

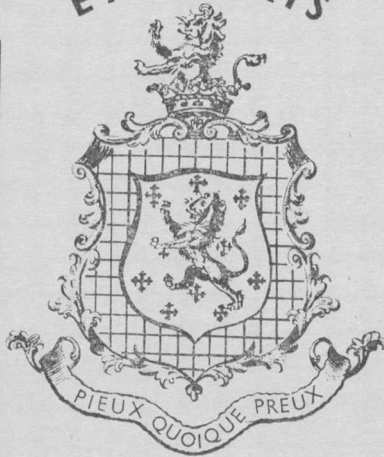
# HERE'S MAGIC



HAHNE

NELSON C. HAHNE AND JOE BERG

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# HERE'S MAGIC

Contains Original Subtleties by  
Joe Berg and Nelson C. Hahne

*Written, Illustrated and Compiled by*  
Nelson C. Hahne, B. S.

*With an Introduction by*  
Dr. Harlan Tarbell



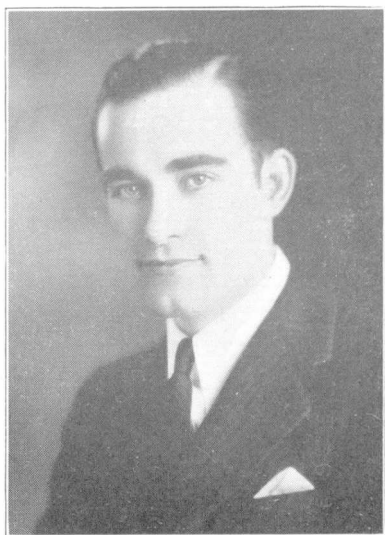
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NELSON C. HAHNE



JOE BERG

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To

MARVIN BERG

*who even now, at the age of four,  
shows a keen interest in the Art  
of Magic*

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The State Library of Victoria  
"ALMA CONJURING COLLECTION"

TO BEGIN WITH

*Popular in magic has been the demand for effects that require very little or no special apparatus and that can be performed with a few simple objects at hand.*

*"Here's Magic" will be welcomed for it is filled with just the type of magic that the man or woman interested in novel conjuring will appreciate.*

*Each effect has been tested and many have been sold singly to private individuals for more than the book sells for complete.*

*It is only a regret that the reader cannot see each effect in the hands of the authors; for by puzzling over the modus operandi used, the reader would get even a greater idea of values.*

*This book is written from the heart and in the spirit of love. The authors want to place on the market a book that will live and of which they can be proud for years to come. That is why each effect is of such excellent caliber.*

*To write a book is not so difficult—but to write a book and really say something—that is a different story. In this case the authors have said something and packed it full of good magic.*

Dr. HARLAN TARBELL, B. S.

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## THE THEORY OF DECEPTION

(*Nelson C. Hahne*)

Psychology is the basis of deception. It is used in anything into which the human element enters. Since the deceptionist wishes to deceive the mind, it is necessary that he should have a knowledge of how the mind functions under certain conditions. Hence, the fact that psychology plays an important part in deception is obvious. Every mind recognizes certain things.

Everyone has learned to know that every action has a definite result. The magician destroys this combination in his effect. For this destruction, there must be deception. Sometimes the deception lies in the action and sometimes it lies in the result. In either case, the deception causes a weak spot which would not appear if the thing were true. It is by applying his knowledge of psychology that the magician is able to cover these weak spots and make them appear normal.

For purposes of detection, it may be assumed that an action is desired to appear different from what it is if there is any evidence of concealment. It only remains to detect the deception. This is facilitated by examining the abnormal section. At times, the deception is subtly concealed; but, occasionally, the concealment is either insufficient or overdone. An intangible method of concealment is that of suggestion.

Suggestion is the magician's chief ally in covering the fallacious moves. The observers see that for which they are looking. Through the subtle power of suggestion by words and movements, the magician causes his audience to watch for a certain result. While they are unconsciously watching for this, the performer is enabled to accomplish his secret operations. Several forms of suggestion are prevalent in magical entertainments.

The form of suggestion most used by the deceptionist is association. Through experience, people have learned to associate certain things with certain other things and certain results with certain actions. Through subtle suggestions, the deceptionist presents one true thing to the spectator's attention and causes he spectator to supply the other half of the association unconsciously. This other half is not what it appears to be. Shakespeare caused Cicero to say:

"But men may construe things after their fashion,  
Clean from the purpose of the things themselves."

"However, association, being the main form of suggestion, is not the only form of suggestion used in a magical effect.

Imitation is also a strong element in the minds of most people. We find evidences of this everywhere. This element is linked with curiosity when it is used by the magician. By controlling his own glances, the performer is usually able to control the glances of the spectators. In this manner he is able to misdirect their attention. The spectators do this largely because they are obedient, too.

Man is an obedient animal. He does that which he is told to do, for it requires no clashing of the wills. The average person acts along the line of least resistance. This is the reason that few accomplish much. In the play, *Julius Caesar*, Shakespeare caused Cassius to say:

"The fault, dear Brutus, is not in our stars,  
But in ourselves, that we are underlings."

The digression is not so great as it might seem. By setting forth commanding actions and statements, the performer is often able to control his audience. The magician always has the advantage.

One of the many points in the deceptionist's favor is that the observer does not know what is going to be done in advance. If he were to know this, the element of surprise would be lacking and he would be on his guard to detect the secret of the deception. This explains one of the cardinal rules of magic, "Never state in advance what is going to be done." It is evident that the repetition of the same effect before the same audience by the same method has the same results as a statement of the effect in advance. Following this rule also aids the performer when an unforeseen incident arises. He can fail, and still be successful in the audience's eyes, for they did not know what he set out to accomplish. From this, it will be seen that audacity must form a part of the successful deceptionist's makeup. The magician must be on his guard when making statements.

A definite statement should never be made unless it is absolutely true and can be verified. Since the spectators know that the performer is to deceive them, they will discount any statement he might make. It follows that if the statement cannot be verified, the experiment will end in failure. Instead of making definite statements, the performer should subtly suggest the conditions. The auditors will assume these to be true consciously and no suspicion will be aroused providing all other things are equal and the effect is presented skillfully.

All moves requiring skill must be practiced until they become second nature. This is the secret of the manipulator's

success. Until these skillful moves become subconscious, the performer cannot hope to concentrate upon the effect to be produced. Just as in typing, until the typist can write subconsciously, he or she cannot hope to concentrate fully upon that which is being written. A knowledge of the credulity of people is invaluable to the manipulator.

The observers believe in what they have seen for a certain period only. This is known as the period of credulity. The time of this period is relatively short. The clever performer confines his secret operations to the period of credulity so that there will be nothing remaining to facilitate detection when suspicions have become aroused.

The successful performer must be confident in his power to deceive; this is acquired through experience only. He must have a dash of daring and a dash of audacity in his makeup. Above all, he must have a pleasing personality. For if his audience is hostile, he cannot control them. An audience composed of highly educated people is the easiest before which to perform. Their minds are more highly trained and they are able to concentrate upon what the performer presents to their view. Furthermore, they will be inclined to search for a complex method of performing the effect. This will lead them astray, for the most profound effects have a simple method of working. The working of the bizarre is always easily detected, for there are so many unusual points offering clues. The simple *modus operandi* presents comparatively fewer clues. The ignorant adult and the child are the most difficult to deceive. They cannot concentrate. Then too, they will look for the simplest method; this usually proves to be the correct one.

Occasionally, there will be in the audience a person who delights in exposing the performer's secrets. In this case, "Kind words turneth away arrogance." Some performers use experiments known as "sucker" effects. These are devised to "trip" the unwary spectator who displays his slight knowledge of magic at the performer's expense. In most cases this is unwise, for the fact that this spectator is such an offender shows that he has a nature which will not respond to such a joke. The result of the effect is that you have made an enemy. Then there are others in the audience who will sympathize with him; this creates an hostile atmosphere which is to be avoided. However, a "sucker" effect perpetrated upon the audience as a whole is received differently and is recommended for use. This type of effect is especially invaluable in quieting audiences composed



largely of children, who are inclined to be unruly at a magical performance.

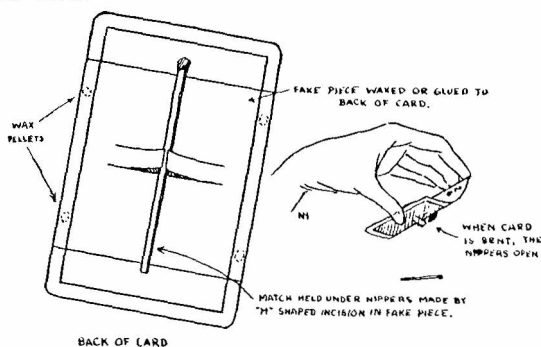
The performer must not lose sight of the audience's viewpoint of an effect. They are interested in the effect alone and not in the means used to produce it. The wise magician will not waste time perfecting some intricate sleight when he can produce the same effect by a much simpler means. Instead, he will devote this time to an improvement of the presentation.

One who intends to deceive must have a profound knowledge of human nature. Some of this can be gleaned from treatises, but the largest part of it can only be learned through experience, which, after all, is the best teacher. The preceding paragraphs will aid the serious student. They contain much that is condensed and will bear being reread many times. The rules are the result of much study, research, and experimentation; and if properly absorbed, will aid the student in becoming a master of the art of misdirection.

## FIND THE MATCH STICK

(Joe Berg)

*Effect:* A match stick and three playing cards are displayed. The three cards are laid in a row on the table. The match stick is placed under one of the cards. After the cards have been slowly moved around, the spectator is asked to guess the position of the match. The match stick is not under the card to which he points. The performer displays the stick under an unsuspected card.



*Method:* The playing cards are prepared. They are faked as shown in Figure One. A piece is cut from another card, and an incision is made in it in the shape of an "H". The two little

flaps or nippers formed are bent slightly outwards. This piece of card is waxed or glued at the side edges to an unprepared card. Three cards are prepared in this manner.

A match stick is slid under the nippers of one card. This card is placed face-up on the left palm; the other two cards are placed on top of this card. The experiment should be performed on a paper, cloth, or other uneven surface so that the cards will appear to lie flat. The first card is removed from the left; it is shown on both sides and then is dropped face up—on the cloth. If rear side is merely glimpsed, the preparation is unnoticeable. The other two cards are dropped by the side of the first card, but their backs are not shown. Now a match stick is shown. One of the cards is picked up with the thumb at one side and the fingers at the other side. The match is dropped onto the cloth and the card is laid on top of it. Just as the card is placed on it the cards are squeezed between the thumb and fingers which spread the jaws of the nippers. As the card is placed on the match, the nippers seize the match stick and hold it. Now the other card which does not hold a match is picked up and placed over the card which has just been set down on the match. The lower card which secretly holds the match is removed and placed elsewhere. The audience is under the impression that the match is still where it was placed originally. An observer is asked to indicate the position of the match stick. When he naively indicates the wrong card, it is picked up and both sides of it are casually shown. Then the third card (which held a match when it was first placed on the cloth), up to this point being untouched, is picked up by the sides. When being picked up, the sides are squeezed and the match remains in view on the cloth. Any routine may be worked out as a finish.

If the fakes are stuck on the cards with wax instead of glue, the cards may be picked up one at a time and laid cross-wise on the palm. In this movement, the fakes may be pulled off and palmed. The unprepared cards with one match stick are dropped onto the table for examination.

## METHOD OF ANALYSIS

(*Nelson C. Hahne*)

The magical effects that are being used limit, in no way, the number of principles yet undiscovered. Through the increasing number of inventions, it can be supposed that the unused and unknown principles must be numberless. It remains for the scientific-minded individual to unearth these methods and model each into a workable form.

A student of mystery, whose name has been long since forgotten, once said, "Give me an effect, and I will find a method for producing it." Many of the finest illusions have been produced in this manner. The effect was worked out first; the method was of secondary importance. In some cases, the effect must be altered slightly in the final form. However, in the end, the effect can be made to appear as desired by utilizing the imagination of the observers.

If it is possible to evolve a method for an effect, it must be possible to detect the method used in an existing effect by following the same process. Of prime importance is a knowledge of the general principles of the art. Certain things must be recognized at the start. It will be found, usually, that the most baffling problems are accomplished by surprisingly simple means.

The method of analyzing can be explained better through a concrete example than through abstract statements. For this example, the well-known Solid Through Solid experiment will be taken. The problem must be stated exactly first; every condition must be known. In this effect, a borrowed handkerchief is genuinely thumb-tacked to a wooden frame. The frame can be slightly examined. After the four corners of the cloth are tacked to the frame, the whole is slid into a paper bag which has been examined. The bag is pierced several times in the center with an unprepared knife; but when the frame is removed, the handkerchief, which is still thumb-tacked to the frame, is unharmed. This presents an admirable problem. First, the impossible is discarded. This should be done whenever there is evidence of the unusual, supernormal, or supernatural. It is then resolved that trickery is present. From the description, it is found that the frame presents the weakest link in the experiment. This is obvious, for the handkerchief is borrowed, it is genuinely thumb-tacked, the bag is unprepared, and the knife is unprepared. The supposition is strengthened when it is said that the frame can be but slightly examined. Further, it is obvious that the handkerchief cannot be in the supposed position or it

would be penetrated by the knife. The conclusion is reached that the handkerchief is not in the center of the bag so it must be at one side or end of the bag. The impracticability of releasing and securing the thumb-tacks secretly is seen at once. The conclusion is reached that a mechanical quality of the frame permits the moving of the handkerchief. By adhering to simplicity, it is found that a sliding end of the frame solves the problem. The perfecting of the mechanical feature but remains. This system of analysis can be applied to any problem.

