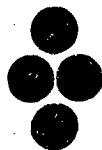


***French's  
Manipulative  
Magic  
with  
Additions***



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**Compiled by  
Chas. C. Eastman**

## A TRICKY THIMBLE.

This is a series of advanced sleights with thimbles - a popular article with manipulators. In perfecting these sleights, it has been born in mind that a rapid or sudden movement is to be avoided, as they show a weakness in the principle involved. Any sleight should be complete in itself and only require proper execution to be deceptive. A feature of these moves is the deliberate manner in which they can be performed - a decided advantage.

It is necessary for the reader to know how to thumb palm and back palm a thimble. To thumb palm, have a thimble on the right index finger, bend it in until the thimble end touches the thumb crotch where it is gripped, then the forefinger is withdrawn and straightened. The action is covered by a slight up and down motion of the hand which should be back to the audience, of course. Now we shall see how this is employed.

Stand facing the audience, left hand about waist high and palm out, right hand held naturally with a thimble on the forefinger. Lay the thimble against the center of the left palm and close the fingers slowly, around it. Now, as you turn to the left, swing both hands upward and outward, at the same time thumb palming the thimble in the right hand and re - inserting the forefinger in the left fist before the arms stop moving. To the audience, it appears that you have merely pivoted to the left and moved the hands to a more natural position. Slowly withdraw the left forefinger - apparently the thimble remains in the closed left hand. It is then squeezed out of sight, the left being opened immediately after. A change - over - palm follows to prove both hands empty. The right fingers rest against the base of the left palm. A turn to the right is made and as the hands pass, the left third finger is inserted into the thimble which is bent in against the palm, after which the right is shown empty. Reproduce the thimble from the back of the right hand.

This second sleight is a little more difficult and more effective. This time you face left, with the thimble on the right thumb. Show the left hand empty, then turn it over closing the fingers. Place the thimble into the left fist, the other right fingers going behind it. Now, the right first and third fingers bend in and clip the thimble by the rim, one on each side, then the second fingers moves in front of the mouth of the thimbles and all the fingers are straightened. Thus the thimble has been transferred to the back of the right hand, or back palmed. The right is then twisted down and up in front of the left wrist so that the palm can be seen plainly. Figure 1. Remove the right thumb, turn the hand over and thumb palm the thimble from the back position. Vanish it from the left afterwards "picking" it from the air on the right forefinger. This is a very clever little move that you will like once you have mastered it.

The next two vanishes cannot be performed with the coat sleeves rolled up because they are responsible for the disappearance. But few of the present day magician take the trouble to eliminate this suspicion of "how it is done" anyway.

Nine - tenths of the audience will always believe that " up his sleeve " explains the mystery perfectly, whether it be with matches or dainty young lady assistants, so why worry ?

Stand with the right side to the audience, the thimble on the right forefinger. Place it in the left hand, which is turned over, then show the empty right hand. Rub the back of the left hand for a moment with right and as you do so, let the thimble drop from between the left thumb and forefinger into the right coat sleeve. Slap the left hand, open quickly and prove that the thimble has vanished completely by showing both hands empty. It can then be found behind the right knee as the thimble will drop into the hand when it is lowered.

Two thimbles are used in this novel routine, one of which was previously concealed under the vest, the other being on the right forefinger. Place the thimble into the left hand, show the right hand, then slowly open the left and exhibit the thimble with a "wouldn't" deceive you for the world expression. Again the thimble is transferred from the right forefinger to the left hand, but this time - with a downward movement to cover it - the thimble is moved from the first to the second finger as the right hand swings over to place the thimble in the left.

Thus the left fingers close around the bare forefinger, while the second finger goes into the left coat sleeve. Figure 2. The thumb and third finger outside the sleeve help remove the thimble which is left hid in the sleeve and the right hand moved away. Both hands are subsequently shown empty and the thimble produced, on the right forefinger, from under the vest. Thus, by a subtle application of the principle of the psychology of deception, the attention of the audience has been completely diverted from the vanish of the first thimble, and that but one thimble is being used is not doubted. As the second thimble is being produced, the left arm drops to the side and the thimble in the coat sleeve falls into the hand, which closes. Now, place the visible thimble on the back of the left hand. The right hand is raised to slap the back of the left, but just before it strikes the thimble, the left turns inward rapidly, flipping the top thimble down the right sleeve, and the open palm strikes the left fist with a loud smack. Apparently you have forced the thimble through the left hand for when it is opened, the thimble is found therein. It is necessary to study closely the angles of visibility in all these sleeve vanishes, as the positions must be correct to prevent disclosure.

The above sleights will provide an effective and original routine of thimble manipulations which can be worked at any time. Practice is essential, of course, but dexterity is attained by assiduous application only, and you will be amply repaid for your efforts.

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## FRENCH'S CLIP PASS.

This sleight, which I believe is original with me, is in my opinion one of the neatest, prettiest and most deceptive in the whole category of cigarette passes. It can be worked as slowly as the performer wishes, every move being a perfectly natural one, and is extremely easy of deception.

Performer stands facing audience, the left hand being held in a vertical position, i, e, fingers pointing upward, palm out and about shoulder high, the cigarette being held by the opposite ends between the second fingers and thumb of the right hand. Right fingers then place cigarette in the left hand between the thumb and the palm in practically the same manner as a ball or coin in the sleight known as the "French Drop". The left fingers then close slowly around the fag and the hand is moved outward as if it contained same. In reality, at the moment the cigarette is hidden from view by the closing left fingers, the tip of it is clipped between the right second and third fingers and squeezed flat. The left is then moved slightly upward and outward, the cigarette being slid out of the fist and retained between the two fingers of the right hand. Figure 3. Crush out of sight and reproduce to suit yourself. My method is to have cigarette rise out of the closed right fist, the left hand making passes over same.

Sometimes, in withdrawing the fag from the left fist, instead of sliding it straight out over the left thumb, I drop the thumb slightly and sort of pivot the cigarette into the clip palm in the right hand. In some respects this move is superior.

## DON'T DROP IT.

This rapid fire ball vanish was shown to me by Clettis V. Musson, of Chicago, some years ago, but I do not know whether it was original with him, although I have never run across a ball vanish worked in a similar manner.

A ball is held in the left finger tips and a handkerchief is thrown over it. The ball can then be felt through the cloth by the spectators, after which someone is requested to clasp their hand tightly around the performer's wrist to prevent him from secretly extracting the ball. Nevertheless, on command, the handkerchief is whisked away, showing the ball has vanished. It can be produced from either the spectator's or the performer's pocket.

The volunteer assistant is allowed to feel the ball through the cambric. Then the magician shows how he wants assistant to grasp wrist with both hands, binding the handkerchief at the bottom. This the performer does with his free right hand. Now, as this hand is taken from the wrist, it drops to the front and slightly below the hanging handkerchief. The left hand is then moved forward for the assistant to grasp, but as it passes over the waiting right hand, the ball is dropped into the latter and palmed. It can then be pocketed or introduced into the victim's side coat pocket, while pattering, to be produced later. Copyrighted---1930

The handkerchief is jerked off the left hand by the spectator, of course. Another ball move that has a family resemblance to the foregoing and yet is entirely dissimilar is the following. It is a good method to dispose of the last ball and shell in the Multiplying balls.

Left hand is shown empty and a half turn is made during which the shell is palmed off and placed into the left trousers pocket. (A left half turn being made in this case.) The left fingers tips remain inserted into this pocket keeping same slightly open. The right, with the single ball between the thumb and first and second fingers, makes two upward tossing motions. On the second downward move, the ball is thrown across and caught by the left hand and pocketed, while the right continues upward and "tosses" the sphere into thin space. Some little practice is necessary but the sleight is very surprising and well worth the effort.

#### PRESTO CHANGO.

A novel notion with a handkerchief and billiard balls which, in capable hands, never fails to surprise in a rather amusing way. Briefly in effect, a black ball is produced from a pocket handkerchief, which is thrown over the left fist and poked down into the fist and the black ball pushed into same. The left fingers squeeze the ball and it rises out of the pocket -- green. The hands and the handkerchief are empty.

Before commencing the green ball is placed under the left arm pit and held there. This does not restrict the movements of the arm to any noticeable extent, - in fact, one can run through an entire routine of ball sleights with perfect ease of execution. The black ball is palmed in the left hand holding the handkerchief by one corner, back to the audience, the right holding the opposite corner with the palm out. The arms are crossed to show the other side of the handkerchief and, as the right hand passes behind and below the left, ball is dropped into it. Figure 4. Then the left palm is shown. The arms move back, the left assumes a position directly below the right and, under cover of the handkerchief, the ball is dropped into the left again. A few trials before a mirror will ascertain the correct movements with the handkerchief to conceal the ball at all times. The left goes under the handkerchief about the center, after which the right whips it off, and the black sphere becomes visible.

