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THIRTY-SEVEN  
EFFECTIVE  
AFTER DINNER  
TRICKS

*and*

HOW TO PERFORM THEM

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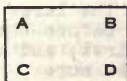
A NOVELTY WITH PAPER BALLS

This is essentially a table, or impromptu trick but my magical friends who will take the trouble to master it will find it a welcome addition to their repertoire of parlor effects. By the way there is a scarcity of good novelty effects, and the minds of inventors seem to run more or less to card effects. The following experiment is not new but has a finish that is a knockout when presented properly, combining sleight of hand with practically no preparation.

REQUIRED: Four small wadded paper balls, two hats, one large wadded paper ball which must be wadded large enough to exactly fit in one of these hats, a large handkerchief and an assistant.

EFFECT: A handkerchief (unprepared) is spread on the table. Four wadded paper balls are laid on the handkerchief so as to form the corners of the square. The four balls eventually come together under one of the hats. No duplicate paper balls are used and the four balls may be marked if desired. Then the finale with the large paper ball which is explained later.

EXPLANATION: A, B, C and D are the four paper balls. Now exhibit the two hats and prove them to be absolutely without previous preparation and perfectly empty. Holding a hat in each hand and showing his hand to be otherwise empty the magician covers the balls marked A and B. Observing that by covering these two balls, the other two balls are visible, he quickly shifts the hats so as to cover C and D, observing at the same time that the two front balls are visible. The performer shifts hats again and covers A and B, and while talking to the audience and also looking straight at them, the fingers of the right hand (under cover of the hat) pick up ball B. This movement, it must be understood, is made without moving the hat, nor should there be the slightest visible movement of the right hand.



Now comes the crucial move of the trick. It is not a difficult move, and if made properly, the whole operation is covered. While the right hand holds ball B under the hat, the left hand removes the hat from coin A, and holds it squarely in front of the right hand. Under cover of the hat the right hand carries

the hat and ball away and as the right hand moves away, the hat in the left hand is allowed to fall on the table, where ball B is supposed to be. The right hand then moves over to the left side of the table, and in the act of covering ball A with the hat, the ball held in the fingers under the hat is laid on the table near A. At this stage of the experiment, you have two balls under the hat at A, although your audience believe that there is one ball under each hat.

Now for the second part of the trick. Important: Request your audience to get as close to the table as possible so you can command strict attention. Your assistant who comes in on the finale manages to place himself right next to you on your right. Now take ball C in the fingers of the right hand, hold it up high, so that all may see that you hold a paper ball in your right hand. Go through the movement of placing the paper ball in the left hand, really palming same between the first and



second fingers of the right hand. There must be no hesitation in the execution of this movement. You can now proceed to pass the ball apparently in the left hand through the crown of the hat. Lift up the hat with the left hand showing that there are now really two paper balls under the hat and immediately transferring the hat to the right hand. The ball is now concealed under the hat in the right hand. Right hand now replaces the hat over the two balls at A, adding the third ball. There are now three balls under the hat at A. The process is now repeated with ball D and as a variation you can pass ball D through the ?? under the table into the hat.

When the hat in the right hand is placed over the balls at A for the last time there are four balls under the hat, although the audience are convinced that there are only three as they are of the opinion that there is still one coin under the right hat at B. In order to pass the ball B (apparently) under the hat at A you must vary the procedure. Simply bend over and blow briskly under the hat at B. The effect is as if you blew B under the hat at A. Lift up the hat at A and show the four marked balls together and then lift up hat at B showing hat to be empty, keeping this hat in the right hand and drop hand to your side with opening of the hat to the rear in position for your assistant to load large paper ball into same.

Now act as if you have finished your experiment having caused all four paper balls to pass under the one hat, but if desired you will repeat the trick with only one ball. Your assistant by this time has loaded the large paper ball into the hat, which completely fills the hat. This ball he can easily have concealed under his coat until needed.

Now again place the hat which now contains large ball, on the table, care being taken that it does not show and does not drop out. Pick up one of the small paper balls, proceed through movements as before and upon lifting the hat you will seem to be as surprised as your audience on the result you have obtained.

The first part of this trick (before the introduction of the large ball) unlike most sleight of hand tricks, admits of repetition before the same audience. The second method differs slightly from the first, and after you have performed it the second time the audience will be more mystified than ever.

In the second method you use five paper balls instead of four, but of course your audience is unaware of the existence of the extra ball. Conceal the fifth ball in your left hand, and arrange the four balls as before. In laying the hats over A and B you do not take away ball at B as in the first method, but allow the extra ball in the left hand to join ball at A. The trick now proceeds as before, except for the last ball at B. This you must get rid of in some manner; it is easy enough to slip this ball in your pocket while lifting the hat at A, because all eyes are attracted to the four balls there, or if you wish it can even be dropped on the floor when the finale of the large ball is introduced.

I have taken some pains to describe this trick, giving every detail, because it is really worth the attention of the fastidious sleight of hand artist. It is simple in theory, but the amateur will discover that it must be worked with a delicacy of touch, and with breezy patter, in which case the illusion produced is perfect and if the two methods are used, the effect is really incomprehensible.

### IMPROMPTU MAGIC WITH A PACK OF CAMELS

The writer has found the following effect to be an entertaining one. It is excellent for impromptu use, as it contains a real element of mystery and leaves your spectators guessing!

**EFFECT:** An ordinary pack of Camel Cigarettes are borrowed. Performer now turns the side of the pack towards the Spectator, displaying the words: "Choice Quality," which are to be found printed upon every pack. A small hand or pocket mirror is now introduced. Attention is called to the fact that the words, "Choice Quality"--are printed upon the pack vertical and upright as they should be. Performer now places the pack in front of the mirror, calling attention to the reflection contained therein of the words: "Choice Quality." They will appear to the Spectators' eyes as being upright and vertical though reversed. The pack is again removed from in front of the mirror, and again the words "Choice Quality" are shown to be upright. Performer now "blows" upon the words and as he places pack in front of mirror again he asks his Spectator to note the reflection. This time the Spectator will find the word "Choice"--is still vertical and upright, but that the word "Quality" has apparently turned upside-down! Package is again removed from the mirror, and the words are again displayed, this time both of them being upright and vertical as first shown.

**EXPLANATION:** The entire trick lies in the letter construction of the word, "Choice." The first time the pack is held in front of the mirror the reflection will be both vertical and upright though reversed. The second effect is obtained by turning the pack over in your hand, and when it is placed to the mirror this time: the word "Quality" will appear upside-down, and the word "Choice" while actually upside-down, due to its peculiar construction appears to be upright.

### THE MYSTERIOUS SUGAR TRICK

For the presentation of this trick you require several pieces of lump sugar and a glass of water. The sugar you smooth down by rubbing it over a piece of sandpaper.

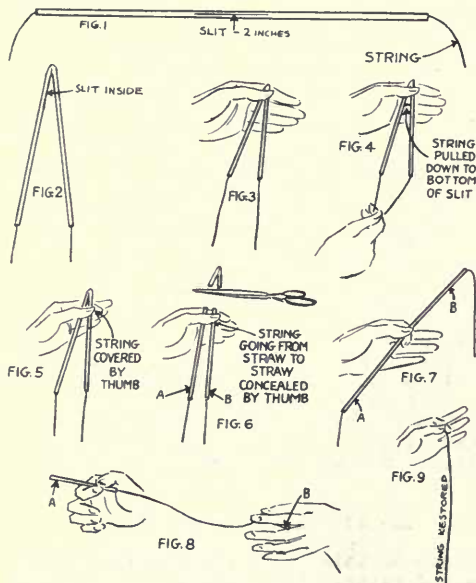
Request someone in your audience to place a mark on one of the lumps of sugar and to make this mark as heavy as possible with an ordinary lead pencil. Then have him place this sugar on the table with the marked side down so that it will not be visible to anyone. You then take the sugar and drop it in the glass of water. Have your voluntary assistant place both hands over the glass. Inform your audience that you are going to cause the mark to leave the sugar and appear on the palm of the hand of the person whose hands cover the glass. After a few moments remove the hands from the top of the glass, look at the palm and to the surprise of your audience the mark is not there. You then look further and find that the mark passes through the hand and is found in the top of the hand.

**EXPLANATION:** Slightly moisten the ball of your thumb and in the act of picking up the piece of sugar from the table and dropping it into the glass of water you get an impression of the mark on the sugar by placing the ball of the thumb on the marked side. You then reproduce this impression on the top of the right hand of your assistant when you help him in the act of placing his hands over the glass. Do not remove

your thumb from his right hand until you have placed his left hand over it so as to cover up the impression left there. Just a little rehearsal and this trick will be one of the best on your program.

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THE STRING AND STRAW TRICK  
By Joseph J. Kolar



This is one of those baffling mysteries that is based on an entirely new principle. It has completely mystified the foremost magicians of the country and one of the greatest magicians was so impressed when he himself was allowed to cut the string and do the restoring while the straw and string was held in his hands, that he announced that he was completely puzzled and offered to put in writing the fact that this was the most baffling as well as the neatest effect he had ever seen.

EFFECT NO. 1: A box of lemonade or soda straws are offered to spectators from which he chooses one. He is now given a length of string and asked to thread it through the straw as in Fig. 1. You now take the straw from spectator and pull string back and forth as if to center it, but really to enable you to locate the slot. Next grip straw and string in middle of slot and bend as in Fig. 2. Straw is then held so top of bend is flush with the first finger as in Fig. 3. Fingers must be held close together to conceal next move. You now pull on either one or both ends of string as if trying to get both ends even and in doing this you pull string down through slot as in Fig. 4.



