

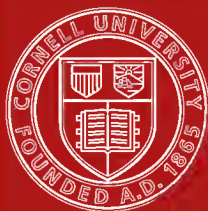
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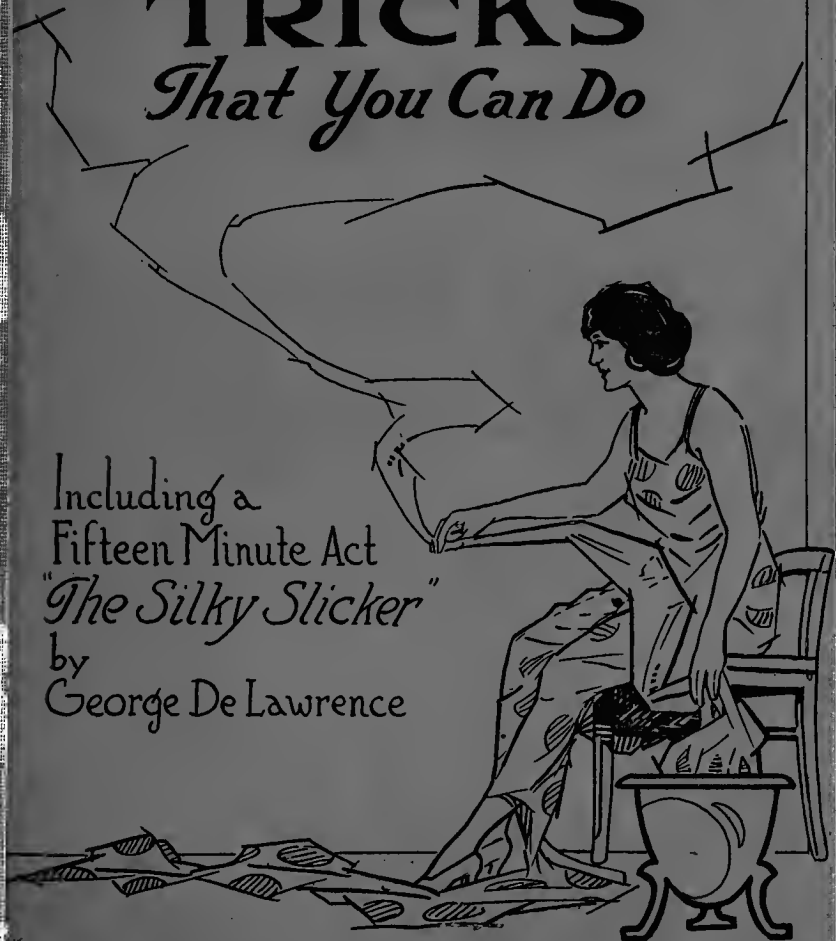
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MISCELLANEOUS HANDKERCHIEF TRICKS

That You Can Do

Including a
Fifteen Minute Act
"The Silky Slicker"

by
George De Lawrence





R.D. Spraker, Jr.

MISCELLANEOUS TRICKS

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===== WITH =====

HANDKERCHIEFS

Including a Fifteen Minute Act
With Silks

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BY

GEO. DE LAURENCE



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A fifteen minute act with handkerchiefs,
complete with patter.

INTRODUCTORY

AS I have had repeated requests for a book on handkerchief tricks, I have compiled the following, which from my point of view comprise some of the best effects with the silks. Handkerchief tricks appeal to many, not only due to the fact that the effect is mysterious, but also from the fact that silks, while actually taking up but little space, make a flashy appearance.

There are many incidental pieces of apparatus for the production, vanish, etc., of handkerchiefs and flags, a number of which I have explained, though I do not advise the amateur to attempt the manufacture of same, excepting the very simplest, because, like all magical apparatus, attention must be paid to details; everything must be mechanically perfect to get the proper results, and for the slight difference between the cost of home manufacture and that asked by dealers, it will pay to patronize the latter, who are in the business and know just what is needed to produce the correct results.

As in most of my works, realizing that patter is greatly desired by purchasers of books, it is provided herewith for a complete fifteen minute act with handkerchiefs, which, by the way, would probably be a welcome sight to many audiences who have seen the pasteboard artist, and the mechanical magician. So often they know the effects beforehand, and instead of being interested, are many times bored by his appearance.

Club workers should endeavor to change their program each year, not necessarily the entire program, but sufficiently to make the act a welcome sight to those that have witnessed it before. In the smaller towns and cities, a club magician, if he be a good one, will appear year after year before the same clubs and societies. You would not want to hear your songster warble "When You Were Sweet Sixteen, Maggie," year after year—the same applies to the magician, though some fail to realize this important fact.

Very fraternally,

(Signed) GEO. DeLAWRENCE.

Author of: Some Card Effects and Magical Talk. A Vaudeville Magic Act. Modern Card Effects. Pitty Patter. The Mysteries of Crystal Gazing. Miscellaneous Tricks With Handkerchiefs.

Chicago, Illinois, January 5, 1921.

Care of Silks

A magician using silks for an entire program, or using them for a portion of his regular program, should keep same in good condition. Torn, dirty, rumpled handkerchiefs are as much out of place in a program, as a dirty shirt or collar.

Where a mass of handkerchiefs or flags are produced from an article, say for instance the flag vase, the oldest ones should be put into use, as they are generally not displayed so openly as in other effects, and as a general rule, are piled into a basket or onto a table when produced.

Silks, with proper packing and care will not dirty for a long time. If rolled around a circular piece of wood, this will keep them from wrinkling. A good idea, when not using with too much regularity, is to place them between two boards, setting away in a clean place, with a weight to hold all flat. When they do finally become wrinkled, iron them, laying a thin cloth over the handkerchief and pressing out with an iron, being careful that said iron is not too hot. If badly mussed up, dampen the cloth lightly and iron, or dampen handkerchief very sparingly and put quickly back and forth over the corner of the iron.

When causing a handkerchief to disappear by rolling between hands, or when desiring to manipulate, tie a small knot in one corner. This will greatly facilitate the rolling and allow of a more compact bundle being made.

The balance of your apparatus, whether used for handkerchiefs alone or not, should always be kept clean. Nothing impresses an audience better than a clean cut, neat appearing magician, with neat, shiny clean looking apparatus and stands.

Pick out a series of tricks that appeal to you, then arrange them in such an order that each will kind of dove-tail into one another; then get down to practice, and practice some more, for I repeat again, that you cannot practice too much; the more practice the more confidence you will attain, and necessarily the better magician you will become.

Twentieth Century Flag or Handkerchief Trick

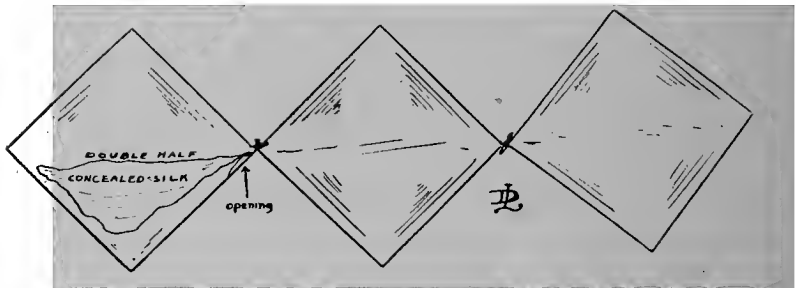
I am starting out my effects with this well-known trick possibly because it is a great favorite of mine, and also due to the fact that the desired end can be obtained in various ways.

