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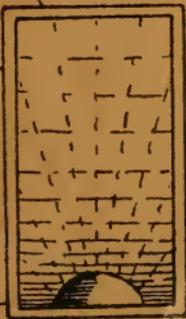
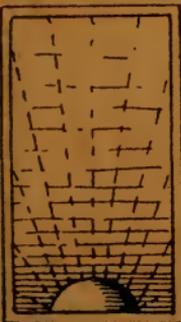


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# GRANT

PRESENTS  
**SUPER  
MAGICAL  
SECRETS**





**GRANT'S**

**Super Magical Secrets**



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## I N T R O D U C T I O N

As an introduction to this little book on Magical problems and effects by U.F. Grant, I would like to mention that the author is a well known magician, and having a creative brain, he is able to originate magical problems of a practical nature, and the reader may be assured that each effect has been tried and found perfect. Again the effects have been performed before a select few who have offered suggestions and improvements and in this way the reader is assured of a real practical workable magical effect.

Max. Holden.

## F O R E W O R D

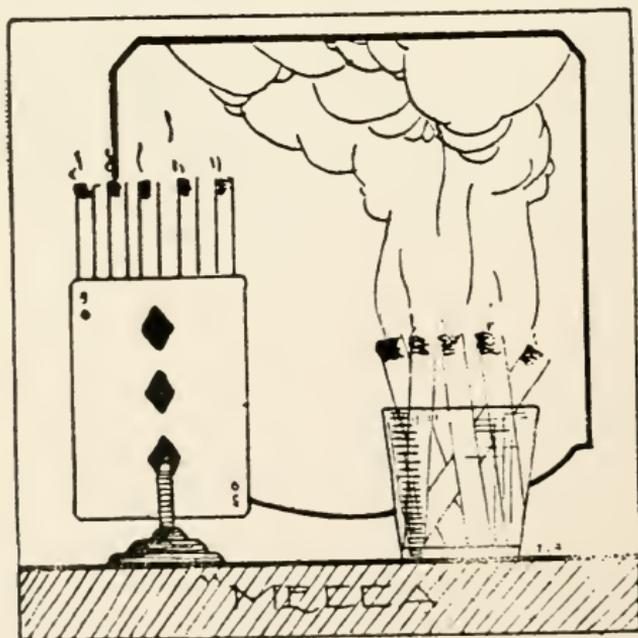
In offering these original secrets to brother Magicians I can truthly say that I have used all except the two Illusions, and every one has proven to be really worth while and effective. The Hindoo Rope & Rising Card and Pearls Of Persia, are two novel little mysterys of which I am proud. Do not fail to give them a try and be convinced of their entertainment value. Also I have tried to make my explanations clear, yet not lengthy, and hope this method meets with your approval.

U. F. Grant.

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## M E C C A

Magician picks up a deck of cards and removes about a dozen, which are fanned out. He reaches behind the fan and produces a cigarette, which is placed on top of a giant size card. This is continued until five have made their appearance and been placed on top of large card. Next, attention is called to a hank, which is shown on both sides and the four corners gathered together, forming a bag. In this the five smoking cigs. are dropped one at a time. Then hank is suddenly shaken out and the cigarettes have vanished.



Make five fake cigarettes of fibre or tin tubing and paint them white. At one end of each glue a small piece of gray felt to represent ashes, and where felt joins tubing glue a narrow band of bright red tinfoil. This will glow under the action of the footlights, giving a perfect imitation of a burning cig. Dip felt tip in hydrochloric acid (C.P.) and then, if placed in the fumes of strong ammonia (C.P.) smoke will curl up from cig. and the deception will be complete.

For the production, make a tin case the size of a pack of cards, leaving the front side open. Paint the edges white, and on the back glue a card, back out. Next, glue a piece of tin to the back of a card and attach a weak spring that will just hold card flush with the opening when it is dropped in case. On another tin backed card, solder a spiral spring in which to clip the cigarettes. Put this in case, forcing down other fake card, place several unprepared cards on top, and slip all into a regular card case. Then by removing pack and fanning out a few cards, you can produce the cigs. from the back of fan, while spring backed card closes opening in fake pack.