Before pulling string, be sure thumb conceals space where string will stop as in Fig. 5. Straw can then be pushed up above tops of fingers--spread apart a bit and shown freely from both sides. Now you wrap a small rubber band about the straw as if to keep it from spreading, but really to conceal the string--in other words the rubber band now takes the place of your thumb and fingers in covering string.

In this fashion you are perfectly safe in deliberately handing the straw to the spectator and asking him to cut the straw close to rubber band. If you lack confidence, the rubber band can be dispensed with and you can hold straw yourself. The straw is snipped by spectator as in Fig. 6. Everyone is thoroughly convinced that the string as well as straw is fairly cut in two.

You now hold two pieces of straw as "A" and "B" Fig. 6. You now bring straws "A" and "B" together as in Fig. 7. If spectator holds straws, you of course move straws together while he holds them as if to show him what to do. Now pull string back and forth as at beginning of trick and finally remove straw "A" and then "B"--Fig. 8, and show string completely restored, Fig. 9.

EFFECT NO. 2: Using a large darning needle you can thread a red, a white and a blue piece of silk thread through straw. Ask spectator to choose one color. Chosen color is pulled down using same tactics as above, and when straw is cut, it is discovered that the two other colors were cut along with the straw while the chosen strand is restored. How two can be cut without cutting the chosen strand is short of marvelous.

EFFECT NO. 3: Use a light chain and a pair of light tinner's snips for effect and you can cut and restore a chain. A light, flexible wire will work equally well.

NOTE: This effect appears in this manuscript by special permission of Mr. J. J. Kolar. The Kolar Straw Trick has been sold for a number of years for \$1.50.

#### ----- ANOTHER STRAW AND STRING TRICK

This additional method and presentation heightens the mystery of the Straw and String trick inasmuch as a second cutting and restoring of the string takes place.

THE EFFECT: A string is placed through an ordinary lemonade straw as in the original Kolar method and cut and restored as described elsewhere in this issue. Performer now takes this same restored string and rethreads another straw, requesting another spectator to cut the straw and string again in the center, but this time the cut parts ARE HELD WIDE APART--A PORTION IS HELD IN EACH HAND-- and the straw and string are ACTUALLY shown to be cut in two pieces. Performer now brings the two ends together and slowly draws the string through the straws completely restored!

THE METHOD: Like all good effects the method is very simple. The string (which may also be used for the original method) is prepared as follows: The ends of the strings are dipped into Rubber Cement (this may be purchased at any art supply store). Let the cement cover about one-half

an inch of each end of the thread. This must be allowed to dry thoroughly which will take about one hour. It will be wise to prepare about a dozen strings at a time as their preparation does not deteriorate. When the cement is thoroughly dry it will have penetrated into the fibers of the string and be invisible to the eye. Care must be exercised, however, not to touch the ends of the strings with the fingers as the cement-impregnated ends pick up dirt from the pores of your fingers. Handle the string from the center or near center. You will also find that the prepared ends of string will be slightly stiff which will facilitate its entry into the straw. Insert the string as in the original effect, and have a spectator cut straw and string in the center as you hold it with both of your hands.

Hold one portion of each in your hands drawing hands wide apart showing the straw and string to be actually cut in two pieces! Now, as you return the two cut parts to one hand reverse the ends thus bringing the prepared ends together--(ala rope trick)--squeeze the two prepared ends tightly together with your thumb and forefinger, allowing the smallest possible over-lapping of the ends. (Not more than one-eighth of an inch.)

You will find that the string will cement itself readily, and that this aperture will be invisible to the eye. Now slowly pull this restored and cemented string through the two pieces of straw and to the spectator's eye, it will appear again as the whole string! You may give this string a good stiff tug and it will not pull apart. It will be found that if you wrap the prepared ends of your string in waxed paper--you can carry them in your pocket with safety against the afore-mentioned trouble of having your string ends pick up this dirt, which makes your cemented spot obvious.

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#### A SIMPLE EXPERIMENT WITH STATIC ELECTRICITY

An ordinary piece of newspaper will enable you to perform this experiment. Take this newspaper and tear it into strips about four inches wide and twelve inches long, heat it lightly so as to expel every trace of humidity. This done rub it with a flannel or cloth, although flannel is preferable, or you can also use the palm of your hand if it is dry. Now hold the flannel near the paper and you will see that the former is attracted, a proof that the two bodies are charged with contrary poles of electricity, because they both attracted a light body not electrified.



Another method of presentation is to rub the newspaper on the trouser and then hold it near the face or body of some person in the audience and the result will be the same.



You can verify these facts very simply. When the paper has been rubbed, tear it into two pieces and then try to place their edges together. However, since both are charged with electricity of the same pole, they will repel each other. Hold a pen near one and all its electricity will escape into the pen, making the paper quiver slightly in doing so, and then, being no longer charged with electricity, it will be attracted by the other piece of paper. In a dark room an electric spark will be visible.

Here is another way of showing that the paper has been electrified by friction. Balance a pencil on the edge of a table. If you will approach it with the paper that has been rubbed you will see the pencil inclining toward it, perhaps losing its balance and falling.

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MYSTERIOUS ASHES

The following trick is one of the most effective tricks possible for the parlor audience.

The performer procures from ten to twenty slips of paper. These he places on the table in front of him. He then requests that the names of ten to twenty persons present shall be given him, and as these names are called he proceeds to write them down, one on each slip of paper. When sufficient number of names are received these slips are folded and placed in an empty hat. Some member of your audience is then requested to select one slip from the hat--anyone he or she prefers.

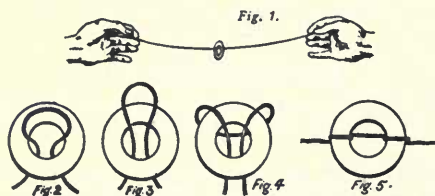
The individual who has taken the name from the hat is now requested to open the slip, note the name that is written also show it to others in the audience, and then to kindly take a match and burn the piece of paper on which the name is written, taking care to save the ashes.

The ashes are then brought back to the performer, who in the meantime, has rolled up his left sleeve, leaving his arm bare to the elbow. He then takes the ashes in his right hand, rubs them up and down a few times on his left arm and in a short time the name that was on the burned slip is seen to appear, in black letters on his bared left arm.

EXPLANATION: First of all the performer must know the name of some person in the audience. He now sits down at the table, and as certain names are called out he apparently writes them down as called on the slips of paper that he has provided, but really he writes down the name of someone that is popular in the audience, so that this name is almost certain to be mentioned. However if it is not the performer says to certain persons, "Now, sir, may I have your name?" or "I am sure that you will allow me to use your name." After repeating this several times he says the same thing to the person whose name he has been writing on the slips of paper. He folds up each slip of paper as it is written upon, all are then placed in the hat and one selected by someone in the audience. It is burned as directed and the ashes rubbed on the arm, the name then appears. This is done by the performer preparing before the commencement of the trick by taking a yellow piece of soap and using it as a pencil to write the name of the person (which he is to write) on his left arm. A name thus written is invisible to the audience, but when the ashes are rubbed upon it the letters gradually appear in a truly startling manner.

### THE CHINESE COIN TRICK

Two Chinese coins or two iron washers with a hole in the center are used, or if desired you may use small metal rings, one of these washers being concealed between the second and lower joints of the second and third fingers of the right hand. After the other washer has been placed on the string and the latter been given to a spectator to hold, the performer places both hands on the middle of the string, thus hiding the washer thereon entirely from view, and while talking, with the right hand substitutes his washer for the other. He then takes a portion of the string and pushes it upwards through the center of the washer, as illustrated in the diagrams.



This portion of the string is then looped over the back of the washer and the string tightened by the performer, who now allows this washer to come into view, while the left hand is still held over the original washer. Drawing both hands outwards towards the ends of the string, the performer requests the person to release the string for an instant, immediately replacing the ends of the string in the person's hands. This slight interlude seems to be entirely incidental, but is necessary, because it enables the performer to secretly withdraw the original washer from the string. With the same hand in which this is concealed, the performer reaches into his pocket and pulls out a handkerchief, at the same time leaving the palmed washer in the pocket. The handkerchief is then placed over the center of the string with the left hand, the right hand reaching under the handkerchief and disengaging the loop from the washer, freeing same. The freed washer is then exhibited and examination of everything invited.

### ----- THE PHANTOM RING

**THE EFFECT:** A new and puzzling trick easy to perform. A solid ring of metal is handed for thorough inspection. After this, the performer's wrists are securely tied with any cord or ribbon, the knots being sealed or sewed if desired. Having seized the ring, the performer turns his back to the audience. On facing the company again a second later, the ring is found on the cord or ribbon, while the wrists are securely tied and sealed. Everything may gain be thoroughly examined.

**THE SECRET:** Procure from a convenient ten cents store two large size ladies' bracelets, the type that are made of celluloid or bakelite. The secret of this trick is simplicity itself. Two rings are required, through one of which the hand is slipped previous to the trick, after which the ring is pushed along the forearm and hidden under the coat sleeve. The second ring is shown and examined by the audience after which the performer's hands are tied, a space of a foot or more of rope

left between both hands. He then seizes the examined ring in one hand and turning around for an instant, drops this ring into a convenient pocket or pushes it under the vest and next draws the second ring from its hiding place and slides it on the rope, where it is discovered by the company when he turns around again an instant later. The effect created is, that the examined ring has by some mysterious means been conjured on the rope.

