

HOW TO BECOME A MAGICIAN!

ADVICE TO YOUNG ENTERTAINERS!

The first thing to bear in mind, if you want to be a magician, is to overcome your self consciousness. Do not be afraid to get up and perform before a crowd, whether the crowd consists of only your parents and brothers and sisters around the dinner table or is a gathering of several hundred people at a Church Social. Always have your nerve with you; as a magician, you can take more liberties than an ordinary speaker or entertainer. When you are performing, your audience expects to be fooled by your talk and manner as well as by your tricks.

DON'T BE MYSTERIOUS

Magic was originated by the ancient "Priests" and "Medicine Men", with the idea of impressing the people with their mystic powers, and to prove that they were connected with spirits, devils, etc. But conditions are different today; people are not superstitious any more, not as to your supernatural powers, anyway. So do not assume a mysterious manner in your performances. Such is still the custom in the East with Hindoo, Japanese and Chinese magicians, because they try to keep up the appearance of being in league with spirits and other supernatural beings. But you are expected to entertain only.

Every Trick Must Bring a Laugh. Even the most mystifying illusion should be brought to a climax with that end in view. The value of the trick depends on the size of the laugh it brings. For that reason even the most simple trick or "sell" may be appreciated as thoroughly as any Disappearing Lady Act.

ABOUT "PATTER"

Right here I must emphasize the great importance of "patter" and give you valuable information about the principles that will make you successful in inventing patter as you go along. If you will follow this advice and observe the talk included with each trick, and in my Model One Hour's Entertainment on pages 26 to 31 of this Manual, you should have no difficulty in becoming a regular "talking machine" while performing.

To be good at "patter" you should always state as facts things that are clearly impossible. The more impossible and grotesque your talk is, the better it "takes". Do not say anything that is even nearly true. By being unnatural the talk matches the

trick you are doing. There is nothing natural about sticking a pin through your head or pulling dollar bills out from under the skin of your palm, although you do seem to do these things and many other things equally mystifying. The audience knows you did not really do it, but it makes them laugh. In the same way they do not believe that you and Charley Chaplain were on the Battleship *Jehoshophat* with Columbus when he discovered Ireland in the year 2492, but it's a good thing to tell them anyway.

Rules for Patter. To be successful in inventing "patter" bear in mind the following rules:

1. **Let Your Talk be as Far Fetched as Possible.**
2. **Mix Up Dates.** To jumble up past, present and future with every-day things always makes a "hit".
3. **Get Off the Earth.** To say that you were visiting on the planet Mars a few days ago or that, "here is a trick you learned from the Man in the Moon" or something like that will "get 'em" every time.
4. **Make Impossible Combinations of Size.** Say that you know it to be a fact that the Whale did not swallow Jonah, but that Jonah swallowed the Whale. Or say you had the Woolworth Building in your pocket but somebody picked it out.

NEVER EXPOSE A TRICK

You will, of course, always be asked, "how is it done?" "how do you do it?" etc. It sometimes may be hard to resist the temptation to tell the secret, but you will be sorry if you do tell. A trick is not a trick after it is known. The minute you tell the secret you have lost just that amount of entertaining material.

You can have lots of fun pretending to expose a trick, but really teasing instead. For example, after they have coaxed you a long time to tell them how you stick a pin through your head, tell them something like this: "Well, I guess I will have to tell you, seeing you are so anxious to know. Here's the way to do it. You must take a perfectly straight pin, made of steel,—not cheese. Be sure it is perfectly clean and shiny, and above all that it has a very sharp point. On the head of it write in red ink, "kinck ninchen szekere lovah dyalog medyen pestre", then press the point three-quarters of an inch into your forehead and give it a hard whack so that it goes right

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through your head without even rubbing off the red ink. The main thing is to hit it hard enough so that it shoots clean through. Otherwise it might get stuck in the middle and get rusty. Now let me try it on you."

With such explanations you can have no end of fun and really multiply the value of each trick, especially if you invent a number of different methods of doing the same stunt.

DON'T TELL WHAT IS COMING

When doing a trick it is not usually safe to tell in advance what is going to happen, or to do a trick over more than once, but sometimes it is good to do so. If you are sure of yourself and are positive you can do it, you may make it more tantalizing and therefore more amusing if you give notice before you do the trick. After you have mastered the Multiplying Billiard Ball Trick, for instance, you say in advance that you will pick cherries out of your elbow, and then go right ahead and do it without getting caught. In tricks where advance notice cannot safely be given you can obtain the same teasing effect by giving notice after the secret move has been made, but before the trick is complete. As for example: After you have let the handkerchief vanish you keep on rubbing your hands together and say, "now watch me closely, I keep on rolling this handkerchief until it finally vanishes into thin air like the "New Haven Millions". That will make them think they were watching you right, but it will not do them any good as the handkerchief was gone before you started to talk.

Another good method is to assume an air of innocence and simplicity, appear to be surprised at the tricks you are doing, and pretend to expect things to happen which are just the opposite of what does occur.

ABOUT MISLEADING THE ATTENTION

The most important thing in Magic is to make the motions that do the trick be absolutely natural, in line with your natural gestures and without any special moves, you stop to tell a little anecdote you will naturally put your thumbs and forefingers into your vest pocket, that makes you appear relaxed and concentrating your mind on the story you are telling, and no one dreams that you pull a marble out of your pocket when you change the subject. Or say you pull up your sleeves to show that there is no sleeve work; that gives you an air of honesty and above-boardness, and who can suspect that you quite naturally pick off from the folds in your sleeve a roll of bills, or a handkerchief? When you pick up your wand to make some mystic passes to connect you with spirits and things, no one sees the roll of tape that you pick up with it, or when, absorbed in thought, you scratch your head to help you solve a difficult problem in "Trickonometry", can anyone guess that you did all of that to pick up a coin that you had concealed in your hair? That is one of the advantages of talking all the time—while you talk you have a good excuse to keep moving and so get in your necessary motions when least suspected.

DON'T LOSE YOUR NERVE

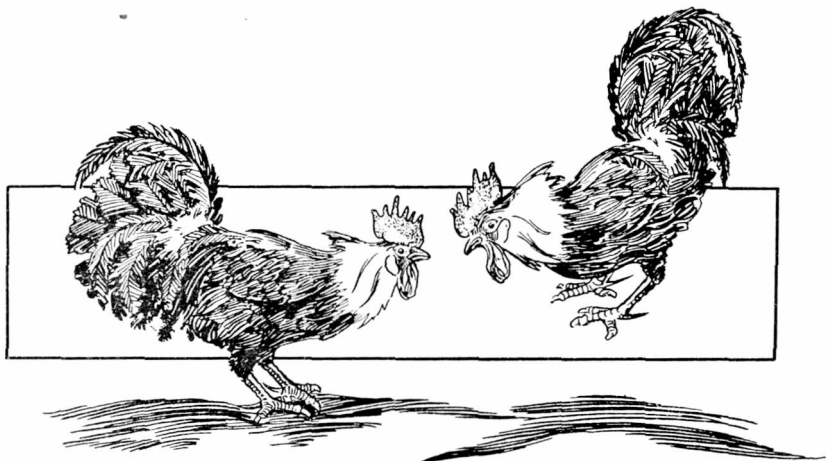
If for any reason you spoil a trick or drop something, or happen to expose a thing you should have concealed, just keep right on to the finish as if nothing had happened, as the audience does not know as much about it as you do, and unless you tell them yourself they do not know whether anything went wrong or not.

If the blunder is such as to make it impossible to finish the trick successfully then just make a joke of it, keep talking and do another trick instead. No one will know but that the whole rigmarole was a part of the second trick.

Raymond Dean

THE JUNIOR MYSTO MAGIC TRICKS

The tricks on this and the next three pages are included in my Junior sets only, and are intended for boys and girls not over eight years old. They are simple to do yet are very puzzling and entertaining even to older children and grown-ups. None of these tricks are included in my MODEL ONE HOURS' ENTERTAINMENT, contained on pages 26 to 31 of this Manual.



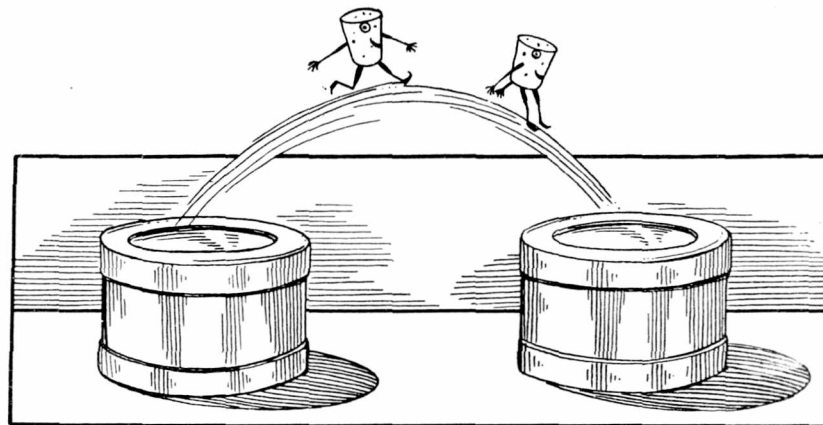
FIGHTING ROOSTERS

HOW TO PREPARE THEM

Thread an ordinary sewing needle with black linen or silk thread about five feet long. Pass the needle and thread through the back of the head of the first rooster, leaving about eighteen inches (this is called the short thread). Fasten the thread in front of the bill by taking a double stitch. Then pass through the second rooster, just under the bill, leaving three quarters of an inch of thread between the two roosters' heads. Fasten the thread at the back of the head with a double stitch. Now thread the needle and you will have a long thread and short thread and the roosters facing each other about three-quarters of an inch apart. The thread, if properly attached, will prevent them from approaching or separating from each other, except when fighting.

HOW TO MAKE THEM FIGHT

Fasten the short thread to the leg of a chair or any object near the floor. Twist the end of the long thread about your finger and then with your hand under your coat or partly concealed in your pocket, by gently twisting the thread you can cause the roosters to "battle" with each other. The thread is not visible to the ordinary observer. If a dark cloth is placed on the floor under the roosters the effect will be more life-like.



TRAVELING CORKS

EFFECT

Two round boxes are shown to the audience, one containing two corks, and the other, four corks. You say that you are going to cause two of the corks to leave the box containing the four, and to travel invisibly to the other one. Showing the boxes to the audience, you place one on each side of the room so they will be as far apart as possible. The audience is requested to remember which one contains the two corks and which one contains the four corks. You then command the corks to change places. When the boxes are opened the change has taken place.

SECRET

Upon examination of the boxes, you will find that two corks are glued inside the cover of each one. You will also note that both the tops and the bottoms of the boxes are removable, so in opening the boxes, you must squeeze the lower part. In performing the trick you first exhibit one box showing that it contains four corks, telling your audience to be sure to remember the number. You now place this on a table or chair, but as you do so turn the box upside down. Now exhibit the next box showing the two corks (the other two, of course, being glued to the cover are not seen) and place it at the opposite side of the room, turning it over as you did the other. Now command two of the corks to leave the first box and pass into the second. When you open the boxes the change will have taken place.

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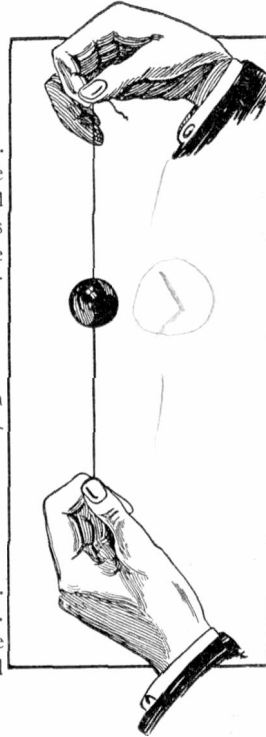
OBEDIENT BALL

EFFECT

A ball with a string passing through it is exhibited. Holding one end of the string in each hand, one above the other, the conjurer announces that the ball will descend and stop wherever the audience may desire. The audience is requested to say "Stop" and at the word of command, the ball stops in its descent. This can be repeated any number of times.

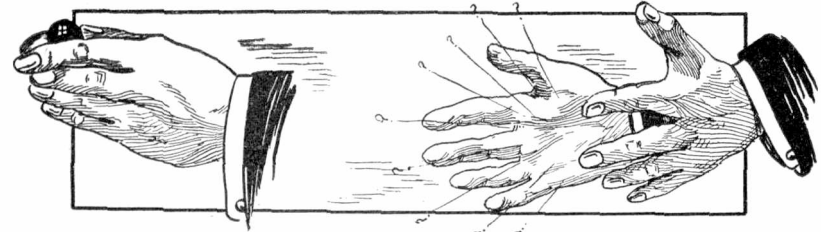
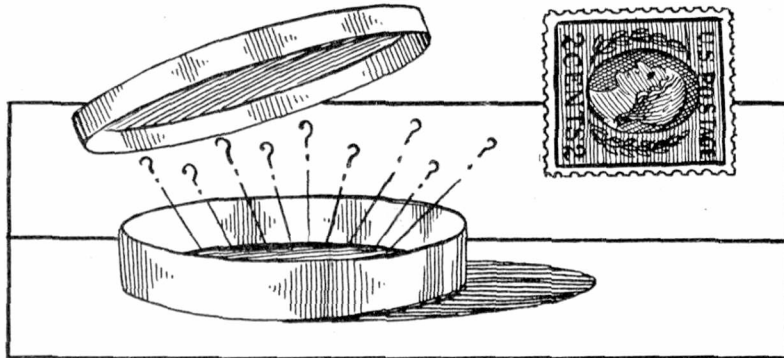
SECRET

To cause the ball to stop, it is only necessary to tighten the string; to make the ball drop again, simply stop stretching the string.



THE VANISHING POSTAGE STAMP

You will note that there is a flat disk inside of the box. Place this disk inside of the cover and show the box empty. Place a postage stamp in the box—put the cover on and the disk will drop down and cover the stamp. The box will then appear to be empty.



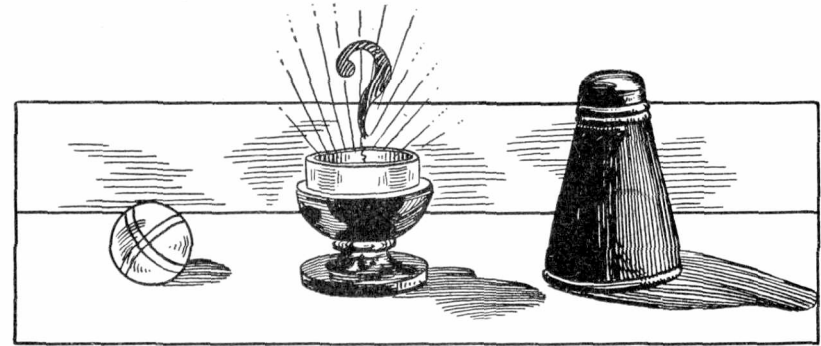
THE VANISHING BILLIARD BALL

EFFECT

A solid ball completely disappears from the hands.

SECRET

An elastic cord is attached to the ball. Fasten this elastic to the belt strap exactly as described in the directions for the Handkerchief Vanisher. Come forward with the ball in the right hand, the elastic hidden from view by forearm. Pretend to take the ball in the left hand, but what you really do is to release the ball and it will fly from view under the coat. Open your hands showing them to be empty. A few minutes practice will enable you to astonish the closest observer.



THE MARBLE VASE

EFFECT

A marble is made to vanish from the hand and appear in a small vase which has a moment before been shown empty.

SECRET

This trick consists of a marble and a vase which has only two compartments. Set this on the table and remove the cover, holding the cover in the right hand with the hole uppermost. Take the marble from the vase and drop it into the cover. Now, holding the left hand open pretend to drop the marble into the palm, instantly closing the hand. Of course, the marble will remain in the cover as you will readily see, but it will give the audience the impression that it dropped into your hand.

After having pretended to place the marble in the left hand, place the cover back on the vase and command the marble to pass from the closed left hand back into it.

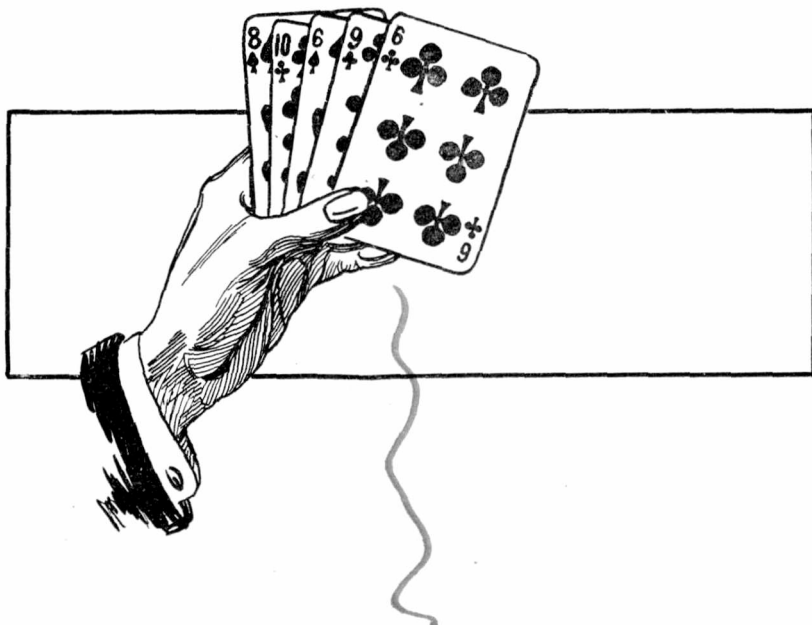
ADVANCED MAGIC TRICKS

On this, and on the following twelve pages you will find the secrets and full directions for doing the tricks contained in all my Mysto Magic Trick Boxes except the Junior Set referred to on the last two pages. Most of these advanced tricks are included in, and form a part of my MODEL ONE HOUR'S ENTERTAINMENT, contained on pages 26 to 31 of this Manual. Study these tricks separately, and do them over and over in front of a mirror, or get somebody to coach you, and be sure that you can do each trick expertly before you try to produce a regular program, or try to give my Model Entertainment.