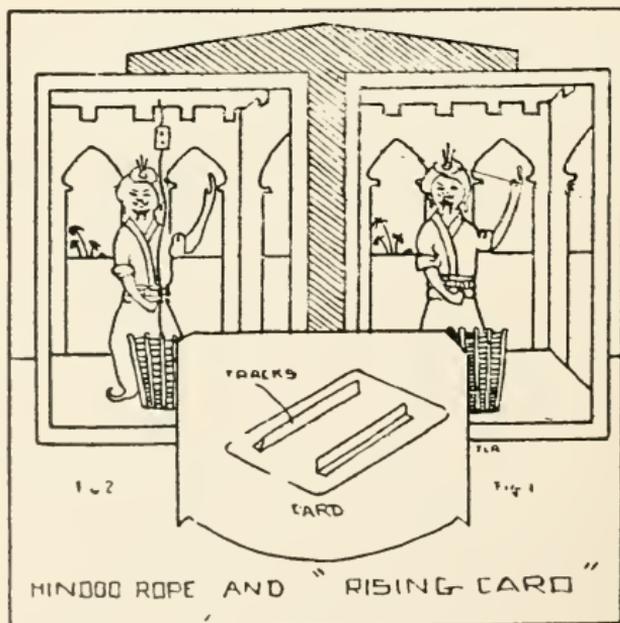
To produce the smoke, cigs. may be dropped in a glass which has been swabbed inside with ammonia, or may be clipped on the back of a giant card over a small tin trough containing ammonia.

For the vanish, sew two hanks together, leaving one corner open. Then, when you bring the corners together, drop the cigs between the hanks, after which open out and show both sides empty.

HINDOO ROPE AND RISING CARD.

Effect: Magician calls attention to a picture frame containing a street scene of India, with a Hindoo standing over a basket.

While everyone is watching intently, a real rope is seen to emerge from the basket and slowly rise up into the sky. Following this, a previously selected card is seen to peek over the edge of the basket, then slowly wiggle and climb to the top of the rope; the effect being as if the picture suddenly comes to life.



Secret: Procure a picture frame about 20 in. wide and 30 in. high, and cut out a piece of cardboard to fit. Paint the cardboard dead black and then, with white paint, outline the scene shown in the sketch. Near the bottom of the picture attach a small wicker basket with a flat back, such as sold in any department store, and divide it into two vertical compartments, front and rear.

Next, cut a piece of soft, pliable rope such as ordinary cotton clothes line. Tie a black thread to one end and a small weight to the other. Coil the rope in the rear compartment and run thread up front of picture, and through a pinhole near the top.

In the front compartment place a playing card on the back of which are glued two cardboard channels as shown in sketch. These will make the card follow the rope when it is pulled up by a thread running through another hole at the top close to the first one.

When ready to work, assistant pulls thread attached to rope. Being coiled in the basket, the rope comes out with a very mysterious zig-zag motion, and when the knot reaches the pinhole the weight straightens out the rope. Then assistant pulls the other thread so that the card just peeks over the edge of the basket, pauses a moment, and then continues slowly to the upper end of the rope.

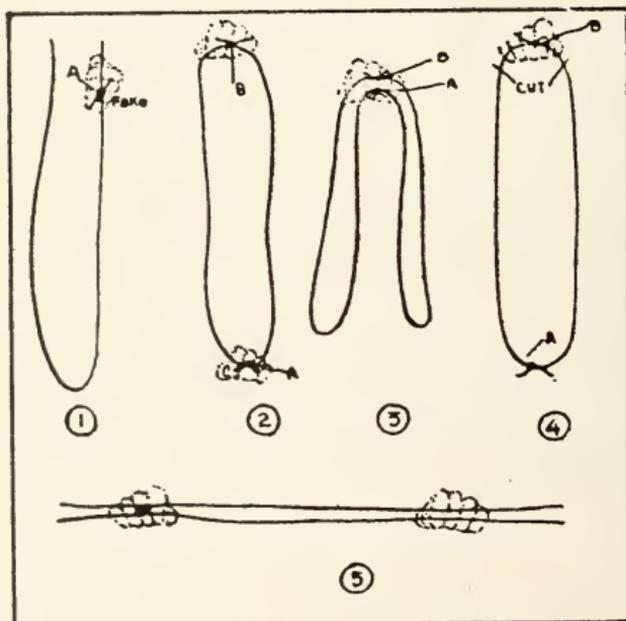
Note: If you work alone, the threads may be pulled by two weights operating in sand cylinders attached to the rear of the picture.

## GRANT'S SUPER ROPE TRICK.

**Effect:** Performer calls attention to a length of rope, the ends of which he ties together, forming a loop. Then a spectator is allowed to cut the rope right in the center of the loop.

The two cut ends are held wide apart and shown to be actually separated, with the knot now in the middle of the rope.

Then, by simply passing his hands over the two ends, performer restores the rope to it's original condition and immediately throws it out for examination.





Secret: Take any convenient length of soft, pliable rope and tie an extra small piece around one end, as shown in sketch 1—A. Then coil up the rope and lay it behind some object on table.

