save me!"

F—Well, I ain't going to do it.

V—If everyone felt that way how can the little girl be saved.

F—Join the Salvation Army.

Some Special Effects With the Dummy

To have the figure cry, it is necessary for you to practice making it cry, always retaining its voice. This may be accomplished by noting how children cry. Invariably Vents have their figures cry when the figure's head is hidden, as on the chest of the Vent. This makes the illusion perfect, as to stimulate crying and have the figure face the audience (understood of course, it has no crying mouth

movement) would not have as much effect for the audience does not see any semblance of crying. Let the audience see figure's face only when it may say, "Oh-oh-o-o" and then bring its head back to your chest and make the shoulders raise as if sobbing. Some Vents have a special arrangement for this. To cough, you merely clear your throat as ordinarily; to spit simply use the Squeak (intake) method, placing the tongue tip near the gums and draw in breath. This gives the sound of expectorating. Clearing the throat before spitting is done as you do it ordinarily. Bear in mind that your features and lips must be still and NATURAL as possible when you do these things and assist the illusions by looking at the figure whom you work as natural as possible.

Distant Ventriloquism

This kind of Ventriloquism takes a lot of practice and the first thing is to learn the distant "HUM". In order to do this properly try and imitate the hum of a bee. Take a deep breath and tense the stomach muscles and make a strong "AH" sound in the throat, keep the lips slightly parted and the teeth clinched, then open the teeth a little and notice the change in quality. Although this is a straining sound, don't strain the throat while doing it. If the throat aches, rest awhile, as harm may be done to the vocal chords. After you have practiced and can do the hum properly, try saying a few words such as "Hello", "Well," etc., and don't forget to direct the audience's attention to where the voice is to come from. Look down at the floor and say, "Are you there?" and then in your ventriloquial voice say, "Sure I am here", etc. As you progress and practice, many original ideas will come to you in the use of the distant voice as good entertainment for your friends.

EMERGENCY PLATE
THE OTHERS ARE



FIG. 112

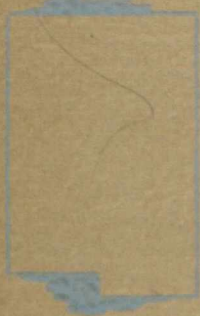
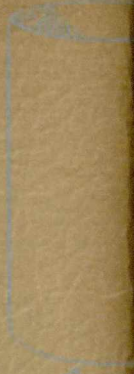


FIG. 110 SYMMETRIC SKIRT

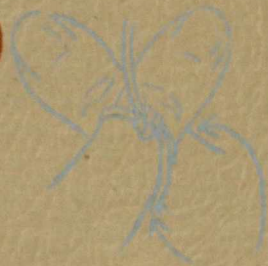


CONFET
ON 300

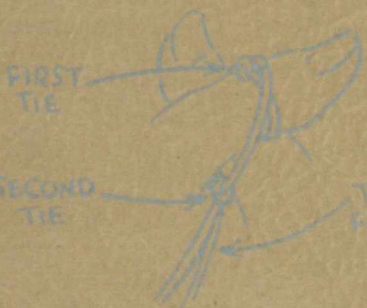
FIG. 111



TIE KNOTS
ON TOP OF
LEFT THUMB



TIE SECOND KNOTS
UNDER RIGHT THUMB



FIRST
TIE

SECOND
TIE

TWO ENDS HELD BY
FINGERS OF LEFT HAND

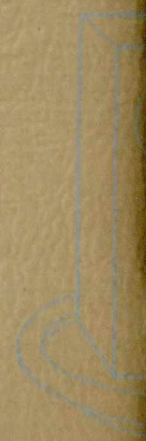


FIG. 113



UP
OF