The tricks are all very easy to do "when you know how," but "knowing

how" is not enough to enable you to present a trick in the most entertaining way. To acquire the "professional" easiness of manner, and to mix the right kind of funny talk or "patter" with each trick so as to properly bring out the fun-possibilities in it, takes a lot of practice. And the more you practice, the more entertaining your manner becomes. As your popularity grows you can advance the rates you charge for your services if you intend to entertain for pay.

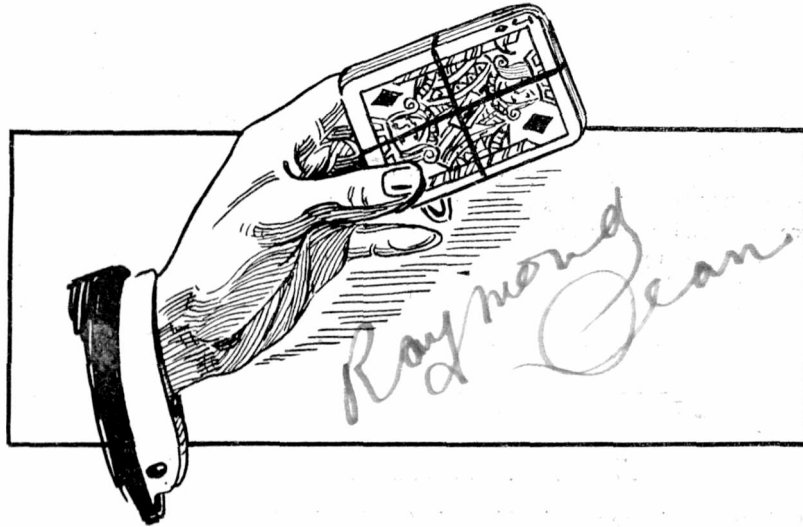
Your trick box contains only a part of the tricks in this Manual. You can buy additional tricks either separately or in sets, as explained on page 32 and listed on the back of this Manual.



THE PHANTOM CARD TRICK

Only two cards are used in this trick. One is printed on one side to represent four cards and the other side represents a different card. The other card is printed to represent a different denomination on either side. Have the two trick cards previously placed on top of any pack. Announce that you will remove five cards. Remove these two prepared cards, which, if held as illustrated, will exactly represent five cards. Ask someone to mentally select any three of them. This done you place the apparent five cards (being careful not to show the backs) into a borrowed hat and announce that you will remove from the hat the TWO cards not selected, which will leave the THREE selected cards in the hat. Remove either one of the cards, showing, however, the back of it. Ask if this is one of the cards selected. Of course the answer is NO. Place this card carefully back into the pack and repeat the same movement with the remaining card, and, of course, you are told that it is not one of the selected cards. This card you also place back into the pack.

(You will readily understand that neither of these cards could be among the ones selected, as they are on the back and are different from the "five" cards first shown.) Next remark that you have left in the hat the THREE cards selected and have removed the TWO not selected. Now ask someone to remove the three remaining cards and to the astonishment of all, nothing remains in the hat,—which is a positive proof that "Two from five leaves nothing."



CHANGING CARD

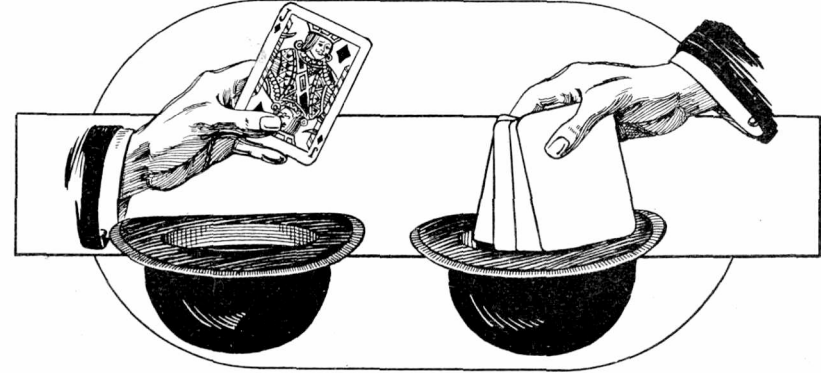
EFFECT

A pack of cards is bound with elastic bands to prove the absence of false flaps on the cards and to make it impossible for the performer to use sleight-of-hand. Nevertheless by simply placing his hand over the cards the top card is changed to an entirely different one.

SECRET

This effect is produced with the aid of a specially prepared card which has a sliding section in the center. By pushing this from one end of the card to the other the change is made.

Place the prepared card in any pack. When ready to perform the trick shuffle the pack until the trick card comes to the front. Secure the pack with two rubber bands as in the illustration, covering the undesired index with the thumb. You can convince all present that it would be impossible for you to make the card change. Call attention to the fact that the card is the Jack of Diamonds and that the pack is securely bound by the elastics front and back. While showing that the rubber bands pass around the back simply push the slide down with one thumb and carry it the remaining distance with the other. By placing the thumb over the undesired index, and by covering the card for a second with the palm, a most wonderful change is made. The card is now the King of Spades.



PAPEL BLANCO

EFFECT

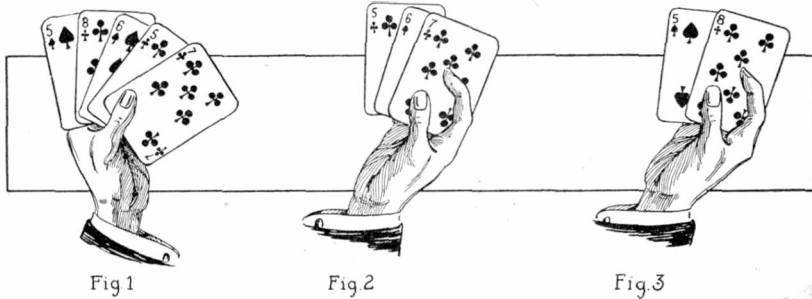
Four cards are dropped into a borrowed hat, then they are shown one at a time. The remark is made that no one can remember the names of the four cards. The assertion is so absurd that you do not have to look far for a challenge. You make your claim even stronger by saying that no one can remember even three of the cards. You remove one, asking one of the spectators to name those remaining. He names them, picks them out of the hat, but finds three blank cards.

SECRET

To prepare for the trick, place the real Jack of Clubs face down on the back of a pack of cards, and on the top of it place the prepared card either side up, then the three blank cards, backs up.

In presenting the trick remove the first four of these cards from the pack. This leaves the real Jack of Clubs on top. Borrow a hat and throw the four cards into it. You then ask one of the audience to try to remember the cards. Hold the hat up high so that the audience cannot see inside and reach in and remove the prepared card showing it as the Jack of Clubs (your fingers covering the Spade on the other end). Throw it back into the hat and reach in as though you were fumbling for the next card and take the same one out and show it as the Queen of Diamonds. Throw it back, and remove it once more showing it as the King of Spades. Then back again and out as the Queen of Clubs. The illusion is perfect. All present will be certain you have shown four cards. Now reach into the hat and remove the prepared card showing it as the Jack of Clubs and say, "I will take the Jack of Clubs out and leave the three remaining cards in the hat. Now see if anyone can correctly name the others." In a most natural way place the prepared card on the bottom of your pack and slide off the real Jack into your right hand. To give the trick a "good finish", let one of the audience take the cards out. Now comes the unlooked for "bump", for all he finds is the three blank cards.

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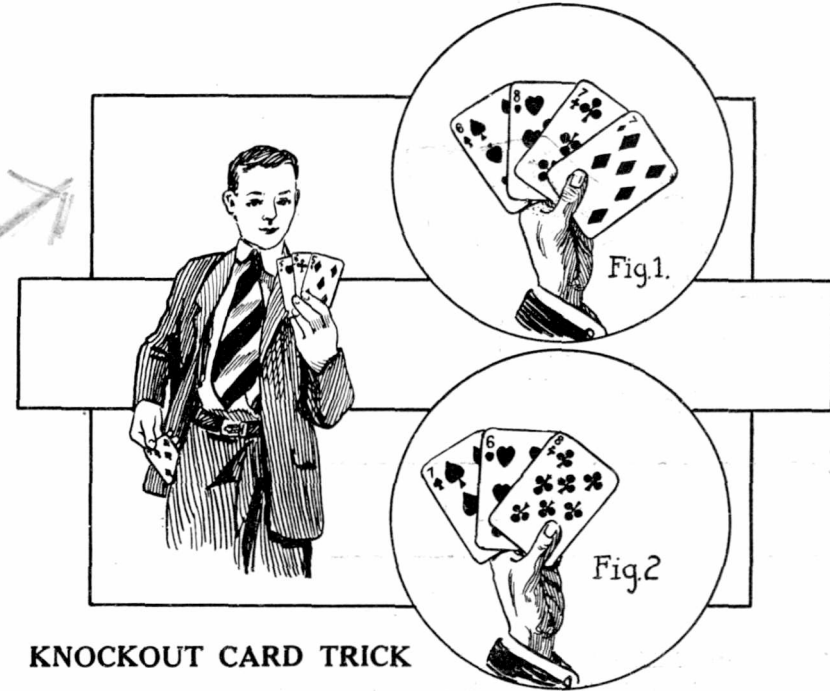
PRINCESS CARD TRICK

EFFECT

You show four cards and request anyone to mentally select one of the four. Instantly you remove a card and place it in your pocket. You then show the three remaining cards and ask if you have succeeded in removing the selected one. Being answered in the affirmative, you ask the person who selected it to name the card for the benefit of all present, which he does and you then take the selected card from your pocket.

SECRET

Upon examination you will find three of the cards to be prepared. That is, the Six of Spades has a 7 index in the opposite corner. The Eight of Hearts has only seven spots but the indexes are marked eight and six respectively. The Eight of Clubs has for its other index a 7. The balance of the cards are ordinary ones, namely the Seven of Diamonds, Six of Spades, the Eight of Hearts, and Seven of Clubs. To prepare for the trick place the three prepared cards and the Seven of Diamonds on the back of any regular pack of cards and announce you will show an experiment in instantaneous "mind reading". Remove the prepared cards and hold them as in figure 1, with the genuine Seven of Diamonds in full view. Ask one of the audience to think of any one of the four cards. As soon as he has answered that he has thought of one, simply shuffle the cards and place the Seven of Diamonds in your pocket (face towards you so the audience cannot see which card you have removed). Now reverse the remaining cards and show them as in Fig 2. Ask the person if you have removed the card thought of. He will, of course, say "Yes", as the reversion has changed the denomination of every card. Now you have previously placed in your pocket in numerical order the genuine Six of Spades, Seven of Clubs, Eight of Hearts. These with the Seven of Diamonds which you have just removed from the pack will exactly correspond with the original cards shown. Now request the person to announce the name of the chosen card. Should it be the Seven of Diamonds, you have it anyway. Should it be one of the other three, remove it (it is an easy matter to get hold of the desired card as you have them in regular order) from your pocket and show it.



KNOCKOUT CARD TRICK

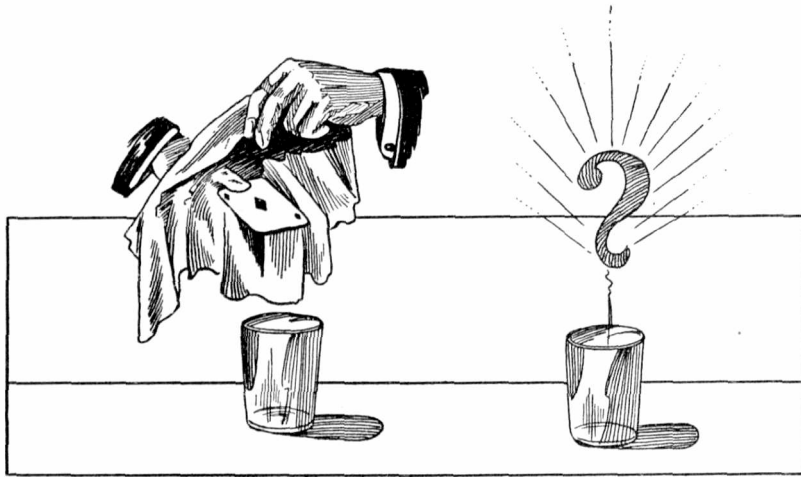
EFFECT

You show five cards front and back and place some of them under a handkerchief on your table. Now take the remaining cards and request any one to name one of them. Repeat the name of the card and state that you will cause it to invisibly leave your hand and pass under the handkerchief where it will be found with the other cards. The handkerchief is removed and under it is found the chosen card.

SECRET

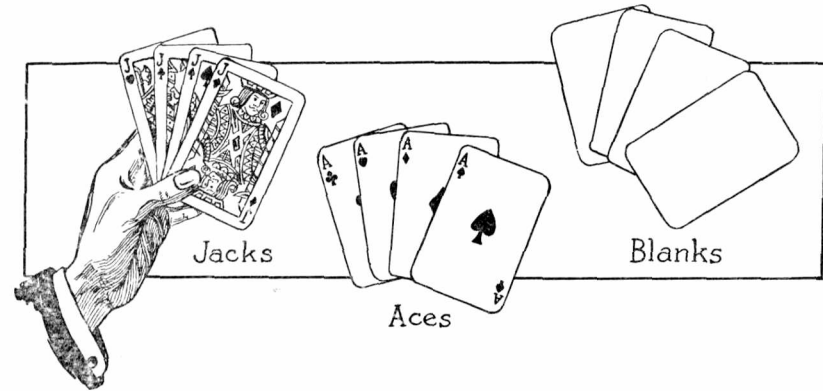
Two of the five cards used in this trick are prepared. One represents three cards and the other has different indexes.

First show the cards as in Figure 1—back and front—and call attention that there are no two cards alike. Square them up, and without allowing anyone to see how many you take, remove the three real cards and place them under a borrowed handkerchief. Reverse the two prepared cards and spread them out as in Fig. 2. They now appear as three cards and exactly correspond with those under the handkerchief. Ask one of the spectators to name any one of the remaining cards. Under cover of the hands, reverse the cards and show them as in Fig. 3, covering the seven index in the lower corner with your fingers. It makes no difference what card is named—it has gone.



A STARTLING CARD TRICK

The success of this splendid trick depends upon the celluloid trick card; which, if placed in an ordinary drinking glass is invisible when viewed from a short distance. Any card is selected and the performer places it in the glass in front of the celluloid card, calling attention to the fact that the card is perfectly visible. He withdraws it, at the same time removing the celluloid card concealed behind it. A borrowed handkerchief is now placed over both. Under cover of the handkerchief the celluloid card is now removed from under the handkerchief, first having palmed the real card. This appears perfectly natural as the left hand is apparently holding the card covered by the handkerchief (celluloid card gives the form of the playing card). It is now placed into the glass. The handkerchief is removed and the card has vanished. Really it is palmed in the right hand and can be reproduced from the performer's pocket, or in any other manner desired. Follow these directions closely with a card and the celluloid in your hands and practice the moves so as to perform them easily and naturally.



THE MYSTO JACKS

EFFECT

Four Jacks are shown, back and front, and by rubbing them on the back of his hand the conjurer causes them to change to Aces. By blowing on these they change to blank cards.

SECRET

There are six cards used in this trick. Three are prepared by having a portion of a Jack printed in the upper left hand corner, while in the center of each an Ace is printed. The other three are the Jack of Spades the Ace of Spades, and a blank card.

Place the blank card face down on the table and besides it place the Ace of Spades. Arrange the other cards in your hand fanshape, so that the false Jacks are uppermost and on top of these place the Jack of Spades. You will then appear to be holding four ordinary Jacks. Exhibit these to your audience, then pick up the Ace of Spades from the table and slip it underneath the real Jack of Spades, which you then remove.

Now "square up" the cards, grasp them by the top, rub them on the back of your hand and just before you open them out reverse them. Now when you open them, they will appear to be Aces for the false Jacks are hidden. After exhibiting them turn their faces toward you, pick up the blank card, slip it under the Ace, remove the Ace, square them up once more and breathe upon them.

When you fan them out this time, do not expose the Aces in the center, and you will appear to be holding four blank cards.

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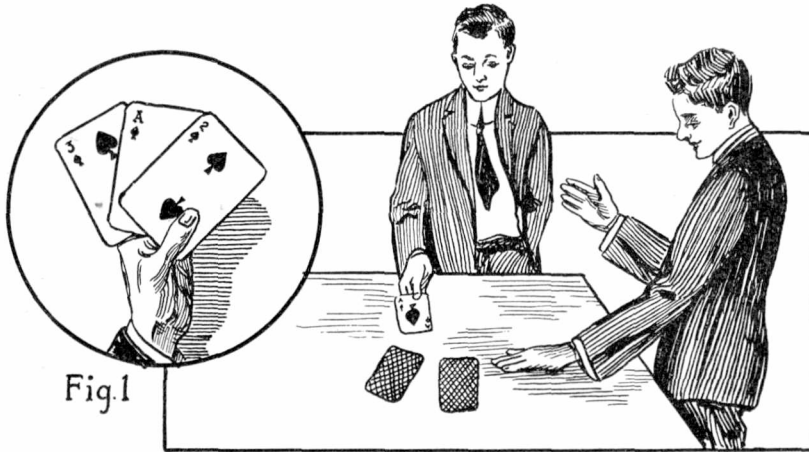


Fig.1

PICK-IT-OUT—THE THREE-CARD TRICK**EFFECT**

Three cards are shown, the Ace, Two, and Three. Some one is requested to watch the Ace and to pick it out when the cards are placed face down on the table. Try as he will, it is impossible to do so, unless he guesses just the opposite from what he thinks.

SECRET

You will notice that the two is the only legitimate card; the other two cards having false indexes. First show them with the Two uppermost, the Three next, and the Ace underneath (both with false indexes down and hidden from view by the card just above it). Call attention to the cards showing backs and fronts, and as if to further impress your audience that the cards are ordinary ones, throw the Ace face up on the table, then the Three (but in so doing let the three fall upon the prepared corner of the Ace), and then the Two, so that it covers the prepared end of the Three.

Now pick them up but in so doing reverse the ends and show them as in the illustration (Fig. 1). Now exhibit them to the audience and ask anyone to keep his eye on the Ace (which is in reality the Three). Now simply turn them over and without any quick movements place them on the table face down.

Spread them about four inches apart and ask a spectator to pick out the Ace. Of course, if he points to the one which he really thinks to be the Ace, he is wrong. When you pick up the card to show that he has failed to locate the Ace, do so by taking it up by the upper right hand corner, allowing the first finger to hide the upper part of the index. With a little practice you may have a great deal of fun with these cards. This is one of the few tricks that can be done several times without exposing the secret.