When ready to present trick, pick up end with the extra piece, concealing this in the hand. Then grasp free end with other hand and hold out for inspection. Bring the two ends together and tie, forming a loop. In the act of showing the rope to be apparently solid, slide hand containing extra piece down to bottom, carrying piece with it.

Now grasp rope at top with other hand, covering real tied ends as in sketch 2—B. Then place end A also in upper hand. This hand now conceals both the real and the fake tied ends, as shown in sketch 3.

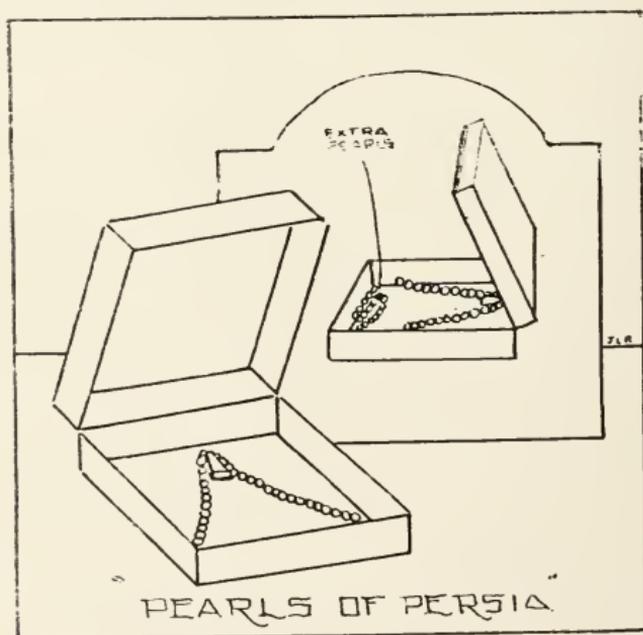
Next pick up the shears, at same time dropping end A into view, and the audience will naturally think this is the two tied ends of rope. See sketch 4. Now request a spectator to cut both sides of loop near the hand, still holding as in sketch 4 with the real knots concealed. After being cut place the small piece with the real concealed knot in pocket. Now hold the cut ends wide apart. Next untie the extra piece A and hold rope and loop as in sketch 5.

In restoring the rope, either cut away extra piece or slip it off, and same is left in pocket while after a ring to pass over the rope. Now show rope as one piece and throw out for examination.

The simplicity of this effect, makes it really worth while and effective.

## PEARLS OF PERSIA.

Effect : A decorated box is displayed and the cover lifted revealing a beautiful string of pearls. These are removed and the box shown empty. Next a paper cone is shown empty and the string of pearls is dropped in same, then Magician mutters a few magic words, cone is opened, and in place of the pearls out drops a pretty rose. Now upon opening the box, the pearls are once more discovered reposing in same, just as they were at start of the experiment, in all making a very beautiful and appealing trick.



Secret : Procure a shallow box about seven inches square and two inches deep. The cover should be hinged and the outside painted with a fancy design. Cut a piece of thin cardboard that will fit snugly in the bottom, and cover this with black velvet. On the velvet, glue a small piece of wood as shown in sketch, and slip all into bottom of box.

Next, get two strings of pearls and on the ends of one string fasten two bent pins. Stick these in the cardboard near the front corners and fold up pearls next to the front ledge of box. Spread other string out as shown in sketch, close cover and you are ready to present trick.

Pick up box, tip forward and open the cover, displaying one string of pearls while the other is still concealed from horizontal view by the front ledge of box.

Remove visible string and, without calling attention to it, show box empty and close cover. While showing string just removed, drop box to side with other hand, tipping it backward. This will cause concealed string to fall over the tapered piece of wood in same position occupied by first string. Then lay box on table.

Now vanish the pearls and produce the rose with the familiar double paper cone effect.

Finally, pick up box, tip forward to cause pearls to fall into position, and open cover, revealing the vanished pearls apparently restored. Remove pearls and pass out box for examination.

