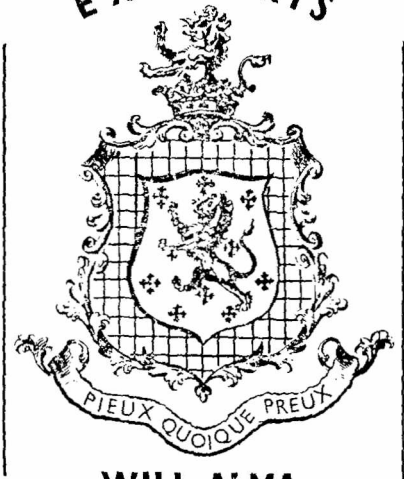


A
VAUDEVILLE
MAGIC
ACT



Published by
GEO. DE LAWRENCE
Chicago, Ill.

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BY
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CHICAGO, ILL.

MEMBER
Society of American Magicians
National Conjurers Association
Chicago Conjurers Club

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FOREWORD.

I have gone into the minutest detail in describing the thimble trick, which I believe one of the neatest of all sleight of hand tricks, and one that can be accomplished without a great expenditure of time, as is necessary for the manipulation of such objects as coins, cards or billiard balls.

Color changes are so familiar to the average performer that I dwelt but lightly on this subject, the patter, however, will fit nearly any desired move, at least with a very slight revision.

"Relocation" is my pet card trick, and I have endeavored to the best of my ability to describe every and each move throughout the entire progress thereof. Properly presented this trick cannot fail but to merit deserved applause. It is suitable for all occasions, but more so for entertainments and stage work, as, in a parlor, you have to work fast, being limited in your amount of space.

The lemon trick, while lengthy, will fill in where a longer program is desired, or perhaps, only one of the effects offered will want to be performed previous to the lemon trick.

A word about "patter."

Patter, without the proper delivery, fails to reach its mark. In black and white it is a mere blending of words. It is absolutely necessary for the performer to place emphasis on certain words, make necessary pauses and to see above all that the patter is fitting in with his moves; in other words, acting as his "misdirection."

I have found it best to read the patter over and over and commit it to heart; then start in with your effect, working the patter in, cutting or rearranging either the patter or the moves, until the whole is one harmonious blend. The delivery is up to the individual. Some men can, by their mode of expression, point in the air and say "Oh! look up there" and make you laugh; on the other hand, there are others who can take a real fine joke, and by their delivery, make it fall as flat as a pancake.

Learn your patter, make it blend with the moves and study out the proper emphasis, the inflections of the voice at the proper time, the necessary hesitation between words, or perhaps in places a rapid delivery of an entire sentence.

Trusting that these few words may make it a little easier for the beginner, or the one just starting out on the Highway of Magic, and that it will be properly received by my many friends more advanced in the Art, I am,

Fraternally,

GEO. DeLAWRENCE,

Member, Society of American Magicians,
National Conjuror's Association,
Chicago Conjuror's Club.

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NO. 1—THE MULTIPLYING THIMBLES.

This effect is so snappy, and the moves so apparent, that a regular line of patter would detract from rather than enhance, and the best results will be found to obtain by executing the various moves, using facial expression on the appearance and disappearance of the thimble. I have, however, filled in here and there where a few words would seem pertinent. Personally, I prefer it as a silent trick, and so perform it, and I might add that this is my favorite opening trick for all occasions.

The effect is that of showing both hands empty, reaching into air and producing a thimble; this is apparently placed in closed fist of left hand; same squeezed and thimble shown to have disappeared; both hands are shown empty and the thimble reproduced from behind right knee; it is then placed in the palm of left hand, a throwing motion made, and again the thimble has vanished; on reaching into the air it is seen to have appeared on the first finger of right hand; once more it is placed in left hand, the hand squeezed, and then shown empty; this time the thimble being located under the arm; a throwing motion is made, thimble disappears from the tip of finger; instantly both hands reach into the air and a thimble appears on each finger. They can then be removed, placed in a drinking glass and thrown out (?) to the audience. In the latter effect, the glass is covered with a double handkerchief, glass dropped into black art well, the handkerchief seemingly covering the glass taken to the foot-lights, a tossing motion made and they have vanished.

First procure a set of eight thimbles; a composition celluloid thimble is the best, also ones that have ridges or projecting ends; some thimbles are

made straight, without the rim, and these do not afford a good grasp, especially for back palming. In buying the thimbles, get ones that will fit snugly on each finger; not too tight, nor yet too loose. Most thimbles come white—and white is preferable to the pink or blue, the general colors in this class of thimble. Take the white thimbles and give them a couple of coats of red electric light globe lacquer and they will show up for a considerable distance. Red enamel is also a good material—a bright red being a great deal better than black, or any other color.

