

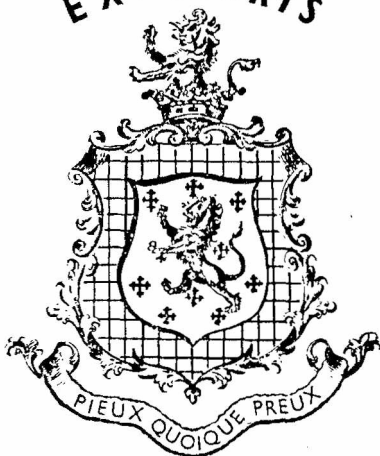
Club Deceptions

E. S. Erwin

CLOSE-UP
POCKET TRICKS
AND IMPROMPTU EFFECTS
FOR THE PARLOR · BAR · CLUB · ETC.

Illustrated

EX LIBRIS



— WILL ALMA —
M.I.M.C. (LONDON)

CLUB DECEPTIONS

by

E. G. ERVIN

★ ★ ★



Edited by

RALPH W. READ

★ ★ ★

REVISED EDITION

—combining the four booklets, Series 1, 2, 3 and 4,
originally published separately by the author

★ ★ ★

Illustrated

PUBLISHED BY

KANTER'S MAGIC SHOP

Manufacturer — Importer — Dealer

1311 WALNUT STREET — PHILADELPHIA 7, PA.

CLUB DECEPTIONS

Copyright, 1937, by E. G. Ervin
Copyright, 1939, by E. G. Ervin
Copyright, 1940, by E. G. Ervin
Copyright, 1944, by E. G. Ervin
Copyright, 1947, by Mitchell Kanter

COPYRIGHT IN CANADA AND IN ALL COUNTRIES
SUBSCRIBING TO THE BERNE CONVENTION



All rights reserved: No part of this book, text or illustrations,
may be reproduced in any form without the written
permission of the publisher.

INTRODUCTION

IT HAPPENS that the editor of this combined edition of *Club Deceptions* knew Dr. E. G. Ervin—he was a dentist—and is well aware of the Doctor's skill and ingenuity in the invention of small effects and the use of clever subtleties in their performance.

As a resident of Kansas City, Mo., Dr. Ervin was, of course, intimately acquainted with all the local magicians, including those two other magical Doctors—A. M. Wilson and Ford B. Rogers. It was an unusual meeting when Dr. Ervin didn't spring a new one on the bunch, and the high praise for his clever inventions is a matter of record.

In those days gone by, when Kellar was fooling the daylighters out of magicians and laymen alike, with his "Kellar Cut and Restored String Trick," it was Dr. Ervin who devised a cut-and-restored string trick that fooled Kellar himself—and they traded secrets. Dr. Ervin had accidentally hit upon a principle which, unknown to him, had also been thought of by Karl Germain, and which later formed the basis of one of the most popular of all rope tricks. So, here is proof that great minds run in similar channels.

While Dr. Ervin did not invent the little device known as "Nail or Thumb Writers," he designed the first real tiny one and marketed it for some time. His flair was for close-up and impromptu effects, and embraced a wide variety of tricks with common objects. To this editor, the most novel conception of Dr. Ervin's was his "Production of Live Goldfish" at the finger tips in mid-air—and we have never yet seen anybody do it. However, we still live in hopes that somebody will get excited about it and do it for us—perhaps some reader of this volume, for it is fully explained herein!

The world of magic lost a good friend and a clever brain when the eminent Dr. Ervin passed on, for he was ever alert to do a kindly act especially for any magic fan that crossed his path—either as relates to magic or dentistry. May his soul rest in peace while the living enjoy the original and entertaining effects which he conceived and, through the printed page, will probably live forever.

RALPH W. READ, *Editor.*

Club Deceptions

THE FOREWORD

—as it appeared in each of the four original booklets, will be of interest; hence we publish them below in the same sequence as the little volumes appeared:

SERIES ONE:

Floor show conditions place demands upon the club performer that are difficult to meet. Their requirements are close-up, effective items with an expeditious finale. Time was when the Egg Bag, and Linking Rings, in capable hands, appeased the urge for real mystery, and like substitutes would be welcomed.

The merit of any magical offering, be it new or otherwise (where have I heard this before?), lies in its appeal to an audience, rather than in its deceptive factors to fool the magician. However, it is my opinion that he is being fooled aplenty these prosperous times—yet to come.

It is with this point in view that the contents of this, and the intended series to follow, will be selected for inclusion. It is my hope that among them you may find a feature trick.

* * * * *

SERIES TWO:

A compilation of easily assembled non-apparatus effects adaptable to club and similar presentation.

* * * * *

SERIES THREE:

A compilation of impromptu and small apparatus effects for club presentation.

* * * * *

SERIES FOUR:

A compilation of non-apparatus effects especially suitable for club and canteen presentation.

Some of the inclusions are newly released while others have appeared in print, but this does not detract from their merit or entertainment value.

E. G. ERVIN.

Contents

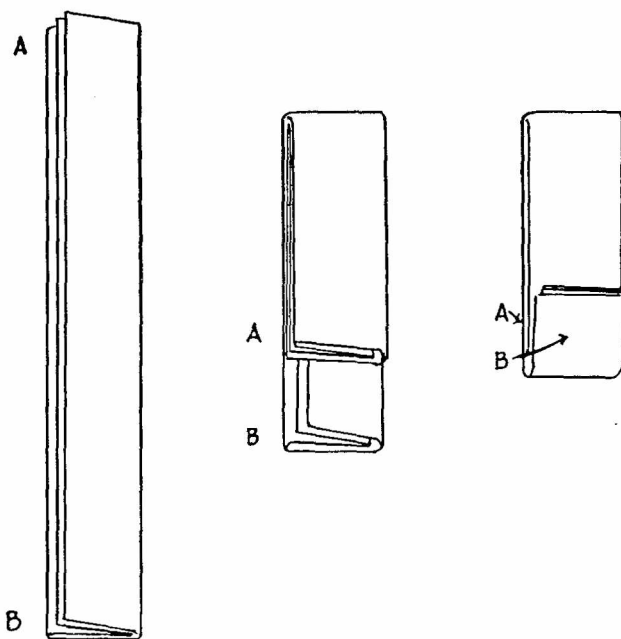
	PAGE
Cut and Restored Bill	7
Dollar Bill Through Handkerchief	8
Bill and Lemon	9
Impromptu Bill Reading Test	10
"Flash" Bill and Lemon	11
Dollar Bill and Potato	13
Flash Bill Production	13
What the Hell?	14
Wand and Bill Production	15
Repeating Vanishing Bills	16
The Impossible Coin Fold	17
Half Past Two	18
A Goldfish Production	19
One Hand Cigarette Vanish	20
The Eternal Phantom Cigarette	21
What, No Thumb Tips?	21
Hand to Hand Tobacco Acquittal	22
With a Lighted Match	23
The Adhesive Tape Thumb Tie	25
Vanishing Glass of Water	26
Diminutive Wine and Water	26
Silk and Handkerchief Penetration	27
The Stretching Handkerchief	28
J'ever See This One?	29
The Broken Egg in Borrowed Handkerchief	30
Quicker than the Eye	31
Quick Needle Trick	31
The Threaded Needles	32
Old? Never	33
Ball Penetration	34
The Hypnotized Chair	35
Miniature Rod and Rings	36
Selected Card in Roll or Bun	37
The Knotted Circle	38
A Deceptive Wrist Tie	40
A Deceptive Nail Writer Routine	42
Impromptu Telepathy	43
Reading the Time on a Watch	44
Removing a Shirt	45
Torn and Restored Tissue	46
A Rabbit "Color Change" and Suggested Production	48
A Flashy Encore	50
MERELY REMINDERS:	
Here's How—Again	51
Pintrix	52
With a Rolled Silk	52
What, No Pipes?	52
Flighty Silk	52



The State Library of Victoria
 "ALMA CONJURING COLLECTION"

CUT AND RESTORED BILL

This very deceptive impromptu feat is wholly manipulative and only requires the borrowed bill and a pair of scissors. The latter should be placed upon the performer's left where it will be necessary to reach for them.



In presenting, begin by folding the bill in half lengthwise, then quarterly. Holding the bill upright and against the left palm, fold the upper A end of the bill downward, but $\frac{1}{2}$ -inch short of the opposite B end. While creasing the fold of the bill, raise and fold the B end against the double portion with your little finger. Show the bill folded in your right hand, replace it in your left between the thumb and first finger, with a short portion of the triple fold extending below the fingers.

While reaching for the scissors, and under cover of the arm, "pivot" the bill in a half-turn with your second finger, which brings this fold upward. Place the lower blade of the scissors within the fold, and close slowly; but as the points of the scissors are about to meet, give them an upward jerk which raises the short fold. While disposing of the scissors, push the ends of the bill even, and "fan" them out to show severed, apparently in the center of the bill. Unfold the bill while drawing it from the fingers—to show it restored.

DOLLAR BILL THROUGH HANDKERCHIEF

Whether or not this very pleasing diversion should be classified as another variation of the "Bill in Lemon" trick, is immaterial. It maintains a little pedestal of its own, and in my experience, it has always been treated kindly.

In preparation: A dollar bill, the serial number of which has been memorized, is wadded up and attached to a gentleman's hanky with a rubber band—similar to the preparation of "Waller's Penetrating Silk," but with the bill placed slightly off center, toward a corner. With the bill upon the inside of the hanky, this is placed in your upper coat pocket with the real center of the hanky in position so it can be easily grasped when the time comes.

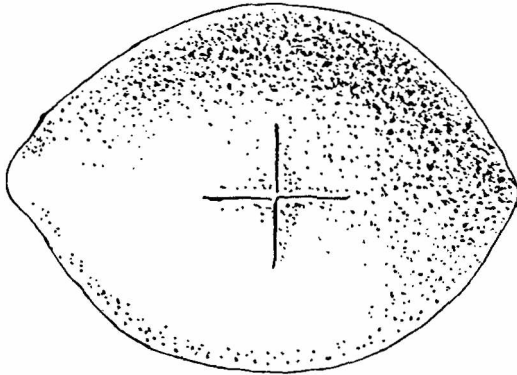
Performance: A wine glass, or small tumbler, is freely shown, a dollar bill is borrowed and its serial number is apparently read off for later identification, but the numbers of your own bill are given instead.

The bill is vanished by whatever method you prefer. The hanky is removed from your pocket by its center, shaken, and placed over the tumbler with the attached bill upon its rear, out of sight. The hanky is stretched over the mouth of the glass, and this is shown. Tipping the glass towards you, another adjustment of the hanky places the bill inside of the tumbler—the covered mouth of which is again turned towards the spectators who see the bill slowly penetrating the center of the hanky as this is gradually drawn taut from the base of the tumbler. The numerals on the bill are then verified.

BILL AND LEMON

There are so few performers that have not already adopted a pet method for the bill and lemon trick that to suggest a variance in routine would be superfluous as the idea given here is adaptable to any version. It is a simple and undetectable method of introducing a borrowed, marked bill into a "selected" lemon with the minimum of preparation and the elimination of gimmicks or any hint of trickery. One lemon may be used if desired, but three are preferable for a selection.

To prepare: with a razor blade, cut a "cross" slit in the center of the lemons, three-quarters of an inch in length. With a knife extend the "cuts" to the opposite side of the lemon—but not through. For a perfect job, run melted paraffin along the slits, removing excess with



a knife. So prepared, they will withstand any examination or inspection. Place these upon a saucer or plate. Follow your preferred routine in presenting, the only requirement being that the evanishment of the rolled bill should be one in which it is retained in the right hand at its completion.

Your volunteer assistant is upon your left. After the vanish of the bill, a lemon is "selected," examined, and handed to you, it being received in the left fingers. It is rotated, as though to show all sides, but in reality to locate the position of the slits. Now pass the lemon to the right hand, placing the slits directly over the rolled bill. Get

your thumb against the bill, thus covering it, and hold up the lemon. Turning to assistant, "I wonder if you have a knife?"

At the word "knife," when all attention is upon the by-play, push the bill into the slit with the thumb, adding—"if you haven't, would you mind getting mine from the table?" (Which should always be there for emergency.) In the meanwhile the lemon is undergoing another "rotation," which includes pushing the bill entirely inside the lemon, the thumb covering the slits. These are easily kept from view as you proceed to finish this very fine trick in your own exclusive way. Firm, fresh lemons should invariably be procured for the effect.

IMPROMPTU BILL READING TEST

Memorize the serial number of a not too new dollar bill. This is easily done by memorizing the figures in groups of three, such as 348-412-217. The bill, wadded, is palmed in your right hand, this hand dropped naturally to the side.