The effect is that of tying two handkerchiefs together, depositing them in a container of some sort; then causing a flag or different colored handkerchiefs to disappear, and appear between the two previously knotted handkerchiefs.

PREPARED HANDKERCHIEFS

This is perhaps the simplest of any method. One of the handkerchiefs is sewed, or made double for half its size, except

20th CENTURY - PREPARED HDKFS.



that a small opening is left in one corner; this half double handkerchief forming a pocket into which is stuffed the flag or handkerchief to later appear between the two. The end of the flag or handkerchief is tied to one corner of the faked handkerchief. The fake handkerchief and an ordinary one are displayed and tied together, however, the ordinary handkerchief is really tied to the end of the one contained in the pocket. These two tied handkerchiefs are placed in an ordinary tumber, a hat, or any article desired, the flag or handkerchief caused to vanish (see methods for vanishing); the handkerchiefs are removed from the container, but one end of handkerchief is grasped, jerking it out quickly with a snapping motion, which causes the hidden silk to leave its container and appear tied between the two previously exhibited handkerchiefs. (See drawing).

TWENTIETH CENTURY (Second Method)

In this method ordinary handkerchiefs are used, but the receptacle is faked, it being a double partitioned glass, commonly known as a "Mirror Glass" (see explanation).

Two ordinary handkerchiefs are knotted together by yourself, or by one of audience. These are placed in one side of partition of mirror glass; in back part, unseen by audience you have placed, rolled up into a ball, three handkerchiefs, two being the duplicates of those tied together, and the third being a duplicate of the one to be vanished. In lifting up the glass, apparently to show there is nothing on table, etc., the glass is given a half turn when replacing, thus bringing the two handkerchiefs out of sight and leaving the little bundle of three in view.

After vanishing the third silk all that remains to do is to remove the ball in front of glass, unroll same, and show that the vanished article has reappeared, securely tied between the previously displayed silks.

TWENTIETH CENTURY (Third Method)

This is the effect for which patter is provided, because the articles used afford an excellent opportunity for "patter."

The required articles are a black art table, two whiskey glasses, a cigar box and six handkerchiefs, two each of three different colors.

The cigar box reposes on your table, with lid open, handkerchiefs and glass being in same; back of the lid and alongside of a well in your table is the second whiskey glass, contained therein being three of the handkerchiefs, knotted together and rolled up into a little compact ball. The handkerchiefs in box are removed, displayed and knotted together, then rolled up small and placed in whiskey glass, the third handkerchief being laid on table (so box can be closed). Stand back or slightly to one side of table and as you close lid of box, with hand containing glass, this glass is dropped into well, the duplicate with the three handkerchiefs being instantly grasped under cover of the lid and placed on top of box. The routine from there on is the same as in other methods, except that with unprepared handkerchiefs, they can be passed for examination, if you desire to do so.

TWENTIETH CENTURY (Fourth Method)

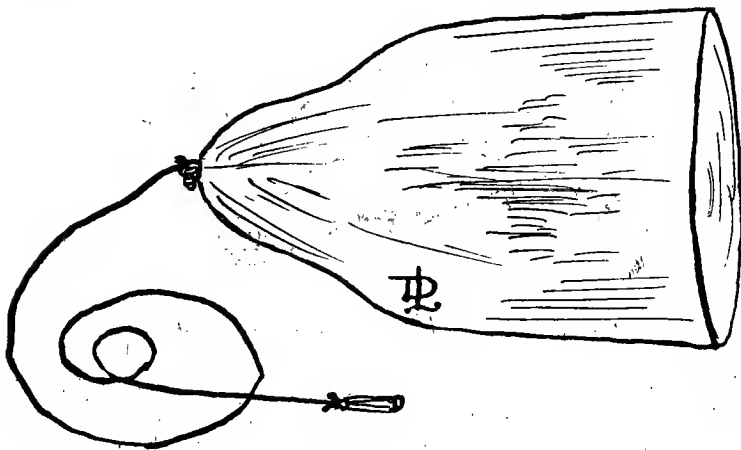
In this routine, no black art table is necessary, but in other respects it resembles the above, requiring, however, a little more nerve and a knowledge of sleight of hand.

Two handkerchiefs are knotted together and rolled into a small ball, holding in right hand. Thi hand enters pocket for whiskey glass, which has been placed therein, and in the top of pocket, that is in upper part of pocket, three handkerchiefs, rolled up small, have been stuffed and held there. When right hand enters pocket, it leaves the two rolled up, secures glass and bundle of three in top of pocket, removing same from pocket, depositing the handkerchiefs in the glass and proceeding as desired, for of course the three handkerchiefs are ready in the glass.

Vanishes

THE BAUTIER PULL

This piece of apparatus is used for the vanish of a handkerchief or flag. It is a pear-shaped piece of metal, painted black, of a size that will hold three handkerchiefs. (A home-made article can be manufactured by the aid of a shaving stick box). On the small end of the container is an eyelet, to which is tied a piece of good, stout elastic, the elastic being tied to top of trousers near right hip, run through belt loops around to left hip and the container being allowed to hang down, not far enough to show beneath coat, but sufficiently to allow of its being held



BAUTIER PULL

a short distance away from coat when handkerchief is being vanished.

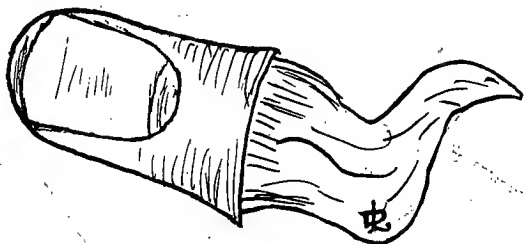
When displaying handkerchiefs to be vanished, turn so right side faces audience, left hand obtaining pull, turn again to left, the right hand pushing handkerchief into container with a wav-

ing motion; when handkerchief is safely in the container, release same, which will cause it to fly up under coat, but continue the waving motion two or three more times, then open hands and show that the silk has entirely disappeared. (See illustration).

THE FINGER TIP

This is the cleanest and prettiest vanish of any methods, besides being capable of creating laughter through the sucker effect produced through its use.

It is a spun tip, fitting over first finger, resembling the human finger both in color and shape. Glued, or fastened to the outside tip of same by means of a small hole punched in tip, is a small piece of silk, the same color as that intended to be disappeared.