After procuring the thimbles the next step is to prepare the holders. For holders, I have tried everything on the market and ones especially made for me, and found that they either “talked,” the thimbles stuck, or that the thimbles would release when I did not want them to, but at last I fixed up what I considered was a perfect holder; one that held the thimbles securely, yet released them instantly and noiselessly, and this holder was made from a little rubber band.

Take a rubber band, one about the size of the twine called “Nigger Twine”—drop your left hand to the bottom of the coat where it will easily fall, and in a position that will be natural, take a little piece of chalk and mark this position on your coat; then take one of the bands, sew down one end of it at one end of your mark on inside of coat near bottom; then a half inch further sew the band down with a few stitches, making a little pocket, and continue until you have made four pockets, leaving the end of the band protruding slightly; that is, don't cut off the rubber too short so that it will have a tendency to pull out from under the thread.

For the second holder, the position of which is optional with the individual, put on right inner side of coat, on a cut-a-way, near the bottom, so that

hand dropped down can easily locate the thimbles; or, on the vest, on left side, so that hand can enter under coat and secure same; another place is under the left coat lapel. For this holder only three pockets are necessary, and as this set is stolen while back is towards audience, the handiest position or the one most natural to you is the best.

Load your thimbles as follows: Place the four thimbles on the fingers of the left hand, turn up bottom of coat and insert the thimbles under the rubber band in their individual pockets, the ends of thimbles pointing down, so that hand curls into same and can immediately pull them loose at the proper time. Place three thimbles on right hand, on second, third and little fingers, and place these thimbles in the pockets under coat on vest, or wherever you decide to place the second holder. The last thimble, or one for first finger of right hand, which is the one used until the final accumulation, place in right hand outside coat pocket, though this can also be concealed about the person, under a rubber band, etc., if desired, but it is very easy, after rolling up sleeves, to naturally place hands in coat pockets and secure the thimble, especially as the hands are shown empty before starting experiment.

The following is a good method of procedure for the moves shown above:

When thimble is obtained from pocket, it is thumb palmed. If you are not familiar with the manipulation of thimbles—the thumb palm is the act of concealing the thimble in the fleshy part of the hand at the base of the thumb. To better explain this palm: Place a thimble on your first finger, close the hand and it will be found that the first finger rests in the arch between thumb and first finger, now squeeze against thimble with thumb and open up hand; it will be found that the thimble is easily held in the fleshy part of the hand at the base

of the thumb. The fingers can be spread apart and even the thumb extended. Practice this until the first finger can bend like a flash to this position and leave the thimble palmed. A thimble will be found to fit in this position and is one of the easiest articles there is to palm.

After learning to hold the thimble in this position, which shows nothing concealed on back of hand, the next step is to turn the hands over so palms face audience, executing the back hand palm with a thimble. This is the hardest move of all, and for those that do not want to take the time to learn this pretty sleight, I am first going to describe another method of concealing the thimble.

Show backs of hands, thimble being thumb palmed; as you turn hands over, first finger enters thimble, securing same on tip of finger, and this first finger is held behind the second finger, thus concealing the thimble from sight; of course this position is only held for a second, and then hand reaches into air and produces the thimble, being accomplished by extending the first finger and thimble is then in view.

To perform the back palm, proceed as follows: To one accustomed to manipulation, this sleight can be learned in an hour's time.

While thimble is thumb palmed, first and third fingers curl down and grasp sides of thimble by the rim, the thimble being grasped at the end joints; by releasing the pressure of the thumb it will be found that the thimble is now pivoted between the first and third fingers; the second finger is curled in behind the thimble, the hand straightened out, which brings the thimble resting on the back of the last joint of second finger, being held there by the fact that the first and third fingers have a grasp on the rim. This back hand palm is made while the hand is turning, and by looking into a mirror the correct

angle of the hand may be obtained. To produce from the backhand position, the fingers curl in slightly, the second finger bends in under mouth of thimble, the first and third fingers steady same and second finger enters thimble. These moves may seem very difficult, but once the idea is grasped, with just a little practice, it will be found that the thimble can be back palmed and produced in a flash, the edge or rim of the thimble giving a good purchase and making the manipulation more easily acquired than with a solid object, or even the backhand palming of a card; and if you can back-palm a card, the motions for the thimble palm are practically the same, except that only the first three fingers are used.

