

HELLO SUCKERS!

ENCYCLOPEDIA OF THE 3 SHELL GAME

COMPLETELY EXPOSED, REVISED AND ENLARGED
NEW AND LATEST ROUTINES

by

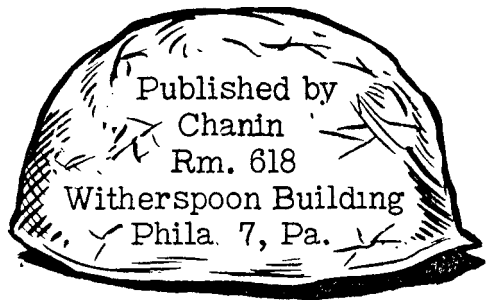
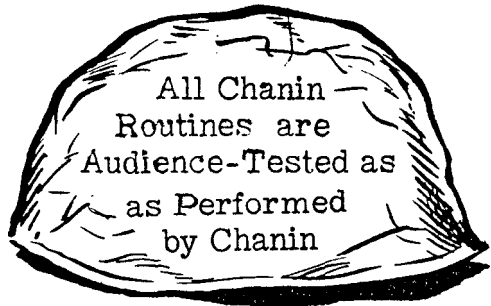
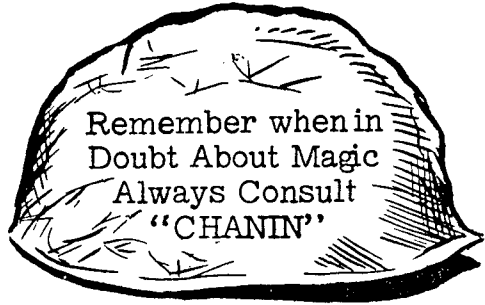
Charin



PROFUSELY ILLUSTRATED,
COMPREHENSIVELY DESCRIBED
EQUAL TO PERSONAL INSTRUCTIONS

A SERIES OF LESSONS ON THE 3 SHELL GAME

PRINTING 7



Copyrighted
12-'48
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Phila., Pa., U.S.A.

BOOKS THAT WILL LIVE FOREVER

BY

“CHANIN”

HELLO SUCKER

The original book on the 3-shell game

J. C. SILK

Color change supreme

SEVEN-IN-ONE (CARD ROUTINE)

FURTHER ADVENTURES OF SEVEN-IN-ONE

BALL-O-TUBE MYSTERY

J. C. CIGAR MAGIC

Cigar Manipulations

J. C. ROPE TRICKS

Three in One

J. C. COIN ROUTINES

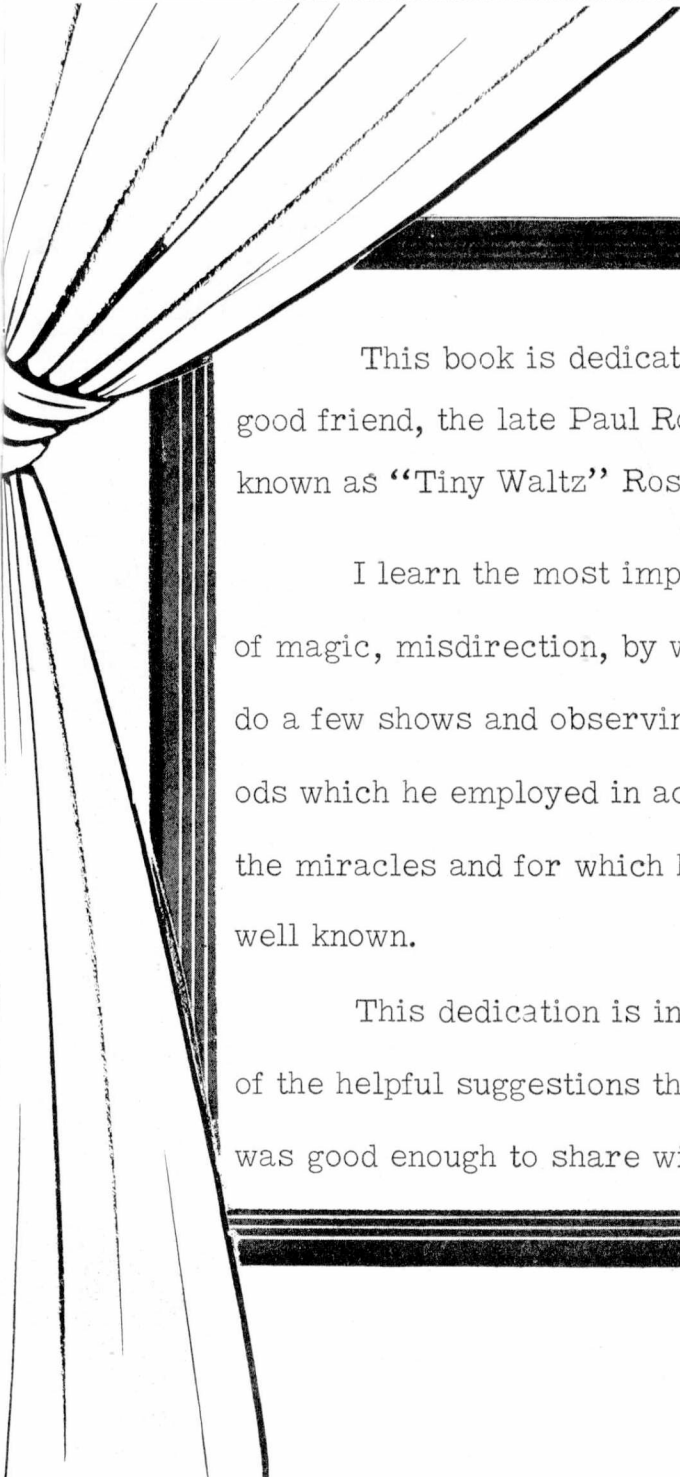
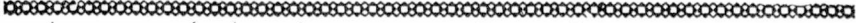
Handle with Gloves

J. C. GRAND FINALE

Silks at your finger tips

ENCYCLOPEDIA OF SLEEVING

SLEEVE MAGIC



This book is dedicated to my very good friend, the late Paul Rosini, better known as “Tiny Waltz” Rosini.

I learn the most important branch of magic, misdirection, by watching Paul do a few shows and observing the methods which he employed in accomplishing the miracles and for which he was so well known.

This dedication is in appreciation of the helpful suggestions that Paul Rosini was good enough to share with me.

JACK CHANIN, the author of this book has devoted much time in its preparation and has kept the various moves to himself. For the past two years, I have watched him figuring out and practising new moves with the Walnut Shells and the Pea. He finally decided to put them into book form and the result is now before you.

Jack Chanin has fooled professional workers many times and I can assure you that if you follow the illustrations carefully, you will be able to do the same.

Phila., Pa. - 1934.

William Frazer

FORWARD, JUNIOR

In 1934, Jack published a book called "Hello Sucker" describing in detail the innermost workin's of that mysterious and usually costly pastime of attempting to locate the elusive pea under one of the three English walnut shells. This work was received enthusiastically by the fraternity and well it might be, for Mr. Chanin had devoted seven years to the search for novel moves and the development of his own ideas on the subject.

Being a subscriber to the theory that one good illustration is the equivalent of a thousand printed words, Jacks told the story with a multitude of sketches, which made it all extremely simple to grasp.

As might be expected, in the past thirteen years, there have been many improvements and new bits of business which Jack has added to his fund of knowledge on the Shell Game. The time has come, therefore, to embody this additional material in the earlier work - the result, which you hold in your hands, being a revised and considerably enlarged edition containing all the original information plus new moves, new tricks and new routines.

I have had the pleasure of looking over the proofs and of being completely bewildered by Jack's performance of the contents. I was impressed by both. All the necessary data appears on the following pages. Now, it's up to you.

J. G. T., Jr.



Chamie.

STUDIO OF MAGIC •

488 PERRY BLDG. 1530 CHESTNUT ST. PHILA 2, PA.

MEMBER OF
Houdini Club
of Philadelphia

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Society of
American Magicians

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International
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of Philadelphia

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A. G. V. A.

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Winner of
"Certificate of Award"
from Philadelphia Council
of Defense

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Winner of
"Certificate of Honor"
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Showtime Magazine

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United Entertainers
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Association

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The Magicians
Guild
of America

Twice Winner of the Houdini Club of Philadelphia Award
RM. 618 WITHERSPOON BLDG.
130 S. JUNIPER AT SANSOM
PHILA. 7, PA.

Dear Paul:

I have finally gotten around to answering your letter.

I have been tied up quite a bit finishing the Book on Sleaving. It was a very successful book and it has received very good comments and praise from all who have read the book.

The last time that we met in St. Louis, you asked me about the several new moves that I have worked with the Shell Game. As you remember, I promised to send the information on to you just as soon as I had the chance.

