

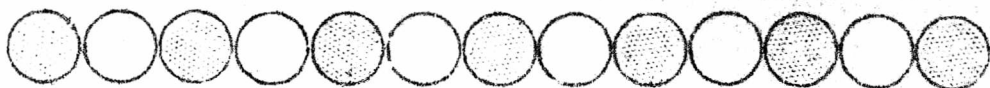


BERT DOUGLAS'

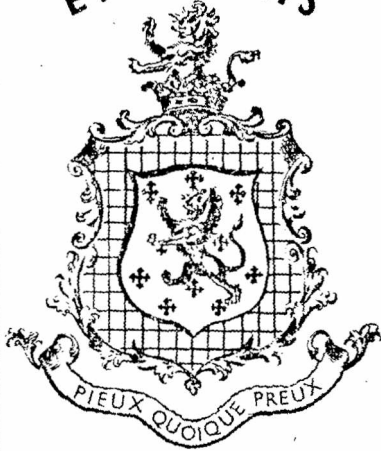
MODERN CLUB ACT &



CHEMICAL RABBITS



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BERT DOUGLAS'
M O D E R N C L U B A C T
With Patter

A New and Novel Club Act, comprising the following six creations:

Only A Roomer
The Scotchman's Pocketbook
The Sash Cord Mystery
Blue Ribbon Ale Mystery
She Done Him Wrong
and
Chemical Rabbits

A complete magic act, written up in detail, giving full instructions, working routine, and humorous patter for each trick; combined with a most interesting description of Earl C. Leamon's Chemical Rabbits From the Test Tube.

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PUBLISHED BY THE IRELAND MAGIC COMPANY,
431 North Clark Street, Chicago.

1935

ONLY A ROOMER.

Effect: Briefly the effect is as follows: a blue silk is tied to a green silk and the two handkerchiefs are bunched up and deposited in a glass tumbler. A white silk then mysteriously vanishes from the performer's hands and is later found securely tied between the other two.

Requirements: Almost any method of the Twentieth Century Silk Handkerchief Trick may be used. However, it is necessary to use appropriately colored silks to correspond with the patter story, namely, blue, green and white. In addition to the silks a handkerchief vanisher, and a glass tumbler is necessary.

Moves:

1. Exhibit the bunch of silks and then place them in view on the table.
2. Pick up the blue silk and hold in left hand.
3. Pick up the green silk and hold in right hand.
4. Tie the two silks together.
5. Bunch up the two silks and place them in the glass.
6. Pick up the white silk handkerchief, and secretly obtain the vanisher.
7. Vanish the white silk and show hands empty.
8. Whip the silks out of the glass, revealing the white one securely tied between the blue and green.

Note: Some may prefer to close their act with this effect instead of using same for an opening item. This of course is an individual matter.

Patter:

To make it interesting this evening I will commence my first trick . . . first. (1) This is a sort of magical sketch, entitled "Only a Roomer." The various characters are portrayed by these silk handkerchiefs, and as the story is in rhyme, I would like you to listen, and at the same time watch closely.

Once upon a time, and they say the story's true,
There lived a sweet young maiden by the name of Margie Blue (2)
She was the main attraction of a local downtown lunch,
The boys called her "Banana" 'cause she hung out with the bunch.

But Margie had a sweetheart whose name was Jimmy Green (3)
He really was as handsome as our heroes of the screen;
Jim was a smart stock broker, but he had a change of heart;
So he bought the local laundry and that gave him a clean start.

Now Jim and Marge decided two could live as cheap as one (4),
 The preacher tied the wedding knot, and then the fun began,
 They rented an apartment on the outskirts of the city;
 Tho it looked like a beer garden it was really very pretty.(5)

For two years all was rosy, and then one day came a Chink,
 And soon the Chinese Laundry put Jim's business on the blink;
 Things went from bad to worse; they couldn't live on love alone,
 So Marge took in a Roomer just to save their happy home.

The roomer was a nice young man; his name was Charlie White (6)
 His only fault was that of walking in his sleep at night;
 He dream-walked once, and morning came (7), and strange as it
 may seem,
 In the cozy bed was Jim and Marge - and Charlie - in between.(8)

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THE SCOTCHMAN'S POCKETBOOK.