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### A SMASHED WATCH SURPRISE

This is a little novelty particularly suited to the parlor performer in a friendly gathering or a party. Its effect is exceedingly good and startling, especially if it is introduced at a moment when everybody is more or less merry. The idea is to offer amusement to the bulk of the guests at the expense of one of their number.

Having selected your victim, one you know to be in possession of a valuable watch, you go up to him and ask him to be kind enough to allow you to inspect the valuable chronometer of which you have been given to understand that he is the fortunate owner. He will acquiesce quite readily and you will probably also be able to induce him to remove the watch from its chain for closer examination. Anyway, this must be done if the surprise is to be carried out.

If successful so far, you take the watch in your right hand, having in the meantime secured and palmed a bunch of keys in your left hand. You are looking intently at the watch as it lays in the palm of your right hand, then suddenly (but do not let there be any suggestion of hurry) seem to place it in your left hand; the watch is, of course, palmed or rather held securely by a contraction of the fingers in the right hand and at the precise moment that the left hand closes over the bunch of keys.

The left hand then and forthwith throws its contents, presumably the watch, violently to the floor, the crash created by their fall so much resembling that of a watch smashed to atoms that your victim is, for the moment, well and nigh ready to collapse in a dead faint. But almost before he can realize that a joke has been played upon him, by discovering the keys on the floor, you quietly insert your right hand in your pocket and produce his watch, handing it back to him with a polite "I beg your pardon."

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### FUNNY FIGURES

Put down the number of your living brothers. Multiply by two. Add three. Multiply the result by five. Add the number of living sisters. Multiply the result by ten. Add the number of dead brothers and sisters. Subtract one hundred and fifty from the result. The right-hand figure will be the number of deaths. The middle figure will be the number of living sisters. The left-hand figure will be the number of living brothers. Some arithmetical puzzle in the form of riddle are rather clever. It would seem impossible by any process of subtraction to take forty-five from forty-five and still have forty-five left; but it can be done thus:

987,654,321	equals	45
123,456,789	equals	45
<u>864,197,532</u>	equals	45



A DICTIONARY TRICK

Bring forward a dictionary and a number of small pieces of paper; the performer invites the audience to satisfy themselves that the dictionary is without preparation, and that the papers are quite blank. These latter are distributed among the audience with the request that they write upon them any word they may choose, upon condition that such word shall be contained in the dictionary. This is done and the papers are folded and collected in a borrowed hat. The performer takes a handful of papers and one is selected by a spectator; this is opened and the word thereon is called out. After a moment's thought the performer proclaims by word of mouth, or in writing upon a blackboard, the page, column and position down that column, occupied by the chosen word. The dictionary is opened at the page indicated, and upon counting the words down the specified column his assertions are found absolutely correct.

The experienced reader has, no doubt, already guessed the solution. While collecting the papers in the hat, the performer secretly palms some half a dozen folded papers of his own, upon each of which he has previously written any word his fancy may suggest. When he dips his hand into the hat and apparently withdraws a handful of papers therefrom, he really substitutes those contained in his palm, and accordingly no matter which paper is selected that it can bear only one word, viz.: the one he has himself written. Knowing this and having previously ascertained its position in the dictionary, it requires no great effort on his part to bring the trick to a successful termination.

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SOLID THROUGH SOLID. POCKET EDITION

This novel trick consists of two items: a small safety pin and a toothpick. The toothpick is placed on the small bar of the safety pin and should remain about half way between the two ends of the pin.

Now snap the loose end of the pin into place and hold the pin tightly at one end between the thumb and uppermost side of the first finger near the center joint in the left hand, the thumb being on top.

The pin is held in a flat, horizontal position with its free end pointing almost directly to the right. With the pin held in this position, the toothpick threaded on the bar should be on the side that is farthest from you, and the end of the toothpick that is uppermost should be turned toward you until it rests directly down on the top of the pin bar that is nearest to you.

Now with your right hand held uppermost, and with the fingers slightly curled inward, bring the hand down rather sharply and with a slight force so that the underside of the right first finger comes in contact with the toothpick and at the same time drawing back the hand with a sort of sliding off movement toward yourself.

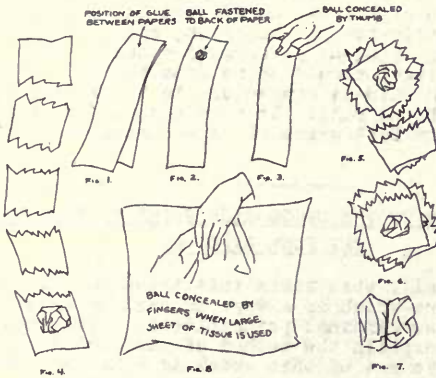
If you will follow these movements several times you will find that the toothpick will appear to actually pass entirely through the solid bar of the safety pin.

What really happens however is that by reason of the sudden downward flip of the right hand against the toothpick, combined with the peculiar spring resistance of the safety pin, the toothpick is caused

to undergo an instantaneous half turn in the opposite direction; the effect being exactly as if the toothpick actually penetrated the metal bar of the safety pin.

This idea is rather difficult to describe, but a few trials will be sure to result in a speedy accomplishment of the neat and clever deception, and you will soon be able to apparently flip the toothpick back and forth through the pin in rapid succession.

### THE UP-TO-DATE PAPER TEARING TRICK



The advantages that this paper-tearing trick has over the ordinary paper-tearing tricks will at once become apparent. The method is so simple that anyone can perform it a moment after reading the instructions, and the effect is nothing short of marvelous, as the paper never leaves one's sight. Special attention should be called to this latter point when performing.

To prepare, cut a number of strips of tissue paper of a size such as you wish to use or as suits your own individual needs best. Lay one strip of tissue on the table, and near one end, as shown in the illustration, place a small dab of glue. On this place a duplicate sheet of tissue, and press firmly at the point where it is glued to insure proper adhesion. When the glue is dry, roll the tissue into a small ball, starting at the bottom. The result will be a strip of tissue paper with a ball of tissue fastened to it as shown in Figure 2. It is not necessary for us to call attention to the fact that the audience is not supposed to know of the existence of the concealed ball, as it is upon this concealed ball that the successful termination of the trick depends. Pick up the strip of paper with the ball to the rear, and with both of the palms held outward and the fingers wide apart. While showing the hands, pass the paper back and forth from one hand to the other. Now take the paper in the left hand and covering the ball with the thumb, show both sides of the paper, as shown in Figure 3. Tear the paper into about four pieces, as in Figure 4, and place all these together and tear again, as in Figure 5. Now place all the torn pieces in front of the piece with the ball attached, as shown in Figure 6. Wrap the torn pieces in this rear piece. The result will be that you now have two balls of paper, one consisting of the torn pieces and the other of the whole strip of paper, and held together by the glue as shown in Figure 7. Press these together and show as one



ball, and secretly turn the whole paper towards the audience, and calling their attention to the fact that the paper does not leave their sight for an instant. All that now remains is to unfold the ball of whole paper so that the torn pieces will be concealed behind it as was the other ball in Figure 2. To all appearances the paper is now restored as at first. Again show both hands, covering the ball of torn pieces with the thumb and again show both sides of the paper.

In arranging patter for this trick, we would suggest that you mention the wonderful qualities of a certain Chinese paper and what magicians have discovered about it. Sleeves may be rolled up while performing, and with care, a spectator may be allowed to hold the performers wrists. At the conclusion of the trick, roll the paper into a ball and pocket it in an apparently careless manner. Paper should be of a dark color and no light should shine from behind. A good plan is to mark the paper with Chinese characters in black ink, as these serve to cover the shadow of the ball. It also adds to the effect. It is advisable to use the best grade of paper obtainable, as it is more opaque.

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AN ADDITION TO THE UP-TO-DATE PAPER TEARING TRICK  
THE FAKE EXPOSURE

This feature is really what makes this trick one of the classics in Magic, and a feature which is always enjoyed by an audience. Violating one of the cardinal principles in Magic, never to repeat a trick and then to explain the method of performing the trick, the beauty and effectiveness of this trick is enhanced when the expose method is presented. This method is very simple, but like all good tricks the very simplicity is what makes it great. To present the trick in this form it is necessary to employ the one additional fake or prepared paper and one single unprepared sheet of the same size and color of the prepared sheets. Have two of the fakes prepared, one is placed on the table with the fake on the under side and the single sheet laid across same. Over this place your other prepared piece of paper ready to use. First present the trick in the usual form and then offer to explain how it is done. Pick up the single sheet, showing it on all sides and explain that the trick is performed by rolling this paper into a small wad and then held palmed in the left hand. Show the wad, and that there is absolutely nothing else in either hand. State that of course this should not be shown to the audience, but held in this manner. Now pick up the other sheet and proceed to tear in the usual way, having torn and rolled it into a small ball, you explain that the secret of the trick is in the exchange or switch of the papers. While explaining this, make the exchange very openly and in such a manner that the spectators can plainly see that there is no deception in this part, having placed the torn pieces in the left hand and substituted the palmed ball. Of course nothing is simpler than to unroll the duplicate ball and show that it is restored. Up to this point the audience has followed you very closely and apparently caught on to the extreme simplicity of the trick. Now comes the knockout. Explain further that as has been said before, you must never let them know of the duplicate palmed ball, in the left hand which is switched for the torn pieces, and least of all never, never forget yourself so far as to unroll the duplicate ball (which you in the meantime actually do) and as it is opened and shown to be restored and which is done in the original presentation, you state that in case you should do this you would of course give the trick away or (as the paper is now shown completely restored) you would find that you don't know as much about the trick now as you did before I explained it to you.