I am sending you the complete manuscript, and illustrations and all, so that you can see for yourself the many new and clever ideas.

I know that you are thoroughly familiar with the original routines of the Three Shell Game from my first book. I have now combined the first and the new material in this new book.

Paul, I have taken plenty of time to test the material described here.

Oldest MAGIC SHOP in Philadelphia

Since you already know the fundamental moves, etc., I know that it will be no trouble for you to learn the newest methods, and routines.

I now give to you the cream of the crop.

I hope that after reading this, you will write and tell me what you think of the latest methods before I turn this over to the printer.

I am going to call this the ENCYCLOPEDIA of Audience-tested Routines of the 3 SHELL GAME. I know that this is not an Encyclopedia of the SHELL GAME, as there are hundreds of moves, but they are not practical for entertainment purposes, since they are used by cheaters.

Sincerely, your friend,

Jack

Jack



(From the private files of Chanin)

Dear Jack:

I am returning the manuscript for the Three Shell Game.

I have found many fine routines that I did not even know were possible. Isn't there anything else that you do but fool with the Shell Game? It seems that way.

There is only one criticism that I can make, and that is that I was very disappointed when I came to the last page, as I wanted to see more of your fine illustrated routines. Your explanations are short and to the point.

Yes, you have certainly taken the Three Shell Game out of the carnival class and put it into Society, where it belongs.

I have made notes of what I want to use myself for table work.

I know that the purchaser of this book, a copy of which should be in every Magician's Library, will not be disappointed.

Hoping to have a Magical Session with you shortly.

Magically yours,

A handwritten signature in cursive script that reads "Paul Rosini". The signature is written in black ink and is positioned above a long, horizontal, slightly wavy line that serves as a decorative underline.

PAUL "Tiny Waltz" ROSINI

June, 1948 - Chicago, Ill.

THE AUTHOR SPEAKS

To all my friends in Magic, I wish to say that in the cold winter days of February, 1934, I placed on the market a book. The name of this book was "Hello Sucker." It dealt with one of the oldest Masterpieces in the art of sleight of hand: the 3 shell game.

Realizing that this was a classic, and also open to a great deal of improvement, I went to work on this idea several years before I put the material into print. So, after years of study, I managed to simplify and work out the various moves. This book went over like wildfire.

Since the time of its publication, it has been reprinted in its original form five (5) times. Nearly five thousand copies of this book has been sold to magicians all over the world. Recently, the original work was translated into the Danish language showing the importance of this famous classic.

However, I was not satisfied because all the time I kept doing the Shell Game different little things would come to me, ways and means to improve it. Many well known magicians, who purchased this book from me, were completely mystified after seeing the moves performed. Small wonder, for they did not know one thing.....it was that I had up my sleeve several vital improvements that they knew nothing about. Now, I have decided to skim off the cream of these improvements and add them to my original work which is the only complete expose of this masterpiece of magic ever placed on the market.

Today, when the Magician is required to do so much table work and to come into such close contact with his audience, I feel that there is a real place for the Shell Game. So, in placing this before you, you not only get my original ideas, but the new ones developed through the years.

Now, my friends, I place before the world of Magic, every last bit of knowledge of this old and never-to-be-forgotten masterpiece, that through the past fourteen years, have gained me thousands of friends. I am sure you can master these moves as well as I, and then it will also gain thousands of friends for you.

In closing, may I say that up to the time of the first edition of Hello Sucker in 1934, there were never to my knowledge, any useful information published on the 3 Shell Game, due to the lack of proper explanations and illustrations.

In the original Hello Sucker, and this revised and enlarged book are the first original illustrations to expose the Shell Game, which were worked out and posed by myself.

Hundreds of those were made but only the best were selected. Many of these have been copied. It is impossible to learn without having good illustrations of the proper hand position.

You may rest assured that you are getting the correct, original and practical up-to-date illustrations which will enable you to learn this masterpiece in the shortest possible time.

This book was not written for the purpose of gambling, therefore, complicated maneuvers and skuldugery as practiced by cheaters, is completely eliminated. Therefore, it was necessary to spend years to discover new moves and routines.

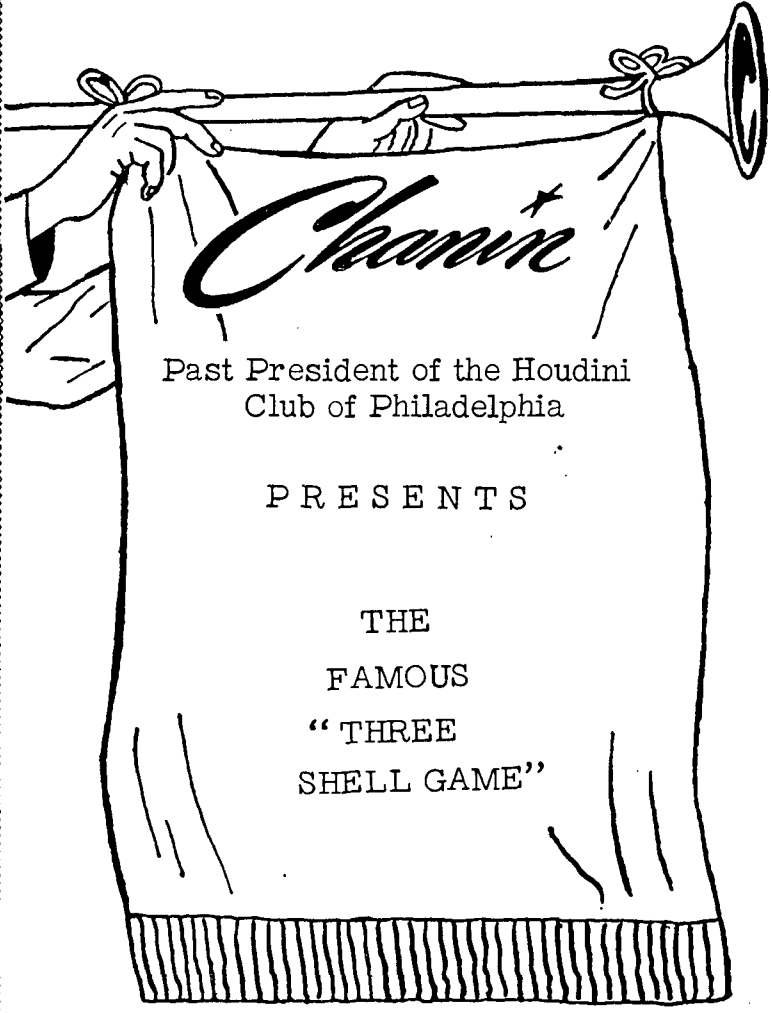
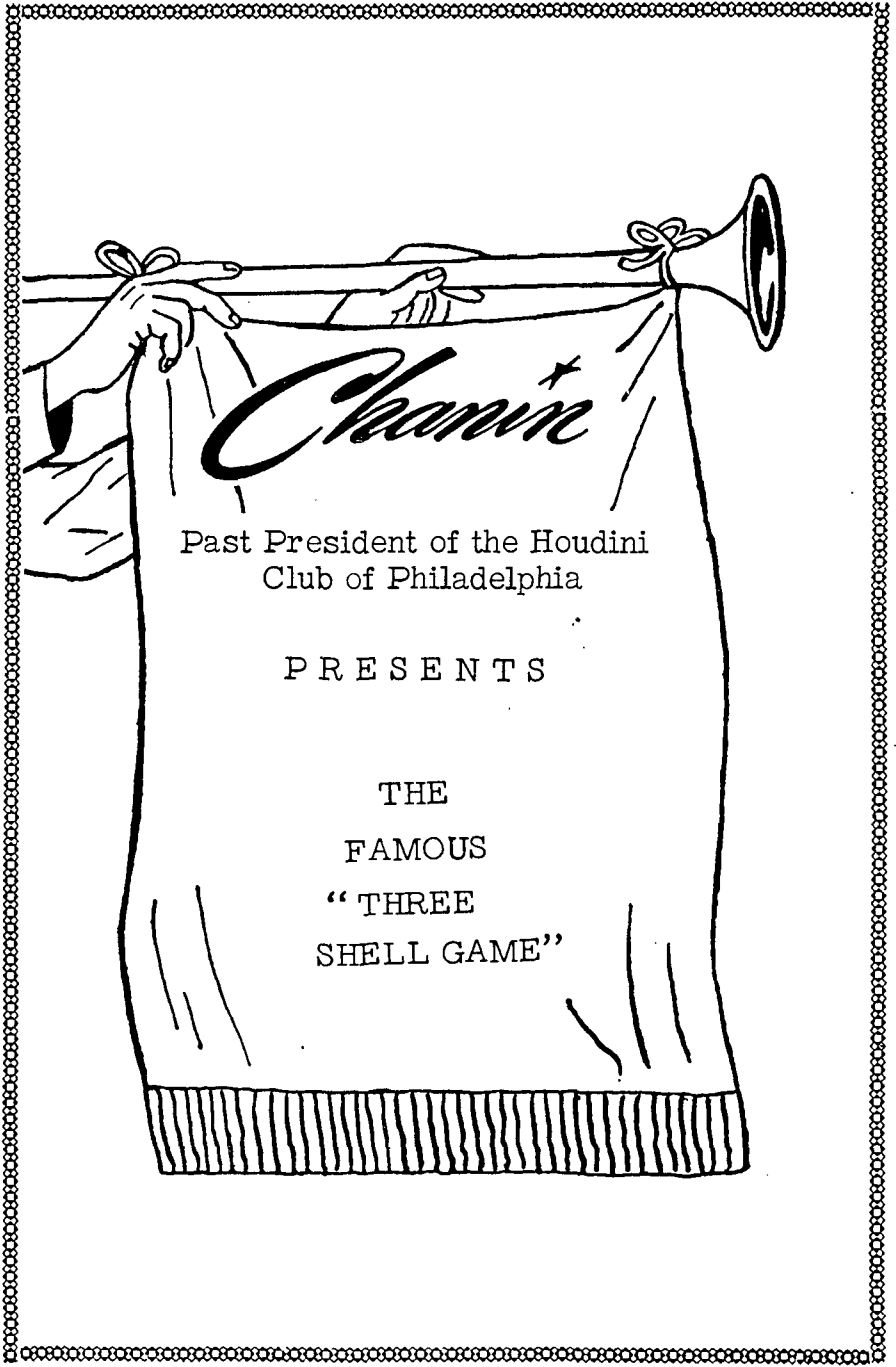
It has been a lot of fun for me working out these new moves and routines described in this book, and testing them on many audiences that have had the pleasure of working for, from bankers to bricklayers.