Effect: The magician opens his pocketbook and a large moth flies out and over the heads of the audience. The pocketbook is finally shown empty and after being encircled with a rubber band, it is given into the safe keeping of a spectator. A card is then selected from the pack, this card is torn into pieces and one portion retained by the selector. The torn pieces then vanish from the performer's hand and card fully restored -- with exception of corner held by spectator, is found under the celluloid panel in pocketbook.

Requirements: The pocketbook is really unprepared, but a small piece of celluloid must be cut so that it fits into the front of the panel in the pocketbook. This should fit loosely within the panel, and the back of the celluloid flap must be painted dead black or have black cloth gummed to same. The idea is similar to the spirit slate and flap.

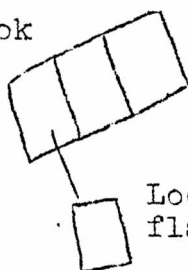
The moth is the well known paper moth novelty obtainable from any of the magical dealers.

A length of elastic with a small tie clip on the end is used for the vanish of the torn pieces of card.

A duplicate card to the one to be forced is previously inserted under the celluloid panel of pocketbook, a corner having first been torn from this card. The celluloid flap is then placed on the panel and the panel then appears empty. The moth is wound up in approved

shion, and enclosed in the pocketbook. A rubber band is carried in the coat pocket, and completes the requirements.

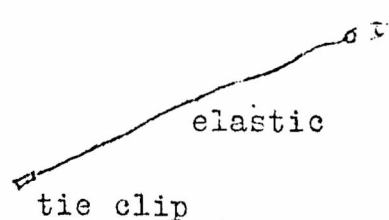
Pocketbook
may be
2 or 3
section.



Loose celluloid
flap, black backed.



Paper Moth



tie clip

elastic

oves:

1. Open pocketbook and allow moth to fly out over heads of the audience. Show the pocketbook empty, keeping thumb on flap to hold same in position.

2. There are two alternative methods of disposing of the flap. The first method is to casually place the open pocketbook down on table, and when pocketbook is again picked up the flap remains on the table. This is similar to the spirit slate move. Second method is to transfer open pocketbook to palm of right hand so that loose flap lies on palm of hand, left hand then searches thru coat pocket for rubber band but this is not located. Pocketbook is then transferred to left hand, loose flap being palmed in right hand which immediately goes into right coat pocket and brings out rubber band, leaving flap behind in pocket. Left hand has casually closed pocketbook and the rubber band is now twisted around the pocketbook. The pocketbook is then given to a spectator to hold.

3. Pick up deck of cards and force the desired card, then have the selector tear the card in pieces. Meantime, get special corner from vest pocket and as you take the torn pieces in left hand secretly add the special corner, and later remove same and give to spectator. If confident of forcing the special corner from bunch of torn pieces this should be done.

4. Hold torn pieces at finger tips of left hand, meanwhile right secures tie clip from vest pocket and while pattering transfer torn pieces to right finger tips, really inserting them in the clip.

5. Apparently place torn pieces in left hand, really retaining in right and as hand is withdrawn the clip is released and it flies under coat. Blow on left hand, then slowly open same, showing that torn pieces have vanished.

6. Show card under celluloid panel, then remove same and taking torn corner from spectator place same against the card to show that it fits exactly. Give card and corner to spectator as a souvenir.

Patter: The chief conspirator in my next experiment is this Scotchman's pocketbook (open and moth flies out), well I guess it isn't a Scotchman's pocketbook after all - the moth is still alive. (1). You will notice it is absolutely empty. In fact there never is much in it. It's my own.

Before proceeding further it will be necessary to seal the pocketbook. I should have a rubber band somewhere . (2) Really this is a very simple experiment - a simple pocketbook, a simple rubber band, and an equally simple magician - you'll see that as I go on. Now if some gentleman will be kind enough to take charge of the empty treasury we will go right ahead with the problem. Will you oblige, sir? Thank you. Now I would like someone to select a card. Will you be good enough sir. You haven't done anything all evening. (3). Now will you mark the card so we will all know it again - if we don't see it.

