

the  
**TRAVELLING  
GHOST  
CARD ILLUSION  
&  
OTHER EFFECTS**



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THE TRAVELLING GHOST

And Other Effects

by

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## INTRODUCTION. . . . .

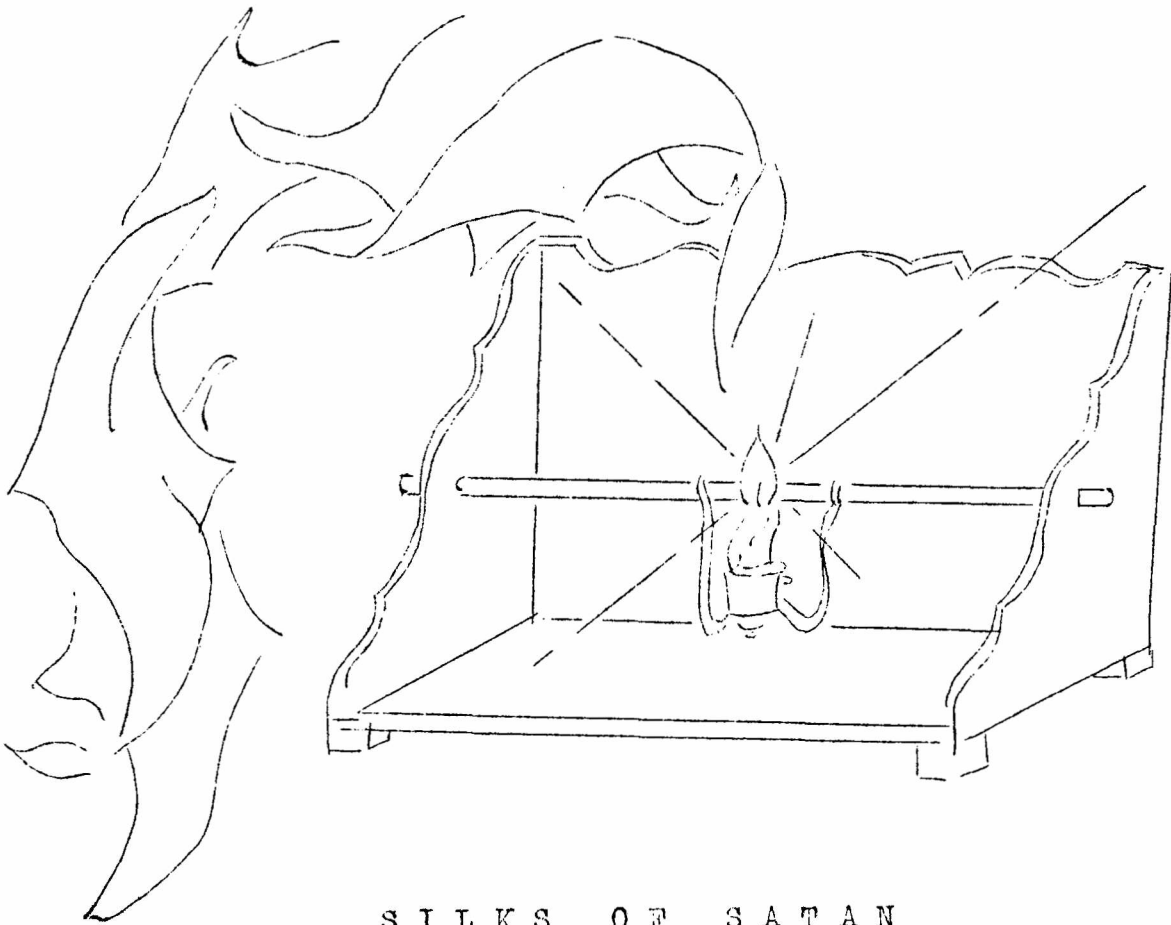
In this book you will find many new and startling effects that you can build yourself. Do not bemoan the fact that you have no "shop". The only tools that I possess are a fine cross-cut saw, a fret saw, three files, a hammer, and a screw-driver -- and no basement! Living in an apartment, I am forced to throw a small drop-cloth on the floor and work in the living room!

It is easy to achieve a professional looking paint job if you use Nu-Enamel, providing you shellac the wood first and sand down any of the grain that may have been raised in the process with a fine grade of sandpaper. Sprayed stencil effects can be done fairly well with a good insect spray gun if the paint is thinned with turpentine.

Soldered metal parts can be done by your magic dealer, or your local metal shop, if you are not handy with that kind of work. But most dime and department stores sell small models of soldering irons and their use is unlimited. Your local tin-smith will supply you with, and cut, your sheet metal. I recently had two large production tubes, 6"x16" made up with hemmed edges and flush outside seams for 75¢ each. Painted a Chinese Red on the outside and a flat black on the interior, they formed a professional looking item that would have cost me \$7.50 anywhere.

So, let the chips fall where they may, but don't leave them for your wife to pick up, or your creative ability may be nipped in the bud. You will take pride in equipment made by yourself, and I know that you will have as much fun in making as in performing illusions thus created.