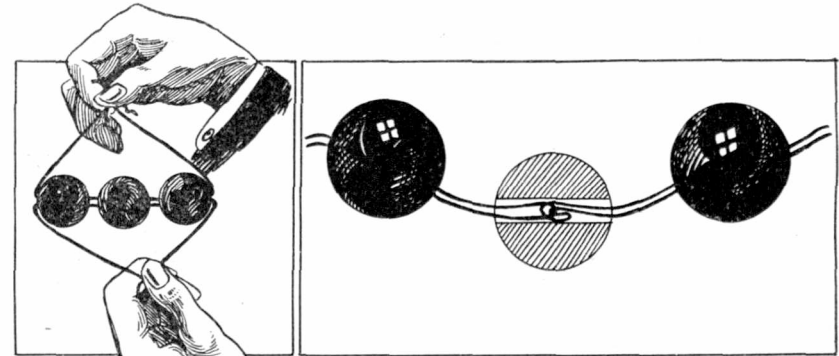


Fig.1

Fig.2.

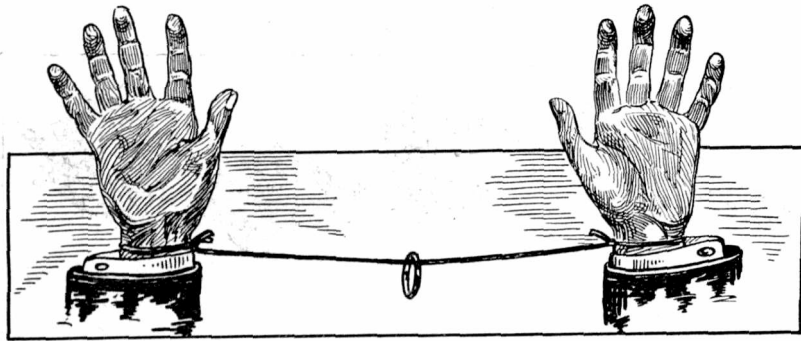
THE INDIAN BEADS**EFFECT**

Three Wooden Beads strung on two cords are exhibited. The ends of the cords are held by one of the spectators, yet while he is holding them firmly, the Performer removes all three of them without injuring either the string or the beads.

This trick is a favorite with many Hindu Magicians.

SECRET

Examine the illustration closely (Fig. 1) and you will see the method of stringing the beads. This can be done easily with the aid of a bent hairpin or a small piece of wire. To the spectators it appears as though both strings passed completely through the beads. As you give the ends of the strings to be held cross them (as in Fig. 2) and you will find that the beads can be easily slipped off.



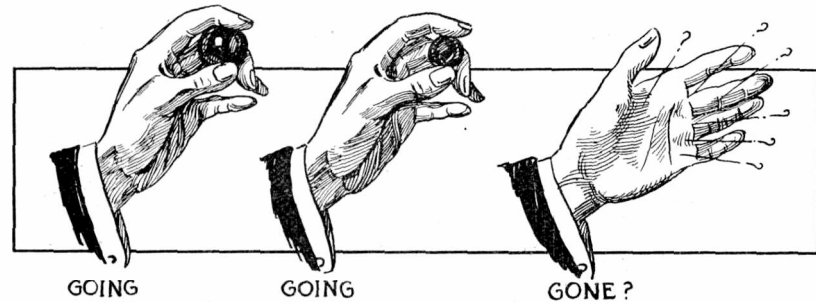
THE PHANTOM RING

EFFECT

A metal ring three inches in diameter is given for examination. One end of a piece of heavy cord about three feet long is tied tightly to the performer's right wrist, while the other end is tied to the left wrist, leaving about two feet of cord between them. Taking the ring from the audience, the performer turns his back and a minute later turns around and the ring is seen to be hanging from the cord, it being necessary to pull the cord to remove the ring.

SECRET

Two unprepared rings are used. Before performing the trick one of these is slipped up onto the arm under the coat sleeve. The other ring is given for examination. A stout string or cord is also given for examination which anyone can tie securely to the wrists. The performer now takes back the ring and turns his back to the audience for an instant, conceals the ring which has just been examined under the waistcoat or anywhere convenient, and pulls the concealed ring from under the sleeve down on to the cord. Now if the foregoing experiment is neatly executed and duplicate ring hidden quickly, it makes an unusually clever trick which the reader will realize, on performing it before an audience.



THE DIMINISHING BILLIARD BALL

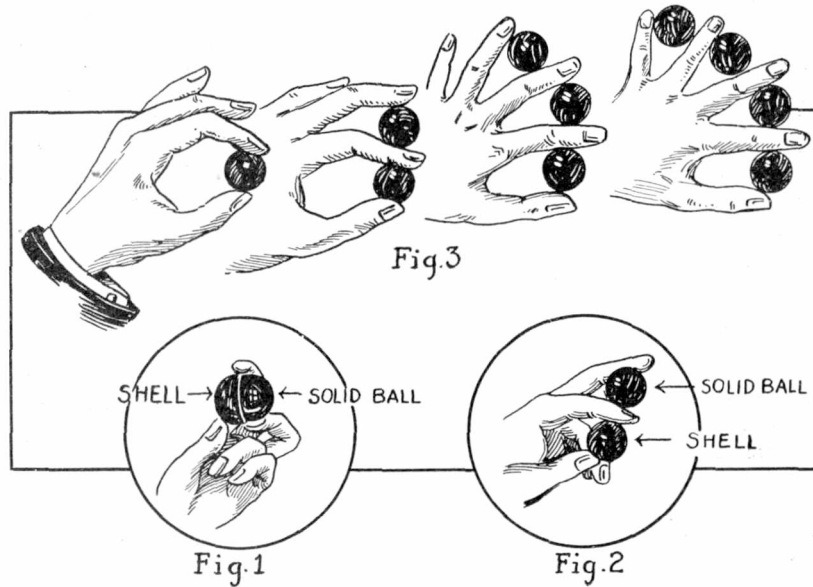
EFFECT

A billiard ball when squeezed in the hand becomes one-half its former size and finally vanishes completely.

SECRET

Included with this trick are two billiard balls, the larger one being hollow and large enough to contain the smaller. Have your magic wand lying upon a box or thick book on your table, the end projecting over the back edge two or three inches. Now pick up the hollow ball with the smaller one inside of it and hold it in the left hand, exhibiting it as one ball. Show the right hand empty, then place the ball (really the hollow one containing the smaller) into the right hand and show the left hand empty. Now you apparently place the ball back into the left hand, which you close, holding it with its back towards the audience. What you really do is to retain the hollow ball in the right hand and let the smaller ball drop into the left, but as you immediately close your hand, the audience believes that you have simply placed the large ball into it. Now pick up your wand with your right hand, and as you do so, leave the hollow ball on the table in back of the book or box from which you take the wand. Tap the back of the left hand with the wand, and slowly open your hand showing that the ball has diminished. To make the remaining ball disappear apparently place it in the left hand, which you immediately close, but really retain the ball in the right hand. Reach for your magic wand with the right hand and in the act of picking it up leave the ball behind the book or box just as you did the hollow ball. Now touch your left hand with the wand and open your hand and show it empty.

MYSTO MAGIC



MULTIPLYING BILLIARD BALLS

EFFECT

The performer shows a miniature Billiard Ball between his first finger and thumb. Suddenly another ball is seen to appear beside the first. After this still another ball makes its appearance, until there is a ball between each of the performer's fingers. These are then seen to disappear one at a time as mysteriously as they appear, until only the original ball remains.

SECRET

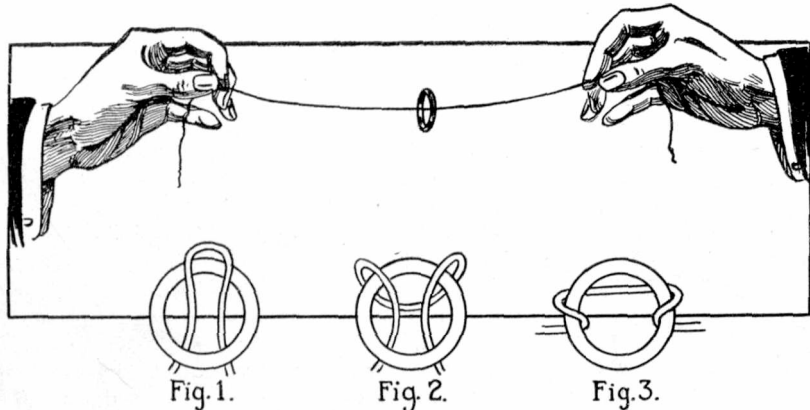
The apparatus used consists of three balls and a half shell. Two of these balls are placed in the left hand coat or trousers pocket. The other ball with the shell over it is held between the first finger and thumb of the right hand, the back of the hand and the shell towards the audience. Now place your second finger below the solid ball close to the thumb (See Fig. 1) and the upward motion of the second finger will re-

move the solid ball from the shell to the position between the first and second fingers in Fig. 2 and will appear to the audience as two balls. This move may appear difficult at first but by adjusting the position of the ball and shell between the fingers properly, you will find that you will be able to remove the ball from the shell very neatly and easily. Now after having produced the first ball you must convince your audience that both are solid, so you approach your right hand with your left which contains one of the balls which you have just taken from your pocket. (This last can be done while the spectators' attention is attracted to what you are doing with your right hand, for they will not notice that you put your left hand in your pocket, if you do so naturally and without haste.) In the act of taking the solid ball from between the first and second fingers to tap it against the shell (which appears to the audience to be another ball) you slip the ball just taken from your pocket, into the shell. Now place the ball which you have just removed from the first and second fingers, **between the second and third**. This leaves the space between the first and second empty and you will find that you can now remove the ball from the shell with the second finger exactly as you did the first one. You will then appear to be holding three balls. By placing the last ball into the shell as you did the previous one, and removing the ball from between the first and second fingers and placing it between the third and fourth you can produce the last ball. Now you have apparently a ball between each of your fingers as in the illustration Fig. 3. To cause the balls to vanish, the process is reversed, that is, let the ball between the first and second fingers down into the shell. Remove the ball between the **third and fourth fingers** and place between the first and second. at the same time remove the one from the shell. While the audience's attention is centered on the right hand, dispose of the ball just taken from the shell by slipping it into your pocket. Repeat this with the next ball, finally letting the last one into the shell.

The foregoing may seem difficult to understand at the first reading but if you will follow these directions closely, at the same time working the trick, you will find the whole process a simple one. This trick should be practiced before a mirror before presenting it to an audience so you will know just how to hold the ball and shell so as not to expose the trick. It is one of the most beautiful effects ever invented, and it will repay you to practice it.

When you have mastered the various moves, the following method may be used which causes great amusement: Pretend to "picking cherries" from the buttons on the spectator's coat or from other objects near by. A short quick movement of the hand is enough to hide the motion you make in rolling the ball out of the shell.

Another method is, after showing the four balls between your fingers, pretend to give them out as souvenirs to the audience. Touch a person's palm with one of the billiard balls, at the same time making it vanish and close his fingers over "nothing". Then show that you had one less ball than you had before. Hand out "cherries" in this way to three different people until you have only one left. Then let them "throw" them back to you, one at a time, and pretend to catch them, one after another, until you exhibit four "cherries" again between your fingers.



CHINESE RING ON STRING

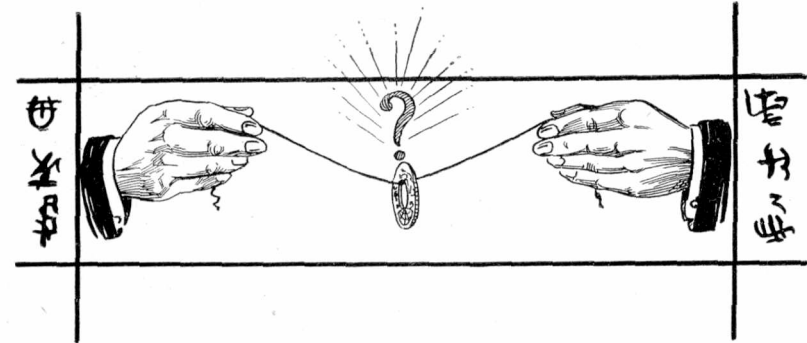
EFFECT

A Small Ring is passed for examination, after which it is threaded on a string, the ends of which are held by a spectator. While the ends are being firmly held, the Ring is covered with a borrowed handkerchief, under cover of which the Conjurer makes it possible to remove the ring entirely. The Ring can be thoroughly examined and is found to be without preparation.

SECRET

Two Rings, exactly alike, are required to perform the trick. The String should be about two feet long. Have the duplicate ring concealed in your right hand before the trick begins. Now, have one of the audience thread the Ring onto the String and have him hold the ends. Throw the handkerchief over the Ring and under cover of the Handkerchief you grasp the ring that is actually on the string in the left hand, covering it. Now take the duplicate Ring, which has been concealed in the right hand, and place it on the String as follows: Tell the Spectator to give you plenty of slack. Pull the String through the duplicate Ring. (See Fig. 1.) The String being pulled through the Ring as in Fig. 1, pass it over the Ring (Fig. 2) until it eventually assumes the appearance shown in Fig. 3. The performer now requests some one to remove the Handkerchief and just as it is being done, the left hand (in which, it will be remembered, the original Ring is) is slid along the string toward the Spectator's right hand and the right hand makes a similar move towards the Spectator's left, the performer indicating as well as inviting the Spectator to free his hands, so that the performer is now holding the string. The Spectator is now requested to remove the ring himself, which of course he can easily do.

The success of the trick depends upon this move, which is a perfectly natural one



CHING LING SOO COIN

EFFECT

The conjurer exhibits a coin the size of a half dollar with a hole through its center. Both ends of a string are held by one of the spectators. Nevertheless, the conjurer succeeds in placing the coin on the string.

SECRET

Two pieces are used for this trick, one a coin and the other a shell. The trick is performed as follows:

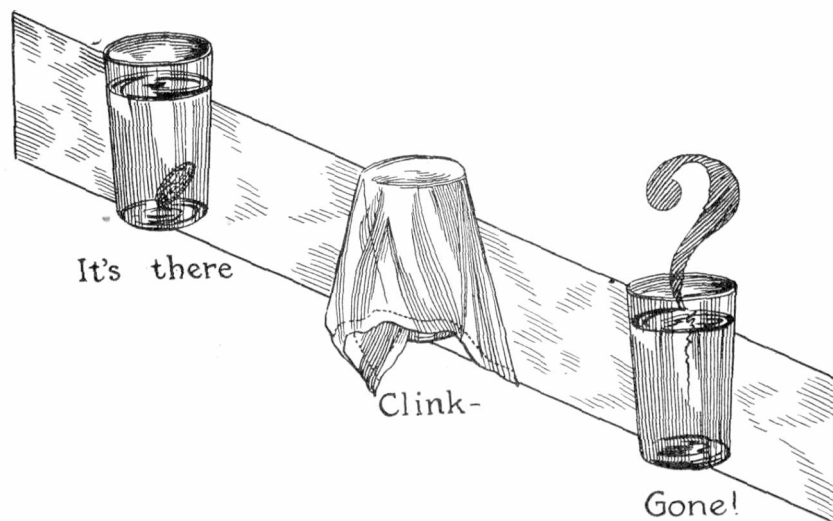
Hold the coin between your first finger and thumb and take an ordinary string and thread it through the hole. Now ask one of the spectators to hold the ends of the string. Throw a handkerchief over the coin and state that you will remove the coin from the string, but just as you do so, pretend to have made a mistake, and that instead of removing it from the string, you will take it off the string and put it back on. But what you really do is to remove the shell only keeping the inside of the shell away from the audience.

After removing it, the spectator still retains his hold on the string, and you now place the shell under the handkerchief and pretend you are putting it on the string, but what you really do is to conceal the shell in your hand. Remove the handkerchief and the coin is seen upon the string.

and should be carried out without haste or excitement. You will find that the Spectator will do as you request. The Ring may again be examined, during which time the Ring which you have pulled off the string in this undetectable manner, can be slipped into your pocket. No one will suspect that there is a duplicate ring used.

By carefully reading the above and at the same time going through the moves, you will be able to perform a trick which will bewilder and astonish the most intelligent audience.

MYSTO MAGIC



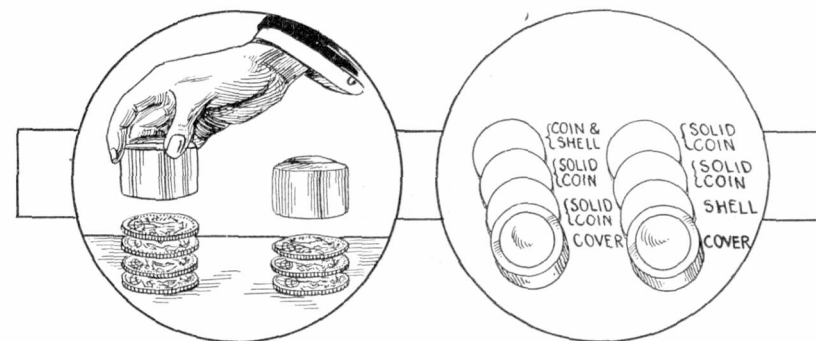
VANISHING COIN FROM GLASS

EFFECT

A borrowed half dollar is covered with a handkerchief. One of the audience holds it over a glass of water and at the command of the Performer drops it into the glass, where it is distinctly heard to fall. Upon removing the handkerchief the coin has completely disappeared.

SECRET

Take an ordinary drinking glass with a flat bottom and partly fill it with water. Conceal the glass disc, which we furnish for this trick, in the right hand. Borrow a half dollar and allow it to be marked. Now borrow an ordinary handkerchief and take the coin in the same hand in which you have the glass disc concealed, and place it under the handkerchief. Under cover of this exchange the disc for the coin, and conceal the coin where the glass disc was, and leave the glass disc in the handkerchief, asking the spectator to hold the coin (glass disc) over the glass of water. Tell him to drop the coin (glass disc) which makes the same sound as the half dollar would. You now remove the handkerchief and the "coin" has vanished. The water may be poured out of the glass and yet the disc will not fall away. The real coin can be produced in any way that suits the fancy of the performer.