The best way to mark a card is to tear it in half. Go ahead, never mind the expense. Tear the card right across the center. Just imagine it's a bill from your tailor. Now place the two halves together and tear once more. That's fine. Now if you will repeat the operation once again I think it will be sufficient. I think you will all agree that the card is now a total wreck. Will you just retain one portion for the purpose of identification. All I want you to do is sit there and keep the piece.

I will now give you a demonstration of wireless transmission (4) By means of this force an object may be moved from one place to another with such speed that it seems hard to imagine that the place in which it is found to be placed after it was placed in the first place isn't the same place as the place in which it was in the first place placed. In other words I'm going to cause the torn pieces of card to leave my hand and fly right into the pocketbook. This will be marvellous - if it works. (5) Anyhow, one ... two ... three, and it's gone. And now, sir, will you be good enough to open up the pocketbook and see if the card has arrived.

Is it there? It is! Funny how it got there, isn't it? (6) Yes, it's your card, sir, and it is completely restored with the exception of the little piece in the corner here. Let me have the piece you are holding. You see, it fit's exactly. And now sir, I will ask you to keep the card as a souvenir of this suspicious occasion.

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THE SASH CORD MYSTERY.

Effect: This is still another version of the cut and restored rope trick and the effect will be gathered by referring to the patter and presentation.

Requirements and preparation: A length of white rope (five or six feet in length) also a short piece of rope five inches long which has been joined together with cement to form a loop. A pair of sharp scissors completes the requirements. At the outset have the small loop in the right trouser pocket, the scissors in upper vest pocket, and tie the two ends of the long rope together. Have this rope on the table but when ready to present the trick place circle of rope over your head and walk forward with the rope hanging around your neck.

Moves:

1. Remove rope from neck and casually untie the knot, then while patterning hold rope by one end at finger tips of left hand. While talking, the right hand is casually placed in trouser pocket and is later withdrawn with small rope loop palmed.

2. Transfer end of rope in left hand to right hand, secretly placing end of rope through the small loop, keep right hand closed to conceal the loop.

3. Take opposite end of rope in left hand, then bring the two ends together and slide the loop to the center. Center of rope (really loop) protrudes from finger tips of left hand, the join of course being concealed by the fingers.

4. Right hand takes scissors from vest pocket and cut the rope through the center (really the small loop) and when held with fingers covering the join the rope appears to actually be in two pieces.

5. Right hand grasps ends of short piece of rope, just below join or link, and twists same around tips of second and third fingers of left hand and pushes short ends through the loop so formed to apparently make an ordinary knot, actually however the short ends are pushed through one loop only (instead of the double loop) and this forms a trick knot. The knot is then drawn up tight behind the short piece of rope. The short piece of rope is held securely in the fake knot, yet it is actually quite free and can be withdrawn or cut away and disposed of when required.

6. Tie the two ends of the rope together, then trim the loose ends of both knots so that the two knots appear as much alike as possible.

7. When two spectators step forward to assist you place one

on your left hand side and the other on your right.

8. Have one of your assistants select either knot. If the fake knot is selected immediately cut off the unprepared knot. If the unprepared knot is chosen then cut same off. This is really a force and whatever knot is chosen the unprepared one is cut off and fake knot left.

9. Have the assistants take an end of the rope each and stand apart. While pattering, take the scissors and trim away the small piece of rope until only the fake knot remains.

10. The assistants pull hard on the rope and the knot visibly vanishes, leaving the rope completely restored, or if desired the knot may be rubbed between the fingers and caused to dissolve.

Patter: My next experiment is presented at the request of several of my friends who have expressed the wish that some day they would see me with a rope around my neck. (1).

Thousands of people have heard about the famous Sash Cord Mystery but nobody has ever been able to solve the problem. I now take great pleasure in presenting this mystery - with special permission of the copyright owners.

First let me introduce the cord. To be perfectly truthful I borrowed this from one of our bedroom windows. Of course my wife doesn't know about the Lost Chord yet, and I'll be hanged if I tell her (2).

You will notice that the cord is the same length from this end to that as it is from that end to this, but what I like best about it is the fact that the center is exactly in the middle (3). Now that you know all about the cord this is where I cut in (4) and it won't be long now. The two pieces of cord must now be joined and as they cannot do this of their own accord I have to do the needful. (5). This is a Scotch knot - at least it's as tight as any Scotman could make it.