Gordon M. Howatt



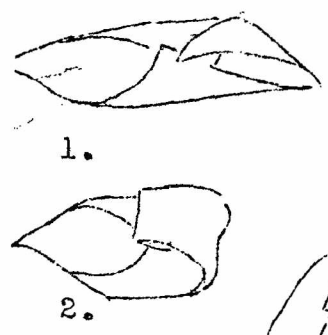
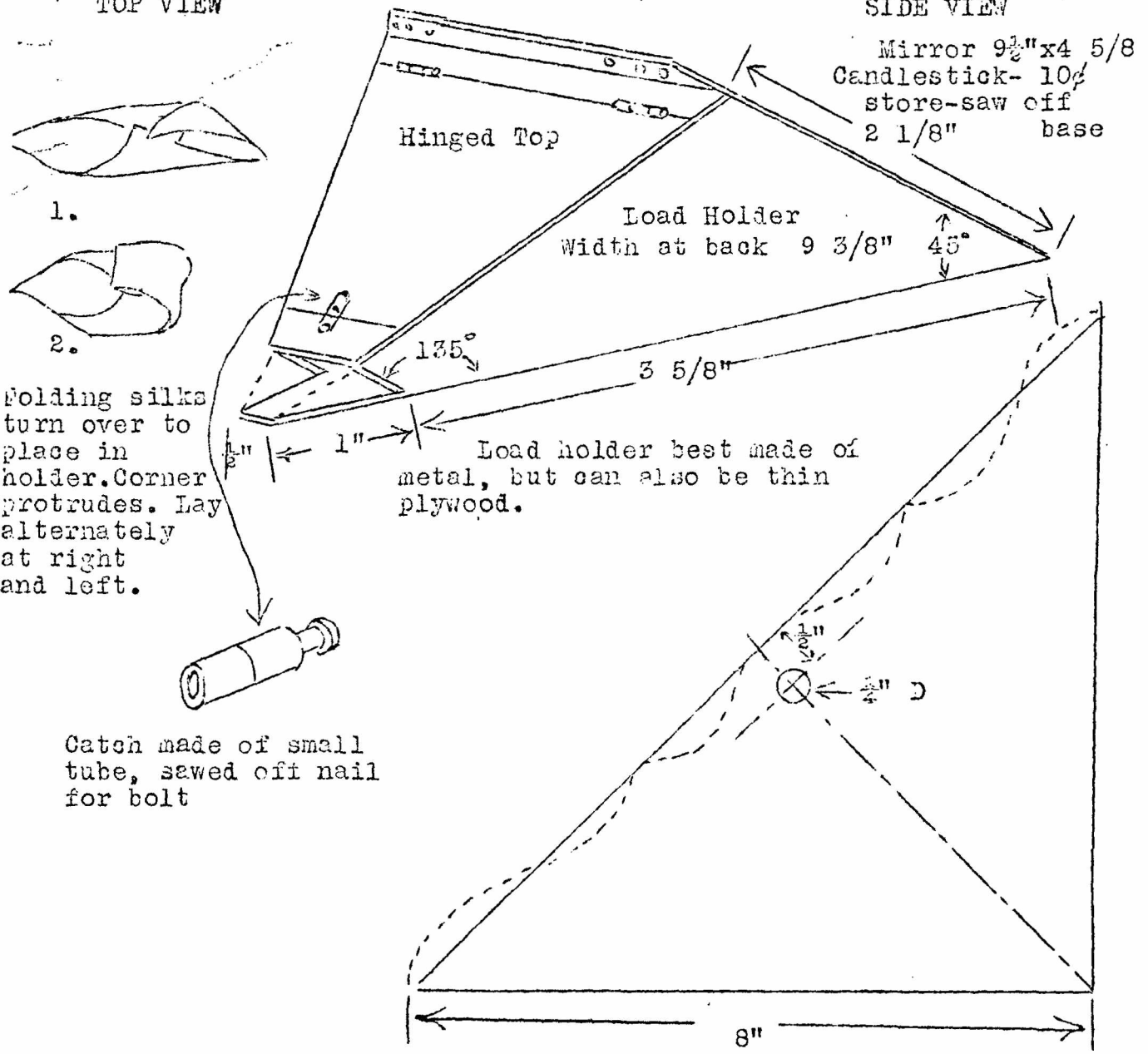
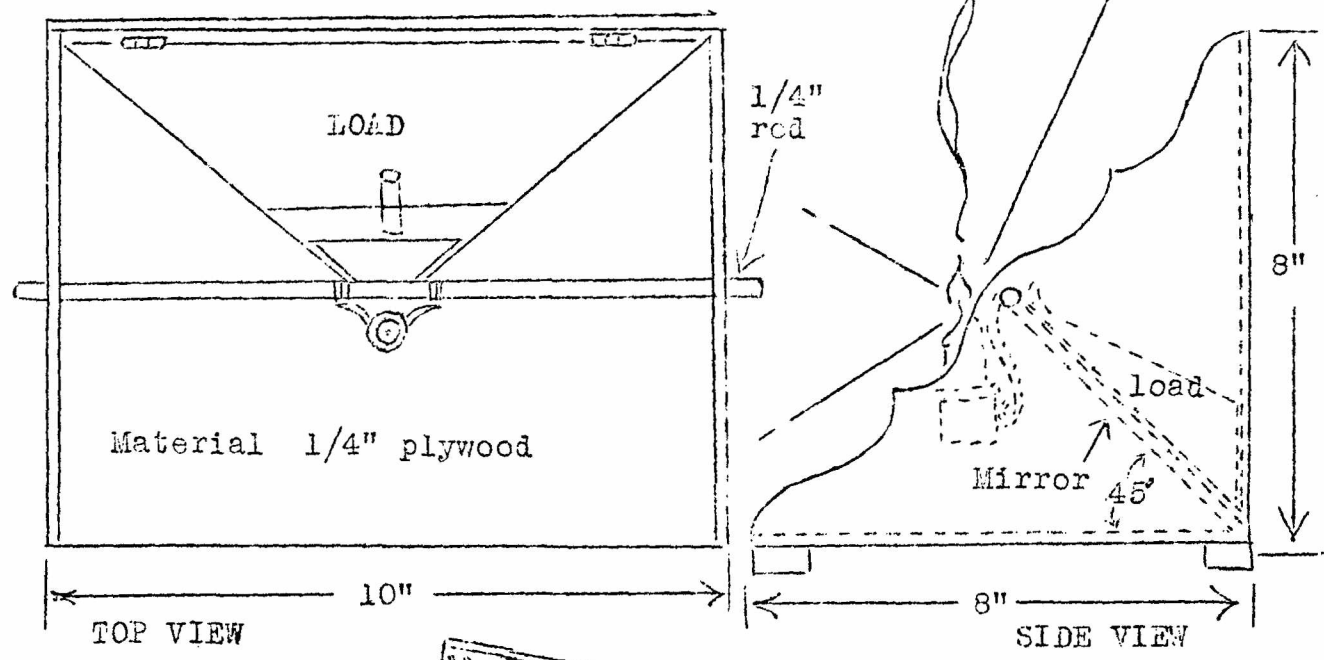
### SILKS OF SATAN

**Routine:** In this beautiful production the performer lights a candle in a unique box on the table. He gives the match a flip and a silk appears in its place. Stepping forward, he tells about the latest scientific discoveries in the field of synthetic materials, and announces that he can produce silk from the carbon of the candle smoke. He reaches toward the flame. The first time he burns his fingers, but on the second attempt a large silk is seen to materialize from the flame. This is repeated again and again until handfuls of silk lay in beautiful array across his arm. As a final gesture he removes the candle, blows it out, and wraps it in tissue. Upon breaking the tissue, a yard square silk pops out. This is thrown over his right arm for a moment. When it is whisked away, a bowl of fire is seen resting on the magician's hand!

**Apparatus:** The match to silk, candle to silk and fire bowl are all standard pieces of apparatus that can be either home made or purchased. These items are merely suggested as embellishments to add to the effectiveness of the silk illusion here described. The drawings which follow will explain the construction of this illusion.

The quarter inch rod hides the front edge of the mirror that conceals the load of silks which are really produced from a point about one inch behind the flame. This face is not evident if the silks are pulled out in a brisk manner.

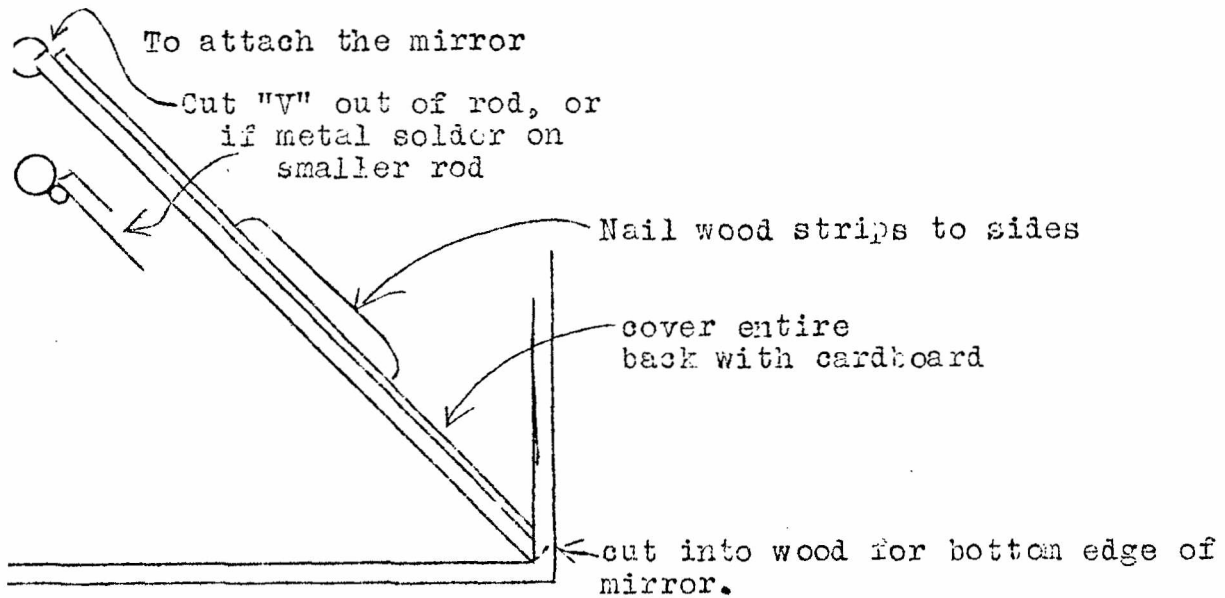




Folding silks turn over to place in holder. Corner protrudes. Lay alternately at right and left.