It is only through experience that you can get the true entertaining value of this new, modern, up-to-date, easy-to-learn Shell Game.

However, you may rest assured that you are getting the correct, original and practical, up-to-date ideas and methods for an up-to-date audience.

Sincerely,


“CHANIN”



Charin

Past President of the Houdini
Club of Philadelphia

P R E S E N T S

THE
FAMOUS
"THREE
SHELL GAME"

CHAPTER 1

NOTES

POINT ON SHELLS

1) I do not want to spend a lot of time and space telling you about the history of the 3 Shell Game. From my research no one seems to know just how or where it got started. I have been told by old-timers, that they have seen this game worked with different objects, such as oyster shells, tops from bottles, thimbles, half potatoes with a space gouged out.

2) And while I have tried all of them, believe me, it is not worth the time that you could spend on learning to hold those different objects, as there is nothing to compare with the regular three half shells, if they are fixed as described in this book.

3) A Shell is best made by lining the inside with a little bit of putty or plaster of paris or wood cement. The lining must be done carefully as it is of the utmost importance. It is best to fill in near the back of the shell and the front.

4) The purpose of lining the shells is to help the pea to make its escape when the shell is moved. No other preparations are necessary as it is best when the inside is a little rough instead of smooth.

NOTES

5) Paul, although the natural shell that is slightly prepared upon the inside to allow the pea to come out more freely is quite all right, I have discovered a way to get a shell that is perfection itself. This is one of the things that have been fooling lots of those who know the game.

6) In the move called YOU HOLD IT, sometimes a slight movement of the shell can be detected as the pea makes its escape. It is detected by the finger of the party holding the shell. The shell makes a very slight jump as the pea comes out. Now, if you prepare the shells as I explain here, you will find that this will not happen.

7) You will notice in the illustration J the shape of the bottom of the shell. When the shell is in this shape, it rocks a little and that is exactly what you want it to do. When the spectator places his finger on a shell shaped like this, the back of the shell automatically lifts up a little before you even touch it. Now, when you execute the move, the pea makes its escape very easily and the spectator can feel nothing as there is nothing to feel. A shell of this type is easy to prepare and all you need is a file. However, don't file it too much.

8) If you take time enough looking over some English walnuts, you will find some shells already shaped that way by mother nature. A shell of this kind is very important if you are looking for perfection and I know you are or you would not have this book. However, there are many magicians who don't care to take time and trouble to make things of this kind.

9) Now, since the shells of this type are of such an insignificant price, I feel sure you would do just as well to purchase this type shell from your dealer. Then you will know beyond the shadow of a doubt that they are right in every respect. So, be sure you buy the original CHANIN SHELLS wherever you buy this book.

CHAPTER 2

THE CORRECT PEA

1) The correct pea and the proper texture of rubber is the most important thing. Some people will tell you to get a rubber sponge of the type sold in the Dime Stores: others will tell you to use rubber cut from a printer's roll, or erasers from pencils, etc.

2) Almost everyone will have a different idea as to the best type of

NOTES

rubber to use. However, I believe that I have done this trick every bit as much, if not more, than anyone of my acquaintances in magical circles, and that covers a lot of ground. Therefore, I truly believe that I know what I am talking about when I tell you the correct texture of rubber to use, from experience.

3) Use any rubber of a very soft fine texture, frequently called "foam" rubber. Color is immaterial, as eventually, the pea turns dark from handling.

CHAPTER 3

HOW TO MAKE A PEA

It is best to cut it into a small cube and then, trimming the ends off, it will give you a small round pea.

It is not important that the pea be perfectly round.

CHAPTER 4

THE SIZE OF THE PEA

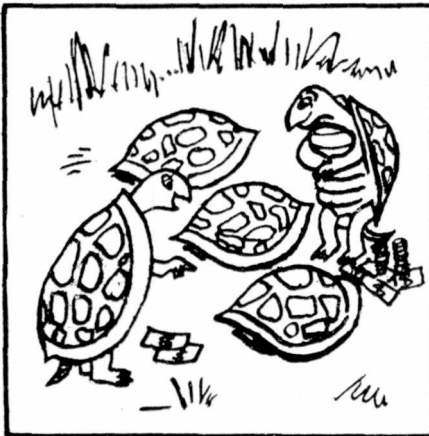
The size of the pea has a lot to do with the correct manipulations.

The illustration "C", Page 16, shows several sizes that are suitable for the average person.

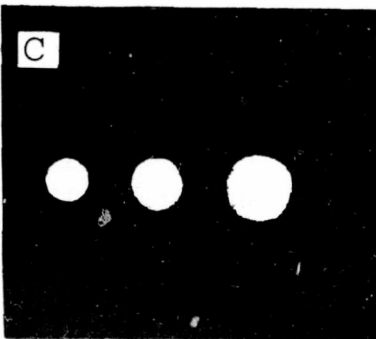
If your fingers are narrow, you should use a smaller pea, but if you



"Hello Sucker"



"WHICH ONE MAZIE?"



NOTES

have fingers that are stubby, where you have more flesh to cover, you can use one a little larger .

However, the shells must be large enough to cover the pea adequately. All of this works according to the size of your hands and your fingers.

After a dozen tries, you can determine exactly what you want .

It is not important to use a large pea. It is only important to do a clean job.

Just remember that these little details are what leads to perfection.

So now that you know all that there is to know about the pea, we will proceed to the next stage of the game.

CHAPTER 5

WORKING SURFACE

1) Several sheets of newspaper is the best surface to work on. Table cloths, or any surface that is not too smooth. A few experiments, and you will know exactly what surface to use. After getting the proper experience, you should be able to do it on glass or any surface at all.

2) In Night Clubs, many places do not use table cloths. If you find it difficult to do on a marble table, you

may use a menu instead of newspaper.

NOTES

3) A board 12" by 15" covered black on one side and red on the other side gives it a professional touch. The reason for using different colors is so that there will be contrast between the shells, the cover, and the table top.

4) Don't try to display any ability. If you do, the customer will become cagey and will not want to play.

5) But don't worry, when it is all over, they will realize just how clever you are.

CHAPTER 6

THE 3 SHELL GAME

(Basically Important)

Paul:

1) The first important step in doing the 3 Shell Game is to learn the fundamental moves. Practice them faithfully until they have become perfect and the more complicated moves will come easy.

2) Remember that misdirection plays a most important part in this famous game. However, do not make these gestures too pronounced or too often. Never look at the shell

NOTES

that contains the pea, look at one of the others and the spectators will follow your gaze, and they will (all suckers do).....bite?

3) The moves in the 3 Shell Game should be performed slowly and deliberately. The shells should not be juggled around any more than is necessary, and whenever a move is made, always move each shell in exactly the same manner, so as to misdirect the onlookers.

4) To repeat, misdirection plays a paramount part in this great game. Sometimes a slight hesitancy in your speech while handling an empty shell aids in misdirection. Your eyes also help. Look at the shell under which you are not going to hide the pea.