After producing thimble on second finger, stand with right side to audience, close left hand, thumb held down and insert thimble in curled up first finger, leave there, removing right hand; then take first finger of right hand and push thimble into fist, but when withdrawing this first finger, bring the thimble out, curling the finger downwards so that the angle conceals the fact that it was not left in the hand, and immediately thumb palm; squeeze left hand, then open and show thimble has vanished. Hold palm of left hand showing to audience, take right hand, placing tip of first finger against bottom of palm; turn left hand over so that back of hand shows, turning it down over right hand, and under cover of this movement obtain thimble on first finger; now turn left hand so palm shows, but keep the tip of first finger of right hand concealed behind left hand so thimble cannot be seen; now turn right hand, pivoting on first finger, so palm is seen, then turn again so back of hand is seen, once more turn left hand over, turning it down over right hand, and under cover of this move, thumb palm the thimble; left hand can now be drawn clear of right, and while tip of finger was covered a moment

ago, it is now exposed and no sight of thimble; reach down under right knee and produce thimble on first finger.

Still standing with right side towards audience, take first finger of right hand with thimble, place into palm of left; palm of left towards audience, close left hand over thimble, then make pulling motion with left, turning back of hand towards audience and at the same time first finger snaps out and thumb palms thimble, being immediately straightened; take left hand, make throwing motion into air, both hands appear empty, look up into air, and while looking secure thimble on tip of first finger of right hand, but bend it in in front of second finger; reach into air, pull first finger away from concealed position and the thimble apparently hops right onto tip of first finger.

Stand with back towards audience, left hand over head, palm towards audience, place first finger of right hand with thimble in palm of left, leaving thimble there, then open up left obtain thimble on first finger of right hand, again place in palm of left, close left hand, and snap first finger out, holding it curved so that it conceals the fact that thimble was removed; immediately thumb palm, spread fingers of right, pointing to left, drop right hand to position where three thimbles are concealed and secretly obtain same, while left hand is making squeezing motion. Show left hand empty, reach under left arm with right, bringing out thimble on tip of first finger, and while so doing left hand has dropped down to side and fingers are inserted in four thimbles under coat. Right hand makes throwing motion, the thimble being thumb palmed; hold first finger of right hand still for an instant, showing no thimble there, then suddenly reach into air with both hands, open up immediately and to the surprise of your audience each finger will have a thimble thereon.

The first steal you will find is entirely invisible and you can take your time, making your actions deliberate. The second steal is made while the hand is out of sight and while the attention is directed to the right hand. The misdirection is great, and it will not seem possible to the average person that you could have gotten the thimbles from your person.

The use of rubber bands, while not only giving a quick release to the thimbles has the advantage of being easily replaced, and also, in case your fingers ever go through the bands, if pulled back, the thimbles would drop on the floor, but should this ever occur to you, just grip the thimbles firmly and pull away band and all; this is better than allowing the thimbles to drop on the floor, which would entirely spoil the effect.

NO. 2—COLOR CHANGES.

The Color Changes as shown in the patter are accomplished as follows:

First arrange your cards as follows:

On face of deck lay the ace of spades, then on top of ace of spades lay the eight of diamonds.

Next take the two, three and four of spades and lay them on the table as follows; lay the three face up, on top of the three place the four, with its BACK up, on top of the four, place the deuce face up, now place these three cards together on the back of deck; then on top of this the five of spades, then the Queen of Hearts.

Hold deck, backs of cards showing. Palm off first card (8 of diamonds). Call attention to ace of spades, when hand passes over deck it leaves the eight of diamonds in its place.

A word about palming a card. If the four fingers hold the card and same are slightly bent, the hand

has a cramped position; bend in with little, third and second finger, and keep the first finger extended, using it as a pointer. Even with a small hand the card can be palmed in this manner, and the hand is in a much more natural position.

To Change the Ace of Spades to Queen of Hearts; with first finger of left hand, holding deck, pull back slightly on the bottom card of deck (Queen of Hearts)—fingers of right hand merely rest on the extreme edge of deck, not at all covering face of cards, first finger of left hand pushes the bottom card back until it rests against the root of right thumb; thumb grasps card, right hand is drawn away from deck, the fingers straightening out at the same time, which entirely conceals the palmed card; hand is then placed over deck, the Queen of Hearts left there and the right hand making a downward drawing motion, at the same time awkwardly cramping fingers as if card was concealed in the hand; after having shown empty, place the deck in the right hand apparently to show left also empty, but have first finger of left hand resting against bottom card (five of spades) and right hand should grasp cards as follows: Cards held lengthwise, thumb on top, bottom of deck resting on first and second fingers and only about a third of the face of the cards covered; just as soon as right hand grasps the deck, first finger of left pushes off bottom card into right, third and little fingers of right slightly curling up to retain it. Immediately place deck back in left hand and as right hand passes over deck the palmed card is left on face of cards; the five of spades now being in view.