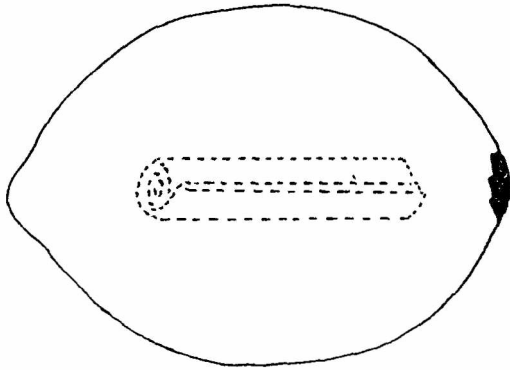
Address some spectator upon your right—"I wonder if you have a dollar bill? Thank you. Please note the date upon it, and wad it up so that nobody may see it." Look at him intently, mention "impressions" if you like, stating, "I get the date as 1935. Is that correct?" It IS CORRECT, as there are no dollar bills of any other date in circulation at the present time, but few know this.

Now, look at another spectator—upon your left. "What's that? You don't believe it?" Step to the owner of the bill and nip his wadded bill between the thumb and fingers, immediately swinging the hand toward spectator upon your left, releasing THE PALMED BILL which he catches, you palming the spectator's bill which is disposed of in a pocket at an opportune time. "Is that correct, sir? Very well, let's see if we cannot go just a little further."

Request some one with a pencil to record the serial number of the bill from more "impressions," as you hesitatingly read the memorized figures, making errors and correcting them as you proceed; these to be compared with those of the supposedly original bill. The "switch" might require just a little beforehand practice for best results, but the effect is worthy of your efforts.

"FLASH" BILL AND LEMON

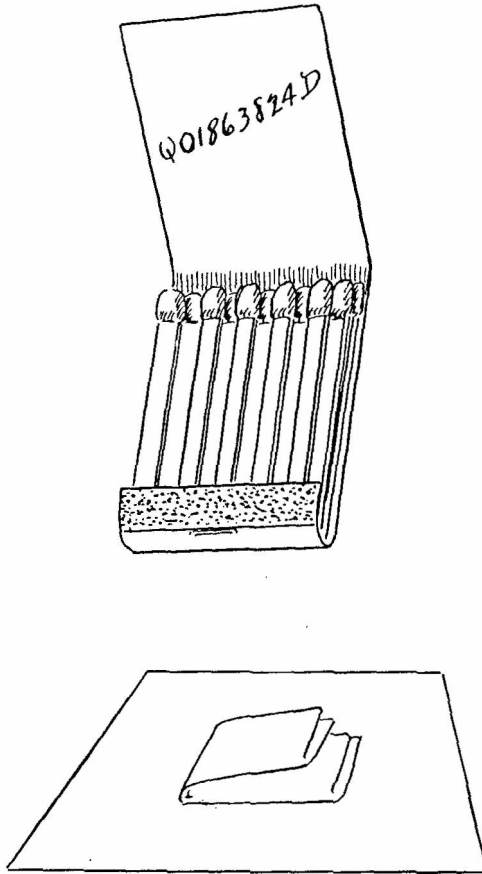
A quick version of this stand-by for the time limited programme in which lengthy offerings are prohibitive. Few major details are lacking and an assistant is unnecessary.



With a lead pencil, puncture a lemon at the "pip," insert a rolled bill and seal the pip in place with melted paraffin. The serial number of the bill is upon a packet of flap matches. A knife is at hand, and in your right coat pocket are a few "kitchen" matches. In your left coat pocket is a piece of flash paper, this folded into a half-square, on top of which is a three-inch square of paper similar in color. The lemon is produced "magically," tossed for examination, if desired, and placed in full view upon an inverted tumbler.

A bill is borrowed and a flap match is lighted as though to ignite the bill, when the performer recalls the omission of that essential procedure, the recording of the serial number. This is read from the match packet held behind the bill, the packet is disposed of and the bill is folded into a half-inch square. The paper is removed from your pocket, the flash paper beneath it, and the bill is wrapped compactly in the paper.

Both packets are held up and shown as one, that containing the bill being against the thumb. Now place both packets upon the left palm, the right thumb underneath. Close the left fingers slightly and steal



out the underneath or bill packet into a finger-palm. Show the "flash" paper freely, go into your right coat pocket for a match, leaving bill packet there. Light flash paper and finish to suit.

DOLLAR BILL AND POTATO

The substitution of a potato instead of the lemon in this very popular item suggests distinctive comedy all its own for a canteen program. A novel method of loading a bill into a potato is this.

Upon your table there is a small grocery sack, its back partially cut out. The potato, with a cut-out in one end of ample size to hold a bill, is placed inside the sack, with openings in both sack and potato to the rear. A bill is borrowed, and its owner is asked to record its entire serial number. The bill is vanished by that well known method, the burned envelope, and you bow in acknowledgment of response as though your offering were completed.

Stating that "the next number on my program" will feature a quite familiar commodity, the potato is produced from the sack, but not before the bill has been pushed well inside, through the hole in the sack. Place the potato upon an inverted tumbler, or in any conspicuous place, and pick up some object—perhaps a silk—from your table. But, by way of continuing your program, you start an argument—if you can. Looking intently at the owner of the bill, "What's that?" you say, "Oh, your bill?" And you explain to him that by turning the number of the burned bill in to the Treasury Department at Washington, etc., he will receive in return a new bill, but of course in due time, as they may be a little busy right now. Frequently a REAL ARGUMENT may be brought about, and the more argument, the more trick. The finale should involve the use of a genuine "G.I." paring knife, borrowed or appropriated, with which the spud is casually whittled away, and its contents brought forth to be identified (do not omit this) by its puzzled, if not anxious, owner.

FLASH BILL PRODUCTION

Few club items possess the distinctive merits of the bill production and the invariable similarity in its presentation is perhaps overlooked. Admittedly a minor detail, but what about one of those rare instances . . . a "requested" repetition for a return date? Variations may suggest themselves, but seemingly too much variance in this particular effect is apt to result in . . . something else. Use your favored production, but "pep" it up for the occasion.

We will assume that your load is in place and easily accessible. Upon your table is a 3-inch square of flash paper folded into a half-inch packet, atop which is a piece of unfolded paper similar in size and color. Showing a "filled in" check, your audience is informed that . . . you had intended to present a trick with currency, but omitted to get a check cashed for the purpose . . . "Would someone kindly oblige?" A response is quite remote.

"Very well" you say, "we will pass on to something else," and you proceed to tear the check in pieces, start to discard them . . . but hesitate, look at the pieces, and of course . . . smile. With accompanying patter, the piece of paper on the table is picked up; the packet of flash paper beneath it. The torn check is wrapped in the paper and the two packets are shown as one.

In passing these to the opposite hand the "check" packet is stolen out to be disposed of in going to the pocket for a match. The flash paper is lighted, tossed into the air and apparently grabbed, which affords ample opportunity for the load of bills to be annexed and gotten between the hands, to complete your favorite production.

WHAT THE HELL?

A dollar bill is produced under conditions that would indicate the use of a well known gimmick. But without a "getaway" move of any nature, the produced bill is shown freely and the hands are seen devoid of apparatus.



The how: A thumb tip is used for the production, but while unfolding the bill the tip is placed into a pocket on the bill formed by pasting a portion of another bill to it, with an opening upon one edge. To accommodate a thumb tip of medium size the pocket flap is cut to

these measurements, but as the size of tips varies, the experimental preparation of a similar bill from stage money is advised. The dimensions of the attached pocket should be as small as possible to permit the bill being introduced into the tip. The bill is marked before cutting as follows: Turn the bill upside down and make a pencil mark one and one-fourth inches from each bottom end, and two and one-fourth inches from each top end. Draw lines and cut the bill across between these markings. With flexible cement, paste the (incomplete) triangle so formed upon the back of another bill to correspond with printing, attaching this at the sides and top edge, its long, bottom edge being left open. Fold compactly and place in the tip.

As the bill is produced, it is unfolded with the opening of pocket at the rear, and the tip is placed in the pocket, to edge only, before the unfolding is completed. Gripping the bill (and tip) between thumb and first fingers, the bill may be passed from hand to hand, and shown freely upon both sides. And, as dollar bills are more commonplace than they were, who would think of requesting their inspection?

WAND AND BILL PRODUCTION

CHUNG LING SOO

Irrespective of its merits from the viewpoint of an audience of today, I submit a wand and bill routine accredited to the late William E. Robinson, former assistant to Herrmann the Great, and who later worked in Chinese costume as Chung Ling Soo.

Bills are rolled around a wand and encircled with a weak rubber band. The roll is removed and placed (upright) in a size six envelope. The wand for production is standing upright in your left lower vest pocket. The envelope is picked up with your right fingers inside covering the bills while the flap and envelope are held open for inspection.

With its face to the audience, and flap open, the wand is drawn upward behind it until its lower end is above the opening in the envelope when the wand is inserted into the roll of bills. These are slid to the center of the wand behind your fingers, and the rear of the envelope is turned to the spectators, permitting them to see the wand:

its tip at least, coming from the envelope. As this is tossed out, the bills are slipped to the end of the wand, and this is passed hand to hand a la silk production. The roll is removed from the wand as it is placed under the arm, and the bills produced and fanned.

REPEATING VANISHING BILLS

The circus or carnival "hold-out" with bills is a puzzling acquitment in capable hands, and its comedy possibilities as a club item should not be overlooked.

In effect, a stack of bills (usually six in number) are seen to be counted fairly and squarely, but upon these being counted by a spectator, a bill is missing. This is repeated with the same result, until but two bills remain.

For club presentation, the initial stack should consist of twelve or more bills, and the recounting alternated between two spectator assistants.

The attending manipulative moves of the feat are not difficult to acquire, but diligent if not assiduous practice may be necessary for smoothness, without which it is best left alone.

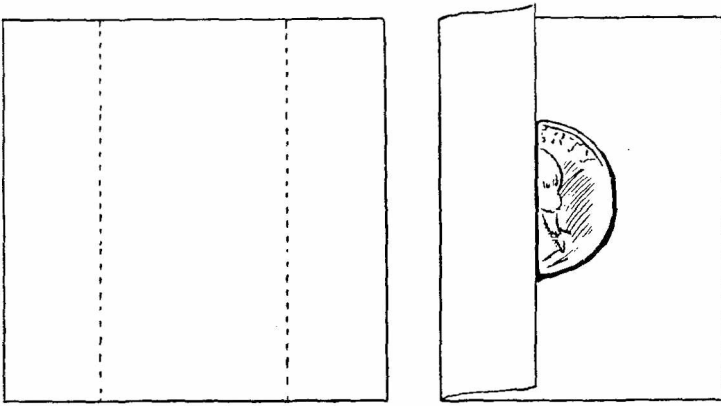
The stack of bills; held at an end between the thumb and fingers of the left hand, we will say, is first folded or doubled toward you. The now top bill is brought forward and downward, and counted as "No. 1." The now second bill is brought over and counted as "No. 2," likewise the remaining bills.

Under cover of these and while counting, the second and third fingers of the left hand folds number one bill first in one-half, then in one-fourth its size. As the count is continued, the second finger of the right hand goes between the folded bill and the remainder of the stack and folds the bill into one-eighth its original size and pushes it into a (left) finger palm in which it is gripped tightly, and, the counting is completed.

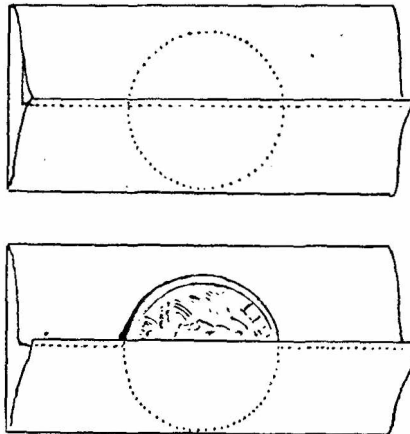
As the bills are handed to one of the assistants for the recount, this hand is dropped to the side momentarily, and later casually inserted within the trouser pocket, to be withdrawn empty. And, it should not be superfluous to add, that either hand might be seen going to the pockets repeatedly, for no apparent reason whatever. False counts during the routine add to the deceptiveness and are suggested.

THE IMPOSSIBLE COIN FOLD

The coin fold has its place in magic, and its versions are diversified. Few effects demand the exacting requirements of the little feat, which must be subjected to the closest of close-up scrutiny for desired results.



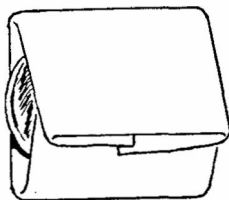
The fold I describe will be found to fill every requirement. Its simplicity and apparent squareness is obvious, and it may be acquired proficiently with a few minutes' work.