CHAPTER 7

FUNDAMENTAL
(Master Move)

To learn the Shell Game correctly, it will be necessary for you to learn the Master Move.

By that I mean where you extract the pea without anyone seeing how it is accomplished, also place it back under any shell.

This is the Fundamental hand position. To neglect this move would

result in giving away the secret of this Masterpiece.

You must study the exact position of each and every finger until you understand it perfectly, since 99% of all the moves done with the Shell Game are based on this particular move described as clearly as possible in six illustrations.

The last 3 fingers must be curled as illustrated, and they must also rest on the table. Figure 5 shows exactly how the pea is held between the thumb and second finger.

Figure 1 shows how fingers are curled. Shell has been eliminated for clarity.

Figure 3, dotted line, shows the pea inside the shell. Figure 4 shows the pea is just about to leave the shell.

IMPORTANT - The second finger never separates from your thumb, but by pushing the shell far enough forward, the pea will roll into the proper place where you can pinch it as in Figure 5.

It is best to set up a small mirror on a slight angle, so that you can see exactly what your spectators would see.

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The rest of the book will be of absolutely no value at all, unless you thoroughly understand the positions of the hand.

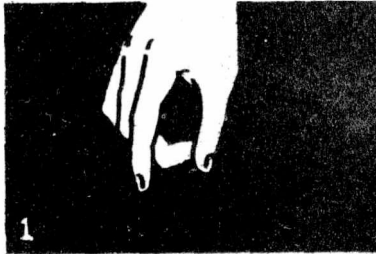
If a little study is given here, less practice will be needed later. No matter what other knowledge you may gain as you study this book, it will be utterly useless to you unless you have this Master Move down to perfection.

I cannot stress this too strongly as I want you to learn to do the Shells masterfully. Study illustrations 1 to 6.

Do not tire your audience with the Shell Game. Be sure that you know when you have done enough.

FUNDAMENTALS

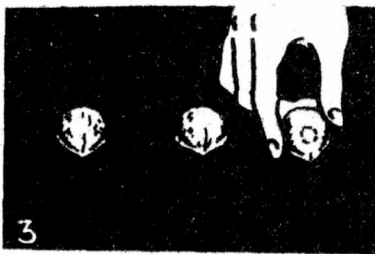
NOTES



1
CORRECT FINGER
POSITION

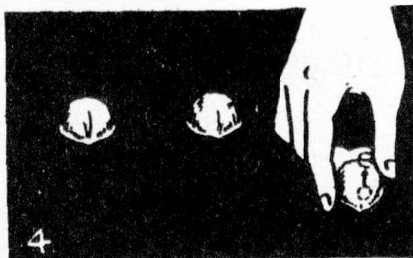


2
HOLDING SHELL
SECOND FINGER CLOSE
TO THUMB ALWAYS



3
RIGHT HAND COVERS
PEA — TO SECRETLY
REMOVE PEA, SLIDE
SHELL FORWARD

NOTES



REMOVING PEA TO RETURN, DRAW HAND BACK, PUTTING A BIT OF PRESSURE ON PEA



NOTICE THAT THE PEA DOES NOT COME OUT AT THE CENTER, BUT A TRIFLE TO LEFT OWING TO A SWING OF SHELL



DO NOT CHANGE FINGER POSITION AT ANY TIME!

CHAPTER 8

NOTES

RED, WHITE & BLUE

Paul:

I have a set of shells painted different colors. One red shell, one white shell and one blue shell. I place the pea under one of these shells, calling attention to the color of the shell.

Now, I move the shells around and show that the pea has gone from one color shell to another. This gets away from the gambling idea and shows the trick to be purely slight of hand, making a good number with which to finish a routine.

It makes a wonderful gamblers exposé, showing beyond a doubt that the operator of the old shell game is just about as crooked as a pretzel and at the same time you get credit for being a very skillful manipulator.

Try this out and you will be surprised at the results. If you wish you may use shells numbered 1 - 2 - 3. Then ask the spectator under which number he would like to have the pea appear. In this case, the customer is always right.

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CHAPTER 9

YOU HOLD IT

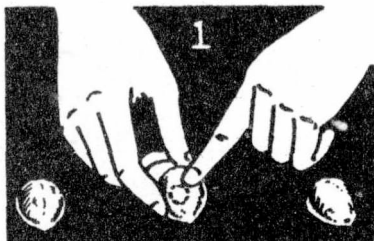
I call this routine YOU HOLD IT. It is, without a question, one of the finest foolers.

Any person would be willing to bet his mother-in-law that the pea is under the shell because he had his finger on it and has seen nothing or felt anything out of the ordinary so as to suspect any trickery.

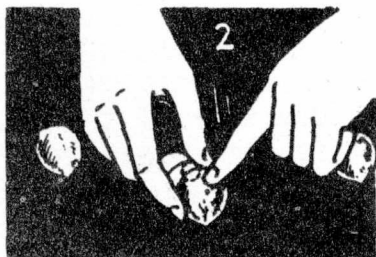
Yet, when they lift the shell and find that the pea is gone, you could knock them over with a feather. That is how surprised they are.

Many performers are in the habit of making different items appear under the shells such as, money or a large sponge or a marble, etc. I do not think that this type of finale should be used for the Shell Game. Nothing but three half walnut shells and a pea should be employed in this classical masterpiece.

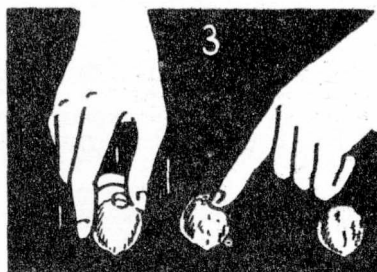
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SPECTATOR HOLDS IT

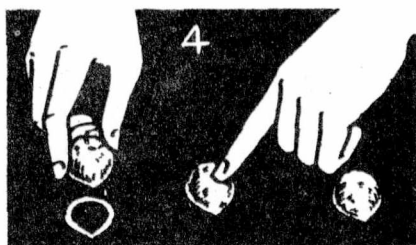


**PUSH SHELL FORWARD
REMOVING PEA**



**END SHELLS
MOVED FORWARD**

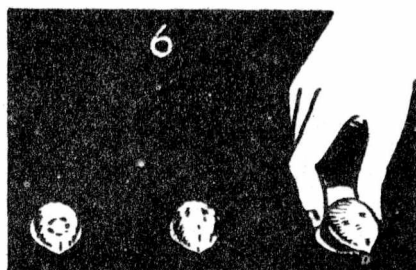
NOTES



"NOTHING HERE"



SLIDE PEA UNDER
SHELL AFTER SHOWING



LIFT SHELL SLIGHTLY
AND DRAW BACK AS
IF SLIPPING PEA UNDER



PICK UP

CHAPTER 10

OVER THE TOP

You will call this routine a honey. I strongly urge you to learn this move by all means. You can fool 95 people out of a hundred with it.

It is only after you have the pleasure of seeing so many faces smiling with enjoyment of the entertainment that you will realize the fun to be had with only three half walnut shells.

This, in itself, should bolster your enthusiasm to learn this.



RIGHT SHELL RAISED
SLIGHTLY OVER
LEFT SHELL

OVER THE TOP! Page 29

NOTES



BOTH SHELLS MOVED
TO LEFT — PEA
SLIDES IN RIGHT



RIGHT MOVED FORWARD
AND PEA COME OUT



PEA IS SLID UNDER
3 RD. SHELL

DOUBLE PEA

Paul:

Here is one that you will always use once you try it out. For this effect, you use two peas (duplicates).

Have the duplicate pea in your right hand trouser pocket and in the course of performing one of the moves previously explained, get possession of the pea in the pocket.

After showing a shell empty, sneak this pea underneath it, unknown to the spectator. Now, place the first pea under a shell and at once, steal it out as you move the shell as already explained.

Now, move the empty shell around, keeping the pea that you just stole, concealed. Never move the shell that contains the second pea that you had in the pocket at first.

Now, when you lift this shell up and expose this pea, the spectator will be mystified, because you have never touched this shell.

You are now, of course, in a position to repeat the trick. Don't repeat more than three or four times and you have one that will even fool an expert gambler or one who thinks

N O T E S

he knows all about the shell game.

Of course, you realize there are many combinations that you may use with the double pea effect, that I will leave for you to figure out for yourself.

Avoid overdoing this effect so as not to be caught with two peas. Dispose of one pea to the pocket.

CHAPTER 12

BACK HAND TRICK

There is a very clever move in this routine. However, it must be so thoroughly understood that practice will be necessary to gain perfection.

Misdirection must be used when the shell is kicked by looking at the people and saying something since the back of the hand picks this up without any cover.

This is not dangerous at all if it is rehearsed enough. Timing is important. The shells are kicked 1, 2, 3, without any hesitation.