The ball is held between the left thumb and index finger, between this and the second finger, a corner of the handkerchief is clipped - in the right between the thumb and forefinger. The handkerchief is again reversed as above, this time the green ball being dropped into the right fingers immediately below the arm pit and palmed, then back again to the original position. Now, facing the audience, take the black ball from the left, which quickly goes under the center of the handkerchief, push the black ball down into the fist to form a pocket, then squeeze it out again. As the right picks up the ball, the green one is rolled into the lower fingers where it is gripped. The body turns to the left, during which the right fingers push the green ball down into the pocket and place the black

on top of the fist. The fist is turned toward the front and the spectators see the right fingers push the sphere about half way into the pocket, then the palm covers the ball and apparently forces it entirely within the pocket, but in reality the ball is squeezed up into the right again and palmed, afterward being vested under cover of the handkerchief as you face front. The green ball is squeezed up into view and --- that's all!

The arm pit dodge can be used as single ball production with excellent results, especially in parlor or impromptu work.

#### SLIPPERY SPHERE.

Here is a new ball sleight that is always good for a laugh. Moreover it is comparatively easy and something a little different for the lover of clean ball moves.

Performer stands facing audience. The ball is held between the right first and second fingers, palm out. Left hand moves over, the thumb goes in between the fingers and around behind ball, which should still be visible to the audience. The two hands swing just slightly to the right and then to the left as the performer pivots left, during which the ball is let fall into the three right fingers and is immediately palmed. The ball is not palmed in the usual manner, however. As it presses into the palm, the third finger holds the ball in place, the other fingers assume the natural, slightly curved position. Figure 5. (In my estimation this method of palming a ball allows the hand to be held in a perfectly relaxed and natural manner, something the regular grip palm does not do. It always seemed to me that the contraction of the hand, as in the standard sleight, is so very noticeable as to create suspicion even with perfect misdirection. The manipulator will understand, of course, that I refer to a routine of sleights in which the movements are similar and repeated changover palms and acquitments are necessary.)

The left hand, which has swung out to a position about shoulder high, back to audience, now crushes the ball out of sight. Now for the change - over palm. The right hand points to the left, the forefinger touching the left wrist. Very deliberately, the performer turns to the right and as the hands pass, the ball touches the base of the left hand and is rolled into palming position where it is gripped by the left third finger. The right hand is then shown empty and the ball produced from the back of it.

Again the ball is placed between the right fingers as before, the left hand approaches, thumb goes behind the ball, the swing to the left and this time the ball is really taken in the left hand. "Can you imagine it, my friends, - sometimes people get the idea that I do not put the ball in the left hand at all (touching same) but conceal it in my right hand". Here performer faces audience, the left hand points to the right which is shown empty. "Now isn't that ridiculous. Because that would be deception and I wouldn't deceive you for anything - No I wouldn't.!"

The ball is let roll in a pocket formed by left second, third and fourth fingers, the forefinger extended. The right hand is held in a vertical position. Now the left moves over, forefinger touches center of right palm, then as the hands move upward, the left thumb drops behind the ball as if you were going to shoot the ball like a marble. The hands swing down and to the left again, the performer turns right side to audience as the left thumb sort of "squeezes" the ball into the right palm by moving upward and is palmed.

"Now, I suppose you think the ball is in my left hand. Of course it is (show left hand empty, registering surprise that it should be so) that is, it was until a moment ago but now it has made a bally flight." The rest is optional. You can reproduce the ball from the back of the left hand, or secretly dispose of it without reproduction, as you choose.

Very similiar to the above, and also to Burling Hull's "One On You" ball pass, is the following which I entitled.

#### THE FLIP PASS.

Performer stands facing right, the ball is held by the extreme tips of the thumb and second finger of the left hand, which is held palm up. The right thumb goes under the ball, the fingers closing slowly around same from above. The ball is let drop into the pocket formed by the left second, third and fourth fingers just as the right hand closes around same, and is retained in that position. Right hand swings away apparently containing the ball.

"I shall now attempt something different - namely to pass the ball from my right hand up my arm across my back and into my left hand. I know that sounds impossible but I just love doing impossible things." As he says this, the performer opens the right hand with snap of the fingers. It is empty. Almost instantly the left fingers reach into the air and reproduce the ball.

In the second part, the right really takes the ball, which is held in the cupped fingers, not in the palm. The left forefingers pointing to right, touches same at the base of the right forefinger. The left then turns palm to audience, spreading the fingers apart. At the same time, the right thumb is doubled in behind the ball in the flipping position. Now, as the hands move downwards and then upwards, the left hand turns quickly, the ball is flipped, or snapped, into it by straightening the thumb, and ball is palmed immediately in the finger clip position as explained above. Right hand moves upward rapidly as if containing the ball, but the left hand remains stationary, pointing to the right which is opened with a squeezing motion of the fingers and shown empty. The ball is caught from the air. Sometimes the effect is varied by passing the ball through the knees instead of vanishing it from the right and re-producing the sphere as has just been explained.

I believe the reader will agree that the moves are somewhat of an improvement over those of "One On You" which is a very difficult ball sleight to execute properly.

## A "SURPRISE" VANISH AND COLOR-CHANGE.

The first part or the evanishment of the ball of this combination was originated by the writer some two years ago while tossing a ball from hand to hand. About the color change, I am not so positive. I have since been informed that Cardini included this change in one of his former acts, so I shall credit him with the first honors. I include it because the color change follows the vanish perfectly, being similiar in method, and for the reason that it is not generally known to manipulators - of which I am practically certain.

As the audience sees it, a white ball is tossed into the air - once, twice, three times, but in its third upward flight it vanishes completely, only to be discovered hiding under the vest. Once again the ~~right hand~~ throws the white sphere into space, catches it, repeats the action and catches it, and still another time it starts upward where it visibly changes its color to a bright red. Furthermore, both hands are shown to contain only one ball - the red.

The beauty of these sleights lies in the fact that the spectators are convinced that only one hand is being used throughout, which is almost true. In other respects, they do not differ greatly in effectiveness from dozens of vanishes and color changes well known to the proffession. A white and a red ball are needed, the red being vested on the right side, and the white in the coat breast pocket behind the handkerchief. Reach into the pocket with the right hand to remove the handkerchief, taking the ball out at the same time, and palming it as you give the handkerchief a flip to unfold it. Wipe the exposed left palm, which grips the ball as you transfer the handkerchief and pivot to the right to wipe that palm, convincing proof that the hands conceal nothing? The handkerchief is held in the right finger tips by the one corner and given a flip, then moved over in front of the left, simultaneously the ball rolls into the curved fingers. The handkerchief is drawn swiftly across the back of the left hand as the thumb rolls the ball up over the forefinger where it is exposed to view. Work this production very quickly.

The vanish really constitutes the "surprise" of this combination. Stand directly facing the audience, the ball is held in the right fingers and tossed about three feet into the air, toward the right so that when it is caught in the same hand, you will be facing toward the right side of the stage. Figure 6. This time, it is tossed straight upward, and again caught in the right hand. Now, as the hand swings downward for the third toss, the ball is dropped into the left hand, which is held about waist high and in a slightly forward position to receive it. The right continues on downward, then rapidly upward, simulatng the throwing movement. The spectators will follow this upward flight (?) of the ball, so that it is an easy matter for the left to vest the sphere. The right turns and comes to a stop with the back out, pauses there for a moment, then makes a grab as if catching the ball, the fingers are snapped as the hand is turned over, and the ball is gone! So much for the vanish. To reproduce, the right fingers go under the vest to turn it back, stealing the red ball in reality, while the left brings the white sphere into view. Copyrighted 1930



The color change is almost a repetition of the vanish, and needs explanation on two points only - the proper catching of the ball to keep it from clicking against the red, and the final change movements. In the two preliminary tosses, the white ball falls on the right second finger and is grasped by the thumb and forefinger - thus it cannot strike the red: but in the third toss the red ball drops into the curled right second third and little fingers as the hand goes down, and is thrown out over their tips as it goes up, the white ball being immediately palmed. When the red ball is caught, the right moves downward, naturally, to lessen the force of the balls drop, and the white one goes into the left hand as in the above vanish, this, during a half turn to the right. The right now contains but one ball, and as the left was seen to be empty and is quite naturally presumed to be so yet, the change of the two balls is complete, technically.

#### ANOTHER CARD FLOURISH.

New and different card flourishes are very few in number and those we have are lamentably alike in appearance. While I do not claim this sleight to be an exception, there is something about it that puts it a - cross.

About twelve cards held in the right hand are placed into the left, from which they vanish to pass through the knees into the right hand. They are again taken in the left hand and vanished by rubbing the cards into the right elbow, after which the right hand is turned over and shown empty. Like a flash the right hand produces the fan from the air.

