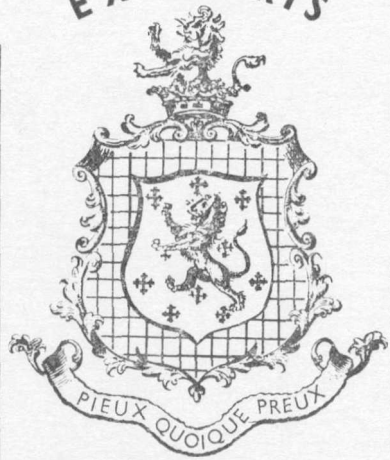


Call the Witness



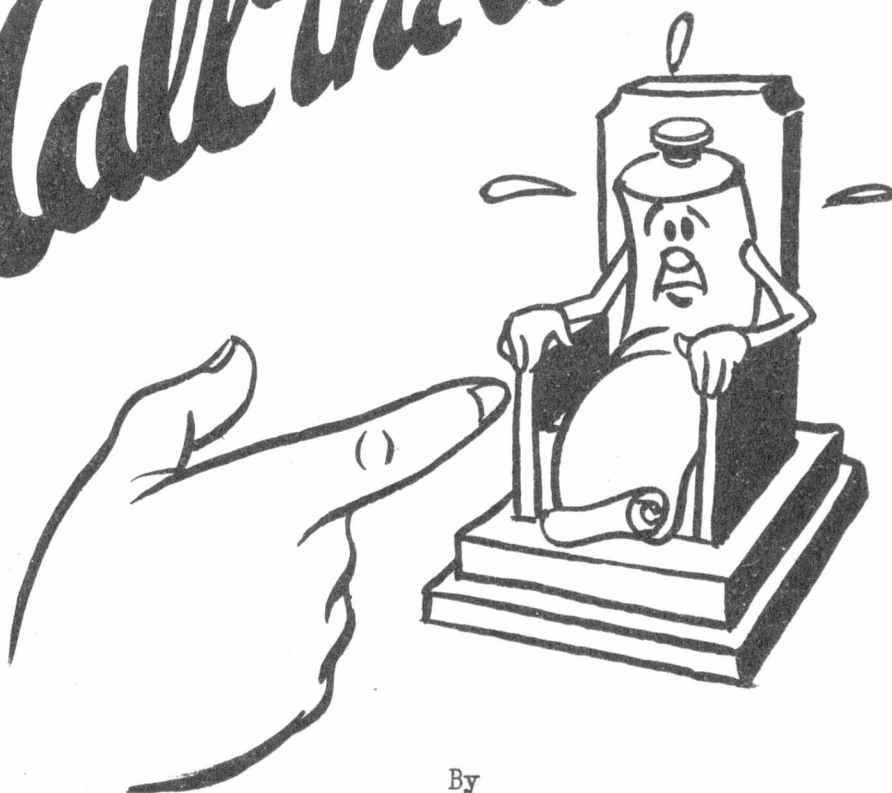
By
ROBERT J. GUNTHER
and
A. SIDNEY FLEISCHMAN

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— **WILL ALMA** —
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Call the Witness



ROBERT J. GUNTHER

Co-author of "Ready, Aim--Magic!" Editor of Sophisticated Sorcery. Designer of Private Pate Formerly a Walt Disney artist. Now in service with the United States Naval Reserve.

By

and A. SIDNEY FLEISCHMAN

Co-author of "Ready, Aim--Magic!" Author of "Between Cocktails." Originator of Million Dollar Gimmick, the Lady Disrobes, etc. Now in service with the United States Naval Reserve.

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FIRST SESSION

The Pasteboard Alibi

There are more card tricks in existence than you can shake a vanishing wand at. Yet most card tricks, when analyzed, break down into one basic plot. And a corking good one it is.

A card is selected. It is torn into eight pieces. A corner is retained by a spectator. The remaining pieces of card suddenly vanish from the magician's fingers. And then the card is discovered in an impossible appearing confinement, in restored condition except for a corner--which matches exactly that held by spectator.

Just as the Boy Meets Girl plot has served as the main stock in trade to Hollywood, the above plot has served to card magic. Of course, it may vary. The card need not necessarily be torn into pieces. It may be merely vanished and then produced. But it is still the same framework.



The section of this manuscript that you are about to read is built of several odd and we presume new presentation ideas for the plot in discussion. We decided not to take up space giving methods for vanishing the selected card inasmuch as any method that works is well worth using--even if it isn't a new twist or idea. One's audience remembers the final effect, not

the sundry bits of nefarious routine contributing to it. Thus, Mr. Spectator is equally satisfied when you vanish the torn card pieces by the French drop as when you vanish them with a deluxe chrome-plated \$12.50 card box.