EFFECT NO. 1: Performer rolls two cigarette papers into as many balls and places them on the table; taking up one of the paper balls between the index finger and thumb of the right hand, drops it into the empty left hand, which is then immediately closed. The remaining paper ball is now taken from the table with the right hand in the same manner as the first, only, this time it is cast away (?). A cigarette which the performer has been smoking is removed from the mouth, by the right hand, a cloud of smoke is blown on the left hand, which, on being opened, is seen to contain both paper balls. This effect is better for being repeated four or five times before performing Effect No. 2.

EFFECT NO. 2: One of the two paper balls laying on the table at the termination of the previous effect is taken up by the performer and straightened out; it is thus held in the right hand between the thumb and index finger where it is exhibited, more for the purpose of allowing both hands and to be seen than that of displaying the paper. It is now taken between the index finger and thumb of both hands and torn in two, one piece being placed on the other, it is again torn, making in all four pieces; these are crushed, or rather rolled into a ball by the finger and thumb, where it is again exhibited and the hands seen otherwise empty, the paper ball is straightened out and exhibited restored.

EXPLANATION NO. 1: The secret lies in the manipulation of a third ball which the performer holds secreted between the first joints of the index and second finger of the right hand. The cigarette when removed from the mouth and held between the thumb and fingers conceals the secreted ball from inquisitive eyes, and allows the hand to be held in a more exposed position than would otherwise be permitted.

With cigarette in mouth and the secreted ball in position the performer commences by taking two cigarette papers and rolling them into balls. Now in the act of placing one ball in the left hand the secreted ball is also deposited, the hand being immediately closed, though without undue haste; the second ball is now taken from the table, the performer removing his cigarette, for the apparent reason of blowing some smoke on the left hand, but, really for the purpose of concealing the ball, which, instead of being thrown away, was retained in position by the first and second finger, ready to be completely hidden by the cigarette, thus allowing the performer after revealing the two papers in the left hand to repeat the effect.

EXPLANATION NO. 2: With a ball of paper concealed by the cigarette as at termination of effect number one, the performer disposes of his cigarette entirely, and taking up one of the two balls from the table, straightens it out, and exhibits it, at the same time using it to conceal the secreted ball; he now tears the exhibited paper into four pieces and rolls it into a ball again, pressing the two balls together between the finger and thumb of the right hand he exhibits them together as one only, then, rolling the ball comprised of the pieces into the place of temporary secretion from whence the good ball came, the latter he proceeds to unroll, encountering a little difficulty in unravelling the ball he resorts to moistening first the index finger of the left hand and a little while after the same finger of the right hand, the act allowing the secret disposal of the ball of pieces by depositing them in the mouth, from where they can be removed some time afterwards.

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THE SPIRIT OF THE DEAD

A sheet of borrowed paper is taken and then torn into a number of

strips. These strips are distributed among your audience with the request that all but one person write the names of some living person on the slips, and on the remaining slip the name of some dead person is to be written. The spectators then are requested to fold their slips several times to conceal the writing within, and place them all on the table, or in a borrowed hat, all to be well mixed.

The performer now advances to the table or hat and turning his back picks out the strip bearing the name of the dead person and the name is dramatically called out with amazing correctness. The strip is then opened and the name verified.

No preparation is necessary whatever to perform this remarkable effect, and it is independent of time or place, two facts which can be said of very few feats. One person is selected from the company to take active part in the experiment. He is requested to obtain a full sheet of his own letter paper. The performer with a pencil draws lines dividing the sheet into six divisions, nearly equal. He then informs the person that after the writing is done, the paper is to be torn off on the lines into separate slips, and each slip folded three times. To illustrate the method, the performer folds the sheet over on the first line, creasing it, the better to tear it off, which he then folds in half three successive times.

The performer now announces that he will step away and turn his back to avoid the possibility of his seeing what is written. (He has casually retained the sample slip which he folded, either placing it in his trousers pocket or retaining it concealed between the fork of the thumb. The existence of this slip will soon be forgotten by the audience, who are taken up by the instructions which the performer gives to the person writing.)

The person is now instructed to write the names of four living persons, any friends or anyone he may happen to think of. This leaves but one remaining space, the one at the bottom of the sheet, in which he is instructed to write the name of a dead person. He is then directed to tear off the slips and fold them as previously instructed. All of the folded slips containing the names of living persons will have two rough edges, from the fact that the edges were all made by tearing. The last slip, the one containing the names of the dead person, will have but one rough edge, and the original smooth bottom edge of the paper will distinguish it from the others. It will be remembered that the performer used the first slip in demonstrating the method of folding, thus disposing of the other smooth edge.

When the folding has been completed, the person leaves all the slips upon the table, and of course, it is an easy matter for the performer to locate the slip containing the name of the dead person, which he will find no difficulty in picking out even though his back be turned.

Instead of picking out this slip first, it is advisable to pick up one of the others. You stand with your back to the table, with the company also behind you and you must be deliberate in your movements. Picking up a slip containing a living name, the performer slowly brings it around in front of him, and then he raises it to a point a few inches above his head. Then, as though talking to the spirits, asks-- "Is this person living or dead--living? Yes." The hand is lowered slowly and the slip returned to the table, without, however, confirming the statement as to whether or not it is a living person.

You now pick up the slip containing the dead name, while in the other hand held in front of you, is the first blank slip, the one you first



tore off to demonstrate the folding. While slowly bringing around the dead slip, it is quickly exchanged for the blank slip, which is raised above the head as before. This exchange is very simple. It may sound crude, but it is never suspected. While addressing the spirits, etc., you quickly unfold the dead slip, ascertain the name and fold it up again. The name is then apparently "read" one letter at a time, and finally the full name announced. It is, of course, an easy matter to exchange the slips, when the one actually containing the name of the dead person is handed, still folded, to the person who wrote it, who may then verify your statement.

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THE CUT AND RESTORED RIBBON TRICK

Procure a piece of ribbon, thirty-six inches long and one inch wide. This should be a silk ribbon. Cut the eighteen-inch length into pieces two and one half inches long. Sew the ends of these pieces together forming a loop. The only preparation needed for this trick is to run the ribbon through one of the loops and place it on the table somewhere where the loop will not be seen by your audience.

PRESENTATION: Pick up the ribbon holding the loop between the thumb and second finger of the left hand, the palm of the hand toward you, the front of the hand toward your audience. Place one end of the ribbon between the first and second fingers. Pull one end and then the other through the fingers several times as if you are trying to find the center of the ribbon. When you think this effect is had, stop about the center and grasp the fake loop at the top with the fingers of the right hand pulling it up a trifle, just enough so that you can grasp the part of the loop where it joins the ribbon between the thumb and first finger, dropping the two ends of the ribbon away from the hand. You can now show the hand and ribbon from all sides as the fake part is hidden between the thumb and first finger of the left hand giving the appearance of only one piece of ribbon folded in the center. If these movements are thoroughly blended together they will create the impression that all that you have done is to gather up the ribbon by its center to form a loop and this loop you cut with a pair of scissors and while cutting hold firmly to the loop so that it will not pull out from between your fingers. Cut away as much as possible of the fake loop and then again place one end of the ribbon between the first and second fingers as before bunching up the ribbon between the first and second fingers where it has apparently been cut away. A few magic passes and you again draw the ribbon through the fingers and finally pass it out for examination.

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MENS REVELO

The secret of this effect lies in the envelope which is given out with a slip of paper. This envelope is prepared to receive a carbon impression within it. Prepare envelopes in the following manner: Cut away the entire back of the envelope. This leaves you one piece which is the front of the envelope and the flap. Trim the three edges of the front of the envelope slightly. Insert this into another envelope. Now between the envelope and the fake piece, place a piece of the thinnest carbon paper. You now seal the two flaps together. The prepared envelope is apparently empty with the exception of a slip of paper upon which the spectator is to write the question.

Prepare three envelopes as described above and in one put an extra slip of paper. Place these three prepared envelopes on top of four unprepared envelopes and fact these envelopes in the opposite direction to the three on top. The envelope containing the two papers is second from top.



Open one of the envelopes and draw out a slip of paper in such a manner that the inside can be seen, and placing the paper on back of envelope, place it in party's left hand and a hard pencil in his right hand, with instructions for writing. Then remove one of the papers from that envelope, which contains two papers, and place paper and envelope in the hands of a party just one seat removed. Then leave these parties and instruct a third party in preparing a writing, watching the first two so that the moment they turn their papers over as instructed, you will know they are finished. Return and explain that care must be taken in folding papers just as I instruct. Taking the first party's envelope, remark, "I had an extra paper in one of these envelopes to show the method of folding" (looking in envelope quickly, then taking second party's envelope, you of course find the paper) and remark, "Ah, here it is, I will show you with this." You place pile of envelopes (which has the two prepared ones on top, remember) under arm in a natural manner to give the hands more freedom in folding paper. After folding paper take envelopes from under arm, but with the pile reversed; that is, with the unprepared envelopes on top, and opening the uppermost envelope, slip the blank paper inside just to illustrate your instructions for placing papers in envelopes. Then hurriedly hand the two upper envelopes to the parties and hurry off to the third party. Thus you have exchanged the envelopes in a manner that even the initiated cannot detect; absolutely no sleights or "moves"--only the most natural actions followed.