Performer faces audience, the fan in the left hand. Right approaches squares the cards up and holds the packet by the ends, the fingers at the top and the thumb at the bottom. The left thumb and forefinger hold the cards by the lower corners. The hands swing down and up and the right apparently places the cards in the left which immediately turns over. In reality, the cards are clipped by their upper corners between the first and second fingers and the third and fourth fingers of the right hand, otherwise the front position of the front and back palm. Figure 7. Both hands then swing down to the knees, the left hand makes a motion of passing the cards through them and opens with a snap of the fingers, and the right produces the fan from the right knee almost simultaneously.

The fan is squared up and held in the right hand, by the end, this time palm up. The left is held with the fingers pointing upward. The right hand swings over and places the cards in the left palm, the fingers slowly closing around the cards. The right fingers clip the packet by the lower corners and sort of slip the cards from the left palm as it is turned back to audience and moves away. The left hand rubs the cards into the right elbow, during which the right arm naturally bends upwards so that the hand almost touches the ear. Now, while still vanishing the cards into the elbow, turn to the right and the cards are placed between the neck and the collar. Figure 8. The left is proven empty but the right is moved straight out from the shoulder, back exposed, then quickly turned over and nothing is seen. The right hand then moves through the air in a manner as

if searching for the cards hidden there. He makes a motion to brush back a stray lock of hair, the cards are grasped and instantly the right hand shoots out and the fan of cards is materialized.

This reproduction of the cards may sound barefaced, but nevertheless it is effective. The audience never sees the fan until the extremely rapid outward motion of the arm is stopped and then the fan becomes visible. A trial before the mirror will convince the card artist of this fact.

#### FRENCH'S CARD STABBING ROUTINE.

This is purely a sleight of hand routine, the effect of which is too well known to necessitate description. The method of operation has its points of originality, however.

Have the pack well shuffled, then two cards freely selected, the selectors being close together preferably. The pack is divided, in readiness for the pass, and the two cards placed onto the lower half. Now, instead of merely placing the upper packet on the lower, per usual, spring these cards on top of the selected ones keeping the two halves separated by the little finger. Then, in squaring them up, should the execution of the pass be noticed, it will not appear as a deliberate sleight. The two cards are now on top of the pack. False shuffle so that one will be on top and one on the bottom. This is done by the overhand shuffle, first bringing both cards to the bottom by slipping them onto the fingers and shuffling the rest of the pack on these, second, in cutting the pack again, slip the bottom card onto the face of the top packet, this bringing it to the bottom again, then, in shuffling lower half, hold the bottom or selected card until the last and throw it on top - thus you have merely reversed its position, as in counting cards. In shuffling, it is extremely easy to glimpse the selected cards, and you should now know the names of the top and bottom cards. We will say the top card is the Jack of Spades and the bottom the Ace of Hearts.

Now, wrap the cards in a small piece of paper, taking care that you do not expose the Ace of Hearts in doing so. Now have a spectator insert a knife into the center of the pack. Tear off the paper and exhibit the pack cut by the knife, meanwhile pattering.

"Thus far you have been unaware of the purpose of the experiment, but now I propose to inform you of my intentions. In fact, I will make a prediction. Due to the peculiar affinity existant between these cards and this knife, I am safe in saying that the dividing blade will locate the two cards selected by these gentlemen -- startling as it may seem. Not only that but it has told me the names of those cards. Therefore, ladies and gentlemen, it is my prediction that we shall find the two selected cards separated by the knife -- the Ace of Hearts above the blade and the Jack of Spades below. We shall see".

The spectator who stabbed the cards is asked to withdraw the knife, separating the cards at the break with the fingers. Now, in turning to your assistants, make the pass and the selected cards will be in the center, again inserting all the left fingers in the break as before for naturalness.

## PAPER &amp; PASTEBOARDS.

This is written for the card artiste who is ever on the lookout for a novel routine to open a card act, other than the prosaic manner of merely picking up a pack of cards.

In effect, a large piece of tissue paper decorated with red and black pips of playing cards is freely shown, torn into small pieces and immediately restored. With two small hoops, this piece is formed into a paper "tambourine", from which the manipulator produces a large fan of cards by merely thrusting his empty (?) right hand thru the paper. The audience sees that the fan consists of some ten or fifteen cards. This fan is "tossed" into the air and reproduced from under the vest - on the left side. This fan is squared up and pushed into the right fist, this move repeated, then right squares cards out of sight. This fan is reproduced from the bottom edge of the coat, cards fanning over the dark cloth of the trousers with pretty effect. Performer squares up fan and places it on the left palm with the remark, "I think that is all, -- excepting for this small bunch down here", producing another fan from the right knee. These cards are also laid on the left palm with the rest.

Now, all this time the audience sees and thinks you are working with but one fan of cards and this impression should be accentuated - so that when the full pack is fanned, it comes as a distinct surprise. "Which makes a full pack of fifty - two cards -- excluding the Joker, but then we'll find him hanging around the joints - this one is open all right".

Joker is on top, palmed in right hand and produced from left elbow which closes the routine with a laugh.

The methods employed need little or no explanation as most of them are familiar. The cards are distributed as follows. Ten or fifteen - as many as can be conveniently back - palmed, are in an Excelsior Clip under the right side of the vest. About fifteen are arranged similarly under the left side - both packets just above the edge of the vest. The rest of the pack is concealed under the left side of the coat, in a Bull-dog Clip or similar device. Another Excelsior Clip is on the table, along with the tambourine rings and the large square of tissue ( on which the pips or spots of cards have been painted for effect ) arranged as for the Tarbell Chinese paper tearing effect.

The performer first presents the torn paper trick, then the tambourine is made, and the first fan produced a La Cardini, as explained in the Tarbell Course. The extra clip is attached to this fan, which is vanished by hooking onto right trousers leg during the tossing motion. Actually by make believe the cards are back palmed and reproduced from under the vest. Cards are pushed in right fist until they protrude from top, second time they are thumb clipped in left and palmed, and right vanishes same. Reproduced from under the coat as in the effect, then the fan from the knees is produced.

FRENCH'S TRANSPO BALLS.

Nearly every magician has three or four extra shells among the apparatus of his billiard ball tricks. With three balls of different colors and shells to match, the following pretty little effect should offer no difficulties to those magicians who feel inclined to add it to their routines. It is quick and flashy and easily worked with very little preparation and that is all one can ask of a trick.

Effect:- Three balls shown on all sides are placed each in a cone of the same color. Upon a change being commanded the balls are seen to change places in the various cones. The red now being in the green cone, the green ball in the blue cone and the blue ball in the red cone.

Before showing, place a red shell over a blue ball, a blue shell over a green ball and a green shell over the red ball. Have these on a small plate on the table - a bit of wax will hold them in place until you are ready to perform. Near plate, have three semi-circular pieces of red, blue and green enameled paper, of such size that when rolled into cones and the balls dropped into same, the balls will be completely hidden from view.

In presenting, first roll the papers into cones. To keep the cones from coming unrolled, I use tine paper claps - not paper clips - which can be procured at most stationary stores. The ball covered with the red shell is picked up between the thumb and forefinger of the right hand - held with back toward audience - and shown. Now, the hand is turned over, but in doing so, the ball is clipped between the first and second fingers so that the shell is still toward the audience, who think they have viewed the ball from all angles. Figure 9. The cone, which you have been holding in the left hand, is again shown empty and the ball is placed, not dropped, into it. In placing the ball into the cone, take care that you do not turn the hand sideways and thus prematurely expose the ball.

The shell must be pressed into the cone rather tightly so that it will stick, with the ball now on top. The cone should be set on top of something so that it will be above the table top. The same movements are repeated with the second and third balls, placing the shell in the cone of corresponding color. A change is commanded, then the blue ball is shown in the red cone, the green ball in the blue cone, and the red ball in the green cone. The cones are then crumpled up - around the shells and tossed onto the plate, disposing of all evidence. Another mystery has been evolved and offered to my brother magicians. Will it meet with their approval? I wonder - and hope.

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To those of my readers who might care to make the acquaintance of Mr. Edwin A. French, I am here placing his address so that any who care to write will find him an agreeable fellow. 701 W. Fairchild Street, Danville, Illinois. Drop him a line friends. Copyrighted ----- 1930

## A NOVEL CARD FAN VANISH.

This is indeed one of the prettiest vanishes of a fan of cards ever offered to the pasteboard manipulator. The cards almost seem to melt from the hands, so perfectly do the moves blend, and, best of all, the sleight is not difficult to master.