THE CARD IN THE ICE CUBE

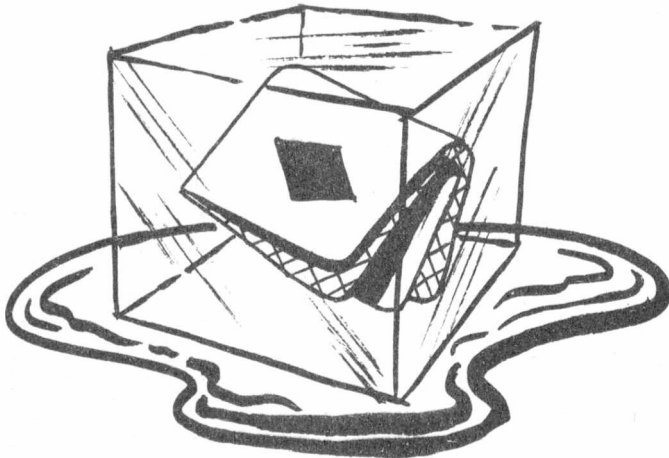
Here is a stunt to be used at house parties or gatherings. It has appeal and a bit of suspense.

After the pieces of card have vanished everybody crowds around the refrigerator while the magician removes an ice tray. To everyone's surprise a card is discovered folded and frozen within a cube of ice! The cube is thawed under a water faucet and proves to contain the selected card. Why, even the corner that Mary holds fits it perfectly.

Unless you are performing in your own home, fix up the ice cube with a card as soon as you hit the party, as time must pass for it to freeze. For those new to magic an outline of the method follows.

A card having been secreted in an ice cube, a duplicate is forced. You are in possession of the corner of card torn from the one in the cube of ice, by the way.

You ask that the card selected be torn into eight pieces (half into two pieces; in half again into four; all in half into eight pieces). Having gotten the duplicate corner in your fingers, ask for the eight pieces. Then suddenly, upon receiving them, suggest that a spectator hold a corner to identify the card later. You give the duplicate corner, which accounts for its matching perfectly the card in the ice cube as discovered later. Now vanish the pieces and reproduce the duplicate card from the ice cube.



THE TRICK WITHOUT A NAME

With a red lead pencil, Mr. Spectator scrawls his name completely across any page of the Reader's Digest. The page is torn out and burned--the signature visible and vanishing as the flame destroys it!

Miracle of miracles! With a flick of his magic stick, the magician commands the spectator to turn to the original page number where he find the burned page.... bound to the book!....restored from the flames!....and his signature still across it!

The secret:

It is not generally known to the average person that red carbon paper exists. It is one of the two common objects to this trick. The other is rubber cement.

Prepare a Reader's Digest as follows. A sheet of red carbon is mounted (with scotch tape) to let's say page 72. Around the outside borders of this page has been set a stream of rubber cement. The opposite leaf (pages 73-74) is untouched, but the following (75) is surfaced in the same manner. The idea is that when the uncemented leaf is torn out and the book is closed, the surfaces of rubber cement (on pages 72 and 75) come together and adhere (which is the peculiarity of rubber cement) closing over and hiding the carbon paper.

The routine:

Force page 69 by creasing the binding backwards to make a break. As you flip through the pages desiring someone to call stop, it is an easy matter to gauge the selection to end at your break on page 69. Having had a free selection, however, is of little importance since the climax is all we wish to impress upon the spectator, not the steps prefacing it.

Ask to have someone remember the page number and then to write his name in large red letters across the page, dark enough to be seen across the room. Close the book and take pencil; pretending to have forgotten the page number ask to have it named, look it up and appear to tear it out. Actually turn to the carboned page and

tear out page 73 opposite it. Naturally the book is held with the cover to audience. With the page torn out, close book, and rubber cement will act. Place book in someone's hands.

Show the torn page to autographer to identify signature (to be safe hold finger over page number...but fear not that the appearance of the page will be noticed as different; when you try this stunt, you will see that no one is conscious of a different page). Now burn or in any manner destroy page.

Make a few mystic signs and ask to have the magazine opened to page 69. They won't believe it! And the faked page will never be discovered!

Any goods-sized stationary store has red typewriter carbon. Use a red pencil of hard lead.

Note...We have used the pages 69, 72, etc., merely to make easier the explanation when you try this with book in hand. Naturally any pages near the center of the book may be used. Frank Herman of Los Angeles suggests bringing to a party the current prepared issue of the Reader's Digest and switching with the host's. Apply rubber cement thinly.



THE NEST OF SACKS

A large paper grocery sack is given into the custody of the audience. The opening of the bag is bound tightly with colored ribbon.

The selected card is torn and a small section retained by the participating spectator.

And then the pieces of card vanish.

The magician directs that the paper sack be opened. Within the first sack is found another smaller bag, also closed with a ribbon at the top. This is opened and another sack found within. Again, and perhaps once more. Finally, of course, the card is found--its missing corner matching that held by the spectator and proving without a doubt it is the identical card!

This, of course, is an inexpensive method of arriving at the same effect the Nest of Boxes gives. Since a spectator has held the large sack since the trick first began--and opens each sack while the magician stands at a distance--the audience becomes very effectively struck.