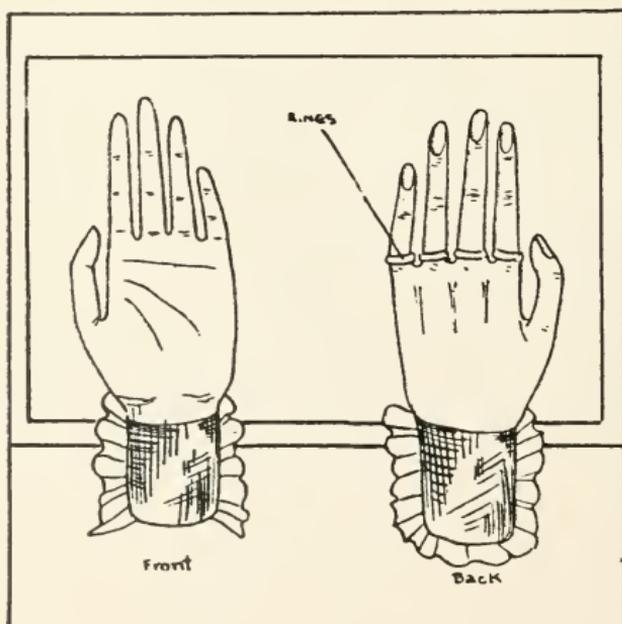
## MAGIC HAND AND MYSTIC RINGS.

Effect: Magi calls attention to a spirit hand. On each finger is a plain silver band ring.

The four rings are removed from the fingers, and hand is covered with a silk.

Now the four rings are vanished.

Upon uncovering the hand, the rings are discovered on the fingers once more.



Secret: Procure a wooden, paper mache or plaster hand, and four silver rings that will fit snugly over the fingers. Paint four imitation rings on the back half of fingers, that is, half way around so that when palm of hand is facing audience, rings will not show. Slip the four silver rings over fingers, covering painted ones.

Pick up hand, show it all around, and then lay it back on table with palm facing audience. Remove rings, pick up hand and cover with a silk, and then replace it on table with back facing audience.

Now vanish the rings, flip the silk off the hand, and the rings have apparently reappeared on the fingers.

A variation of the above, which I have found just as effective, is paper bands instead of silver rings, and half bands glued on backs of fingers.

Although the performer will, no doubt, have his own pet method of vanishing the rings I am giving my own variation, which has proved very satisfactory. Have a card selected and returned to the pack. Remove the rings and drop them in a mirror glass, covering with a silk. Show rings restored on fingers and then from the glass, instead of the rings, produce a silk hank in the center of which is a picture of the selected card.

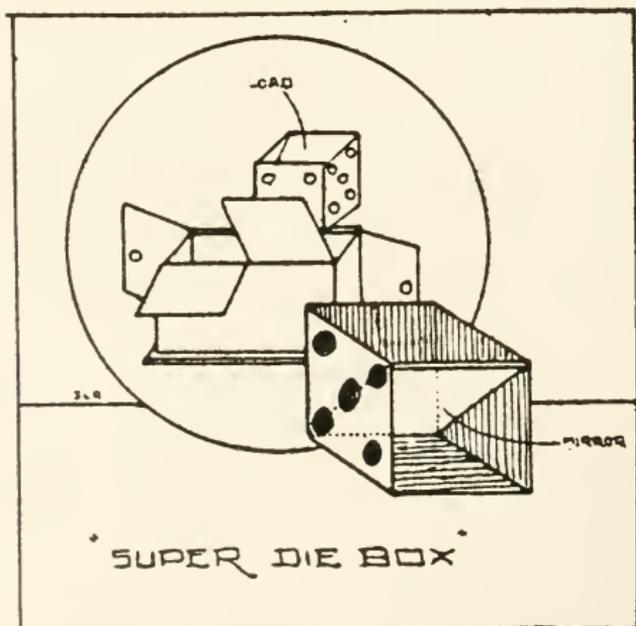


## GRANT'S SUPER DIE BOX

Effect: Performer calls attention to a large die box, which can be passed for examination. A die is placed in same and the doors closed. After the usual sucker gag, all doors are opened and box shown empty. Then die is produced from a hat.

This die is once more placed in box and caused to vanish, only to make it's reappearance from the hat.

Now box is shown absolutely empty, and then doors closed. With a mystic pass, the doors are opened and a large production follows, such as live stock, silks or anything that will go in the box.



Secret: Box is unprepared, and similar to the usual die box, except that front doors are hinged at bottom instead of sides. This is necessary, due to the reflection principle involved.

Two of the dies are tin fakes, four sided instead of six. A mirror is placed in each at a forty-five degree angle, as shown in sketch. Behind each mirror may be placed a load of silks, live stock in a bag or whatever performer desires.

At start of trick, a hat containing one of fake dies is on table. Other fake die is on table, and the solid one on servante at rear.

Now fake die is taken from table and placed in box as shown in sketch. All doors are opened and box appears empty, as inside of die is same color as inside of box, and mirror inside of die reflects bottom of die, bottom door and hinges; giving the illusion that you are seeing back of box, top door and hinges.