For the last change, remove the next three cards together, so that the deuce of spades is in view, but in reality you have three cards in your hand, hold them firmly and after stating what you are going to do and having passed the deuce a couple of times across the face of the deck, on next movement place

the three cards squarely on the face of the deck, release your hold of them, then push against the top card, pulling it across the face of the deck. By this motion you have left the deuce and four on the deck and are removing the three, it appearing that you removed the center pip from the five and transferred it to the deuce.

RELOCATION SUPREME.

For effectiveness, and for a trick that can be forcibly "put over" this is the king pin of all card experiments.

Here is the effect.

Performer exhibits an ordinary deck of cards, after performing color changes; going down into the audience, handing the deck to three or four different parties, who freely select a card; these selected cards are then marked for identification, the performer hands them the deck so that the cards may be replaced therein by spectators, who also shuffle the deck. Returning to platform, these selected cards are located at the fancy of the performer, in my case, as illustrated in patter, the first card is produced from elbow, the second card visibly rises from the deck, and the last card takes an invisible journey, landing in the performer's coat pocket, and, as each card is located, the identifying mark is read, proving beyond a doubt that though the card was both freely selected and returned to the deck, yet this same card was instantly produced.

The secret is simple and the whole effect depends upon the stealing of the cards, and the avoidance of a mixture, or that of producing the second party's card for the third, and vice versa: It is accomplished through the use of the broad and narrow deck. These decks can be purchased from most magical dealers, or you can easily provide yourself with a set. Use two decks of Bicycle

cards, with back designs the same; one of them take to a printer and ask him to place in his paper cutting machine, removing a very slight portion from each side of the deck.

To obtain the best results it is also necessary to prepare your wardrobe, so as to be able to remain continuously in the audience and yet make a natural switch of the decks. For a right handed performer, take your coat, have a large pocket sewn on the right side, near the bottom edge, so that the left hand, holding deck, can easily drop the deck into same while you are turning around; immediately above this larger pocket have a small pocket sewn; one that will just comfortably hold a deck of cards, but will leave about an inch of the cards protruding so that they can easily be grabbed by the finger tips when the regular deck has been disposed of.

You are now ready for business: Take the unprepared deck, go into audience, handing the deck to three parties, requesting that they select a card and retain same in their possession. Go to front of theater, as far as orchestra pit or stairs leading to platform, or to end of room, as the case may be, and as you turn (shown in patter) drop the unprepared deck in to the large pocket, taking out the prepared cards. You are now ready to have the selected cards replaced in the deck, and so far the operation has been so simple a ten-year-old child could perform it; but, this is where the real work is necessary; that of knowing each card returned, its position in the deck, and to keep more than one card protruding, in which case a careful observer might discover the fact that the card he returned was very slightly sticking out beyond the balance. However, with one card, I have never been caught, though using it a great many times. This effect occupies a place in my regular program.

Hand the deck to the first party. (I generally have a party near the front on right side select first

card, then a lady further back on left hand side of aisle, and then a lady or gentleman on right side, still further back.) When this party replaces card and shuffles the deck, take same in your left hand, squaring up the cards and advance to second party, but, square up the cards in this manner: Run the fingers of right hand along the bottom side of the cards, squaring up the edges, which will leave the card just returned slightly sticking out beyond the rest of the cards. Now, with left thumb, feel out this protruding card, cutting the cards at this point, which will be found very easy; make a regular cut at this point and as a result the selected card will then be at the top of the deck. Just as you hand deck to the second party, palm off the top card, as you bend over in the act of handing the deck, get a glimpse of the palmed card and then place your hand in outside coat pocket, but do not immediately take hand out; leave it there while talking and until you reach for the deck. When deck is returned by the second party, square up and feel projecting card with thumb. (When card is very close to bottom or top it is a little difficult to locate. In this case, cut the cards, then locate and cut again, bringing selected card to top of pack. The cards may be riffled, or even false shuffled by yourself, depending upon individual taste.) As you hand deck to third party, palm off top card, holding the hand naturally, but close to body, and obtaining a glimpse of this card. When receiving deck back from third party, replace the palmed card on top of deck, find projecting card and cut at this point, but in so doing, press down on the top card, cutting it into the deck and on top of the last selected card, so that when your cut is made the second selected card is on top of the deck, the third selected card second in the deck, while the first card is in your pocket, and you know just what the first and second cards are. In locating the projecting cards with your thumb, un-

der no circumstances look at the deck, keep your eyes on the audience or the person to whom you are speaking; it will then appear an aimless cutting of the cards; otherwise the misdirection is lost.