A DECK IN BONDAGE

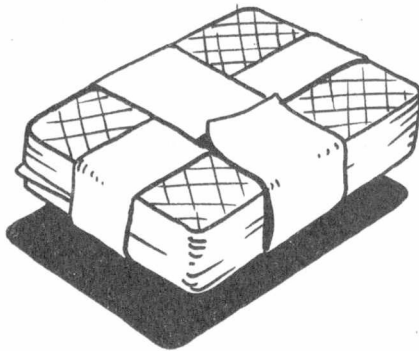
Immediately following the selection of the card from the deck the performer wraps two wide strips of adhesive tape around the deck, north to south and east to west. The deck is a closed parcel and is given into the care and custody of a member of the watchers.

The selected card is then torn into eight pieces and the usual routine followed.

The pieces having vanished, the tape is removed from the deck and deck thumbed through by the spectator. He finds the card reversed and restored in the deck--but for the tell-tale corner!

The duplicate card is in the deck from the beginning, in reversed position.

If, however, you find it difficult to conceal the reversed card during the process of forcing, the next best procedure is to palm the card from out of the pocket onto the deck just after your card has been successfully forced.

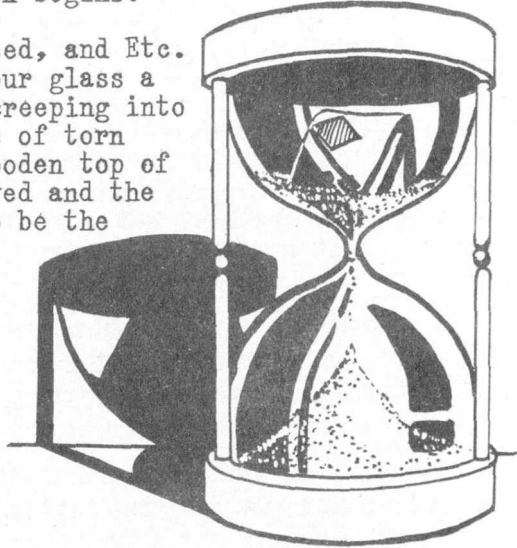


MAGIC BY THE HOUR

The performer introduces a large, old-fashioned hour glass and sets it in full view. The sand from the upper glass begins to pour into the lower. With this dramatic touch the trick begins.

The card is selected, and Etc. Meanwhile within the hour glass a folded card is slowly creeping into view. After the pieces of torn card have vanished the wooden top of the sand clock is removed and the card within is shown to be the selected card!

This is a beautiful effect. With the touch of suspense acquired by the sand pouring from one glass compartment to another in the hour glass, the audience's interest is assured.



Naturally the magician's performance must be timed in perfect accord with the hour glass. A sand clock will have to be prepared very carefully to enable the top wooden piece to be removed with facility.

A variation: Rather than a duplicate card in the hour glass, inscribe the name of a card inside the glass with musilage. Allow sand to adhere and dry. Of course the letter must be written reversed so they will be readable from the outside.

This makes an impromptu trick of it. Merely carry the hour glass with you. The sand fills the compartment and conceals the writing. When the glass is set on a table for the sand to pour, place it with the letters showing to the back. Thus, even with all the sand gone, suspense is retained to the very last moment while the magician brings the glass forward, asks for the name of the card and with smooth assurance turns the glass for all to see.

In this version, the selected card is not torn--as here we are only revealing a mystic knowledge of the card.

WITH A BIT OF SPICE

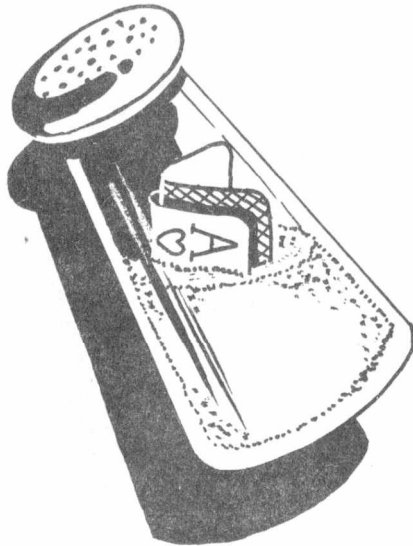
This is an idea suggested by Edward Reese. It is somewhat similar to the preceding stunt.

A salt shaker--quite a large one; a restaurant sugar dispenser may be used--is set in sight and the trick gets under way. Card is forced, torn, and vanished.

Immediately the salt cellar is turned up-side-down and the salt (or sugar) streams out. The chosen card proves to be within the shaker! And of course, the corner is missing, but the corner held by a spectator fits it perfectly.

It may be necessary to fold the card to get it within the salt shaker. But it is much more effective to use a glass cellar large enough to permit the entire card.

The holes in the cap should be made so large that the salt pours out in practically nothing flat.



A TOAST TO MAGIC

An electric toaster is plugged into a wall outlet and two slices of white bread inserted. Then the card is selected (which is to say forced), but in this effect not torn to pieces. It is returned and the deck given to the spectator.

The performer makes several futile efforts to guess the name of the card, humorously professing an ability at gathering mental vibrations. Just as he admits defeat the toast pops out of the toaster. On the surface of the bread is revealed the selected card, for the slices are toasted but for letters denoting the name of the card!