New magical effects can be evolved by a similar method. The effect is first decided upon with definite conditions. The experimenter must use judgment in selecting these conditions. He must remember that in conjunction with his apparatus he can utilize the many laws of psychology. In this manner, it will be evident that the conditions do not have to be fool-proof or too exacting.

For convenience, the system of analysis will be given step by step in outline form.

- A. Problem must be stated exactly and every condition known.
  - 1. Old ideas are recalled.
  - 2. Relationship to common things is investigated.
- B. Ideas are collected. 1. The obviously impossible is discarded
- C. All impractical ideas are discarded. (Process of elimination.)
  - 1. The remaining idea must be the true one even though it might be very unusual.
- D. Conclusion is stated with proof.

Any solution is easily followed when every step or process is set forth. But when the problem is stated and several steps are dropped from the process leading to the solution, it is difficult to understand how the final result was obtained. This is the same method used in producing a magical effect. If the spectator were permitted to see every move the performer executes, the final result would be ordinary to him. But the performer conceals some of the processes by secret operations which may be manipulative or mechanical. The result of the visible operations baffles the observer. The more links in the process that the deceiver can conceal, the more baffling will be the result to the layman.

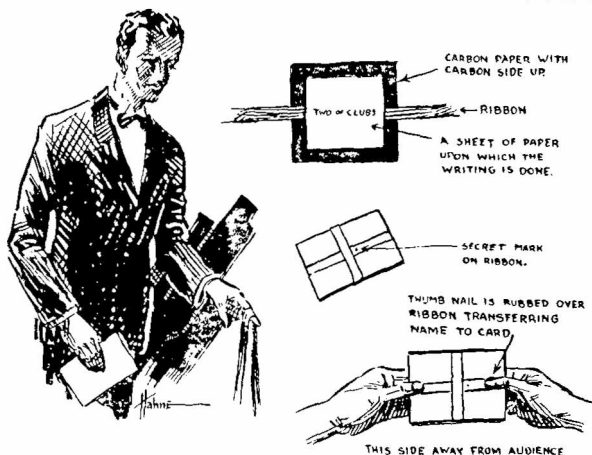
In presenting this bit of theory, it is hoped that it will aid the magical inventor in systematizing his processes. Little succession can come from that which is not systematic. It is true that some effect are brought forth through accident and that some are the result of "hunches"; these things are all uncertain. The best can only be obtained constantly by directed, deliberate thought.

## THE BLANK CARDS OF PSYCHE

(Joe Berg)

*Effect:* The performer passes two blank cards for examination and requests the spectator to mark both sides of each card with his initial. The two cards are tied with a piece of ribbon and held by the spectator. A card is selected by anyone in the audience. The cards are untied and the name of the card is seen to be written on the face of one of the blank cards!

The performer can also cause a word selected from a book to appear on one of the cards. The uses of this effect are legion.



*Secret:* The ribbon should be red or black in color. The ribbon is responsible for the appearance of the writing. The method of preparing the ribbon will be given. A piece of carbon paper with its carbon side up is laid on a table. The ribbon is stretched across the carbon paper. A piece of paper is laid on the ribbon and the name of the card or word to be forced is written on this paper. This causes the carbon to transfer the name onto the underside of the ribbon reversed. A small mark should be made on the unprepared side of the ribbon with a piece of white chalk so that the location of the writing can easily be distinguished. In using a red ribbon, red carbon paper should be utilized. Black carbon paper should be used with a black ribbon. This completes the preparation.

The two blank cards are initialed by the spectator and are tied together with the ribbon. The secret chalk mark enables

the performer to get the writing exactly in the center of one of the cards. The carbon side of the ribbon is against the card. The spectator is requested to tie the ribbon in a bow knot. While he is doing this, the performer rubs his finger nail along on the ribbon. This transfers the writing to the card.

A card is forced or a word is forced by your favorite method.

It is explained that the writing will be caused to appear upon one of the cards. The ribbon is untied and the inside faces of the cards are shown to be blank. The prepared card is held with the writing side down. The cards are brought together again with the writing on the inside of the cards and the performer is ready for the conclusion. The remainder depends upon showmanship.

It is recommended that smooth cards be used. A good silk ribbon is also best; it should be of a width that is in keeping with the proportions of the cards. If a large card is used, the writing should also be large. The writing should appear in the center of the cards. The ribbon should not be stretched while the cards are being tied. This might cause the writing to blur.

## SUPER DETECTION

(*Joe Berg*)

*Effect:* A spectator is requested to shuffle thoroughly a borrowed pack of cards. Next, he is instructed to remove the four cards of any value such as the four kings or the four aces. The performer is not permitted to see these four cards. After the cards have been removed, the pack is given to the performer who states that he will present an experiment based upon his unerring, photographic memory. He holds the pack with the faces toward him and riffles it rather rapidly, watching the faces of the cards as he does so. This being done, he at once names the four cards which were removed and which he noticed were missing from the pack.

*Method:* When the performer riffles the pack, he fixes his eyes on the indices. They go past quite rapidly but each one is in full view for a fraction of a second. The performer does not attempt to remember any card; he merely watches them without making any conscious effort to notice what cards he sees. When the pack has been riffled, he closes his eyes and asks himself if he noticed an ace. Even though he made no conscious effort, he

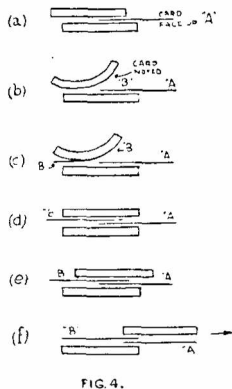
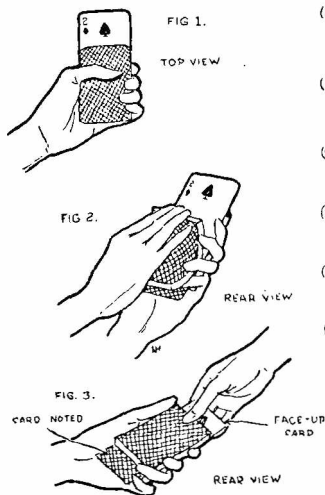
will remember the ace if he did see it. After he has named all the values from ace to king, there will be one that he will not remember having seen. This, obviously, will be the value of the four cards that were removed.

It is almost unbelievable that such a principle would prove to be practicable. However, it is surprising to find that after two or three attempts, one is able to watch the cards unconsciously; and the missing value will "pop" into the mind without an effort. Believe it or not.

### A MYSTERIOUS CHANGE

(Joe Berg)

*Effect:* After a borrowed pack of cards has been thoroughly shuffled, a card is freely selected by a spectator and is inserted half way into the pack with its face up. The spectator is asked to note and remember the card immediately above the inserted card. The portion above the inserted card and with it the inserted card is drawn off the pack and placed on the table. The spectator is asked to name the card he noted that was above the inserted card. When he looks at this card again, it is found to have changed to an indifferent card. The performer increases the bewilderment by withdrawing the selected card from his own pocket.



THE ABOVE DIAGRAMS SHOW THE MOVES IN SEQUENCE.

Shuffle

*Method:* The first card is inserted into the pack with its face up and allowed to protrude half way. Figure One illustrates this along with the correct way to hold the pack. The upper portion of the pack is grasped by the right hand with the thumb at rear and the second and third fingers in front of pack (Fig. 2). The right hand slides this portion toward the performer until it clears the lower portion by approximately one inch. At the same time, the second and third fingers raise the front of the cards to permit spectator to see the card above the inserted card. Spectator is told to remember this card. At the same time, the right thumb which is in the rear releases one card from the upper portion (this is the noted card). The little finger of the left hand is inserted above this card released by the thumb. The positions of the hands are now as shown in Figure Two. Holding the cards so that the audience cannot see the faces, the right hand draws off the upper portion of the pack including the inserted card which is still face up and lays it on the table. But the little finger of the left hand has retained its grip on the noted card which remains on top of the portion in the left hand.

Party is now asked to name card and look at it again. At the same time, the performer palms off the top card of the half pack that he holds in his hands (this card is the noted card), reaches into his trouser pocket, and withdraws the card.

If the right thumb releases more than one card during its operation, simply let the spectator see that his card has changed and let the effect end there. In that case, it is obvious that you cannot produce it from your pocket; for it is not the very top card of your packet.

The diagram (Fig.4) shows the move in sequence as described.

## THE ULTRA CARD REVERSAL

(Nelson C. Hahné)

*Effects* The spectator shuffles a borrowed pack, places it on the table, cuts it in half, and gives performer either half. The spectator selects any card from the half remaining on the table and gives it to the performer who places it on top of the pack he holds. Spectator cuts the half remaining on the table in two parts. Performer turns the top card up on top of the packet he holds. This, it will be recalled is the selected card. The performer turns his half upside down and places the selected card on one of the packets on the table. The spectator sees that it is face down as are all of the remaining cards. Spectator places



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the other heap on the table on top of the selected card; in this manner, it is lost in the pack. Performer now places his half with the other cards. The pack is spread out on the table, and it is found that the selected card has become reversed mysteriously in the face of these stringent conditions.

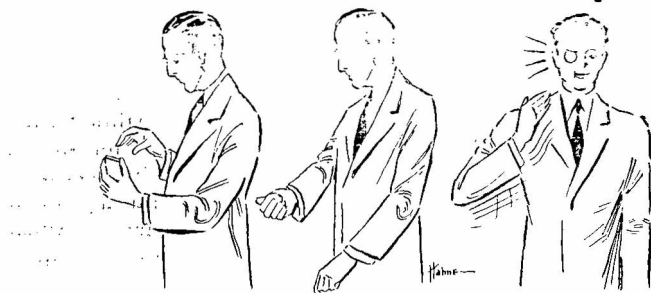
*Method:* Before reading this method, be certain that you have the routine as described above fixed well in mind. When spectator gives performer half of the pack, the performer holds it face down in the left hand. While the spectator is selecting any card from the heap on the table, the performer has sufficient time to palm off the top card of his packet in his right palm. After this is done, the spectator is instructed to place his card face down on top of the packet which the performer holds. Under cover of squaring up his packet, the performer places the palmed card on top of the spectator's card. Now the spectator is requested to cut the packet that remains on the table in half. Next the performer lifts the two top cards of his packet as one card and lays them face up on top of his packet square with the other cards. When apparently adding the selected card to those on the table, he turns left hand over causing selected card to face the floor, draws back the selected card with little finger (executing the "glide"), and slides out the indifferent card which is face down. This indifferent card is the card that was previously palmed. This indifferent card, which is not shown, is placed on one of the packets on the table. It is apparently the selected card. The other packet on the table is placed on top of the indifferent card. Now this half of the pack on the table is turned face up, and the performer drops his packet which is also face up on top of the half on the table. If the instructions have been carefully followed, the selected card is reversed in the pack even though the spectator thinks he saw performer place it in pack facing in the same direction as the other cards.

All of the sleights used are easy and well-covered; this should recommend it to the timid amateur. If the effect is performed with that "I wouldn't deceive you for the world" air, it cannot fail to mystify.

## AN EYE FOR MONEY

(Joe Berg)

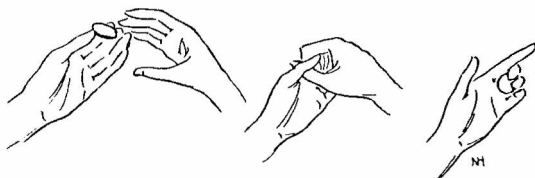
*Effect:* The performer is standing with the left side of his body facing the audience. In his left hand, he holds a half dollar. Taking the half dollar with his right hand, the magician throws the coin toward his right eye. Simultaneously, he faces the audience; the spectators are amused to see the half dollar being held in the right eye as if the performer were wearing it as a monocle.



PERFORMER STARTING TO TAKE THE COIN WITH THE RIGHT HAND—

COIN IS APPARENTLY IN RIGHT HAND— IN REALITY IT IS PALMED IN LEFT HAND.

RIGHT HAND MAKES THROWING MOTION TOWARD EYE AS PERFORMER FACES AUDIENCE.



THESE SKETCHES ILLUSTRATE THE FRENCH DROP AS ACTION IS VIEWED BY THE PERFORMER

AS RIGHT HAND CLOSES, THE COIN IS ALLOWED TO DROP DOWN INTO LEFT HAND.

MANNER IN WHICH COIN IS HELD CONCEALED IN THE LEFT HAND.