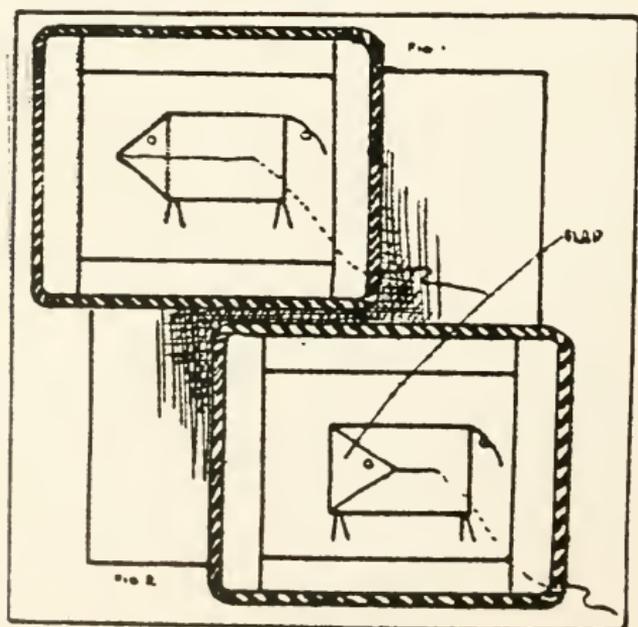
Now other fake die is removed from hat, and, while showing same, solid one is loaded in hat from servante. Fake die is then placed in empty side of box, caused to vanish, and then solid one dumped out of hat.

Box is once more shown empty, and then all doors closed. Top doors are now opened, and the articles produced.

Note: The writer wishes to take this opportunity to state that he was the first to use mirrors in a die box, changing lemons to bananas, and completely baffling some of the foremost magicians of the country at their last annual N.C.A. convention in New York City some years ago.

## A BEDTIME STORY

There is really nothing new about the little stunt where you draw a picture of a square pig, then by erasing two of the lines and adding two more you cause the pig to look round. With this little addition, where the head changes it's position in a mysterious manner, the effect is suitable for a magical program.



Effect: Performer states he will illustrate a bedtime story. To do so, he makes use of a slate and says;

"Once upon a time, a small boy brought his slate home from school and asked his father to draw a picture of a pig. The father proceeded to do so and here's the result."

Magician draws the picture of a pig, as shown in fig.1.

"The boy said, 'Why father, that doesn't look like a pig, it's square. Can't you make it look round?' The father, being a magician, said, 'Sure, LOOK!' And, sure enough, the pig looked around."

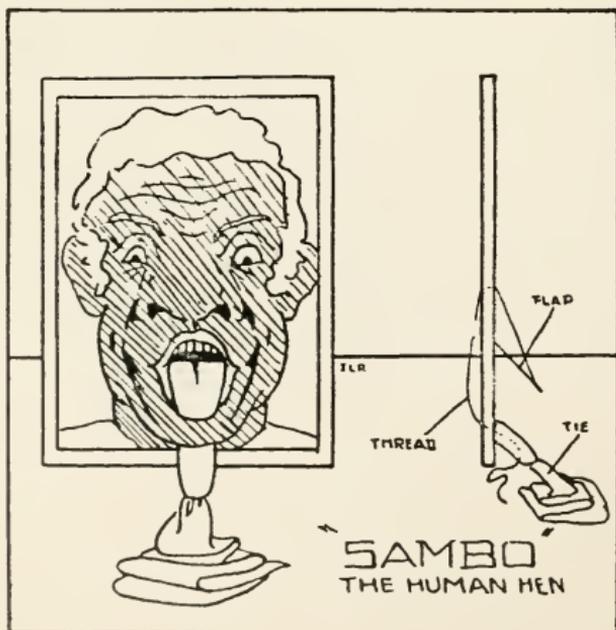
When magician says "LOOK", the head of pig flies to position shown in fig.2.

Secret: To accomplish this effect, cut out a triangular piece of cardboard slightly larger than the pig's head. Paint this black, so it will not show up against the slate, and attach it to the slate with black cloth hinges. On the back side of this flap, outline the pig's head in white. From the point of the flap run a black thread across the front of the slate, through a small hole at other end, and tie it to a small button at the back. In drawing the pig, draw the head on the blank side of the flap as in fig. 1. When ready for the head to turn, pull the thread causing flap to turn over and apparently making the head turn around.

## SAMBO THE HUMAN HEN

A New Method Of Presenting Eggs From The Mouth.  
Real Novelty Comedy Mystery.