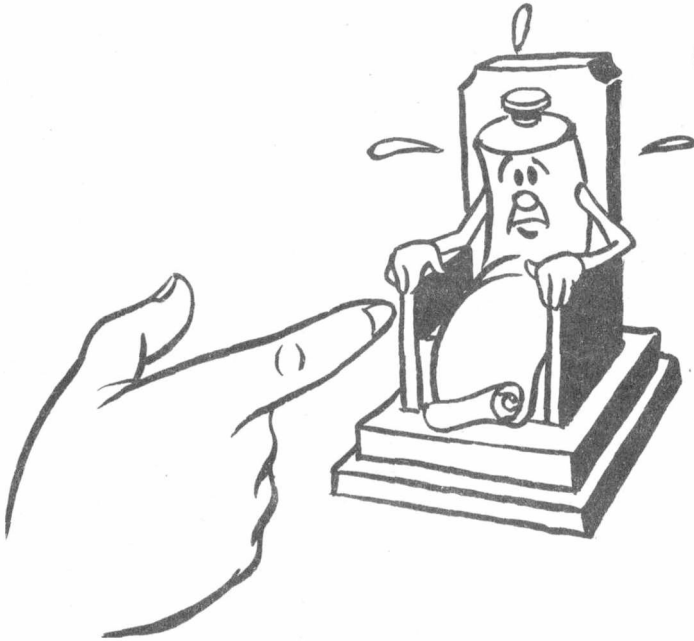
Just before the show the performer paints the desired letter on the bread with water and a small brush. Naturally the dry bread toasts while the painted strips are merely drying up.

Here again is a trick with timing--and a novel surprise.



SECOND SESSION

Rubber Cement Takes The Stand



The mere peculiarity that two surfaces coated with rubber cement and allowed to dry will adhere upon contact presents vast possibilities to the magician. Without a doubt the best use of the principle came about in the Clippo cut and restored paper effect.

But many other fine tricks have been originated using rubber cement. This section makes no attempt at being encyclopedic on the principle--only to present the reader with some new effects putting to use rubber cement.

The Trick Without a Name, by co-author Sid Fleischman, was a best seller in magic during 1941 when it sold for \$1.00. It is now explained for the first time in any book or publication.

WITH THE SENSE OF TOUCH

One of three matches (wooden) with different colored heads is placed in a tube just large and long enough to contain it. The magician caps a thumb and index finger over each end of the tube and holds same to his forehead. He names the color of match head within the tube!

The secret:

This is a neat innovation in the use of rubber cement. A thin smudge is put on both ends of the red match. A similar daub on one end (only) of the green. Nothing on the blue.

Smear a small quantity on the ball of the thumb and on the index finger.

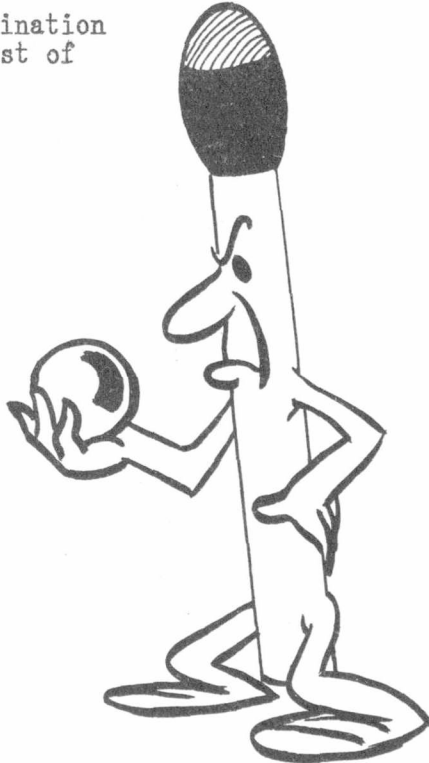
Now the method must be clear. When the tube is held thumb and index capping each end, the magician easily discovers if both ends of the match adhere slightly to his fingers; if only one end does, or if neither end does. That reveals the brand.

This means of divination may be applied to a host of objects--

Cigarettes,
Cigars
Pencils

And to some extent

Cards



METAMORPHOSIS

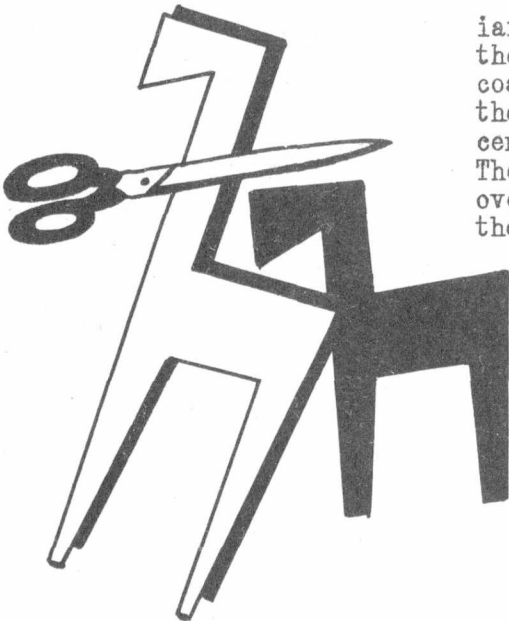
The magician displays a giraffe roughly cut out of newspaper. He patters that his childhood fascination was to follow the mysterious metamorphosis of the moth to the butterfly. But as a grown man he has become more ambitious. He wants to change a giraffe into a horse.