The method with the third party is generally shorter, merely taking the envelope for a moment to illustrate the method of folding and to relieve the party of the envelope. Rest your hand holding the envelope on top of the pile and no matter which way paper is folded, pretend it is wrong and have it refolded, and while gesticulating with right hand, drop the other hand to side and quietly turn packet over, so when you hand party envelope from top of packet, he receives an unprepared one. At the first opportunity ascertain the question in the prepared envelope.

This method is many times superior to any known test for downright practical results. The practical performer desires quick, absolutely certain results with all the sleights and elaborations cut out and the practical, certain method well planned out, described above will be appreciated by the professional, and, we hope, by the amateur as well.

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### THE CIGARETTE FROM NOWHERE

**EFFECT:** The performer shows his hands empty and pretends to remove a package of cigarette papers from the pocket and making believe to take one of the tissues from the imaginary package. In pantomime form he then pretends to replace the package of papers in his pocket, reach for his bag of "Bull Durham" he pantomimes the shaking of the "making onto the paper in accordance with the proper technique of "rolling your own." After the make believe cigarette has been properly constructed, same is placed in the mouth, match is removed from a box of safety matches, hands are again shown empty, match is struck and applied to the phantom cigarette, and, lo and behold, a cigarette is seen between the lips which is being smoked by the performer.

**EXPLANATION:** First of all, you must prepare a match box, the type box most suitable is a penny box of matches that contains wooden matches. Cut a hole the size should be a trifle larger than the circumference of the cigarette. This hole is cut on the right-hand side in one end of the drawer of the match box. Into this hole, place a cigarette.

Replace as many matches as the box will hold without crowding, with the exception of three or four matches which remain on the top, the balance of the matches are glued together. This is done so that when the cigarette is removed from the box, there will be no loose matches to accidentally drop out.

The box of matches containing the cigarette is then placed in the left coat pocket, the cigarette end up. Go through the motions as described in the effect of the experiment and upon reaching the point where the match is required, remove the box from the pocket, being careful to hold the cigarette so that it points towards you and out of sight of the spectators. Push the drawer open from the back one third of the way with the right thumb so that the protruding end of the cigarette goes into the box. Show the hands empty, transferring the box to the right hand. Remove the match, strike same, and holding the box cupped in the right hand, bring the burning match up under the box, your hands shielding your mouth. As you do this, take the cigarette between the lips and making a quarter turn of the face to the right, under cover of this motion the cigarette is slipped out of the box and the match is brought in contact with same and the cigarette is ignited. The hands are then quickly taken away exposing the performer smoking the cigarette. Toss the match aside and put the box back into your pocket.

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A SPONGE BALL ROUTINE

Procure a large brown-colored sponge from a convenient dime store. From this sponge cut four round balls about one inch in diameter and four more about one-half inch in diameter. Place all these in your right hand coat pocket. Begin the trick by removing from your pocket three of the large sponge balls and placing same on the table. To the spectators, three balls are used. In reality you have four balls, one being concealed at the base of the fingers on the right hand, between the first and second fingers. In the act of picking up one of the balls from the table, you place the concealed ball on the top of the ball you are picking up, showing same to your audience just as if only one ball is between your fingers. If this is done properly, the deception will be perfect. This ball (really two balls) is now placed in your left hand which immediately closes, thereby keeping the ball from view. A second ball is now picked up and placed into the left hand which immediately closes as before. Three balls are now in the left hand, which the audience thinks contains but two.

Pick up the third and last ball from the table with the right hand. You apparently place this in your right-hand coat pocket, but in reality it is held between the first and second fingers near their tips, the thumb aiding in getting it into position. The balls in the left hand are now thrown on the table, showing three therein, and making it appear that the discarded ball has joined the first two in the left hand.

You are now ready to repeat the operation, using the same procedure as described above. Then if you desire to repeat again, place the balls into a spectator's hand instead of using your own hand. Care must be taken that the spectator does not open his hand prematurely.

You can now repeat the trick again and instead of placing one large ball between the first and second finger, procure the four smaller balls holding these in the same manner as the one large ball was held in the previous operation. When this routine is completed your spectator will have six balls in his hand instead of the usual three.



### A GLASS OF WATER AND A COIN

THE EFFECT: A quarter is placed on the table; a playing card is placed over it. The two are now covered with a soft felt hat. You inform your audience that you will attempt to cause the coin to appear heads or tails, as desired. Regardless of their choice, the hat and card are lifted and the trick is tried again. If you fail you remark that you will cause the coin to pass through the top of the table. Again the hat is lifted, but this time your audience sees on the table, instead of the coin a glass partly filled with water.

EXPLANATION: The trick is performed while you are standing at a small table with your audience standing all around you and this is where the value of misdirection will be appreciated. First of all, you must secretly procure an ordinary glass and fill it half way with water. You now place this glass under the vest in a convenient manner. The glass will easily stay in position and it will not be noticeable.

Procure a soft hat and lay it on the table. Borrow a coin which you place on the table and cover it with a card. Over these, place the hat and request someone to call heads or tails. Lift the hat with the right hand, bringing it to a natural position against the body at the waist-line, where the glass has been placed. Ask the spectator to lift the card. If you are right regarding the coin, say that you will repeat the trick. If you are wrong, make excuses and say that you will try again. You now repeat the procedure previously described and once more bring the hat to the waist-line. When your spectator again starts to lift the card, all eyes are naturally centered on what is taking place on the table, this gives you ample opportunity to secure the glass with your left hand, place it underneath the hat, and grasp it with the right hand to the top of the hat, all unnoticed.

This time you take out the coin with the left hand and lay hat and glass on the table. Care must be taken so as not to make a noise. The coin is now apparently placed in the right hand which makes a throwing motion under the table. Lift the hat with your left hand and to the surprise of all, a glass of water magically appears on the table.

### ----- JUMPING RUBBER BAND

To make a rubber band jump from the first two fingers to the last two may be done as follows: Stretch the band inward with the other hand and bend all four fingers into the band. Show the back of the hand with the band still on the first two fingers, and then extend all four fingers. The elastic will jump to the last two fingers.

The process may be reversed to bring the band back to its original position.

### ----- BURNING A LUMP OF SUGAR

Now, that sugar has come down in price, the following trick will prove a most perplexing problem. A match is set to a lump of sugar, which ignites and burns with a slow, blue flame. When the spectators attempt to duplicate the feat, their efforts are unsuccessful--the sugar will not light.

To present this little mystery, one corner of the lump is secretly dipped into the ashes of a cigar or cigarette. It will then ignite when set to the lighted match; but those unacquainted with the secret will find the trick impossible.



## THE VANISHING COIN

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For impromptu work with borrowed articles, the effect about to be described is one of the most perfect illusions of which the present writer knows. Too, it is a very nice little stunt to have on tap for the man who has a smattering of conjuring. Should he desire to examine the goblet after the experiment is over, the performer may with relish lead him on, by means of apparent reluctant acquiescence with his request, then pass the glass to him. No circular crystal disk will reward the inquisitive "sucker's" search.

Briefly, a borrowed coin, covered with a borrowed handkerchief, is audibly heard to drop into a borrowed goblet, half full of water. The handkerchief is secured about the goblet with an elastic band, and all is handed to someone to hold. Upon examination, the coin is found to have vanished completely, being reproduced at the performer's sidcretion.

In your left vest pocket have an elastic band. Borrow a stemmed goblet with a fairly large base, and half fill it with water. Openly place a borrowed half dollar in the center of the borrowed handkerchief which lies across the right hand. Seize the coin from beneath with the right hand thumb and fingers, through the fabric of the handkerchief, and pick up the goblet by its base in the left hand, the thumb and first or second fingers encircling the stem to steady the goblet, the other fingers lying around the circumference of the base, to form a sort of cup.

The right hand drapes the handkerchief, coin still beneath, over the goblet. Say that, at the count of "Three," you will drop the coin into the goblet. Count very slowly.

Just as the right hand is about to drop the coin, the left hand tilts the top of the goblet toward the company, far enough so the coin cannot fall into it, but not far enough to spill water. The coin drops onto the tilted base of the goblet, ringing with striking naturalness, and slides into the cupped left fingers.

Immediately the right hand draws the handkerchief tightly over the goblet's mouth, and seizes the stem through it. The left hand, going to the vest pocket, drops the coin therein. The handkerchief is secured by slipping the rubber band over the goblet's stem. Then all is handed to a skeptical party for the denouement.

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## THE TRAVELLING PENNIES

Four pennies are placed seven or eight inches apart in the form of a square on a cloth-covered table. Two playing cards are placed over two of the coins. Coin No. 3 is taken in the right hand and apparently passed through the table. On lifting the card that was placed over coin No. 1, two coins are found there. The fourth coin is then taken and also passed through the table, the card again lifted and three coins are found. The last coin is now passed from underneath the other card and all four are found under the first card.

EXPLANATION: Use the same routine as previously described in A NOVELTY WITH PAPER BALLS. Instead of balls, coins are used and instead of two hats, playing cards are used.

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### A NOVEL COIN TRICK

EFFECT: Six pennies are counted and made into a heap on the table. Pennies are now covered with a small handkerchief. A small die is shown, and placed in the trousers pocket. The left hand is now placed under table, and right whips off the handkerchief. The die is found on the table instead of the coins, which the left hand brings up and throws onto the table.

PREPARATION: Place six pennies in your left trousers pocket, and six pennies in your right trousers pocket, together with two dice. The pennies in your right trousers pocket should have a little bit of magician's wax on one face of each.

EXPLANATION: Seat yourself at the table and take out the six prepared pennies and the two dice (concealing one in the hand.) Lay the pennies singly on the table, and place the die nearby. Get a small handkerchief from your pocket.