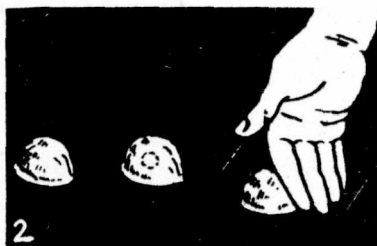
The pick up takes a split second. Watch your angles. After you get caught several times, you will learn to do it better.

The seven moves illustrated, explain it thoroughly.

NOTES



1
SHELLS SIDEWISE



2
KICK!

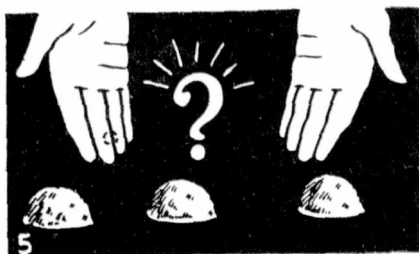


3
KICK!

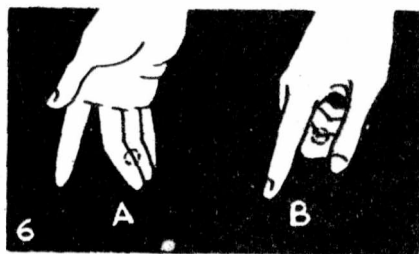


4

NOTES



WHERE IS IT?
WHEN NOT FOUND
UNDER SELECTED
SHELL — TURN HAND
AS IN FIG. 6A-B.



SHELL JUST SHOWN IS
DRAWN BACK AND PEA
SLIDES IN

CHAPTER 13

NOTES

VARIATION

Here is a variation of showing the shell empty. Just grasp it with the first finger and thumb of right hand, move shell forward about 2 inches with first finger, and you raise the end of the shell while the pea remains in back of it.

As you work it down, pull it back towards yourself, and the pea will go in.

This move is only good with the audience in front of you. Watch it.

(See Illustrations for proper hold).

Haste makes waste.....

Watch it.....

Timing.....

Misdirection.....

Make Perfection...

UNDER THE FINGERNAIL Page 35

NOTES



CHAPTER 14

NOTES

WHICH ONE, BUB?

“To make it easy for you to locate the pea, I will use only two instead of three shells.” (Now, you say this: “I will ask you now to point to the one that you think the pea is under.”)

With the right hand, move the left shell to the left. Pick up the middle shell, cover pea, and move it towards the left. Pick up right hand shell, pull it about one inch towards yourself, and load shell. As you pass the remark, “I’ll only use two this time,” you pick up the shell between the first and second fingers with hand flat on the table, as illustrated (Fig. 1).

As you move shell towards the left, the pea will follow the dotted line, and as it reaches to the end of the hand, you turn the hand completely over showing that the shell is empty (Fig. 2). In the process of turning hand with palms up, the pea remains hidden under the fleshy part. (Fig. 2).

You try this several times, and you will quickly get the idea of how to move your hand so that the pea will not be seen. Now, turn hand

NOTES

over again so that the palm rests on the table; move the hand towards the right until the pea rolls to the base of your thumb. Follow arrows for correct move. Place first finger of your left hand on the shell as you move the right hand out; left hand acts as a shield while you steal the pea in the crotch of your thumb. All of these movements blend in without any suspicious movements (Fig. 3).

At this point, you can still let spectator turn the shell over and see for himself that there is nothing there.

This method was devised to convince the onlooker that he would be right by picking the center shell. When he places the finger on one of the two, you take the remaining shell, and, if you pull it towards yourself, you reload the pea. When he turns his shell over and sees that the pea is not there, say, "So sorry, you should have taken this one."

This is a good routine, and you should make very good use of it.

Be an Artist.....

Not just a Trickster.....

NOTES



NOTES CHAPTER 15

OPEN HAND SHIFT ROUTINE

This is very clever, and, since your fingers are opened wide, there can't be any possibility of trickery. However, if you watch the illustrations, you will quickly see how the trickery takes place.

After the pea has been moved to the palm of the hand, as in Fig. 2, a person is asked to point and keep his finger on the shell that he thinks the pea is under.

Let's suppose the one on the right was selected, then the one on the left was selected. I put my second finger on the middle shell, holding it down as I pull my right hand towards myself, bringing the pea to the opening of second and third fingers.

The left hand acts as a shield when your fingers separate to catch the pea. (See Figs. 3 and 4).

VARIATION....SUCKER MOVE:

When the pea is in position, Fig. 2, the first shell is pulled away, spectator holding it; also the second shell is pulled away, spectator holding it. Now, while holding the third

shell between third and fourth fingers, holding palm flat on table, turn the hand with the palm up showing that this shell is empty, while the pea remains hidden under the back of the hand.

The move is now reversed. The hand is pulled towards yourself, while the pea runs along the third fingers where it is loaded into the shell and left on the table.

Since this was shown empty and the palm of the hand is seen, there is no question in their minds that the pea must be under one of the other two.

Here is where you play the part as a great magician. After one of the two shells was turned over and proved to be empty, there is only one explanation.....the pea must be under the second person's shell.

You admit that the pea is under the shell, but to show something out of the ordinary, I pretend to remove the pea by pinching the pea out of the shell. But, hold your fingers at least five inches away from the shell.....again holding the imaginary pea above the shell that you have previously shown to be empty, dropping the pea in there.

NOTES

Since your shell was shown empty first, the second shell shown empty, the pea must have been in the third one.

When the three spectators find that the pea is not in there, you ask one of them to turn over the shell that you had. You will be surprised at the results.

A little acting here will help your reputation.

There are many combinations which can be worked with your imaginary removal of the pea.



NOTES



STARTING



MOVE TO RIGHT AND FORWARD — THEN RELEASE SHELLS

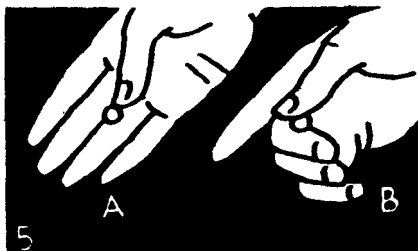


LIFT HAND AND CLOSE SLIGHTLY, RETAINING PEA AS IN FIG. 4

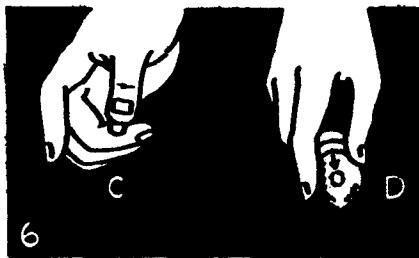
NOTES



WHERE IS THE PEA?



THIS IS WHAT HAPPENS
WHILE SPECTATORS
MAKE CHOICE OF SHELL
PEA IS ROLLED FROM
POSITION A. TO B. TO C. TO D.



RETURNING PEA

CHAPTER 16

NOTES

ONE HERE, ONE HERE, and
ONE HERE
(Triple Pea)

In this routine, you show that you use three peas instead of one.

Have three shells lined up in any position at all. Place the pea on the left of the shells. Cover with shell, saying, "There's a pea under here." After you say that, you push it, removing the pea between the second finger and the thumb.

See Fundamentals - Figs. 1, 2, 3, 4, 5, and 6.

Without hesitation and any extra speed, grab shell No. 2, pulling it towards yourself. Remove shell, showing that the pea is under there. Cover it and move it forward, removing pea again.

Move hand toward shell No. 3, pulling it towards yourself a little; just enough to get the pea under it. Open it and show pea, saying, "And one under here."

Set the shell over the pea and push it away, removing the pea.

NOTES

All three shells are now empty. Ask person to point to one of the shells, and tell him "I shall move the pea invisibly." Make a few passes with the left hand, and ask the spectator to turn the shell over. And, to his surprise, the pea is no longer there. But yet, a second ago, you had shown him that the pea was under there.

It seems to the spectator that you have never touched the shell and the pea has escaped.

As you turn the shell over with the opening down, you do this with the right hand, at the same time, loading the pea into the shell. This must be done while looking up at the audience.....saying, "We'll eliminate this one, making it easier for you to locate the pea under one of the other two shells."

From now on, you are on your own, as there are endless possibilities with this move.

CHAPTER 17

LOOK FOLKS, NO HANDS

Leave the shells on the table and ask spectator to cover the pea

with center shell. Take your hanky, hold it by opposite corners, one in each hand, lay it on a straight line with the shells. Push all the three shells at the same time forward by using the hanky which is held by both hands (See Fig. 1).