The fan of cards, say ten, is held between the left four fingers, in front, and the thumb to the rear, directly in front of the body. The right hand moves over to close the fan with palm facing audience, and thumb pointing downward. Right hand closes the fan, both hands square cards up, with the left hand holding the packet by the sides. Right hand now grasps the packet by the ends, thumb below and four fingers above, and places it in the thumb crotch of the left hand which is turned palm out so that audience can see entire packet. Right fingers then bend the cards double i. e. so that the upper and lower left hand corners of the packet are pressed into the thumb crotch, the right fingers and thumb being curled around the doubled cards. The left hand did not move from its position. Now, as the hands swing downward and outward and the body pivots to the right, the right hand, ostensibly, takes the doubled packet from the left and swings to an extended position, about shoulder high, with the back of closed hand to audience.

In reality, the packet is gripped by the corners, in the left thumb crotch during the downward swing of the two hands, the left hand second, third and little fingers curl around the palmed packet and helps hold as well as conceal it while the forefinger points to the now empty right fist. Figure 10. In other words, you have thumb palmed a number of cards.

The cards are then "squeezed" out of sight. After hand has been shown empty, do a change - over palm by transferring the packet from the left hand to the right in exactly the same position as the hands pass during a left turn by the body to show the left hand empty. The performer then apparently catches the packet of cards from the air in the left hand. He tells the audience that he will make the cards pass up the arm at his command, pointing to the left fist with the right forefinger as he says this. With a snap of the fingers, the left is turned over and shown empty, and the right reaches under the left arm pit and reproduces the fan.

To get the full extent of this vanish and reproduction, the moves should be executed with deliberation and perfect smoothness, but not slowly. It is something you will use in your routine of flourishes so practice until you can perform the moves in a finished manner befitting your presentation.

"The Chinese Mystery Blocks" A beautiful effect with five blocks painted in an array of brilliant colors. Price complete with bag and blocks with complete instructions. -----\$1.50

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"YOU'LL LIKE IT."

A sleighty different vanish and color change of a billard ball. Vest a green ball on the right side and have a yellow ball on a table, in pocket or elsewhere.

Stand right side to audience, pick up yellow ball between right thumb and second finger and show that the hands are otherwise empty with out calling attention to the fact. Place the ball in the (Y) left hand, fingers of which are held together and the yellow ball really being gripped by the thumb and the second and third fingers. The right fingers do not release their grip on the ball neither does the right move but remains perfectly stationary, left fingers now apparently close around ball, the left hand turns over and swings away from the right, I say apparently because the ball is cleverly and indetectably transferred to the right palm.

Before turning over, the left hand moves downward slightly until the ball is directly in front of the right palm in the exact position to be gripped, when it is sort of "squeezed" or slid off the left finger tips and gripped in the right palm, after which the left fingers close as if containing ball, the hand turns over back to audience and swings out and away from the right. It is not at all necessary to move the right hand. It must be remembered, of course, that all the above movements are continous, i. e, they blend into one another perfectly and are to be executed as one motion, so to speak.

After a momentary pause, the left hand is opened and the ball has vanished. Now you execute an acquitment or change - over palm which leaves the sphere palmed in the left hand, finally reproducing the ball from behind the left knee. As you do this, the right hand gets the green ball from under the vest and palms same. Now you are ready for the color change. The movements are but little different from those explained in the vanish. The yellow ball is held between the right thumb and second finger. This time, however, it is placed between the thumb and forefinger of the left hand, the third and fourth fingers of which grip the palmed green ball at the same time and hold the ball concealed.

The yellow ball is subtly "slipped" into the right hand as described above, and the left fist moves away containing the green ball. The repetition of the moves used in the vanish is purely psychological in effect, - the spectators are impressed with the fact that you are doing the same thing over again, consequently when you open the left hand and exhibit a green ball in a hand they thought empty, the resultant astonishment and surprise is all that could be desired.

Have you got the first two books of this series? Priced postpaid in the same form as this booklet. "Manipulative Magic" About 25 pages of manipulative magic. "More Manipulative Magic" The second book containing 25 pages with some exceptionally fine material. Same size. Both booklets are \$1.25 postpaid. Order from your dealer or direct to us.

( 17 )

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WELL CAN YOU BEAT THAT!

The ten cards to pocket effect has long been one of the stand -bys of the pasteborad artist. Here is one just a little different in effect and method. It "happened" to be originated one evening while practicing the above mentioned card classic, and given a trial, it proved quite effective so I pass it on with hopes.

In effect:- Ten cards are counted out onto the magician's hand. A gentleman spectator calls out a number between one and ten -- say five. A small drug envelope is examined and the cards are placed into it by the performer, after which it is marked and held in his left hand. The spectator called out the number five, so the magician invisibly passes five cards into his pocket from the envelope. The magician names each card before the spectator removes it from his pocket - a feature that never fails to impress an audience. When the envelope is opened, only five cards remain.

General explanation:- All you need for this novel conception is a white drug envelope into which the packet of ten cards will fit snugly, and the ability to execute several sleights which will be fully explained. I might add that the memory must be exercised to the extent of remembering the names of ten cards in order but that will not prove to be such a task, or mental strain as will be discovered later. The old pre-arranged pack principal can be employed here if desired: Eight Kings threatened to save ninety-five Queens for one sick Knave. Only ten cards being used, the sentence would end "for" in this case. The suits would runs Diamonds, ~~Hearts~~ Hearts and Spades. Thus the ten cards would be arranged in this order. 8D, KC, 3H, 10S, 2D, 7C, 9H, 5S, QD, 4C. Of course, if the performer does not fear to rely upon his memory, he can arrange the cards to suit and memorize.

These ten card can be in the right trousers pocket, to be later palmed out and added to the deck, or they can be on top of the pack when the presentation begins. We shall proceed under the second supposition.

Come forward with the pack in hand, insert the left little finger under the packet of ten cards and palm them off in the right hand, then offer the pack to be shuffled. Take back the deck after it has been more or less thoroughly shuffled, add the palmed cards to the top, then have a spectator count ten cards from the top of the deck onto your left palm. Now request some gentleman to call out a number between one and ten, we will suppose it is five. Get the envelope from your coat pocket and allow this spectator to examine it to his hearts content and they generally do. While he is doing this, separate the top five cards from the lower with the little fingers. Then the cards are transferred to the right hand, the four fingers along the upper end and the thumb holding the break at the lower. Take the envelope back in the left and hold it by the side edges in a manner exposing most of it. The principal and basic move of the trick requires careful attention to detail, especially the angles of visibility. The envelope is held with the little flap folded back over the front which faces the spectators. Now the cards, faces front, are moved up to the opening, the right thumb starts the corner of the front packet into the envelope at the right side, the rear pac -

ket going outside and behind the envelope, and the cards are slipped downward. It appears to the spectators that all the cards have been inserted into the envelope, while really five cards are being held against the back of it. In sliding the two packets downward, the right little finger drops to the right side of the cards and the forefinger to the left side, thus holding them together and materially aiding in the operation. The envelope and cards should now be held in the tips of the left forefinger and thumb, immediately being transferred again to the right hand, which receives them in the palm, finger pointing downward, as the magician advances toward the spectator. This manner of holding the envelope conceals the cards perfectly.

The spectator calling out the number is approached and the envelope is placed into his coat breast pocket, which, by the way should have a handkerchief in it. And the envelope is in front of the loose cards, of course. On second thought, however, the magician decides that the envelope should be marked so he removes it from the pocket for this purpose, leaving the five cards remain in the pocket. This is where the pocket handkerchief assists in hiding the cards. The idea of marking the envelope is merely to divert attention from the pocket. After it is initiated, take the envelope and retire a few paces from the gentleman. You can now pass the cards from the envelope into the unsuspecting victim's pocket singly, in pairs, triplets, quadruplets, or anyway you prefer but one at a time creates more comedy, I believe. The rest of the trick is simplicity itself. The five cards must be read in reverse order, remember. Your X-Ray eyes penetrate the cloth and see the first card - the Deuce of Diamonds - which is then removed by the spectator, and so on through the packet. The envelope is tossed to someone to open and only five cards remain.

#### A "SLEIGHT" REVERSAL OF FORM.

The methods employed in the following card effect are not new, as the well posted magician will soon learn, but the application is, therefore the reader is being presented with virtually a new trick - which, fortunately, doesn't require more than two hands and the ten digits to perform or more than twenty-four hours of the day to practice.

In effect, three cards are freely selected, returned to the pack which is then thoroughly shuffled. The pack is immediately spread out, faces down, on the table. In the center, face up, is one of the selected cards. The performer again takes the pack in hand and, giving it a slight waving motion up and down, another selected card appears, face up, on the deck. This selected card is left face up on the top, the performer drops the pack on the table and the top card instantly changes into the third selected card.