Piling the pennies in a stack, waxed surfaces one way, cover them with the handkerchief, pressing on them so they will stick together, at the same time introducing the concealed die under it.

You now state that you will place the visible die into your left trousers pocket--from whence it will vanish and appear under the handkerchief, while the pennies will pass through the table top. As your left hand comes from the pocket, it brings the other six pennies stacked, and, as you point under the table, explaining what you will do, you leave the coins on your knee. (If you have a knee like mine, you will have to have a saddle put on it, such as bare-back riders use in a circus.)

You now bring up the left hand and explain again what you intend to do, showing the hand empty. Now reach under the table with it, snatching the coins from your knee as you do so. With the right hand whip off the handkerchief, secretly bringing away the coin in a block beneath it. Bring forth the left hand with the loose coins, which you throw on the table with a bang as you pocket the handkerchief and the pennies concealed in it.

I would suggest, in order to eliminate the danger of the coins' slipping off your knee, that you have a cushion on your chair and, as you sit down, secretly pull it forward between your legs far enough to make a shelf on which you can easily lay the coins and later scoop them away. As you rise you can readjust the cushion.

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### THE ROPE AND RING TRICK

A single piece of soft thin clothesline is examined, and anyone runs it through an ordinary curtain ring, securing the latter at the line's center with a single knot. The performer removes his coat and runs an end of the cord down either sleeve--the tied ring remaining in full sight. Two spectators hold the cord ends, and under cover of the coat the performer removes the ring, which may be secretly marked to obviate exchange. Then all is examined.

This is the height of perfection in misdirection, the method employed being absurdly simple, yet practically undetectable. The only requisites are a soft cord and two wooden curtain rings, one being placed beforehand in the inner breast pocket of the coat.

The tying is absolutely fair, and the cord ends are run through the sleeves with no deception whatever. As the two parties seize the



cord ends, the performer's only move is to secretly hunch the coat shoulders toward one another, so that not many inches of cord can be seen when the inside of the coat is shown. The coat is suspended by the cord its back to the company.

To show the ring, the wizard gives the coat a half turn to his right, which of course slackens the cord somewhat. When he turns the coat back again, and as his assistants are drawing the cord taut, he indetectibly slides the coat slightly to his right along the cord, causing the ring to enter the coat's right arm unsuspected by anyone. A couple of trials will teach the moves better than a page of print can.

The performer steps aside a moment, then goes to the coat again. Reaching inside it he secretly takes the second ring from its breast pocket, and with the other hand again swings the coat around. Holding the ring against the cord, it naturally appears to be the one tied thereon, as it is the only ring in sight. Holding the coat by its collar with one hand, he apparently yanks the ring free with the other.

Requesting his assistants to release their hold of the cord ends, he carries the coat to the table, laying it there on its back. The ring still in view in his right hand, he seizes with the same hand the end of cord protruding from the left coat sleeve, and with the left hand he secretly seized the ring inside the right coat sleeve, through the fabric.

The need of a soft cord becomes apparent. If the ring is smootn, and the knot not too tight, the act of pulling one end of the cord automatically unties it. The cord pulled free, the right hand, holding the duplicate ring, enters the right coat sleeve for the purpose of putting the coat on. But on the way it drops that ring into the pocket whence it came, and emerges from the lower end of the sleeve with the original one, picked up on the way. The coat on, the ring and cord are passed for examination.

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A CUT AND RESTORED ROPE ROUTINE

Procure a hank of soft clothesline. Do not use the heavily starched sashcord that is sometimes sold as clothesline. From this hank, cut a piece about twelve inches long. The longer piece is prepared in the following manner: The two ends are cemented together with a good grade of liquid rubber cement. Be sure and procure a colorless cement. When prepared this will form an endless loop. Before a proper joining can be made you must cut each end of the rope in a diagonal manner. These ends are dipped into the rubber cement. Let the cement cover about one-half an inch of each end of the rope. This must be allowed to dry thoroughly and then the rope is given a second coat of rubber cement. This also must dry thoroughly. When the cement is completely dry it will have penetrated into the fibers of the rope and will be practically invisible to the eye. Care must be exercised, however, that your hands are clean as the cement-impregnated ends pick up dirt from the pores of your fingers. Bring the two prepared ends together, squeeze them tightly with your thumb and forefinger and make as perfect a joining as possible.

The short piece of rope is now tied into this endless loop at a point exactly opposite the spliced ends, and it is this short piece of rope that passes for the real ends of the rope. Now what appears to be the real ends of the rope is merely an extra piece of rope tied around the middle of the long rope.



PRESENTATION: To begin the experiment, take the rope thus prepared from your pocket. Start to untie the rope, but apparently change your mind and re-tie it. Hold the rope with the fingers of one hand over the joining that you have made with the cement. Hand a spectator a pair of sharp scissors and have him cut the rope a few inches above the cemented portion. Have him examine his end of the rope to see that it really has been cut. While he is doing this, have another spectator cut the rope a few inches below the cemented portion and examine the rope to be sure he has cut the rope. Replace the scissors together with the cut away portion of the rope in your pocket. Hold the cut ends far apart and then tie them together.

You now have what appears to be a real knot on both ends of the rope. Bring both of the ends up together and have one selected. You lead your audience to think that they have free selection, but you really force the fake knot for the final restoration. Suppose the spectator chooses the real knot; you then ask him to hold it in his own hands while you untie the other. If he chooses the fake knot, say that you will proceed to use the one chosen. The part now is to get rid of the fake knot. Untie it keeping the fake connection with the long rope concealed by the left hand. With the scissors cut this away into several pieces which you throw out as souvenirs. Cut until there is no more knot left. In the meantime, you can have the real knot untied and give an end to each of two spectators. After the fake knot has been cut away, show the rope has been restored. If desired you may pass for examination.

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THE PHANTOM PAPERS

With this trick you require a packet of white cigarette papers, four pencils, red, blue, black and green, four pieces of tissue paper corresponding to the color of the pencils; one piece of apparatus which consists of a square of cardboard just a trifle larger than a cigarette paper; two rubber bands to fit across the narrow end of this cardboard.

PREPARATION: Put only one cigarette paper in the frame fastening the same at each end with a small rubber band. Place this in the right-hand trouser pocket with the four colored pencils. These pencils are prepared as follows: the black pencil is an ordinary round pencil sharpened on one end only and only about one inch long. The red pencil one inch long, sharpened on both ends. The blue pencil one inch long, sharpened on one end and notched somewhere near the top. The green pencil, a square or hexagon pencil cut one inch long and sharpened on one end. Place these pencils in the trouser pocket with the apparatus. By the sense of touch you will be able to readily distinguish the color of the pencils. Be sure to have nothing else in the pocket to interfere with the handling of the apparatus and the four pencils.

EFFECT: Place the four pieces of tissue paper on the table and request some one to select the name of one of the colors. Immediately put your hand in your trousers pocket and find the pencil of the same color as the one named. Take out the packet of white tissue and hold same in plain view in the left hand. Request another spectator to name any number between 1 and 1,000.

Ask someone else to select one of the white tissues and roll it into a small ball. While this is being done, write the selected number on the framed piece of paper in the pocket, remove the paper from the center of the frame by pinching it with the thumb and first finger and roll it into a ball. Be sure to observe the size of the ball being rolled by the spectator so that yours will appear as nearly like his as possible.

Bring the ball out of the pocket holding same between first and second fingers. The hand should be held in as natural a position as possible. Request the spectator to place the ball on the table. As he does so pick it up with the right hand, saying, "You must place it on the color selected." This gives you the opportunity to change the ball for the one you hold. This is a natural move and can be accomplished with very little practice. If he happens to place the ball on the color selected, make some other excuse for picking up the ball and moving it.

You may now state that if the spirits have been kind, they will have written the selected number in the chosen color. Ask anyone present to unroll the ball and to the surprise of every one the marvelous feat has been accomplished.

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PROJECTION OF THOUGHT

The performer states that he will demonstrate the theory of projection of thought and requests some spectator to assist him in this demonstration.

You now ask your assistant to write any number of three different figures, then he is to reverse them and write the smaller below the larger. Example: 371 reversed 173.

When this has been done, the performer tells him to draw a line under the numbers and to subtract the smaller from the larger after he has made the subtraction, the magician writes a number on another piece of paper laying it face down on the table before him. Someone is now asked to remove the paper from the table and what has been written proves to be identical with the answer.

Now to procure the result of the subtraction. First of all you will note the peculiarity that will be evident in the subtraction of this type. The number will always be one of these numbers: 99, 198, 297, 396, 495, 594, 693, 792, 891. Of these numbers 198 and 891 are very uncommon. The performer pays little attention to his assistant until he is making his subtraction. Then the magician watches him from a distance and notes the movement of the hand or the tip of the pencil.

This is an extremely easy matter which you will be able to get at the first trial. After some experience, you will be able to catch one of the numbers by a mere glance at the proper moment. This proper moment can be had by informing your assistant not to begin his subtraction until instructed to do so. Yet you are too far away to see the writing on the paper on account of the elevation of the pad, so no one will suspect anything. Remember that the subtraction is from right to left, the center number is always nine and the other two numbers will always add nine, so one figure caught by the movement of the pencil will give you the clue to the whole number.

If you desire this trick can be worked in connection with the Phantom Papers, previously described.