"The giraffe's legs," he goes on, "are somewhat longer than a horse's." Magician snips down the size of the legs. "And the giraffe's neck is much too long for a horse." Magician cuts down the neck--and displays the horse he has made from a giraffe.

The secret: This is an application of the Clippo cut and restored newspaper strip. In this effect, however you have reason and a climax for your cutting.

One can go even further, give the horse a few fatal snips and wind up making waste paper.

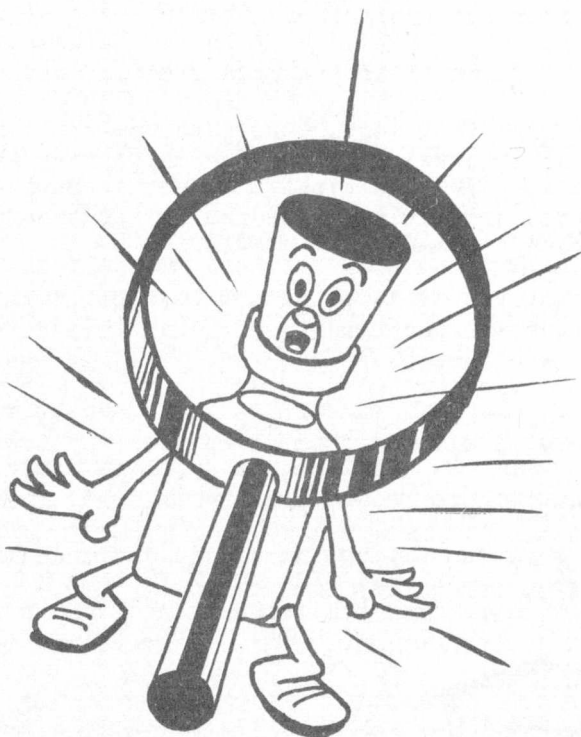
By applying rubber cement on both sides of the giraffe's neck it is possible to cut his neck off and restore it facing toward his tail. The funnier looking the giraffe, the better the effect.



For those not familiar with Clippo, follows the preparation: Thinly coat the legs and neck of the giraffe with rubber cement and let it dry. Then put talcum powder over the cement. Now fold the neck and snip off the fold. Let the head of the giraffe fall and it will hinge with the edge of the neck where severed.

THIRD SESSION

New Evidence Regarding Luminous Paint



It is generally supposed that luminous paint is the private prop of spirit workers. It is not. It is a perfectly legitimate principle of magic--but a sadly overlooked one. We believe that the following section will convince you of how useful and mystifying it can be.

Any magic company can supply you with a jar of luminous paint, enough to last you indefinitely.

THE SKELETON OF JEKYLL AND HYDE, by Sid Fleishman, formerly sold on the market for \$2.00. It is only one of the practical effects explained in the next section--the gimmick being a mere wisp of luminous paint.

THE SKELETON OF JEKYLL AND HYDE

You've seen it done with cards....but can you conceive of its being done with dictionaries!

Let us assume you are the spectator, and I the magician. I have two dictionaries, one large edition and one small one, and I hand you the smaller one. I go into an adjoining room and select ANY word on ANY page of my dictionary....while you do the same with your dictionary.... ANY word on ANY page! I return, and you and I exchange dictionaries. Then, as in the card effect, each of us looks up his word in the other's dictionary, seals the word on a card in a pay envelope, and leaves it wedged against the page listing the word.

We exchange dictionaries again, and I open yours to where you have wedged the card. "I see by where you've wedged your card that the word you selected is in the 'M' section." I tear open your envelope. "You've selected the word 'mystery'!"

Now, you, the spectator, open the dictionary with my envelope in it....and find it is in the 'M' section! And the word that I selected was also "MYSTERY"!

The secret:

Luminous paint! The small dictionary is the prepared article. On each left-hand page, at the outer bottom corner, place a light stroke of luminous paint. As you know, the peculiarity of luminous paint is that it does not function unless exposed to the light for a few seconds. It's life lasts about 15 minutes....after which it is dead again. Another dose of light and it comes back to life, etc.

Thus it is, when the dictionary is opened to a certain page on which the spectator hunts his word, the stroke of luminous paint comes to life. But let's not get ahead of ourselves.

Aside from the prepared dictionary, you must have a larger, unprepared one; and two small pay envelopes with blank cards to fit.

About to present the stunt, you select a person sitting very close to a floor lamp (so that when he opens the dictionary, strong light will fall on the luminous paint) and give him the small dictionary. Either

that, or place the dictionary on a table with a lamp sitting on it....at which location your further instructions are carried out--under strong light.

Explain that you shall go into the next room and open the larger dictionary to any page. NOW HAVE THE SPECTATOR DIRECT YOU IN WHICH COLUMN YOU SHOULD HUNT FOR THE WORD, AND HOW MANY WORDS FROM THE TOP YOU SHOULD COUNT DOWN TO SELECT THE WORD. Perhaps he will say third column, twenty-first word. You then tell the spectator that while you are doing so, he is to do the very same thing with his dictionary....open it to any page and count down that certain number of words and then to remember that word, as you will do.