*Method:* Two coins are used. Before presenting the effect, one coin is placed over the right eye and is held there by a contraction of the facial muscles surrounding the eye. Since the left side of the performer's body faces the audience, the spectators cannot see this coin.

The other coin is held by the left hand in a position that is preparatory to the sleight known as the French Drop. The illustrations will make this move clear to the uninitiated. The right hand pretends to remove the coin from the left hand. In reality, the coin is permitted to drop into the left palm; and the right hand moves away empty. The left hand should assume a

natural position.

The right hand pretends to throw its coin toward the right eye. Of course, the right hand was empty. Just as the throw is made, the performer faces audience; and audience sees the coin in the right eye. Some practice should be given this part of the experiment, for the timing should be perfect to give the desired illusion. To add to the illusion, the performer might jerk back his head slightly just as the coin is caught in the eye(?). This head movement is caused apparently by the force of the thrown coin.

The coin concealed in the left hand can be dropped into the side coat pocket while everyone's attention is on the coin in the eye.

This experiment is highly recommended to all lovers of coin magic.

### PATTER SUGGESTIONS

*(Nelson C. Hahn)*

1. A perfect characterizer: He is the type of fellow who would go onto the stage when a magician asks for an assistant.
2. Shakespeare said, "False face must hide what false heart doth know."
3. A useful simile: As empty as the Elk's library.
4. Shakespeare said, "There is magic in the web of it."
5. The crying need of our day is more handkerchiefs.
6. Opening paragraph: Ladies and the Unfair Sex: I take pleasure in presenting the latest originations in the arts of legerdemain, prestidigitation, necromancy, and thaumaturgy. Now that you know JUST what I am going to do, I will proceed to mystify you further. Etc.
7. Expression for use during manipulations: It is interesting to note that this feat (feet) is done with my hands.
8. Another useful simile: As easy as being a floorwalker in a telephone booth.
9. To be said when performer leaves stage to go down into audience: This experiment was originated by a Scotchman; I must perform it close.
10. The act is ended, but the mystery lingers on.

11. Expressions for use when performing the various cut and restored ropes, turbans, strings, and tapes:  
It won't be long now.  
That was the unkindest cut of all.  
Make certain that I really cut the rope; for after I have finished, half of you will say that it wasn't cut and the other half of you will say (pause) that it wasn't cut.
12. I would not deceive you for nothing. No, I get paid for it.
13. After I show you how this is done, you can go home and fool your mother-in-law. Just TRY and fool your mother-in-law.
14. There are two kinds of magicians you cannot trust: those who wear mustaches and those who don't.
15. For use when performing Miser's Dream: Money talks but seldom gives itself away.
16. If all the magicians in the world were laid end to end, they would form a smooth line.
17. If all the magicians in the world were laid end to end, it would be a good idea.
18. Many people think that you have to be crazy to be a magician. You don't have to be, but it's a big help.
19. To accomplish this effect, it is necessary to speak a few words in Chinese. Even though the Chinese language contains only fifteen thousand words, it is very difficult; for none of them is English.
20. Opening phrase: Ladies and Gentlemen: (pause) I hope.
21. These are midnight cigarettes; you smoke them after the day goes (dagoes).
22. The cigarettes I am using are baseball cigarettes; you know grounders.
23. I usually smoke O. P. cigarettes; you know the brand, Other Peoples'.
24. A Scotchman who did this same cigarette experiment in his act got a divorce from his wife. It secus that she threw the butts away after the act knowing that he had a pipe.
25. No, thank you, sir, I will light my own cigarette; I have plenty of matches. In fact, I have matches to burn.
26. Take any card, they are all the same size.
27. In conclusion, some people are clever; others write patter suggestions.

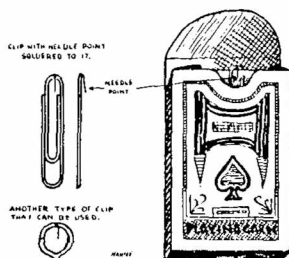
## A CARD, A CASE, AND A VANISH

(Joe Berg)

*Effect:* A card is selected and returned to the pack. The cards are shuffled and are pushed into the card case. After the flap of the case has been closed, the selected card is caused to vanish from the pack. The selected card is subsequently removed from the performer's pocket.

*Secret:* A small piece of apparatus is required. This is the usual paper or letter clip with a needle point soldered to it. At the beginning of the effect, the clip is palmed in the fingers of the left hand.

A card is chosen and given to the performer who places the clip on the end of the card. This end is kept toward performer. The pack of cards are cut and the selected card is placed in the cut. The pack is shuffled. Performer easily locates the chosen card during this process through the aid of the clip. The selected card is brought to the top of the pack.



The pack is now placed in the case with the chosen card at the front. The clip is at the top, and the needle points protrudes over the edge of the case.

While moving back a few steps from the spectator, the performer hooks the card onto the side of the coat. The cards are then brought up in front of him. This move is easily covered. If it is desired the case might be thrown into the air as is done with the hooked coin effect. In this case the card would be hooked to side of body, and the performer could bring the effect to any desired conclusion.

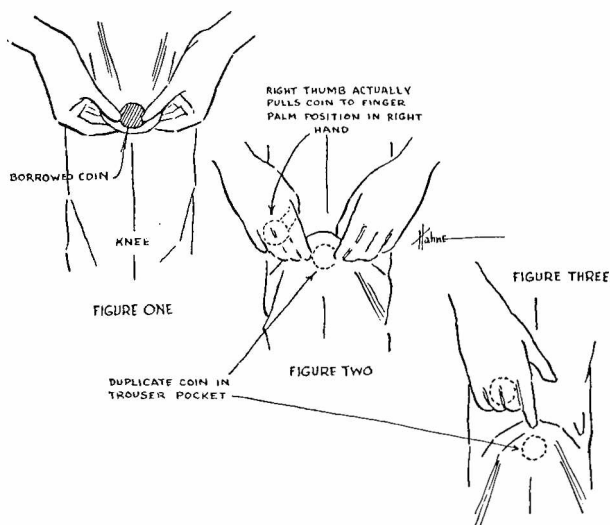
The author presents the effect as follows: As soon as the cards are pushed into the case, the performer states that he will place the case in his breast pocket. He starts to do this, but states that he forgot to have the card marked. As he brings pack to view, he hooks card to lining of the coat or to the vest. The spectator is asked to look through pack and remove his card. Of course, he cannot find his card. The performer asks him to name it. The card is then apparently removed from vest pocket without the clip which is left behind.

## THE COIN DISAPPEARS

(Joe Berg)

*Effect:* A borrowed half dollar is held against the trousers just above the knee. The coin is concealed by a fold in the cloth of the trousers. A spectator is permitted to feel the coin through the cloth. Suddenly, the fold of cloth is released; when the cloth falls away, the coin is seen to have vanished. The half dollar is reproduced in any manner desired by the performer, and it is returned to the spectator.

This effect is highly recommended as an impromptu experiment. The secret move is decidedly subtle. Furthermore, it is unlike older and similar effect in that an unprepared coin is used. Aside from mystifying the layman, this new method will cause one well-versed in magical lore to realize the scantiness of his knowledge.



*Method:* The coin is placed against the trousers just above the knee, and a bit of the cloth of the trousers is folded beneath it just as shown in Figure One. The tips of the thumbs hold the coin at the sides, and the fingers press the fold of cloth at the back of the half dollar. Now, the trousers and coin are turned or folded upward with the upper rim of the coin acting as the hinge. The fold is dropped back to the position of Figure One

for a second to show that the coin is still there. Then the fold is repeated. However, as it is done this second time, the right thumb slides the coin out of the fold and up to the finger palm position in the right hand (Fig. 2). This move is completely covered as will be found by experimentation. The operation should be made slowly and deliberately. The coin is now finger palmed in the right hand. The right forefinger is moved to the top of the fold to keep it in place, and the left hand is removed entirely (Fig. 3). Previous to the presentation of the experiment, the performer has placed a duplicate half dollar in his right trouser pocket. The fold is made directly over this coin. The spectator is permitted to feel the coin through the cloth as mentioned in the above description. It is this duplicate that he feels. The extra thickness of cloth is not noticed by him. The performer now causes the coin to vanish and releases the fold with his right forefinger. The fold of cloth drops away, and the coin is seen to have vanished. The borrowed coin may then be reproduced from the pocket or from wherever the performer desires.

### ANOTHER METHOD

(Nelson C. Hahn)

*Effect:* After showing a few experiments with a half-dollar or other coin, the performer drops the coin. This, incidentally, proves that it is not affixed to any type of pull. He picks up the coin and places it in a fold in his trousers above the left knee. The spectator is permitted to feel the coin through the cloth. However, after the manner of magicians, the performer causes the coin to disappear from its conspicuous position. There are no pulls or difficult sleights involved in this simple effect.

*Method:* There is one requisite without which the effect is impossible to produce by this method. The performer must have genuine cuffs on his trousers.

While playing with the coin, it is accidentally (?) dropped to the floor. When the performer proceeds to pick it up, he stands with his left side toward the audience and places his right foot just in front of the coin which is lying on the floor. The right foot is between coin and audience; this conceals coin from view. When picking up the coin with the right hand, he drops it into the cuff on the right trousers leg. This must be done secretly. There must be no halting of the hand when it drops coin. The movement must be smooth just as if hand carried coin on up. Spectators are caused to believe that right hand still holds coin. Now the left hand forms a fold in the left trousers leg just on

a level with the bottom of the trouser pocket. Right hand places the coin (?) in this pocket. It is really a play upon the spectator's imagination. Obviously, the coin can be made to disappear because it was never there. In regards to the kink of permitting spectator to feel that the coin is there, is it necessary to say that the performer has a duplicate coin in his trouser pocket? This is the coin that the spectator feels through the cloth. He does not perceive the double thickness of the cloth, for his imagination is the performer's secret ally. The performer can even be so deceiving to state that the coin penetrates the cloth. In this case, he might permit the spectator to remove the duplicate coin from the pocket.

This little effect has deceived many. It will also deceive magicians, for they will be blinding themselves by looking for the old Coin-Go idea.

## MATCH-TIP MONTE

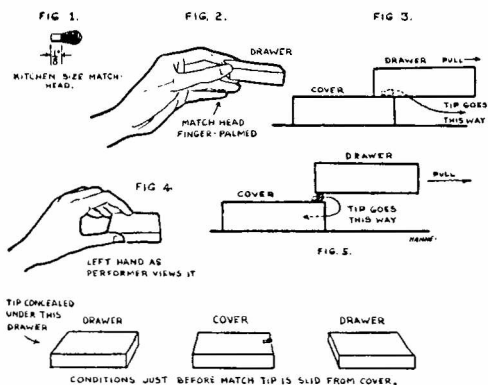
(Joe Berg)

*Effect:* This effect is similar to that of the Three-Card Monte. However, in this case, the spectator is asked to follow the peregrinations of a match tip as it is concealed from view by portions of safety match boxes.

*Method:* The apparatus needed is easily obtained. It is necessary to have two empty match boxes of the safety size and two match tips made by clipping off the heads of two matches (kitchen size) leaving one-eighth of an inch of wood attached to each head (Fig. 1). One of the match box covers is discarded.

Standing behind his table the performer secretly finger - palms one of the match tips in his left hand; and with the same hand, shows one of the drawer portions to be empty. Placing this bottom up on the table,

he secretly introduces the tip under it (Fig. 2).





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The remaining tip is placed on the cover in the position shown in the illustrations. With the right hand, the empty drawer is held on top of the cover so that it just conceals the tip entirely (Fig. 3). The fingers of the left hand hold and are curved around the end of the cover (Fig. 4). This position is very important.

Asking the spectator to watch where the tip goes, the performer in one motion slides the drawer (and with it the tip) off the cover onto the table. The spectator is requested to guess the location of the tip. Of course, he guesses correctly, "Under the left drawer." This is at performer's right.

The tip is replaced and the move is apparently repeated. But this time, in covering the tip, the edge of the drawer is held on top of tip allowing a bit of the wood to protrude (Fig. 5). It will found by applying a little pressure as the drawer slides off the cover that the tip will turn a somersault and will be invisibly snapped into the cover. This move is easily acquired; and, properly done, it is absolutely undetectable. After the move is finished, the spectator is again asked to guess where the tip is hiding. He will guess the same as he did before, for the moves are apparently the same. "Wrong," says the performer, "it is here." Saying this, he lifts the drawer on his left and reveals the tip that has been there from the beginning. This tip is now made to vanish by any of your favorite means and made to pass into the cover. The one tip is already there, so this presents no difficulties.