THE PASS PASS COIN TRICK

In this trick five coins and two shells are used and they are arranged on the table in two rows, as in the diagram. (Fig. 1.) In one row there are apparently three coins only, but really there are three coins and a shell which fits over the bottom coin. The other row also has apparently three coins. In reality, however, there are only **two** coins and one shell. In this position the two covers are taken one in each hand and the coins are pushed into piles and covered. The covers are now removed and the coins drawn out upon the table and it will be noticed that the ones in the right hand pile have diminished to two and the ones in the left hand pile have increased to four (for in counting them you pick the shell off the lower coin and expose it to view). Apparently they have increased on one side and diminished on the other. Pick up the right hand pile and place on the left hand pile. Now apparently pick off two from the top of the pile and place them on the table overlapping each other, as in the beginning of the trick. What you really do is to take off the shell and one coin. You now proceed as before, covering the two, and the four at your left likewise. Removing the covers, only one coin is seen under one, while five are discovered under the other. Place all the coins together once more and pick off the shell only.

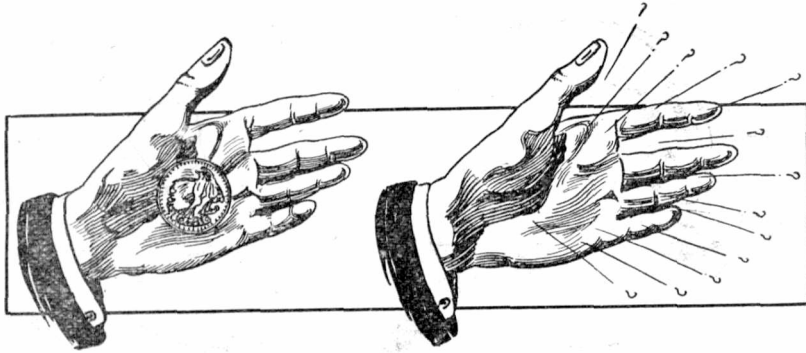
When only the shell is left on the right, you apparently pass it from underneath the table right thru the table top and into the remaining pile. Have a small piece of adhesive wax or soap, stuck to the under side of the table. Press the shell against it and leave it there. When you remove your hand from under the table you can show it empty. Remove the cover from the pile and show that the last coin has joined the others.

This trick requires some practice but the effect is quite wonderful and will repay you.

PASS PASS COIN TRICK — (Small Set.)

This set contains three real coins and two shells, and is worked just the same as the larger set described above.

MYSTO MAGIC



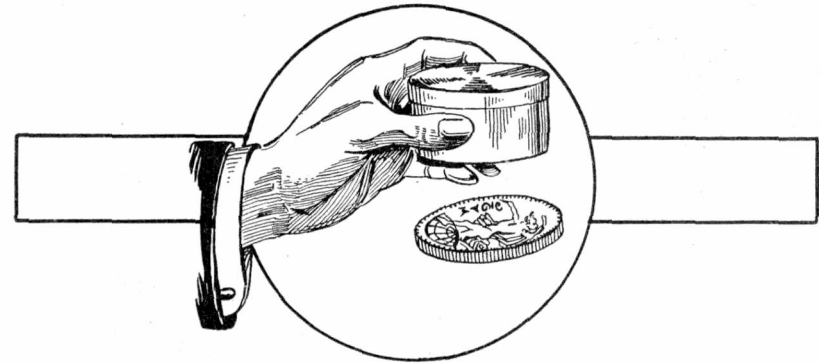
THE MYSTO VANISHING COIN

EFFECT

A coin is seen in the Performer's right hand and the fingers are closed over it. When his hand is opened, the coin has completely vanished.

SECRET

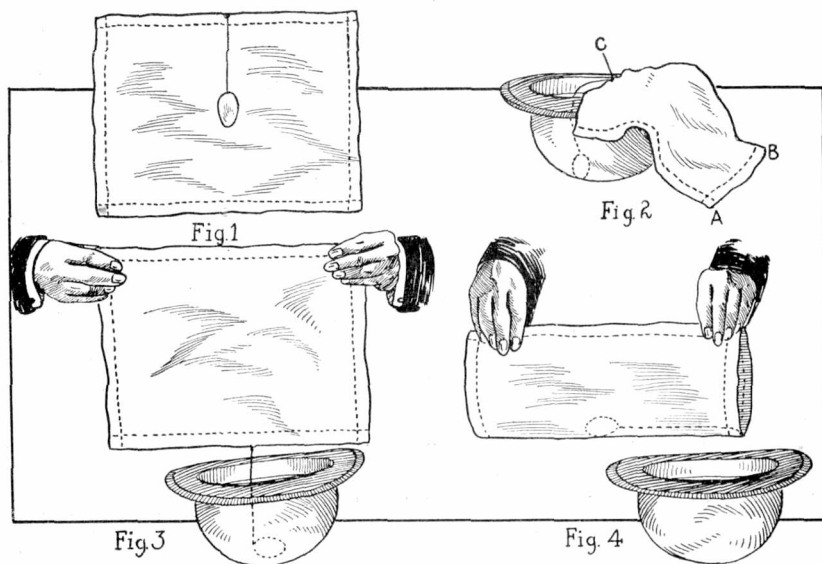
The coin furnished for this trick has a loop of white horse hair attached to it. Place the right thumb through this loop and it will be found that the coin hangs down to about the center of the palm. The palm should be contracted so as to hold the coin and to prevent it from hanging by the loop, for if this should be seen the trick would be exposed. Now standing with your left side to the audience, give the hand a slight, sharp, upward and backward motion and the coin will slip between the thumb and first finger to the back of the hand. At the same time close your hand, and it will appear to the audience as though you simply closed your hand over the coin. Open the hand slowly, spreading the fingers wide apart. To reproduce the coin, reverse these movements. Practice this in front of a mirror before presenting it to an audience, for this is a very effective and mystifying trick, and it will be well worth your time. After you have mastered it, you can do it over and over again without danger of detection. To help you properly master the moves, hang the coin on to your thumb by means of the hair loop, and practice twirling it around your thumb just as you would twirl a stone tied to the end of a string.



THE OKEITO COIN BOX

The apparatus for this trick consists of the box only, which is not prepared. The secret lies in the method of performing it, which makes it one of the best pocket tricks in existence. The box is placed on the palm of the left hand against the base of the fingers and the cover at the tips of the fingers. A half dollar is borrowed and dropped into the box. The performer, with his right hand, approaches the left, first taking up the cover, and apparently placing it directly over the box which contains the coin but what he really does is to turn the box directly upside down and places the cover on the bottom. After a little practice, this movement can be executed under the very eyes of your spectators. No one will possibly suspect that the box is open at the bottom. The coin is now resting directly against the palm of your hand, covered by the box. The box is drawn forward to the tips of the fingers of the outstretched left hand. Now, to convince your audience that the coin is actually on the inside of the box place the thumb on top, holding the box against the fingers shake the coin against the sides. Now state that you will further increase the effect by placing an ordinary playing card underneath the box, but what you really do, however, is to place the card between the coin and the box so that the coin is under the card and the box is on top of the card. This, to the audience, will make it doubly impossible for the coin to be removed through a "trap door" in the bottom. You now ask anyone to draw a handkerchief over the box, and request them to tap it, when you open your fingers and the coin drops to the floor. Now, before allowing the box to be examined you take hold of the handkerchief with your right hand and remove the cover from the bottom, dropping the whole apparatus on to the table, giving the audience the impression that the cover fell off accidentally.

With this explanation and the box in front of you, anyone with a few minutes' practice should be able to perform the trick. It requires a little practice and must be performed with confidence.



THE INVISIBLE HEN

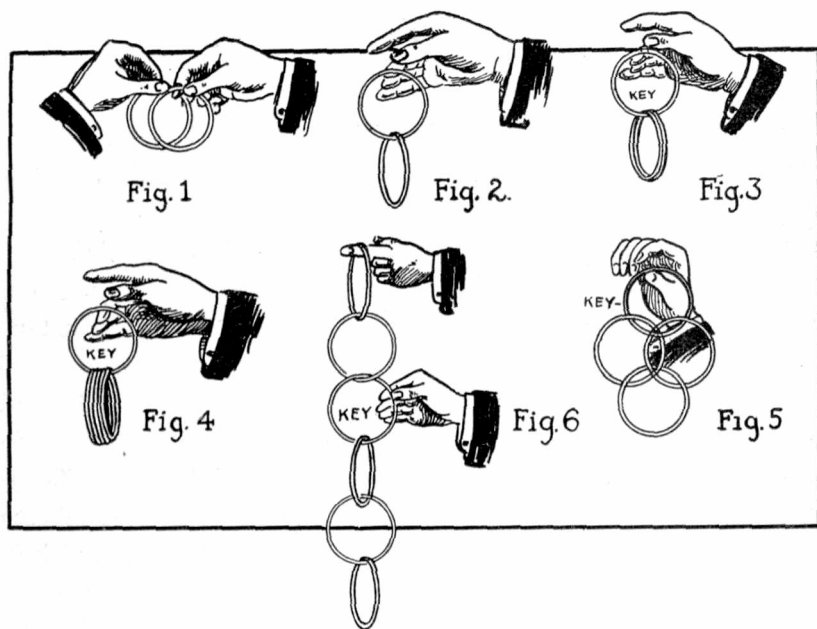
EFFECT

The performer exhibits a handkerchief which he folds double, and holds by the corners over a borrowed hat. After shaking the handkerchief for a few seconds, an egg is seen to drop from it into the hat. Once more the handkerchief is shown unmistakably empty, and another egg is produced in the same mysterious manner. This is repeated until three or more eggs have been produced. Finally the hat apparently containing several eggs is given back to its owner, and to his astonishment, he finds it empty, for the eggs have entirely disappeared.

SECRET

The handkerchief used in this trick has a thread attached to the center of one of its edges, to the other end of which is affixed an imitation egg so that when the handkerchief is held in position shown in Figure 1, the egg comes to about the center of the handkerchief. Before presenting the trick, place the handkerchief upon the table, so that the egg is concealed in its folds. Now place the borrowed hat upon the table, crown up, beside the handkerchief. Pick up the handkerchief, and drop it over the edge of the hat, so that the egg goes inside the hat as shown in Figure 2. Now pick up the corners of the handkerchief (A and B in Figure 2), and hold it up, showing it on both sides. The egg, of course, remains in the hat. (See Figure 3.) Now let the handkerchief back to its former position on the hat (Figure 2). When you pick it up this time, do so by grasping the handkerchief at the point where the thread is attached, (C in Figure 3) with the left hand, and the two corners in the right hand, holding the handkerchief double, so that the egg is inside. Now holding the handkerchief over the hat as in Figure 4. By tilting the handkerchief slightly and at the same time shaking it, the egg will drop out into the hat. The black thread is invisible at a short distance. By repeating the moves described above the handkerchief can be shown repeatedly empty, and any number of eggs apparently produced. Finally, when the trick is finished, if desired, the thread can be pulled from the handkerchief, which together with the egg can be dropped behind some object on your table and then both handkerchief and hat are passed for examination.

MYSTO MAGIC



**MYSTERIOUS LINKING RINGS
EFFECT**

Several rings are given to the audience for examination and are found to be solid and separate, but at the will of the conjurer they are linked together in chains of two, three or more and become connected and disconnected in a moment, being continually offered for examination. Finally, after the rings have become involved into an apparently inextricable mass, a slight shake suffices to disentangle them.

SECRET

This trick is probably one of the oldest and best tricks of Magic. It is very simple to do and yet it has puzzled the most intelligent audiences the world over. The set consists of one "key" ring, two single rings, a set of two linked together and a set of three linked together. The "key" ring has an opening in it, in which lies the secret of the trick.

The performer comes forth holding the eight rings in his left hand, (hung on the first and second fingers), arranged as follows:—

First, that is, innermost, comes the set of three. Then the key ring, the opening uppermost, then the set of two; and, lastly, the two single rings. Taking the first of these, he hands it to a spectator for examination; passing it when returned, to another person, and carelessly handing a second ring to be examined in like manner. This should be done without haste, and with an air of indifference.

The two "singles" having been duly inspected, the performer requests one of the spectators to take them both in his right hand at the same time taking in his own right hand the next two rings, which, it will be remembered, are the set of two, though the audience naturally believe them to be, like the first, separate. "Now, sir," the conjurer says, "Will you be good enough to link one of the rings which you hold, into the other."

The person addressed looks more or less foolish, and finally "gives it up."

"You can't?" says the performer, in pretended surprise. "My dear sir, nothing is easier. You have only to do as I do. See!" Laying the rest of the rings on the table, he holds the two as in Fig. 1, and makes a gentle rubbing motion with the thumb upon the rings, and then lets fall one of them, which naturally drops to the position shown in Fig. 2. He now hands these two rings for examination. The spectators seek for some joint or opening, but none is found; and meanwhile the conjurer has picked the rings up from the table, transfers the next ring (the "key") to his right hand, keeping the opening under the thumb. He now takes back with the left hand the two single rings, immediately transferring one of them to the right hand and with the ball of the thumb presses it through the opening in the key ring, into which it falls, with exactly the same effect as the apparent joining of the two linked rings a moment before. Again he separates and again joins the two rings. The second single ring is now made to pass through in like manner, making the combination shown in Fig. 3. The performer remarks:

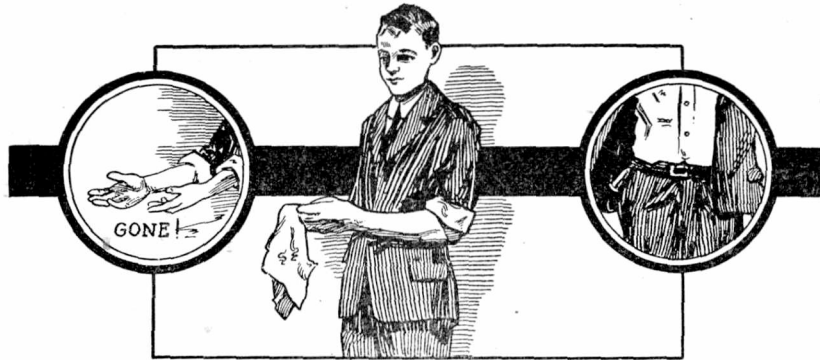
"We now have three joined together. Here are three more, as you see (shaking those in the left hand), all solid and separate, and yet at my command they will join like the others."

Making a rubbing motion with the thumb as before, he drops two of the three, one by one, from the hand, when they will appear as a chain of three. These he hands for examination, taking back the set of two, and linking them one after the other, into the key ring, to which now four rings are attached. Again taking back the set of three, he links these also one by one into the key ring, which thus has seven rings inserted in it. (See Fig. 4.)

Using both hands, but always keeping the opening of the key ring under one or the other thumb, he now takes off these seven rings, commencing with the two single ones, and again offering them for examination; then taking off the set of two. Last of all, he unlinks the set of three, and then, holding them at length in his left hand, joins the upper one to the key ring thus making a chain of four, of which the key ring is the uppermost. He next takes the lowermost ring of the four, and links that into the key ring, bringing the four rings into a "diamond" shape, as shown in Fig. 5. Again unliking the lower ring, he takes up the set of two, and connects them with the key ring, holding them up above it, thus making a chain of six, the key ring being third from the top. (See Fig. 6.)

Regaining possession of the key ring, he links all, one by one, into it, so as again to bring them into the condition depicted in Fig. 4. Then holding the key ring with both hands and with the opening downwards, a few inches from the table he shakes the rings violently, at the same time gently straining open the key ring, when the seven rings will all in succession drop through the slit, and scatter themselves about upon the table and lastly the key ring is dropped, the general impression being that they all fall separately, though the grouped sets, of course, remain still united.

MYSTO MAGIC

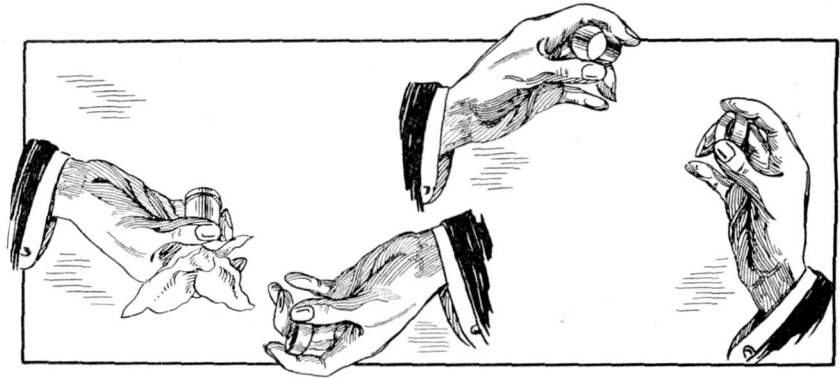


THE HANDKERCHIEF VANISHER

The Handkerchief Vanisher or "Pull" as it is sometimes called, is a very useful piece of magical apparatus, enabling the performer to cause a Handkerchief to disappear from his hands. It consists of a small metal cup to which a piece of black elastic cord is attached.

Thread the end of the elastic through the belt strap of the trousers directly over the pocket on the right side and pass it around the back until the Pull is brought up close to the body, and tie the end of the elastic to a button on the left side. This leaves the Pull hanging from the belt strap (See illustration) on the right side, hidden from view by the coat.

To cause the Handkerchief to disappear, stand with the **left** side towards the audience, holding the Handkerchief in the left hand and calling the audience's attention to it. While you are doing this you have an opportunity to get hold of the Pull, with your right hand. When this is done turn sharply around towards the audience so that your right side is now towards them. You still have the Handkerchief in your left hand. The right hand closed around the Pull, (with its back towards the audience) is held in front of the body, the elastic being stretched out to its full length and being hidden from view by the right forearm. Now push the Handkerchief completely into the Pull and release it. Of course it will instantly fly beneath the coat and out of sight. **Keep your right hand closed as though it still contained the Handkerchief**, at the same time move both hands away from your body. This gives the spectators the impression that you are still holding the Handkerchief. Then open your hand showing it entirely empty. Practice this several times in front of a mirror before showing the trick to an audience. If there are no belt straps on your trousers, a small ring sewn directly over the pocket will answer the purpose.