Now, each of you have supposedly selected a word. Really, you haven't done a thing in the next room.... except wait.

When you return into the room, you exchange dictionaries. But this time leave the spectator with one of the cards and envelopes with instructions to look up the word in the big dictionary, write it on the card and seal it in the envelope. Then leave it wedged next to the page in the dictionary containing the selected word. In the meantime, while you are in the other room, you will do the same thing.

But what you really do in the next room---and incidentally it must be a pitch dark one---is to discover which page the spectator has selected....the luminous paint tells you, of course. The quickest manner in which to find the luminous spot, is to bind the thumb along the edges of the pages, and release the pages fairly slowly until the light shows up (this action is much like riffling the edges of a deck of cards; it should take not more than twenty-five seconds to locate the page). Naturally you riffle the back of the book to the front, inasmuch as the muminosity is on the left-hand pages.

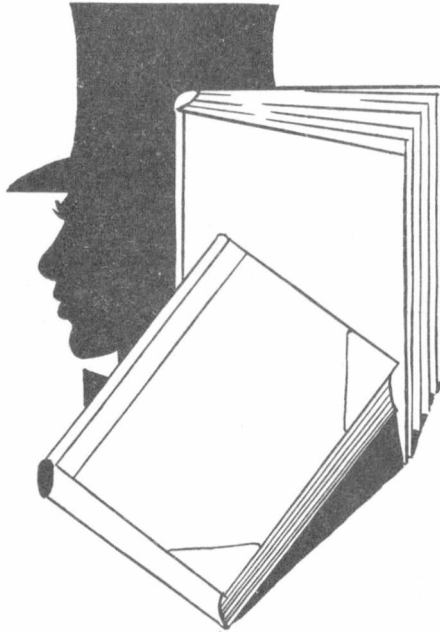
You have found the selected page. Now either turn on the light or carry a pocket flashlight, and count down the correct number of words to the selected one. (See fifth paragraph of this explanation.)

Write this word on the card, seal it in the envelope and wedge it against the same page, but in a duplicate, unprepared dictionary, which you have been

carrying with you. Thus the faked dictionary is safe from further inspection, being now in your pocket.

When you now return, you exchange dictionaries with the spectator so that when your card is found to contain the same word as the spectator's, you cannot be accused of having made a switch---for it is in the spectator's hands!

Watch these points: Place the dictionary close to a strong light. Before the spectator selects the number to count down in the column, suggest this to be above 15. Thus, when he himself is counting down 15 words or more, the time elapsing under the strong light gives the paint opportunity to brighten up.



THE LUMINOUS DICTIONARY

Using the same prepared dictionary as used in Jekyll and Hyde, a simplified but equally amazing effect may be performed.

While the magician is in another room the spectator selects a word in the dictionary (same procedure as in the preceding trick) and writes word on a slip of paper. This is burned in an ash tray; tray is set on closed dictionary and handed to magician in another room! In a moment he comes forth and reveals the selected word! The dictionary is free to examine.

The secret:

When the dictionary is brought to the magician in the next (darkened) room he arrives at the selected page by catching sight of the lighted page, counts down to the selected line and learns the word. Then he exchanges the faked dictionary for an unprepared duplicate. The faked book is safely secreted in one of his pockets.

NAVY BEANS

This is a clean little effect originated by Edward Reese.

About ten navy or lima beans are taken from a sack of beans by a spectator. These are put in a changing bag or piece of apparatus which serves the same purpose. A spectator selects one of the beans and identifies it with a smudge of ink. Two more are selected by others of the group and similarly identified.

With a spectator on either side of him the magician in pitch darkness divides the beans. When lights are put on one spectator has only the ink marked beans, the other spectator has the remainder.

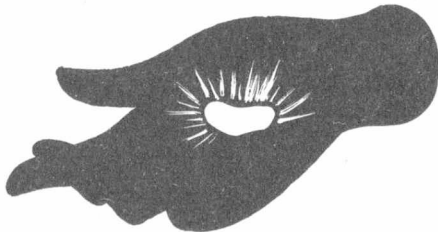
The secret:

Each of ten or twelve beans are spotted on both sides with luminous paint, and placed in one section of the changing bag.

A small handful of beans is taken by a spectator and by aid of the changing apparatus is made into the gimmicked ones. The rest of the routine must be obvious.

It is not entirely necessary to switch beans, though it creates a more fair and square impression. The magician may merely come forward with his cache of beans.

If one has the time the best means of doing this stunt is to mark with paint the complete sack of beans. Then no switch need be made.