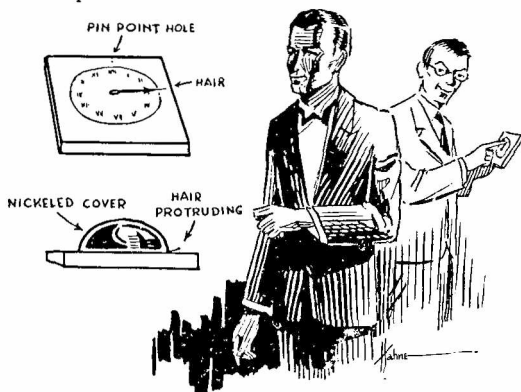
The tip is placed on the cover again, and the move is repeated. But this time, the performer increases the pressure on the drawer and tip as he slides off of cover. This results in the tip being shot through the cover into the waiting fingers of the left hand. This is the reason for the position of the left hand (Fig. 4) being described as important. The spectator is again asked to guess the location of tip and again guesses wrong. He is bound to guess wrong, for the tip is not on the table. "Sorry, sir," says the performer, "it is here." He picks up the drawer NOT chosen with his left hand and leaves the palmed tip in view on the table.

This can be varied and prolonged indefinitely, but too much repetition spoils the effect. We suggest your adhering to the above routine.

## TELLING THE TIME

(Joe Berg)

*Effect:* A block of wood bearing the face of a watch and a moveable hand or pointer is passed for examination. A nickel-plated half shell is also closely scrutinized by the spectators. This half shell is large enough to conceal the face of the dial. The spectator is requested to set the pointer so that it points to any number. He is requested further to cover it with the shell. All of this happens while the performer's back is turned toward audience. After the instructions have been carried out, the performer faces audience and names the number to which the spectator set the pointer.



*Secret:* The block is either round or square and is made of polished mahogany. The face of the watch is in the center of the block. The tip of the pointer or hand just reaches the edge of the ring on the face of the watch. Under this pointer, a small hair is glued, which is invisible against the polished wood. A small pin hole at the top of the block locates the position of the numeral, twelve. After the face of the watch is concealed, the performer need only look for the protruding hair and the pin hole; these reveal to him the numeral at which the pointer was set.

## CHEWING GUM VIBRATIONS

(Joe Berg)

*Effect:* The performer exhibits three or four packages of chewing gum. Each package is of a different brand. These packs are opened and four sticks out of each pack are passed

out to the members of the audience. The fifth stick of each different flavor is laid on the table. The performer turns his back to the audience, and requests a spectator to select any stick of gum on the table. The spectator is requested further to pick up the selected stick, hold it in his closed right hand high above his head, and to cover the remaining sticks on the table with his handkerchief. After a short lecture by the performer, the spectator is instructed to place the stick of gum in one of his own pockets so that the performer cannot see it. The performer faces the audience after his orders have been followed. For better results, the spectator is told to place his right hand over performer's forehead and his left hand in back of performer's head. After more concentration, the performer names the brand of gum selected which now reposes in the spectator's pocket.

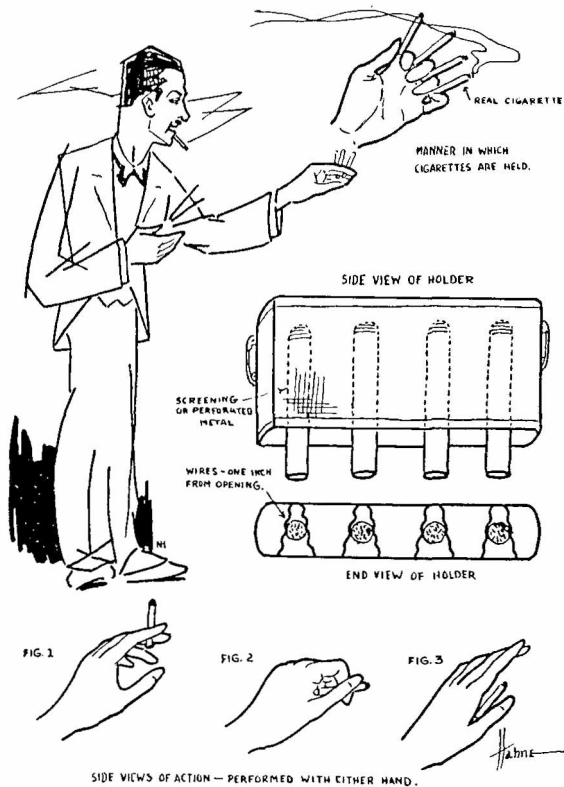
*Method:* The secret lies in becoming familiar with aromas of the different brands of gum. Purchase three or four different brands and become familiar with their odors. You will notice that when a stick of gum is held in the closed hand a few seconds the warmth of the hand causes the odor to be left on the hand. Only a small number of brands are recommended for use in the beginning, for the perception of the different scents will be facilitated.

The four sticks of each package are passed around to the audience so that they will know that real chewing gum is used. One stick of each package is laid on the table. These sticks are laid in a row to prevent the suspicion of a psychological force. Ask one of the spectators to pick up any brand with his right hand and cover the other sticks with his handkerchief. The spectator is told to hold the gum above his head in his right fist so that you can get the proper vibrations; after enough time has elapsed for the gum to scent his hand, he is told to place the gum in his pocket. Next, the order is given for him to place his right hand on your forehead and his left hand on the back of your head. His right hand is held spread apart with his forefinger just over the end of performer's left eyebrow and his thumb just above the end of performer's right eyebrow. Spectator is standing at performer's right. The position of the hand enables the performer to perceive the scent of the gum by breathing lightly. After some patter on vibrations and concentration, the brand of the gum is named. The veracity of the statement is recognized when spectator removes the gum from his pocket. By maintaining a serious attitude, the performer can make this appear to be a prodigious feat in mentalism.

## THE MULTIPLYING CIGARETTE

(Nelson C. Hahne)

*Effect:* The performer lights a cigarette and causes it to vanish. It is reproduced still lighted from his shoe top. The performer finds another lighted cigarette behind his right knee. This cigarette vanishes but is subsequently found in his vest pocket. Suddenly another lighted cigarette is caught from the air. All of these cigarettes are held between the fingers of the left hand as shown in the illustration. The last cigarette vanishes and is found in the collar. Another lighted cigarette is caught from the air and is placed in left hand which now contains four lighted cigarettes. These are puffed to prove that they are really lighted. The right hand, which was previously seen to be empty, reaches into the air; it also contains four lighted cigarettes!



SIDE VIEWS OF ACTION - PERFORMED WITH EITHER HAND.

*Secret:* There is one piece of apparatus needed. This is a cigarette holder constructed out of screening to retain lighted cigarettes. This holder should be long enough to contain four lighted cigarettes. It is fastened on the bottom edge on the coat on the right side. The holder has a safety pin soldered to it at each end. See illustrations for details.

Three imitation lighted cigarettes are also required. These can be obtained at any novelty store.

Before the presentation, place one fake cigarette in the shoe top, another in the collar, and the third in the vest pocket. The holder is attached to edge of the coat on the right side just where the right hand touches coat when the right arm hangs normally. Place four lighted cigarettes in the holder with the mouth ends pointing toward the floor and protruding about an inch or a little more from the holder.

The performer lights a real cigarette, holds it in right hand, puffs on cigarette a few times, and apparently places it in left hand. In reality, the cigarette is thumb-palmed in the right hand. The performer retains a quantity of smoke in his mouth.

After the cigarette has apparently vanished from the left hand, the fake cigarette is produced from the shoe top. Through this fake cigarette, the performer blows the smoke that he retained in his mouth. The fake appears lighted. This fake is held between the fingers of the left hand. All of this time the real cigarette has been thumb-palmed in the right hand.

The performer produces the real cigarette from behind the right knee with the right hand. Again the cigarette is puffed, and again some smoke is retained in the mouth.

The real cigarette is vanished by apparently throwing it into the air. In reality, it is thumb-palmed again. Now the fake cigarette is taken from the vest pocket. The retained smoke is blown through this fake. Then the fake is placed in left hand along with the other fake cigarette.

The right hand reaches out into space and catches the already thumb-palmed cigarette. This real cigarette can be puffed and the smoke apparently exhaled. Some of the smoke is retained, and the fakes in the left hand are puffed with this smoke as if they were lighted also.

The real cigarette is again vanished by thumb-palming and is apparently reproduced from the collar. This is the fake that was placed there. This fake is also held in the left hand.

The real cigarette is again caught from the air. This time it is placed with the fake cigarettes in the left hand. It is placed between the third and fourth fingers of the left hand. The smoke curling upward from the lower (real) cigarette causes the fakes to appear lighted.

The performer puffs the real cigarette and blows smoke through the fakes. While he is doing this, his body is with the left side toward the audience; and he steals the other four real lighted cigarettes in much the same way as the last four thimbles in the Multiplying Thimble effect are stolen. Illustration will show how cigarettes are held.

For the benefit of those who are unfamiliar with the method of thumb-palming a cigarette, the moves are illustrated in the accompanying drawings (Figs. 1, 2, and 3). The drawings show cigarette being palmed with the left hand. However, in the above effect, the right hand is used.

## THE PHANTOM KNOTS

(Joe Berg)

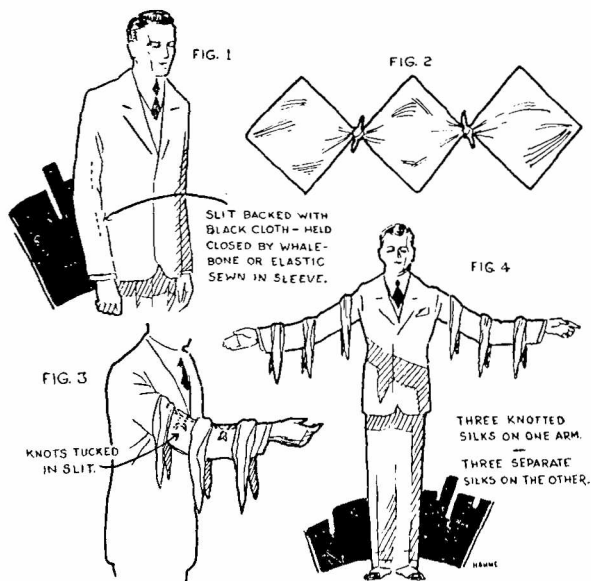
*Effect:* Three silk handkerchiefs are shown, knotted together, and placed on a stand or table. Three other silks are shown separate, gathered together without knotting, and placed on another stand or table. At the performer's command, the knots vanish from the first bundle of silks and reappear in the second bundle. This bundle is then shown to be a string of three silks knotted together at the diagonal corners.

*Method:* The assistant wears a coat prepared as shown in Figure One. There is a continuous slit in the sleeve. This slit extends from a few inches above the wrist nearly to the shoulder. It is kept close or in place by a piece of whalebone or rubber sewn into the sleeve, and it is backed with black cloth.

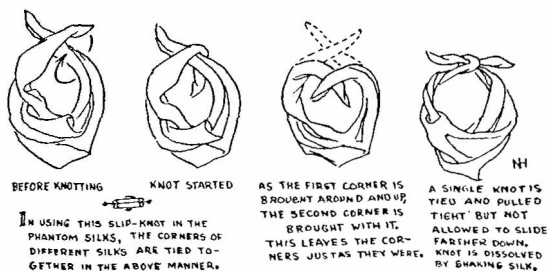
Just before the effect is presented, the assistant knots three of the silks together as shown in Figure Two. This string of silks is placed on the sleeve (prepared sleeve); and by carefully tucking the knots into the slit, the three silks, will appear on the arm as shown in Figure Three. The arm may be shown from either side and it appears that the three silks are separate. The separate silks are draped over the other arm and the assistant makes his appearance (Fig. 4).

By means of the well-known slip-knot, the three separate silks are knotted together. Under cover of placing them on the table, the knots are released secretly.

The performer gathers the three knotted silks from the assistant's arm rapidly, starting with the silk nearest the assistant's wrist. These silks are laid upon another table or stand. In this manner, the knots are pulled from their hiding place and are concealed in the bunch of silks as they are laid down. Care is taken that the knots are not viewed by audience. The change is commanded to take place, and the knots are shown to have left the one set of silks and to have appeared in the other set.



METHOD FOR TYING SLIP KNOT



IN USING THIS SLIP-KNOT IN THE PHANTOM SILKS, THE CORNERS OF DIFFERENT SILKS, ARE TIED TOGETHER IN THE ABOVE MANNER.

**THE CARDS WITH THE COLOR-CHANGING BACKS**

(*Nelson C. Hahne*)

*Effect:* The performer introduces two packs of cards; one pack has red backs and the other has blue backs. The spectator names any card in the pack. This card is removed from each pack. For an example, it will be presumed that the three of clubs was named. The two packs of cards are laid face-down on the table. The three of clubs with the red back is laid face-up on the blue-backed pack, and the three of clubs with the blue back is laid face-up on the red-backed pack. A change is commanded to take place. When the two cards are turned over, it is found that the blue-backed three of clubs is now on the pack with the blue backs; and the three of clubs with the red back is now upon the pack with the red backs.

*Method:* A prepared card is necessary for this effect. It consists of a double-backed card; one side of which is blue, and the other side is red.

The prepared card is placed beforehand on top of the blue-backed pack with the blue-backed side of the card up. Each pack is shown and each pack may be shuffled. The spectator may shuffle the red-backed pack, but the performer must shuffle the blue-backed pack with a simple false shuffle that will retain the prepared card on top of the pack after the shuffle.