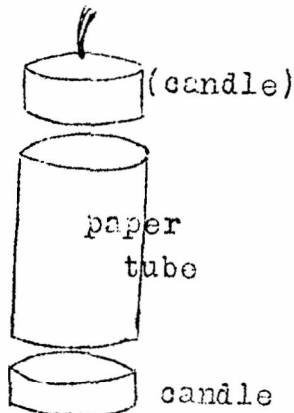
Catch made of small tube, sawed off nail for bolt



The inside of the box is lined with a dark green felt or other suitable material. If the edges of the mirror show, paint lines on the sides of the box radiating from the rear bottom corners, and stripes on the back and bottom horizontally. They should be of a green a little darker than the background.

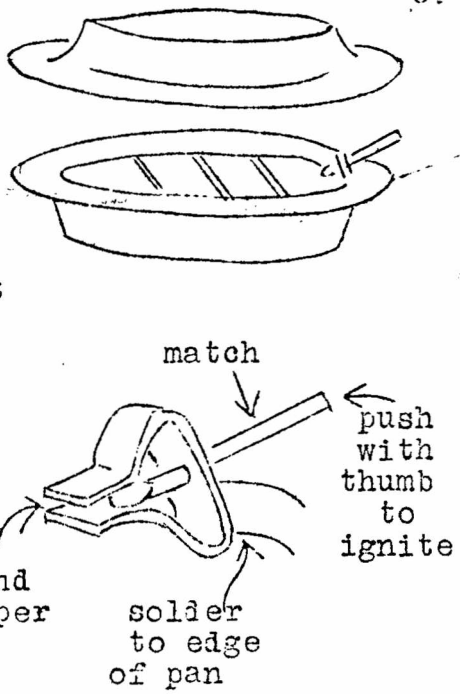
In attaching the candle-stick to the rod, care must be exercised to keep it from being reflected in the mirror. Use a fat squatty candle and keep the bottom of the holder as high and as far forward as possible. The top of the candle should be even with the rod.

All other construction details show in the sketches. The match to silk is part of an effect known as Silks From Nowhere, by Berland, obtainable from any magic dealer. The candle to silk can be arranged from material from the dime store - merely a paper tube with a real candle stub in each end. Fire bowls are sold ready made, but if you want to try your hand at making a simple one, parts can be found in the dime store, and construction is explained below. Remember, it is not necessary to use any of these effects unless you want to, but they do add that little detail that boosts an illusion of this type, and they give you a well-rounded out routine.



Load a silk into the paper tube, and then plug each end with a piece of real candle. To produce the silk, wrap entire candle in tissue, and merely tear apart.

Construction of the fire bowl. Made of pie tin. Fill with waste, then drill or punch holes along side and string fine wires across to hold in waste. Solder on match holder. Clip a second pie tin to it, so that kerosene soaked cotton or waste will not get on to clothing. In presenting, hold under arm or clip to sleeve hole of vest under coat and produce ala fish bowl. While still under cover of silk, slide the top pie tin off, place it on the bottom, and push the end of the match briskly in toward the bowl. Do not use much kerosene. It should not drip. Alcohol has too invisible a flame, but some poured onto the top of the waste will hasten the start of the flames.

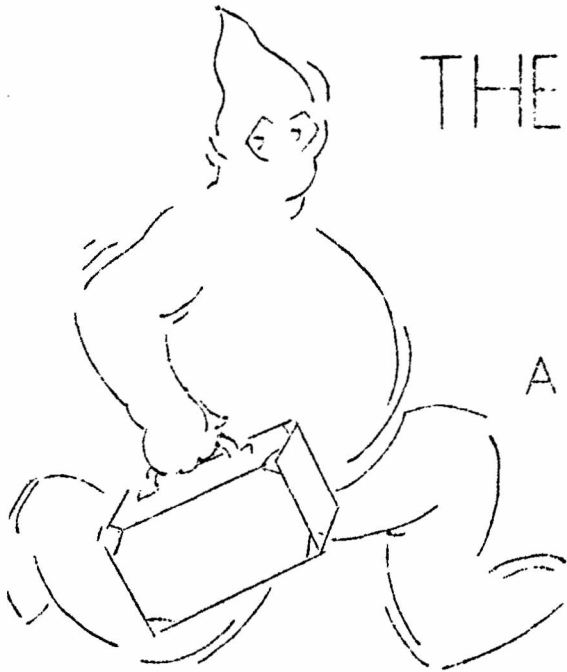


AN IDEA

What could be more spectacular than a flash of flame? The flash is usually started either with the prosaic match or with the end of a lit cigarette, neither one of which can be called magical. Here's an idea that I have been working on, and perhaps you'd like to try it out.

At your neighborhood hobby shop purchase the smallest model aeroplane spark plug, and a condenser and spark coil for same. In other words, the ignition system for a model plane. These plugs work at three volts - two penlight cells will do the trick, and the whole assembly: plug, coil, condenser, and batteries will not take up the space of a package of cigarettes. If you do not know your electrical hookups, have the salesman draw you a diagram.

You can do either one of two things. You can mount the works under the front edge of the table, with a tin lined depression for the flash paper, or you can mount it directly on the apparatus, if it is to be an effect like the Television Card Frame. If you feel that it is too bulky, mount only the spark plug in the apparatus and lead wires to two plugs in the feet that fit two jacks in the table top. The batteries, coil, and condenser can then be mounted under the table, which will allow you to use larger batteries for longer service. If the flash chamber is in the front top edge of the table top, you can use it in connection with any number of vanishes, changes or productions - merely set them in back of the flash! Place the key, or switch, at the corner of the table nearest you, where a touch of the hand or wand will close the circuit. This key is easily cut from a scrap piece of copper bent thus       
 Be sure to slip a corner of the flash paper between the points of the spark plug.



# THE TRAVELLING GHOST

A CARD TRICK IN THE

ILLUSION CLASS

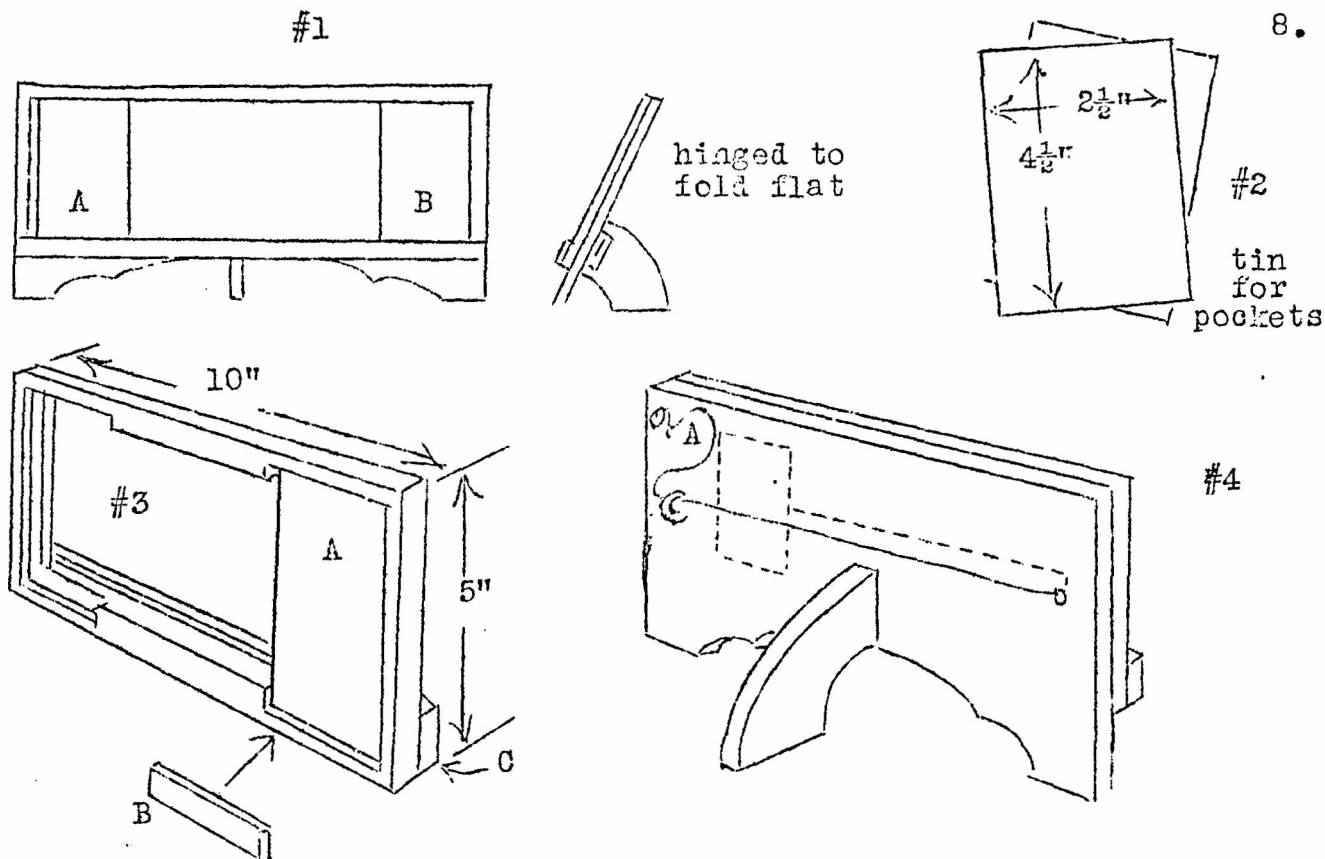
The performer passes a blank card for examination. When the audience is satisfied as to its unpreparedness, this card is placed at one end of a small easel, and a second card is chosen from a full pack. Let us say that this card is the five of diamonds. It is placed at the other end of the easel. Upon command, the five little red pips, not the whole card, but only the red markings, are seen to wierdly glide from the five to the blank card. When the journey is completed, the magician turns the two cards over - they have really changed places! The cards may again be passed for examination!