The cards are freely selected, the pack divided evenly and the spectators place their cards on the lower half. As the cards are being replaced, secretly bend, or bridge, the half in the right hand, - thus you have your method of location. When the two halves are placed together, hold the pack between the left thumb and forefinger - this to



prove to the audience that no break is being held over the selected cards in the center of the pack. Of, course when your grip is relaxed, the upper half assumes a convex position, and it is simple matter to cut directly over the selected cards, then riffle the two halves together, which brings the selected cards to the top in a natural manner. While it is not absolutely necessary, at this stage I palm the cards in the right hand and give pack to a spectator to shuffle, after which the cards are palmed back on the pack.

Now comes the sleight to reverse the last selected card in the pack. There are a number of methods for executing this move, but the following sleight is the one I worked out purposely for this trick and is easy and as indetectable as any similar subterfuge known to me. The pack is held in the left hand, face out, well back against the thumb, just as if you were going to do an over - hand shuffle. Now as the right hand approaches and grasps the pack, the left thumb slides the top card downward about half an inch. Figure 11. The right hand slides the pack forward to the fingertips which makes the top selected card slide off the pack and drop face down on the palm, then the right fingers let the pack drop face up on top of the selected card. To the audience, it appears that you have merely moved the pack forward a little so as to let it drop face up on the outstretched palm. The sleight can be done in a twinkling and is indetectable with spectators on all sides - as I have proven. The pack is now cut - the lower half onto the upper - half thus bringing the selected card face down in the center of the pack. The right hand takes the pack - face down now, and with a psreading motion, spreads the cards in a semicircular row. The spectators is more than a little surprised to see his card face up in the row of cards. The left hand scoops up all the cards to the face up selected card, which is picked up with the right fingers. "That is the card you selected, Sir". Transfer this packet of cards to the right hand then scoop up the rest of the cards on the table in the left hand and place them below the right hand cards and square up. The other two selected cards are again on top.

The relocation of the second card is likewise very simple. The pack is held in the left hand, selected card on top. During a swinging upward motion, the thumb slides the top card forward about half its width. Figure 12. Then a downward motion of the arm is made which causes the projecting card to turn over, face up, on top of the pack. This card is removed and shown freely. At the same time, the left hand again slides the top card over the edge of the pack - about half an inch. You now are ready for the magical appearance of the third and last card - but the first selected. The card in the right hand is placed on top of the pack, face up, exactly over the projecting card. Both cards should now be slid about an inch, as one card, and attention called to the selected card face up. You then apparently square up the pack: in reality, you push the two cards out still further until over half their width is projecting. The right fingers over the pack cover this completely.

Special Cards for the fan work described in an earlier portion of this book can be supplied at .35 per pack or three packs for \$1.00. Postage extra. The best card obtainable for back palming. Try a few.

Now if the pack is thrown downward with some force, the two cards will revolve in the air, bringing the first selected card face up on top of the pack and the other card will then be face down on the pack. In other words, you have worked the old "Revolution" with two cards.

If the reader follows this explanation with the cards in hand, I believe he will have no difficulty executing the various moves correctly. And I truly hope that he will derive as much enjoyment from performing this routine as has the writer.

### SOME "SLEIGHTS"

A neat method for palming a number of cards is possible with the old Hermann two handed pass. The pack is held in the left hand, face out, third finger holding the break above the cards to be palmed, second finger curled around front of pack, and first and fourth fingers curled against the back of pack, thumb holding cards at the top side. Right hand shown empty, then moves over and first finger and thumb grasps pack at the lower edges. A slight turn to the left, during which the left fingers move the rear packet downward and place the cards in a perfect palming position in the right hand. This is by no means a difficult sleight and the beauty of it lies in the fact that the palming is practically undetectable. It is very useful in flourishes where a fan of cards is to be produced - say from the knee.

A puzzling color change with cards is as follows. Right hand is shown empty, the pack is held in left, faces down. While right is being shown, left thumb slides top card over so that the upper corner slightly projects over outer edge of pack. A turn to the left is made, covering the approach of the right hand which clips this card between the second and third fingers by this corner. Figure 13. Fingers being slightly curved inward, but first and fourth fingers separated from others. This finger clip palm is what makes the change so baffling as it seems impossible to conceal a card and yet hold the hand so open and natural. Pack is then turned over and attention directed to the face card. Right now moves over and places palmed card so that it is at right angles to the pack, card face down of course. As the right fingers, spread apart, brush over the face of the pack, the left fingers pivot the palmed card up into place and the change is accomplished.

A "DIFFERENT" effect utilizing the vanishing cigarette pull. A few in-hales from the fag, smoke slowly blown into the air, during which the pull is gotten into the left hand. Another deep inhale, all the smoke being retained in the mouth altho audience should not be aware of this. Fag is vanished in pull in left fist, which is brought up to mouth as though containing cigarette, and a last "drag" taken from it, the smoke in the mouth being exhaled as though puffing. The illusion is perfect. As the old saying does go. The rest of the smoke is then blown through the left fist, which is slowly opened with the effect that the smoke dissolved the cigarette.

" THE FLEETING QUEEN "

(Murray A. Sumner)

The effect of this monologue is that of the performer coming forward with a pack of cards contained in the case. With a bow to the audience the performer starts with the following patter on the pages as outlined with the various cards and moves which blend from start to finish until the entire pack of cards have been completely used. For a finish a small amount of magic is entered into the story which makes it just that much more interesting.

Method of Prearranging the Pack:- A new pack of cards will be best suited and one which still has the stamp on the case. This monologue makes use of each and every card in the pack, and each one is used ONCE ONLY.

Begin by laying the first card face up on the table and the balance thereon, likewise. This puts your pack in order for presentation.

10 of C, 8 of C, 8 of D, 6 of C, 8 of S, 5 of D, 2 of C, 4 of D, 3 of S, 4 of S, 2 of D, A of S, 2 of S, J of H, 9 of H, K of C, 4 of H, K of S, Q of S, J of S, 10 of S, 9 of S, 7 of C, 7 of S, 6 of H, 6 of D, 6 of S, 3 of C, 3 of D, 4 of C, K of D, 10 of D, 7 of D, 7 of H, J of C, Q of D, Q of C, 9 of D, 9 of C, J of D, A of C, K of H, Joker, A of D, (in pocket) Q of H, 5 of S, 5 of C, 2 of H, A of H, 5 of H, 3 of H, 10 of H and BLANCK (with the fake attached and small cards in same.

When performing the above effect the performer shows each card as he patters along on the story. A very good suggestion is that of putting in a few false shuffles and cuts which do not disturb the order of the cards but which will greatly add to the effect on the minds of the audience.

For your table a small side stand of light material such as the P. L. or Thayer's side stands is recommended to use to place the cards on as they are taken from the pack, A stand of these types adds to your effect and is really a suitable addition to your routine.

The New Pocket Size Chinese Sticks and Cords. Beautiful Red Enamel finish and brass tips. Smoothest working sticks on the market. Two sizes. Small size -----\$ 3.50  
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The Matchless Match Box complete with all accessories----- 1.25  
Peenie Weenie Shakers----- .50  
Penetrating Nickle improved version----- 1.75  
Watch Winder. Makes any watch noisy----- .25  
Card in the Egg Pencil (Thayer's)----- 2.50  
Midget Handkerchief Pull ----- .50  
Al Baker Slate ----- 5.00

Patter & Routine.

"Now Vera Black (very black was just EIGHTEEN (10C 8C) but she PACKED (hold up pack) her things and ran away from home, because of HATRED (8D - eight red ) for her father. After visiting about SIX (6C) cities, she arrived in NEW YORK .....broke!"

"She secured work in a PACKING house (hold up pack) at EIGHT (8S) dollars a week..... toil that OVERTAXED (point to tax stamps on case) her. She stayed only FIVE (5D) days and had TO (2C) give up. She next was employed in a factory, even harder work than BEFORE (1D). The THIRD (3S) day, she CUT (false cut the cards) her FORE (4S) finger. She had TO (2D) leave, she was not used to such work, for her HANDS (split deck and make a fan of cards in each hand) had never turned a SPADES (AS)".

"Unable TO (2S) work and penniless, she roamed the streets, and there just by the merest chance, met an old school pal.....JACK HART (JH) BENIGN, (9H) handsome, and a regular KING (KC). He felt sorry FOR (4H) her, and asked her to dine with him. So STRAIGHT (KS QS JS 10S (S ) to Child's ( or local Cafe ) they went. A FULL Y HOUSE (7C 7S 6H 6D 6S) there was, but they were eventually seated. She ATE HEARTILY (8H eight heart -ily) for the waiter brought in several TRAYS (3C 3D) of food. FORKING (4C KD) out a TEEN SPOT (10D) he paid the bill and the PAIR (7D 7H) left."