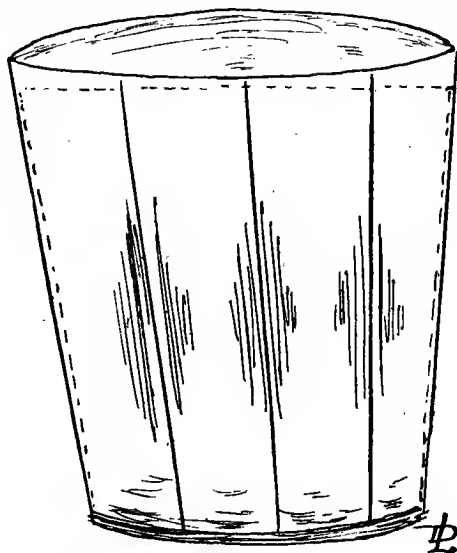
FINGER TIP VANISH

At the start of the experiment this tip reposes in the left hand trouser's pocket, the piece of silk being shoved inside of same. Handkerchief is taken in right hand and rolled into a ball, being retained in right hand, while left enters trousers pocket, securing tip on first finger. Suspicion is naturally aroused, so you display handkerchief in right hand, allowing it to unfold; once again roll it up, this time retaining in left hand, but pushing tip into right fist; left hand enters trouser's pocket and leaves handkerchief therein. One again to dispel doubt as to where handkerchief is, a tip of it is shown, pulling out the tip of handkerchief from finger tip; this small piece of handkerchief is then pushed back into finger tip, the first finger being inserted therein and removing it from right fist, which, however, is held closed as if it really contained handkerchief; the left hand

is casually shown empty (finger tip cannot be seen a few feet away), reaches into vest pocket to obtain some "Magic Seed"—the first finger and thumb only need enter pocket, the thumb shoving off tip and leaving it there. The right hand is now shown empty and the next routine of your effect continued. (See illustration).

THE MIRROR GLASS

This is a useful piece of apparatus for one not versed in sleight of hand, or not in possession of a black art table, enabling



*Dotted Line Shows
Mirror Fitted in Glass.*

you to exchange, appear and disappear small articles, such as flags, handkerchiefs, pieces of chain, etc.

It consists of an octagonal shaped glass, about six inches in height, being divided by the insertion of a metal mirror. The glass itself, due to its shape, is rather opaque, and with the mirror in place, a person in front of same apparently sees through the glass; hence any article placed in the rear of same is invisible to the audience.

To cause an article to appear or disappear, simply display glass by lifting from table, and in setting down, give it a half turn, which brings the opposite side of glass to view. (See illustration).

WAND VANISHER

This is a novel piece of apparatus for causing a small silk to disappear.

The effect is as described below:

A piece of paper is rolled into the shape of a cornucopia, handkerchief placed in same and pushed down with wand. Wand is laid to one side, paper unrolled or crushed, showing handkerchief to have disappeared.

The wand is hollow three-quarter of its way, having a sharp hook on one end, which engages handkerchief; the spring is released by a small trigger arrangement, which pulls handkerchief up inside wand. (It will pay you to buy this article instead of endeavoring to manufacture it yourself).

Production of Handkerchiefs

Herewith are described some of the more popular methods of appearing a handkerchief, both mechanically and without the aid of apparatus.

A HOME-MADE PRODUCTION

Take two pieces of newspaper, between same spread your handkerchief, pasting the paper together up close to handkerchief. The paper can be displayed from both sides, a hole punched therein and handkerchief produced apparently from nowhere.

The double paper can also be rolled up cornucopia shape, and when hand reaches into same, it rips inside paper, bringing out handkerchief.

An easy and inexpensive production.

AN EASY PRODUCTION

Take the silk and fold up small, tying same with one strand of flesh colored thread around the wrist, so that it will be concealed by the coat sleeve.

Hold hands down, showing both front and back; with backs to audience, raise hands to level of chin, crossing same in an "X" fashion, so that left hand rests against the wrist of right hand at opposite spot to where handkerchief is concealed; now turn hands over with a pivot motion, which will bring concealed handkerchief against left wrist; move the hands apart with a gliding motion, in so doing, the left hand obtaining the silk. The hands can then be gently rubbed together and handkerchief made to appear.

VEST PRODUCTION

Fold a handkerchief up small, tying it once around with a piece of dark thread, about twelve or thirteen inches long; stick the folded up handkerchief between buttons of vest, near top of same, tying opposite end of string to one of the lower buttons.

Show both sides of hands, then raising them up to height of vest where handkerchief is concealed; left hand extends from

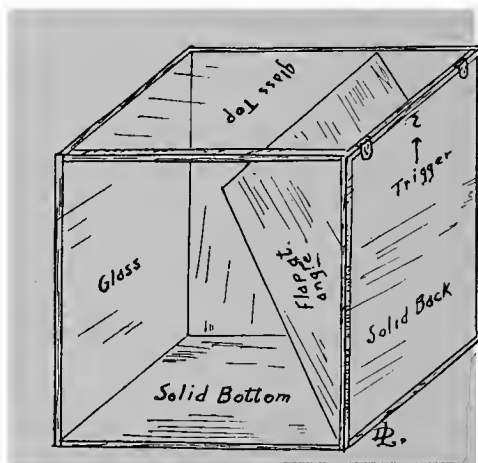
body, showing palm of hand, right hand is held close to body, back showing, and at the same time, thumb obtains a hold of the thread; with a slow, deliberate movement, the hands reverse their position, the left hand going to opening of vest where handkerchief lies, the right hand extending away from body and drawing out silk into left hand; left hand now continues on and is placed together with right, the handkerchief being produced by a rubbing motion.

One handkerchief can be produced in some other manner, and in being exhibited the above moves are followed, two additional handkerchiefs thusly being obtained from the vest, you thereby causing the single silk to multiply into three.

THE CRYSTAL HANDKERCHIEF CASKET

In appearance this is a casket about three inches in height and width; the top having a lid, which can be opened and closed;

Handkerchief Casket



three sides and top are made of glass, fitted in a small metal frame, the back and bottom being metal, painted a dead black. After being shown from all sides, a handkerchief suddenly fills the entire casket.

The solid back is the secret of the apparatus. Really it has

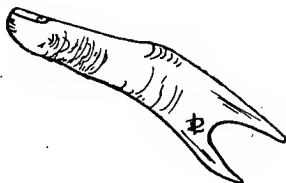
two backs; one solid, and a part of the square, the other hinged at bottom of casket so that it will either lay on bottom of casket or be held at back of same. As the flap is painted black on both sides, it is invisible either against the bottom or back.

On the back of casket is a small wire trigger, this trigger extending into cabinet, so that if the flap is placed against the back, by turning trigger it will hold same in place, but with an opposite turn will release the flap.

A handkerchief is placed against back of cabinet in a folded condition, the flap pressed back and held in place by the trigger. The cabinet can be turned all around, hands or fingers inserted to show that it is entirely empty, yet when the trigger is released the handkerchief will spring, causing the flap to fall to bottom of cabinet, which will be filled entirely with the expanded silk. (See illustration).

EXTRA FINGER

This is a flesh colored imitation of the human finger, the bottom being forked to allow of its being held between the other fingers. Such is the average perception of a human being that



Hollow Finger.

these five fingers may safely be shown with little fear of detection.

Inside the finger, which is hollow, is inserted a silk, and after showing the hands, it is palmed and the silk extracted therefrom. (See illustration).

PRODUCTION WITH BALL

This article is suitable either for the appearance or disappearance of a silk. It is a metal ball, about $1\frac{3}{4}$ inches in diameter, hollow with an aperture to allow of the silk being forced into same.

It can be hung over the thumb with a piece of gut or flesh colored thread, the hands being shown empty, back and front, by the execution of simple billiard ball moves.

If an adept at handling the billiard balls, this thread can be dispensed with, the ball concealed exactly as if you were handling the ivories. A larger ball will contain three handkerchiefs, which makes a very pretty production, producing say first a red, then a white and finally a blue handkerchief, and later changing it into a flag. Under cover of laying down handkerchiefs, the ball is dropped onto table or into servante.