Now the two ends of the rope must be given similar treatment (6) Of course I could make a joke about this being a naughty problem, but I'm not going to.

Before I proceed further I wonder if I could persuade two of you boys to help me. Do you mind, sir? Atta boy. Bring your pal along with you. That's just swell. (7) You know, boys, I once had two very pretty lady assistants in my show but I had to fire them because nobody paid any attention to me.

Now, sir, will you be kind enough to pick one of these knots (8) I mean, select one. I like everything to be nice and select. You like that one best? O.K. Will you take it with you, or shall I send it C.O.D. C.O.D! Oh, you can't take it, eh? Now boys if you will each taken an end of the cord we will go right ahead with

the washing, or rather - the mending. (9) I want you all to watch very, very closely, because I once did this trick and even the cord couldn't see how it was done. Of course on that occasion I used blind cord.

Now boys, when I say "Go" I want you to pull hard on the cord. This is going to be good, if it works. Are you ready? GO. (10) (Assistants pull cord and knot visibly vanishes, leaving the rope completely restored). (Wait until applause subsides then gather up the rope and toss it out to audience for examination.)

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BLUE RIBBON BEER MYSTERY.

Effect: The performer fills a tumbler with paper shavings, covers same with a handkerchief, and then grasping the loose ends of the handkerchief he turns the tumbler completely upside down. He then pronounced the magic spell and when the handkerchief is removed the paper shavings have vanished and the large tumbler now contains beer. This is poured into small glasses and given to spectators to drink.

Requirements: Two shatterproof tumblers exactly alike, preferably purple or some dark color. These can be obtained at the 5 and 10 stores. A rubber cover to fit tightly over the mouth of tumbler. A large opaque handkerchief. A box of blue paper shavings. Two small glasses.

Preparation: Take the rubber cover and stretch it over the mouth of the shatterproof tumbler, then carefully glue some of the blue paper shavings all over the cover until it is concealed entirely. If this is done properly it looks as though the goblet is filled to overflowing with paper shavings.

At the outset fill one of the shatterproof tumblers with beer. The rubber cover is then stretched over the mouth of this tumbler and it will be found that the tumbler can be handled quite freely and even can be turned upside down without danger of spilling the contents. At the commencement of the trick this tumbler is concealed amongst the blue paper shavings in the box (or paper bag). On the table is the duplicate tumbler, also the handkerchief and the two smaller tumblers.

Patter: Now boys, I am grateful for your assistance and I would like to give you both a present. Do you mind? O.K. Will you just wait here . . . for the present.

I propose to show you tonight one of the latest developments of modern science, in fact, the development is so late that if it had been any later it would not be here yet (1). This box contains a mysterious mixture which has baffled the most illustrious minds of the Brewing Fraternity. I know it looks like paper shavings, but it's Blue Ribbon Beer. Would you like to sample it, sir? You would rather not. All right, I will demonstrate what can really be done with this remarkable substance.

First of all it is necessary to exclude all outside influences so I cover the tumbler with this handkerchief with a graceful sweeping movement (2). It took me three weeks to perfect that, half an hour every evening before breakfast and fifteen minutes every morning after supper. Now by holding the tumbler upside down the experiment is complete - it's just like cooking eggs, only quite different.

Let's see if our experiment has been successful. (3) Yes, sir. And as Ben Bernie and all the lads would say, "I believe in miracles" It's Pabst's Blue Ribbon Beer, the besta of the besta, so I wish you good health and happiness, and . . . p l e a s a n t dreams.

Moves: 1. Show the box of blue paper shavings, take the empty tumbler and dip it into the box several times, bringing it out full and pouring the shavings back into the box. After doing this once or twice dip the tumbler again and apparently bring it up filled to the top with the paper shavings, really leaving empty tumbler and bring forth the loaded one. This is offered to the spectator, but of course he refuses same. Blow off the loose surplus shavings from top of cover as if blowing froth off beer.

2. Drape the handkerchief over the top of the tumbler, then with right hand grasp the loose ends of handkerchief and turn the tumbler completely upside down. This move gets the audience guessing when they try to figure out the trick later.