Any card is named by a spectator. The performer removes the named card (example, three of clubs) from the blue-backed pack and places the card on the table. He still holds the blue-backed pack in his hands. He then instructs the spectator to remove the three of clubs from the red-backed pack also. While spectator is doing this, the performer palms off in the right hand the prepared double-backed card from the top of the blue-backed pack which incidentally has never been out of his hands. He then lays down the blue-backed pack, and he takes the red-backed three of clubs from the spectator with his left hand. The hands are brought together, the prepared card which is palmed is placed on the back of the red-backed three of clubs, and both cards are held as one without letting the spectator see the back of the card. The performer picks up the blue-backed three of clubs and places it with its back against the face of the other card. All three cards (apparently two) are held in a squared position.

The performer instructs the spectator to arrange the two packs of cards with their backs up, side by side on the table.

The performer shows the two (?) cards in his hand with



the backs up. The blue-backed card is apparently on top. The faces of these cards are again turned up and the front card is taken off. This is apparently the red backed card while in reality it is the blue-backed three of clubs. It is placed face-up on the blue-backed pack.

The fake card and the red-backed card are still held as one card. Both sides of it are shown. This is apparently the blue-backed card. It is placed face-up on the red-backed pack.

Now the change is commanded to take place. And the backs of the two threes of clubs are found to match the pack upon which they are lying. In picking up the three of clubs off of the red-backed pack, the fake card is left lying on top of the pack; for now the red-backed side of the fake card is up and it is unsuspected.

Each pack might be fanned to show unpreparedness. The reader is urged to experiment with this effect. The small amount of skill required is well covered. The method is very subtle and has deceived several well known magicians.

## A ROUTINE WITH A DOUBLE-BACK CARD

*(Joe Berg)*

The following is a novel routine with a card that possesses a double back. A card with a back printed on both sides can be obtained from a dealer in magic apparatus or the reader can prepare his own card. This card is made by soaking two cards in water and splitting them in half. The two backs are then placed squarely together under a weight and allowed to dry. There is usually enough of the adhering substance remaining on the cards without adding more. However, in the absence of this, library paste should be used in preference to glue. It is, perhaps, needless to state that the cards should be placed between two blotters when being dried under the weight.

The routine will be given in skeleton form. At the beginning, the double-back card (hereafter referred to as the "DB") is the second card from the top of the pack. Fan the pack of cards to show them all different, being careful that the faked card is not exposed. Close pack and turn it so that the backs of the cards are up.

1. Take off the top card and display it (for example, it will be supposed that this card is the ace of spades). Place the card the second from the top. Snap pack. Lift

off top two cards as one and show that the ace has returned to the top of the pack (?). Replace these two cards (apparently one card) so that the ace is face-up on top of the pack. The DB is now second card from top.

2. Remove the ace and repeat the same moves as given in the foregoing paragraph.
3. Remove the ace and place it second from top again. Snap pack. Once more, turn the top two cards over to show that ace has returned to top of pack. This time, take the ace and DB together when apparently turning only the ace face-down. This brings the ace second from the top of the pack. The DB is now the top card. Take DB (apparently the ace) and place it second from the top of the pack. Snap pack. Show ace actually on top of pack turning it alone face-up on top of pack.
4. Remove ace and repeat moves given in paragraph three.
5. Ace is now face-up on back of pack. Turn over top two cards as one. This leaves DB on top of pack and ace second from top. Remove DB (apparently ace) and place it on the table.
6. Turn pack face-up and place DB in center of the pack calling attention to the fact that you are placing the ace in the center of the pack face down or reversed.
7. Turn pack over again so that the backs of the cards are up. At the same time, make the pass bringing DB to the bottom of the pack.
8. Slip the top card of the pack to the bottom to cover DB. Snap pack. Fan the pack with the faces to show that the ace is in the center but that it is not reversed at all. To the spectators, it appears as if the ace had been placed in reversed position in the pack and had been caused to face in the same direction as the remaining cards by the movement of snapping the pack. The DB does not show since it is covered by the card that was slipped from the top of the pack to the bottom.
9. Close pack and remove the bottom card (for example, it will be supposed that this card is the six of diamonds) and with it the DB holding both cards as one. Place the six face down on top of the pack. It is apparently the top card. In reality, the six is the second card from the top of the pack; and the DB is the top card.

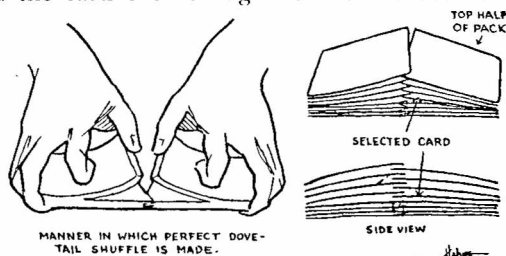
10. Place DB, apparently the six of diamonds, on the bottom of the pack. Snap pack. Show that the six has returned to the top of the pack.
11. Remove the six and push it halfway onto the center of the pack with its (six of diamonds) face-up. Remove the packet of cards above the six and drop them onto the table with their faces down. Ask spectator to turn them face up. At the same time, turn the six face down on the packet you are holding. While he is engaged in carrying out your instructions, turn over the packet that you are holding, secretly. The turning over of the six is the excuse you have for bringing the hands together under cover of which you reverse the whole packet. The packet has the same appearance as before, for the DB is now on top. This movement need not be hurried, for the spectator's attention is on the operation of turning the packet on the table face-up. This misdirection is very strong at this point.
12. Drop your packet on the top of his. Apparently, the two packets are face to face. In reality, all of the cards are facing upward with the exception of the top card which is the DB. Square the pack and turn the whole pack over. DB is now at bottom. Fan the cards and show that they are all facing in the same direction.
13. Square pack again. Slip top card to bottom to cover DB. Turn pack with faces up. Fan faces of cards to show that none is reversed being careful not to expose DB.
14. Receive the applause modestly.

### LOST IN THE SHUFFLE

(Joe Berg)

*Effect:* A borrowed pack of cards is given to a spectator who is requested to shuffle them thoroughly. The performer turns his back to the spectator. The spectator is requested to count a few cards off of the top of the pack and note a card. Further, he is instructed to remember how far this card is from the top of the pack. The cards are replaced on the top of the pack just as they were. The performer turns around and gives the pack a real shuffle. To convince the spectator further that the card is lost in the pack, the performer allows him to give

the pack a cut. The performer asks how far from the top of the pack the card was located originally. Upon being told, he counts to that number and shows that card is not there. It is now obvious that the card is lost. However, the performer easily finds the card even though he has not been told its name



*Secret:* The whole secret lies in the shuffle which the performer gives the pack. He must be able to make a perfect dove-tail shuffle. By a perfect dove-tail shuffle, it is meant that one card at a time must be released so that each half of the pack interlaces evenly.

After the spectator has noted a card and the performer has given the pack a perfect shuffle, it is evident that the card will be twice as far from the top of the pack as it was originally.

Just before spectator is allowed to cut the pack, the performer notes the bottom card of the pack.

The performer takes the cards, and the spectator is asked to give the original location of the card. The performer casually runs through the pack to show that the cards were really mixed. During this process, he finds the bottom card and cuts pack at this place. This brings pack back to the same arrangement before the spectator cuts the cards.

Since the performer knows the original location of the spectator's card, he doubles that number and now has the approximate location of the selected card. The performer can discover it at his pleasure.

It is not absolutely necessary to make a perfect shuffle until the last ten cards in each portion are reached. From then on, one card at a time should be released. In other words, each half should finish even. If the cards do not finish even in the shuffle, it is only necessary to remember the number of the extra few cards. The purpose is obvious.

A suggested finish is given. After the spectator has given the number of cards above the original card, the performer doubles

this number and asks if the color of the card was red or black. After being told the color, the performer counts down to the approximate position of the card. The nearest card of that color is placed on top of the pack. The second nearest card of that color is placed on the bottom of the pack. And the third nearest card of that color is placed face up in the center of the pack. The performer remembers the names of his cards and their locations. The spectator is asked to name his card which is almost certain to be one of the three. The performer can immediately produce the selected card to the bewilderment of the spectator.

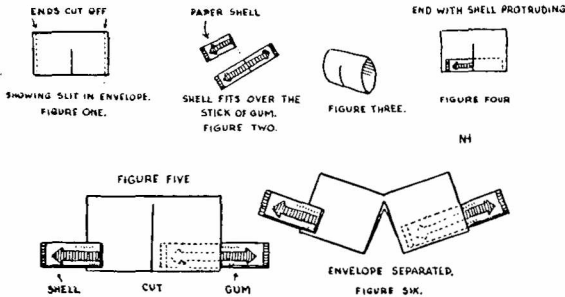
The illustration gives the recommended manner for holding the cards when making the perfect dove-tail shuffle.

The experiment is not so difficult as it might seem. However, any effort in its direction will be well repaid; for the effect has deceived many of the recognized card experts.

### SAWING A STICK OF GUM IN HALF

(Joe Berg)

*Effect:* A stick of chewing gum and a small envelope are shown. The envelope is sealed and each end is cut open. The stick of gum is placed in the envelope and the entire thing is cut through the center with a small pair of scissors. Each half of the stick of gum is pulled part of the way out of the ends of the envelope. The envelope, which has not been entirely severed, is pulled apart slightly at an angle. This offers sufficient proof that the gum has been cut in half. The center ends of the gum and envelope are brought together again. The gum is slowly removed from the envelope and is seen to be in one piece. The restored stick of gum and the envelope are passed for examination.



*Method:* Both the stick of gum and the envelope are prepared before the presentation of the effect. The envelope used is a small drug envelope. The size known as Number Two is suitable for use. The face of this envelope is slit with a razor blade as shown in Figure One. The slit does not run to the top of the envelope. The stick of gum itself is not prepared, but there is a shell label and tip that fits over the stick of gum. This shell is only one-half the length of the stick of gum. This shell is shown in Figure Two. With this shell on the end of the gum and the envelope slit, the effect is ready to be presented.

The envelope is sealed and the ends of it are cut off. The inside of it is shown as in Figure Three. The slit will not be seen if care is taken. The stick of gum is pushed into the envelope from the performer's right side. The end of the gum entering the envelope first is pushed through the slit. After the gum is in the envelope the whole appears as in Figure Four. The performer holds the envelope in the left hand when the cutting is being done. The rear blade of the scissors goes between the back of the envelope (side facing performer) and the stick of gum. The blade of the scissors that is visible to the audience cuts through the side of envelope facing them. The envelope is not cut in half completely. The envelope is cut in half to a point about an eighth of an inch from the top. The right hand reaches into the right side of envelope and withdraws the real stick of gum half of the way. The left thumb tip is on the shell and retains it in its original position (Fig. 5). The envelope is now transferred from the left to the right hand. The thumb of the right hand is placed on the shell. The left hand reaches into the envelope to withdraw that half of the stick of gum. In reality, the left thumb pulls the fake end into view from behind the envelope. The fingers of the left hand conceal this move. The left and right hands retain their present grip on the envelope and the envelope is separated as shown in Figure Six. They are joined together again. The left forefinger pushes shell, apparently, back into the envelope. When it is out of view, the shell is permitted to drop into the right hand where it is palmed. The envelope is now transferred back to the left hand. The right hand pushes the real stick of gum back into the envelope, and the whole is passed for examination. The spectators are surprised to find the stick of gum restored and in one piece.

## WHERE DOES THE CIGARETTE GO?

(Nelson C. Hahne)

*Effect:* The performer stands with his left side toward audience. A lighted cigarette is in his mouth. Taking the cigarette in both of his hands, he gives it a slight squeeze and it is gone! At this point the hands are positively empty. The performer reaches into the air with his empty left hand and secures the invisible cigarette which he replaces in his mouth. When hand is removed, the real cigarette is seen to be in the performer's mouth again while the performer puffs away leisurely. Nothing used but the ordinary cigarette; no difficult sleights are involved.

*Method:* It is necessary that the performer stands with the left side of his body squarely facing the audience. The cigarette never leaves the performer's mouth. At the beginning of the effect the cigarette is

in the center of the performer's mouth. The left hand is raised and held in front of cigarette; this screens it from the view of the audience. The right hand is raised and is apparently placed on the other side of cigarette. In reality, it is placed between the cigarette

AS AUDIENCE VIEWS  
THE PERFORMER.MANNER IN WHICH CIGARET  
IS CONCEALED FROM VIEW.

and the left hand. Now the right hand is moved back and pushes the cigarette so that it extends out of the right side of the performer's mouth. The lighted end of the cigarette is pointing to performer's right ear. The lips hold the cigarette by its sides rather than by its tip or mouth end. The two hands have their palms together and are carried away from mouth as if they contained the cigarette. The cigarette is either rubbed away between the palms or one hand can take the cigarette (?) from the other and squeeze it away. Now the hands are shown empty; and, of course, they are to reproduce the cigarette, which you must do, the left hand reaches into the air as if catching the cigarette. It is raised to mouth. At the same time, the right hand is also raised to mouth. The right hand, however, goes back of the cigarette and swings it back to center of mouth. This is covered by the left hand already being at the mouth.