HANDKERCHIEF CASSETTE

EFFECT

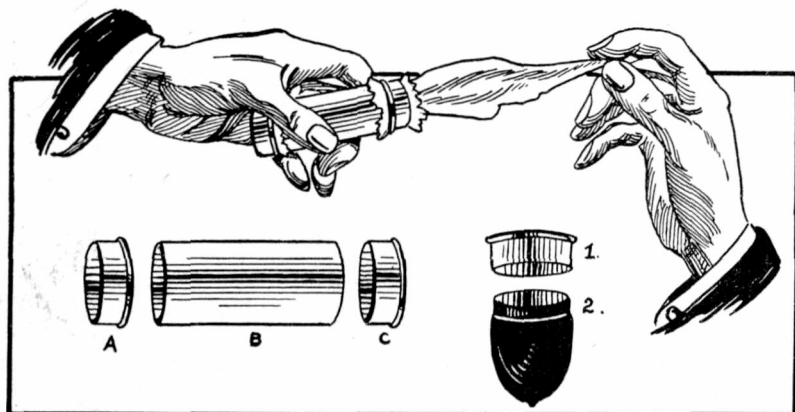
A small tube, provided with a cover for each end is passed for examination. A silk handkerchief is now placed inside and the tube closed. A second later the tube is opened and the handkerchief has vanished.

SECRET

The apparatus consists of four pieces, a tube, two covers for the ends, and a "Pull." The "Pull" must be placed on your person according to the directions given for HANDKERCHIEF VANISHER OR PULL. Start the trick by passing the metal tube and the two covers for examination. While the audience is examining them, get hold of the "Pull" and hold it in the right hand.

In the same hand hold a small silk handkerchief so that the audience will not suspect that you have anything concealed. Then take back the metal tube and slip it down over the "Pull" into the hand. Bring the whole apparatus well away from the body, and taking the handkerchief push it into the "Pull." When it is entirely out of sight, let the "Pull" fly back under your coat. Place the cover over the end of the tube and then reverse it (but do not show the inside of tube), and put the cover on the other end. Hand the tube, which is now closed, to some spectator to hold. You now command the handkerchief to leave the tube and appear wherever you desire. We recommend using the Drumhead Tube with this trick.

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DRUM HEAD TUBE

EFFECT

The Conjuror exhibits a nickel plated tube together with two metal bands which just fit over each end. He then seals up each end with tissue paper, making a sort of drum head over each end. He then causes a small handkerchief to disappear from his hands. Upon breaking the paper on one end of the tube, the handkerchief is found inside.

SECRET

The apparatus for this trick consists of five parts. First notice the construction and especially how the tissue papers are placed over the end of the tube. Also how the black compartment is prepared with a smaller piece of paper, only notice that its edges are not left protruding over the ring, but are torn off. Secure two thin silk handkerchiefs identical in color. One of these you place in the black compartment and over the end you lay a piece of tissue paper, placing the ring down over it, making a drum head. Place the loaded compartment, pointed end up, on your table. The duplicate handkerchief is now placed in front of the black compartment so it will not be noticed by your audience. Now pass the tube for examination and let your

audience take two pieces of tissue paper (which should be the same color as the one you used in covering the black compartment,) and have them make a "drum head" at each end of the tube. After this is done, call attention to the fact that nothing can enter the tube unless the paper is broken. Approach your table and pick up the handkerchief which lies in front of the compartment on the table, but just before you do so, you simply place the tube either end down over the pointed compartment. Now the compartment containing the handkerchief is in the tube, still the ends of the tube can be shown to the audience, and attention called to the fact that the papers have not been disturbed or broken, (for the paper on the compartment containing the handkerchief replaced the broken paper on the end). Now vanish the handkerchief with the Handkerchief Vanisher or the Casette (as described elsewhere). Break the paper on the end containing the compartment and pull out the handkerchief.

This is really a wonderful trick and has been featured by some of the world's cleverest entertainers.

ODIN'S DISKS

EFFECT

Five paper disks, each bearing a number containing four figures, are exhibited, together with a card which bears five numbers which correspond to those on the disks. The Performer drops the disks into a hat and gives the card to one of the audience. Removing one of the disks from the hat, the Performer asks the spectator to read any one of the numbers on the card. To his surprise, the number which he reads corresponds to the one on the disk removed by the Performer. This is repeated several times.

SECRET

The secret of the trick lies in the use of an extra disk which bears **five** figures. You will find, by holding the tip of your first finger over one of the figures on this disk, that the four figures exhibited to view correspond to those on one of the five disks in the hat. Have the prepared disk concealed under the hat band. It is this disk which you remove each time. To show that it bears the number chosen by the spectator, it is only necessary to cover the figure that precedes the one which begins the number he reads.

MYSTO MAGIC

TRICKS WITHOUT APPARATUS

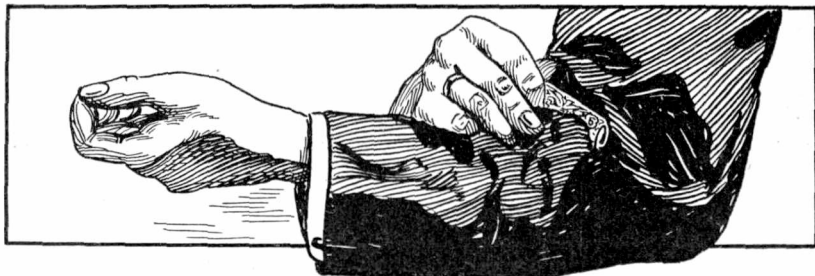
On this, and on the following pages, you will find a number of entertaining tricks for which no apparatus is required, except things that you can find around the house, such as scissors, pencil, paper, rope, handkerchiefs, pins and money. These tricks are all very catchy, and are bound to make a "hit", especially if you do a lot of funny talking. I have included several of these tricks in my Model Entertainment in the back of this Manual, as they are very handy to mix in between regular magic tricks and to help make your audience laugh. You know that the main thing about Magic, as well as about any other form of entertainment, is to amuse and to make the people laugh.

The same is true about these tricks, as about the regular Magic tricks:

You must do them over and over again until they become second nature to you. Repeat the tricks, as well as the talk or "patter" that you weave around them, many times before you attempt to give a regular public show for money or otherwise.

In the Model Entertainment you will find included patter for some of these tricks, besides the "patter" contained in the following directions. If you have carefully studied all the directions for doing the tricks in the preceding pages, and will master in addition, the tricks that I teach you here, you should have no difficulty in making a lot of money, by producing at birthday parties, clubs, church affairs, and so on, the Model Entertainment that I have in the back of this Manual.

THE MULTIPLYING DOLLAR BILLS



This is a very mystifying and amusing trick that any child can do, although it is one of the most bare-faced impositions ever invented. Simply take one or more dollar bills, or bills of larger denomination, fold them up into a neat wad, and conceal this wad between the folds of your sleeve in the crook of your elbow. Borrow a dollar bill, show that it's only one, and that there's nothing up your sleeve. When you say there is "nothing up my sleeve," pull your sleeves up to prove it, and in doing so pick the wad of bills off your elbow. It is surprising to see how easily you can do this, as the audience is carefully looking up your sleeves while you do it. Then pretend to be rolling up the bill into a little ball, and presently start to pull the bills out of your fist one after another to the intense surprise and envy of all. This is a very good trick for either stage or parlor.

THE DISAPPEARING TUMBLER

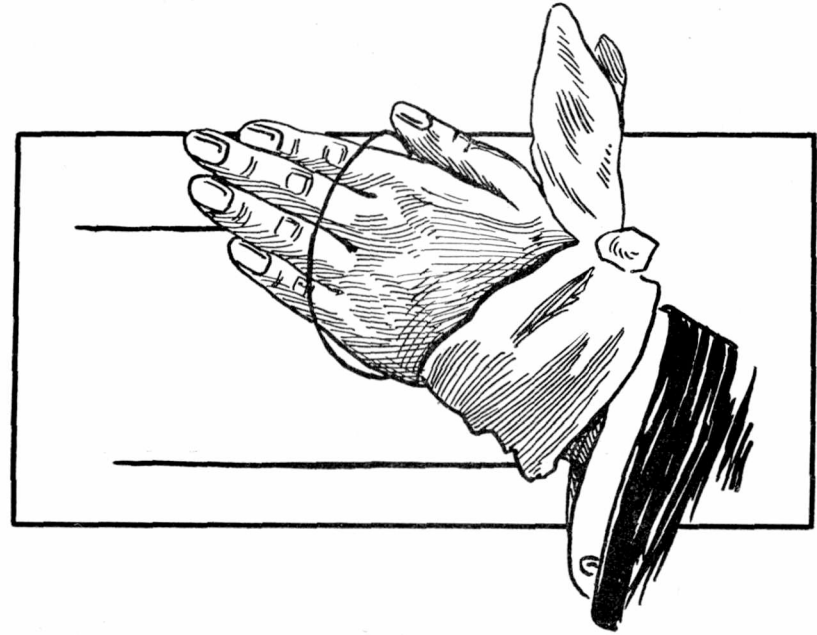
This is a very effective trick that any one can learn in a few minutes, and all that is required is a glass tumbler and a sheet of newspaper.

Place them upon the table, sitting directly behind, taking care that your audience is in front of you. Cover the glass with the newspaper, and press the paper closely around so that it gradually becomes fashioned to the shape of the glass. Then draw the paper to the edge of the table and drop the tumbler into your lap, quickly returning the paper to the table, about twelve inches from the edge. The stiffness of the paper makes it still possess the shape of the tumbler.

Now, hold the paper form with one hand and strike a heavy blow upon it with the other, and at the same time let the tumbler slip down your legs to the floor, when it will appear as if you positively knocked the glass through the solid table.

WHICH KING DO YOU WANT TO SEE?

Pick the four kings out of a deck of cards, and say that you will try to do a wonderful trick that a gypsy fortune teller taught you many years ago. Lay the four kings out on the table, face upward, and explain that you have here the four kings, Clubs, Spades, Hearts, and Diamonds, each one of which is to represent some foreign ruler, say the kings of England, Italy, Russia and Germany respectively. Repeat these instructions several times, and tell your audience to remember which card is to represent which king. Then gather up the cards, shuffle them yourself, or to make it more "mystifying" let some one else shuffle them and you take and very ceremoniously lay them on the table, backs up. Pretend to fall into a trance, or look very solemn and say, "Now which king do you want to see?" There will always be somebody to "bite", and if he says, King of England, say "Well, sir, then you'll have to go to London; or if he says, King of Italy, you will say, "Go to Rome," and so on. This is a scream, especially if you surround it with an air of mystery before you finally spring the trap.



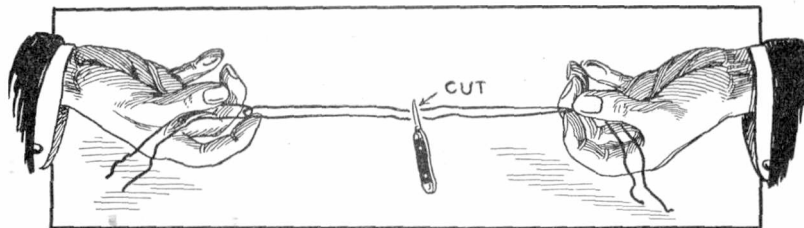
A ROPE TRICK

Procure a rope the size of a clothes line, and about ten feet long.

Ask somebody to tie your wrists together with a handkerchief; then get him to draw the rope through the arms, and to hold the two ends tightly. Bid him stand as far away as the double ropes will permit. You are now to drop the rope from your arms, without untying the handkerchief.

To accomplish this you must pull tightly against the person holding the ends of the rope. This enables you to draw the ropes well in between the wrists, until, on slacking the rope, the fingers can easily reach it and draw it through the handkerchief until sufficient is through to permit one hand to slip through the noose of rope which is formed by the last movement. A slight pull from the assistant causes the rope to fall free from the arms and hands.

MYSTO MAGIC



THE CUT STRING RESTORED

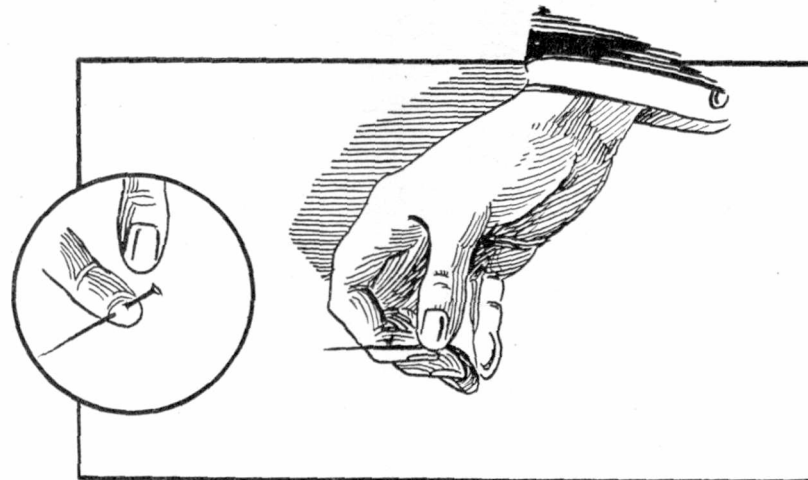
Tie together the ends of a piece of string, pass one hand through each end, twist it once completely around, and put both ends into the left hand. Draw the right hand rapidly along the double strings until you come to the place where the strings are crossed. If you have made the twist right, this part of the string should appear linked like a chain. Conceal this junction with the thumb and finger of the right hand; hold the strings in a similar manner with the left hand, and tell some one to cut the string between them. You show that the string has been divided into two pieces, and say that you will join them with your teeth. Put all four ends into your mouth and remove with your tongue the little loop that has been cut off. When you take the string out of your mouth, you show that it is only one piece and the spectators will fancy that you really spliced two of the ends.

"CAN'T STAND UP ALONE"

A very amusing stage or parlor trick is the following stunt in fake hypnotism. You offer to wager, or otherwise guarantee to hypnotise any one within five minutes. If you have a choice of volunteers, always pick out the "smartest one," the one who is most positive that you can't do it. Have two chairs placed. Seat him in one, and you sit in the other, facing him. Then tell him that you will simply count till three, and that when you say three he will be so thoroughly under your influence that he will positively not be able to stand up alone. Keep on talking along this line for a minute or two, make some mystic passes, and slowly count till three. Then say very impressively, "Now, you positively can't stand up alone, you can't do it; try and see." Then of course, he will stand up to prove that he is not hypnotised, and you bob up at the same time, and tell him, "You didn't stand up alone, did you? I stood up, too!" This trick always brings a big laugh, and there is a victim for it every time.

HOW TO STICK A PIN THROUGH YOUR HEAD

Take an ordinary pin and stick it under the skin on the tip of the index finger of your right hand, the head of the pin toward the fingers the point of the pin outward. Cover the head of the pin with your thumb. This will make you appear to be holding the pin by the head naturally, between your thumb and forefinger. In plain view of all, place the point of the pin against the centre of your forehead.

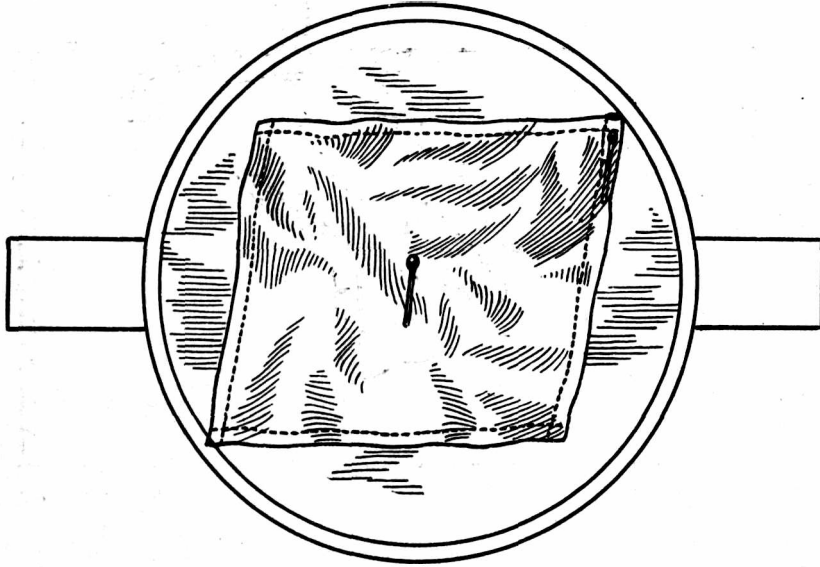


Of course, you don't stick it in very far. You explain that you are doing this to get the pin started just right. Then you suddenly open your hand wide with all the fingers and thumb far apart, and strike your forehead a smart tap with the palm of your hand. The pin sticks out safely from the point of your finger but no one sees it because you are moving your hand rapidly. Then you simply put your hand behind your head, and pretend to pull the pin out from the back of your head, claiming, of course, that you drove it clean through. Try this a few times. You will be surprised to see how easy it is to do this trick over any number of times right before a person's eyes.

COIN FROM UNDER THE HAT

Another "sell" that is as bad as the "Can't Stand Alone," hypnotising stunt, is when you offer to bet that you can cover a coin on the table with a hat, and take it out from under the hat without touching the hat. To do this trick, it is best to make the crowd stand close around the table, and make them as suspicious as you can. Repeat very plainly that you will take the coin out from under the hat without touching the hat. Put the coin in the center of the table and cover with the hat very quickly, as if you didn't want them to see what you were doing. Then say, "Now watch me take that out without touching the hat." Do nothing at all; crawl under the table, or dance a jig, or any other funny stunt that you can think of, and say, "Now, the trick is done; wasn't that a good trick?" Of course, they will not believe you, and there will always be a curious somebody in the crowd, who will pick the hat up to call your bluff. While he is holding the hat in the air, quickly grab the coin out from under it and say, "I didn't touch the hat, did I?" This is a very good joke on the one who picked up the hat.

MYSTO MAGIC



MATCH IN HANDKERCHIEF

A match is laid upon the center of a handkerchief. The handkerchief is then gathered up around the match, and some one is requested to break the match, through the handkerchief. This is done, but when the handkerchief is unfolded, the match is found to be unbroken.

This pretty effect is accomplished by a duplicate match, which has previously been inserted in the border of the handkerchief, in the hem. The duplicate is the one broken.