Effect: Attention is called to a large piece of cardboard on which is the picture of a colored boy, with a bright green tie hanging from his neck. Sambo's tie is pulled and to everybody's surprise he opens his mouth revealing an egg. Cardboard is turned around and shown to be absolutely flat without any possible space for concealing eggs. Still, every time Sambo's tie is pulled a fresh egg makes it's appearance.



## Sambo The Human Hen

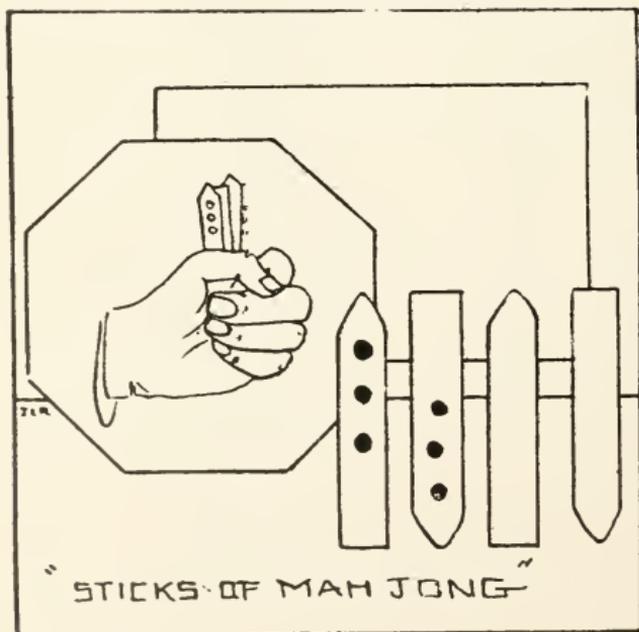
Secret: The picture is painted on a piece of cardboard; the tie is real and should be of a bright color. Running from tie is a thread which goes up behind picture and thru same at top of head and down to the tongue, which is hinged, to represent an egg. The Illusion is perfect, as it looks just as if tongue rolls back into mouth as egg appears. This picture is on a standard behind a table. Magician stands between table and picture. On servante at back of table is a supply of eggs. While left hand is pulling tie the right palms an egg from servante. When fake egg makes its appearance right hand goes in front of mouth and flips tongue back to original position, then right hand comes away exposing palmed egg, which was apparently removed from mouth. Same is layed on table and the above moves continued until supply on servante are exhausted.



## MAH JONG MYSTERY STICKS

A full twenty minute act can be presented by the aid of three small sticks. They are exactly alike and can be passed out for examination.

Effect : Assistant may be in another room or have back turned to performer, who sends him dates on coins, months of birth, ages, full description of spectators, etc., by the aid of these three sticks only. Anyone may deliver the sticks from performer to assistant.





Secret: The three little sticks should be made exactly alike, pointed at one end and with a fancy design on one side as shown in sketch. If the assistant is to work blind-folded, the design should be inlaid so that the position of the sticks can be determined by the sense of touch.

Each of the sticks may then be placed in the four positions shown and it is the way they are stacked or arranged, one on the other, that conveys the idea from performer to assistant, sixty four different combinations being possible.

Straight numerical values may be assigned to the sticks as follows:

	Stick 1.	Stick 2.	Stick 3.
Position 1.	0	0	0
.. 2.	16	4	1
.. 3.	32	8	2
.. 4.	48	12	3

Then by placing each stick in the proper position and adding up their values, any number from 0 to 63 may be represented. These numbers, in turn, may be associated with the 52 playing cards, dates on coins (starting with, say, 1870), ages or whatever may be desired.

While countless possibilities will suggest themselves to the alert performer, straight numerical values might prove confusing to the beginner. Therefore the following pages will be devoted to a few examples of simplified group code transmission which should be easily memorized after one or two readings.

Performer and assistant should agree beforehand upon a certain routine, so that no code will be required to tell what is to be described. For example:

First three items,	Ages.
Next two items,	Months.
Next two items,	Dates on coins.
Next item,	Sum of column of figures.
Last item,	Full description of person.

To prevent the spectator who delivers the sticks to the assistant from accidentally disarranging their order, he should be asked to form his hand into a fist, and the sticks inserted with the counting sides toward his finger tips.

### CODE for AGES.

This will cover ages from 10 to 50. The four positions of the first stick signify, respectively, that the age falls within the 10s, 20s, 30s or 40s. The position of the second stick signifies that the second figure is 1, 2 or 3; 4, 5 or 6; 7, 8 or 9; or zero. The first three positions of the third stick will signify which one of the three applies, and the fourth position will signify 50.

A few examples are given in the table below.

Age	27	31	45	50	20
Position of first stick	2	3	4	4	2
.. .. second stick	3	1	2	3	4
.. .. third stick	1	1	2	4	not counted

Above should be practiced until thoroughly mastered. The rest will then come easy as all use the same principle.