*Working:* This is a black art illusion that may be presented at a minimum distance of about ten feet. In figure 1, on the following page A and B are shown as pockets in the easel, the surface of which is covered with black velveteen. In pocket B is concealed a piece of tin of playing card size covered on one side with velveteen. The red markings of the five of diamonds are glued to this. ( a similar card is, of course, forced). This "ghost card" can be pulled out of pocket B into pocket A by a thread arrangement where it will again be hidden.

To prepare the illusion for presentation, have the ghost card in pocket B. A blank card is placed on this face down. Over this is placed a piece of tin slightly larger than the card and covered on both sides with velveteen. It can now be seen that when, in the presentation, the five is placed on top of all of these, and they are later picked up and turned over as one card, the five will be hidden and the blank card exposed. A five of diamonds is placed over packet A and is similarly covered.

At the beginning of the trick the easel, then, looks empty. A blank card is placed over the hidden five, and a five is forced and placed over the hidden blank. It practically works itself.

*Note:* The plans given here are for a small card. However, the trick will work, and can easily be built for, Jumbo Cards. Just change the various given dimensions to correspond with the size of a Jumbo.



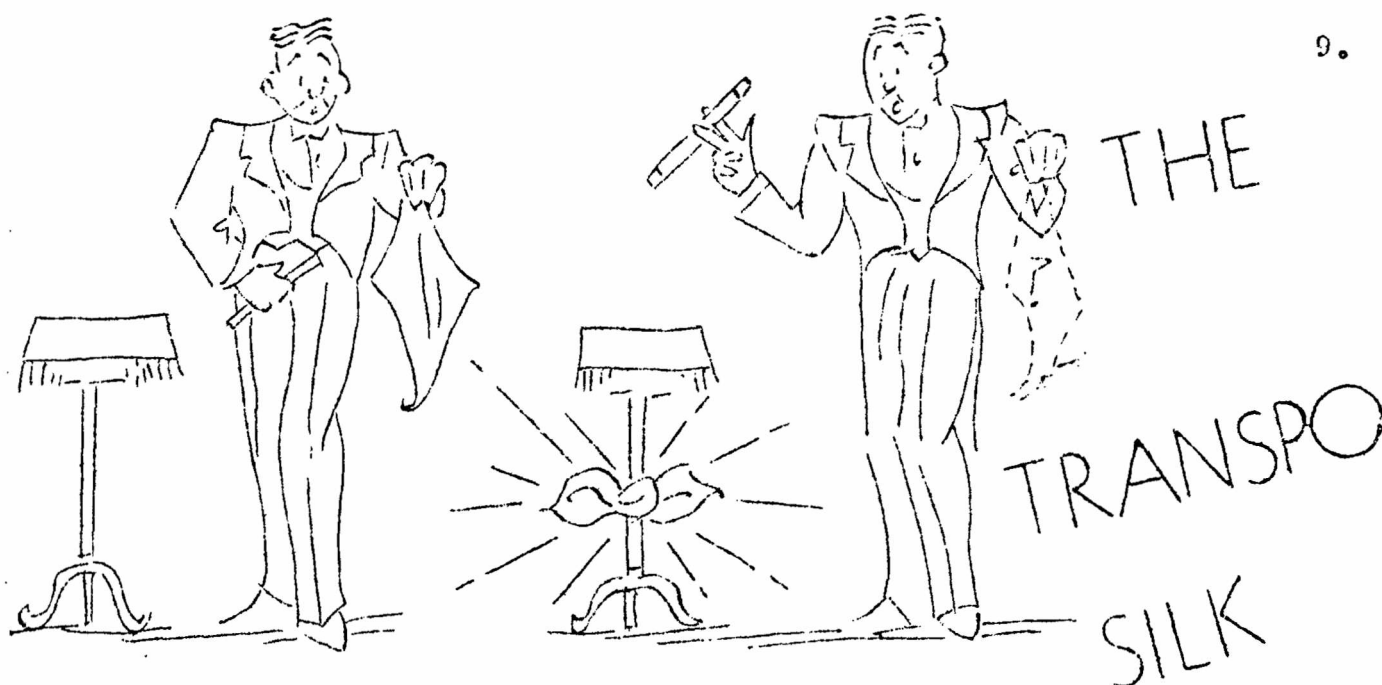
Now for the construction. Illustration #3 shows, from the rear, the forming of one of the "pockets" with a sheet of tin. These two pieces of metal must be sunk into the frame, which is made of  $\frac{1}{2}$ "x $\frac{1}{2}$ " pine, until enough space is obtained for the thickness of the "ghost card". Piece "B" can be made of tin, wood, or cardboard, and must finish off the cut out pieces and make a level track where the ghost card can slide on its trips in and out of the pockets. Both pockets are identical. Cover both pieces of tin with velveteen before assembling.

Piece C is a ledge to keep the cards from falling off. This whole unit is now turned over and screwed to a piece of  $\frac{1}{4}$ " plywood of the same size as the frame and having the two front legs out from its bottom edge. This plywood also has the velveteen glued to its front surface before the two are screwed together.

Drawing #4 shows the thread arrangement that scoots the ghost. The wand is held over the easel, and the loop at "A" is caught with the little finger. Since one end of the thread is fixed to a tack, the hand will have to move only half as far and as fast as the card, which makes the hand motion unnoticeable.

All other construction details should be evident from the drawings.

If you wish to do the top or bottom change in the act of laying the cards on the easel, you can eliminate all of the cards and use only the "ghost card" feature of the illusion.



In the course of a silk production the magician picks up a silk and a slender wand. Holding the silk in the right hand he lays it over the wand where it becomes invisible. Tossing it toward the table, it is seen to suddenly appear tied to the center of the table leg.

To prepare, drill a hole in the back of your table leg at the center of its visible length. This will come just below the joint. File the edges smooth with a needle file. Measure the distance from this hole to the bottom of the leg, and purchase a length of black elastic of the type used for pulls a little longer than this distance. Push one end into the hole that you have just drilled until it comes out at the bottom of the leg, where you will have to tie it.