For the paper, my preference is light wrapping paper such as that in grocer's sacks. Measure and cut this in a $4\frac{1}{4}$ -inch square. The

only necessary preparation of this is a beforehand creasing. First, fold one side into a $\frac{7}{8}$ -inch fold, and crease. Now fold the opposite side so that it overlaps this folded edge $\frac{1}{16}$ -inch, and crease at fold.

Unfold and pass for examination. In presenting, the coin to be used is placed half way ONLY inside the narrower fold. Show freely, and making every move as openly as possible, apparently tap the coin farther inside the fold, but actually HOLD it in place with the thumb. Now fold the wide fold over the coin, and tap again—upon the outside of the fold, but still hold the coin in place. While apparently creasing the now top fold, raise the lower edge of the coin just enough to permit the upper edge of the lower fold to be pushed BENEATH it, which places the coin upon the OUTSIDE of the lower fold. As the move is executed under cover of the top fold, it is UNDETECTABLE



at any range, and, when the fold is completed with the same "square-ness," to an onlooker the removal of the coin from within would appear IMPOSSIBLE.

HALF PAST TWO

An impromptu night club offering with excellent comedy features. Its requirements are a champagne glass, a piece of flash paper, a packet of matches and a borrowed watch.

In borrowing the latter, obtain this from some gentleman seated with a companion, or party, so that one of these may be selected to assist you, "in an experiment with your partner's watch," as you state. And, a friendly tap on the shoulder will invariably forestall any argument to the contrary upon their part.

Place the assistant upon your left and hand him the glass. Hold the watch to your ear, look at it, then at its owner. "Half past two I see. Have you had it tested recently? No? Then perhaps we had better do that first," and the flash paper is picked up. This is cut into

a 5 x 6 inch sheet. First, fold one 5-inch end into a 1½-inch fold, and crease. Then fold the opposite end so that it overlaps this folded edge ¼-inch, crease, and unfold. The watch is wrapped in this with the same procedure as that described in the "Coin Fold" upon a preceding page, but complete this by folding down both corners of the wider fold.

Turn to the assistant, requesting him to hold up the glass. As he is about to comply, permit the watch to slip into a finger palm, and take the (now empty) packet in your right hand, holding it at a lower corner. "Up a little higher so they may all see it," you say, and you motion upward with your right hand. As you do this, your left hand goes into his right coat pocket and slides rather than drops the watch within. Step to his left side and take the glass. Stating, "We will tuck 'half past two' right in here temporarily," the packet is placed in the glass slantingly, its forward portion upward. Matches are proffered him and he is asked to light one and hold it for you, while you pass the glass over it several times. Remarking "That's plenty hot enough," whisper to him to "Light the paper," and the watch (?) DISAPPEARS in the inevitable flash. The accompanying patter and finale, be they humorous or otherwise, should not only befit "the time and place," but the capability and taste of the performer. These are left to his discretion.

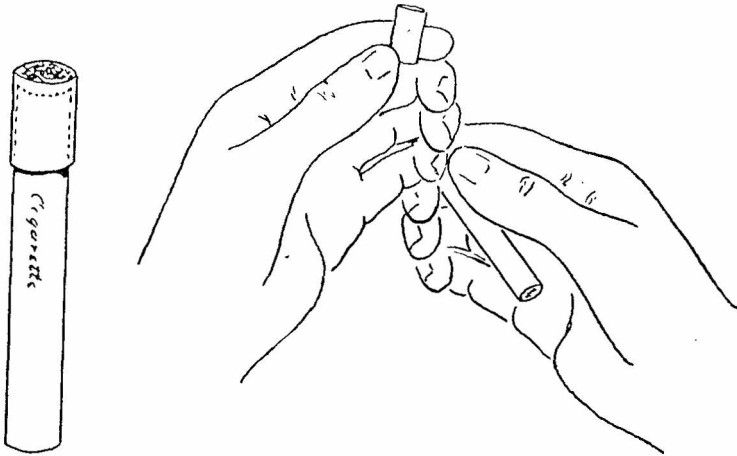
A GOLD FISH PRODUCTION

Two or more goldfish, depending upon their size, are rolled (lightly) in a piece of cellophane and tucked in a fold of the sleeve at the left elbow. A tumbler some five inches in height is required, also a glass pitcher containing water.

In presenting—with the glass in right hand, and facing spectators, the tumbler is shown freely, also the left hand. Draw right sleeve up, and pass the tumbler to the left hand—open end to right. Show right hand, and turning slightly to the left, draw up your left sleeve, annexing the "roll." Place the load in the tumbler, covering the open end with your right hand, bringing tumbler quickly upward between the hands. Now, a downward motion with the same rapidity, turning to face spectators, while completing the move. Place the tumbler in left hand, the fingers concealing its contents as you fill the tumbler with water. This unrolls the cellophane, which is invisible, and your "catch" may be exhibited freely.

ONE HAND CIGARETTE VANISH

Split a sheet of fish food into one-half its thickness with a razor blade. From this cut a strip one and one-fourth inches in length and one-half inch in width. Roll this around a piece of wood or pencil having the diameter of a cigarette, pasting the ends with library paste to form a tube. Paste an end on this tube and when dry, trim and remove. A pinch of tobacco may be pasted upon the end to simulate the end of a cigarette. This tube when placed upon a cigarette is quite unnoticeable even at very short range.



For the vanish, take this cigarette from a case, placing it in your left hand, the faked end toward your first finger. Show the right hand all sides, then remove the cigarette with the right fingers, gripping it well toward the fake, as the left hand is shown. Place in left hand again so that one-half of the fake is exposed above the first finger. Holding the fake with thumb, withdraw the cigarette behind right fingers, immediately elevating the left hand as the right hand droops to the side.

In a turn to the right in showing the fake, the cigarette is dropped into the coat pocket. Permit the fake to drop into the left fist, where it is not only pulverized, but its residue distributed in the interstices of the fingers into which it is rubbed. Finally, open the hand slowly to show—empty, but for obvious reasons it is perhaps best not to separate the fingers. Both the fake and the hands should be thoroughly dry for best results.

THE ETERNAL PHANTOM CIGARETTE

While this might not constitute a trick in itself, it is a pleasing variation of the several methods of producing—that first cigarette. In a get-at-able position in your holder is a lighted cigarette. A packet of “flap” matches is at hand.

Go through the maneuvers in pantomime of taking a cigarette from your case. “Tap” it, apparently place in mouth, and light one of the flap matches. Now be it known, there is an element in the fumes of these matches that when inhaled and mixed with the oxygen-nitrogen of the breath (perhaps), will, upon exhaling, produce a vapor representing smoke, although no “smoke” is seen during the inhaling. Try this a few times for best results.

The phantom cig. is apparently lighted. In doing this, first hold the freshly lit match about a foot or so directly in a perpendicular line below your nose, so that you may inhale the invisible fumes which arise. There is no pause from the time you light the match until you bring the lighted match, while inhaling, somewhat nearer the mouth and nostrils than when lighting a real cigarette. This is not noticed. While holding the breath, remove the phantom cig. from the mouth apparently, elevate it, then exhale—detaching the lighted cigarette in the meanwhile into a thumb-palm. Replace the “phantom,” then produce—from the lips—the real lighted cigarette, with which you proceed to mystify still further.

WHAT, NO THUMB TIP?

In the partially closed left fingers, its nail side toward palm and in a position to be picked up by your right thumb, is your favorite thumb tip. Between the first and second fingers of the same (left) hand is a lighted cigarette of “thumb tip” length. Thus, holding the cigarette in the fingers, take several puffs and give the observing ones an opportunity to see no thumb tip on either thumb.

Now place the cigarette in your mouth, immediately removing it in the right hand and elevating this hand to show it otherwise empty. The left hand drops to the side, but the thumb is turned inward to hide the tip from view.

Bring the left hand up to meet the right hand, push the cigarette into the tip, remove the tip, doubling inside fingers to cover it. Make a poke at the top of the fist with your first finger, then one with the thumb at bottom of fist, leaving the tip in fist opening downward, but jerk thumb quickly away from fist as if burned.

Blow upon thumb and fist, insert the thumb, removing the tip, again sliding it under cover behind fingers. The now empty fist is given a final poke with the first finger before its supposed contents are apparently rubbed to nothingness. Ostensibly "dust off" hands, holding tip firmly against base of fingers to avoid throwing it off thumb.

A "recovery" via a lighted cigarette gimmick, or a partially burned butt in the pocket and an "inhale" of smoke, make a pleasing finale to the effect.

HAND TO HAND TOBACCO ACQUITMENT

An acceptable substitute for the sleight method, the attainment of which has been accomplished by the very few. Requirements, a package of any granulated tobacco such as Bull Durham, and a thumb tip, these in the right coat pocket, the package opened, and a small portion of the tobacco loosened.

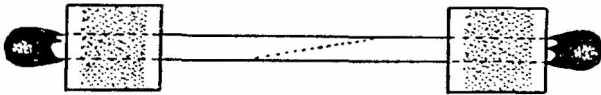
In presenting, the package is produced from the pocket, with the tip upon the thumb behind it. The package is shown freely, the left hand is shown empty and partially closed, as you state, "we are going to place some of the tobacco—right in here." As you make the statement, the thumb quickly goes into the fist, leaving the tip there.

Tobacco is poured into the fist and tip, filling it about one-third full, and the package set aside temporarily. Poke the tobacco down with the right thumb as if compressing it and annex the tip, the hand dropping to your side. Elevate the left hand, squeeze and rub—to nothingness, as the right hand gets the tip off thumb inverting it so the open side is down. Show the left hand empty, bring up the right hand and slowly pour tobacco into that hand. Show the tobacco freely while getting the tip on thumb, pick up the package, the tip behind it, and place both in the pocket. Pour tobacco from hand to hand, dispose of, and show hands—empty.

WITH A LIGHTED MATCH

You produce a packet of those matches that light as you pull out one of them from the packet. You throw a handkerchief over your left hand, and, with your right hand, poke the packet of matches down on top of the handkerchief so the left fingers (underneath the hanky) can grasp the packet through the cloth.

Now, with your right hand you grasp one of the matches and extract it from the packet, thus lighting it. The packet is tossed aside. The left hand then throws the hanky over the lit match in the right hand, which extinguishes the match. The left hand now grasps the center of the hanky on the outside at the top part which is resting on the right hand, and the left hand twists the hanky around a bit and holds the twisted portion while the right hand is withdrawn from beneath the hanky. The right hand now grasps the hanky just below the twisted portion from which latter the left hand extracts the burning match—the lit match apparently having penetrated the hanky.



Preparation: You need two of the match packets mentioned. From each packet you cut away one complete unit—the match and its lighting element. The object is to combine these two “self-lighting” units into a double headed unit that can be pulled out and lighted at either end. Draw each of the matches up through so its head is just below the lighting element, then cut each match at its center on the bias, and glue them together. The result is something like the illustration, and this is pasted back in place in the match packet.

Performance: Throw hanky over left hand, then get match packet from your pocket and push packet on top of hanky so left fingers can grasp the packet of matches through the cloth. The right hand grasps the prepared match so as to conceal its trickery, extracts it, causing it to light, and the packet is discarded.

Hold the lighted match in the right fingertips, with the other end concealed behind fingers. Left hand throws hanky over right hand, thus extinguishing the match. The unlit end of the match is gotten down into fork of right thumb where it is held for a second in that thumb palm position beneath the hanky. The left fingers now go under the hanky in a quick move, as though to draw the hanky over a trifle towards the left—but in this move, the left fingers grip the unlit end of match and come on out from under hanky with the match (concealed, of course). The right hand holds the hanky upwards so the left can bring its concealed match to the outside center of the hanky and poke it down in a pocket in the hanky, the right fingers (underneath) grasping the unlit end of the match through the cloth.

The left fingers grip the outside of the hanky around the “pocket” which holds the concealed match, and the right hand is withdrawn so it can make a twist of the cloth around the concealed match which has its burnt end upwards so it can be quickly grasped, the match withdrawn so it will come out of the hanky lighted—it has apparently passed through the handkerchief while lighted!

Shake out the hanky, but retain the used lighting elements within its folds. The moves take longer to describe than to execute, and the whole action takes place in a few seconds, as trial will show.

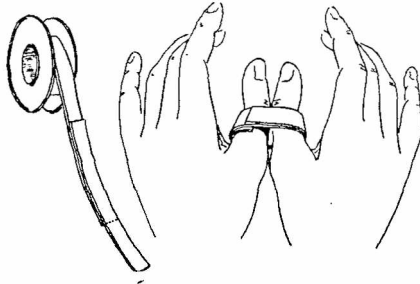


THE ADHESIVE TAPE THUMB TIE

As the "adhesive tape principles" I detail, are applicable to the varied phases of any ordinary thumb tie, I suggest that you routine it in the manner in which you are the most familiar.