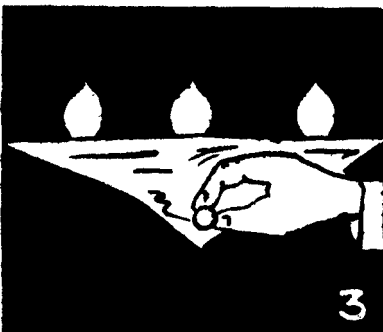
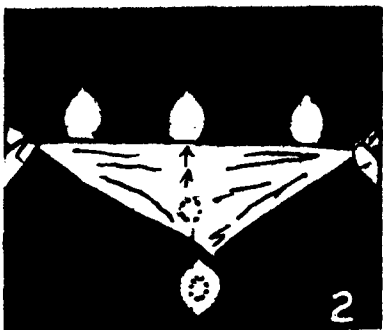
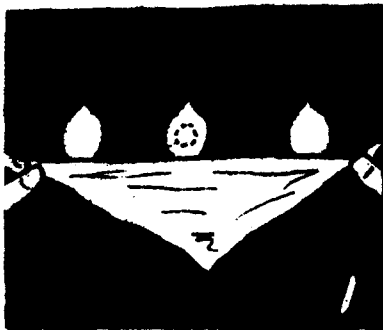
You will find that the pea will come out and remain under the hanky. You can push the shells forward so that the pea will come clear to the opposite side of the hanky. (See Fig. 2).

Here, you can pick it up with the right hand, second finger and thumb. This is a clever move, but you must impress your audience that you use your handkerchief instead of your fingers to prove that everything is above board. This is very convincing, and they will be willing to bet.

After getting possession of the pea, you ask the spectator to turn over the one on your right, but, of course, it is empty. As you turn it back with your right hand, you load the pea, and ask the spectator to put his finger on that shell and hold it.

This is truly convincing and they will be willing to bet that the pea is still under the center one.

NOTES



CHAPTER 18

NOTES

EENY, MEENY, MINEY, MO

In this routine, three shells, one pea, and a playing card or a business card are used.

The three shells and pea are lined up in a row, as close to the operator as possible. (See Fig. 1). This shows the method of holding the playing card. This position must be the same as illustrated. The pea is covered with the center shell by a spectator.

The edge of the card is inserted under the shell about half way,

Then the shell is pushed forward about six inches, the same is done with the shell on the left-hand side, and then the middle shell.

The middle shell is moved only about three inches.

You now place the card on top of the first shell and pull it back so that they are again on an even line. The same is done with the shell on the left-hand side.

Up until now, nothing has taken place. At this point, you ask the on-looker to look under the shell and

NOTES

you say to him "Do you think the pea is under here?" You will get many answers. If he picks the one on the right-hand side, kick it over with the card and say "No, I am sorry, you are wrong." The same applies to the shell on the left-hand side. The idea is to leave the shells on the right or left, with the openings up.

You will find that people tend to be a little slow and hesitant as to which shell the pea is under and this breaks up the continuity. You must take it for granted that the right or left is mentioned.

Ofttimes, I do not wait for an answer, but surmise that someone in the back mentioned the one on the right or left. As we go along, you will see the reason for this maneuver.

We will suppose that the right and left shells were mentioned, and they are turned over with the openings up and left in that position.

At this point, you ask the on-looker to lift the center shell and see that the pea is still there. It is best to let the on-looker pick up the shell himself.

I always ask someone on my right or left to lift the shell. If you

ask someone in the center, he would obstruct your operation, which again tends to lose your audiences' attention.

All of these things must be taken into consideration if you are to do a good entertaining job.

Now, let's suppose that the center shell was mentioned...I ask the party to lift it and see, while saying, "No, it's still here."

Again, move the center shell, but this time, lifting the shell high, insert the card between the shell and the pea so that the pea will remain on the table.

You will note that as you push the shell forward, you can grasp the pea between the second finger and thumb (See Fig. 1).

After grasping the pea, come back to the shell on the right-hand side, kick it over, and say, "Not here." Bring the right hand over the shell, drop the pea inside and turn this shell over with the second finger and thumb. (Do not change finger position). Come back to the left hand, kick that shell over, and say, "You see, it's not here either" and turn that shell over again with fingers helping.

NOTES

Since the spectators have seen the left and right shells empty, there is no doubt that the pea is in the center. You are perfectly safe in betting them an ice cream soda. And believe me, nine out of ten times, they will pick the center shell.

However, if a person should pick the correct shell, you are to push it towards him saying, "Here, you pick it up and look at it yourself," as you steal the pea. (As described before). Then load it into the one on the left; after kicking it over and showing it to be empty, again.

You can hide the pea under your thumb by turning the card over casually, as you point to the different shells.

WARNING:

This must be done without any emphasis upon your empty hand. Be sure you apply enough pressure so that the thumb and first finger are flat against the card. But, it must not be in a cramped position.

I have taken up a lot of space in describing this, but when you actually work, you will see how little time it will take. The routine is complete and rather confusing.

I am describing this for the first time. I have used this move successfully for many years. The combinations are endless. A little practice to get this smooth is necessary.

All of the tricks for this routine are described from the performer's view. Rights and lefts are mentioned from the performer's side.

In the course of this routine, or any routine, the position of your hands and fingers must never be changed.

Only by remembering this advice, will you obtain perfection.

If you change the position of your fingers you are giving the spectator a clue.

Haste makes waste.....

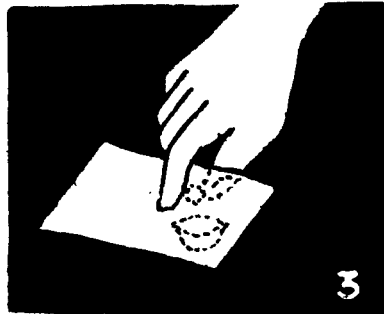
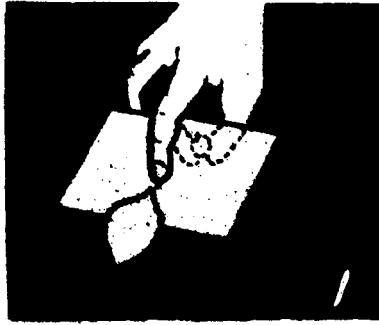
Watch it.....

Timing.....

Misdirection.....

Make Perfection.....

NOTES



CHAPTER 19

NOTES

MONTE CARLO
(What are the odds?)

Paul:

This is good for audience participation. You get everybody doing something because he wants to see just how clever he is. This is done by using the lay-out described elsewhere, or by distributing Stage Money, and having him bet on the one he thinks the pea is under.

I needn't tell you the laughter and fun it will create with this when they lay thier money on the shell (?) and they are so sure that the pea is under there. Yet, it turns up elsewhere.

See how long they can hold on to their money. Have a bill fold made up to hold the Stage Money and two sets of shells and several peas. This adds a professional touch and makes it more effective.

Paul, I know this sounds impossible; but this is how it may be accomplished. Get the shells with numbers 1, 2, and 3 painted on them. Tell spectators that you pay odds according to the numbers on

NOTES

the shells. For example, the spectator places \$1.00 on shell numbered 3, and the pea is found under that shell.

Then the performer must pay him \$3.00 out of the money collected on the bets placed on shells numbered 1, 2, and 3. You will have to figure out for yourself the shell to place the pea under as this depends on the size of the bets made.

Manipulate shells so that the pea ends up under the shell with the least money under it, and believe me, in a short time, you will collect all of their money.

A gag that I often use is to have a lollipop in my pocket and present it to the greatest loser, saying "Stop crying, you're still getting something for your money."

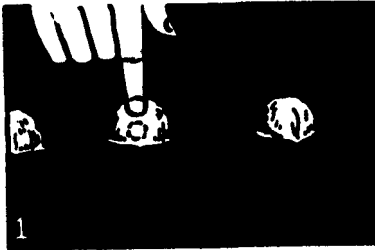
CHAPTER 20

THE FINGER SLIDE ROUTINE

This needs no explanation as the figures illustrated will explain the method of shifting the pea to different positions, after the pea was stolen as shown in Figs. 1, 2, and 3. It is best to use CHANIN'S SEE-SAW SHELL. A lengthy description of this has been given and there is no need to repeat it again.