"JACK (JC) escorted his QUEEN (QD) to a LADIES CLUB (QC) to stay. He left her promising to meet her at NINE (9D) the next evening. (Still holding up the 9D, continue ) She thought he was a PIP (point to pip on 9D of a chap and was right on deck at NINE (9C) next evening. They went for a stroll, and in the shadows, JACK (JD) told her that he loved her with an ACHING HEART, (AC KH) WOULD point to table top) she be his wife. You're a CASE (exhibit card case) Jack, she said. I'm no JOKER (Joker) he replied, and drew from his pocket a beautiful SOLITARE DIA\* MOND (remove AD from your coat pocket) ring, fit for a QUEEN (QH) And so they became TWO OF A KIND (5s 5C) Two minds with but a single thought, TWO HEARTS (2H) that beat as ONE (AH. Oh! yes, this FIVE SPOT (5H) went to the minister for his services."

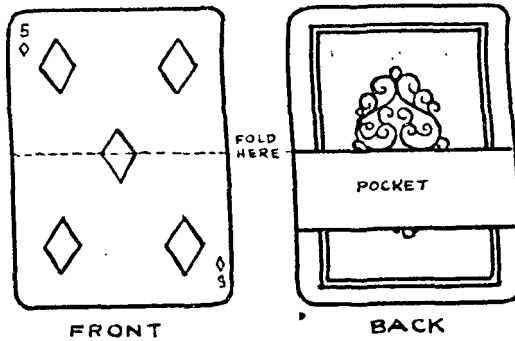
"They went BACK (display backs of cards) home, to her father, who, pleased to see her again, gave them his STAMP (point to stamp on card case) of approval, and all THREE (3H) were CONTENT (10H) at last.

(Hold up the last card which is faked blank - continue) For her worries were NOTHING... but LITTLE ONES!" (hand comes in front of faked card, folding it down and displaying the small cards, remove them from the little pocket, palming off the fake, at the same time spreading out the little cards so that they may be seen to advantage.)

"Manipulative Magic" The first of this series in book form contains some very fine manipulative items such as, Manipulating with Hat, Gloves and Cane, Complete Cigarette Act. Routines with cards etc. Price.....1.25

We have here included a drawing so that you may see just how to construct your faked card. (Note:- In this drawing we show the ordinary playing card which in the story should be a blank card. This is shown for the sake of clearness. Should you desire to you could secure the half size playing cards and rivet these together so that you could merely fold the large card over and then fan them out. The small card would have to be glued to the back of the upper half of large card so that when folded it would cover up the back of the large card. When fanned the small cards only would be showing. This will do away with the palming of the large card and also makes the effect clean cut. See drawing. Paste on the lower half of an ordinary playing card a small strip of good grade paper forming a pocket. Now bend the upper half of the card down or simply score it across with a razor blade and the bending will then be an easy matter. Insert cards into pocket and place on back of pack and you are ready.

This little final bit may be omitted if so desired but as it adds to the effect we suggest that you use it in the original story.



"More Manipulative Magic" The second book of this series contains the best manipulative items with Billiard Balls, Cards, giving the reader collection that can only be found in Hull's books. See the Two Handed Cut with cards Simultaneously, Passing Billiard Balls from one hand to the other one at a time. A real treat for the manipulator. Price from your dealer or direct from us at -----1.25

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( John Morin )

Effect:- Performer asks a spectator to think of a number between one and ten. When a number has been decided upon, he (the performer) holding a pack of cards in his left hand, faces of cards to spectators. Performer passes ten cards one at a time into his right hand without disturbing their order. Requesting temporary assistant to count them and when he comes to his number to memorize the card at that number, i, e, if he thought of number five to remember the fifth card and so on. Card is elected in this manner to make absolutely sure performer does not obtain knowledge of the card. In the presentation this is emphasized.

The ten cards are deliberately replaced on top of deck which is placed on table. This is done to prove to spectators that no manipulation takes place, which might be the case if the performer held the pack in his hands. Performer now asks assistant what number he selected. On being told performer removes one card at a time from top of pack until he arrives at the chosen number. He places this card in spectator(s) pocket. Performer then takes a card from about the centre of deck and places it in his own pocket.

He now tells the audience he will give them a demonstration of the speed necessary to deceive the eye. He tells them he will change cards with spectator and will perform the action so fast that they will be unable to see it. Turning to assistant he asks for the name of chosen card. On being told performer makes a quick pass, from his, to spectators pocket, and selected card appears at his fingertips while spectator removes the card that was placed in performer's pocket from his own pocket.

Now for the secret:- Which is really very simple. When performer asks a spectator to think of a number between one and ten, he is holding pack in the left hand in the position for dealing. The right squares up the pack and secretly separates the two top cards from the rest of the pack and a break is kept with the tip of the fourth finger. Fingertip is not inserted as in making the pass but the fleshy part only of fingertip is pressed in as the thumb lifts the two top cards about an eighth of an inch. As he starts to pass the cards one at a time into the right hand the little finger is pulled downwards, thus enlarging the break sufficiently for the first and second fingertips of right to grasp the two top cards, held as one, in one continuous move and held up for a moment to spectator's view. First and second fingers on face of card, thumb on back and pressing rather firmly on space between the two fingers, thus causing card to bend back a little at the ends and fitting snugly against each other, It is held up for a moment, the left meanwhile pushing the next card over side of pack. The right lays its card on this one and both are held up. The action is repeated until ten have been passed into right hand, They are then deliberately replaced on top of deck which is squared up and placed on table. Then inquire what number was selected. The right dealing one card at a time until the selected number is reached. This card is placed in spectator's pocket without showing it. But counting the two top cards as one actually making his card one lower down than the number. It now being the top card of deck which is dropped on those counted off on table. Pack is

given a false shuffle, if desired, and out at about the center, slipping top card on lower packet while doing so. This card, apparently taken from center of deck, is looked at and named by performer as he places it in his side coat pocket, actually he names card in spectator's pocket.

As he tells the audience he will change the card with the assistant without then seeing the action, he places his hand in his pocket and clips the top corners between first and second, and third and fourth fingers as in the front and back palm sleight. The card being on the inside of the hand and back of hand and right side of body to audience. As performer says "Now watch" he makes a quick move towards spectators pocket and releases corner between third and fourth fingers, causing spectator's card to suddenly appear between thumb and first finger. Spectator then removes card from his pocket which of course is the card that was apparently placed in performer's pocket.

#### ANOTHER CARD REVERSAL.

(Nelson C. Hahne)

A spectator is permitted to select a card freely from a borrowed pack. The performer cuts the pack in half holding the lower half of pack face down on left palm. The spectator places his card face down on top of the lower half. Now the performer replaces the upper half of pack. At this point attention is called to the fact that no "breaks" are held and that the selected card is really in the center of the squared pack. The performer turns the pack over so that it is now face up in the left hand. The face up pack is held in a position for dealing. The cards are dealt face up, onto the table. When the center of the pack is reached, a card is found to be face down. This is the same card the spectator placed in the center of pack.

These points are noteworthy. A borrowed pack is used. The two sleights used (only one need be used if desired) are so simple and easy of execution that their consideration is negligible. Absolutely no breaks are held. Performer does not know the name of card. Spectator places the card in pack himself and he can see that it is facing in the same direction as the others.

The only sleight required is the slip. This is very easy and is well known to all. Those who are a bit further advanced in manipulation can make this feat more artistic by the use of the half - pass. It might be explained here that before allowing the selection of a card, two cards must be turned face up on bottom of pack. These two cards can be turned without the audience's knowledge while shuffling or "playing" with the cards, or they can be turned during the process of a preceding experiment. In turning the two cards face up, the half - pass can be performed before the eyes of the spectators. This is done by placing the third finger ( as in pass ) under top two cards (pack is held face down). These two top cards are pulled around underneath the pack. This causes them both to be face up on the bottom.

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After these two cards are in a proper position, the pack is fanned and a spectator is allowed to select a card. Care must be taken that the two face up cards on the bottom are not exposed. While spectator is looking at his card, the performer turns the pack over. All the cards are face up with the exception of the two top cards. The performer cuts pack. In so doing, he slips the top face down card onto the lower half of pack. Both halves are apparently held face down. In reality, the cards in each pack are face up with the exception of the top card of each pack.

The half pack in left hand is held toward spectator who places his selected card face down on top of it. Then the performer drops the packet in the right hand onto the left hand packet. Card is apparently lost in pack. The card that is face down on top of pack must now be turned so that it is facing the same as the rest of the cards. Again the half - pass is used under cover of turning pack over. Pack is again turned face up in the left hand. One card at a time is dealt off with the right. Finally a card is seen to be face down. The card selected is named by the spectator. Performer holds pack so that backs are at right angles to the floor. The back of left hand faces spectators. Left thumb pushes top card to the side so that its face can be seen, and it is found to be the selected card.

It will be ~~found~~ found that the card below the selected card is still facing in the opposite direction to the rest of the pack. If you wish to terminate the experiment here, this card must be secretly reversed: this presents no difficult problem. However, I usually present a well-known reversal effect after the above. For the purpose of completeness, I will describe it.