3. Invert the tumbler again, grip the rubber cover through the folds of the handkerchief and slowly raise the latter, the rubber covering being withdrawn inside handkerchief and this is tossed into the box of paper shavings. During this time the performer is peering in surprise inside the tumbler, and he then walks over to one assistant and allows him to look inside. Not a word is spoken however, and the same procedure is gone through with the other assistant. The audience are all curious as to the actual contents of the tumbler, and finally performer pours some of the contents

into one of the small tumblers and gives this to assistant No. 1, the second small tumbler being also filled and given to assistant No. 2. It is needless to say that this part of the trick always goes down good.

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SHE DONE HIM WRONG.

(A Mae West Card Trick.)

Effect: The performer shows four Giant Cards, three of the cards bearing small pictures of well known male movie actors and the fourth card is a full length picture of Mae West.

The cards are first mixed up and then placed alternately face-up and face-down on a wooden rack. The idea is to find Mae West, the Elusive Lady. From the two face-down cards one is selected, but this proves to be one of the "boys". The audience imagine that the sole remaining face-down card must be Mae West, but when this card is turned around they are completely surprised to find a fourth male - Mae having vanished completely. The performer then calmly withdraws the Elusive Mae West from under his vest.

Preparation: The prepared Giant Cards are arranged as follows: Take the unprepared Mae West card and suspend same under the vest by means of a paper clip.

Place the double-face Mae West card on the table (this card has Mae West's photograph on one side and the photograph of a male actor on the other side) and on top of same place the other three cards, all cards face up.

Working Moves:

1. Pick up the four cards, keeping them together in a stack. Care must be exercised to prevent audience getting a rear view of the double faced card.

2. Fan out the four cards.

3. Count the four cards slowly, naming each picture, and this reverses the position of the cards, leaving the Mae West picture in front and the "boys" behind same.

4. Hold the stack of cards in left hand, and with right draw

out the rear card., reverse and replace same. Next apparently reverse the Mae West card at the front, but really grip the Mae West card and also the card behind it, grip them together as one card and turn them quickly with back to audience and facing the other two cards.

5. Deal the cards on the rack in the following manner. Draw off the rear card and insert same in the rack, card being face-down. Now draw off the next card from the rear and place on rack. This card is face-up. Now slide off the front card and place it in third position on the rack. This card is face-down. Finally place the last card face-up on the rack in fourth position. The cards on the rack are as follows: 1st card face down; 2nd card, face up; 3rd card face down; 4th card face up.

6. Slowly turn around one of the face-down cards and it is seen to be one of the boys.

7. Slowly turn around the last remaining face-down card and audience are completely surprised to find that this also is one of the "boy". Mae West has vanished completely.

8. Reach under vest and very slowly withdraw the giant duplicate Mae West Card.

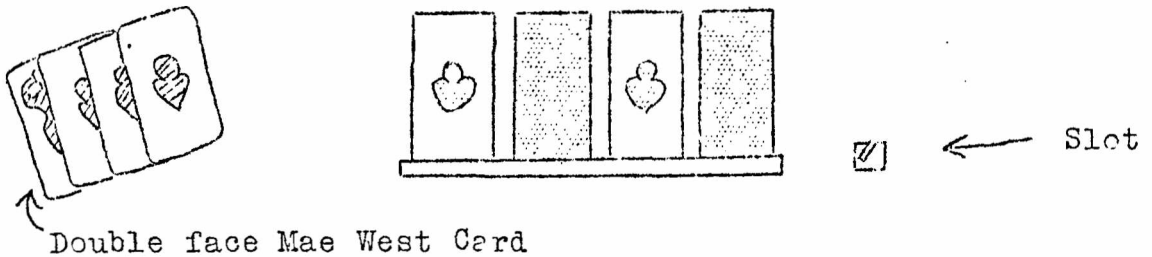
Apparatus: The five Giant Cards may be printed, or they may be constructed in the following manner: In the five and ten cent store are on sale packages of photograph snaps of movie stars. From a package of these pick out four popular male movie actors, for example, Clark Gable, Ronald Colman, Warner Baxter and Bing Crosby. These pictures are about 2x3 and show head and shoulders only. First cut the four pictures as near as possible alike and then paste one in the center of each (white) giant card.