The cards can be located as desired. As shown in patter, first card is simply palmed off and produced from arm; the second card rises through the aid of a card windlass and the third card, already in pocket, takes an imaginary flight and lands in the pocket. (After first card is located, false shuffle cards, or pull back first card, so that you can get a glimpse of it and thus be able to tell by concentration what its suit and number is, as shown in patter.)

One more point: When the selected cards are located, after reading the identification mark, lay them down on your table, or keep them at bottom of deck, so that the two decks will not become mixed. I once had a narrow card become mixed in the broad cards and it was one that happened to be selected; it is needless to say I didn't find it, for I had no idea it was a narrow card and, of course, it became hopelessly lost in the deck.

THE LEMON TRICK.

In conclusion, that ever popular and always well received trick. This is not only suitable for stage work, but is a "riot" for club work, and for a parlor trick will make them open their eyes.

A great many performers know this effect. The trick itself is, like all good tricks, extremely simple. It is the patter that makes it a drawing card. Below are four methods of getting the money into the lemon.

First: Have your right hand coat pocket lined with rubber; otherwise you will stain your suit with the lemon juice.

Take a regular lemon, pass for examination. In your coat pocket have a small circular shaped knife, shaped something like the old fashioned sickle used for trimming the grass on your lawn. I do not know of any dealer who carries a suitable knife in stock and this will have to be made to order; a straight blade knife will do, but is much more liable to tear your pocket. When last party hands you the lemon, have the knife in your hand and deliberately cut almost through the lemon, placing the lemon and knife in your pocket. This is a bold move, but can be gotten away with. Most performers keep their hand in the pocket and cut the lemon while borrowing the money. In any event, the end of lemon is cut entirely off, or nearly so.

Take a regular handkerchief, roll up some paper and have a little pocket sewn in one corner of the handkerchief, the folded up paper being sewn in the pocket, or the handkerchief can be made entirely double, the paper being tied with thread, and a little runway sewed in the handkerchiefs from one corner to the center so that the bills can be slid down into the center of the handkerchief and grasped from that position.

If the bills are sewn in the corner, when covering real bills, simply catch a hold of the fake corner and tuck up into center of handkerchief, holding it in this position.

A second method of fixing your lemon is as follows: Exhibit a real lemon, but in this outside right hand pocket have a duplicate lemon, from which you have already cut the end; place good lemon back in pocket, and insert the bills in the fake lemon.

Number three: Work one end of your lemon good and soft; when replaced in pocket, jab your thumb down into it. This is not as clean or as reliable as either of the above.

Number four I do not advise, unless you try it in a parlor before you become proficient in one of the other methods. This fourth manner requires the return to your table, which detracts from the effect. Have the prepared handkerchief on table, a fake lemon underneath, drop the previously examined lemon into well in act of picking up handkerchief, leaving fake lemon in view.

Using as a basis the method of cutting off tip of lemon, proceed as follows: Pass out to several parties for examination; when replaced in pocket and while borrowing the money, cut off the tip; that is all with the lemon for the present. After borrowing the money, roll it up very tightly into a compact roll, rolling the bills lengthwise and then doubling them in the center. Have fake handkerchief in upper coat pocket, exhibit the handkerchief, holding same in left hand, the bills in the right, place right hand with bills underneath handkerchief, palming them between little and third fingers, pushing the fake up into center of handkerchief and catching hold of the fake with left hand on outside of handkerchief. Do not immediately place right hand with bills in pocket, go to first person and while talking about feeling good, etc., right hand enters the pocket, pushing the bills as far down in the lemon as possible, of course, inserting the double end of the bills, or where they are folded, so there will be no resistance; you can take your time, make a good job of it, so that the bills will be entirely out of sight.

After bills have been felt, return to platform, take lemon in left hand, holding the cut side away from audience, hit with bills and on third hit, simply catch hold of corner of handkerchief, which appears entirely empty. Place handkerchief in pocket, or on table, secure knife and cut lemon in two, near the center; when cut through and taking the halves apart, if the bills are not very securely lodged in

good half of lemon, press against bills so that they will release from cut part and remain in good half. Immediately upon being cut in two, set down the cut part, or faked end of lemon on your table, advance to footlights with unprepared half and remove the bills therefrom.