Its only requirements are a roll of $\frac{3}{4}$ -inch adhesive tape, preferably of the Watershed variety, and a pair of scissors.

Should you wish to make the preliminary "test" of the tape upon an obliging spectator, which makes for good comedy, cut off a piece of tape from the roll. Beginning at a point 8 inches from the end of the tape, place the cut off piece upon the unrolled tape smoothly, their adhesive surfaces together, after which the tape is re-rolled. The test piece is cut from the roll three-quarters of an inch short of the doubled portion. Naturally it does its work well upon the spectator selected for this part of the presentation.



In the taping of your thumbs, the $\frac{3}{4}$ -inch adhesive end is attached firmly to the inside portion (only) of the left thumb, the doubled tape continuing OVER the top of the thumb. Separate your fingers and place the knuckles of your thumbs together. As the tape is wound around them, separate slightly for slack, at the instant the adhesive surfaces begin coming together.

However, it will be found that little if any slack is necessary. The glazed surface of the inside portion of the tie permits the right thumb to be withdrawn and inserted with any necessary rapidity. Two or three layers or winds of the tape stabilizes the tie amply, but this may be judged by experimenting. For the figure "8" addition, tear off a piece of the tape $\frac{1}{4}$ of an inch wide. This is about the only case which necessitates a little slack.

VANISHING GLASS OF WATER

Cut a piece of 28 gauge celluloid to fit inside of a straight-sided glass, allowing the ends to overlap $\frac{1}{2}$ -inch. Place inside the glass and wedge it into place with matches or pieces of wood. Pour boiling water into the glass, permit to stand at least ten minutes, chill and remove. This gives you a fake that will fit OUTSIDE of the glass.

To use, place the fake behind silks or other articles upon your table. Show the glass of water and set it inside of the fake. Throw a handkerchief over the glass and pick up the fake. Show the shape of the "glass," place your left hand under the handkerchief and through the fake, pushing the fake down over the wrist and well into the coat sleeve. Catch the handkerchief at a corner, give it a quick jerk, opening the fingers of the left hand at the same time.

This fake makes possible a very effective variation of the sucker die box. Pass the glass into a hat "visibly or invisibly," as per the familiar routine, after which the fake is removed under the handkerchief, the glass remaining. Vanish as above and reproduce the glass of water from the hat.

DIMINUTIVE WINE AND WATER

This version is very acceptable for small gatherings, and the equipment requires but the minimum of carrying space.

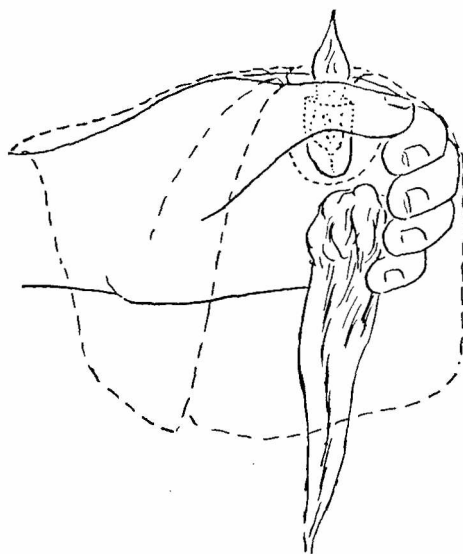
Use an ordinary tumbler and three whiskey glasses. The latter will pack in the tumbler to be used. The liquid used may be carried in a six-ounce bottle. For this, dissolve a level teaspoonful of oxalic acid crystals in 5 ounces of water. Mix this several hours before using to permit the liquid to clear.

In one of the glasses place a pinch or two of tannic acid crystals, adding a few drops of water. This glass is placed in the center of the other two glasses upon your table. In the right hand glass put a mere "smear" of tincture of iron. Don't get too much. In the left hand glass put a drop, no more, of the same.

In accordance with your patter, whatever it might be, the right hand glass produces "sherry" over which you would be tempted to say—"here's how"; the center glass gives you plain water, and the left hand glass a perfect imitation in color, of old port. By first pouring the contents of the center glass into the tumbler, followed by the "sherry," then the "port," you are back where you started—all water.

SILK AND HANDKERCHIEF PENETRATION

At the top of the right trouser pocket is a thumb tip, in which is cemented the familiar silk corner. Unfolded and across the left arm is an ordinary handkerchief. A silk of the same color as the corner in tip is rolled up, and apparently passed to the right, which hand is quickly placed within that trouser pocket. The gag of showing the silk—still in the left hand, follows. The trouser pocket is drawn out and replaced, during which the thumb tip is gotten upon right thumb.



The silk is again rolled up, apparently “passed,” but retained in the left hand, and the handkerchief is placed over this fist. The right thumb goes into this, leaving the tip, and the maneuver is made of poking the supposed silk into the fist, leaving the corner exposed. The silk is “drawn through” the handkerchief a little at a time from underneath, and the fake corner is poked into the tip gradually. A final poke engages the tip and the penetration is completed by drawing the silk clear of the handkerchief, both to be shown freely and laid aside.

At this point pretense is made of hearing some spectator ask: "How is it done?" With complacency, and some hesitation, the performer agrees to "explain" it, if the spectators in return will agree to keep it a secret. A lady's and a gentleman's handkerchief are borrowed, these of contrasting color. The latter is draped over the left fist, one corner extending up the arm, the opposite corner falling over the fist, with a trifle more of the handkerchief to the front. While doing the draping, separate the fingers and thumb and permit the inside corner of the handkerchief to fall against the palm, closing the fist after so doing. This forms an unobstructed tube through the center of the handkerchief and fist. Tipping the fist slightly inward, poke a hole in the handkerchief and fist with your forefinger. Shake out the lady's handkerchief and poke this into your fist, a portion at a time, then reach underneath and draw a corner into view below the handkerchief. Continue poking in and drawing through—slowly, finally pulling the handkerchief entirely through the fist. Shake it out again and show. While doing this, open your fist and allow the inside corner to drape over the thumb, closing the fist. Draw the handkerchief from the closed fist, to show it unimpaired.

THE STRETCHING HANDKERCHIEF

This requires a gentleman's, also a lady's handkerchief, and one especially made about 5 inches square, all of the same material. The smallest handkerchief is in the front portion of the upper left coat pocket with a corner protruding. The other two are packed smoothly—out of sight—with a corner handy, in the rear of the smallest handkerchief.

In presenting, the smallest handkerchief is removed from the pocket for some purpose, and its insignificant dimensions are noted. Twist it up, give it a pull or two and return it to the pocket, out of sight, pulling up the corner of the middle-sized handkerchief.

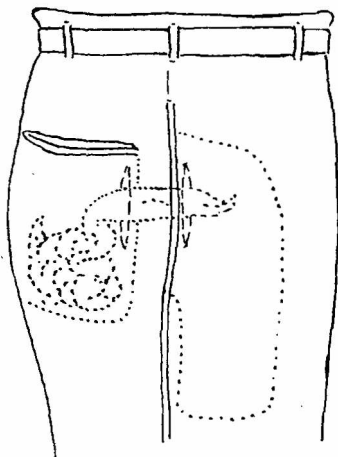
Seemingly not satisfied, take the now protruding handkerchief from the pocket, give it a few twists and pulls, then replace in the pocket; push it to the bottom, and draw a corner of the largest handkerchief in view, patting it in place.

But you are still dissatisfied. Remove the largest handkerchief, getting the corners into your fists, and proceed to twist and stretch it a little at a time, until you have accomplished your purpose.

J'EVER SEE THIS ONE?

The clock points to 2:45, the refreshments have long since been exhausted, and the gang still sticks. Extreme measures are justifiable, but before considering manslaughter, try this—at your own risk.

In preparation, make up a string of some ten or twelve silks of varied hues with a green silk upon one end, a red one upon the other. A lady's stocking may be inserted in the string, if desired. Now cut a two-inch "slit" in the rear of right trousers pocket near its top, and a corresponding slit in the front side of the hip pocket upon this side, so that you have an open passage through these pockets. These may be stitched together if you wish.



Pleat-fold the string of silks and place in the hip pocket, with the tip of the green silk protruding into the trousers pocket. Vanish a duplicate red silk—any method—and casually reach into the trousers pocket to reproduce it, to find the pocket—empty. Draw out the pocket, show, and replace. Search your other pockets. No result. Finally—go into the right trousers pocket again, and locate—a silk, but a green one. This is slowly drawn out, to find another and still another silk attached to it, but it is not until the entire string has been withdrawn that the "missing" silk is found—upon its extreme end.

THE BROKEN EGG IN BORROWED HANDKERCHIEF

This exceedingly farcial presentation of the popular effect requires a paper cup of the Dixie type with a "Foo can" insert, or preferably a plastic replica of the same, as now supplied by dealers.

Suggested routine: With the cup and an egg at hand, the performer begins by requesting the loan of a lady's handkerchief. This acquired, a gentleman's handkerchief is also borrowed, and permission is asked if they may be used in an experiment. Whether this is granted or not, the handkerchiefs are thrown across your left arm and the cup is casually shown at a 45-degree angle. The egg is here broken and its contents dropped into the cup, but from a sufficient height that it may be seen DRIBBLING INTO THE CUP.

Assuming that the mentioned experiment is that of "testing" the egg, with suitable patter the lady's handkerchief is placed over the left fist, its center poked down well, forming a bag. To avoid "soiling this immaculate bit of linen," or so the performer states, the gentleman's handkerchief is likewise poked into the fist. The cup is picked up and, turning slightly to the left, its contents are apparently poured into the handkerchiefs, and the cup is casually placed inside, perhaps upside down.

The comedy possibilities of the situation should be apparent to any performer, and the sky, or beyond, may be the limit in taking advantage of them. For a finale (optional), fold the corners of the gentleman's handkerchief across the top of your fist, gather the "bag" loosely in your right hand and withdraw the lady's handkerchief. Remarking "No leaks so far," show this freely and return it to its owner with thanks, then offer the remaining handkerchief to its owner—as is. The chances are that he will refuse it. If conditions permit, step to his side and attempt to place it in his pocket. Further byplay will suggest itself and ethics will be overlooked. Finally, a shake out, or a toss in the air, and the gentleman's handkerchief is returned courteously to its owner—UNSOILED.



QUICKER THAN THE EYE

Adherents to the traditional belief that all so termed "sorcery" is fallacious or nonexistent, might or should witness—before their mirror—the rapidity with which a silk may be made to disappear from a glass via the well known cat-gut loop pull.

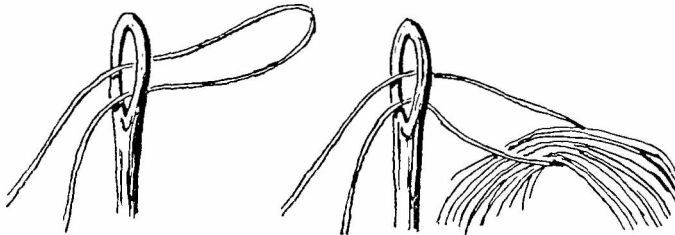
For further evidence, also for a very pleasing routine, precede this identical vanish with a novel production of the same silk with equal rapidity, as follows. Tuck the silk under a fold of the left sleeve at the elbow. The glass, preferably of the thin shell variety, some 5 inches in height, is shown in the right fingers.

Facing the spectators, draw up your right sleeve and pass the glass to your left hand, the mouth of the glass toward the right. Show your right hand, and turning slightly to the left, draw up your left sleeve, annexing the silk from the elbow. Place this in your glass, cover its mouth with your right hand, and bring the glass quickly upward between the hands. While turning to face the audience, bring the glass downward and forward with the same rapidity, and show your production.

While showing, the silk is secretly inserted within the loop of the vanisher and placed inside the glass, to apparently—DISSOLVE in a twinkling.

QUICK NEEDLE TRICK

An expeditious acquitment with a very old principle, the many-threaded needle. The "threading" has been explained repeatedly in



magical and kindred literature. Should this be forgotten, thread a large-eyed needle with a double thread, and run many strands of fine

thread through the loop, as illustrated. Pull the loop back through the eye, thus getting a large number of threads through the eye of the needle. With scissors, clip off the loop ends of threads. Roll the thread around the needle and place in right coat pocket.

In your left coat pocket is a packet of needles and a spool of thread is at hand. Break off about two yards of this, double, and wind around the hand. Remove, and clip the "loop" at both ends, so that a bundle of short pieces results. Fold this in the center, place in the left hand—well forward, and show.