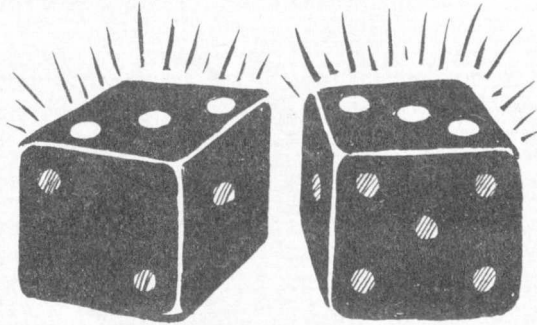


SEVEN COME ELEVEN

A die is rolled while the magician is out of sight in an adjoining room. The top number is noted and same written twelve times on a sheet of paper. The die is then returned to the magician. A moment later he reveals the number, and the die may be safely examined.

The secret:

Each spot on the die has luminous paint on it, of course. When the die is rolled, the number to the table will get the least light (do effect on a table under a lamp). Thus, in your blackened room you find the darkest number and know the opposite side is the selected one. Switch dice and return to the audience.



MARY HAD A LITTLE LAMB

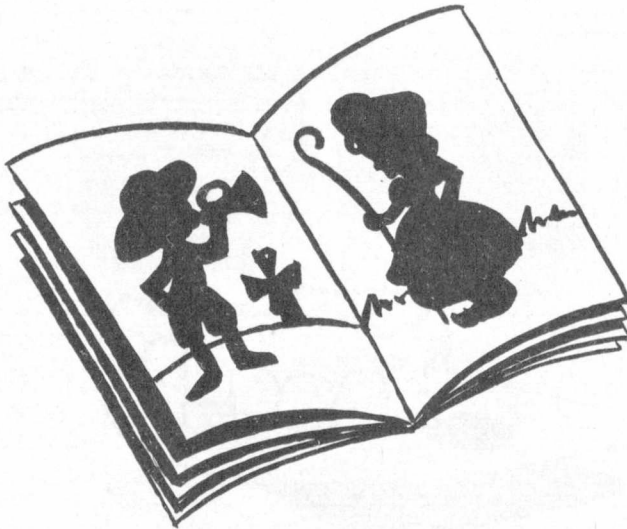
Several months before Caryl Fleming, for many years president of the Pacific Coast Association of Magicians, passed away, we were discussing the luminous paint principle. He told us of the following effect and gave us permission to use it any way that we saw fit. We know you will like and use it.

The effect:

A colorful book of nursery rhymes is brought forth and one secretly selected while the magician is in another room. The book is brought to him. A moment later he returns to the gathering reciting in his most appealing fashion the nursery rhyme selected.

The secret:

A book of rhymes with large colorful pictures is a perfect camouflage for large areas of luminous paint worked into the designs. When in the darkened room it takes but a moment to spot the page. But you must be hep on your nursery rhymes.



THE BITE

(Note: This stunt was first sent to Theo. Annemann for the Jinx. He wrote that he was going to use it, but his untimely death prevented its appearing in the pages of his excellent publication. We give it to you now just as it was written for him.)

This is a gruesome little effect. It was dreamed up for one purpose only--to amuse a bunch of trick-hardened magicians at a club meeting. As you will agree after reading it, this trick is hardly the thing for the usual audience. It is a satire.

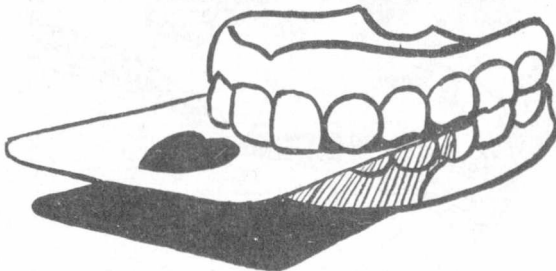
Scene:

Your turn having arrived to astound the boys with your super-magic, you show a pocket handkerchief folded and knotted into a sack with an unknown object within. This is handed to one of the men, and then the inevitable. A card is selected, and so forth.

The card is found missing from the deck. You ask the fellow holding the handkerchief and all to unknot it and remove the contents. He does and finds himself holding a beautiful set of false teeth with the selected card securely clamped between the teeth.

The secret:

The usual method is used, of course. It is merely a duplicate card between the teeth. You might care to use the torn corner feature also.



THE SUPER BIRD-CAGE VANISH

The magician comes forward with a bird-cage. His assistant threads two long ribbons through the bars and hands the ends to two members of the audience, cautioning the spectators to hold fast. The magician begins to count; on the count of three the cage vanishes leaving the ribbons free.

The secret:

Just the old ropes and rings combined with the vanishing bird-cage.

THE MEXICAN MATCH TRICK

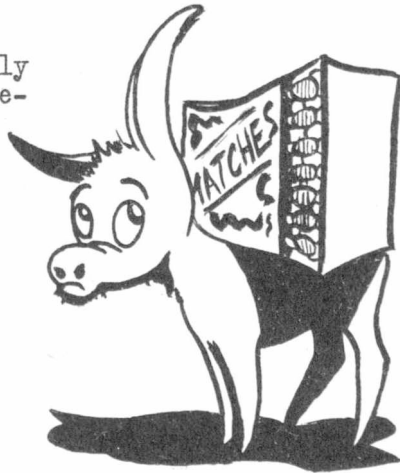
This rather striking match trick was shown to the authors in Nogales, Mexico, by a native entertainer. To our knowledge it has never before appeared in print!