### CODE for MONTHS.

This requires only two of the sticks, but all three are used to avoid suspicion. The positions of the first stick cover four groups of three months each, and the position of the second determines which month of the three applies.

In the following table, each month is followed by two figures representing the positions of the two sticks.

January	1,1.	April	2,1.	July	3,1.	October	4,1.
February	1,2.	May	2,2.	August	3,2.	November	4,2.
March	1,3.	June	2,3.	September	3,3.	December	4,3.

### CODE for DATES on COINS.

This covers 1890 to the present. The position of the first stick covers the 1890s, 1900s, 1910s, or the 1920s; and the other two sticks are used exactly as in the age code to determine the last figure. The forty years previous to 1890 may be covered by pushing the sticks down in the spectators hand but as these dates are seldom encountered, it is better to put this use of the sticks to a better purpose, as shown below.

### CODE for ITEMS to be DESCRIBED.

This should be arranged by the performer to suit his own requirements; and consists of pushing any one, any two, or all three of the sticks down in spectator's fist. Nine combinations of this vertical position are possible which may be used for an item code, doing away with the necessity of prearranging the list, as recommended for beginners above.

CODE for DESCRIBING a PERSON.

First Stick.

1. Man, light eyes.
2. Man, dark eyes.
3. Woman, light eyes.
4. Woman, dark eyes.

Second Stick (if man).

1. Light hair, light tie.
2. Light hair, dark tie.
3. Dark hair, light tie.
4. Dark hair, dark tie.

Second Stick (if woman).

1. Light hair, bobbed.
2. Light hair, long.
3. Dark hair, bobbed.
4. Dark hair, long.

Third stick.

1. Light clothes, light shoes.
2. Light clothes, dark shoes.
3. Dark clothes, light shoes.
4. Dark clothes, dark shoes.

Suppose the assistant receives the sticks in the positions 2, 1 and 3. He will dramatically relate, "I get the picture of a man with blue eyes, light hair and a rather flashy tie. He seems to be wearing quite a dark suit and brown shoes." Then he goes on with something pleasing about the man's disposition, good fortune in store etc.

In case any doubts exist about the sticks of Mah Jong being practical, the writer wishes to state that he has used them with great success at various functions, and the student may feel assured that, if he diligently applies the principles explained to gradually increase the scope of their usefulness, he will soon find himself in possession of a code system which, for entertainment value and baffling possibilities, is second to none.

## SUPER PREDICTION

This will prove very effective if worked in a mind reading act wherein Medium on stage describes articles handed to performer in audience.

Effect: After Medium describes several articles that — have been handed to performer, he states he is going to put her to a very severe test, that is have her describe the next article that will be handed to him, with-out even he know — ing what it is. Medium writes a prediction on slip of paper and spectator holds same . Then performer has another person hand him any object, what-ever it happens to be, upon looking on slip of paper held by spectator it is found the Medium correctly predicted same.



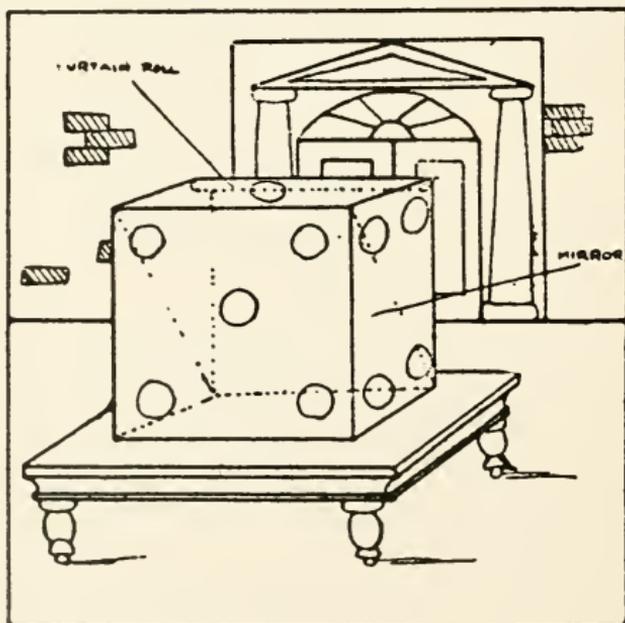
Secret: Before performance, performer and Medium agree on a certain object, something that some-one is bound to — hand you. For example we will say a watch. Performer goes thru audience and Medium describes many articles. Magi watches for some-one at his side, or nearby, with a watch to hand him. Then say's, (Folks I am now going to put the lady to a test. That is, lady will predict what you will hand me. Medium writes on slip (A Watch). Magi immediatly,— but in an unconcerned way, turns to man with watch, then holds out his hand and say's, (Have you something?) natur-

ally this spectator being caught off his guard will hand you the article he formally had on his mind, namely the watch. And success is yours.