In the disappearance, handkerchief is shoved into ball and the same moves executed to show hands empty. It is, however, much better fitted for productions than vanishes.

HANDKERCHIEF TO BILLIARD BALL

A colored silk is rubbed between hands and changes into a billiard ball. This is a very pretty procedure to employ when switching from a handkerchief routine into billiard ball work.

The effect is produced through the use of a glass shell, having an opening through which the handkerchief is shoved. On picking up handkerchief, the ball is palmed, handkerchief shoved into the opening, where it will expand, with the result that a billiard ball similar in color to the handkerchief makes its appearance.

BODY PRODUCTION

The following routine is very pretty for an opener, being flashy in appearance and not of an expensive nature.

At the start roll up several balls of silks, wrapping them a couple of times with thread and fastening to coat, by the aid of safety pins, in positions where they will be out of sight and yet accessible from under a foulard, the foulard in this case being an extra large handkerchief, or a flag, which is folded up and tucked under vest, a small ring being sewed in the corner, so that in grasping this ring the flag will correctly unfold.

Produce three handkerchiefs through aid of hollow ball, and as third is produced, making a throwing motion with same, the right or left hand, not holding handkerchiefs, securing the flag from under vest. With another quick upward swing, jerk out flag, or large handkerchief, if desired, holding the three previ-

ously produced out of sight behind flag, but in this case, it would be preferable to roll the handkerchief into a ball.

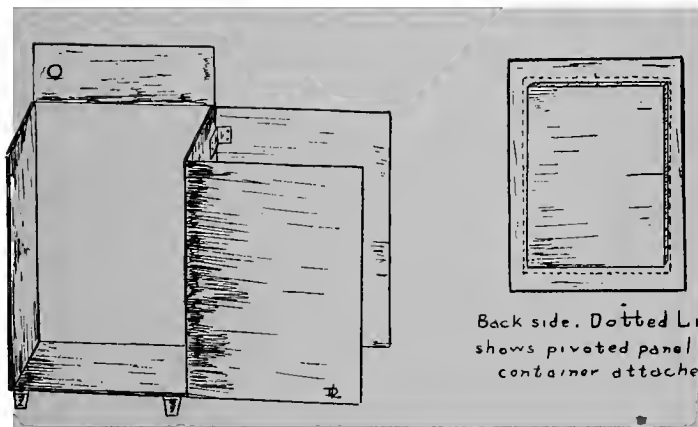
Throw flag or foulard over left arm, under cover of which right hand secures a load of flags, breaks thread and produces them singly or in a bunch. If loaded on both sides, after one side is "unloaded" exhibit foulard and throwing over opposite arm, enabling you thereby to secure the loads on right side of body, as the case may be.

CABINET PRODUCTION

One of the prettiest and most deceptive of productions and suitable for a spot on any kind of a magical program.

The performer shows a small wooden cabinet from all sides, opening up the front door, which swings outward, likewise open-

Production Cabinet



Cabinet Open

ing up the back door, enabling one to look right through cabinet. The performer inserts his arm or wand through same to show that there is nothing concealed; the doors are closed and a large quantity of silks produced, though other collapsible articles may be used.

The back door of the cabinet is not quite as free from trickery as would appear on the surface, being in reality two doors,

the smaller one swinging on a pivot at its center, and on the back of this panel is fastened a metal container, nearly as thick through as the cabinet, and almost as large as the panel. Therefore, by turning the panel this container, which is filled with articles to be produced, can be either on the outside or inside of the cabinet. (See illustration).

At the start it is on the inside of the cabinet, allowing performer to show same from all sides; it is then set on table, in act of which the panel is turned, shoving load on outside; the front door is opened up wide and nothing seen inside, but to allay any suspicion, the back door is also opened, but due to the fact that it swings the same way as the front door, the load is concealed by said front door. The back door is closed first, then the front door, the panel again being turned to throw load inside. Top of box also consists of a hinged door, which is lifted up and the various articles in container extracted. (See illustration).

A BIT OF COMEDY

The following is a comical and laughable effect to execute on returning a borrowed handkerchief, being especially suitable in the case of a lady.

In effect the performer, before returning the borrowed article experiments in burning the center of handkerchief with a match, stating that it is impossible to set same on fire under certain conditions. While talking, however, the match comes in too close a contact with the cloth, resulting in a portion of same being destroyed, but, being a magician, it is restored to the original condition and handed back with thanks.

Palmed in right hand (can be obtained from coat pocket at close of previous effect) is a piece of white cloth or a portion of a handkerchief between two and three inches square; the borrowed handkerchief, which should also be a white one, is grasped in left hand, near its center, allowing the edges to hang down; it is then grasped with right hand, left hand placing it into right quickly and against the fake piece concealed there. The correct moves throughout are as follows: Handkerchief held in left hand at center, changed to right, which grasps it between thumb and index finger; left hand goes beneath handkerchief, index finger holding it near center; that is, handkerchief is draped around left index finger, left index finger goes against fake, as near center as possible, right hand grasps hand-

kerchief and fake, holding together, placing same in left hand, right hand drawing fake piece out, so that it is as far away from real handkerchief as possible.

The fake piece, of course, is all that is burned; as soon as it is almost destroyed, performer noticing his error, pinches it out, throwing handkerchief over right hand, turning inside out in this action, which leaves the fake underneath, where it is grasped by right hand and palmed; it can be dropped on floor or placed in pocket when handing handkerchief to owner. If presented along the lines shown in the handkerchief act following it will be the means of getting some good laughs.

HANDKERCHIEF TO EGG

This in itself does not constitute a trick of much weight; however, it is used in conjunction with other effects, such as the Klink Klang Trick, where it is indispensable.

A silk rolled between the performer's hands changes into an egg.

The egg is a hollow celluloid article, one side of which has a circular hole cut therein. Egg is palmed in left hand, right hand picks up silk, the hands are brought together, and with a waving motion, silk is forced into egg, which can then be held with thumb and first finger, the thumb resting over and covering hole in egg.

SOLID THROUGH SOLID

The following effect does not seem to be rightly appreciated by the magical fraternity. Properly presented it is not only mystifying, but capable of plenty of comedy:

Effect: A lady's handkerchief is borrowed and tacked to a frame; this is then inserted in a regular hat sack, or any kind of a paper sack. Performer then runs a knife clear through same, or a wand, walking stick, umbrella, etc., etc., may be used, the audience seeing that the article without question goes entirely through frame at different points.

The entire effect rests with the frame, one end of which is double and can be loosened with pressure of the finger. One side of the handkerchief is fastened to this end of the frame, and as it is being inserted in sack, performer releases the fake end,

which causes it and the handkerchief to drop down grooved sides to bottom, leaving almost the entire area of the frame free from obstruction. After articles have been passed apparently through handkerchief, paper is reversed, causing frame to slide into place and upon being removed the handkerchief is found intact.

The frame as furnished by dealers is perfectly made and can be passed for examination. It must be absolutely square in order that fake side of frame will easily slide to bottom, and also properly locked to prevent detection when passing for examination.

FLYING HANDKERCHIEF AND SOUP PLATES

This effect can be manufactured at home, but is just as suitable for a club effect as in the parlor:

Two small soup plates, or plates with a small dip are exhibited, a handkerchief is placed under one and caused to instantly leave same, appearing under the other plate or saucer.