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THE FOUR PENNIES

**EFFECT:** A penny is placed in the palm of the right hand, another in the left hand. The hands are then closed, and the palms turned upward. A spectator lays another penny on the ends of the closed fingers of each hand. With a throwing motion and turning the hands



downward, one penny is caused to transfer, invisibly, to the other hand, so that the left hand when open is found to contain three coins, but only one remains in the right.

PRESENTATION: Four pennies are placed as described above. When the hands are turned over, the left hand opens and grasps the outside penny with the finger tips so that the two are held in that closed hand. But when the right hand turns, it opens and drops on the table the penny in the palm as well as the one on the finger tips.

To the audience it now appears that the pennies which rested on the finger tips of both hands fell on the table. Remark that the trick did not work, and again request one of the audience to place the pennies on the finger tips as before. Hold the hands far apart and quickly turn them over, opening the fingers sufficiently to grasp the coins with the finger tips and pull them inside the fists. When the hands are now opened the left hand holds three coins and the right hand one, yet the audience has not seen how the coin was passed from one hand to the other.

#### -----

#### THE VANISHING GLASS

This trick is performed while you are seated at a table. Place a coin on the table close to the edge. Over this coin, place an ordinary drinking glass and around the glass twist a piece of newspaper turning it tightly at the top so that it forms a shell over the glass. As explained in a previous trick, you inquire as to what the coin shall be, heads or tails, and then pick up the glass and paper to see whether you are correct. While your audience is giving their attention to the coin, slowly draw the glass toward the edge of the table and allow same to drop in your lap. Hold the paper so that it will keep the shape of the glass and place it down over the coin as before, just as if the glass were still under the paper. Again inquire from your spectators as to what they desire on the coin, heads or tails. Regardless of the result you suddenly slap your hand down on the paper crushing it to the table to the great surprise of all present. If desired, the glass can be reproduced from under your coat.

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#### PROJECTION OF THOUGHT TRICK NO. 2

If it were possible to carry an effect of mystery to the utmost limit, in order to derive something of an almost unbelievable effect, then here in this trick the result has been obtained.

This will seem positive proof of thought transmission and in the presenting of this masterpiece, the skeptics in your audience will be convinced.

The performer requests that someone in the audience, who is well known and who positively cannot be a confederate, to assist him in this experiment. The performer now states that he will demonstrate the theory of projection of thought and his development of the so-called mental influence that when you desire you can so strongly concentrate upon a certain person that when you wish them to do or say a certain thing, ninety nine times out of a hundred they will follow out their exact wishes.

EFFECT: The performer exhibits a small envelope and a card. On this card he writes several items which he does not show. He then seals the card in the envelope. The spectator who is to assist the performer is requested to concentrate his thought when he is told to do so.



He is then asked to select various numbers, words, names, etc., which the performer states will be found already written on the card. At the finish of the experiment this card is removed from the envelope and the performer's statements are verified.

PRESENTATION: Use a small size drug envelope. Inside of this envelope you secretly paste a piece of good grade red typewriter carbon paper with the carbon side facing the bottom of the envelope. Be careful as to the size of the carbon paper so it will not be exposed when card is removed from the envelope. A blank card is now passed for examination. You now take a red pencil and pretend to write on the card holding it in such a position so that your audience cannot see as you write. In reality you do not write on the card at all. Just pretend to do so. Place the card, which is still blank, in the envelope. It is now sealed and held in the left hand. You now request your assistant to name a number between one and one thousand, to name a day in the week, a month in the year, or the name of some prominent person, etc. When he mentions his selections, you make a note of each by writing them down on a loose slip of paper as they are called out. For convenience in writing, use a heavy piece of cardboard or a pad slightly larger than the envelope, as a support. You lay the envelope with the card side undermost on the pad. Over the envelope lay a loose slip of paper for taking notes, so that the envelope rests under the memorandum slip, apparently by accident. In making a note on the pad, use a No. 3 black lead pencil. As you write on the paper with this hard pencil, a carbon copy in red is transferred to the card enclosed in the envelope. See that you keep within the space of the envelope. At the conclusion of the test, open the envelope and hand the card to someone in the audience, the slip of paper given to another spectator, opened and read for verification. Keep the envelope and drop same carelessly into your pocket.

If this trick is properly presented, it is really a masterpiece.

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DOLLAR BILL AND LEMON TRICK

The effect of this marvelous experiment is as follows: The performer passes an ordinary lemon for inspection. This is passed back to him after the spectators have satisfied themselves that it is entirely without preparation of any kind, and the performer places the lemon in full view. Next a number of bank notes are borrowed from the audience, and the owners are requested to mark them or note the serial numbers to identify them later on. The borrowed bank notes are now wrapped in a borrowed handkerchief from which they vanish, and upon cutting the lemon in half are found rolled up on the inside of the lemon.

In this method the performer has a duplicate lemon with a hole cut in one end and extending almost through to the other end. This hole is about one half inch in diameter. This lemon is placed in the right hand coat pocket. The handkerchief to be used for vanishing the bank notes is of the ordinary linen kind. Prepare it by rolling up a small parcel of paper about one inch long by one half inch in diameter. Sew this bundle in one corner of the handkerchief. In performing, pass the real lemon for inspection and on its being returned to you, place it in the left coat pocket, but at the same time, place the right hand in the right coat pocket. By doing this, the audience will not know whether the lemon was put in the right or left hand coat pocket. This, as will be seen later will have an important bearing on the trick. The next step is to borrow the notes. Be sure to impress upon the parties loaning you the notes the necessity of noting the serial numbers for future identification. As it is quite impossible

for the average person to memorize on a moments notice the entire serial number, it is a good plan to ask them to remember the three last numbers. This is quite sufficient for identification purposes. After receiving the required amount of bank notes (three being sufficient) they are rolled up into a parcel closely resembling the parcel of paper sewed in the corner of the handkerchief. Take the handkerchief from the pocket, getting the corner with the paper in the palm of the left hand. Under cover of the handkerchief, and while in the act of wrapping the borrowed notes in the handkerchief, secretly bring the parcel of paper into the center of the handkerchief so that, to all appearances the bank notes are wrapped therein. At the same time thumb-palm the notes.

Now with the left hand gather up the handkerchief, letting the center with what looks like the notes hand down. While you are passing among the spectators letting them feel that the money really remains in the handkerchief the right hand, with the bills thumb-palmed, nonchalantly drops into the right hand coat pocket, which is the pocket containing the prepared lemon. The rolled up bills are then introduced into the lemon, and the lemon at once brought out of the pocket. By this time you are on the way back to the stage, where you shake out the handkerchief, showing that the bank notes have disappeared and all that remains is to cut open the lemon, revealing the roll of bank notes therein. In cutting open the lemon, care should be taken to keep the part with the hole facing away from the spectators. It is also a good plan to have a linen handkerchief placed loosely in the right coat pocket to absorb any juice that may be forced out of the lemon by inserting the notes.

In this method the performer prepares a lemon by slitting one end and inserting a dollar bill, the last three numbers of which have been memorized, or are written very small on the performer's thumb-nail. This lemon is then placed among others on a plate, and forced on the audience by equivocate or some other method, or it is placed behind a handkerchief and switched. In borrowing the dollar bill for this experiment, care must be taken to get it away from the spectator before he has a chance to note any identifying numbers. After you get back to the stage you remark "Oh, pardon me, will you kindly remember these numbers to identify your bill when it is returned to you." At this point you read the numbers you have on the thumbnail, or which you have memorized, the numbers being, of course, the numbers on the dollar bill which is already inside the lemon. The borrowed dollar bill may now be disposed of by way of the card box or some other piece of apparatus, and subsequently found inside the lemon. This method just given is by far the simplest, and although it requires nerve more than anything else to present, it is just as effective, particularly if presented with a running fire of patter.

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MENTALISM DE LUXE.

## Introduction:

This act, lending itself as it does to an effective and varied presentation, can not be too highly recommended for the attention of the magical fraternity. Sure fire in action, requiring but two, performers, using no irksome codes, and but commonplace articles, it may be performed anywhere without previous preparation, or but a modicum of it, and will be found admirably suited for an entire act, an impromptu display of talent, or as a serious test for the mental worker.

## Description of effect, with remarks relative to same:

While we propose to give here a brief description of the act as seen from the vantage point of the audience, the routine as shown is not necessarily binding upon the performers, who may vary it at will, adding or subtracting additional and original effects of their own, based on the same principle or not as they see fit and depending on their respective abilities.

Imagine the curtain rising on a stage set with utmost simplicity, the main property being in fact but a small, undraped table which might very well be an ordinary card table. A pack of cards, a purse, cigarettes, a few books, possibly some few other small articles rest upon it. The stern but pleasant gentleman who has just introduced himself to the audience is saying something about the possibilities of what he terms "silent thought transmission or projection" or the transmission of thought waves without physical contact. We listen, possibly we smile. But wait. We prick up our ears. He offers to prove his point, and then brings forward his assistant, or had we better term him "medium" who in this case happens to be a remarkably cool and self-possessed man. A committee is quickly chosen, who take him away, and in a distant room to guard him carefully that he may have no inkling of what is to occur in his absence.

The medium gone, a series of tests is proposed and arranged. A card is chosen from a pack, a small amount of money is placed in a purse, a card is initialed and sealed in an envelope, a watch is set at any desired hour, a book is chosen from the several present and a page and selection freely chosen, possibly some colored crayons are taken from their case.

The lecturer sums up: "Surely his assistant can have no prior knowledge of what has been done, even the committee on guard is entirely ignorant of what has taken place. He himself will now leave the room, and the absent committee may now produce the object of their care." Himself retiring at once, the committee file in with the medium. They testify as to their extreme vigilance. Possibly they have even taken the precaution to blindfold the medium. They step back, allowing the medium, who seems remarkably cool and collected for a man about to undertake a most serious feat in mentology, to stand alone.