THE TUMBLER AND THE COIN

Turn a tumbler upside down upon the table and place a penny on top of it. Cover the coin and glass with a hat, and make some fanciful cabalistic passes over it. Ask the audience if they still believe the coin to be on top. Some skeptic will not believe you, therefore, ask him to come forward and see for himself. Raise the hat and show him the coin; then say "Are you quite certain that the coin is now on the top?"

Then tell him to raise the hat. He does so, but still the coin is there, and, elated to think that he has outwitted you, he calls everybody's attention to the unmoved penny. But the trick is not spoiled, as later developments show.

"Still on the top?" you ask again.

"Yes, yes, still there," answers your excited skeptic, but he immediately collapses when you gravely remark: "Why, that's not the top, the coin is on the bottom of the tumbler."

CARD SPELLING

Take a set of thirteen cards out of a deck from Ace to King, and arrange them in the following order: 3, 8, 7, 1, Queen, 6, 4, 2, King, 10, 9, 5; the five on the bottom, face down, and the three on the top, back up. Then spell O-N-E, with each letter taking one card from the top and placing it on the bottom. After you have spelled O-N-E you will be at the fourth card. Take that off, and throw it out, face up, showing that it's the Ace. Let that card remain on the table and spell T-W-O in the same way. After you have moved the next three cards in rotation to the bottom, you throw out your top card and show that it's the two. You go on the same way, and spell T-H-R-E-E and throw out your three. You can spell out the whole thirteen in this way, spelling J-A-C-K for Jack, Q-U-E-E-N for Queen. This is a very startling trick, especially if you can make it appear that you took the cards off the pack at random.

THE MAGNETIZED COIN

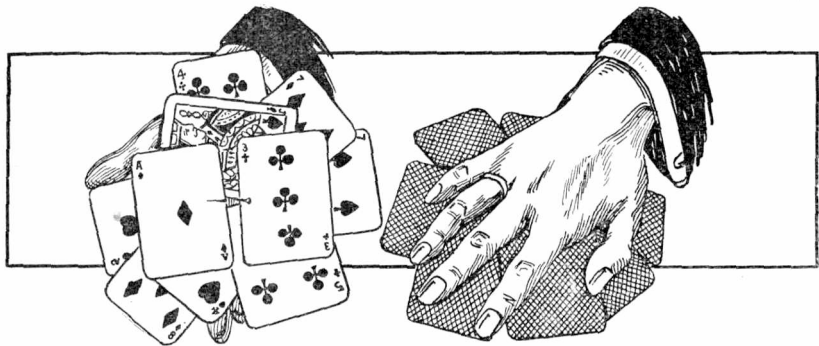
Place a coin in the palm of your open hand and request one of your friends to brush it off with a whiskbroom or brush, telling him that he may have the coin if he succeeds in brushing it off your hand.

Your friend tries his best, but the coin sticks to your hand as if it were glued there.

THE HAIR PULLING STUNT

This is another very good "give away", but be sure you select a good natured person to play this trick on, as you may get into a fight otherwise. Say that you are such an expert hypnotist that you can even hypnotise the hair on a person's head, and to prove it, you offer to pull a hair out of any person's head without his feeling it. You offer to submit to any kind of penalty, or forfeit, if you don't succeed, because if you do this right, you can't fail. Tell them you are advertising painless chiropody free. When you get some one to submit to the test, seat him in a chair, facing the audience, and you stand up, behind him, saying all you can think of about hair being the over-flow of the brain, and possessing the same kind of intelligence as the brain it comes from, when properly handled. Select a single hair on your victim's head, and be sure to get a good grip on this hair between the thumb and the forefinger of your left hand. Then say, "Now stop the music, here comes the hair; are you ready? Whack! Give him a smart tap on the side of the head, and at the same instant, yank the hair out. He will not feel the hair coming out, because the whack on the side of the head will fully occupy his attention. If he tries to argue, you will say, "you didn't feel the hair coming out, did you?" and if he is reasonable he'll have to admit that you made good.

MYSTO MAGIC



THE MAGNETIZED CARDS

How to make cards adhere to the hand without any visible means of support: Having satisfied the company that your hands are free from preparation, place the palm of your hand on the table. A number of cards are inserted between the hand and the table, until a complete circle is formed with the cards under and all around the hand. The hand is then raised and to the surprise of all present, the cards are attached to the hand. Finally, at the word of command, the cards fall to the ground, and every card, as well as the hand, may be examined.

The secret lies in the use of a needle, which is passed through the thick skin at the root of the second finger.

To dislodge the needle, thus causing the cards to fall, you have merely to press lightly with the finger tips.

THE "SHAKERS" INITIATION

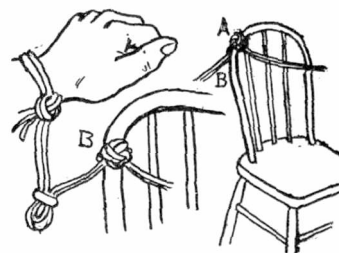
This is another very amusing parlor trick along the lines of burlesque hypnotism. Get some one to volunteer to be initiated into the "Ancient and Mystic Order of Shakers." Seat him in a chair, and say that you will place a dime on his forehead, and hypnotise it, so that he will be unable to shake it off. Place a dime in the center of his forehead, and press it on with your thumb quite hard, for a full minute or two. Talk to him in the meantime, any kind of nonsense that the situation will suggest. Tell him that the rules of the initiation are that he dare not touch the coin with his hand, but must shake it off. After you have kept on pressing it, and talking in that way, you pinch the coin between the nails of your thumb and forefinger, and take your hand away from his head, carrying the coin with you, of course. He will imagine that the coin is still on his forehead, because you were pressing it so long that it will leave that impression there. Then tell him to shake it off, and watch the fun. I have had them shaking for fifteen minutes before they "got wise." It's funny to see the girls shake their combs and hairpins all over the floor, before they are fully initiated into the mysteries of the "Ancient and Mystic Order of Shakers."

It is usually best to moisten the coin, and do the trick several times, letting him shake it off each time, before you try to fool him by taking the coin off yourself.

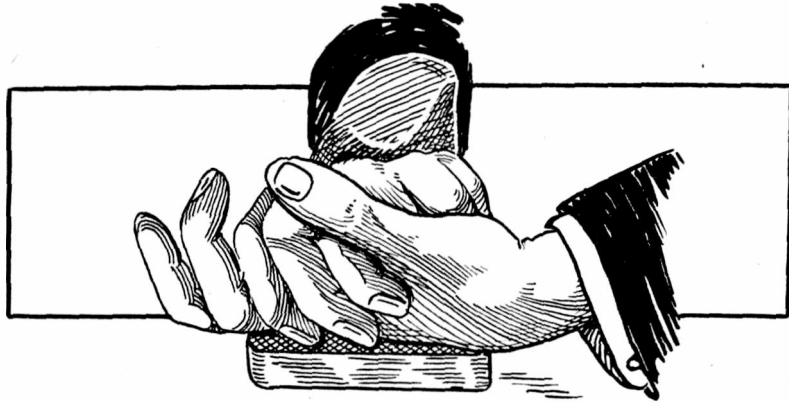
THE EXCELSIOR ROPE TIE

The performer shows two stout cords about two yards in length and places the center of one of these cords around the wrist of the right hand so that the ends hang down, then allowing the spectators to tie the cord firmly around the wrist. In a similar manner the other hand is tied and if so desired the knots are sewed or sealed. The left hand is next placed under the right arm pit and the right hand under the left elbow and arm pit so that both hands are entirely covered by the opposite elbows. The ends of the cord hanging down from the wrists are next brought together on the back of the performer and a couple of firm knots are tied there. The performer then seats himself and allows the ends of the cords to be securely tied to the chair back at **A**. As the hands have by this method been removed as far as possible from each other, all chances of extrication are seen to be out of the question. The rest of the performer's person is tied in any manner that the audience or the performer see fit, as only the hands are used in the trick.

A screen is now placed in front of the performer or the company adjourns to the next room. As soon as he is alone, he shifts as far as possible to the right and pushing the left hand as far as possible under the right arm and seizes the cord with the right hand, lifting it over the left elbow, shoulder and head. He now claps his hand, seizes the cord again and gets quickly back into his former position. At his request the screen is pulled aside and the audience are requested to enter and to examine everything to prove that the seals and knots are still intact. In the same manner he performs whatever manifestations his fancy may dictate, such as tying any desired number of knots into a borrowed handkerchief, writing spirit messages on slates and papers, playing upon instruments, etc., allowing at all times strict examination of the fastenings. Finally he asks for the loan of a watch or a ring which is laid on his right knee and the screen is again placed in front of him. When alone he immediately brings the arms towards the rear as before and pushes the knot from **A** to **B**. With the left hand he seizes the chairback at this place and pushes the ring over the double loop formed here.



See Sketch. Seizing the double loop with the right hand he pushes it but without turning the cord, through and under the cord of the left wrist, then pulling it over the fingers of the latter hand and again through and under the tie on the back part of the wrist. When now bringing the arm back again to its old position, it will be found that the ring or the watch is tied to the cord at the back of the performer. To take the ring off again, he proceeds as follows: reversing the process just described or in other words he brings the arm again over to the back and opens the knot in which the ring is secured. He brings this part of the cord over the finger tips of the left hand, through the tie on the back of the wrist, back again over the finger tips when a slight pull on the cord will suffice to disengage the ring.



TO MAKE A CARD VANISH FROM THE PACK, AND BE FOUND IN A PERSONS POCKET

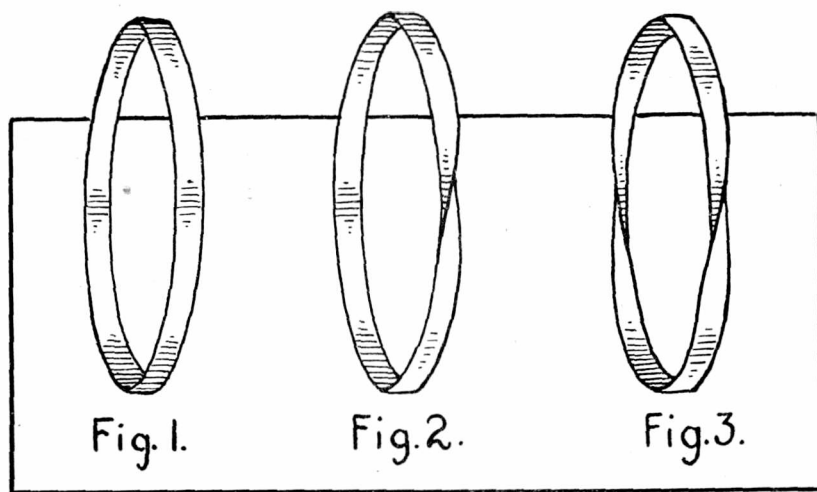
Slightly moisten the back of your left hand. Offer the pack to be shuffled. Place it face downwards on the table, and request one of the company to look at the top card. Request him to place the back of his left hand upon the cards and press heavily upon it with the right. In order that he may better comprehend your meaning, clasp your own hands and press down on the back of your left hand, and request him to imitate you. When you remove your left hand, the back being moistened, the card will stick to it. Put your hands carelessly behind you, and with the right hand remove the card. All will crowd round to see the trick. Pretend to be very particular that the person who places his hand on the card shall do so in precisely the right position. This will not only give you time, but draw all eyes to his hands. Meanwhile, watch your opportunity and slip the card into the pocket of one or other of the spectators. Now you announce that you are about to order the top card, which all have seen, and which Mr. A. is holding down so exceedingly tight, to fly away from the pack and into the pocket of Mr. B., making the choice apparently haphazard. On examination your commands will be found to have been fulfilled. It has a good effect, when practicable, to slip the card into the pocket of the same person who is pressing upon the pack.

THE MAGIC PILL

Take a small piece of paper, and roll it up into a little pill about the size of a pea. Place it on your palm, and ask some one to cross his fingers, the middle finger over the index finger, as boys and girls do when they say "Honest Injun." Take his hand and guide it on your palm back and forth, so that the little pill is rolled around in the X opening, formed by the tips of his crossed fingers, so that it strikes the sides of the tips of his two fingers, one after another. The little pill will then feel exactly like two, and it will be hard to make him believe that there really is only one in your hand.

AN AMUSING TRICK FOR THE DRAWING-ROOM

You begin with declaring that if anyone will write something on a piece of paper, you will undertake to say what there is on it. When someone has written something on a piece of paper, tell him to roll it up small and hold the paper straight up in his hand; and, after making him hold it up a number of ways, say "now place the paper on the floor in the middle of the room, and in order that I may not have a chance of lifting it up in the least, place both feet upon it, I will then proceed to take up a candle, a stick or anything else you please, and inform you at once what is on the paper." After going through all sorts of manoeuvres, to mislead the spectators and keep alive the curiosity, you finally turn to the gentleman who is standing with both feet on the paper, remarking, "I have undertaken to state what is on the paper. You are upon it." With a hearty laugh you will be declared the winner of the bet.



THE MYSTERIOUS PAPER RINGS

Here is a trick from India that is very mystifying, and yet the deception is simplicity itself; that is, "when you know how."

Preparation: Three strips of paper, each two or three feet in length, and one inch in width; paste, and a pair of scissors. Paste the ends of the first strip of paper together. Twist the second strip of paper once, and paste the ends of that together. Twist the third strip of paper twice and paste the ends of that together. The result is three paper loops to all appearances ordinary.

The Trick: Exhibit the first loop and remark that the obvious effect, if you cut it in half, stripwise, will be to make two loops. Now pick up the second loop and remark that you are going to do the same with this loop, whereupon it is cut, and one loop twice the size is the surprising result.

Cut the third loop in like manner, and two loops, one inside the other, will be produced.

COIN ON LAPEL

Get a little spring clip, the kind clothiers use to hang price tags on garments in the show windows. Fasten this clip on a half dollar, the same way as you would fasten it on a ticket. Hold the coin up, so that your thumb and forefinger hides this clip. Tell the person whom you are going to play this trick on that you will give an exhibition of fancy juggling, and will give him a chance to join in a guessing contest. Pretend to put the coin from one hand into another, back and forth, but keep it in the same hand all the time, so that he can easily see it, although you pretend to be hiding it from him. Then hold up your hands, and ask him to guess which hand it is in. He will guess it right, of course, and you express surprise at his cleverness. Then say, "Come closer, please, and watch me carefully this time." When you say "come closer," you take hold of his coat lapel with the hand in which you hold the coin and gently pull him toward you, in the meantime sticking the hook into his lapel so the coin hangs there like a badge in plain view of all.

Keep both hands closed and pretend to be cautiously juggling around with the coin. After you have done this a little while, ask him to guess which hand you have it in this time. He will guess wrong, of course, and then you tell him that he better brush his coat off, as it is all dusty with money.

It is very amusing to the onlookers to see him carefully guess which of your hands the coin is in, while it is hanging on him in plain view all the time.

THE LOST RING

For this trick it is necessary to have a rubber umbrella ring, which is placed on the first joint of the index finger of the left hand and concealed under cover of the handkerchief. Place the handkerchief over the left hand; and quickly remove the rubber from the finger and hold it between the index finger and the thumb. A finger ring is now held in the right hand, between the index finger and the thumb, and pushed with center of handkerchief through the rubber ring. Then the corner of the handkerchief is grasped with the right hand and shaken vigorously once or twice, but there is no sign of the finger ring, as it is enveloped in a sort of pocket on the back of the handkerchief.

THE CLIMBING RING

Tie a piece of black thread about two feet long to your upper waistcoat button, or to a button on your blouse, and tie the other end around one end of the Magic Wand. Hold the wand close to your person so that the end with the thread tied around it will be uppermost. Borrow a ring and drop it over the wand, so that it will fall all the way down and rest on your hand. Then slowly move the wand away from you; that straightens the black thread and makes the ring climb up the wand. To make it slide down simply move the wand back toward you. In this way, you can make the ring climb up and down as often as you like. When you have finished the trick, take the ring off and slip the thread from the end of the wand, and you can then let the audience examine the wand all they wish..

THE COMPLETE ONE HOUR'S ENTERTAINMENT

On the following pages I have prepared a complete programme for one hour's entertainment, that includes some of the tricks without apparatus exposed in the previous pages and the tricks with most of the apparatus included in my five dollar set. I have carefully arranged the order of doing the tricks so that you can do them with the greatest possible effect, and have an appropriate line of patter woven around each trick. You can use this patter with each trick whether you give a regular show or not. You need not try to memorize the wording, as it is only intended to be a model for you to go by. Although it has all been carefully prepared you may of course change any part of it to match your style and personality, leaving out some tricks and substituting others if you so desire.

WHERE TO PERFORM: HOW TO BUILD A STAGE

It is always best to feel free and easy with your audience, no matter where you are entertaining. You can give this show anywhere, as I did—in a barn or woodshed, at a dinner table, in a parlor, at a party, at a club or society meeting, in a school, church or theatre. You can easily build a stage by getting a few soap boxes and laying boards across. Erect two poles, stretch a wire across the tops, and have your mother or sister sew loops on a black cloth for a curtain. Or you can fasten the wire to the walls, and stretch it across one end of the room.

STUDY THE MANUAL: BE FREE AND EASY

You should have no difficulty in giving the performance with great success if you have carefully studied all the preceding pages in this manual. I have compiled it out of what my experience has shown me to be the most catchy parts of the performance I myself have given and have seen others give.

A magic entertainment is most effective if the magician has a free and easy manner in his talk and actions. Magic entertainments today, especially before a fun-loving American audience, are most successful when they burlesque the attempts of old style magicians to convince the public that they are gifted with supernatural powers. For this reason, you will become most popular as a magician if you assume in your entertaining a good humored "bossy" attitude, and a

swaggering, self confident manner, in a way to clearly show that you are acting that way in a spirit of fun only and not with the slightest attempt to impress others with your superiority, but, on the contrary, that you are mimicking and ridiculing the solemn appearance and mysterious manner of the old time magicians. The American public likes to be fooled but does not like to be imposed upon. Therefore, as long as you stick to an attitude of pure fun and innocent good humor, showing that your object is to entertain only, you can pretty nearly go as far as you like, and do almost anything.

SEE MY DEMONSTRATIONS

I would advise you by all means to visit my "Demonstrations of Parlor Magic" in the Department Stores and large Toy Shops during the holiday season between Thanksgiving and Christmas, when I have expert Demonstrators all over the country doing these tricks and giving my boy friends free lessons on how to do them properly. If there is no "Demonstration" in your neighborhood, write me and I will inform you where the nearest one is going on. You can learn a great deal and get a lot of new ideas from these Demonstrations. Although my Demonstrators learn their work and get their training out of this Manual, each one of course adds new ideas, methods of presentation and entertaining schemes of his own, that you are at liberty to copy.