For home use, the backing can be ordinary newspaper, for stage presentation the backing should be black paper, to match your table top.

Any saucer, small bowl, etc., that will contain a small silk between its bottom and the rims will do, but they should be of plain white material. Take some white glazed paper, about the weight of cardboard, cutting a piece that will just fit the bottom of each plate or bowl, the unglazed side being covered by pasting on a piece of newspaper, or black paper, depending upon use. These pieces of glazed paper resemble the bottom of plate and cannot be seen at a short distance and are easily held in place by the pressure of one finger and the thumb.

In presenting, lay a newspaper on one small table, also one on another table to be used; one of the plates has the fake in place with a silk handkerchief concealed beneath it; a duplicate of this handkerchief reposes in your pocket, or on table; the other bowl is some distance away, with fake laying back up on newspaper, so that it is invisible to audience.

Exhibit the silk, placing in center of bowl and laying it upside down on the fake; exhibit bowl with handkerchief concealed under fake, laying this also face down. All that is necessary to

cause the handkerchief to apparently change from one plate to the other is to lift the first plate, together with fake, showing handkerchief gone, and in the second case, lift bowl without fake, which brings handkerchief into view.

THE DEVIL'S HANDKERCHIEF

A very useful piece of apparatus, made up at a small expense, and handy for the disappearance of such articles as an egg, a watch, or similar small pieces of apparatus in use by the conjuror.

In working, the article to be disappeared is placed in center of handkerchief, which is given a shake and shown from both sides.

It consists merely of two handkerchiefs of a colored design, like bandanna handkerchiefs, being sewed together all around the edges, one of the handkerchiefs having a two-inch slit in its center. Anything placed in center of handkerchief is merely shoved into the slit, and upon shaking out, the article drops down between the two handkerchiefs.

DANCING HANDKERCHIEFS

A very pretty and simple experiment, suitable where the audience is sufficiently distant to avoid discovery of a thread, and where it is possible to conceal an assistant.

In working on a platform it is best to run a thread across stage, one end being fastened about the height of a person's head, the thread then allowed to lay on floor, with other end where assistant can obtain it without being seen by spectators.

Performer borrows a handkerchief, returns to platform, ties a knot therein, really tying a knot around the thread, which assistant raises as soon as performer is back of it.

A great many comical effects may now be produced by the assistant lowering, raising or jerking the string as laid out by the performer. The handkerchief may be made to answer questions by aid of the spiritualistic code, to hop about, aided on the side from assistant, by the performer himself; it can dance or "shimmy," and at conclusion of these comical manœuvres, the performer breaks the thread near handkerchief on side opposite to which assistant is stationed, the assistant pulling thread

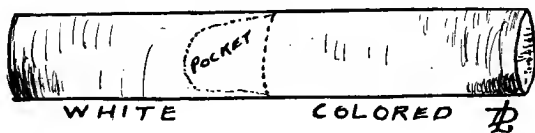
through knot, so as to enable the performer to return handkerchief to party from whom he borrowed it.

DYEING HANDKERCHIEF

This is one of the most popular effects with handkerchiefs, and while not new, seems to never lose its fascination.

The effect is that of rolling up a piece of stiff paper into the form of a tube; three white handkerchiefs are taken and one at a time passed through one end of this paper tube, emerging at the opposite end a different color, or, one may be made to come

DYEING HDKF. TUBE



out white, as it enters, to show that the dyeing is caused through the mysterious words (?) pronounced by the magician.

A brass tube, painted black, cylindrical in shape, about $1\frac{1}{2}$ inches in diameter and 6 inches long, fitted with a small cloth pocket near its center is loaded into the tube as shown below. This tube has three colored handkerchiefs shoved down into it, flush against pocket; the white handkerchiefs are inserted in opposite end, themselves engaging in the pocket and naturally forcing out one of the colored handkerchiefs. (See illustration).

At the start of the experiment the tube with the colored handkerchief rests on a servante back of your table; you exhibit your paper on both sides, laying same down on table so one end of it is flush with end of table; then pick up the white handkerchiefs, at same time grasping tube and paper, the paper having been previously rolled a few times, so that it will curl. Laying down the white handkerchiefs, performer can again show paper unprepared by holding tube near end and after calling attention to side exposed to audience, to turn paper, crossing the hands, so that the tube is hidden by part of the paper. Roll paper around tube, seeing that the colored handkerchiefs are in upper

part of it; take one of the white silks, shove it through opposite end, gently tapping tube, which causes a handkerchief to emerge on opposite end.

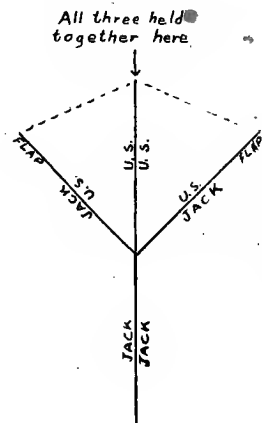
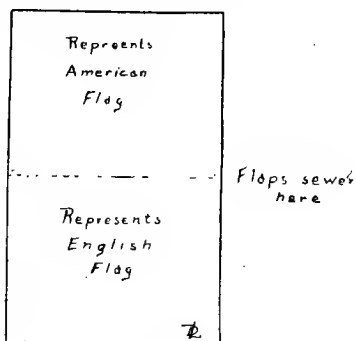
These tubes are also constructed to allow of the three red handkerchiefs being passed at one time through tube, they emerging from opposite end changed into an American flag.

PROTEAN FLAG TRICK

An English Jack, or some other foreign flag, either displayed or produced from an article by the magician is caused to visibly change into an American flag.

This is what is termed "A Self Contained Trick"—that is,

PROTEAN FLAG TRICK.



there is no manipulation or exchange necessary on the part of person presenting:

The flag is really two half flags sewed together, the lower half representing a Union Jack on both sides, the upper half an American flag, likewise on both sides. Two half flags acting as flaps are sewed to the center of the above flag, one side of each half flag representing the "Jack," the other half the Stars and Stripes. When the two flaps and fake flag are held at the top together, both sides may be shown to represent the English flag, but if the fingers grasp the center piece, or double section flag, the flaps allowed to drop, which they do quickly as small lead

weights are attached to each corner, this causes the two flaps to show the reverse side, which is that of the United States flag, and the upper portion of the double flag being also a half American flag, it so shows from both sides.

A reversal of the above movements will change it back to a Union Jack.

The drawing will tend to clarify the word picture I have given.

KLING KLANG

Another old favorite that still remains with us. One that I myself cannot easily forget, for it was the first trick I ever attempted and was made up by myself for the occasion.

The means to the end are various, the effect in each case, however, being virtually the same. A glass is exhibited, also an egg and a large handkerchief; the egg is placed in the glass and handkerchief thrown over same for a covering. Next a colored silk is shown from both sides, but on waving it up and down between his hands performer causes it to change into an egg. On lifting handkerchief from glass the egg has disappeared, but in its place is the missing handkerchief.

There are several ways to perform this old reliable, but I am going to explain the original method and one that requires a fair degree of sleight of hand.

The necessary articles are: two duplicate silk handkerchiefs, a hollow egg (handkerchief to egg), a large colored handkerchief, to which is attached a blown egg by means of a piece of thread five or six inches in length and one ordinary tumbler (glass or goblet).