From the five and ten cent store also purchase two (duplicate) full length pictures of Mae West. Cut both of these pictures out and paste one on a giant card, and the other one on the back of the Bing Crosby Giant Card, thus making this a double-faced card.

For the working of the trick it is necessary to cut the head and shoulder pictures of the movie boys as much alike as possible. The identity of the individual actors cannot be told at a distance of a few feet, and the smallness of the cut-outs make the right contrast with the full length cut-out of Mae West.

Inasmuch as the chief conspirator in the trick is Mae West card no particular attention is paid to the characters on the other cards, which is as it should, or must be, for the successful presentation of the trick.

A wooden bar with a slot cut at an angle is satisfactory for displaying the cards on.



Patter: One night I stagger- - walked into the smoking room of the (Local) Hotel and over in one corner sat a lonely individual. I knew right away he was a magician - he was playing solitaire . . . with marked cards. I introduced myself and explained that I was a magician, too. He said he was sorry to hear it, but was afraid he couldn't do anything about it. However, in order to get rid of me he decided to show me his latest trick.

It was sort of a three card trick . . . using four cards. "Look here" said the old boy, "I've got four cards, all of them famous screen stars. Here's Clark Gable, here's Ronald Colman, here's Warner Baxter, and last but not least the one and only Mae West. The idea of the trick is to keep your eye on Mae!" The old fellow then proceeded to mix up the cards in this manner, the whole idea being of course to try and throw me off the track of the Elusive Mae.

He then proceeded to place the cards on the table face-up and face-down alternately. "Now," he said, "With only two cards to pick from, can you find Mae West?" I thought that would be easy so I Picked this one, but alas, it was one of the boys.

Now I thought that was a good trick and told him I liked it very much. "Well," he said, "Seeing you are a brother magician, I'll let you have the secret for ten dollars". "Why," I said, "I don't believe you know yourself where Mae West is".

The old fellow gave a dirty laugh and said, "You surely don't think that my own trick would fool me".

So he immediately turned over the solitary remaining card and "Bing" . . . there was "Crosby" himself.

(Note: This is not really the Bing Crosby card, but owing to all the small pictures being cut alike this fact cannot be detected by the audience. The fact that it is not the Mae West Picture knocks them cold).

Well, the old fellow was completely flabbergasted. He couldn't figure out where Mae had gone to. So, being a magician, as well as a gentleman, I reached under my vest and sure enough, there was the Elusive Mae, right close to my heart. I always did prefer blondes.

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(We can supply apparatus for any of the foregoing effects. If interested write us for the price of the item you want).

A CATALOG OF CHEMICAL MAGIC FORMULAE

The formulae listed have been thoroughly tested in our own laboratory. Each one has been used repeatedly in public performances. The individual effects are printed on standard 8 $\frac{1}{2}$ x11 sheets, perforated for use in De Luxe No. 214 or similar ring book covers. They will be mailed flat in envelopes or rolled in a mailing tube.

Complete directions are given in both common terms and approved chemical terminology so that no previous knowledge of chemistry is necessary. Some are illustrated by photographs or drawings.

Orders.

Orders for amounts of one dollar or more will be sent postpaid. Orders under one dollar must include 10¢ extra for postage and packing. (Remit by money order or stamps. It is unwise to send currency through the mails).

Chemicals and Apparatus.

All necessary chemicals, solutions, etc. can be ordered, at the prices herein listed from the

IRELAND MAGIC COMPANY,
431 North Clark Street Room 17 Chicago, Illinois.

(A catalog of apparatus, chemicals and a more complete line of formulae is in preparation. Write for your copy).

CHEMICAL MAGIC.

Reactions to Liquids - Water to Wine Effects.