Ladies and Gentlemen: You will notice, I placed the ladies before the gentlemen, but since the war, it's the ladies after the gentlemen—that's the way it looked to me when I was out to (J. Park, etc.) last night. (Roll back sleeves.)

You may suspect from the table that I am a magician. I am. I always tell you this in case you don't know what I am doing, but that's all right. Maybe I'll fool you, and maybe I'll make you laugh. You know—a lot of people think you should not laugh at a magician or what he does—go right ahead. You can laugh at what I do, or what I say, or—you can laugh at me.

So far, just like a regular magician, sleeves rolled up and nothing in the hands (reach up and produce thimble). Did you see that over there? Just keep your eye on the thimble—you know, I can't use my hands and talk at the same time. A little squeeze—Gone. (after showing backs and palms of hand). Ah! Hah! It wasn't there. (Produce from knee.) Just like hunting cooties. (Go through second vanish and produce from air, registering surprise.) There he is. (On last vanish hold thumb as if concealing thimble, turn hand, open up thumb and look surprised. In meantime while back was turned, the set of three thimbles were stolen. As you produce from under arm, the set of four are also stolen. Make a throwing motion and then produce the eight thimbles.)

Well, that wasn't so bad, and that's just the way

those cooties raise families. If you don't believe me, ask some soldier.

(If desired to vanish in glass.)

One, two, three, four, five, six, seven, and one is eight. This as a Japanese silk handkerchief—imported from (Oshkosh) and these thimbles also are imported—from Woolworths'. You can look at them yourself—here—just catch them. When you get through looking at the thimbles, pass then right along to your neighbor.

This is my baggage—52 pieces. See that card? It's the ace of spades; just as soon as I pass my hand over it—eight of diamonds. I'll do it again. Pull the fingers over the deck, only, down this way: Queen of Hearts. I'll do it again. (Start to place right hand over face of deck.) Oh! no—nothing in that hand, and nothing in this hand—it's all done, just as the hand passes over the cards. There!—five of spades. I'll do it again. This is the last time, though. I will use a card instead of my hand. You watch this deuce of spades when it passes over the five, like this, because, when it does, I'm going to take off the center pip. There you are—four of spades. The lady over here said I dropped the pip on the floor. You are wrong. It's over here—that's a three now. (Reverse the card turned in deck before proceeding with next trick.)

These are regular cards—a full deck. No. That's wrong. Did you ever hear of a deck getting full, especially in a town as dry as this? I think they are all here (fan and run fingers over deck rapidly and at end say out loud)—fifty, fifty-one, fifty-two. "Yep," they are all here. I can go ahead now. I am coming down and visit you and I will ask several of you people to take the deck, remove any card desired and just keep it in your possession for

a moment. Would you take one? That's all right. You'll not get stung; those are Bicycle Cards, not "Bees." Just keep it a moment, will you!

(If desired, especially to draw it out a little longer, while passing amongst audience, palm out of pocket and remove from someone's clothing such articles as a coin, cigarette, egg or the like.) Don't let me see it, though.

Young lady, you'll help me out, won't you? Take the deck yourself and pick out some card you like—only, don't keep it—you'll have to give it back after awhile. You have one? Thank you. You're welcome.

Over here. Anybody still awake. You look good natured. Will you help me out? You know, somebody has to help me. Just take any old card you want. See if you can make me work hard. Just hold onto it, but don't hold it too tight—you'll wear the spots off.

As I turn my back I am going to ask you people who have selected cards to take a pencil, your finger nail, or in any manner you desire, mark the card you have selected so that, should you ever see it again (turn and make switch)—you'll know it is the card you now have in your possession. Of course, I don't have to turn my back, I could blind-fold myself like this (turn partly around and place fingers over eyes, but so you can see through fingers, then turn back) and I couldn't see a thing, but, like Kitty Gordon, the scenery is much better when I am in this position.

I am coming back—get your cards hidden because I have pretty good eye sight.

Will you take the deck yourself, replace your card and shuffle it into the pack? You're a poker player, I see. You do a good job of it. Please don't forget your card—that's very important (steal card).

Once more, madam, please take the deck and mix

up the cards. That's the way. You're a bridge player. I can tell by the way people shuffle cards what game they are best at. Thank you again. Please don't forget your card—you'll spoil the whole thing if you do.