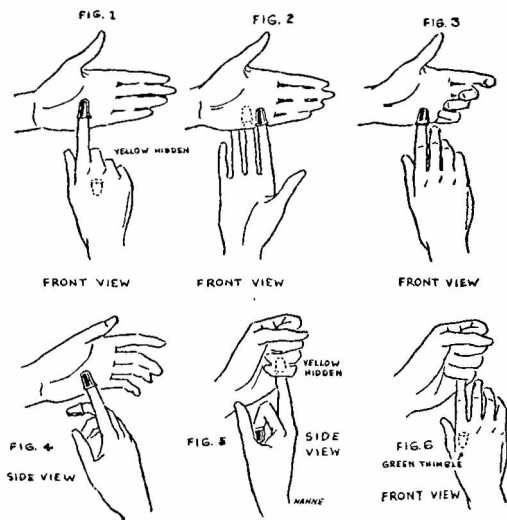
Both hands are taken away, and the cigarette has reappeared. Under some conditions, you will find it best to use an unlighten cigarette, for the smoke might reveal its hiding place.

The success of this effect depends wholly upon how well the performer watches his angles. This is of extreme importance.

### BERG'S COLOR CHANGING THIMBLE

(Joe Berg)

*Effect:* A thimble is placed on the forefinger of the right hand. The hands are shown to be empty with the exception of this thimble. Suddenly the thimble changes color. The moves are comparatively easy.



*Method:* Two thimbles are required. One thimble is yellow in color; the other thimble is green. At the beginning of the presentation, the green thimble is in view on the tip of the right forefinger. The yellow thimble, unknown to the audience, is on the tip of the middle finger of the right hand which is bent into the palm. Figure One illustrates the first position that the hands assume.

To show the right palm empty, the fingers are extended so that the yellow thimble is behind left hand; and the right hand is turned with palm facing spectators (Fig. 2).



The right hand is now turned around to show its back again. While doing so, the green thimble is thumb palmed. The second finger takes the place of the first finger, and the fingers of the left hand closes around the yellow thimble. This is all done in one movement. Figures Three and Four show the front and side view as change is made. Figure Five shows the completed position.

As soon as the green thimble is thumb palmed, the second finger of the right hand is rapidly withdrawn from the closed left hand leaving the yellow thimble in the left hand. Now the right forefinger is poked into the closed left hand once or twice (Fig. 6). The left hand is suddenly opened to disclose the yellow thimble on the right forefinger. In the last set of moves, it must appear that the forefinger is poked once or twice (Fig. 6). The left hand is suddenly opened to disclose the yellow thimble on the right forefinger. In the last set of moves, it must appear that the forefinger is poked once or twice into the thimble to change its color.

The right middle finger can get the green thimble from the thumb palm position onto its tip easily, and everything will be exactly as it was at the beginning with the exception of the colored thimbles being reversed in the positions.

All of the operations will appear much simpler if tried with the thimbles in the hands.

## TOUCH READING DE LUXE

(Joe Berg)

*Effect:* In using this principle, the performer is enabled to read or name the cards in a shuffled pack that is held over his head or behind his back without resorting to the "one ahead" system, pin pricks, squared corners, or other well-known methods. The method is subtle in the extreme and is highly recommended.

*Method:* The performer must obtain two packs of cards that have the same design on their backs. However, each pack must have a different finish. One pack may have a linen or air-cushion finish and the other an enamel or ivory finish. Bicycle and Steamboat cards of certain designs can be obtained in these finishes.

All of the black cards removed from the pack with the ivory finish, and all of the red cards are removed from the other pack. The remainder of the packs is not utilized. The red cards

are arranged in the familiar Si Stebbins order with the suits alternating. Likewise, the black cards are arranged and alternated in this way. Obviously any other system of arranging the pack may be used if the performer so desires. However, it is necessary that the red cards be placed in an arrangement that can be remembered with the suits alternated. The same must be done with the black cards. These two packets are placed together to form the pack.

The performer comes forward with the pack thus prepared. The pack is cut in half between the two colors so that one hand holds a half packet that contains cards of one color only and the other hand holds the other half pack of one color only. The center of pack is easily found by riffling ends of pack. Now these two half packs are shuffled together with a riffle shuffle. This shuffle does not destroy the order of each color; it merely interlaces them. Only one riffle shuffle should be performed. The pack can then be subjected to several straight cuts. As is obvious this does not destroy the order, either. The pack is now fanned to show that the cards are mixed indiscriminately (?). After this, the most suspicious spectator will be convinced that no arrangement is possible.

The top, or backmost card is glimpsed. The pack is behind the back or over the head where it is clearly in sight of the spectators but not in the sight of the performer. The glimpsed card is named. (A short card might be used to locate the first card to be named. In this case, the pack is cut at the short card; and the cards read through in the known order.) The named card is thrown aside, and the next card is removed. By the sense of touch, the fingers perceive the color of the card. If the card is the same in color as the first card named, it can be named easily by following the known arrangement. If it is a different color, the performer names any card and makes an error. However, this enables him to see the face of it; then he is able to follow through that arrangement also. It is obvious, that once a card of each color is known, the reading of the cards becomes a simple thing. In this way the order is known, and the touch reveals the color of the card.

It should be obvious that this principle does not limit the performer to the use of ivory and linen finish cards. Any pack may be used if the red or black cards are removed and prepared with pin pricks, nicks, square corners, or any other method which will permit the performer to distinguish one color from another by the sense of touch.

## THE PENETRATING MATCH BOX DRAWER

(Nelson C. Hahn)

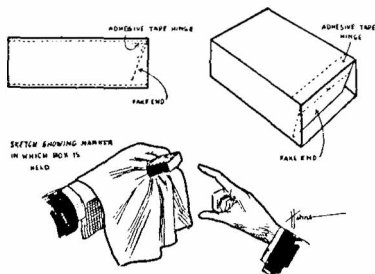
*Effect:* The performer casually displays a safety match box containing matches. A gentleman's linen handkerchief is borrowed, and the center of it is thrown over the partly closed left hand. The end of the match box is placed in the center of the handkerchief, and the box is gripped through the handkerchief by the left hand. The right forefinger is placed on the visible end of the drawer and pushes the drawer through the center of the handkerchief, apparently. The right hand reaches under the handkerchief, removes the drawer still containing the matches, replaces the drawer in cover, and returns the unharmed handkerchief to its owner.

*Method:* The match box is slightly prepared. This preparation consists in cutting out the end of a drawer from another match box and hinging this with a piece of adhesive tape to the inside end of the cover of the match box at the top (Fig. 1). This fake end can be swung down to close end of cover and make it appear as if the drawer were in cover. It must swing freely.

At the beginning, the hinged end is pushed up against the top of the cover. The drawer containing the matches is then placed in cover.

The match box is shown from all sides. The drawer is then pushed half way out of the end that is opposite to the one that is prepared. This permits the hinge to drop slightly. Now when drawer is pushed back into the cover, the drawer pushes the fake end flush into correct position. While the handkerchief is being borrowed, the drawer is secretly pulled out of unprepared end of cover to the distance of an eighth of an inch. This can be done by using the finger-nail.

The whole box is placed completely in the left hand which closes over it and turns with its back up. The handkerchief is thrown over the left hand with its center over thumb. Right hand reaches under the handkerchief to remove the box. However, the left hand grips the small part of the drawer that is protruding and retains drawer; the right hand carries away the empty cover. Since the hinge is down, the drawer appears to be in cover. Performer does not call attention to this, though; for



it would immediately raise suspicion. A slight cough or clearing of the throat will cover any noise caused when the drawer is pulled out of the cover.

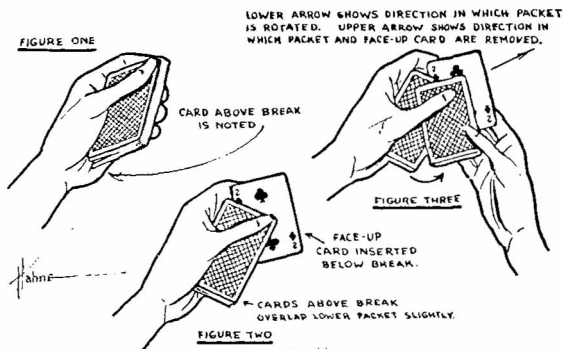
The cover, with its fake end toward audience, is placed so that its other end is in center of the handkerchief. Left thumb and fingers grip the cover through the handkerchief. Right forefinger pretends to push drawer through handkerchief; in reality, it just pushes the fake end up against top of cover. Right hand reaches under handkerchief, removes drawer, places it in cover, and returns the handkerchief.

Just before the right forefinger pushes drawer through the handkerchief, the left hand shakes the matches in the drawer. The sound apparently comes from cover and adds a touch of showmanship. The whole effect must be performed with smoothness and audacity.

## FLESH GRIP FORCE

(Joe Berg)

*Effect:* The performer allows a spectator to insert a card face up at one corner of a pack of cards to permit an uninfluenced choice. The face-up card and the packet immediately above it are slowly removed from the rest of the pack, and the card above the face-up card is noted by the spectator. This card has been forced upon the spectator without his knowledge of the ruse. The effect may be brought to any ending desired by the performer. As a suggestion, it might be used as a move whereby the performer is enabled to predict the name of the card at which point the spectator will insert the face-up card in pack.



*Method:* Pack is held as shown in Figure One. The edges are against the palm. The right hand now approaches the rear end of the pack and the fingers of this hand are laid against the face of the bottom card. This card is drawn backwards off of bottom of the pack and is carried away between the fingers and thumb of the right hand. However, just as the fingers touch this card to be withdrawn, the right thumb makes a break in the rear edge of the pack about twenty cards from the top of the pack. The card above this break is noted by the performer. This break is retained by the flesh of the left palm (Fig. 1). The hand is turned back upward, and that which was the right side of the pack is tapped on the table. This shows edge of pack is square. The flat side of the card held in the right hand is tapped against front end of pack which leaves an even unbroken appearance of the open sides of the pack. Pack is then held parallel to the floor; the bottom card is given to spectator and he is allowed to insert it face upward at any point below the break (Fig. 2). Just after the card is inserted, the first finger of the left hand is shifted so that it is against the front end of the pack. The wrist is twisted slightly away in such a manner that the palm of the hand pushes the packet of cards which is above the break out so that it overhangs the rest of the pack. This packet is grasped with the right thumb on top at the rear right hand corner and with the second finger underneath. The packet is rotated (left thumb acting as a pivot) in a counter clock-wise direction to the position as shown in Figure Three. At this stage, it should be in such a position to conceal entirely the fact that the face-up card is, in reality, located somewhere in the lower packet instead of being between the two packets. When this position is reached the right forefinger presses the face-up card against the bottom of the upper packet. The left thumb is shifted to the back of the lower packet so that the left hand holds the lower packet only. The right hand, with a movement in a "northeasterly" direction, brings the upper packet clear of the pack with the face-up card against the bottom. The whole operation should be one, slow, continuous, deliberate movement.

If the performer desires, he might predict the card to be chosen. When face-up card is inserted, he shows the card immediately above it to be indifferent. Then he removes upper packet and shows that card above face-up card has changed to the predicted card.

## THE SPELLING LOCATION

(*Nelson C. Hahne*)

*Effect:* This is the usual spelling effect with a few rearrangements. Each of four spectators is given a group of playing cards from which they are to select one card. They are instructed to place this card on the bottom of their group. The performer collects the cards and cuts or shuffles them. Asking the name of the first card, he removes one card from the top of the pack for each letter in the name of the card. The last card is turned over; it is the selected card. This is repeated with the other three cards. No skill need be involved. Any pack can be used; there is no prearrangement. The performer just picks up the pack and begins.

*Method:* An effect similar to this has been used before, but it required a prearrangement of the cards so that each card in the group of cards given to spectator would spell out in a certain number of letters.

This effect is based upon the well-known principle that any card in the pack can be made to spell out in twelve letters by some subterfuge.

Performer apparently passes out any number of cards to the four spectators. He does this carelessly. However, he makes certain that each spectator receives exactly twelve cards. After spectator has selected card, he is instructed to place it at the bottom of his portion. Now there are eleven cards above the spectator's card. The performer collects the cards placing each group on top of the one collected before. Now it is obvious that one selected card is the twelfth card from the top of the pack. The next selected card is twelve more cards from the first card and so on. The first selected card is named. You have collected the packets in the correct order, and you know whose packet is on top. This person is asked to name his card. The card is spelled out, and the top eleven cards are laid on the table and allowed to remain there. The same procedure is followed with the remaining cards.