THE FINGER SLIDE

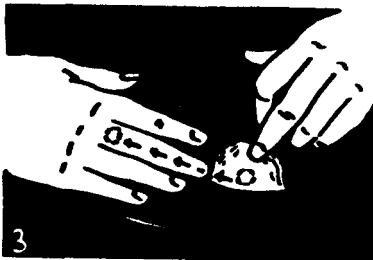
NOTES



SPECTATOR HAS JUST COVERED THE PEA & KEEPS FINGER ON SHELL



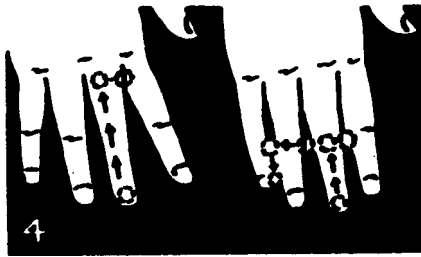
PERFORMER'S HAND BACK OF SHELL AND FLAT ON THE TABLE



MOVE SHELL FORWARD PEA COMES OUT AND SLIDES UNDER FINGER

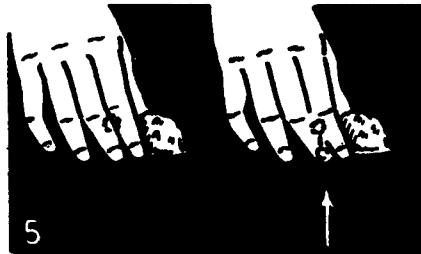
THE FINGER SLIDE Page 57

NOTES



CAN BE SHIFTED TO ANY
FINGER POSITION

THE RETURN



PEA DROPS TO TABLE



SLIDE SHELL BACK
TO RETURN PEA

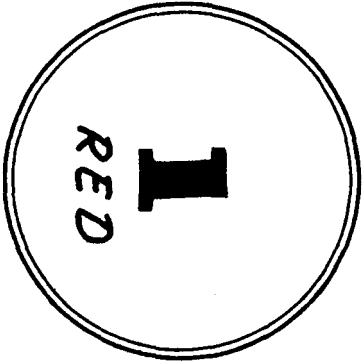

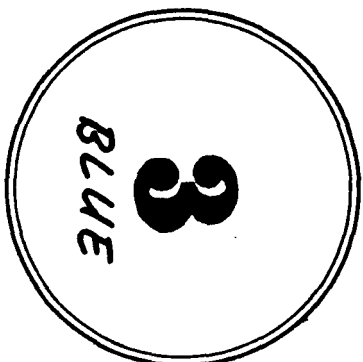
-HANNA-

LAY-OUT

A sample of the Lay-Out is shown here with the different odds so as to make it easier for the spectators to see what they are getting for their money.

This is very good to go with MONTE CARLO.

A Lay-Out of this type could be made out of felt or pasteboard, as they can be easily folded and packed away.

 <p>1 <i>RED</i></p>	 <p>2 <i>WHITE</i></p>	 <p>3 <i>BLUE</i></p>
<p><i>NO. 1</i> PAYS Even Money</p>	<p><i>NO. 2</i> PAYS Two to One</p>	<p><i>NO. 3</i> PAYS Three to One</p>
<p>WINNER</p>	<p>EACH TIME</p>	<p>NO BLANKS</p>

HE'S JUST TOO SLOW

Here's a routine that is full of little sucker gags, which almost make a fool out of the operator (?).

With left hand pick up first shell, reading from left to right, cover the pea, but instead, catch it between second and third fingers as illustrated in Figure 6a (See Back Hand Kick, Page 33).

Lift the shell and show it from left to right, so that everybody can see that it is empty. Do the same with the second shell, and the same with the third shell. In all of these instances, the spectators can see the pea between the second and third fingers.

As you lay down the last shell, you make a little rotating motion as if trying to get the pea under there. Do not over-do this.

Go back to first shell, pull it back towards yourself, load the pea into it. Move the second shell a little, and also the third shell. This is to make it look like a give away and the spectators are sure that it is under #3, the one on your right.

NOTES

Then that shell is turned over and to their surprise, the pea is not there. You ask someone to turn over the first shell, and you say, "I told you in the beginning, I had the pea under the one here."

This is a good laugh getter, but it must be done smartly. Just a little speed is necessary while showing first, second, and third shells with the pea between fingers. And it gives the audience the idea that you weren't quite fast enough.

To load the pea in the shell, see Figs. 6 A and B, and Fig. 7, of the Back Hand Kick. (Page 33).

CHAPTER 22

STICK-EM

Paul, you can really stick them with this one, but as I am not one who believes in the use of gimmicks or fakes, unless absolutely necessary, you can take this for what it is worth. I am simply placing it in here because I know that it will fool them and there are a lot of different ways to use it. However, I will give you my way of doing it, and, if you like it, and decide to use it, you may figure out some ways of your own.

Take a small magnet, such as is used in those funny little magnetic dogs that are so popular, and place this magnet on the inside of a box of paper matches.

Next, take a steel BB shot or a piece of nail about the size of a match head, cut a little slit in a rubber pea, and insert this piece of nail or BB shot in it and then take some rubber cement and close it up. We are now ready for the trick.

Exchange the original pea for the gimmick pea. Turn shells over so the opening is up and ask spectator which shell he would like to have you drop the pea in.

Suppose he suggests you drop it in the center shell. You do so and then after making some remark about a match box containing magic powder, you place it on top of the shell covering the pea. As soon as you do this, the pea jumps out of the shell and sticks to the match box, all unknown to the spectator, of course.

Now, lift up the box along with the shell about three or four inches off the table using the right hand. Next, place the left hand under the shell, grasping same and quickly turn it mouth down on the table.

NOTES

As far as the spectator is concerned, the pea is still under the shell, but it actually is under the match box.

Now, pick up another empty shell and place the match box over top and turn the whole thing over and place on the table.

Hold the shell down to table with right hand and pull or slide out the match box with other hand. This leaves the pea under shell #2.

Repeat the same moves with shell #3. Just to make it all look the same. From here on, Dear Reader, it's up to you.

Due to lack of space, it's impossible for me to describe the various effects that may be obtained by use of the gimmick pea.

CHAPTER 23

VARIATIONS

By placing magnet inside of a cigarette or a cigar, in the act of picking up the shell with the right hand, second finger and thumb, the end of the cigarette will naturally touch the shell. It will cause the pea to jump up, and it will enable you to show the shell empty.

CHANIN'S FAVORITE
MASTER MOVE

The one I am about to give you now, I really hate to part with as it has been my favorite move with the shells for a long time. I feel that regardless of the time spent on it, you will never regret it.

Let us suppose you have just finished the move called "Over the Top" and by chance, the spectator picks the shell with the pea under it.

You take hold of the shell in the orthodox manner and push it forward until the pea is underneath the second and third fingers (Figs. 1, 2, & 3).

Now, keeping hold of the shell, turn it with the opening up, at same time turning over the hand, so that the palm of hand is shown empty, (Fig. 2.) Say, "Nothing here." Then turn the shell mouth down again and pull back turning over hand once more so that pea is back under shell and you are in the same position as you were when you started.

This move is all done with one motion and if you follow instructions closely with shells in hand, I am sure you will experience no difficulty in accomplishing this master move.

NOTES

Show nothing under the second shell in the same manner and remark that it is also empty and so, of course, you say, "The pea must be under the third shell."

Now, make pretense of taking pea out of this shell top and go through some funny business, such as dropping this invisible pea or handing it to someone in the audience to hold.

Now, state that you will put it under either of the shells they wish. Say, "Would you like to have me place it under this one?", holding hand over empty shell, or, "In this one?", holding hand over shell with pea in it.

Keep your hand here and the audience will, nine times out of ten, tell you to put it under that shell.

All that remains is to make pretense of dropping the pea through the shell and lifting the shell showing pea underneath.

The audience gets quite a kick out of this invisible pea business. However, should they say to put it under the empty shell, you pretend to do so and show the other two shells empty by the master move.

Now, pretend to take pea from empty shell and toss over to the shell

that actually contains the pea.

NOTES

With this knowledge in mind, you can perform a lot of smart gags: Never get excited doing any of these moves regardless of what may happen.

Remember in this particular trick, you have complete control of the little pea at all times and you are the complete master of it.

With this master move, you can show that there is nothing under any of the shells.

After showing the three shells empty, have spectator reach into the air and catch an invisible pea, and then toss it into the proper shell. When spectator turns over the shell, everybody will be surprised to find that the pea is actually there. (See Illustrations for MASTER MOVE).

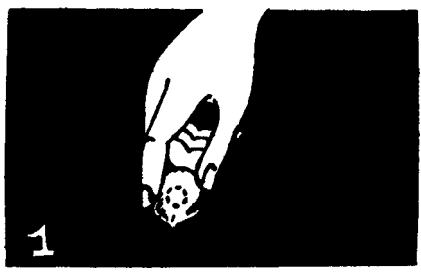
Do not overdo this move. You must save it for when you are in a tough spot. I urge you to learn to do this correctly for the best results.

After exposing this move to experts, at their request, I have been told that this is the finest contribution to the art of the SHELL GAME.

After using this, you will agree that the comments were merited. (See illustrations 1, 2, & 3).

CHANIN'S FAVORITE Page 67

NOTES



CHAPTER 25

NOTES

HOW TO DRESS AND
PRESENT THE SHELL GAME

If you wish to dramatize your Shell Game Act, have a derby hat, a cigar, (if you do not smoke, use a rubber cigar or an imitation lit cigar), a moustache, (the best type are the ones that fit in the nostrils with a bent piece of wire), a checked vest, a bright colored bow tie, (use the ones with the clips), a stick pin in the shirt, a watch chain, and a large diamond ring on one hand. The idea is to make yourself look as much like an oldtime carnival man as possible.