Tie the other end to a one inch circle of stiff wire. You should be able to pull this loop of wire up under the drape where it will be hidden. When released, it should fly back to the center of the leg, where the hole was drilled.

Now pass a silk thru this wire loop and tie it loosely around the table leg. Pull it up under the drape and secure it there by passing a small nail thru the wire loop and into a second hole in the table leg that you will drill for that purpose. To this nail attach a thread. Thread it thru the side of the drape near the top, leaving about two feet of thread, and tie a small white button on the end so that you can find the end of the thread easily. Lay the wand on the table near this button.

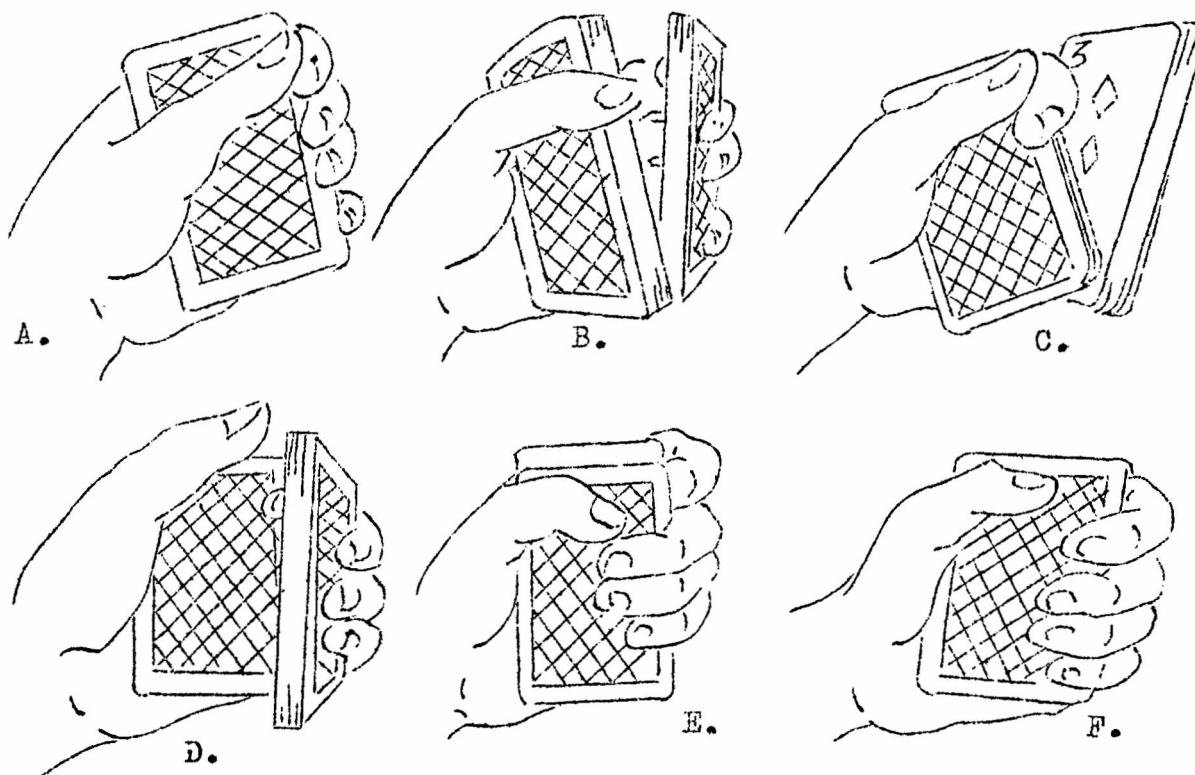
To vanish the silk, the ideal method for this routine is the mechanical "Silk to Billiard Ball" reel - the kind with spring action. Paint it flesh color and vest it on the right side. You are now ready to perform the trick. Merely pick up the silk (a duplicate of the one on the table leg) with the right hand and the wand (and end of thread) with the left. In the pretense of hooking the silk on the end of wand, hook it on the billiard ball. As you release the catch, hold the wand stationary with left hand, and bring the right down in a stroking motion. Immediately take the wand in the



right hand, explaining that the invisible silk is hanging on the end of it. As you toss toward the table, take a step back and to the left, so that you can pull the thread in the left hand that releases the silk on the table log.

Other methods of vanishing the silk may be used, if preferred, but the above is perhaps the most dramatic way of presenting the trick.

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 You'll use this - -



#### A PRACTICAL ONE HAND PASS

This sleight was evolved because of the fact that in the usual pass there is a point somewhere in the operation at which the performer has no positive control of either one or both halves of the pack. In executing the usual pass the palm of the hand must be held upward and a flourish at the wrong time would necessitate a little "52 pickup". This pass, however, can be done with the hand waving, hanging naturally at the side, or even with palm down in the act of laying the cards on the table, as both halves are held in such a firm grip at all times that you will not even be able to knock the cards from your hand.

Hold the pack as at A, with the deck pushed toward the finger tips, and with the opposite side as low down into the heel of the thumb as possible. You will need as long a thumb as you can muster. If

your thumbs are short, turn the page and forget this one. Hold the break with the little finger as usual, and when ready for the pass, curl the index finger under the deck and reach over with the thumb, reaching around and lifting the far side of the top packet. At the same time pull down, then pivot out with the fingers which will bring the two packets to B. Now push down with the thumb (after the two packets have cleared each other) until you can catch the former top packet in the first joint of the index finger, as at C.

Now remove your thumb; one packet should be gripped firmly between the index finger and base of thumb and the other between joint of index finger and the other three fingers. Now close the three fingers toward the palm, as at D, keeping the thumb out of the way. You are now at E and it is only necessary to place the thumb on the top of the deck and to withdraw the index finger to arrive at the conclusion of the pass, as illustrated at F.

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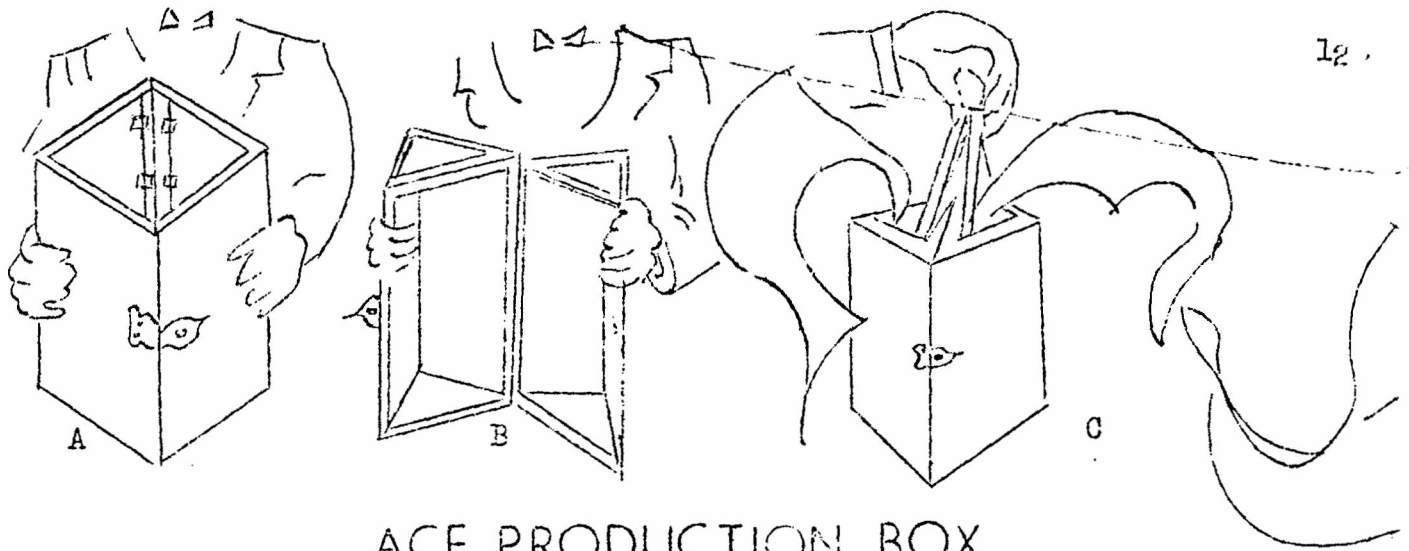
#### A SPECTACULAR SUGGESTION.