While showing, place the scissors in your right coat pocket, annexing the threaded needle, its eye between the thumb and first finger. Curve the left fingers, go into that hand for the thread, but come out with—the threaded needle. Show, with thread dangling, which hides the needle. Place between tongue and teeth and show again. Push to cheek and go into your left coat pocket for the needles, ditching the thread. Remove a needle, show, and in apparently passing to your mouth, push into clothing. Drink some water if you like, and produce—the many-threaded needle. Best results may be obtained by having a jeweler, with a fine drill, enlarge a needle eye for the purpose.

THE THREADED NEEDLES

This is an absolutely safe and very effective version of the needle trick. Upon your table is a spool of thread and a packet of some fifteen or twenty needles. In your left coat pocket is a small flashlight and in your right coat pocket is your duplicate roll of the same number of threaded needles.

A spectator is asked to assist you. He is requested to remove the needles from the packet, to break off some three or four feet of thread, winding it around the needles. This roll is received from him in your left palm. Show it freely. While showing, pick up the spool of thread and place it in your right coat pocket, finger palming the duplicate roll.

Curve the fingers of your left hand slightly as you explain: this gentleman has rolled some thread around this bundle of needles, etc., and the tips of your right fingers go into the left hand as though to

pick up the roll, but the threaded roll is retained in the right fingers and held up in view instead. The left hand goes into that coat pocket for the flashlight, discarding the non-threaded roll.

Hand the assistant the duplicate roll and the flashlight. He is to examine your mouth, and when you say "ready" he is to place the roll in your mouth, **RETAINING HOLD OF THE END OF THREAD.** The thread is slowly drawn from your mouth, to show the needles **THREADED.**

OLD? NEVER

A hat is borrowed, and while being shown from various angles, the performer might be heard to announce that "We sometimes tire of doing mere tricks, and in appreciation of your applause," etc., etc., "I am going to show you a bit of real magic."

The crown of the hat is taken in your left hand, its mouth to the audience. The right hand is elevated and the thumb wiggled. This continues to wiggle as the hand is placed inside the hat. The crown is here turned toward the audience, and the thumb is seen to be protruding through the hat, still **WIGGLING.** This is shown, briefly, the hat is turned, mouth to audience again, and the hand emerges from the inside, the mentioned digit still in motion.

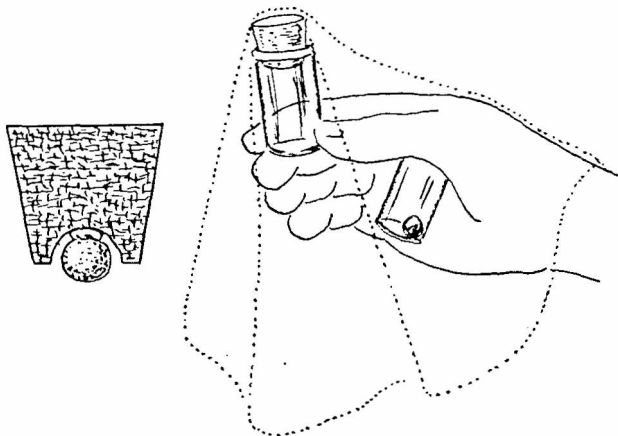
An antique, yes. But if it will induce a giggle from that doleful "dare you to make me laugh" sour puss in the third row—which it will—who cares?

The means: Fit a piece of cork inside your best thumb tip, trim it evenly and remove. Through this, upon each side, insert a threaded 2-inch needle. Draw the point end through the cork to extend $1\frac{1}{4}$ inches, knot the thread at the opposite end and replace the cork in the tip. The procedure and moves should hardly require detailing.

(*Editor's note.*) Obviously, a finger tip and the index finger can be substituted in the foregoing. Also, dealers can supply a ready-made "Finger Thru the Hat," if you should prefer it.

BALL PENETRATION

A somewhat puzzling pocket illusion whereby a wood or metal ball is apparently removed from a corked vial while held by a spectator. This requires two dram size dose bottles with corks and two balls alike.



To prepare, run a pin, its point downward, through the lining of your coat upon the right side a few inches above the edge. Cork one of the bottles and impale the cork upon the pin so that the bottle hangs even with coat edge. To gain possession of the duplicate ball, hollow out the smaller end of one of the corks so that the ball will fit partially inside, being held in place with a small dab of wax. As this cork is apt to be examined, both corks should be so prepared.

With the cork in your left fingers, a spectator is handed a bottle and a ball with the request to examine them, place the ball inside and cork the bottle. As the cork is handed to him, the duplicate ball is pinched out into your left finger tips. The corked bottle is taken in your right hand, held up, shown and shaken, and he is asked to place his handkerchief over your left hand. While he is complying, the right hand drops to the side momentarily and the empty bottle is annexed and palmed.

Bring up the right hand, shake the bottle once more and apparently drape the handkerchief over it, but in reality over the corked end of the empty bottle, as the original bottle is palmed. Hand the covered bottle to the spectator, telling him to grasp it tightly—as you secretly dispose of its “twin” in a pocket. The left hand goes under the hand-

kerchief, and the ball is passed to the right fingers (being held through the handkerchief) and the left hand is withdrawn—empty. Cautioning the spectator to hold the bottle more firmly, and another “trial” brings forth the ball—apparently from the still corked vial, and everything may be inspected.

THE HYPNOTIZED CHAIR

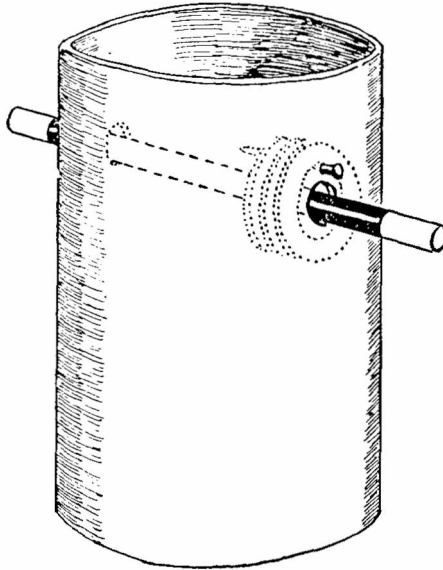
The hypnotized or balanced chair is a mystifying feat that may be presented under almost any conditions, utilizing a dining room chair, by the use of a very simple fake, easily constructed. This is a conical piece of cork, one inch in diameter with a length of heavy linen thread attached to its pointed end. This should be “stitched” into the cork. A loop is upon its opposite end, and when completed should be about fifteen inches in length. A plentiful supply of magician’s wax is placed upon the flat end of the cork. The loop is attached to the top trouser button, and the thread emerging through the vest opening between the buttons, continues to the cork—in the left trouser pocket.

The chair is borrowed. Standing behind it—with the right hand in that trouser pocket, the left hand turns the chair to the left, showing its back to those upon your right. The right hand comes from the pocket, being seen empty, and takes the chair, turning it the other way, as the left hand goes into that pocket, palming the cork, the thread in the thumb crotch. As the chair is turned to its original position, the left hand comes from the pocket, and taking chair in that hand, presses the waxed cork firmly against the center of chair back, a few inches below its top.

Now, place hands upon both sides of the chair at the level of the cork and thread. Tip the chair outward just enough so the thread maintains the balance, and release your hands from their position. If you have spectators upon either side, separate the hands from the chair a few inches only, to conceal the thread. Otherwise, drop both hands to the side. In either case—to not overdo it—count to about ten, and draw the chair toward you, catching it. Balance again and repeat, but permit the chair to come back with a bang this time. The left hand goes to the chair back, sliding the cork off and into thumb crotch, this hand dropping to the side, as the right hand turns the chair around for inspection—during which the fake is easily disposed of into a pocket.

MINIATURE ROD AND RINGS

A diminutive but convincing replica of this well known item. Its requirements are: A small wand, a cardboard or metal tube, six inches in height, four inches in diameter, and, in lieu of "rings," well polished palming coins, six in all, with holes in their center to accommodate the diameter of the wand used. Corresponding holes are made through the tube, two inches below its top edge.



Three of the coins are hooked (inside tube) upon a short pin pointing slightly upward, this pin perforating the tube in a position so that the holes in the coins, when hooked, correspond with the hole at this side of the tube. The head of the pin projects upon the outside of the tube, and this should fit loosely to enable it to be withdrawn readily.

In presenting, the wand and duplicate coins are examined, and the tube is picked up with fingers inside covering the coins, and shown freely. The wand is inserted through tube and coins, and the pin is withdrawn between the fingers. The tube is here covered with a silk—or a small plate (optional), and the duplicate coins are vanished en masse or singly by a favorite sleight or sleights. The finale and inspection of the simple accessories are familiar routine.

SELECTED CARD IN ROLL OR BUN

An acceptable variation of the "Card in Egg" with these advantages. It is less messy, requires no preparation or card forcing, and it may be presented at any time or occasion where a roll or bun is available. Its only requirement is that stand-by, your favorite thumb tip, in an accessible place. Sighting some left over rolls from a banquet, request someone to take charge of them; before some obliging waiter removes them, as, to have them brought in at your finale seemingly invites suspicion.

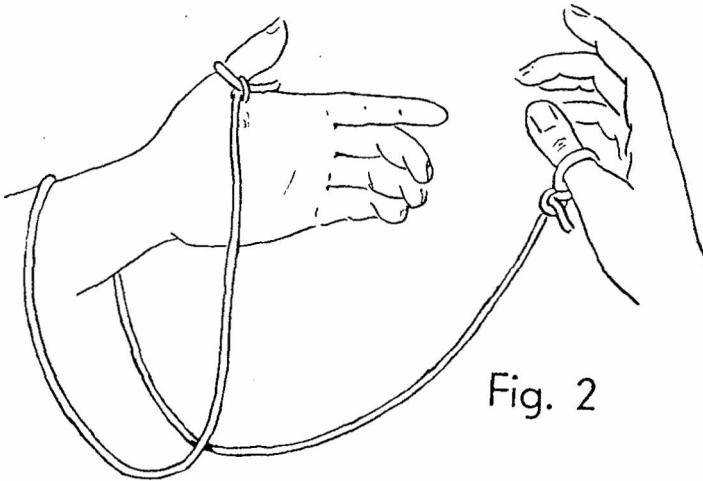
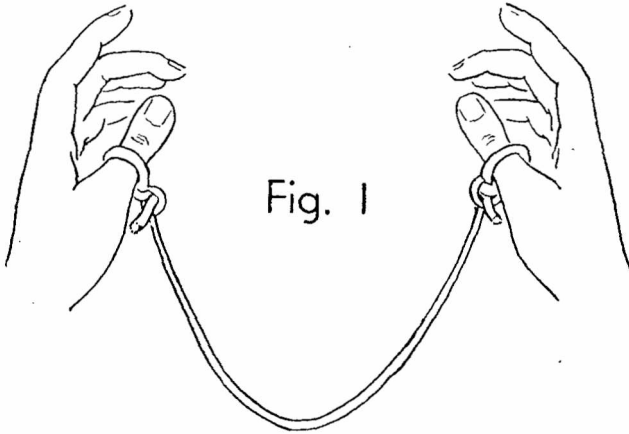
Hand out a pack of cards for the selection, and impress upon the party the "squareness" of—the selection, which may be changed if desired. Have selected card signed, and, to make it more difficult—apparently, but easier in its evanishment, have a quarter of the card torn off at a corner. Reach for the card with right hand, getting tip upon left thumb. Keeping tip from sight, of course, fold the card in such proportions that it will go into the tip easily. Hold the card up and show. While showing, get the tip into first (left) rotating it one-half turn. Bring up left hand, poke card into the tip, annexing upon the right thumb, and dropping it to side. Rub and squeeze left hand—show empty.

A roll is "selected," passed to you, being taken in the left hand and shown freely. Pass to right hand, and while showing left hand, poke the tip its entire length into the center of the roll at a side, and show right hand. Now turn the tip in the roll a quarter-turn to the right, which places it lengthwise of the roll. Pinch the roll together at the opening. The roll may be either broken or cut across with a table knife. In either case break or cut the roll at open end of tip, which leaves the tip out of sight upon removing the card. Remove. annex the tip upon right thumb, and squeeze roll together, laying it upon a plate. Unfold the card and pass both out upon the plate for examination and comparison.



THE KNOTTED CIRCLE

This is a variation of, or addition to, the feat of that name, made popular by the late John Northern Hilliard. It would be unfair to explain it in its entirety as it was recently marketed by a magical



dealer. The description will be confined to the variation alone. This constitutes a complete effect in itself, and properly presented, defies detection. About five feet of soft rope is required.