After the card has been found in a reversed position as in above effect, lay it with those on the table in a face up position also. Turn the packet that is in left hand over. This places all of the cards in a face down position with the exception of the bottom card. Now pick up the cards that are on the table and place them on the packet in left hand so that all the cards face in the same direction. While holding pack in left hand, ask a spectator to cut the pack in half. Tell him to turn his packet face up. While he is doing this, secretly turn over your packet. Place your packet on top of his apparently bringing them face to face. In reality all of the cards are now facing up with the exception of the top card. Take pack and turn it over. Take off the bottom (reversed) card and with it, fan the rest of the cards. Place this card face down on top of pack. Spread cards and show that they are all facing in the same direction.

It is best to use cards that have white margins on the backs such as Bicycle or any good grade of cards. This reduces the possibilities of exposing the reversed cards to a minimum.



## PENETRATION.

( Joseph Walker )

In effect the performer has a card selected from an ordinary pack the card is noted and marked with spectators initials if desired. A small envelope is now brought forward and the chosen card is placed inside. Note envelope is just a trifle larger than playing card. Envelope is sealed and held up so that the light will show through thus proving that the card is still in the envelope. A pencil is now taken and with the explanation that all things in the hands of a magician become more or less porous you deliberately push the pencil right thru the envelope just about the center. Without any doubt you have caused the card in the envelope to become damaged and you offer your apologies to the spectators as you are sure that this time you have failed. Pushing the pencil back and forward a few times to fully convince the spectators that it really penetrates you withdraw the pencil and tear the envelope open at the end and handing it to the spectator to withdraw the card. Card is found undamaged to their surprise.

Requirements:- Pack of cards, small envelope just large enough to hold the card and a pencil fill your needs.

Method:- Prepare the envelope by cutting the lower end off sharp with a pair of shears. Thus prepared it still looks as if it was the same. Offer the cards for selection and after the card has been selected have the spectator mark it for identification as this leaves an impression on them as they know that you can switch the cards. Take card  
not

from the spectator and place in the envelope. Seal up and hold to an electric globe so that it can be seen through. Also turn envelope completely over showing all sides and that your hands contain nothing else. Holding the envelope as you would hold a pack of cards for dealing, only have a little more than half of the envelope out of your hand. Bending your little finger in slightly you give the sides of the envelope a slight squeeze with the balance of your fingers which are held with the back towards the audience as if keeping the envelope in their sight at all times. The squeeze on the envelope loosens the card which will then fall into the hand leaving just about half in the envelope. Figure 15. This is all done while the right hand is reaching for the pencil which should be placed on your table giving you the desired misdirection of the audience as their eyes follow your right hand.

Bringing the pencil up with the right hand you grasp the envelope and turn it so that the top will be in an upright position with your fingers which will now be pointing up. Figure 16. This conceals the card and also gives you the desired grip on your envelope. Also the envelope is just about half way out of your hand. Taking the pencil the performer places the point against the envelope and forces it through. After showing the audience that it really penetrates the pencil is withdrawn and placed on the table. Still holding the envelope in the same position the performer takes his fingers of the right hand and closes up the hole that was caused by the pencil stating to the audience that

he would remove all damage. (While closing the hole the thumb of the left hand which is held against the envelope slowly draws the envelope down into his hand thus forcing the lower half of the card into the envelope once more. This move is not seen as the envelope is more or less moved slightly as the hole is closed by the fingers of the right hand. Now taking the envelope and tearing off the end that was cut you hand it out to the spectator to remove the card and to examine to his hearts content.

"THE PHANTOM CIGARETTE".

Bert Douglas & Sid Lorraine.

The magician pretends to remove a cigarette paper from his pocket. He then opens an imaginary package of tobacco and pretends to load the invisible cigarette paper with the tobacco. He then goes through the actions of hand rolling a cigarette and places the imaginary cigarette between his lips. An imaginary match is then taken from the vest pocket and this the performer apparently strikes on the sole of his shoe, to the complete surprise of the audience a flame appears at performers finger tips, and when this is applied to the imaginary cigarette the audience receive a second surprise for they find that the magician is actually smoking a real cigarette which has appeared from nowhere. A third surprise and climax is in store for the audience when to the surprise of all the lighted cigarette mysteriously disappears from the performer's hands, thereby proving that after all it was just a PHANTOM.

Requirements:- A black headed pin and a cigarette vanisher. Secure the pin on the inside of the coat on the left hand side about two and a half inches, inserted at an angle so that a cigarette can be easily placed upon the point with the pin running at an angle thru the cigarette. Be sure that these instructions are carried out as the cigarette will not stay on the pin if it is just stuck on carelessly. The cigarette should be in such a position that it will be easily accessible by the left hand fingers as they reach under the bottom edge of the coat. The vanisher is attached in the usual way which is by running the elastic through the pant loops and thus around to the back so that the pull will slightly hang limp. Attach the end of the elastic with a black pin which is supplied so that it becomes slightly taut. ( an ordinary P. L. Cigarette holder can be used if you have one in your collection to hold the cigarette in place of the pin if desired.

With this much accomplished you now take two matches and insert in between the rubber toplift on the heel with the head pointing towards the toe of your shoe. Figure 17. In case you do not have the rubber toplift it will be necessary to make small openings in the leather heel to securely hold the matches so that they will not shake loose while walking. In the authors first manuscript they suggested using only one match but they have since added the extra match in case the match was to become extinguished during the motion of the hand to the mouth.

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A piece of sandpaper from the side of a match box is now glued up in front of the matches where the head will be about three quarters of an inch away. When the match is pulled out from the toplift it will then be exactly in position so that it will be a natural movement for you to run it over the sand paper thus produceing your light. Another suggestion is here offered and that is to use magician's wax for holding the two matches in place or again you might use them with the heads facing the side of the shoe but we believe that the above first method will be the best and most natural.

A first method of bening an ordinary paper clip was suggested for the holding of the ciagertte in place under the side of the coat with the clip sticking into the end of the cigarette so that it might easily be secured by the fingers. All these methods are suggested so that the performer may have his choice of the one which will best suit his needs. Another thing for those who might care to purchase it as we suggested in another portion of these directions is to use the P. L. Holder.

Presentation:- In these instructions we have elimanated the match-box and by doing so it brings the effect as clean cut as could be wanted.

Performer having previously performed a number of other experiments in magic states his desire for a smoke. Reaching into the vest pocket for the cigarette paper he apparently removes the paper and then reaching into the usual pocket for his pouch of tobacco he again apparently pours the tobacco upon the paper and with the mouth draws tight the strings of the bag and replaces in pocket. (Here the performer must to the best of his ability pantomime the making of a cigarette going thru the most natural moves that can be conceived.) Although this is mostly a silent effect a very good opportunity is given for the use of patter which should be short but so spoken as to convey the idea of just what you are doing. Wet the edge of the paper and apparently place the finished cigarette between the lips.

Now reach into your vest pocket with the words "a match" holding up the hand so that it can be seen to be empty. Turn with left side towards the audience and at same time raise the left foot to presumably strike an imaginary match. Smartly get hold of the match and in the action of drawing it out you run it over the sandpaper thus producing your light (1st surprise) while all eyes are focused on lighted match the left hand secretly obtains cigarette from pin or holder, gripping same between the tips of first and second fingers of left hand so concealed that the audience do not see it.

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Both hands are then raised together and held in cupped fashion, cigarette is placed between the lips and lighted from the match. When the cigarette has been placed between the lips do not remove the hands at once but let a small amount of smoke arise thus insuring a slight surprise as to where it might possibly come from. Now slowly lower the hands and (2nd Surprise) a lighted cigarette has mysteriously appeared from nowhere. While the above appears lengthy it is really the work of a few seconds, all the moves blend together and are perfectly natural. While the attention of the audience is held by the smoking cigarette the cigarette holder is secured in the left hand, take cigarette from the mouth and push lighted end downwards into the spring grip. Vanish as usual. (3rd surprise) This leaves the hands empty as at commencement and apparently proves that it was just a Phantom.

For those who might care to make up their own clip for holding the cigarette we have included the directions here. Secure the clip which is used for holding one or more sheets of paper together and bending one of the ends out straight he sharpens this to a point. Now taking the other end of the clip you bend this as to form a loop in the center which will then look like a straight piece of wire with a circle in the center and the top end bent over like a hook. Secure thus under the coat and impale a cigarette on the pointed end.

We suggested the use of the Black headed pin so that the performer might open his coat during the show at any time when performing the cards up the sleeve etc. This pin is perfectly invisible and will be found to be almost as useful as the regulation holder.