Performer exhibits a sheet of red, a sheet of white, and a sheet of blue tissue paper. One of these is chosen and rolled into a ball. This ball is touched with a cigarette and tossed into the air. It bursts into a flash of flame. When the flame has subsided, a large silk is seen floating downward into the waiting hands of the performer. The silk is the same color as was the tissue.

A sheet each of red, white and blue flash paper is lightly pasted around balled silks of corresponding color. These are vested. When the color is chosen, the correct ball is stolen while setting down the remaining two sheets of paper. The tissue is rolled into a ball of approximately the same size as the vested ones, and a switch is made. The paper ball is palmed as the one containing the silk is tossed into the air. The silk is caught in the same hand as a cover-up at the finish.

The silk will become somewhat scorched with use. Standard chemicals used for fireproofing cloth make a silk too stiff to be nice for magic. Perhaps you will be able to find a fire-proofing that will be practical. I have been looking into the matter and am close to finding it - maybe you can beat me to the draw! Or if you are well supplied with silks, a few burns may be worth a good effect.

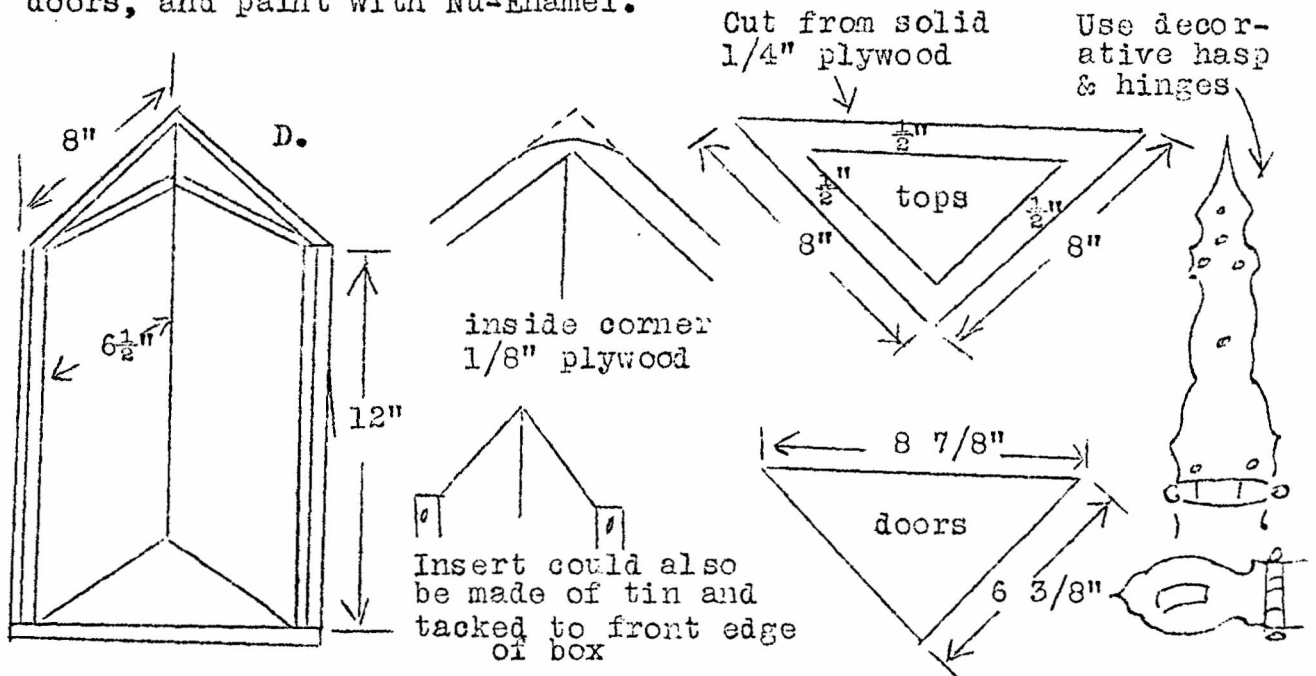
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## ACE PRODUCTION BOX

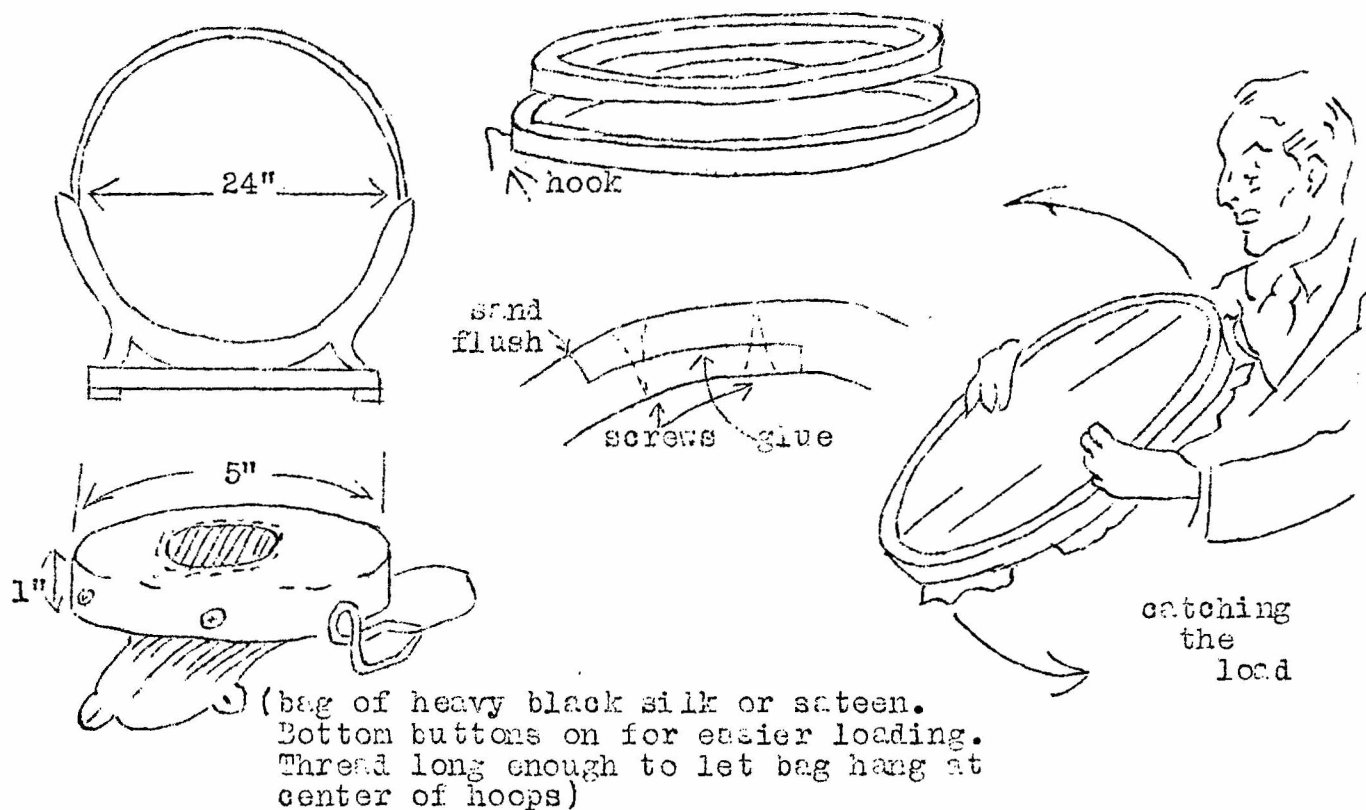
This is a showy production box that is very easily built. The closed appearance is shown in drawing A. The box opens not along the side but along one edge as in drawing B, the edges of all sides being visible and the possibilities of false bottoms being therefore disqualified. The box is closed. Two triangular doors are opened on the top of the box and used as a handle while an amazingly large production of silks is made from the interior, as demonstrated in drawing C.