An explanation of the feat, that you "will attempt to place a knot in a closed circle, without breaking the circle in any way to accomplish it," precedes the examination of the rope. Two spectators are

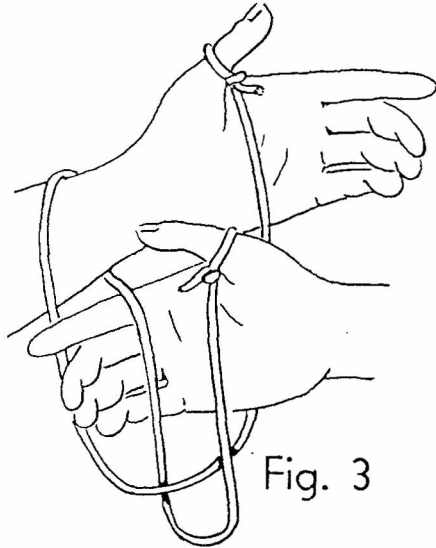


Fig. 3

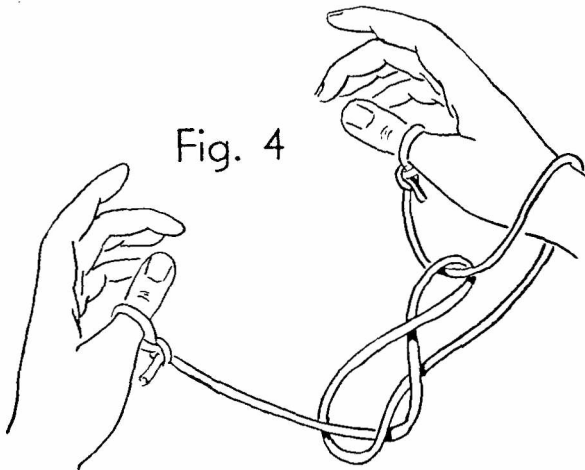
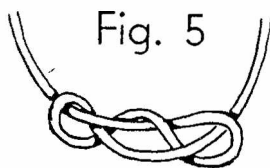


Fig. 4

asked to assist you. They are told to watch closely and assure themselves that the circle is not broken in any way. Standing between them, each in turn is requested to tie or knot his end of the rope upon the thumb nearest him.

The rope thus tied to both thumbs is shown freely. The left section of the rope is here laid over the left arm, forming a loop upon its inside some fifteen inches in length. The right hand and arm are passed into the loop—outward, at its left side, and the portion of the rope hanging from outside of arm is picked up on the wrist as the right hand emerges—inward, from the opposite side of loop. To summarize, the continuation of the rope over the arm is brought through the loop upon the right wrist.



The arms are immediately separated with this “formation” of the rope upon them. The maneuver, easily acquired, should be done speedily for obvious reasons. Your assistants are asked—“have you seen the circle broken in any manner?” The reply must be NO, as it has not.

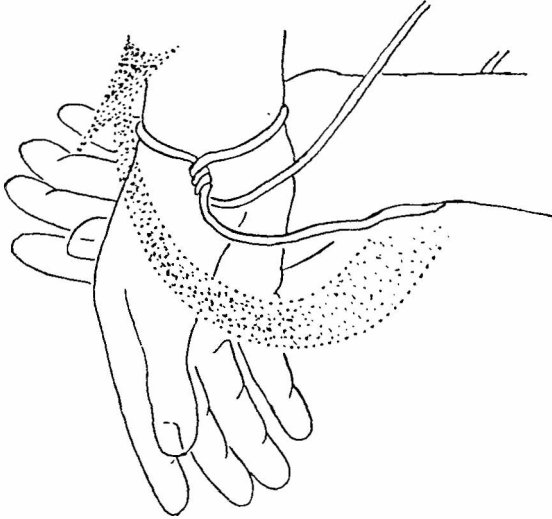
They are now requested to untie the rope from the thumbs, but to retain hold of their ends of the rope. They are now questioned, “can you conceive the possibility of a knot being placed upon the rope so held and under such conditions?” The reply must again be no, as it looks IMPOSSIBLE. Still holding their ends of the rope, it is slowly drawn from the arms—TO BE FOUND KNOTTED.

A DECEPTIVE WRIST TIE

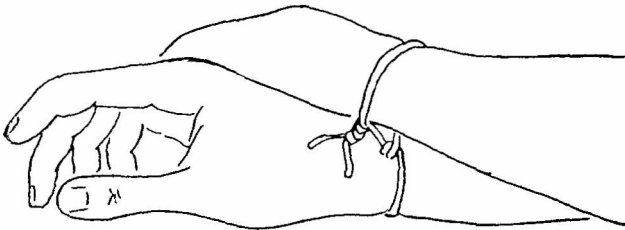
This requires no preparation whatever and its only essentials are about thirty inches of soft pliable wire and a pair of pliers, those with a wire clipper preferred. For effectiveness, a somewhat robust individual is selected to assist you.

The first tie is made by placing the center of the wire around the right wrist, twisting the wire together ON THE INSIDE of the wrist. As it is necessary to your release that this be sufficiently tight so that it will not slip, request your assistant to—do his worst. Do not be fearful of any harm resulting; they will invariably stop before you

stop them. With the ends of the wire hanging downward, pass your left wrist between them, bringing one of them upward as the wrists are crossed in front of you, the left placed closely against the right.

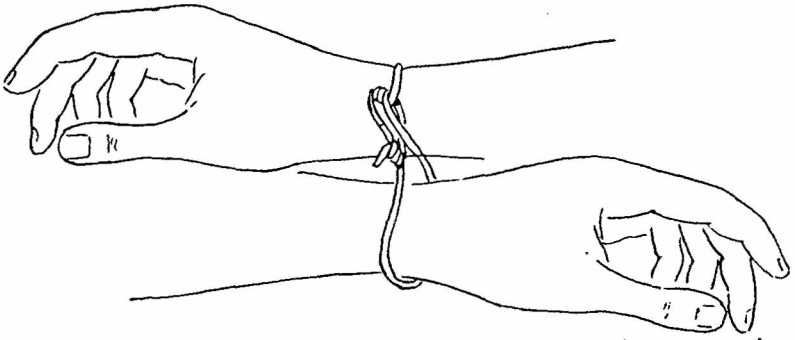


Bring the wires together at the front, or upon the outside of the left wrist, and have them twisted together at this point—as tightly as may be desired. Keeping your wrists together; the “tie” may be shown at any angle, and to all appearances the wrists are securely wired together.



The release is accomplished by passing the left wrist downward and around the right, withdrawing the hand at the completion of the move, which should be a continuous one, executed with rapidity. “Crush” the wire of the released loop to conceal its comparative size,

and request the remaining tie clipped from your right wrist—"to restore circulation to that hand," or at least you so state, after which the



"twists" may be shown freely, as unimpaired. The feat well presented is a sensation with any audience.

A DECEPTIVE NAIL WRITER ROUTINE

This came to me from the late Nate Leipzig as being one of his favorite tricks with my nail writer.

He would find himself seated at a table, amongst friends or strangers, with the nail writer in position under the nail of his right forefinger, a cigarette paper under the left elbow, as it rests on the table, and a packet of cigarette papers in a convenient pocket.

He would suddenly ask one of the party his or her first name, and as the name was mentioned, just as suddenly he would exclaim, "Never mind telling me—here, take a paper from this pack; examine it closely; now wad it up." During this time he had written the name on the paper under his elbow with the nail writer, rolled it up and finger palmed it.

The packet of papers was picked up and pocketed, together with the writer, and the victim was asked to place the wadded up paper on the table "where everyone can see it—" but it is not rolled small enough, so you pick it up to wad it a little tighter, switching it, of course, for the one already palmed.

Finding the name written on the paper never failed to cause wonder and puzzled comment from the spectators, and the usual request to "do it again,"—which repetition should always be declined.

IMPROMPTU TELEPATHY

This effect, clothed with the showmanship of the average performer, will be found to fill almost any requirement for an impromptu club, platform, or publicity item. Its outstanding squareness from a spectator's viewpoint, and absence of sleights, or gimmicks, from a performer's, is obvious. Its only requirements are, a fountain pen, this filled for the occasion with any variety of copying ink, and a slightly dampened handkerchief corner, this in any pocket with its moistened corner inside.

In presenting, two business cards are borrowed. Without touching them in any way, they are examined and one selected. A spectator is handed your fountain pen and requested to write any word, number, or the usual "dead" name if desired upon the selected card, turning it writing downward after doing so, that no one may see it; you stepping aside meanwhile. While awaiting the procedure, your handkerchief is casually removed from the pocket, but before returning it, the inside portion of the right forefinger is moistened from its dampened corner.

Now, a little subtlety, misdirection, or plain hocus pocus—call it what you like. At the completion of your request, approach the spectator with your right hand extended, but, **EXTEND IT TOWARD THE (HIS) HAND NEAREST THE CARD WRITTEN UPON.** As this card is handed you, take or receive it between the thumb and first finger, the writing against the finger. "No, no. Keep this card yourself. Hand me the blank card." And the card is returned to him—face down, but in the interim your thumb has given the card a vigorous rub lengthwise against the finger, giving you an impression of the writing upon this digit.

Take the blank card, show it freely, get it in position, and in the act of reaching for the pen, give its blank side another vigorous rub against the same finger, which gives you an impression of the writing upon the card.

Step back and finish your trick by tracing the entire word in ink, filling in any incomplete portions—as you mention "vibrations," "concentrations," and what not. An effective finale is that of dropping the finished card into a tumbler, and after questioning the writer regarding the word or name, have it announced aloud, permitting the writer or another spectator to remove it from the tumbler for comparison.

READING THE TIME ON A WATCH

This version of Time Reading has been audience-tested under varying conditions with gratifying results. As a press stunt it has distinctive merits of its own. While its simple moves and routine are readily mastered, these require the same rehearsal in showmanship, timing, and angles as would any similar effect before presenting.

ROUTINE: When a watch is borrowed and set, the request to "remember the time" should not be overlooked. Receive the watch in your left hand, **FACE DOWNWARD**, turning your head aside as it is so placed, not to give it the least glimpse whatever. Turning slightly to the right, pass the watch under your coat and apparently into the inner pocket, but in reality "slide" it down your right sleeve into this hand; where it is, of course, kept from view, this hand remaining at the side as the left hand is withdrawn and seen to be empty. A pat or two upon the outside of the pocket aids in the assurance that the watch is within, and you are ready for your "reading."

Should "sensitized fingers" be in accordance with your introduction and patter, rub your left fingers over your coat sleeve and pass them over the outside of the "pocketed" watch, to find that immediate results are not forthcoming. "Oh, I see," might be heard. "Changed the time on me, didn't you? I get your first setting at 2:15. Is that correct?" (Frequently this will be admitted.) "Just a minute," you say. Bring your right hand up and remove your handkerchief from your outer coat pocket, and in the gesture of wiping the left hand, place the watch in this hand under cover of the handkerchief, palming it. Wipe the right fingers also, take the handkerchief in this hand, and in replacing it in the pocket, there is not a more natural move (or habit) in existence than that of bringing the left arm and hand up and in front of you while doing so, which gives you ample opportunity for the necessary "glimpse." Now drop your left hand to the side, and apparently obtain your desired information by rubbing the **RIGHT FINGERS** this time over the area of the supposedly pocketed watch. When the "set" time is announced, and verified, casually reach into the inner pocket with left hand, to first slide the watch inside, but open the coat well back and permit the spectators to see the watch **WITHDRAWN FROM THE POCKET**, to further verify "my deductions—made possible through the natural coordination of highly developed sensory nerves," or so you might state without fear of contradiction.

REMOVING A SHIRT

Of the several versions of this feat one requires too much disrobing, while another is not infallible and a torn garment sometimes results. This detailed method is not only dependable but is unobjectionable to any member of an audience. It requires but a few minutes' preparation in a rest room, previous to your show, and few members of any club will be found averse to assisting with it, especially when informed that it will be an added feature to your programme.



The assistant's tie is untied, and his coat, vest and shirt removed. The sleeves of the shirt are LAID UPON the arms, and cuffs are buttoned at the wrists. The collar and first button of the shirt are buttoned around the neck, the tie is retied, and the front and sides of the shirt are laid in a fold over the shoulders and back. The "tail" is folded upward under the vest, which is then buttoned, and the coat is replaced.

He is instructed to respond when an assistant is called for, but should others respond also, they may be eliminated in any manner. One might be too tall, or his "life line" too long—you might "interrupt" it. Another's pulse might indicate that he could not stand the ordeal. Use any method, but, with all courtesy.