A variation: Instead of agreeing on a certain article before the performance, it is possible for performer to watch for any object ready to be handed to him. Then, by code, send Medium name of article to be predicted.



### VANISHING DIE AND APPEARING GIRL



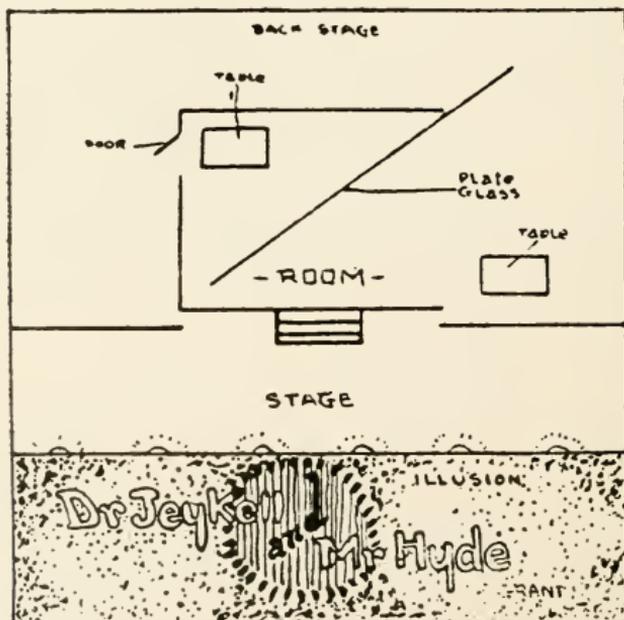
## VANISHING DIE AND APPEARING GIRL.

Effect : A giant size die is displayed on a platform elevated above stage. Platform is swung around showing die on all sides. Wood panels are placed around same, making a giant die box, with four doors similar to the familiar box. The four doors are closed, followed by the usual sucker gag of first showing one side then the other, the tipping being omitted. Finally, all doors are opened and box shown empty. Once more doors are closed, and at the report of a revolver one of the top doors flies open and out jumps a girl.

Secret : This Illusion works on the same principle as the super die box, described in early part of this book. The die is hollow and four sided instead of six, with a mirror running from front top to bottom rear of die, at a forty five degree angle. Girl is behind the mirror. Also a roll curtain runs from top back of die across top and down to front bottom where it is hooked, making it possible to show all sides. Die is left so front or curtain side is facing audience. Now the panels are put in place, making a giant die box, and as soon as doors are closed, girl releases curtain. When doors are opened again, box appears empty, due to reflection of mirror.

## DR. JEYKELL AND MR. HYDE.

Effect: Performer states that by the aid of Magic and scientific principles he will reproduce the famous Dr. Jekyll and Mr. Hyde scene. He steps to table which contains several test tubes and a decanter of water. By pouring the clear water in the tubes it changes to different colors. Suddenly he drinks some. Then, slowly changes to Mr. Hyde in full view of the audience, with long hair, twisted fingers, large teeth etc. In all, a very weird spectacle. Then suddenly he changes back to his former self. All this is done in pantomime, with appropriate music furnished by the orchestra.



Secret: The principle of the "Pepper" illusion has been dressed up to produce this new and entertaining effect.

A sheet of plate glass is placed diagonally in front of the main setting so that a duplicate setting at the side may be reflected in it's place, although it appears to the audience that the first setting remains in view. This is accomplished with the aid of rheostats, gradually dimming the lights that illuminate one setting while turning up those that illuminate the other.

The layout, as shown in the diagram on opposite page, consists of a small curtained opening at the rear of the stage with stairs and elevated floor ala Kellar's Blue Room. After the opening speech, the performer, attired as Dr. Jekyll, enters through the small door at the back left hand corner and performs the familiar wine and water routine. In the meantime, the assistant, disguised as Mr. Hyde, has placed himself in a marked position at the left so that his reflected image will coincide exactly with the position occupied by the performer. Then the exchange is made by switching the lights as stated above.

For another variation where the exchange is not made visibly, a production cabinet may be used. Performer steps in and draws curtain which immediately flies open, disclosing Mr. Hyde, whom the audience believe to be the performer in another disguise. Curtain is drawn and opened again and cabinet is empty, while the performer, who has made his getawy to the rear of the theatre, comes running down the aisle.

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