Drawing D explains the secret. Each half of the box contains a false corner. This shortening of the corner angle is never noticed. The other drawings give you a set of dimensions for a box of good size, but it could be made up in any size that may be needed. First construct the two outside halves of the box of 1/4" plywood, using glue and small screws. Then construct and insert the inside pieces attaching them to the ends of the box with glue and brads, which should be countersunk and covered with putty from the outside. The two pieces should look like single thickness boards when completed. Lay a large piece of sandpaper on a table with one of the halves, open side down on top of it, and sand the visible edge by pushing it back and forth until an even, flat edge is obtained. Do the same with the other half, then hinge them together, put on the top doors, and paint with Nu-Enamel.



# A NOVEL PRODUCTION

This makes an excellent closing number. After a large silk production, the performer displays a sheet of newspaper and two telescoping hoops. He places the paper between the hoops and presses



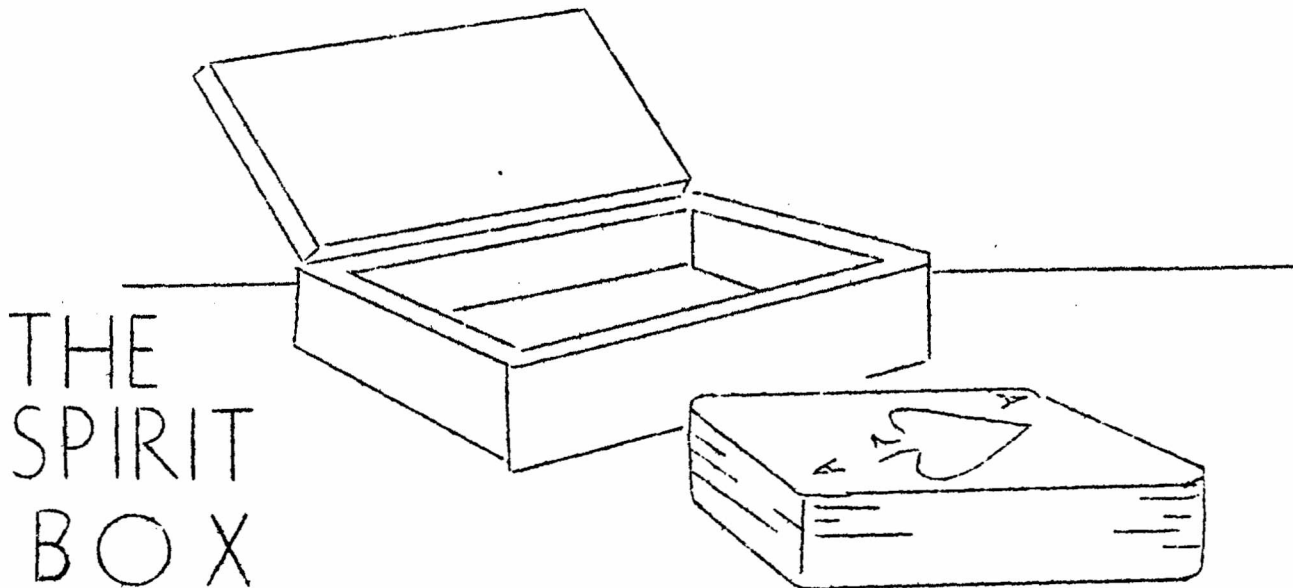
them together, forming a sort of drum head. This he spins to show both sides, and places in a narrow stand on the table. Suddenly he plunges his hand thru the paper and produces a huge flag or varicolor silk large enough to be flown from the flies or stretched across the stage.

The outside hoop has a fine but strong steel hook attached to its outer edge. On the front of the performer's chest, just under his coat is a black bag containing the silk or flag. This bag has a loop of black wire attached to it by a short length of thread. This loop protrudes out over the top of the coat about an inch. In twisting the hoop to show both sides of the paper, the hook engages the loop and draws the bag out behind the drumhead.

The stand is built up of three pieces of plywood. The first is a half hoop, large enough to encircle the drumhead and just a little thicker. This piece is sandwiched between two other half hoops of quarter inch plywood of the same outside radius. The inside radius is, however, less, as these two pieces must overlap the other so that the hoop will not fall sideways. These two outside pieces also form the bottom feet as shown in the sketch below. Mount on a base for steadiness.

For the hoops, buy two of the "rolling" type sold for children

in most department stores. Saw about half an inch out of one of them and make the overlapping joint shown in the drawing, overlapping them enough to allow the now smaller hoop to fit inside the larger one snugly.



The performer calls attention to a shallow box painted Chinese red on the inside and jade green on the outside. He next passes for examination a blank card of giant card size. A member of the audience signs his name across one side of this and it is dropped in the box. The lid is closed, and the box is given to another member of the audience to hold, while the person who initialed the card chooses a card from a regular giant pack. This card he shows to the audience and places in one half of the pack from which it was drawn. After shuffling it well into the packet, he then places it himself into the box. When the contents of the box are dumped out, the name of his card is found written boldly in black ink across the other side of his previously signed card! Everything may then be freely examined.

The secret is: the old "slate flap" principle in reverse, which gets rid of the flap so completely that at the end of the trick - there isn't any!

First, you must make a box just wide and just long enough to accommodate a giant card snugly. There must not be any room to spare. The depth is that necessary to accommodate about half of the deck.

Next, purchase at your neighborhood art or printer supply store some thin poster board, white on one side and red on the other. Cut this into pieces of the exact size of a giant card, and paint the red side of each with rubber cement, being sure to paint all the way to the edges. On the other side of each write boldly the name of the card that you intend to force. Paint the inside of the box the same color as the red side of the cardboard, and the



outside a jade green.

When dry, place one of the cards on the bottom of the box with the red side up. It should look like the bottom of the box.

You will also need some poster board that is white on both sides and a little thicker than the other. These must also be cut to the size of a giant card and must also be painted on one side with rubber cement and allowed to dry.

To Present: The box (with flap in place) is casually shown to be empty. It is put down on the table and the packet of white cards is brought forward. (Cemented sides are down, and an "uncemented" card is on the bottom). The packet of white cards is handed to the spectator, who signs his name across the top one. (A single card cannot be handed to him, as he might feel the rubber cement on the other side). The packet is taken back and the signed card is taken off and shown on both sides. It is now placed in the box, which is given to a spectator to hold. (Warning - the cement covered surfaces will adhere immediately upon touching, so the card cannot be slid across the flap. In placing it in the box, be sure that the far end of the card is pushed against the far bottom edge of the box, as in this illustration. Then push down with the fingers until the card bows toward the bottom of the box slightly before releasing the thumb. Also, in handling the cards, they will not stick except to pieces coated similarly with the cement, but the rubber will roll up and rub off if handled too much. So don't slide them around with any attempts at flourishes.