The assistant is seated, and in announcing—whatever you wish to term it—have no hesitancy in making it *strong*. You have in your hands a “challenge” feat; an apparent impossibility. *Sell it*. The assistant’s cuffs are unbuttoned, likewise the buttons of shirt and two upper buttons of his vest and his tie untied. Now loosen the collar at the back of the neck, also loosen the vest at this point. Requesting him to sit upright, grasp the shirt collar at the back, also a portion of the shirt, and draw it upward—slowly at first, until you feel it release—then with more rapidity. The instant the shirt is out, tell him to “run for the exit,” you following him with the shirt and tie in your hands—but return for your response. And, *you will get it*.

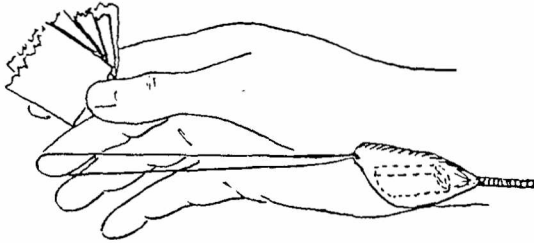


TORN AND RESTORED TISSUE CHING LING FOO

Some three decades ago a version of the torn and restored tissue strip in the hands of that eminent Chinese magician Ching Ling Foo was as equally puzzling to laymen and magi, as is the Ade Duval “smoke trick” of today. In effect a single strip of tissue when torn to bits seemingly restored itself. Nothing so new in that perhaps, but the “Foo” technique and finesse would have you believe that you were witnessing a miracle of its kind.

Varied solutions of this were offered, one of which appeared in a *British periodical*. Another was marketed by an *English dealer* but both were incorrect.* Later, through the courtesy of Theodore Bamberg I was favored with the authentic Ching Ling Foo method, which was afterward verified by David P. Abbott. And believing that the principles of this novel feat of yesterday might still be of interest to many, it is herewith detailed, but with the regrettable omission of the typical Chinese mannerisms and misdirection that perfected its presentation.

To an elastic sleeve pull encircling the body was attached a diminutive "reversible" flesh colored silk bag. From this extended a loop of fine silk thread some 12 inches in length. In working, the bag loaded with the duplicate strip was upon the inner side of the wrist, the loop of thread extending to and under the nail of the second finger, the tension of the pull holding these in place.



The strips of tissue used, while lengthy, were narrow and thin in texture, which enabled the paper to be wadded into a very small space. The original strip was, of course, torn up, wadded, the bag drawn into the hands, the exchange made and the bag released, but HOW? With an ARTISTRY in misdirection that few performers of today would take the pains to attain, and which seemed to transcend human skill. A miracle indeed!

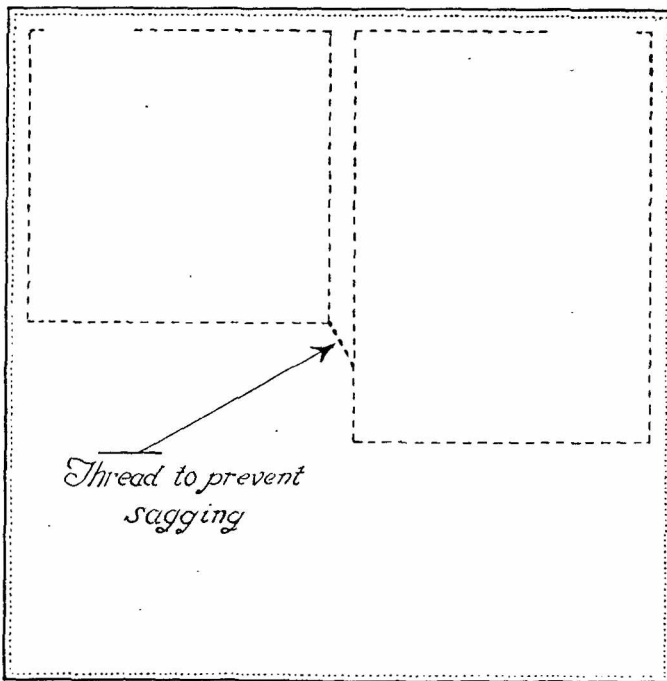
(Editor's note.) Few persons are aware of the fact that the useful and popular Thumb Tip was invented as one of the solutions of Foo's trick which had never been seen in the U. S. A. until Ching Ling Foo introduced it. For many years the Thumb Tip was sold and used solely for this effect. It is here mentioned for the sake of the record, that Mr. Al Meiners of New York claims, and can furnish what appears to be undisputed evidence, that he "invented" or made the first Thumb Tip and showed it to the Martinka Magic Shop as his method of duplicating the Foo torn and restored paper strip. Martinka at once said, "Oh, let me have that for Mr. Kellar"—and it is well known that Kellar featured the trick for many years.

It should also be mentioned that the late A. Roterberg and Ralph W. Read, both former magic dealers in Chicago, obtained indirectly what they and others believed, and still believe, to have been Foo's method—one employing pure sleight of hand. As Foo was subtle and skillful at all manipulative sleights, it seems to bear out the assumption that he would avoid any gimmick in favor of sleight of hand.

Anyone interested in this latter method many procure it through the publisher of this work you are now reading.

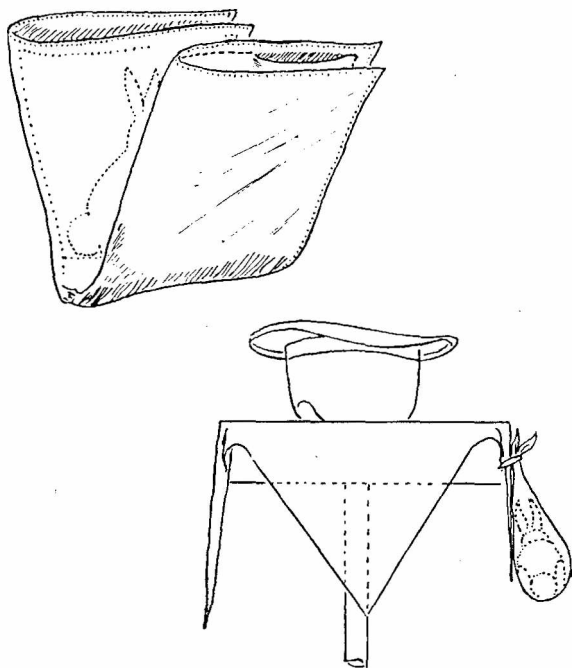
A RABBIT "COLOR CHANGE" AND SUGGESTED PRODUCTION

A surprise transformation with an unusual commodity. Its requirements are two small rabbits of different colors, and a somewhat familiar magical accessory, a "Jap Handkerchief," but, especially constructed, with TWO bags or compartments instead of one. It is easily made, and any light opaque material may be used in its construction which should be about thirty inches square. The inner bags should be



of thin silk. One of these is slightly longer than the other, their dimensions being fourteen by fifteen inches, and fourteen by twenty inches respectively. These, with six-inch "openings" are made and stitched in place with the openings at opposite side edges of the handkerchief at its top. But before completing the "doubled handkerchief," attach a strong thread across and between the two bags near the bottom ends, to eliminate sagging.

Completed, its utility possibilities for other purposes are obvious. In presenting the "color change," one of the bunnies, which might be designated as the dark one, is placed in the shorter bag. The handkerchief is folded quarterly, the openings inside. So folded, it is placed between the sheet of a folded newspaper upon a chair, this with its back to your audience. And to date, I have experienced no trouble with the little animals so placed.



The white rabbit may be produced by your favorite method. If you have none, I am going to suggest one that is simplicity itself, and is both effective and undetectable. Drive a somewhat heavy needle into the bottom center edge of an undraped table at back, with about one inch protruding. Now procure a thin silk foulard, some twenty-four inches square, according to size of table top. Drape this over table with its corners at side edges, front, etc., with about ten inches

of a corner hanging below the table at back edge. This is pushed over needle. Another piece of the same material, about fifteen inches square, containing the white rabbit, is hung on the needle by both its center edges and corners. In placing, see that none of its edges show above table top.

A hat is borrowed, and shown empty. Place the hat upon the table, partially draw up sleeves, pick up hat in left and show empty again. Reach for foulard upon table, grasping it in center. Draw it upward, and step behind table momentarily. At the instant you feel the pressure of the "load" upon foulard, drop the hat into a position to catch it as it is drawn from the needle, but continue with an upward motion of the foulard, shaking it out, as the hat is quickly brought in sight above the table. It should be superfluous to caution the experienced performer that his gaze should follow the foulard—not the load. The hat is casually "wiped" with the foulard, this being placed upon table. Now the production, and its showmanship, will be left with you. But after making it, place the hat—open side down, upon the foulard, which disposes of the smaller silk. Your production is shown, the hat returned, and now for the transformation.

The Jap Handkerchief is picked up, unfolded, shown upon both sides and refolded. The white rabbits placed in the longer compartment. While its advisability is questionable, an "evanishment" may be effected at this point, if desired. With the handkerchief held with openings upward, and with some plausible excuse, reach into the short bag and produce the "dark" bunny therefrom, grasping the handkerchief at the opposite top corner, permitting the rest of the handkerchief to drop. Show your second production, or rather your transformation—also your handkerchief—to be as it seems, an enlarged "wipe," or innocent foulard. An ink mark upon either of the openings will eliminate any error in presenting, and is suggested.

A FLASHY ENCORE

As I have repeatedly found the following to justify the above title in every way, it is quite immaterial that it might be in the vest pocket classification.

To prepare, tear off the corner of a duplicate card, this, in an available place. Fold the card into a half-inch square, and wrap in a piece of flash paper some two and one-half inches in size. This goes in the left coat pocket together with a piece of paper similar in size and color as the flash paper. A few matches are in the right coat pocket.

In presenting, a card—the duplicate of the wrapped one—is forced. Any method may be used for this. This card is torn in pieces, and—the usual request, “kindly retain one of the pieces,” which is, of course, the corner torn from the duplicate card. The sheet of paper is produced from the pocket, the wrapped packet underneath it in the center of the paper, the thumb above and the fingers below, holding them in this position. The pieces of card are wrapped in the paper compactly, and the two packets are held up in the right fingers and shown as one, the torn card packet being the one against the thumb.

Now lay the packets upon the left palm, the right thumb underneath. Partially close the left fingers and steal out the underneath or torn card packet into a finger palm, the hand dropping momentarily to the side. Show and point to the packet with right hand, go into your pocket for a match, leaving the torn card there. Light the flash paper and finish to suit.

Merely Reminders

HERE'S HOW—AGAIN

We will assume that you have produced a glass of wine from a silk—your own method, its cover being in center folds of silk in left hand. While sipping the contents of the glass, drop this hand to your side and secure a second glass from a hanger under the coat edge, its covered end downward. Drape the doubled silk around the glass, detach, invert, and bring to mouth behind the silk in the act of wiping your lips. Get the stems of both glasses in your right fingers, remove the cover and draw the silk away. The gesture is a natural one and the appearance of the second glass beside the first—is s'prising.

PINTRIX

The unlinking of two safety pins is too well known to necessitate details. To link and unlink them with an almost continuous move, cut or file away a portion of the "upright" under the pin so that it will open without interference. Bend the extreme point of the pin slightly downward, toward the upright. With the prepared pin underneath, "link" the unprepared pin into this with its opening downward. Invert forward, and unlink. Should a spectator wish to try the experiment, hand him the unprepared pin—first.

WITH A ROLLED SILK

Minor sleights with a rolled silk such as the "drop" and back-palming are made possible by a very simple expedient accredited to C. T. Jordan of Pengrove, Calif. Silk is prepared by stitching a narrow strip of sheet lead in the hem at one corner. In rolling the silk start from the opposite corner. The lead holds the roll in place, and the silk may be shaken out later to show—unprepared.

WHAT, NO PIPES?

A somewhat startling denouement results upon a spectator being requested to knot two silks, the tips of which have been treated with the familiar ammonia and (dilute) hydrochloric acid solutions. For the latter make use of a discarded silk, or neutralize as soon as convenient. Colors that "fail to blend," or "Jap and China" silks might be plausible explanations of the regrettable (?) happening. This is especially commended as a harmless sedative to the talkative "half-tea-ed" individual who sometimes insists upon stealing the show.

FLIGHTY SILK

A prominent Mexican magician has a clever shooting silk that is a worthy addition to any silk routine. In the center edge of an 18-inch silk is stitched a small ball bearing. Its opposite edge is knotted in a slip-knot to the center edge of a second silk. With the knot upward, the latter is grasped in each hand at its top corners, and its center permitted to sag. A sharp pull upon the corners releases the knot and propels the weighted silk ceilingward.

EVERYBODY WANTS
"MARVELS OF MYSTERY"



**A GREAT BOOK
 FULL OF HIT TRICKS**

Introduction by Mrs. Harry Houdini.
 155 pages, illustrated; beautifully
 bound in cloth, gold title, size 6" x 9".