HOW MUCH TO CHARGE

For giving this Model Entertainment, you can get, besides traveling expenses and hotel bills when you are called out-of-town, from fifty cents to twenty-five dollars, depending upon your age, the reputation you acquire, how well you do your work, your style and manner, your strength of personality, the class of people you are to entertain, and last but not least, upon how large a fee you wish to charge.

PREPARATION FOR THE ACT

To give the following entertainment complete you should have ready on one side of the room, or on a stage if there be one, the following articles:

MYSTO MAGIC

Two tables—one to have your apparatus on and one on which to put each piece of apparatus after you are through with it, so that you should always have before you only the articles that you still need to use. You need a table to do some of the tricks on, and the second table will come in handy for that.

Two chairs.

All the apparatus in my five dollar set, and be sure you have a handkerchief "Loaded" in the "Torpedo" of the Drumhead Tube. It's good to have the whole set handy, because you may want to show some of the tricks in the set that are not included in this Model Entertainment.

An empty glass.

Another glass, half full of water.

A piece of rope about ten feet long.

A piece of string four feet long.

An ordinary white handkerchief.

A Derby hat.

An ordinary pin.

One or more dollar bills.

Two extra small silk handkerchiefs exactly alike, besides the pair you get with the Magic Cassettes in my \$5.00 Trick Box.

A few pieces of red tissue paper, about three inches square.

A pair of scissors.

FINAL CAUTION

In rehearsing the act, follow the motions as indicated by the talk connected with each trick so that you will get the right idea. Your first performance will be the hardest to give, but just bear in mind as you go upon the stage or face your audience that they want you to do as you please and not to be nervous, and remember always that although the tricks are easy for you they are mystifying and entertaining them. Think only of your tricks and "patter" and you'll get along all right.

After you have everything prepared, step behind a screen or into another room until your audience comes to order, fasten a broad grin on your face, walk out as if you owned the place, and start in with your performance.

THE ACT

My Dear Ladies and Gentlemen: I'm very sorry to be so unprepared, but I was giving an entertainment at New York or San Francisco this morning—I forget at the moment just which is farthest away from here—and in my hurry to catch a train I forgot to check the crate of eggs that I use in all my shows. But that doesn't matter, I'll simply introduce to you my wonderful magic invisible hen. This is a trick I had the honor of performing before the President of the United States —————Toothpick Company. It was invented, and introduced all over Europe by Baron Richardson, the titled British conjurer. She has the goose that laid the golden egg "beat a mile." You can't eat a golden egg, but the wooden eggs that my hen lays are very nourishing even to an ostrich. I may add that my hen is very modest and bashful, and doesn't show herself while doing the laying act. Take a good look at this handkerchief.

See it's empty on both sides as well as in the middle. No secret pockets either. It presents an absolutely clear landscape, not even a chicken-coop in sight. Now, I simply gather up the four corners this way, like this. I show you this empty hat and say, cluck, cluck, cluck, the hen understands what I mean—cluck—cluck; cut-cut-cut-cut-ca-daa-cut! Ah! There drops an egg. And see, here's the handkerchief empty as before. But one egg is not enough to make any kind of an omelette with, and there's no use buying any when I have such a precious jewel to lay them for me, so I better cluck some more. Cluck! Cluck! Cluck! Cluck! There's another! But I'm quite hungry this morning even if it is 9 P. M. Cluck! Cluck! Cluck! Cluck! Ah! Thank you, that'll do for today, Bidy.

Young man, you in the back seat of the front row, you—can you count as far as one? Yes? That's encouraging. That's what I call a lightning calculator. Well, how many cherries do you see? One? The "child's clever", as Shakespeare would say. Little lady, how many do you see? Two? There's an argument right away.

See, that little girl can count better than you. Now try again. How many do you see? Three! Well, you're improving, I must say. Now Miss, tell him how many there really are. Four! Now you're talking. Here, I'll give you one of these. Close your hand tight—don't drop it! And one for you, young man. Here. Now close your hand tight—don't lose it, I'll want it back soon. And one for you, sister. There, hold it tight! Now I have only one left. I'll tell you what we'll do:

MYSTO MAGIC

We'll organize a baseball team right on the spot! You, Miss, on first base, pitch that cherry over here and I'll catch it. Ready—pitch! Fine! I got it, that was a good throw, you have Mathewson beat a mile. Young man, you're second base, now pitch yours. Ready! Good boy! You'll be on the Major League before you're through. Now for the home run! Sister, you're on third base, be careful, pitch straight and swift. Ready! Hooray, you win the game for the home team. In fact, these are wonderful cherries, they do everything but talk and I do enough of that for all concerned. See here, there are four between my fingers now. I throw one of them across the river, so. I don't care whether there's a river here or not, I throw it across anyhow. That leaves me three. One of these I throw at the fellow in the back of the room who was grinning at me. So, that leaves me two. A third one I simply swallow. So. My, but that was juicy! Now I can pick these up from almost anywhere. The one I swallowed comes out under my vest like this. I'm too young to wear a vest, but make believe I have one on anyway. The one I threw at my friend the enemy across the room bounced back and I catch it from the air like this. And here's a joke! The one from over the river landed on my funny-bone—Look! I'm tickled to death. I'll save these now and hang them up on my Christmas cherry tree next Lincoln's Birthday.

Now I want to show you the favorite trick of Professor Horoscope, the famous Hungarian Magician, but I'm very sorry to announce that I'm dead broke and can't leave town. I don't even have money enough to walk across the street. Unless you do something to help me out I shall simply have to keep on talking. Now, it doesn't take much to give a magician a start in life. All I ask is that somebody lend me one single dollar for a few minutes. That's the hardest part of the trick. It's perfectly safe to lend me a dollar though, as there are six thousand dollars coming to me for entertaining you this evening, and I certainly will not be fool enough to skip with the one dollar and lose six thousand. In view of this guarantee, is anyone game enough to hand over a greenback? Thank you, sir. I shan't mutilate it, or change the spots on it or shoot it out of a pistol or make it disappear. Now, before I go any further I must make clear some legal points about debtor and creditor, principal and agent, bailor and bailee, trustee and centi qui trust. This is the law: If I borrow money from you and invest it at a profit, the profit belongs to me, and I am liable to you for the principal only. But if I hold your money as your trustee and make a profit by investing it, both principal and accrued profit belongs to you. You know what "accrued"

means, don't you? But don't worry, you'll get your dollar back anyhow. In this case, sir, I am your debtor, and whatever profit I make out of your dollar is mine. Is it clear then that you'd be perfectly satisfied to get your principal back? You're lucky if you do. Now we'll proceed with the trick. Just take a long and lingering last fond look at this dollar. You notice it's very single. See my hands are empty, front and back. Nothing in palms and nothing up my sleeve. Now watch me carefully. I roll this up into a little ball thusly. By the way—did you ever see a dollar bill raise a family? No? Well, I'll show you how it works. We just pull them out one at a time like this. Here's the papa, and here, chasing after him post-haste, comes the mamma. Now watch the family grow. Look, here come the twins. There's no use working for a living when you can make money this way. I'm just working for fun. Here's some more. They're coming thick and heavy. Now, sir, aren't you glad you loaned me this dollar? Here are more yet. Does anyone else wish to take a chance on me now? Here's your dollar back, sir. You've saved my life, liberty, and made it possible for me to pursue happiness again.

Yes, if there's a doctor in the audience, I hope he has his first aid kit with him with plenty of peroxide and bandages, as I'm going to try a trick with a glass on this empty table and I may cut my hand pretty bad. See, I have here a common, ordinary tumbler, costing two cents each. It didn't cost me anything because I bought it on credit. Then I have here also an uncommon, extraordinary newspaper. The thing that is so uncommon and extraordinary about this newspaper is the fact that it's collapsible, like Sparkbaum's automobile. Now, I take this uncommonly extraordinary newspaper, and carefully cover this common ordinary tumbler with it. So. Now I squeeze it on carefully. I slide it out to the exact center of the table here. Stop the music please. Doctor, bring forth your bandages. One, two, three—Whack! Ha! I banged it right through the table without cutting my hand a bit. Here it is. Isn't it lucky that that uncommon extraordinary newspaper was collapsible? The secret of that trick is that it is a magic glass, made out of rubber, that's why it goes through hard wood so easily.

Now I'll show you the prize trick of the evening—my Wonderful Magic Invisible Egg-laying Hen. Oh, I beg your pardon, I showed you that before, didn't I? I get so absent minded! But let's do some figuring. See, I have here five cards. Count them, please, to make sure. One, two, there, four, five! Good for you. Now here's a very severe lesson in simple arithmetic. Two from five leaves how many? Three? What! Don't you have the nerve to stand here on a Wednesday

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afternoon at 10 o'clock in the morning and look me square in the eye and say that two from five leaves three? Do you think I went to Columbia College forty years for nothing? R—Z—M—X spells thirty seconds. P—D—Q spells Bluff. I cover these cards with this cast iron handkerchief, and believe me, I'll give you a chance to prove your calculations. I'll take out two. One, Two. That leaves how many? Three? All right, take them out yourself. Ha! Ha! You get an "X" in arithmetic. You see two from five leaves nothing. It used to leave three, but it has changed while you were playing hookey from school. Two from five leaves nothing now. Surest thing you know. Better go back to school and study your lessons.

It is a scientific fact that when a person loses one of his senses, the others develop to make up for it. And when he loses all of his senses he becomes a magician. I'll give you a demonstration of my sense development. But this work is too much for me, I'm getting aged and infirm and think it's about time I had an assistant. I'm looking around for a bright young man who can qualify for the job, and if I find the right one I shall give him a proper training so he can be my successor when I retire, and earn forty-seven thousand dollars a week, just like I do. Young man, you look good to me. Would you like to have a job at two Hundred Dollars a week to begin with? Yes? That's the boy—there's nothing I appreciate so much as frankness. I'm one of these philanthropists you read about, and I'll give you that job right away. But before I sign a contract I want you to prove to me that you can count as far as three. That's fair enough, isn't it? Quite a simple test for a two hundred dollar job. Well, let's start in. The first trick we'll do together is to make this half dollar fall through this glass of water. Don't laugh now, you're the fellow that's going to do the trick. See, I put this half dollar into the handkerchief, and shall ask you to hold it for me for a minute or two. Right over the glass, please. Thank you. Now be careful and be prompt. When I say **three** I want you to drop the coin into the glass with the handkerchief and all like a hot potato. You know how to drop a hot potato, don't you? And you can count as far as three? Good! But remember, if you drop it before I say three you lose your job. Now then: One—Two—FOUR. Well, believe me, you're some magician! There goes your two hundred dollar job. What did you drop it for, I didn't say three! But cheer up, the worst is yet to come. Because you couldn't count three that coin fell right through the glass, through the table, and was just about to fall through the floor

when I caught it. Here it is. If I hadn't caught it just in time it would have fallen right through the floor and maybe hurt somebody in the basement. Or, it could have fallen clean through to China and hit the Emperor on the head.

But here's something worse. Take this white handkerchief and tie it tightly around my wrists. I don't care how tightly, as long as you don't tear the handkerchief—it's the only one I have. Now drop one end of this rope behind the handkerchief, and get a hold of the two ends. You think I'm your prisoner, don't you? But let me tell you right now, you're a second-hand sheriff, and I don't give two cents for your authority. If you think you can boss me you've made a big mistake. Pull harder. See I'm a free man again. Better get a decent pair of handcuffs before you try to run me in!

But maybe that rope was too heavy for you to work with. I'll try you on something easier. Here's what we call the phantom ring. It's ninety per cent imagination, and ten per cent iron, but that ten per cent is enough to make it pretty solid. Try to break it if you can. Pretty soft, isn't it? Just bite it once. Now here's the idea. Take this piece of fish hook—I mean fish line—and tie one end around my wrist. Good and tight, please. Thank you. Now tie the other end around my other wrist, just below the ankle. That's right. The trick for me to do is to melt the ring. To do that, I must use that magic white handkerchief again. Cover my hand with it, please, as otherwise you can't see what I'm doing. Those of you who have any education at all, know all about the oxy-hydrogen blowpipe, which makes such an intensely hot flame that it cuts through the heaviest steel beam as if it were cheese. Well, I'm an oxy-hydrogen blowpipe. The air I blow is so hot that it cuts right through that phantom ring, slips it over the string, and there is enough heat left to solder it together again. Watch me do the blowpipe act: Pff! Pff! All over! Take the handkerchief off, please, and see for yourself. See the ring is on the string. Can you take it off now without untying the string? Try it. Nothing doing. The only way is to melt an opening in the ring again, for the string to pass through. Blow at it—maybe you can do it. Nix! You are too "cold blow-ded." Guess I'm the only oxy-hydrogen blowpipe around here. Cover me again with the handkerchief, please. You see, it's made out of asbestos, so that I shouldn't burn my hands when I blow on the ring. I take a good deep breath and hold it for about three-quarters of an hour, while it circulates over the steam pipes in my insides. In tl *

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meantime, I hold my hands in an attitude of devotion, and blow a little hurricane. Pff! Pff! The job is done. Raise the asbestos curtain, please. Here's your ring, safe, sound, and free.

But let's forget this string business. I'm not in the habit of stringing anybody. My real life work is hypnotism. That's where I shine. And it's none of your business what I shine. I took a shine to a girl once and the other fellow gave me a shiner. Be that as it may, I hereby guarantee to hypnotize you within five minutes. Don't laugh. This is terribly serious. I know you don't believe I can do it, but I'll prove it. Let us be seated. Now then, I'll simply count as far as three, and when I say three, you'll be so thoroughly under my influence that you will not be able to stand alone. Don't you worry. I'll do it all right. Remember when I say three you will not be able to stand up alone. One! Now listen carefully to what I say, and don't think of anything except what I tell you. Two! Don't be impatient, I guaranteed to do the job in less than five minutes and have used only three minutes so far. When I say the next number you will be absolutely unable to stand up alone. Stop the music please! Sh! —softly **three**. Now you are absolutely under my influence and can't stand alone! You can't. You can't. Try it and see! Try it! Ha! Ha! You didn't stand up alone did you! I stood up too. I learned this trick on Page Gimel of Gilbert's Manual of Magic, and also learned a lot of other things about absent-speaking, thought transfers and osteopathy.

Now I'll show you how money goes. I have a patent of my own, that is much quicker than spending it, even if you tried the Brewster's Millions stunt. See this dollar bill? I simply stuff it into my hand so, and it's gone. Is that quick enough for you. You notice—just by the merest accident it happened to land in my hip pocket. Oh, of course, accidents will happen. Now I'll try the same thing with this little red handkerchief. I stuff it into my hand the same way, not a bit in a hurry, and then simply roll it up into a little tiny ball until it becomes so small as to be invisible to the naked eye, and finally vanishes into thin air like the New Haven millions. You know all about the New Haven millions, don't you? No? I'm surprised! But this seems to be gone for fair. I cannot find it in my pocket as I did the dollar bill. I wonder where it is. Let us see; I suspect that fellow who was grinning at me a while ago. "Tom Jones,

bring that handkerchief up here, and be quick about it; don't try to play any such tricks on me. I'll have you understand that I'm the only magician around here tonight. You got my handkerchief. Just look through your pockets, and bring it up here before I go after it." Ah! there you are; I knew you'd find it all right. You can't bluff me; bring it up here, that's the boy. Thank you. Now I suppose you are all curious to know how this trick is done. I'll tell you exactly how to do it. You take a little red silk handkerchief; it must be pure silk from Alabama, nothing else but Alabama silk will do. Then you take that Alabama silk handkerchief and make a tiny hole in one corner of it. Then you just take the whole handkerchief, and push it through that hole, and it disappears. Try that on your piano when you get back home. It's good chin music. I'll send you a bill for \$50.00 extra for this lesson in music.

We come now to the famous Chinese Linking rings, made in America, and this is some trick, too. I once got a gold medal from the Emperor of the Argentine Republic for doing this trick. As you see, I have here a bunch of perfectly solid iron rings. Very plain, just like wedding rings. They are kind of big, of course, but with a little gold paint, they would go in a pinch. The only difference is that the linking done with these rings can be separated, whereas the linking done by wedding rings is a little harder to divide. Here, I'll let you examine these rings to your heart's content. You take one sir, and you take one; examine them carefully. Do you find any opening on these rings? Take your time and make a thorough investigation. Are you sure you can't find any opening? Why man alive! Did you ever see a ring without an opening to it. Here's the opening, nearly two inches in diameter. If it was a little bigger you'd fall through. Now just try to link them together, please. See what kind of a magician you are. You can't do it! Why it's a cinch. Let me have them please. I'll show you how: Ding-a-ling; there you are, linked together nicely. Now try again. Here's an extra link to link on to those two. See if you can do it. You give up again, do you? Cinch! Look here, just simply link them together like this, and you have a chain of three. Now try again. I've shown you twice, and you ought to be able to do it yourself by this time. What! You give up again? I'm afraid you're only a second-rate magician, even though a first-rate ticket buyer. Now just watch me as closely as you please. The closer you look the less you see. Here

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is a link in plain view, and I link it on the chain right in front of your eyes. Here, I hook on another and another, and I can also separate them just as easily. I take them off one at a time right before you. It's the magnetism in my fingers that I do it with.

Now that we are through with animal magnetism we will try an experiment in spirit reading and thought transference. I'm simply great at that kind of work. Let me prove it to you. Will somebody in the audience please write something in any language or no-man's language upon a piece of paper. Will you try it, sir? Thank you. Now don't let me see what you are writing and I don't care what you write, I will tell you what's on the paper. You can blindfold me if you like but it is not necessary. You can go way down into one corner of the room where there are no mirrors so as to be sure that I can't see what you are writing. Are you ready, sir? All right. Now let me think; I'm afraid I have almost forgotten this one. The last time I worked this trick was during the Revolution and I am getting rather aged and infirm now and my memory is beginning to fail me. Fold up the paper and put it on the floor. That's right. Now step on it please while I fall into a trance to communicate with my spirit friends. Oh, yes! I must first see whether there are enough spirits around to do this trick with.