Suggested patter would be as follows when going through the moves of rolling the cigarette. "My paper" spoken as you apparently remove the paper. "Oh yes the tobacco with a smile to the audience". For a little comedy you might make it look hard to draw the string of the bag tight while you miss the first time in reaching for the string with your mouth. (be sure to keep the fingers of the left hand in position as if holding the cigarette unfinished. And at the finish you give a genuine look of surprise as you again raise your hand to your mouth to take a puff of the cigarette when to your own surprise all has vanished. In this instance you vanish the cigarette so that the audience does not really see that it has yet disappeared.

Pins for the above can be supplied for .25 per dozen if desired.

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Watch for "Further Expert Manipulative Magic" It will be good.

## FOLIED AGAIN!

With the accompanying patter arrangement, this little effect offers the card artiste a most diverting and humorous addition to his routine of impromptu card tricks. While it will not baffler magicians, that it will entertain the average parlour audience, the author has proven to his own satisfaction. Of course, the possibilities for comedy depend largely on the ability of the performer to put dramatic expression into his patter delivery.

Place the Queen of Diamonds on top of the pack, the Joker, Jack of Clubs, Jack of Spades and the King of Spades being scattered throughout. This can be done as you apparently run through the borrowed deck to see that it is a full pack of cards.

"Many, many years ago - or possibly before then - the Kingdom of Cardovania was ruled by the Queen of Diamonds." Performer runs through the pack, picks out the Joker and places it on top of the pack (on the Queen of Diamonds) without letting the audience see the face. This move is purely psychological; that is, the impression received by the audience was that you placed the Queen of Diamonds on top of the pack.

"Besides being the mistress of many beautiful castles in the land, and the crown jewels - pricelessly rare and gorgeous, the Queen was also a maiden of striking beauty, - remember this is a fairy tale. Now, it is only natural to presume that a lovely lady so richly endowed with worldly possessions would attract the attentions of numerous suitors. Chief among these were two dark, handsome princes from (localize some joke town) - L mean from a remote province." Throw the JS on the table, face up, show the JC and place it on top of the pack.

"These two villians were Knaves of the deepest dye, sons of the notorious Black King (throw the KS on table) who planned to dominate the Cardovania throne through the marriage of the Queen to either of the princes. Day after day, the two villians persisttantly pursued their courtship of her majesty the Queen, until their very proximity became so obnoxious that she withdrew into the privacy of her own castle. Beside themselves with wrath, the Knaves twisted their waxed mustaches and waxed wroth - whatever that may be. "Curses" they cried. But we will have the proud Queen yet. Tonight we kidnap her". And they did - to make the story interesting. They were so struck with the striking beauty of the Queen, that they were compelled to force her into a sack, which they threw into the river -- how careless of me! -- across the back of one of the Queens's old plugs- er charging steeds, I meant to say. And away they gamboled across the clearin."

Watch for "FRENCH'S MYSTERIOUS EFFECTS" IN THE NEXT MANUSCRIPT WHICH WILL BE ENTITLED "FRENCH'S MYSTIRIES" Price -----1.25

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Remove the two Jacks, then show the Queen and the Joker as one card which is placed between the Jack as the QD. Every card should be removed from the top of the deck as follows. Grasp the card with the thumb at the lower end and the first, second and third fingers at the upper end. Slide the card halfway over the top end, bending it down slightly as you do so, then show the card with the concave face toward the audience. Figure 18.

"But they failed to consider the far reaching power of that remarkable personage known as MYSTERIO, the court magician, who had seen the dastardly deed as he gazed into the Sphere of HIDDEN MYSTERIES. A wave of his wand and things happened. When the two tired and sleepy princesses reached home the next day, what do you suppose they found in the sack?" Here, throw the top Jack on the table, remove next card (the Joker) and lay it face down on table without showing it, the Queen and the remaining Jack are shown as one card - the Jack - and then held in the right hand in position for a top change. Have someone turn over the card on the table and it will be found to be the Joker. While attention is centered on this card, pick up the pack and slip the Queen on top of it, then execute the one hand pass, a cut or any sleight to bring the Queen to the center of the deck.

"When the sack, in which the treacherous Black Jacks had so brutally incarcerated the tenderly nurtured maiden Queen, was opened, out popped the Joker, "Ah Ha," he cackled, "Foiled again" The Joker's on you." And the Black Jacks swooned from excessive -- er -- laughter. So the Queen of Diamonds reigned happily ever after, even in Cardovaina".

Run through the pack and show that the Queen is back in the center again.

\*\*\*\*\*FINIS\*\*\*\*\*

Note:- Soon the following books will be placed on the market. Titles are as follows.

"FRENCH'S MYSTERIES" with ADDITIONS. Effect requiring apparatus with the additions of some manipulative items. Same form as this booklet. Illustrated to make all clear. Price will be-----1.25

"FURTHER EXPERT MANIPULATIVE MAGIC" will contain the cream of the work as given out by the experts. Price of this work will be----- 2.00

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THIMBLE  
BACK-PALMED.

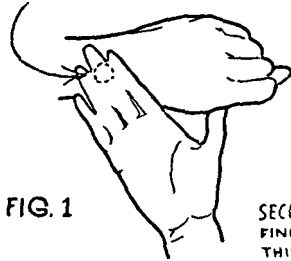


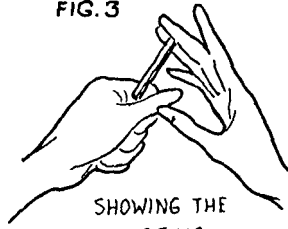
FIG. 1

FIG. 2



SECOND  
FINGER PLACING  
THIMBLE IN  
SLEEVE.

FIG. 3



SHOWING THE  
CIG BEING  
WITHDRAWN.

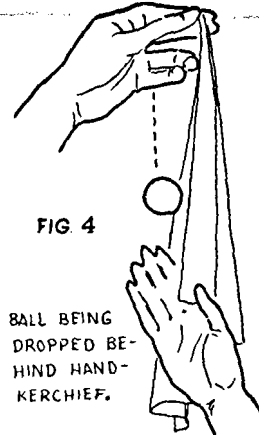
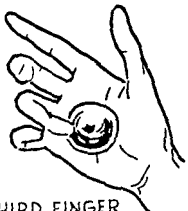


FIG. 4

BALL BEING  
DROPPED BE-  
HIND HAND-  
KERCHIEF.

FIG. 5.



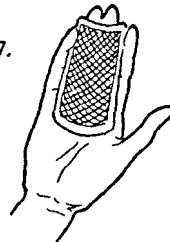
THIRD FINGER  
HOLDING BALL IN PALM



FIG. 6.

BALL THROWN  
UPWARD TO-  
WARD RIGHT  
SIDE.

FIG. 7.



MANNER IN WHICH  
CARD IS CLIPPED,  
(FRONT-PALM).



FIG. 8

PERFORMER  
PLACING CARDS  
IN COLLAR  
WITH RIGHT  
HAND.

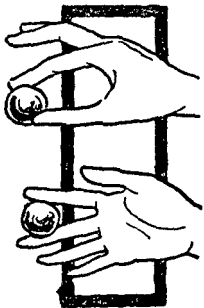


FIG. 9.

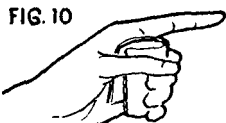


FIG. 10

SHOWING CARDS  
THUMB-PALMED.

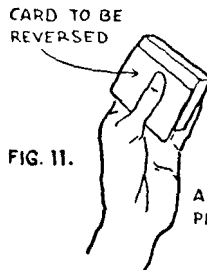


FIG. 11.

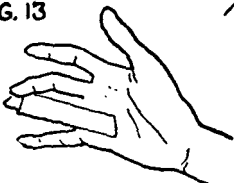
AS SEEN BY  
PERFORMER

FIG. 12



THUMB PUSHES  
CARD FORWARD  
DURING UPWARD  
MOVEMENT

FIG. 13



CARD CLIPPED BE-  
TWEEN TIPS OF  
SECOND AND THIRD  
FINGERS.

FIG. 14



LITTLE FINGER  
HOLDING FLESH-  
GRIP.

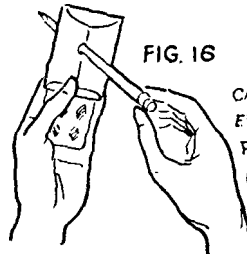


FIG. 16

CARD - PART IN  
ENVELOPE AND  
PART CONCEAL-  
ED IN LEFT  
PALM.

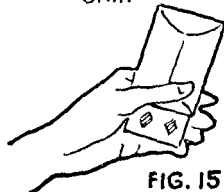
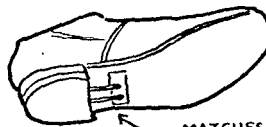


FIG. 15

FIG. 17



MATCHES AND  
SANDPAPER.

FIG. 18



MANNER IN  
WHICH CARDS  
SHOULD BE SHOWN

ILLUSTRATED BY :  
NELSON  
HAHNE