The performer exhibits glass, which is ordinary in all respects, but in picking up the glass he also picks up the duplicate silk handkerchief, keeping same concealed in closed hand (it may be placed there before this experiment starts); after displaying tumbler, he picks up large handkerchief and egg, holding them fairly close together, as is quite natural; in placing egg in glass, handkerchief is thrown over hand with egg, under cover of which performer drops the concealed silk, allowing the egg to go on top of it. Performer now picks up the silk handkerchief, under cover of which is the hollow egg; egg is palmed and handkerchief shown from both sides, subsequently changed

into an egg, this in turn laid on table and large handkerchief removed from glass, grasping same at center, where thread is fastened and lifting egg and handkerchief clear of the glass. The egg is gone, and in its place the audience see the previously vanished handkerchief.

KLING KLANG (Another Method)

In the following but one glass, one egg and one handkerchief are used; also a piece of cartridge paper, slightly larger than the glass, which is used as a covering.

A wooden or solid egg of any description can be used; the glass is what is termed "A Bottomless Glass"—one having the bottom removed. Glass sets on table, near it the paper covering and the handkerchief; glass is shown and egg dropped therein while held in hand; paper covering exhibited and placed over glass, which is then placed on table, but under cover of these moves the egg is allowed to drop into hand and palmed. The handkerchief having been displayed, it is caused to grow smaller and smaller between the hands, really being crushed up into a ball and palmed in right hand, while egg is pushed into view; performer picks up glass and cover with hand not containing handkerchief, setting down on hand containing it, at same time removing cover, exposing handkerchief to view inside of glass. Care must be taken to see that the silk is compressed tightly so that it will go through bottom of glass and expand. It can be dropped through the top in the act of removing the covering, but this is not as clean cut as the forcing through bottom of glass.

FLAG VASE

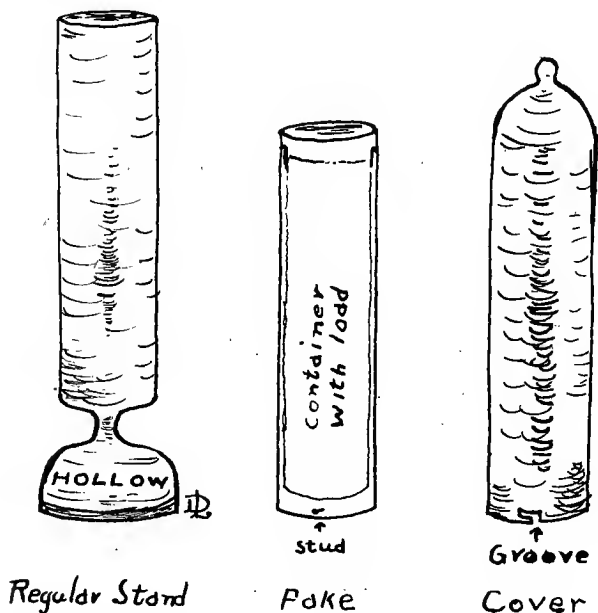
Effect: Performer calls attention to nickle vase on table, the lid of same is removed and vase shown empty; a pitcher of water is then poured into the vase; cover placed on and after pronouncing his mysterious words, cover is removed, shown empty, but on reaching down into the vase a large quantity of flags are removed, ending with a large American flag (load can be made up of any kind of silks or collapsible articles).

There are really two vases and a cover; the vase which is shown empty stands several inches above table, this supporting base being hollow and it is into this that the water goes.

Fitting over this real vase is a shell of the same material and finish, but a short bit longer, from the top of this shell is

fastened a container, almost the size of the tube which goes down inside the real vase, and this container is filled with flags; on the bottom of this outside shell is fastened a button or stud, on the bottom of this outside shell is fastened a button or stud,

FLAG VASE.



which engages in a groove in the real cover, fitting over all.

At the start of trick cover is on vase with stud hooked into same so that the sliding shell will come off with cover. The actual cover and shell are removed together and set down beside vase without being exhibited; the vase is shown and the water poured in to prove that it actually contains nothing, after which the lid is replaced, being given a slight turn, which releases the shell from cover. Now, when cover is removed, shell and load remain in vase, the cover is shown to be empty and the flags removed from the container. (See illustration).

TISSUE TO STREAMERS—TO FLAG

A neat effect, requiring no apparatus and when performed with the proper "misdirection" makes a wonderful impression.

Three strips of tissue paper are shown and burned in the flame of a candle, when with a wave of the hand three colored silk streamers make their appearance; these on being rolled into a ball and then shook out change into a large flag.

Three silk ribbons about six feet long and two inches wide are sewed together at one end, the outer ribbon preferably being a dark blue, being more easily concealed; these ribbons are rolled up compactly, starting at the loose ends and tucked under the right arm, the dark ribbon being on the outside.

Three strips of tissue paper, six inches in length, of nearly the same hue as the ribbons are freely shown and burnt in the flame of the candle; while burning, performer holds in left hand, right hand pulling back sleeve of left arm; the papers are then changed to right hand, left hand pulling back right coat sleeve and at same time grasping the rolled up streamers.

Previous to starting the experiment a flag has been properly folded and tucked under vest, so that the upper end can easily be grasped; the remains of the tissue paper are now dropped, performer at same time making a quick throwing motion with left hand, which unrolls the ribbons, and while making this motion, right hand obtains the flag and with another quick fling exposes it to view.

Several different routines are employed in obtaining a similar result: This will give you the basic principle upon which you can build the trick to suit your individual taste.

HANDKERCHIEF CHANGED IN HAND

An ordinary handkerchief is exhibited from all sides; on being pushed through the fist it emerges a different color, the two colors being visible at the same time. When the transformation has been completed the dyed handkerchief may be passed for examination.

A small metal tube, just large enough to contain a silk, is painted flesh color. This is concealed under corner of handkerchief at start of experiment. Handkerchief shown from both

sides, under cover of which the tube is grasped in palm of left hand; right hand takes handkerchief, forcing down into tube, which expels the different colored ones contained therein; when the handkerchief is completely inside the little tube, it is taken away with the other one, being held in the corner of the handkerchief while displaying. If used in a combination effect, when handkerchief is laid on table, the fake is dropped into well or unto servante.

CHIMNEY VANISH

A handkerchief is placed in a glass tube, resembling a chimney. Performer holds same with palms of hands against each end, so nothing apparently can escape. A quick upward or downward motion of chimney and the handkerchief has vanished.

The construction of the chimney is similar to that of the mirror glass. A glass tube, seven or eight inches in length by two inches in diameter has a mirror running through its center section. At a short distance the mirror is invisible and the audience are under the impression that they see through the chimney.

After handkerchief has been inserted in tube, in front of mirror, and pushed down near its center, the tube is rested against each palm, effectually preventing the exit of the silk, but, when performer makes a waving motion, he at the same time turns the cylinder between his palms, so that the half with handkerchief is in just the opposite position, or on the side facing himself, while from the point of view of audience, other side of mirror is exposed.

A pretty combination can be worked by the performer and his assistant each holding a chimney and standing on opposite sides of the platform: The performer places a silk in his tube, causing it to vanish and appear in the tube held by assistant.