This wand, as you see, is my astrological observatory. Napoleon gave me this after the battle of Waterloo. It has shrunk quite a bit since then but it is still in working order. I'll just do some crystal gazing through it and search the starry ceiling for spirits. Ha! I see two of them. I see the Golly Twins. You know the Golly Twins, don't you? Now, I'll pray: "Oh, you sweet spirits of Nitre, spirits of Hartshorn and spirits of Ammonia, have mercy and tell me what is on that paper." "Why, my dear sir, you want me to tell you what's on that paper? Why you are, of course!"

But here is the meanest, kindest trick of all. The Magic Boilers. I have here to begin with a perfectly empty tube. C. A. T. spells tube. Take a good squint through this, young man. There are no rabbits or elephants concealed inside, are there? Now I take this little red silk handkerchief, stuff it into this tube, and cover it with this Magic cover. I cover both ends very tightly. Now, madam, will you please hold this for me just a minute or two? Thank you. But be careful, please,

don't let the handkerchief drop, it might break if it does. Now, I have here, another perfectly empty tube, just like the first one. No secret compartments in it or anything. Take another squint, young man, and be sure there are no submarines folded up inside. I also have here some red tissue paper, a few pages out of the Magician's Bible. Red tissue paper is the Magician's Bible, you know. I take a piece of the red tissue paper, cover one end of this perfectly empty tube with it, and slip this Magic ring over it, so as to make what we call a Drumhead. You will notice the tube is perfectly empty all the time. I smooth off this Drumhead nicely, so, and take another piece of this red tissue paper, cover up the other end of this tube right in front of you, empty, as you see, and slip the second ring over this to make another Drumhead, and smooth it off nicely as you see. Now we have this perfectly empty tube with a Drumhead on each end. Will you please hold this for me, sir, just a minute or two? Thank you. Now madam, make yours point exactly to the one this gentleman is holding, so; a little higher, please. You see the trajectory of the parallelogram must synchronize with the symmetry of the perimeter. That's right. Sure! Now, here's where the Magic comes in; here's where I get excited. I take this Magic wand again, and simply lean over and pull the handkerchief out of this tube, right through the metal cover without breaking the cover. The handkerchief is now suspended from the point of this wand. You see it there, don't you, young man? Yes, he's seeing things. Now I make six somersaults through the air, one loop-the-loop, and say, "Zip." That makes the handkerchief jump off the wand, right through the tissue paper into the other boiler without breaking the tissue paper. You don't believe me, do you, but I never put up a bluff unless I can get away with it. Break through the paper yourself, please, and pull out the handkerchief. There, you have it all right. Thank you. And now, madam, if you will kindly take off both covers from the tube you hold, you will find it perfectly empty. Hold it up high, please, so that all can see it. Thank you.

I am very sorry, ladies and gentlemen, that my time is up, and I will not have a chance to show you my wonderful Invisible Hen, but the next time you invite me, I will show you that trick the very first thing.

Thanking you one and all for the applause you should have given me, I bid you Good Evening!

ERECTOR ELECTRICAL SET



Hello Boys!

Be an Electrical Engineer. Succeed through Electricity. This is the Electrical Age. The universal Slogan is—Do it Electrically.

Electricity now controls more trades, directs more men, offers more opportunity than any other power that man has yet discovered. Through an exact knowledge of Electricity you can command a good salary and a good position.

In the Erector Electrical set of Experimental apparatus, together with a course on Electrical Education, we offer the most remarkable Plaything for teaching and demonstrating and applying the secrets and principles of Electricity that has ever been gotten out. You earn and play together. It's the most fun you ever enjoyed.

After you have finished all experiments and covered the course in such a way that will enable you to answer intelligently the various questions that will show an elementary knowledge of Electricity, you will be in line for one of the honorary degrees conferred by The Gilbert Institute of Erector Engineering. Write The Gilbert Engineering Institute c/o The A. C. Gilbert Co., New Haven, Conn., inclosing a 2c. stamp for beautiful booklet describing in detail the plan of how to compete for the various degrees and diploma.

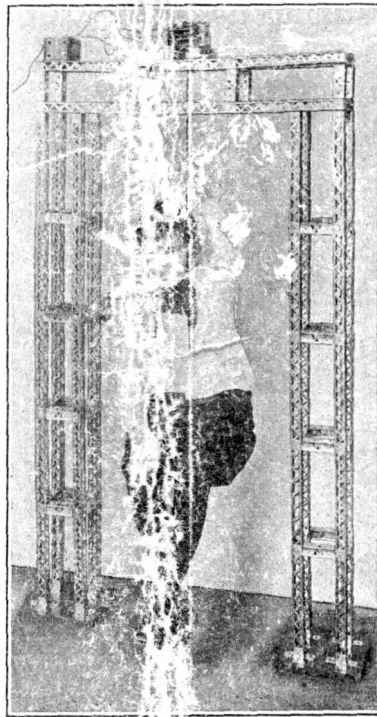
This Electrical Set is the most complete combination of electrical experimenting apparatus ever gotten together. It consists of the following:

The
Multi-
geared
Motor
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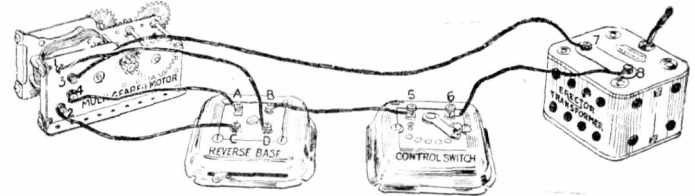
**GREAT FUN
WITH ELECTRICITY!**

It is just what you have
been waiting for and

\$5.00 BRINGS IT



Actual Photograph Showing Multi-geared Motor Lifting a 100 pound Boy



Shows how speed is controlled by Switch and made Reversible by Reverse Base

(Transformer not included with set)

Parts for making a strong, powerful electric motor. (See illustration of motor lifting 100-pound boy).

- | | |
|--------------------------|-------------------------|
| 1 Reverse Base | 1 Ebonite Rod |
| 1 Control Switch | 1 Pendulum Stand |
| 1 Multi-geared Motor Box | 1 Solenoid |
| 1 Condenser | 1 Soft Iron Yoke |
| 1 Electrophor | 1 Galvanometer |
| 1 Glass Plate | 2 Coils Electrical Wire |
| | 1 Electric Light Outfit |

Also Gear Wheels, Pinions, Rods, Collars, etc. With each set there is an attractive and beautifully illustrated elementary course on electrical engineering by A. C. Gilbert and his assistants in electrical engineering.

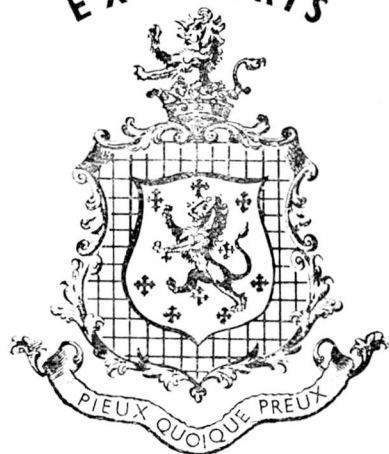
With this electrical outfit any boy will be able to actually make his own motor, including the winding of the wire onto the field and armature, and assembling the parts into a perfect electric motor. This motor will operate forward or backward by attaching it to reverse base. The speed can also be reduced to any rate desired by using the control switch. In fact, the motor can be controlled so that Erector models, mechanical toys, electric trains, etc., can be perfectly operated.

Great care has been taken in making the illustrations so that every step clearly shows just how to make the motor, generate current and control it; make magnets that pick up objects; how to wire door bells and electric lights; put in electric switches, besides over a hundred other stunts that are being done every day by grown-up electrical engineers.

The boy who owns one of these fascinating, wonderfully instructive electrical sets will certainly have a big bunch of fun and before he hardly realizes it will be known by all his friends as a Junior Electrical Engineer.

Only
One
of
the
Many
Stunts

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— WILL ALMA —
M.I.M.C. (LONDON)

MYSTO MAGIC

A C GILBERT

His HOBBY Became

by
ALFRED
ALBELLI



"Now you see it, and now you don't." A. C. Gilbert illustrates the vanishing handkerchief trick, a number which helped pay his way through college. The trick is now included in one of his magic sets. Circle—Mr. Gilbert is shown explaining a fine point in the construction of a train model.

HERMANN, the Great Magician, was in town. More than 40 years ago the name of Hermann was magic in itself, and when he showed in Salem, Oregon, on that fateful night the entire population of the small town turned out. As was his custom, Hermann recruited a small boy from the village to act as his stooge on the stage, and that small boy was A. C. Gilbert, now recognized as one of the greatest toy manufacturers in the world.

Young Gilbert, awed by the lights of the stage, the roars of applause as Hermann extracted rabbits, coins, pigeons and white mice from his ears and pockets, and the jeers of small boys who recognized him, felt that magic offered the only career in the world. He resolved to become a magician, and thus was born a hobby that resulted in a fortune.

The pioneer spirit of the West imbued the Gilbert family and when Mr. Gilbert was 11 years of age he and his family moved to Moscow, Idaho. In spite of handicaps, Gilbert never relaxed in his practice of magic, but in addition to this, he began to train in athletics. He built a gym in his barn, equip-

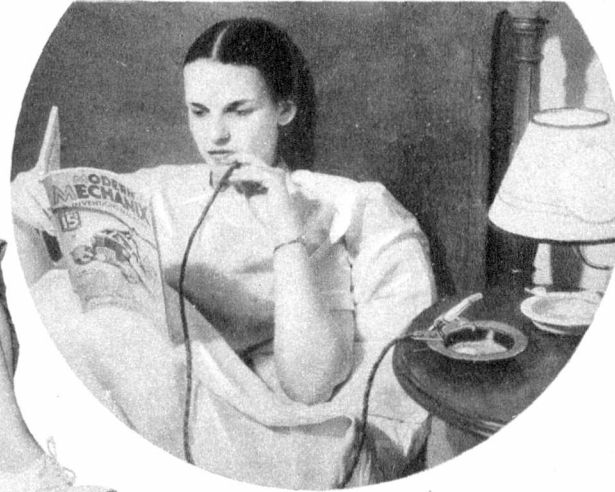
ping it with odds and ends, the chief prize being a regulation punching bag. For hours at a time he was in the barn, making the punching bag talk for him. Once more the stage beckoned to him.

This time it was a traveling minstrel show, and when the manager heard of Gilbert's bag punching prowess, he offered him \$5 a week to tour with them. The salary looked like a fortune, but he knew his father would never consent. As a result he accepted the offer secretly, and then ran away from home. His father caught up with him three days later in Lewiston, Idaho, where bill boards all over town proclaimed him "The Champion Boy Bag Puncher in the World."

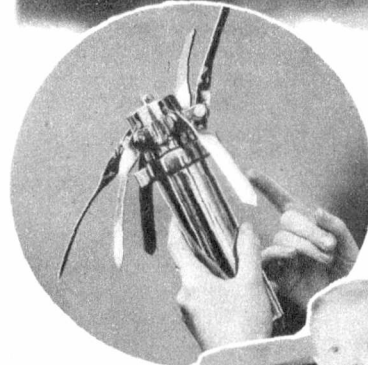
Back at home once more, he practised his magic until soon he was drawing in tidy sums for both public and private performances. As his skill developed, he began to invent new gadgets with which to work tricks, and to sell a few to his friends. His business was getting a start.

The family fortunes having improved, Gilbert was sent to Pacific University where

The Inventor's Congress Presents—



A comfortable seat which can be folded up pocket size is demonstrated here by Miss Jane Kinney as she visited the National Inventors Trade Fair and Congress in Chicago. Above—Cigarette smokers who constitute a fire hazard when smoking in bed inspired the invention illustrated above. The cigarette holder has its own ash tray and a long tube makes smoking in bed a luxury.



Circle—This queer looking gadget is an anchor for small fishing boats. The prongs dig into the mud or sand to hold the boat stationary, but if a snag is encountered, a quick pull bends the prongs back on spring hinges. Right—These double scales can tell if you carry more weight on one leg than the other. Doctors say the device will aid in correcting poor posture. More weight on one leg than on the other strains the spine.



Baby can bounce in the water with this new aquatic ring. An inflated tube is used to float a frame and the baby is placed in the seat where he cannot fall out. The device aids the youngster in overcoming fear of the water.



a HUGE INDUSTRY

A. C. Gilbert continued playing with toys in college, made them help to pay his way. Then he made business join him in playing with toys. Now he is a builder of model railroads, magic and chemical sets. Read the success story of this mechanical genius.

In his private workshop, Mr. Gilbert continues to develop new models and toys. He is shown here completing a powerful model train which will eventually find its way into some model fan's home.

SUCCESSFUL TOYS MUST

- Possess the fundamental rudiments of education.
- Have a tremendous amount of play value. They must not make a boy education conscious. Toys illustrating hydraulic and pneumatic engineering have unlimited play value. The same goes for micro-chemistry.
- Have some practical use.
- Inspire creativeness. They should permit the creation of new models and new conceptions of engineering feats.
- Make you think.

—SAYS MR. GILBERT.

he distinguished himself by winning the Pacific Coast wrestling championship and breaking the Northwestern pole vaulting record by four inches.

Yale University beckoned him next, and to solve the money problem, Gilbert went to work in the wheat fields, harvesting throughout the summer.

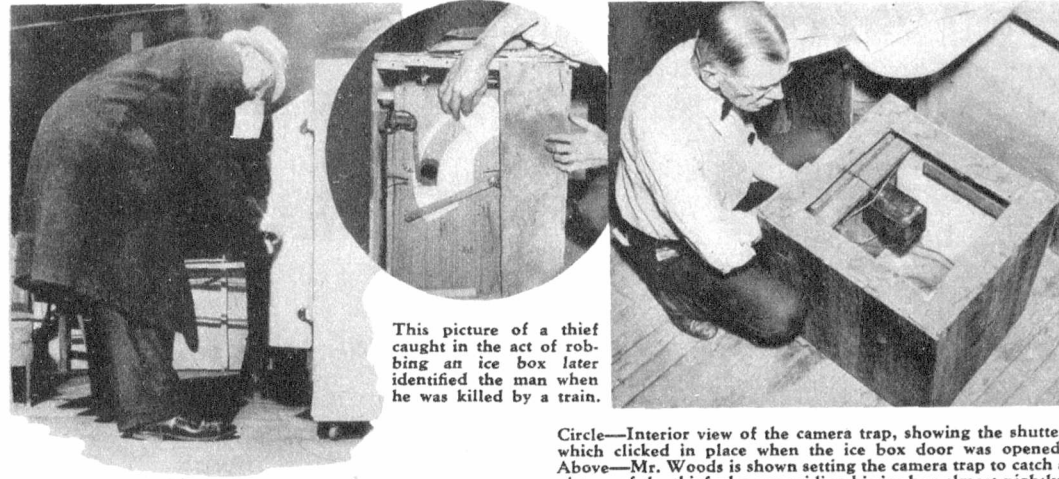
When he got to Yale in New Haven, he had the stuff from which great athletes are made. By his second year he was already at the top of the heap. Every newspaper in the country printed the big news that he had broken the world pole-

[Continued on page 125]



The favorite of Mr. Gilbert's mechanical toys are his Erector sets. He is shown here in his workshop experimenting in Erector steel. When this project is completed, he will include the model among the possible structures which can be made with the set. Toys should inspire creativeness, Mr. Gilbert says, and it is on this belief that one of the largest toy businesses in the world has been built in a few years.

Camera Trap Records Midnight Raid



This picture of a thief caught in the act of robbing an ice box later identified the man when he was killed by a train.

Circle—Interior view of the camera trap, showing the shutter which clicked in place when the ice box door was opened. Above—Mr. Woods is shown setting the camera trap to catch a picture of the thief who was raiding his ice box almost nightly.

DEATH furnished the climax for a story in which a cleverly invented camera trap provided the clue which revealed the identity of a man killed by a railroad train.

For weeks the back porch ice box of Edward M. Woods, Glen Dale, Maryland, had been looted almost nightly. In an effort to apprehend the pilferer, Woods rigged up a camera, flash bulb, and automobile horn in an innocent appearing box. Concealed wirings led to the latch on the ice box.

At midnight there was a flash of light and the horn sounded. Woods sprang up, but the thief was gone. Registered in the camera, however, was a clear picture of the culprit as he stooped over the ice box door.

The photograph was turned over to the police who identified it as that of an ex-convict. Later, when a man was killed by an electric train, the photograph served to identify the body.

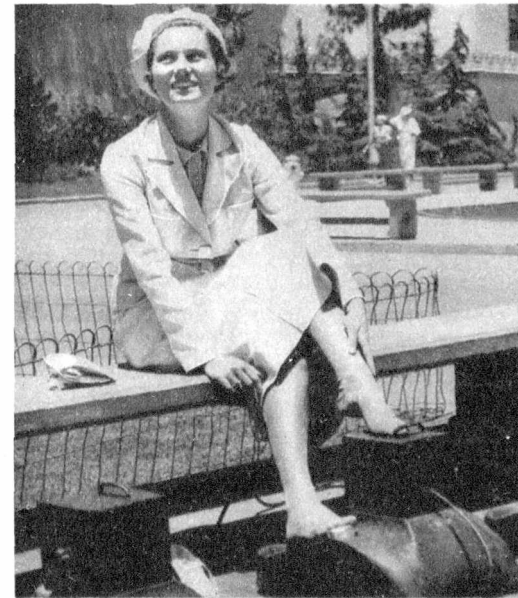
Incas Made Jewels of Human Bones

FLASHING turquoises made from human bones was long a practised art among the Inca Indians of South America, according to recent discoveries of Manual Flores, Peruvian archaeologist.

Subterranean ovens capable of producing great heat were found by the scientist. In the ovens were charred bones partially transmuted into gems as well as others in which the transformation was complete.

It is believed the Incas carved images of the dead from jewels made of their bones.

Modern Foot Rest "Oscillates" Feet



This machine is something new in foot rests. Instead of being just a place to put your feet, the foot oscillator removes all aches and fatigue in less than five minutes.

TIRED, aching feet have no place at the San Diego Exposition, where for mile after mile the wonders of the world are on display, and so foot oscillators have been installed at convenient intervals. The tired visitor may place his aching feet on the oscillator, and within five minutes all fatigue has vanished. The device operates by electricity.