All of this can be put on in front of the audience, while you are telling them that your great-grandfather was once an operator of this famous Three Shell Game.

Have a small mirror handy, the kind that comes with a folding stand. Keep looking into it while you smooth your moustache, adjust your bow tie and etc. This makes a great show. All that it takes is just a little acting ability. I am sure that you can do it. This procedure will not take more than a half minute.

See how bow tie is make for quick work. (See Page 70).

NOTES

Page 70 will also show you how the vest is made up so that it is not necessary to remove your coat, while putting on vest.

If possible, get an old time watch. You should be able to pick up one of these in the jeweler's district. It doesn't have to be a running watch.

A watch winder. This is a small piece of apparatus that can be held in the hand. As you pretend to wind the watch, it makes a crickety noise that is very loud, and funny. A bit of comedy here and there when doing the Shell Game should be used.

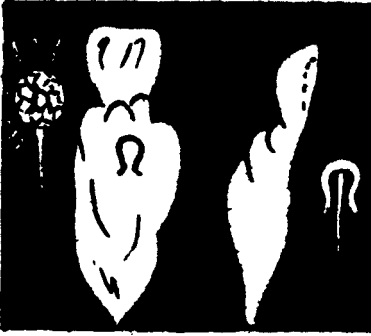
If you still don't know how an old time carnival man looked, just imagine an old time bartender with a handlebar moustache, and his hair parted in the center, checked vest, etc.

A different type of get-up is that of a Western Gambler as seen in the Western Movies. A short string bow tie, wide hat, checked vest, a short jacket, etc.

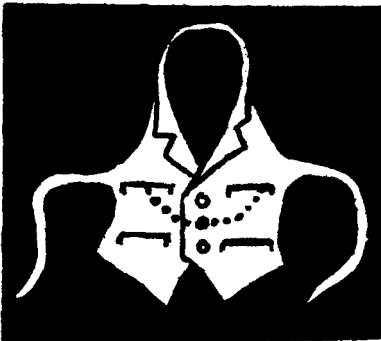
I have outlined this method of dressing while doing the Shell Game so as to make it interesting. I have used this get-up with great success.

However, when you are working in a Night Club and working in tails

NOTES



We carry
a complete line
of materials need to
accomplish the
effects in this
Book.



NOTES

or tux, you will find no difficulty in making people play the Shell Game, as your appearance will help to take this out of a cheating class.

Now, you go ahead and you do the Shell Game. Not more than 5 minutes should be used for this act. Of course, this outline only applies when you are working in a private place and you do not have to work according to schedule.

You will be surprised how successful an act you can make this.

“Ladies and Gentlemen, now that I am dressed as I think my great-grandfather looked, with your permission, I should like to do the Three Shell Game for you.”

“Now Children, if you will gather around closely, I am going to make your dreams come true. I am going to make a rich man or woman out of you in no time. All that you have to do is to lay a few dollars on the shell that you think the pea is under. If you are right, I will double your bet.”

“\$1.00 gives you \$2.00; \$5.00 gives you \$10.00; and \$10.00 gives you \$20.00. Just imagine how rich you can get if you lay a \$100.00 bill on the shell. Watch it, watch it. Nothing under this one, nothing under that one. Now, you know where the pea is. Place your bets, etc., etc.

Some of my students have been successful in making a little extra, as there is always some one at the table who wants to buy you a drink. Since too much drinking will take the edge off your skill, it is best to say, "Mind if I drink this later?" You can collect for the drink from the bartender as the drink is generally put on the customer's bill.

Of course, a substitute of ginger ale instead of a highball has been used as the waiter usually knows what it's all about when the performer asks for his "favorite drink". The house doesn't mind because they still get their regular percentage.

On the other hand, you could say, "Mind if I take this in cigarettes, I could use a few packs."

FINALE

"Oh, Oh, my lease has just expired. I see the Law, and believe me, I must go."

Pick up your paraphanelia and put them into your hat or else your pocket, and make your exit with these parting words: "So long folks, see you next Spring.....unless the Sheriff sees me first."

HOW TO TAKE CARE OF THE
SMART ALECK, ETC.

There will be many occasions where a person likes to show off how much he knows. It is best to be prepared for that emergency. I will outline a few methods that take care of situations of that kind.

1.) One of them is known as the Back Hand Kick. If the person simply mentions the right shell by pointing to it, you can kick it with the back of your right hand, as you move it. Then say, "You look for it yourself." Of course, by this time, the pea has been removed.

2.) A second method to use is entitled, "You Hold It." When the person mentions, by pointing to the shell that the pea is under, you ask him to put his finger on it. Say, "All right, you hold your finger on it while I check on the other two to see whether or not you are right." Naturally, you remove the pea with right hand and with right and left hands you pick up the two remaining shells by lifting them off the table without turning the shells.

Say, "Not here, not here. Then it must be in the shell held by your finger." I will leave it up to you to

finish from here on.

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3.) The Finger Slide is also good to prove that the spectator is wrong. See Illustrations for full explanation. Practically each routine has an out.

4.) My favorite is the one described in the one called "Chanin's Favorite Master Move." I feel that this is one of the cleverest moves in the Shell Game. (See Figs. 1, 2, & 3 - Page 64).

5.) There are many move methods of taking care of the wise guy. I have selected a half dozen of the best. This last one is designed for the person who feels that he is shrewd enough to beat this game by placing his hands over 2 of the shells and saying, "The pea is under the remaining one."

Here's the exact method used to show that he, the spectator, is wrong. Let's suppose that the spectator is right, the pea is under the middle shell. By using Chanin's Master Move to show that the spectator is wrong, I leave the shell on the table, as I make a slight, suspicious move indicating that there might be something wrong or that my statement was incorrect.

As a rule, the spectator will let

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go of one of the shells to turn over that shell to make sure that he was right.

You pick up the shell that the spectator has released, loading the pea and exposing the shell, saying, "See, you were wrong." It was here all the time."

Of course, if the pea was under the right or left hand shell and the center shell is empty, you have nothing to worry about. Simply ask someone to turn the shell over or do it yourself, proving that the spectator was wrong.

The idea is not to get excited, because you were in a tight spot. With just a little reasoning, you can get out of this or any trouble.

6.) Never say, "I'll bet you \$\$ that you are wrong." Never use the words, "I'll bet you." Ignore the pest. Make your remarks to the audience in general. This will be your best way out.

CHAPTER 27

Paul:

I hope that you have enjoyed going through the material that I have selected from the pile of ideas that I have tested for this book.

The ones that I have described here, were the ones that appealed to me. As through testing, I have discovered that they are the best.

I could have written twenty more pages, but I feel that it would be nothing but a lot of words.

In plain words, I could have padded this book greatly, but I am not interested in quantity, only quality. I am only interested in the easy-to-do, practical material.

I have been very careful in illustrating the things that are the most complicated to understand, so as to make it easier to learn.

You will notice that I have used the large type and small paragraphs as an added convenience to the ones who will read this book.

The best way to learn the Shell Game is to learn one complete routine or operation. This must be done enough so that it remains in your mind firmly.

The second thing is to carry a set of shells and a pea in your pocket so that you will be ready to do it at the slightest invitation. This gives exceptionally good practice.

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I am sure that if this advice is followed through, it will be worth more than the price of the book.

Now, Dear Reader, that you know the secret of how the Three Shell Game works, is this going to be another masterpiece that you will do tomorrow? For your information, in Magic, "Tomorrow never comes."

You can do the Three Shell Game in exactly 5 minutes and I don't mean 5 hours. Just 5 minutes.

See Page 22, entitled "Fundamentals" (including Page 23), containing 6 illustrations that show the exact, true, method of learning the Three Shell Game.

But, if you want to learn this in its entirety, you will have to memorize the different variations described in this book.

Naturally, that will take a little time. Some practice will be necessary as your hand and fingers must get used to the different positions that they will be required to go through.

"Reading this book may have entertained you, but practicing what you have read, will pay you."

J. C.

FOR SALE

You can purchase from the Dealer who sold you this book a complete line of Walnut Shells, Stage Money, Board Table, Colored Shells Lay-out, and all the necessary things described in this book to make your 3 SHELL GAME ACT Complete.

- 1) Shells with painted numbers 1,
2, and 3 on them, and one Pea.....\$ 1.00 per set
- 2) Shells - red, white, and blue,
and Pea (CHANIN make)..... \$ 1.00 per set
- 3) Board - red and black,
Size 12 x 15..... \$ 5.00
- 4) Lay-out.....Sizes..... \$ 3.50
- 5) Necktie for quick change..... \$ 2.50
- 6) Old time watch and chain..... \$15.00
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five's..... \$ 1.00 per 100
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