This effect is also secured by using an ordinary glass tube with a lazy pull and a catch to engage in handkerchief; this pull is fastened to either wrist and the upward movement draws the silk up sleeve and out of sight.

VANISHING GLASS OF WATER

I have described the above effect, because the handkerchief used is really the basis of the whole experiment. A handkerchief prepared as shown is useful for vanishing a tumbler into a

black art well, it being filled with your thimbles, or any other small articles.

Stitch to the center of a cheap colored handkerchief a circular piece of cardboard, about the size of the top of a glass; take a duplicate of this handkerchief, sewing the two together all around the edges, so that the now finished article can be exhibited from both sides as one handkerchief, but if thrown over a glass, the glass lowered, or dropped into a black art well, and the handkerchief grasped at the cardboard, fingers grasping it as though holding top of glass, handkerchief will drape down, causing a perfect illusion of a draped glass. All that is necessary to cause the vanish is to shake the handkerchief, or apparently throw same out into audience.

An easy vanish for glass of water is to have the glass setting at rear of table. Under cover of the handkerchief, it is lowered to servante, the handkerchief carried away from table and the glass caused to vanish into thin air. It can be reproduced from under your own or a spectator's coat by having concealed under vest or in coat pocket a duplicate glass, covered with an India rubber top, which will keep the water from spilling.

When using solid materials, with a black art table, just as glass is covered, allow it to fall into the well, raising handkerchief at once and vanishing as desired.

HANDKERCHIEF AND CANDLE TRICK

A candle is seen setting on table, lighted. Performer extinguishes it, wraps it up in a piece of paper. On causing a handkerchief to disappear between his hands, the paper is torn open and the missing silk found therein, the candle having entirely disappeared.

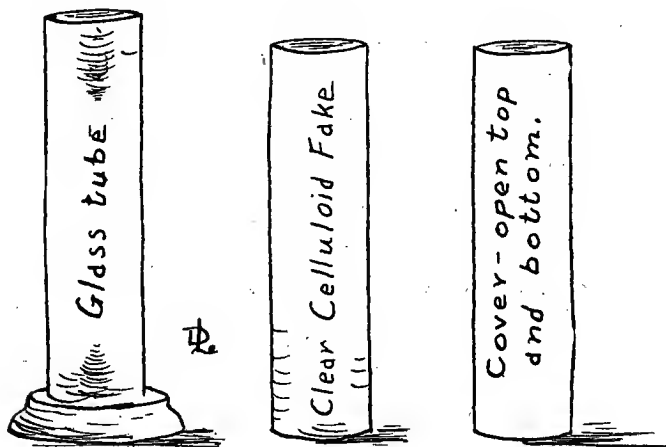
The candle is a fake one, being nothing but a mere paper shell of white, fairly stiff paper, which at a short distance resembles a candle; in the top is inserted a small fake, being a piece of paper holding a small amount of candle grease, and a wick, or wax match inserted therein. Inside the tube is a duplicate of the handkerchief to be vanished.

Handkerchief is vanished in any desired manner, the paper taken up and broken in two at its center, crumbling up the paper candle, and exposing the handkerchief to view. Roll up paper and throw to one side.

A good conclusion to this trick is to reproduce the lighted candle from pocket; if placed in breast pocket, have a small piece of sand-paper sewed near pocket; candle has a wax match in lieu of a wick, the performer merely reaching into pocket, securing candle, and in bringing out from under coat, rubbing the match over the sand paper, which ignites it.

PASSE PASSE HANDKERCHIEFS

Effect: Two glass cylinder tubes, about six or seven inches in height and two inches in diameter are shown free of trickery. In one tube is placed a handkerchief, several handkerchiefs, or a flag; over which is placed a metal or coardboard cover, just fitting the tubes, which can be exhibited. Over second glass is



PASSE PASSE HANDKERCHIEFS.

placed a duplicate cover, when upon raising first covering, handkerchiefs have entirely disappeared, they later being found when the cover is removed from second cylinder.

This effect is produced through the aid of two clear celluloid tubes, just fitting into the glass tube. (See illustration)

At the start of the experiment the first glass tube has the celluloid fake already in it, the shell or cover resting nearby; on your servante is setting the second tube, loaded with a duplicate set of handkerchiefs, or a flag, of the same design as those to be vanished, this second tube or celluloid fake, reaching to about the top of the table.

Handkerchiefs are placed in the exhibited tube; the cover shown, and placed over it. In the act of picking up second glass tube, the cover is also picked up and allowed to go down behind table and over fake, it being held inside cover by a slight pressure of the fingers. When the second tube has been shown, the cover is placed over it without further display, the celluloid fake containing the duplicate silks going down into same. In lifting off cover of first tube, the fake is grasped and carried away with cover, being allowed to drop onto servante, or the cover is just set down on table. In lifting second cover, the fake is left in place, apparently causing the handkerchiefs to change places.

“The Slicker Slicker”

I have picked out the following effects, not so much from a point of originality, or from the standpoint of a pecuniary investment, but because they “dove-tail” nicely into each other, and are capable of producing comedy, which is the prime requisite of the performer today who desires to enter the field of vaudeville.

You absolutely cannot succeed in these modern days of “jazz” and “goloshes” by merely being a magician; you must be an entertainer; therefore I have furnished patter, some of which has stood the test and is absolutely dependable, based on actual experience.

I am going to take up a minute or two of your time and a little space to illustrate this fact, and it is fact that keeps many a magician out of work, and those playing small time from getting onto the “two-a-day.” This applies equally as well in regard to the semi-professional entertainer and club worker.

Mr. Geo. W. Adams, for thirty years on the stage as a comedian, comedy juggler, etc., who is deeply interested in magic as a hobby, while discussing magicians pro and con, made a remark along these lines:

“A Magician, if he be the cleverest in the world, can not succeed on the American vaudeville stage unless he is capable of entertaining his audience. If he is a comedian so much the better.”

A man in the business thirty years, I believe you will agree with me, knows pretty near what the public desires, and if you cannot fulfill these desires, you will not get ahead.

Jud Cole, who is well known to magical enthusiasts, and whose chief stock in trade is his pleasing personality and witty “patter”, was telling me some of his experiences just as this manuscript was drawing to a close.

While in New York City one of the largest Keith Agents “caught” his act. In talking with this gentleman afterwards, the conversation was something along these lines:

The agent asked Mr. Cole to come up to his office. Jud

asked him how he liked the act. The reply was, "Very good." Mr. Cole then asked him how he liked the tricks. The agent's reply was to the effect that they were all right. After further conversation Jud asked him point blank about a certain trick. The agent replied that he had forgotten what he did; in fact, he could not recall one trick. Here is the information as handed out by one of Broadway's largest agents:

"In big time, it does not matter what you do. If you look neat, have a good voice and amuse the people, that is all that is required."

Just look at the magic acts on Big Time—read this statement over, then cut it out and poste it in your hat.