#3-3 - Water to Wine. A simple color change in which "water" is poured into a glass and sampled to prove its harmless character, then red "wine" is poured from the same pitcher, also drinkable. Clear water is again poured, but upon returning all of the contents of the glasses to the pitcher the color disappears, leaving water only.
Price (one page) \$.10

#3-10 - Water to Wine. From a flask or pitcher of clear "water" there is produced in succession: water, wine (pink), pop (blue), port (red), grape (purple), lemonade (green), again water and finally milk. The colors, all save the "milk" are now returned one at a time to the flask. The return of the last one causes the contents of the flask to again appear as clear water.
Price (two pages) \$.25

#3-27 - Water to wine, orange, green river, etc. and beer. A pitcher of water is shown to be drinkable by sampling from first glass, then in succession colored liquids are poured in a number of glasses which can be passed among the audience where sampling proves them to be orange, green river, or grape, etc. At the finish a glass of foaming beer is produced from the same pitcher. The "beer" is not drinkable.
Price (four pages) \$.25

"Clock" or Delayed Reactions.

#3-11 - Time Reaction - Blue. A colorless, clear solution which may be contained in a flask, beaker, or vase, etc. is produced. It may or not, as preferred, be covered after being shown. After a given lapse of time, which can be controlled by previous mixing, this solution instantaneously flashes to a deep blue color.
Price (one page) \$.10

#3-12 - Time Reaction - Yellow. A colorless clear solution is shown which, after a given lapse of time, turns to a bright yellow (opaque) color. The time can be controlled.
Price \$.10

#3-23 - Time Reaction - White. A colorless, clear solution is brought out and shown. After a lapse of time the solution turns milk white (opaque).
Price \$.10

#3-1 - The Backslider. - A delayed reaction. A dark blue solution becomes water clear upon the addition of a few drops of a second (clear) solution, but soon changes back (flashes) to blue. The same reaction can be obtained a number of times with the same solution. Note: difficult to time accurately.

Price \$ 1.00

(MISCELLANEOUS)

#3-8 - Character and Knowledge. A clear solution is shown. To this is added a small quantity of a second solution called "knowledge". This causes the first solution to become a dark brownish cloudy color. The addition of a larger quantity of the same "knowledge" solution causes the color to disappear and again become clear.

Price \$.10

#3-24 - Fugitive Color - From a flask or pitcher, water is poured into a glass. The water in the glass turns red as it is poured, until the glass is nearly full. When the glass has been entirely filled however (from the same pitcher) the color has gone, leaving clear water.

Price \$.10

#1-19 - The Chemical Garden. Into a clear solution resembling water there are dropped a number of chemical crystals or "seeds". These proceed to sprout up and grow before your eyes in a very short time giving a many colored and beautiful resemblance to a subterranean garden.

Price \$.10

#1-20 - Solid Alcohol (Burning Ice) Two solutions are brought together in a beaker which is rapidly twirled. In an instant the solution solidifies and becomes a waxy translucent mass. A piece of this material is cut from the beaker and ignited in a dish. It burns freely.

Price \$.10

#14-30 - Magic Dyeing. On a table there is seen a metal cylinder, open at both ends - a glass jar, empty - three tumblers, all empty - and a carafe containing water. From the carafe one glass is filled which becomes red, another glass is colorless, but the third turns blue. The metal cylinder is shown to be empty, and is then placed over the glass jar. The three glasses , red, white and blue, now have their contents poured into the glass jar. Immediately the performer reaches into this jar and pulls therefrom a large flag or red, white and blue silks, which are perfectly dry. Upon removing the empty metal cylinder it is now seen that the solutions have become quite colorless.

Price \$.25

Tricks With Smoke.

#14-26 - The Frozen Smoke - Or Baron Munchausen's Story. A plain cardboard tube, open at both ends, is exhibited. The performer claims to have frozen some smoke in this tube, and although the smoke (in its frozen form) is invisible, he proceeds to thaw it out by holding a lighted match under one end of the tube. A cloud of smoke arises from the tube.

Price \$.10

#1-22 - Smoke Screen. A colorless (or slightly brownish) chemical produces copious smoke fumes of dense white character upon exposure to air.

Price \$.10

#14-12 - The Smoking Pipes. Two pipes are produced, each from a separate box. When the pipes are placed near each other they start to smoke.

Price \$.10

#14-21 - Passing Smoke Into a Glass Bell. A large glass bell jar is shown. This is covered with a cloth and placed on a glass plate which is in turn placed upon 3 wine glasses. The performer now fires a pistol or burns a taper and pretends to pass the smoke thru and into the jar. When the glass bell is uncovered it is full of smoke.