In some cases, it is necessary to leave out the word "of" in spelling out the card. For an example, let us suppose the selected card was the eight of diamonds. In this case, the suite would be spelled out first omitting the "s". Then the value would be spelled out. This will exhaust exactly twelve cards, so the last card is turned over and shown to be the selected one. For another example, let us say one of the chosen cards was the ace of spades. In this case, it would be necessary to spell out the

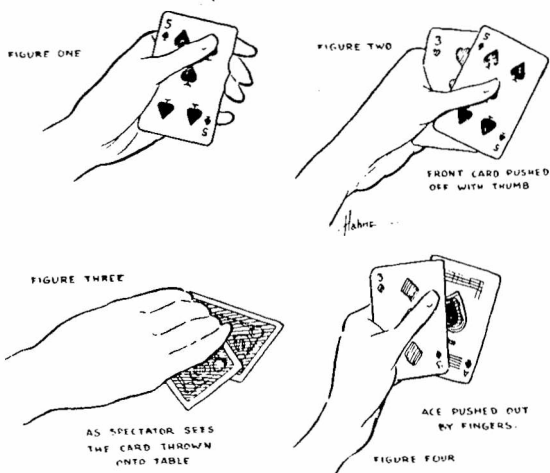
whole phrase, ace of spades. It will be seen that there are only eleven cards in this phrase, so the card following the card laid down on the "s" is shown. It is the twelfth card. It is well to be prepared by knowing the number of letters in each suite before the presentation. In this way, you will not need to spend too much time in calculation which would probably be noticed.

Just before the spelling procedure, the performer might give the pack a false shuffle or cut leaving the pack in the original order. This is not necessary, but heightens the effect.

## THE ELUSIVE ACES

(Joe Berg)

*Effects* This is another version of the usual four ace effect. This variation has the advantages of being practical, simple of operation, and slightly different. The four aces are laid faces up in a row on the table. Three indifferent cards are laid on top of each ace. The indifferent cards are laid with their faces up, too. The aces and the indifferent cards are then separated. After the usual manner, the aces in one pile are caused to change places with four different cards.



*Method:* As described, the four aces are laid in a row, and each is covered with three indifferent cards. The faces of all the cards are up. Each of the four piles is squared. The first pile is taken with either the right or the left hand and is held as shown in Figure One. The illustration shows the left hand being used. The performer shows the top card. This card is pushed

forward slightly with the thumb (Fig. 2). At the same time, the hand is turned over and the card is thrown with the face down onto the table (Fig. 3). This is repeated with the next indifferent card. However, with the third indifferent card in that pile, a different procedure is followed. As the hand is turned over to throw down the third indifferent card, the indifferent card is held against the base of the thumb by the thumb; and the fingers push out the ace instead (Fig. 4). The three cards that have been thrown onto the table are kept in one pile. The card remaining in the hand is, apparently, the ace. The face of this card is not shown. The card is laid aside on the table with the face down. This same procedure is followed with the three piles that remain on the table. When the operations have been completed with all four piles, there will be two piles of cards on the table. One pile will contain four indifferent cards; this is the pile that the audience supposes contains the four aces. The other pile will contain twelve cards; the top card and every third card of this pile is an ace.

The pile of twelve cards is placed on top of the pack, and the pack is shuffled several times with a false shuffle that does not disturb the top twelve cards. Three cards are dealt off of the top of the pack in a row with their faces down. Three more cards are dealt on top of these cards. This is continued until each of the three piles contains four cards. All of the aces will be in the first pile. This pile is forced in any favorite manner. The other two piles are removed. The aces are commanded to leave the pile of cards first left on the table and to reappear in the forced pile. The change is shown to have taken place, and the performer observes once more the deceptive power of simplicity.

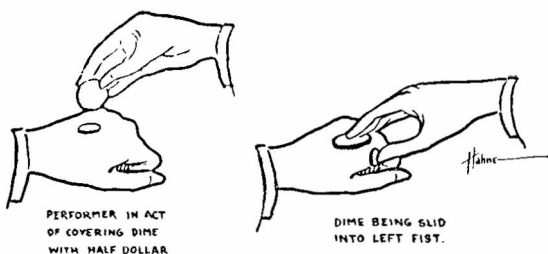
### DEVIATING DIME

(*Nelson C. Hahne*)

*Effect:* A dime and a half dollar are borrowed. With the exception of these coins, the hands are shown empty. The left hand is closed and held with the back up. The dime is placed on the back of the left hand and is covered with the half dollar. A spectator is requested to lift the half dollar, and he finds that the dime has disappeared. The performer assures him that the dime has not gone far and that it has only penetrated the left hand. To verify his statement, he turns his left hand over, opens it, and reveals the dime reposing in the left palm. This is a very easy effect that is dependent upon an unique manipulation.



## AS PERFORMER VIEWS OPERATIONS



*Method:* The closed left hand with its back up is held about waist high exactly in front of the performer. The performer is facing the audience squarely. The dime is laid on the center of the hand about an inch from the knuckles. When covering the dime, the half dollar is held by the right thumb and forefinger with the forefinger on top and the thumb on the bottom. In the act of laying half dollar over the dime, the front edge of the half dollar is lowered first, thereby concealing the dime from view of the audience. The thumb presses dime against left hand; and while still pressing it, the thumb pulls dime around hand and pushes it into left fist going between the thumb and the forefinger of the left hand. At the same time, the half dollar is permitted to drop on the back of the left hand. An upward movement of the hands and a slight turn to the right covers these moves perfectly. With a small amount of practice, the effect can be presented within a foot of the spectator without his detecting the secret.

## BERG'S FOUR ACE ROUTINE

(Joe Berg)

*Effect:* Four aces are laid face-up in a row on the table. Three indifferent cards are placed face-down on top of each ace. A spectator is requested to select one of the piles. The selected pile is placed in the empty card case, and the case, is closed. The three aces that remain on the table change places with the three indifferent cards that are in the card case. The spectator is permitted to open the card case and to remove the four aces.

*Method:* The routine is original, but one of the principles involved is an adaptation from Stewart Judah's effect, The Judah Monte.

Three double-faced aces and a regular pack of cards are re-

quired. The three double-faced cards have an ace printed on one side and an indifferent card printed on the other. Before the presentation, the cards that are duplicates of the opposite sides of the fake aces are removed from the pack and placed in the pocket. Next, the ace of hearts, the ace of clubs, and the ace of diamonds are placed on top of the pack. Three indifferent cards are placed on top of these aces. The genuine ace of spades and the three fake aces are placed in any part of the pack not too close to the top. The "ace" sides of these fake cards are facing in the same direction as are the remainder of the cards in the pack. This completes the preparation.

The pack is fanned. The ace of spades and the three fake aces are removed from the pack and are placed face-up in a row on the table. The ace of spades is second from one end of the row; this position makes the force easier. In removing these four cards, care is taken that the three genuine aces at the top of the pack are not exposed. The performer explains that he will place three cards face-down on each ace. The three top cards are removed from the pack and are shown to be indifferent cards without calling attention to the fact. These three cards are placed on the end ace that is nearest to the ace of spades. The next three cards are removed from the top of the pack (these are the genuine aces) and are placed on top of the ace of spades without having their faces shown. Now three cards are placed on each of the two remaining aces. The pile containing the genuine aces is forced in the usual manner and is placed in the card case. The case is closed and laid aside. The spectator is instructed to watch the remaining aces.

One of the piles that remain on the table is taken in the left hand with the ace face-up and the three indifferent cards face-down. The right hand takes a card from the top of the packet and places it beneath the ace, face-up. The next card is taken from the top of this packet and is placed face-up above the ace. These moves must be done quickly without spreading the packet. The packet must be kept in a squared position. While these moves are being made, the performer should keep up a steady line of patter; this prevents the spectators from remembering the arrangement of the cards.

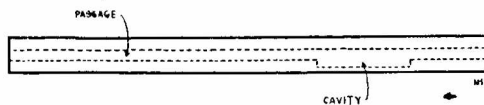
After these moves have been made, the whole packet is turned over; and the four cards are placed in a row on the table. Two cards will be face-up and two cards will be face down. One of the face-up cards is the fake ace. The spectator is asked to point

to the one of the face-down cards that he thinks is the ace. This card is turned over and shown to be an indifferent card. It is presumed that the remaining face-down card is the ace. So this card is laid aside without being shown. The next pile is treated with the same procedure. When picking up the last pile, the performer states that he will make the moves a bit slower and give the spectator a chance to follow the ace. Making the same moves as before, he again places the four cards in a row on the table. When the spectator points to the ace, it is laid aside as if he had really found the ace at that time. The other face-down card is turned over and found to be an indifferent card. The three indifferent cards in the card case (?) and the three aces on the table (?) are commanded to change places. Upon removing the four cards from the case, they are found to be the four aces. The three cards on the table are turned face-up and are found to be indifferent.

## THE BEWITCHED POKER CHIPS

(Nelson C. Hahne)

*Effect:* The performer introduces a flat wooden tube about seven inches long. After this has been thoroughly examined, a red, a white, and a blue poker chip are also given for examination. Everything is pronounced free from preparation, for the secret is indetectably concealed. However, upon the chips being slid through the tube, they rearrange their order mysteriously before they reappear at the other end of the tube. The tube is not wide enough for one poker chip to pass another, so the mystery is relegated to the realm of the unsolved by the spectators.



*Method:* Approximately one inch from one end of the tube or slide, there is a cavity in one of the walls. This cavity is just large enough to contain one poker chip. A diagram of the tube is shown in the illustration. The poker chips are dropped into the end of the slide which is nearest the cavity. If the side of the tube containing the cavity is at the bottom it is obvious that the first chip dropped into the slide will fall into the cavity. This cavity is just as deep as one chip is thick. When a chip is in the cavity,

the upper surface of the chip is on a level with the wall of the inside of the slide. After one chip has been dropped into the tube and fallen into the cavity, the remaining two chips will slide over this chip. Now by snapping the bottom of the slide or by turning the slide over, the chip is jarred out of the cavity and slides on down to join the other two chips. This procedure, of course, disarranges the order of the chips as they were dropped into the slide. Many variations can be evolved by the ingenious performer.

The slide has been manufactured in a size that will permit the use of two pennies and a dime in the procedure.

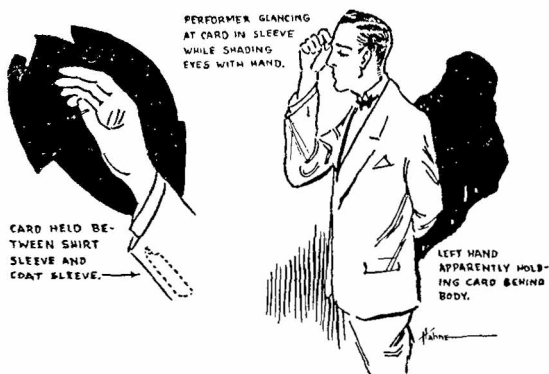
The slide might also be manufactured in a size that would permit the use of giant poker chips for stage use. The possibilities are unlimited.

It is noteworthy that this experiment won the first prize in the Sphinx magazine Poker Chip Contest in December, 1928. Amateurs from all over the world competed. The author has received many compliments on this experiment.

## THE CARD BEHIND

(Joe Berg)

*Effect:* The performer stands with his back facing a spectator. The spectator is permitted to select any card from any pack. This card is given to the performer, who holds it behind his back with both hands. After a certain amount of concentration, the magician names this selected card. There is no palming in the process, the cards are unprepared, and the selected card is not injured in the procedure.



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*Method:* After explaining to the spectator what is to be done by him, the magician turns his back toward spectator and audience. The card is placed in the magician's hands which are held behind him. The performer faces audience and states that his sensitive fingers can feel the spots on the card. While the magician is talking, his left hand pushes the card up into the right sleeve between the shirt sleeve and the coat sleeve. The pressure of the cloth should hold the card in this position. The edge of the card should be two inches from the edge of the cuff. The card should be placed in sleeve so that when right hand is brought to the forehead the performer can see the index of the card by glancing into the right sleeve. After the card is properly in position, the right hand is brought around and placed on forehead under guise of concentration. The audience is permitted to see that right hand is empty though no attention is called to the fact. The left hand is still held behind the performer as if it still held the card. When the performer sees the index, he names the color with apparent difficulty. Then, he places right hand behind back again and quickly withdraws the card from the sleeve. He turns his back to audience again so that they might see the card in his hands. While in this position, he feels the spots on the card and names the value of the card and the suit. This places the audience further under the impression that the card was always in back of the performer.

Particular attention must be given to the placing of the card in the sleeve so that it does not slide out when arm is moved and hand is brought to forehead. This tendency can be prevented slightly by keeping the arm slightly bent during its movements. A rubber band placed around the shirt cuff might also aid the performer. Or a pellet of magicians' wax might be placed on the lining of the sleeve; the card is stuck to the lining in this process.