The following I termed a 15-minute act; actually it will run longer, depending of course upon individual presentation, for all of us cannot be masters of showmanship; some can never do comedy; others take to it like a duck takes to water:

The Program—

- Opening Talk
- Bare Hand Production
- Dyeing Silks
- Silks Changed to Flag
- Solid Through Solid
- Burnt Handkerchief
- Handkerchief Cabinet
- Twentieth Century Handkerchief
- Body Load From Assistant

PATTER: Ladies, and—fellow prescription hunters. I shall inflict upon you some swindles with handkerchiefs—little silk ones, made by a poor worm. Some people don't believe that, so I always carry the worm around with me—(display a piece of knotted cloth, etc.)—or "The poor little fellow died last week while in (joke town)." I'm also a worm—no—I don't mean that—my wife says I am—but I can manufacture handkerchiefs like one:

Nothing heahu—nothing heahu. No Madam—that's only dirt—it's all the way you rub 'em. One snow white handkerchief; it used to be—but not since I played (Pittsburgh)—(Chicago).

When I want more than one—just shake this one down—result: three—Nothun to it—just wait and see how clever I really am.

Now soaks—folks—I'm going to Dye—don't faint lady—DYE—not DIE, though I suppose you wished it was the latter.

A piece of the Daily Squibb—absolutely clear of trickery—I wouldn't deceive you for anything. I will form the paper into a cylinder—a cylinder as you probably know being two holes of a certain size with something wrapped around them—a cylinder.

The first dainty silk, going through the tube, emerges on the opposite end, or out of this hole—Red. Number two. Just to show you there is no dirty work going on—I will pass it right through the tube in its present condition—White. Number three—into this end—blow on it, and it comes out BLUE (blew). Thank you—just explain it to your wife. The paper—just the same—Nothun to it.

While I am in a dyeing mood, and as I lack some decorations around here, I'll just put those red, white and blue handkerchiefs to good use—shove them through the tube again, and being very patriotic and full of Scotch—enthusiasm, we'll put the real decoration to this setting. Thank you—you need no introduction to THIS flag.

I'm of a very sociable disposition, so I'm coming down and pay you a visit; don't get worried—perfectly harmless—married four years.

Will some YOUNG lady kindly lend me her handkerchief; I'll return it later—this evening.

I suppose you are wondering what this thing is here. This, is a frame, but this is not a frame-up. You can look at it—looks like a picture frame without the picture—yes, it's made out of wood—real wood. Don't forget, it belongs to me. May I have it back—thank you—you're welcome.

So many ladies have offered me their handkerchief that it's embarrassing. May I borrow your's, madam? I'd leave my watch, but I let my uncle keep it—you can hold the ticket though. I thank you most profusely.

For the benefit of the rest of the congregation, I will once more call your attention to this frame—just a few pieces of wood

tacked together, over which I will stretch the lady's hanky—I won't hurt it a bit—it's insensible to pain.

The frame and handkerchief go into the hat bag; don't tell Mr. Pullman, but I swiped this out of my berth. I have to do this—the spirits don't work good in the light; they don't work good any time since they discovered the Eighteenth Amendment.

To be serious for a moment this, ladies and gentlemen, is a little experiment in botany, or some kind of science—a solid penetrating another, without leaving visible traces thereof. Of course we have such instances like a married woman going through her husband's pocket, but—this is different.

If I take my wand and shove it through the lady's handkerchief—it won't hurt it a bit—at least that is what it said in the catalogue; might just as well do a good job of it. Madam, you didn't object to this scientific experiment, did you? I'm a bit worried myself—might just as well have it over with—do a little investigating. Hurrah, it was a success; the catalogue was right—the handkerchief is unharmed; it's intact, but there are a couple of tacks in it.

Before returning it to you, I'm going to show you another experiment; something you probably did not know before: On Tuesday (or whatever day it happens to be) you can apply the flame of a match to the tip of a lady's handkerchief and it will not hurt the article one particle; no more than my previous experiment, but remember: This Can Be Done Only On Tuesday. (Extinguish flame). Horrors, somebody spilled the beans. I'll have to beg your pardon, madam—that catalogue was wrong after all; I'm afraid it is really spoiled, but I'm a pretty good magician—I'll fix it up; there—Nothun to it—just as good as when I borrowed it. I'm much obliged—don't forget. Only on Tuesday, or you'll be out of luck and out a handkerchief.

Some more spirits—this is the home for the incbriated spirits. I get tired of working all the time so I let them do part of the labor. The box is completely surrounded by—air, for which you will have to take my word. The box has a door in the front and one in the back, and due to the fact that they are on hinges, if you pull like this, they open up; hingeneous. On the inside is more of the same air that's on the outside—really, the box is empty.

Here is where the spirits come in; a few mysterious waves

of my hand causes them to ferment—I mean work, bidding my will, so, upon reaching into the cabinet, we find a silk—and another; this makes the silk worms' union jealous, and here are two more. No, Madam, the box is empty—you're not paying attention. The box is absolutely empty—that's my arm extending through it—BUT—the instant I close the doors and command my spirits to labor—the result; a few more handkerchiefs, all of different colors. What's the use of working when you don't have to—a couple of more for good luck, and there you are. Nothun to it.

I have been keeping all this stuff to myself and I want to get a bit of it off my chest. I want somebody to help me out—some nice looking young man. Here's a chance to tell your girl you have been on the stage. Young fellow, you'll fill the bill fine—you don't mind coming up here, do you?

I appreciate your assistance very much—you know I don't like to do all the work. By the way, are you a prestidigitator? What's that—You're Yiddish.

(Prompt your man; tell him to take things good natured; what to say, and not to jerk away when you are loading under his coat. If you act right, anybody will make a good assistant).

You don't have to do very much; just stand here and watch me—Elgin, Waltham—you get me?

Two more handkerchiefs; this one blue, and here—Irish. So you will understand what I am trying to do, we will call this effect by name—a three reel comedy, entitled "Have you a little still in your home?" This represents "Mary Pitchfork"—this one "Douglas Sandbank," who were very much in love with each other—Oh, terribly so; result, Doug gave up his independence again, and they got married. Can you tie the knot—just tie them together by their corners—act like a preacher. I see you know something about knots—your naughty.

Now that the preacher has did the dirty work—hitched them I mean—we will send them home—balled up—like a regular married family.

Their house (exhibit whiskey glass)—orchestra starts funeral dirge) Cease, Algernon, Cease—you don't know where to go; come back after the show, I'll tip you off. The house rests on a hill—of course you have to use your imagination—that's only a

box. That isn't safe: You hold the house—My, how natural you look; the only thing that is missing is the railing.

Ah' Hah'—Enter the willian—Owen Less—who angers—see how flushed he is (red handkerchief) and starts after the new-liweds. Watch him disappear. Pardon me, mister, you don't get the idea; not in my pocket—here he is. Excuse me, ladies and gentleman, I'll have to start over again. He disappears in pursuit of his old pal Mary—You don't get the point—the handkerchief is not in my pocket—see the point—there it is. Once more proceeding as before interruption; he disappears, after he paid for the booze stains on the rugs, but, like all good stories, in the end he forgives his rival and the three live happily ever after, or, to get down to brass tacks: The missing red handkerchief should now be found between the blue and the green—if it isn't, I'll never trade at Sears, Roebuck's again. Lift out the handkerchiefs and see if I am right—Yes, I'm right.

I thank you very much—don't let the rest of the crowd in on it—just a minute. So that is where my handkerchiefs have been going? What else have you there?

(Unload any comical articles, like ladies' stockings, a chemise, etc. No matter what you extract, it will always cause laughter on the part of your audience). Exit while laughter is in progress.

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