Price \$.10

Fire and Heat Effects.

#1-17 - Pharo's Serpents. These are large pellets which produce as much as six feet of a 1/4 to 1/2 inch "snake". Similar to the small Fourth of July snakes in action. Use in connection with the "Hot Gin" and "Fire Bowl" stunts.

Price \$.10

#6-1 - The Hot Gin. A flask is produced from the pocket and part of its clear contents is drunk, the performer, however, accidentally spills some (or spits it out) into a metal spittoon (or dish, as convenient) whereupon there is a fire in the container.

Price \$.10

#5-5 - Invisible Ink, or Spirit Writing. Prepared sheets of paper are used, on which any desired message can be previously placed, although this is invisible and undetectable even upon close examination. By means of heat, applied by any convenient source of heat, the writing becomes visible. If convenient this is done by means of an electric heater concealed in the top of a stand. A glass plate is supported by the stand in such a way that the paper is laid on it and the message appears in a very mysterious manner.

Price \$.10

#6-4 - A Magic or Spirit Picture. A frame on which a plain white sheet of paper is seen. The performer calls the spirits to draw a picture. The hot end of a piece of punk or cigarette is touched to the paper, whereupon a picture (outline drawing) slowly appears by burning a line around it. The center portion is removed or falls out, leaving the picture as a silhouette against a black background.

Price \$.25

#6-9 - Self Igniting Solution. A few drops of a solution are placed upon a piece of paper supported by a small stand. In a few moments little flashes or bursts of flame appear.

Price \$.10

#6-16 - Chemical Chameleons. A card upon which a design or letters are painted in red is heated. The letters turn black but revert to red when cold.

Price \$.10

#6-17 - Chemical Chameleons. A card upon which a design in red is shown, which upon being heated turns yellow.

Price \$.10

#14-5 - A Magic Picture (by heat). A frame is shown on which is stretched a blank sheet of white paper. After a short time (by the aid of a sun bowl heater) a scene appears. The source of heat may be concealed if desirable, making a most mysterious action.

Price \$.10

#6-24 - Self Lighting Candle. The performer desires to light the candles which are in a candleabrum, but cannot get his cigar lighter to work, nor can he find a match. Finally he recalls that the Boy Scouts are taught to make fire by rubbing two sticks together. He tries this with two candles, which at once spark up and take fire.

Price \$.10

#6-25. The Fiery Bowl. A large Chinese brass bowl forms part of the table setting. At some point in the act a glass of water is poured into this bowl. At once the water seems to take fire and burns for a few moments with a weird blue light.

Price \$.10

Invisible Inks, Colors, Etc.

#5-5 - Invisible Ink, or Spirit Writing. Prepared sheets of paper are used, on which any desired message can be previously placed, although this is invisible and undetectable even upon close exam-

ination. By means of heat applied by any convenient source, the writing becomes invisible. If convenient this is done by means of an electric heater concealed in the top of a stand. A glass plate is supported by the stand in such a way that the paper is laid on it and the message appears in a very mysterious manner.
 Price \$.10

#14-4 - A Magic Picture in Colors. A frame has upon it a sheet of paper seemingly blank but slight spotted. A wide brush is dipped into a solution and the surface of the paper is rapidly wetted with the solution, whereupon there appears a picture in colors.
 Price \$.10

#14-5 - A Magic Picture (by heat). A frame is shown on which is stretched a blank sheet of white paper. After a short time (by the aid of a sun bowl heater) a scene appears. The source of heat may be concealed if desirable making a most mysterious action.
 Price \$.10

#14-20 - Magic Flowers. A small bouquet of white flowers is shown. This is placed in a small vase and covered with a large glass bell. In a few moments the flowers begin to turn red and soon become brightly colored.
 Price \$.10

Miscellaneous.

#14-2 - The Money Maker. A piece of sheet copper is rubbed with a solution which seems to convert it into "silver". The performer exhibits a die with which he proposes to stamp out "silver pennies". After stamping out a number of these he proceeds to throw to the audience a number of bright silvery pennies.
 Price \$.10

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