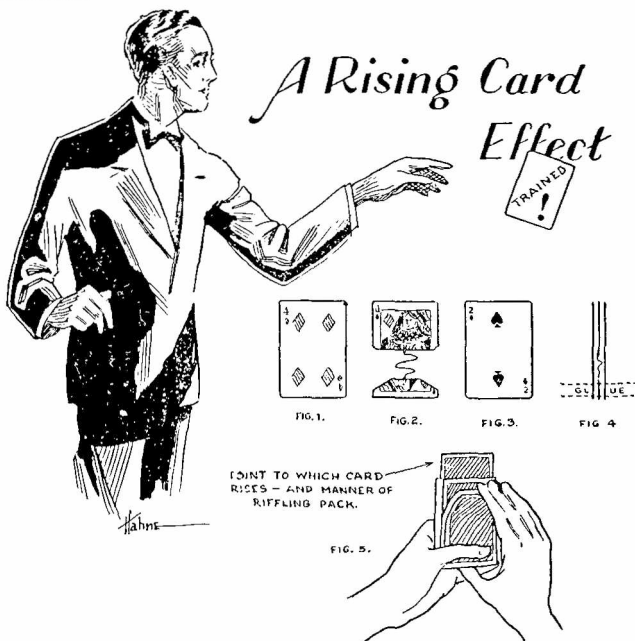
This same principle can be applied to divination effects utilizing colored tags.

The effect should not be ignored because of its pleasing simplicity; this lends it its power of deceiving. Many prominent magicians have been mystified with this experiment. With the proper presentation and showmanship, the effect cannot fail to impress any audience.

## A TRAINED CARD

(Joe Berg)

*Effect:* A card is selected from the pack by a spectator. The card is replaced by the spectator, and the pack is shuffled. The pack is held in the left hand of the performer with the faces of the cards toward the audience. The spectator is asked to name his card. The performer riffles the top of the pack, and the selected card jumps up and out of the pack about one-third of the way. It is then pushed back into the pack. The pack of cards is fanned before the audience. The selected card is removed from pack and is given to the party who selected it for examination.



*Method:* A faked card is necessary to produce this baffling experiment. This faked card is made up of three cards which are fastened together in a way that will be explained. The center card of the three appears as in Figure Two. It consists of one-half of a playing card fastened with a short length of thread to another piece of playing card that is about one inch wide at its widest point. The length of thread that connects the two pieces

of card is about two and one-quarter inches long. The three cards are glued together across the bottom as shown by the dotted lines in Figure Four. The faked card is between the other two cards. The performer must possess a duplicate of this center card. Just before presenting the effect, this faked card is placed second from the top of the pack. The duplicate of the center card is the top of the pack.

The pass is made, and the top card is forced upon a spectator. The pack is left in this position which leaves the faked card near the center of the pack. The selected card is returned to pack anywhere and is lost among the other cards. Pack is held tightly with the left hand near bottom. The faces of the cards are toward the audience. The upper edge of pack is riffled with the right hand. This causes the faked card to rise out of pack about one-third of the length of a card. By experimenting, the best manner of riffing can be found. The faked card is pushed back into the pack. Pack is squared up. Then with the faces of the cards held toward the audience, the pack is run through and the selected (forced) card is removed. It is given to the spectator for examination.

It is suggested that the reader make up a few of these faked cards so that he might force a different card each time he performs the effect. This is unnecessary however, if the same persons do not view the experiment a second time. This experiment has mystified an unbelievably large number of magicians; the discerning reader will utilize it immediately.

## THE PERIPATETIC RABBIT

(Nelson C. Hahn)

*Effect:* On the stage are seen two easels, each bearing a large sheet of white paper. One of the easels is located near the wings of the stage. On the paper on the other easel, the performer rapidly sketches a rabbit. Figure One shows performer completing the drawing. Suddenly, the magician breaks through the sketch and produces a live rabbit from the picture. The rabbit is wrapped in a piece of paper, and the package is placed in a wire holder on the end of a pistol. The performer shoots toward the easel near the wings. The paper package on the end of the revolver is blown to pieces; the rabbit has vanished. Simultaneously, a drawing of the animal appears instantly on the paper of the easel near the wings! The rabbit's expression in the drawing is a surprised one; it appears as if he were shot against the paper and reverted into a drawing.

Known principles are utilized throughout this amusing stage routine. However, the combination is novel. It is eminently suitable for the stage magician as well as the chalk talker who wishes to inject novelty into his program.



*Method:* There are many methods of producing the various effects. In each instance, the simplest procedure will be set forth in the following explanation.

The paper upon which the magician sketches the rabbit is fastened to a frame. The frame rests on the easel. The performer uses a soft chalk and takes care that he does not break through the paper prematurely. The rabbit can be sketched in lightly with pencil before the presentation; this will aid the performer greatly in his drawing.

After the sketch is finished, the performer steps before it as in Figure Two. While in this position, he breaks the paper with his left hand; and he removes the live rabbit from the left breast, loading pocket with his right hand. The animal is pushed



through the hole in the paper. Now the performer moves to the side so that audience can see the procedure. A second later, he tears the paper away and produces the rabbit apparently from the drawing.

In wrapping the rabbit in the paper, the rabbit is disposed of by the use of the mechanical table or tray. A simple tray vanish can be arranged easily. On the bottom of the tray is attached a folding servante. The rabbit is placed on the tray which is being held by the assistant who holds servante collapsed. The performer holds paper in front of the rabbit with one hand, the assistant tilts tray forward and allows servante to open, the performer places rabbit in the servante with his free hand, the assistant carries tray off stage with its top facing audience, and the performer pretends to wrap rabbit in paper. The ends of the empty paper are twisted, and the package is placed in the wire holder on the end of the gun.

The second easel which is near the wings is apparently the same as the other easel. However, instead of there being a paper surface, the surface is either wood or heavy cardboard, painted white in imitation of paper. Previous to the performance, the rabbit is drawn on this surface with a brush, using glycerine as the medium. Care must be taken that the liquid is not applied thick enough to run. This glycerine will not dry and is invisible to the spectators. When the performer fires the shot, an assistant who is stationed behind the wings blows a quantity of powdered black chalk or charcoal onto the easel. The powder adheres to the glycerine, and the drawing appears instantly. Figure Three shows this last action.

## THE PRODUCTION OF A BOWL OF FLOWERS

(Joe Berg)

*Effect:* The performer shows both sides of a large foulard. It is thrown over his left arm. Suddenly, a large object is seen to materialize beneath the cloth. Walking over to a small side stand, the magician places the object on the stand. When the foulard is removed, the audience sees a large glass bowl filled with flowers of various colors. The spectators readily appreciate the fact that the bowl was too large to be concealed on the performer's body.

It is interesting to note that the drape on the side stand, unlike that in the effect wherein bowls of water are produced, is the same length after the production as it was before the production. There seems to be no clue leading to the exact solution.

*Method:* The illustration shows the various parts of the apparatus.

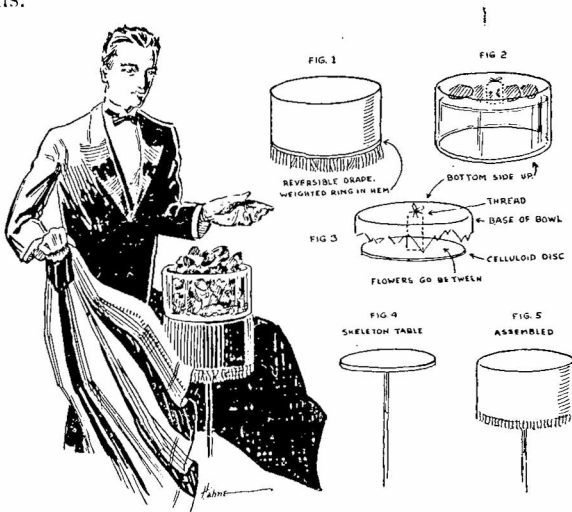


Figure One is the drape. This drape has a disc top. Around the hem where the fringe is fastened, there is a metal ring; this is for the purpose of weighting the drape and of making it hang correctly.

Figure Two is the bowl itself. The illustration shows it in an inverted position. In the bottom of the bowl, there are two small holes. These holes are large enough to permit the passage of a thread. There is also a celluloid disc that just fits in the bowl. This also has two holes in it near the center. The usual variety of spring flowers are placed between this disc and the bottom of the bowl. A thread that ties the disc to the bottom of the bowl is shown in the drawings.

Figure Four shows the skeleton table alone. The top of this table is just a little smaller in diameter than the opening of the bowl. The bowl is placed opening down over the top of the table. This causes the top of the table to meet the celluloid disc in the bottom of the bowl. Over the whole is placed the drape. After all have been assembled, the table appears as in Figure Five. Incidentally, the table drape is reversible; it appears the same on one side as it does on the other. If this has been done correctly, the performer is ready for the presentation.

The foulard is swung in the air a few times and finally

thrown over the left arm which is bent to give the impression of a round object underneath the cloth. When the magician covers the table with the cloth, he reaches under the table drape, seizes the edge of the bowl, lifts the whole affair off of the table, turns it over, and places it back on the table. The weighted drape falls back into the correct position again only it is now inside out. The bowl is in the correct position on the table. The performer reaches into the bowl with his right hand, breaks the thread, and carries the celluloid disc away under the foulard. The spring flowers expand immediately and fill the bowl to the point of overflowing. The foulard and disc are laid aside.

### THE STICKS OF EN HAH

(*Nelson C. Hahn*)

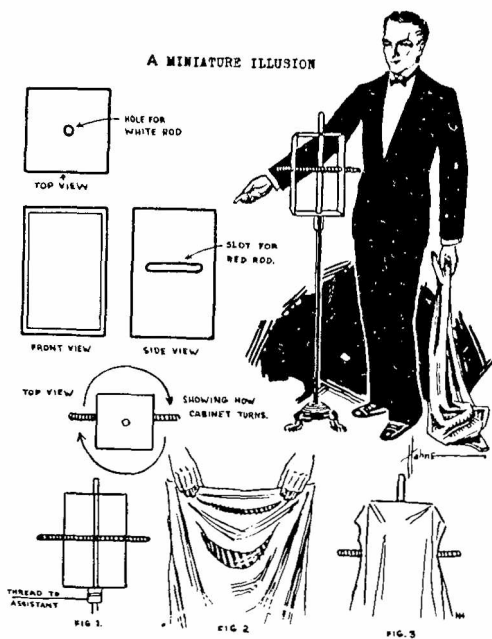
*Effect:* A cabinet without a back or front is displayed. It is secured to the top of the upright of a heavy type base. Two sticks of equal length are passed for examination. One rod is red, and the other rod is white. The white rod is passed through a hole in the top of the cabinet; the bottom end of the rod rests on the floor of the cabinet. A portion of the rod extends above the top of the cabinet. The red rod is passed through a slot in the sides of the cabinet. A portion of the red rod also extends on each side of the cabinet. The red rod is run through the cabinet in front of the white rod. While the rods are in this position, the performer covers the front of the cabinet with a cloth. Now the red rod is moved back and forth in the slot and it apparently passes through the white rod. When the cloth is removed from the front of the cabinet, the red rod is in back of the white one! Again, the rods may be passed for examination. When properly performed, there seems no clue to the solution. Simplicity is foremost both in the effect and in the method.

*Secret:* The rods are unprepared. The cabinet is arranged so that it can revolve on top of the upright. See illustration. A thread in the hands of an assistant pulls cabinet so that its back faces the audience (Fig. 1). The ingenious performer can evolve a method whereby he can manipulate the thread himself. The cabinet is turned while performer is covering the front of it. The cloth is rather large and is held in front of the cabinet just before covering them (Fig. 2). This only requires a few seconds. As soon as cabinet has turned, the cloth is draped over the front, allowing the ends of the rods to be seen. Now, the red rod is apparently pulled through the white rod. This is very simple,

for the turn of the cabinet half-way around causes the red rod to be behind the white rod. The remainder of the effect depends upon the showmanship of the performer. A brief study of the illustration will aid in clearing up any obscure points.

The effect can be used as a follow-up for the Vanishing Sticks. First the sticks are wrapped in a piece of paper from which they vanish. The paper is torn into pieces. The sticks are reproduced from the inside coat pocket, and the above illusion with the sticks follows. The routine lends itself admirably to a program of Chinese effects.

In the vanish of the sticks, paper shells are used which have pieces of wood in the ends. They are shown to be solid by rapping the ends on the table. These shells are wrapped in the paper, and the whole is torn up. Of course, the solid, unprepared sticks have been in the inside coat pocket throughout the program up to this point. They are removed, and the above illusion is presented.



## AND IN CLOSING

Our parting thoughts will combine observations and some advice. It is always well to obtain all of the advice procurable and then use your own judgment.

We sincerely believe that the student of magic will find many things of interest in the foregoing pages. It is to be regretted that the purchaser cannot see the effect presented before he learns the secret. We can only advise the reader to judge an experiment by the effect it has upon the audience and not by the *modus operandi*. This brings the question of presentation to the foreground.

In presenting a magical effect just as in doing anything else, be yourself. In using this slang phrase, we beg your indulgence; but the expressive quality of it cannot be denied. The one who is original is the one who succeeds. Be yourself, and you cannot be anything but original. Avoid extremes.

The foregoing collection of secrets does not exhaust our ideas. If the present book is received well, it is very probable that it will be followed by another work along slightly different lines.

So, we must close. We cannot thank each of you in person, but we can and do express our very sincere appreciation of your cooperation by wishing you the greatest success in your efforts.

THE AUTHORS.

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