Now for the last card; just shuffle your card into the pack; he's doing it all right; he's going to make me work. You are a "66" player. (If they drop cards on the floor, or are a bum shuffler—you are a pinochle player, you're used to melding.) That's all right, only I don't like to see you wear out the cards. Much obliged, and don't forget your card.

Three cards were selected, marked, replaced in the deck and the cards shuffled—not by me, I have not had a thing to do with the experiment so far, but this is where I come in. I am going to try and find those cards. Of course I always ask you the names of them—that makes it a little easier for me.

Starting with the young lady. You don't mind telling me what that black four was—I mean, what your card was? Four of spades? That's right. Simply riffle the deck, thusly, the four of spades shoots down the arm and penetrates here at the elbow. The four of spades—and you put (C. H. S. on the face of the card.) Is that right? Yes? That's one of them, anyway.

Let's see—the third gentleman. What was your card? Oh! You don't want to tell me. Then I will do some concentration. You had a red card, didn't you? No. Then it must have been a black one, and this card—a jack—the Jack of Clubs. Correct? See how simple it is. I will cause the Jack to visibly rise from the deck—"Oshkosh, Oshkosh, Kalamazoo"—and there you are. Don't forget those words. The Jack of Clubs on which you placed (a cross). Isn't that right? He says, yes. Well, I'm doing pretty good.

Down in front here—that deuce of yours. What

did you say your card was? Deuce of Diamonds. Oh, yes. That one I will cause to travel up in the air, like that—there it goes, right against the ceiling; down she comes and right into the pocket. (Hold hand so it can be seen entirely empty.) Didn't it? Yes, it's there (extract). The deuce of diamonds, and you marked yours by * * *

So you see, after asking the names of the cards—it's very, v e r y easy to find them.

The Yellow Mystery, entitled, "When is a Lemon not a Lemon?" Answer: When you buy circus lemonade.

But, this is a sure enough lemon—got a peeling on the outside, and the fruit on the inside. I bought this at Beevo. (To leader.) You know where Beevo is? No! Oh! It's—n e a r Beer.

I'm going to let you look at it—convince yourself that it is a real, unadulterated, juicy, ripe, citric lemon. This is what Bill Bryan handed the Booze Hounds. Isn't it terrible the way Prohibition affects a place? Why, you used to be able to get three fingers of real Bourbon for twenty cents; now you pay forty cents for a throat varnish that nearly bites off the ends of your tonsils.

That's a real lemon, isn't it? Yellow, and everything. That's what they call handing you a lemon, but you can hand it right back to me. It's the real goods—not an imitation.

Someone else look at it. Someone that's used to handling lemons. How about you? Here you are. And, mentioning Bill Bryan; he's ran for President so long that it got to be a regular habit, but you've got to hand it to the old boy—he's certainly running the country these days, as far as Prohibition is concerned, but it isn't so bad—after you learn the pass word. I think you had your share of that lemon, but it's all right; they don't wear out easy.

How about you? Go ahead, you might get a

worse lemon than this handed you, and think it was a peach instead, but you can see, this is the fruit kind. Don't take the plug out; that will spoil the whole thing. It's all right, isn't it? No plug at all, and it won't even unscrew.

Somebody else: This is a good chance to get something for nothing. That don't happen very often. Talking about Prohibition. I wonder what our old friend, Bill Sunday, will do now that the Demon Rum has been subjected. Subjected—that's a nice word, isn't it? Oh. I suppose "Fatimas" will be next; they have a wicked name, anyway. You know that is a real lemon by this time—you've got it nearly squeezed out of shape.

Anybody else? No. The lady over here says it's all she can do to keep awake now, anyway—this is hard work. Yes, it is. I'm so dry now that I could even drink some of that n e a r Beer—"near"—that's a joke—its worse than that—it's a catastrophe.

Now for the real labor: Who'll let me take a dollar bill? One simolean—sometimes called a plaster. Anbody at all? I'll take money from anyone—I'm not a bit afraid of germs, but I'd never get rich the way I'm going now. I forgot to tell you: I'll give it back. At last, a one dollar bill. Used to be worth two-fifty—now worth about fifty-seven cents.

Who'll let me take a two dollar bill? Or, you might make it a five. The larger they are the harder they fall. No—that's what Dempsey said; the larger they are, the better I like 'em. That's all right, neighbor, don't bother to take off your shoe to get the roll, much obliged, though; I'll get it from someone else. This would be poor pickings for our above mentioned friend—William Sunday, and I said I'd give it back. Here it is! A five dollar bill. Better take the number so you'll know it is really yours and not mine—I haven't got one,

though, but then you would have something to remember it by. No. I tell you, you keep the number and I'll keep the bill—that's a good bargain.