Some of the audience are smiling. We smile with them. There is a subdued murmur of "it can't be done" BUT HE DOES DO IT. Wonder of wonders, the card is named, the correct amount in the purse is stated, to climax all the medium turns to the correct page and reads the desired selection. We stand amazed, and go home wondering. Have we really witnessed an exhibition of thought transmission? What magic is this? Truly wonderful.



### Explanation:

So much for the effect of this really fine feat of mental magic. The explanation of the various tests will, as most likely the acute reader will have surmised, lies in a clever system of coding. In short, the way in which the various articles are placed upon the table by the lecturer furnish the clues to the medium. That in a word, is the underlying principle of the experiment. While this principle is more or less a fundamental one, it must be remembered that it is axiomatic that the simpler the working the more baffling the feat of magic, for there will be less to discover. With due regard to the artistic presentation, the principle is twisted and turned through many applications to the more mystify and baffle the senses of the spectators.

But not to weary the reader, let us proceed with the explanation. The secret as we have observed is quite simple and fundamental. Imagine the table top to be laid out in (imaginary) squares or oblongs as shown in Figure I, and numbered as indicated there, from 1 to 12 or from 13 to 24 etc. as the case may be called for by other signals. It will now be obvious that it becomes a simple matter to indicate a figure, say 5 by laying some pre-arranged object on the imaginary square #5.

This is the principle adhered to throughout, that of signaling by means of laying the object about which something is to be indicated upon the proper square or in the proper position. Other principles, familiar to all exponents of the art, are added to the fundamental one to add to the effect of the act and to act as misdirection to the senses of the audience.

### Applications:

To go on with the various applications:

#### Test number one. (Card Test)

A card is selected from a shuffled pack, cards put in case, case put on table.

Explanation: Pack is put on the square indicating the value, as square #1 for Ace, Square #11 for Jack, 12 for queen. There being no 13, the King is signalled by placing the pack in any extreme corner of the table. Joker is signalled by leaving the pack in the audience, which, in the event the Joker is selected will add materially to the effect, as the cards do not leave the possession of the audience.

The suit of the card selected is indicated by the angle of the case in the square indicating the value. This is clearly shown in Figure II, and requires no further explanation. As a memory aid, remember that the black suits are diagonal.

FIG. #1

AUDIENCE

1	2	3	4
5	6	7	8
9	10	11	12

PERFORMER

FIG. #2



Clubs - Diamonds - Spades - Hearts

### Test number two (Cigarette test)

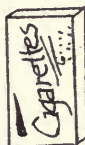
Here we have the choice of alternative procedures as a pack of cigarettes is opened and several taken out, the case closed and placed on the table. The medium may either tell how many cigarettes have been abstracted, or else how many remain in the case as he prefers.

Explanation: The number remaining in the case is signalled in the familiar manner by placing the case in the proper square, as shown in Figure III. We may remark here however, that it is advisable to use cigarettes having a pasteboard case, as this can be closed more readily. The cigarettes should of course be brought forward sealed in their original wrapper. Note: If no cigarettes are removed the package is left with the audience. Note: The cigarette box is placed in position number one if there are from one to twelve cigarettes removed and in position number two if from 13 to 24 cigarettes are removed and then in this case square #1 is 13, square #2 is 14 and so on to #12 which is #24.



POSITION #1

FIGURE III



POSITION #2

### Test number three. (Crayon Test)

One of the familiar packets of colored crayons is brought forward, opened, and one of the colored crayons is removed from the packet, the case being then closed and placed on the table.

Explanation: Square #1 Black, #2 Blue, #3 Brown, #4 Green, #5 Orange, #6 Red, #7 Violet, #8 Yellow. Note: The colors are arranged in their alphabetical sequence as an aid to memory. As to the crayons, the ones we have before us as we write are #8, Crayons, manufactured by Binney and Smith Co. of New York, this particular size containing eight colors, which is a convenient number for the purpose of this experiment.

### Test number four (Purse Test)

A small sum of money is put into an ordinary clasp purse, which is then placed on the table. As the amount which can be successfully signaled must not exceed fifty cents (50¢), it is advisable to bring the purse with the fifty cents in small change already in it, thus forcing the audience to use this money or whatever portion of it they choose. For signals see figure IV.

FIGURE IV.



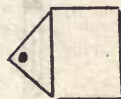
Position #1



Position #2.



Position #3



Position #4

(Purse Test continued)

Purse in position number one, indicate from 1¢ to 12¢.  
 Purse in position number two, indicate from 13¢ to 24¢.  
 Purse in position number three, indicate from 25¢ to 36¢.  
 Purse in position number four, indicate from 37¢ to 48¢.  
 Purse placed in any position in any corner of the table indicates 49¢.  
 Purse placed on a chair indicates 50¢.

Test number five (Initial Test)

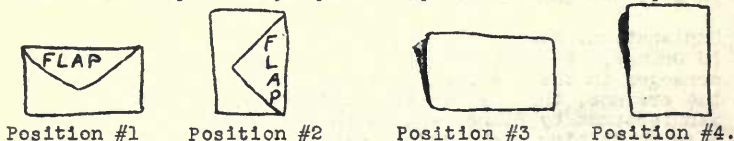
A card is initialed with two letters, sealed in an envelope which is placed on the table.

Explanation: Figure V is self explanatory:

Figure V

A <sup>1</sup>	B <sup>2</sup>	C <sup>3</sup>	D <sup>4</sup>
M	N	O	P
E <sup>5</sup>	F <sup>6</sup>	G <sup>7</sup>	H <sup>8</sup>
Q	R	S	T
I <sup>9</sup>	J <sup>10</sup>	K <sup>11</sup>	L <sup>12</sup>
U	V	W	X

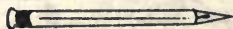
For the first initial: The envelope placed flap up in position #1 signals A (1) to L (12) and the envelope in position #2 signals M (13) to X (24). To signal Y, place the envelope in any square with the flap down as shown in position #3. To signal the letter Z, place the envelope in any square flap down as shown in position #4.



The second initial is signalled by placing the pencil as follows: Placed in position #1 indicates A (1) to L (12). Placed in position #2 indicates M (13) to X (24). To signal Y place the pencil in any corner of the table. To signal Z place the pencil off the table.

Pencil in position #1.

Pencil in position #2.



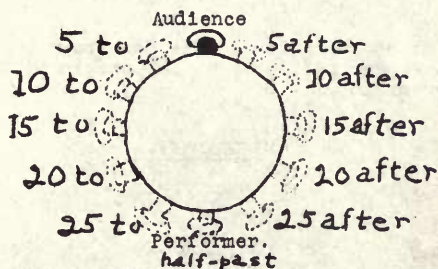


Test number five (Watch Test)

The watch to be used, if possible, should be a closed face watch in the pocket of the lecturer and not running. Have a spectator set this watch at any hour and minute that he desires. Allow others in the room to see it, then close the watch and place same on the table.

Explanation: Place the watch in the proper square to indicate the hour. To indicate the minute as follows: If the minute is exactly divisible by five (5) the task is simplified and the signal is given with the stem of the watch. Use the watch as an imaginary clock dial and point the stem of the watch so that it lays pointing toward the minute selected. For example: If the watch has been set at 3.25 o'clock place the watch in the square corresponding with 3. Then turn the stem of the watch around so as to correspond with the figure five on the clock which would indicate 3.25. See figure VI. below:

Figure VI.



If there are odd minutes to indicate, this is done by signaling with the guard or ring to which the chain is attached.

Flat, against the watch, add one minute

Add two minutes



Add three minutes



Add four minutes.



Ring straight out and flat on the table indicates that there are no extra minutes to add and that the minute is exactly divisible by five, as illustrated above.

Test number six (Book Test)

The performer gives a spectator his free selection from a number of books. Another spectator is asked to select a certain page in this book, still another one to select a certain paragraph that he desires the medium to read. This book is then placed on the table. The balance of the books discarded.

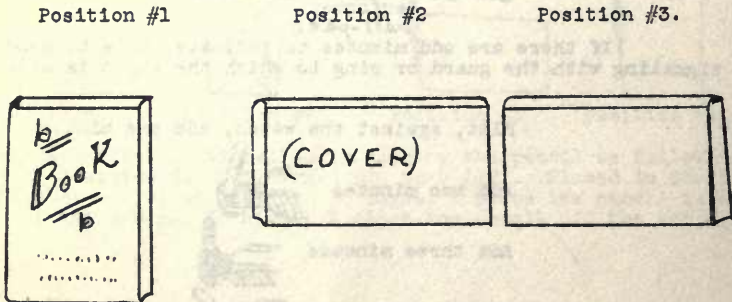
Explanation: The book placed in position #1 indicate pages 1 - 9. The book placed in position #2 indicates pages 10 to 120. In Position #2 the cover of the book must be placed facing upwards.

The book placed in position #3, indicates pages 130 to 240. In position #3 the cover of the book must be placed downward.

If there are any odd pages to indicate use a small book mark which you have in the book and place this in the proper position on the table to indicate the number of pages to be added to what the book signals. For example: Suppose that page 127 has been selected. Place the book in the square that will signal 120 (12) and the book mark in the square to signal 7.

The exact selection of the paragraph to be read is signaled by placing a finger nail mark on the margin of the page opposite that particular paragraph

FIGURE VII.



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