The effect is simple. The performer removes a match from a box, lights a cigarette and stands for a moment holding the burning match. Suddenly the match visibly vanishes. The performer thrusts the match-box into the hands of the spectator who opens it only to find the partially burned match.

The secret:

This effect requires practice, and the element of skill required will keep it in the "exclusive" class.

After the cigarette has been lit, secure the match beneath the right thumb nail. Do not call attention to the match or to the fact that you are about to "do a trick". Now press the right thumb firmly against the right forefinger and snap the thumb downward smartly. This will cause the match to leave the finger with great great rapidity and to catapult back over the right shoulder in a perfect arc. This is an instantaneous vanish if performed properly. Now immediately place the match box in the hands of the spectator who discovers a partly burnt match which you previously secreted there.



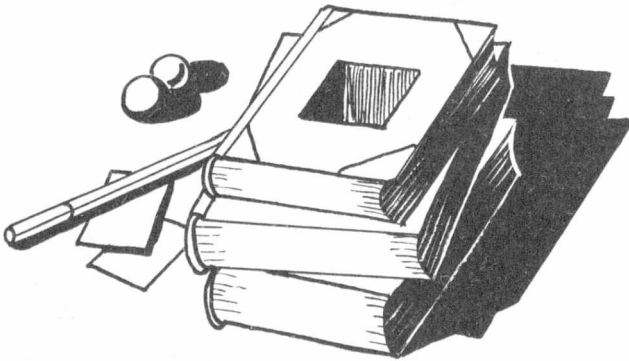
BLACK ART BOOKS

This is not a trick. It is a piece of utility apparatus. A black art well in a table is without a doubt a very useful thing to have around during a performance, but to many magicians carting a table around isn't to their liking. But a black art well is still desired.

This idea is a set of three books which sit idly on the table, but which have a well cut in them. Notice the drawing.

Camouflaging the top book is somewhat of a problem. The usual table top with the black cloth and squares of yellow ribbon can be applied. But if one would search in the book stores he might find a particular book cover, possibly in a juvenile, which lends itself to camouflage.

We suggest starting with four books; the three faked and a normal book on top. Do a sucker trick. Something seems to be going wrong. Pick up the top book as if it is the magic book from which you have learned your tricks and thumb through in an effort to refer to the directions again. Then lay the book aside. Now you may use the well in the books. This routine directly suggests that the books are common and normal.



SIX OF ONE; HALF DOZEN OF THE OTHER

One end of a toothpick is charred and six small marks made on the back of the right hand. Then the six marks are rubbed off, the palm turned over, and the marks shown to have pierced flesh and blood to the epidermis on the palm of the hand!

The secret:

A toothpick must be used, for its softness of wood. Char the end and mark the tip of the first three fingers of the right hand. Merely a round jab-like mark.

When ready to perform, burn a toothpick and publicly mark the back of the hand. When doing this the right hand draws itself to a fist and the three fingers mark the palm quickly in two rows of three marks. It is merely an action in which you touch the palm at one spot with the three fingers, then touch it again about a quarter of an inch lower. Now proceed as in the effect.

SUPER SIGHT

The following is a very clever secret shown the authors by a gambler. For neatness in handling it can hardly be beat.

A message is written and sealed in an envelope. Without use of alcohol or slit envelope the magician instantly reveals and answers the question.

The secret:

Rub a coating of candle wax on one side of the envelope. Then it is like reading the message through a window.

And that is the secret.



FOURTH SESSION
SURPRISE WITNESSES



FISH ON THE MENU

The performer displays a small sheet of paper such as a menu or program. He folds the paper in half and shakes it gently over a tumbler of water. A live gold fish suddenly tumbles from the paper into the water to its surprise and to that of the audience. }

The secret:

The gimmick amounts to nothing other than a false finger. Wet sponge is placed in the tip.

The false finger with the gold fish may be safely carried in the trouser's pocket for over an hour. The finger is, of course, introduced into the paper under cover of the fold and at the finish the paper is casually crumbled and tossed aside.

THE BLACK SCARAB

Mr. Magician carefully displays a richly designed little box with hinged lid, and lectures to the effect that within is a rare and mysterious Black Scarab, object of fear and worship to the ancient Egyptians.

Next a card is freely selected and replaced. The Black Scarab is taken from it's confinement and stuck to the back of the joker, which is on top of the deck. The magician places his palm over the mysterious bug, it vanishes, and upon fanning the deck is seen to have passed through half the deck and attached itself to the back of the selected card!

The secret: The Black Scarab is of paper, glue back and cut to the design of a beetle.

The selected card is gotten to the bottom of the deck. The joker is found and after being shown is placed on top. The bottom (selected) card is secretly slipped on top (bottom steal). If desired, double lift the two top cards and it will still appear that the joker is on top.

The Scarab is moistened and placed apparently on the back of the joker (actually the selected card).

Attention is concentrated on the Black Scarab.

Bottom steal half the deck and place over the top card---and the Scarab vanishes. This is merely the old color change you've done a thousand times. Fan the deck to discover the Scarab and selected card.