Now for the next victim: Who's got a ten dollar bill? Don't all reach into your pockets at once. There must be a ten dollar note somewhere, if I can only locate it. How about you? You're broke? You have my sympathy; I've been there myself. They say it is no disgrace to be broke, but I'll say it's mighty inconvenient. Ah! A capitalist, or else he's a plumber or a street car man. One REAL TEN DOLLAR BILL. I had one myself, once. Remember! This is a second hand bill, not a new one, but I'll bring it back safely to you. If I don't I'll tell you—I'll give you the Lemon.

(While rolling.) There is one disagreeable thing about this job: After all this hard work prying loose the "jack" I have to turn around and give it right back again. I tried to leave out this part, but the lenders got peeved and kicked to the management. Tough luck, all right—they said I was rolling the customers'—money.

A patent handkerchief—you can use both sides of it. It is supposed to be white—was when I bought it—when you could get them for a dime, but it works all right for a bank—but it knows (nose) better.

Would you mind feeling the bills? Are they under the handkerchief? What? You can't feel them? You're not feeling very good. Try it again.

Oh! now you feel them—you are feeling much better.

Let's get another customer. How do you feel today? Good? Good. Just feel the dough—but not too good. That's it, easy—it's liable to crack. You can feel it? Good! You're feeling good.

Here, take a hold of the bills! No trouble at all getting someone to hold them. Got a good hold? Wait a minute! You're the fellow who said he

was broke? Back to father—not that I distrust you—it's just safety first.

Anybody else want to make sure the money is still here? Maybe the owner of that ten spot is getting anxious. Madam, just take a hold of the handkerchief. You know, I wouldn't lie to you for anything—not even for money. I'm telling the truth, am I not? I always do—as much as in me lies.

Now, back to where I belong, before somebody puts me back, or out. A little joyous music, Professor, the collection was pretty good. (Plays "How Dry I Am.") Have a heart, have a heart, it's bad enough without making it worse. You know, I live in hotels—I haven't got any cellar.

Again, the pretty little lemon, the bills (that don't belong to me) and the handkerchief (which does). The object: The bills to leave the hanky and penetrate the lemon, assisted by the orchestra. I used to use an onion for this, but it got too strong for the job; then I tried a potato, but it had too many eyes and got wise to me; now, I suppose the lemon will get sour some day and queer the act.

Let her go, Professor. (Starts tune of "Hootchy Kootchy.") Stop! I'll have you understand this is a perfectly respectable lemon.

One, two, three, and away she goes—(A. W. O. L.)—it's a simple matter to get rid of money these days.

This knife is a very valuable souvenir which I procured while in Paris—Illinois, with which I will perform an operation upon the lemon, again assisted by the orchestra. (Plays "Coming Through The Rye.") Can you beat that bunch—always bringing back fond memories. I'm not through the rye, but I am THROUGH WITH IT. No, ladies, this doesn't hurt the lemon the least bit. Ah! Hah! Here in the lemon are the missing bills, just the

same as when you gave them to me. I keep saying "gave," but I know you only loaned them.

(Well, I am glad to see three or four people know what I am doing. Last week, when a lady saw the bills in the lemon, she—she died of excitement.)

This is the saddest duty I perform: Handing back the collection.

Here is your dollar bill—you will find it just the same as when you loaned it to me, and I thank you. It's all right, isn't it?

The five caser note, likewise is o. k.—just as when you gave it to me; that's right, you didn't give it to me. Wish I had a barrel full like that, then I wouldn't have to do this nonsense. I know you give me credit for what I've done, but it's the cash that counts.

Last, but not smallest, the ten dollar smacker. Where is that lucky fellow? What's that? He went out? You don't say so—he's careless with his change, all right. Oh! here you are. Someone said you went out; I was just figuring on buying myself a square meal. Thank you. It's a little damp, but it won't hurt it a "damp" bit.

(On return to platform.) I thank you kind hearted philanthropists for the use of your hard earned "kale," and I want to tell you that that lemon juice won't hurt the bills a particle; just take a pin and fasten your bill to the seat in front of you, but I'd advise you to keep your eye on it, for safety's sake, because—I don't know any of these people here.

NOTE: I neglected to state, that when tip of lemon is removed, it will be necessary to shove thumb down in same, or when using the prepared lemon, to take a stick and gouge a hole down into same; otherwise it would not be possible to shove the bills into the lemon.

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