You'll Be Delighted with this Fascinating Book.....\$2.50

... and that's what you get in
 John Booth's latest book.

"Marvels of Mystery" is the fastest selling book we have ever handled, purchasers including smart magicians, amateurs and professionals, all over the country. Booth's masterpiece, a marvelous Production Routine, is worth many times the price of the whole book—and you can make practically the whole outfit yourself—something you can do almost any place since Booth presented it in Nite Clubs with people all around.

Paul Rosini, Annemann, Milbourne Christopher, Carlton King, Bill Larsen, Sid Lorraine, Lloyd Jones, John Mulholland and hundreds of others rate it as a great book and great value, possessing.....

SOMETHING FOR EVERYBODY

It contains 25 completely routined masterpieces: Booth's \$25 Blendo; his \$100 Stack of Glasses Production; a prize Comedy Bow Tie trick; a knockout Hydrostatic Glass routine; Blindfold Finger Reading; complete Card Gambling Lecture, etc., etc.

PRACTICAL, TESTED EFFECTS

New tricks, close-up tricks, tricks you have never seen before, Club, Table, Impromptu tricks, etc.

NEW THIRD EDITION

"Forging Ahead In Magic"

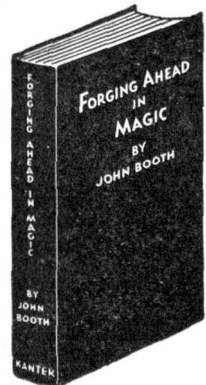
In this popular book, John Booth gives you the practical, proven methods used by over 136 eminent performers in their climb to success—the secrets that are not to be found in any other book. He tells you what they did, what they avoided and why their further progress is assured. Completely covers.....

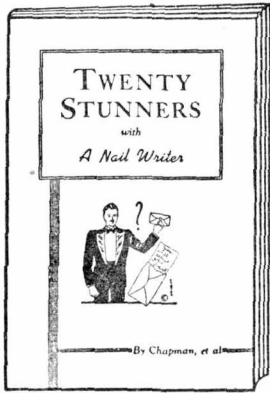
Preparation - Presentation - Publicity - Profit

... Special Openings, Sequences, Masterpieces, Strong Closings, Encores, Lighting, Music, Dress, Position, Starting Right, Style, Rehearsing, Patter, Speech, Personality, Showmanship, Applause, Glamour, Souvenirs, Newspaper Interviews, Promotional Stunts and Stories, Anecdotes, Press Releases, Ad Tie-ups, Photos, Radio and Television, Club Talks, Direct Mail, Press Agents, Booking Clubs, Vaudeville, Lyceum, Schools and Direct Contracts, Hold-overs, etc., etc.

**555 Winning Methods of 136 Magicians
 in 154 Pages—New Second Edition**

Cloth binding, size 6" x 9" — \$1000 worth of valuable information, not obtainable elsewhere, for only..... **\$3.00**





20 STUNNERS With a Nail Writer

By Franklin M. Chapman—Edited by Ralph W. Read
2nd GREATLY ENLARGED EDITION

When Mr. Chapman wrote his original Booklet, "Ten Stunners With A Nail Writer," he commented that he had only scratched the surface when it came out with "Ten Stunners." How true, for here we give you "Twenty Stunners" containing ten new effects made possible with the tiny secret writing device with which all of these effects are accomplished. . . STARTLING STUNTS IN MIND READING, OR TELEPATHY, UNCANNY PREDICTIONS, ETC.

The very latest methods and devices, and all of the known gimmicks are described and illustrated. For the first time, complete instructions in ALL METHODS OF APPLICATION ARE GIVEN.

You Can Perform These Amazing Effects:

Identical Twins—Light on the Subject—A Whispered Selection—Two-Way Telepathy—Like an Open Book—Word for Word—Easy Mark—The Quick or the Dead—At the Bar—Long Distance Telepathy—The Swami Test—Telepathy—You Think as I Think—A Pinch Hitter—Whose Name?—Seeing Red—Easy Card Prediction—The Invisible Hand—Via Telephone—Music in the Air—Is it Telepathy?

A printed 6" x 9" book
28 Pages • Illustrated

ORDER POST
NOW \$1.00 PAID

New, Second Edition of Loyd's

MASTER MANIPULATION of THIMBLES

40 Pages
84 Illustrations
from Life

This was the first book, and is still the best book devoted solely to the exposition of new technique and master sleights with thimbles—entirely sleight of hand.

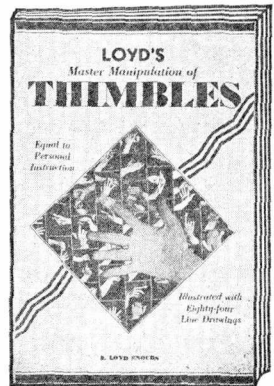
Illustrations from 84 photographs made from living poses, make each step clear and easy to follow, and make the work an outstanding presentation of thimble magic that is readily appreciated by both amateurs and professionals. And with the lucid text you get what amounts to . . .

PERSONAL LESSONS IN THE ART

Section 1 consists of an array of standard and novel sleights, many being the invention of the author. Section 2 gives Loyd's own original routine.

PARTIAL CONTENTS: Instantaneous Appearance of a Thimble from Finger to Finger, using but one thimble—Ghost Thimble—Master Back-Hand Palm—Hook Vanish—Solid Thru Solid—Loyd's One-Hand Color Change—Over the Top Vanish—Unique Comedy Production and Vanish—Routines, Etc.

ORIGINALLY PUBLISHED AT \$3.00—KANTER PUBLISHES THIS NEW 2ND EDITION AT THE LOW PRICE OF— **\$1.00**





NOVEL MAGIC

(Lu Brent)

This famous book again in print, has been given an amazing reception by artists, reviewers, etc. The reason is plain— for here is a collection of the very smartest magic devised and used in his own act by Lu Brent, the topnotch Philadelphia professional.

Some have called the book sensational, others, novel and original, while all highly endorse the practical value and the effectiveness of the magic that is so thoroughly explained and illustrated. There is something of value for every performer, as the table of contents will disclose.

CONTENTS

A Waste Paper Basket
 A Simple Coin Vanish
 Coin Thru Cut & Rest. Hank.
 Weisenheimer Magnetic Wand
 Flighty Cigar Band
 Matches of Jinx
 Match Box Melange
 He Watches the Matches
 Protean Pack O' Cigs.

The Unlucky Strike
 Traveling Cigs. & Matches
 A Silken Adventure
 Here, Bango! There!
 The Drum-Head Glass
 Oh! My Hat!
 Straw Hats
 The Torn Magazine Cover
 Surprise Reverse Card and
 Cigarette

Watch-Ho!
 Your Tips
 Test for Cigarettes No. 1
 Test for Cigarettes No. 2
 Can You Imagine!
 A Fantasy in Smoke
 Gagging the Sucker
 Just a Shadow
 Jealousy of Time

44 printed pages, profusely illustrated. Published by Kanter **\$1.00**

ST..R..E..T...C...H...I...N...G ..A ROPE..

Milbourne Christopher, famous professional magician, is the inventor of this remarkable feat in which a short piece of rope stretches from

10 to 15 Times Its Original Length!

His performance of this trick has stretched his reputation clear across the country. And others who do the trick are finding their fame extending with it, too.

This seeming miracle is accomplished with the rope at all times in full view of the audience. The moves are the natural, simple ones of just stretching a rope. That's really about all there is to it. Even when it seems as though the limit must have been reached, you keep right on stretching, using a principle that is entirely unique. It has been called

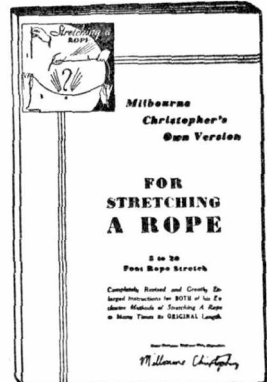
"One of the few absolutely new ideas in magic."

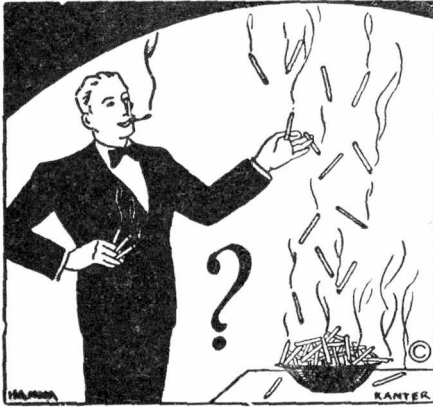
In this one book are given the author's original method plus his later improvements, their genuineness guaranteed by facsimile of his signature, as illustrated.

**2 Entirely Different Methods
 Authorized Edition (Printed Book)**

Price, Postpaid\$1.00

12 Pages of Instructions
22 Clear-Cut Illustrations





Secrets and Methods Explained:

Producing Lighted Cigarettes—Regarding Cigarettes—Fire Sleight—Double Production from One—Detailed Method—Switching—Types of Gimmicks—Pantomime Cigarette—Novel Variation—Snap Production—Bailey Sleight—Lloyd's Triple Cigarette Production—Finale (Pipe Production)—Penetration Vanish and Production—Lighted Sleights—Bolton Master Lighted Cigarette Sleight.

**PRODUCING
LIGHTED
CIGARETTES**

By "Lloyd"
4th Edition—36 Illustrations

**METHODS OF THE
FOREMOST MANIPULATORS**

This popular book gives detailed instructions how to perform the famous act of producing lighted cigarettes from thin air! Not only the basic, simple, sleights are given and illustrated so that they are easily learned by anyone, but a number of startling and novel effects are given besides.

This New 4th Edition Now Ready

You get BIG VALUE and complete information in this 6x9 printed book, 36 illustrations, leatherette covers.

**Get Your Copy
Now—Postpaid, Only . . \$1.00**

CUPS AND BALLS MAGIC

(OSBORNE)

WITH AN INTRODUCTION by Henry Ridgely Evans and a special article by John Mulholland, this splendid work will prove of interest and practical value to all who aspire to this popular type of magic.

This, one of the oldest tricks in the whole category of magic, is here explained in detail, enabling anyone to quickly and easily master the trick in all its puzzling routines and surprising effects.

Beginning with the simple sleights and moves employed, you are taken by easy stages through the whole calendar of sleights and subtleties—every art and artifice, old and new that adds mystery and entertainment to this famous trick. Included are: palming, passes, steals, switches, moves, routines, novelty effects, production of baby chicks, original ideas, cup selection, etc., etc.

The most comprehensive work on the subject ever produced, requiring months of preparation—nothing like it ever attempted. Of course you know that balls magically fly from cup to cup, multiply, vanish, reappear, transform into other objects, etc.

Clearly written, 60 pages, 63 illustrations, beautifully printed and bound in standard size (6"x9")—a professional job throughout—just what you have long wanted.....

Price \$2.00

**NEW
COMPLETE
MASTERLY
60 Pages
63 Illustrations**



CARD TRICKS

That Are **Easy To Learn—Easy To Do**

by W. F. (Rufus) Steele

50 Card Miracles Requiring No Sleight of Hand

Including the favorite tricks of the following artists:

- Harry Cecil
- Ade Duval
- Caryl Fleming
- Ralph Hull
- Jimmy Kater
- Frank Lane
- Harry Louine
- George Pearce
- George Pugh
- Rufus Steele
- Dai Vernon



2nd Edition

50 Pages

Published and
Copyrighted
by

KANTER

* * * * *

Edited by
Ray Gamble
and Herb Schuh

A COLLECTION OF NON-MANIPULATIVE MASTERPIECES!

How would you like to know the Knock-out tricks of these famous magicians?

1. W. F. (Rufus) Steele's Personal Stack and Poker Run-Up.
2. The Son John Story—complete with patter and moves.
3. Ralph Hull's famous Joker Spelling Trick (sells alone for 50c)
4. The famous "Devil's Tickets" wherein the performer compares in every detail, a deck of cards to the Bible. (This trick alone is worth many times the price of this whole book.)
5. Frank Lane's Three Pellet Trick which has made the author hundreds of dollars.
6. Harry Cecil's Mind Reading which is a knock-out.
7. George Pugh's Piano Trick with the original patter.
8. Harry Louine's famous Whispering Queen.
9. Ade Duval's Mephisto's Message.
10. George Pearce's Triple Card Mystery.

—and 40 more amazing tricks that you can do—many with patter—Steele's original "Letter P Trick" that is a riot of laughter with the surprise finish—and also the complete "Si Stebbins' Master System" that enables you to perform a whole act.

50 Printed pages, 6" x 9" and ONLY ----- \$2.00