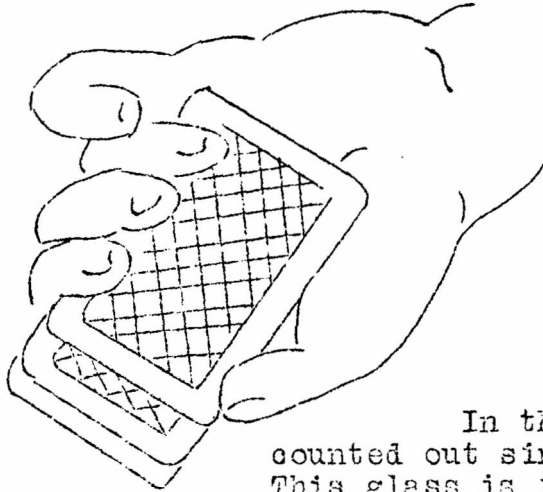


The giant pack is now picked up from the table and the man who previously signed the card now in the box is allowed to choose one (from the top half of the deck, where all the cards are alike) which he shows to the audience. He is now given (the bottom) half of the deck and told to shuffle his card well into it. This convinces him that the cards are all different, but don't call attention to the misfact. He now places the packet in the box, on top of the signed card, himself, and closes the lid.

Now you must take the box in pretense of performing your "magic". Open the lid to show that all of the cards are still there and in so doing, press down on the cards with the fingers to assure good adherence of the two cement coated surfaces. You can now hand the box to the spectator again and ask him to spill out the contents. He will find that the name of the card selected by himself is written on the reverse side of the card that he had signed previously - the card and "flap" will be as one card, and all hell couldn't pry them apart. Everything will be examined, including the box, which for some reason always gets the closest scrutiny.

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# THE GREGARIOUS CARDS

In this effect the thirteen clubs are counted out singly into an unprepared drinking glass. This glass is then turned around so that the backs of the cards face the audience, and placed at one side of the table. The thirteen diamonds are counted into another glass and placed on the opposite side of the same table. The two kings and queens are taken out and examined. They prove to be only four cards as stated, so each is placed in the glass of the opposite suit, with the explanation that an experiment is about to be performed, regarding the loyalty of the other cards. A few seconds pass and the packet that was all diamonds is taken from the glass. Counted off singly they prove to be now all clubs! The cards that were clubs are dealt with similarly and prove to be all diamonds. The cards have followed their leaders and changed places! The cards may be tossed out to the audience to prove that but twenty-six cards were used and the glasses may be examined as well, for they are unprepared.

This is a new use of the false count. Both packets contain at the start both clubs and diamonds. Holding the packs face up and reading down, the two packs will be set up as follows:

Pack # 1 - AD to QD, AC to QC, KD.

Pack # 2 - AC to QC, AD to QD, KC.

Presentation: Have each of the above packs in a separate glass, face out. Pick up with the left hand the pack with the diamond showing and hold as in the drawing, with the faces of the cards toward the audience. Draw back the bottom card about an inch with the third finger. Openly slide the ace off of the top with the right hand, fingers in front and thumb behind the deck. Call this card and drop it into the glass, face out. Do the same with the other cards, dropping each in front of the others until you reach the queen. In drawing off this card, grab also the packet behind it and drop them all into the glass as one card. The king remains. Snap it with fingers and place it on the rest. Do the same with the other packet, then turn the glasses around and take out the king and queen, the cards now on the face of the decks, show them, and place them in the glasses of the opposite suits behind the other cards, with the king last. Now turn the glasses around and false count again. The opposite suits will show up. Then pick the cards out of the glass on the right and lay them lengthwise in the left hand. Pick up the cards in the other glass with the right hand as the left hand steadies the glass, really dropping the cards in that hand into the well. Apparently slap the cards just picked up

on top of those in the left hand, walk forward and fan them.

You will have two queens of the suit that lies on the bottom of the packet, however. If you merely fan or count the cards, this fact will be easy to hide, but if you wish to toss them out for examination you will have to palm off the second card from the bottom.

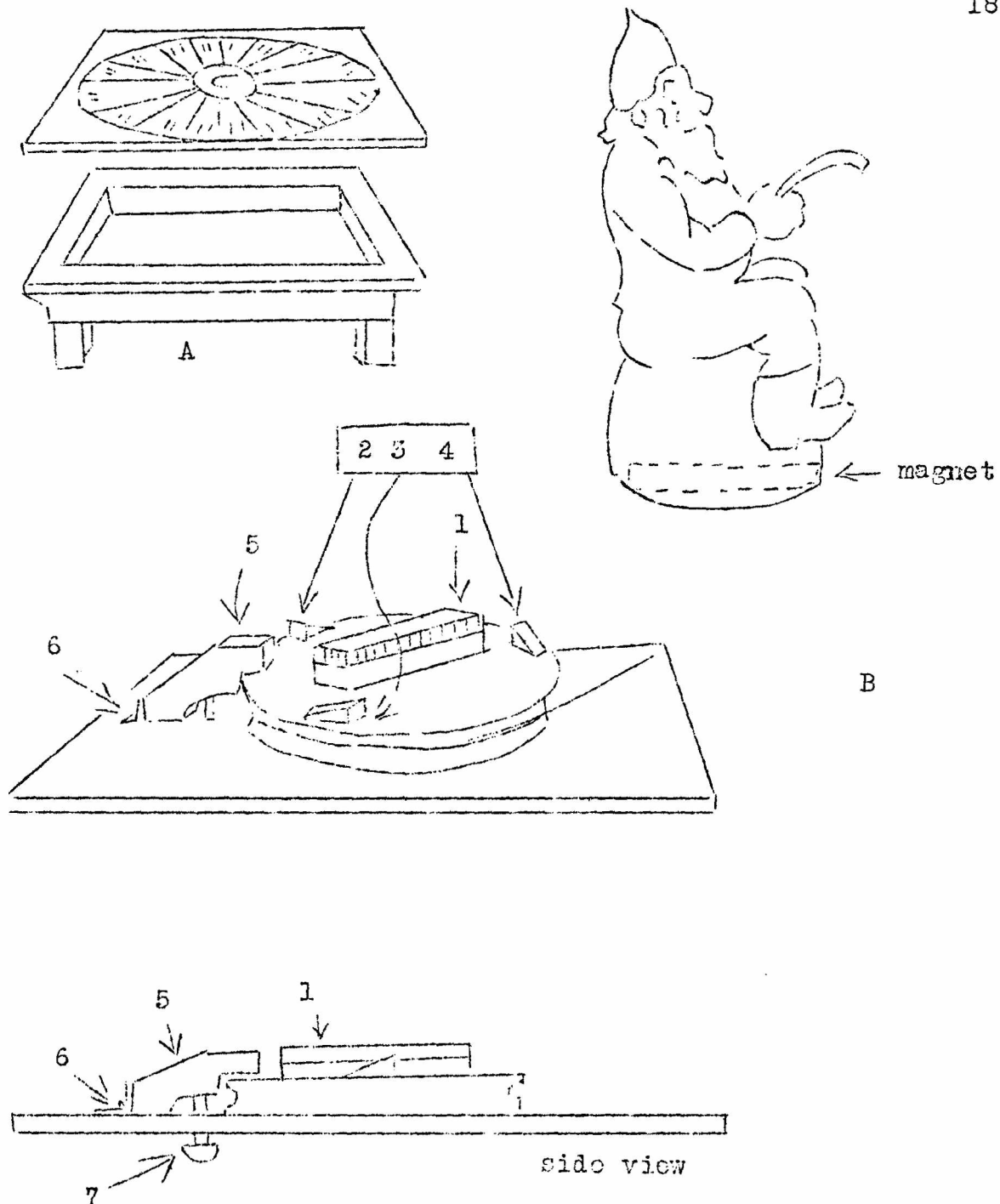
## THE BILIKEN FROM MILIK IN<sub>ooo</sub>

The magician comes forward with a thin tray mounted on four short legs. On the top of the tray like the dial of a roulette wheel are painted the names in mixed order of a number of playing cards. He also introduces a small elfin figure seated on a round base and holding a rod curved downward. This figure is placed in a shallow depression in the center of the tray and spun lightly like a top a few times. Each time he stops with his rod pointing out a different card. This apparatus is placed on the table and a deck of cards is fanned to show them all different. Three cards are chosen, and the little figure is placed at the center of the tray. He immediately spins around and points out the first card. After a brief pause, he spins again and reveals the second. The third is told in the same way.

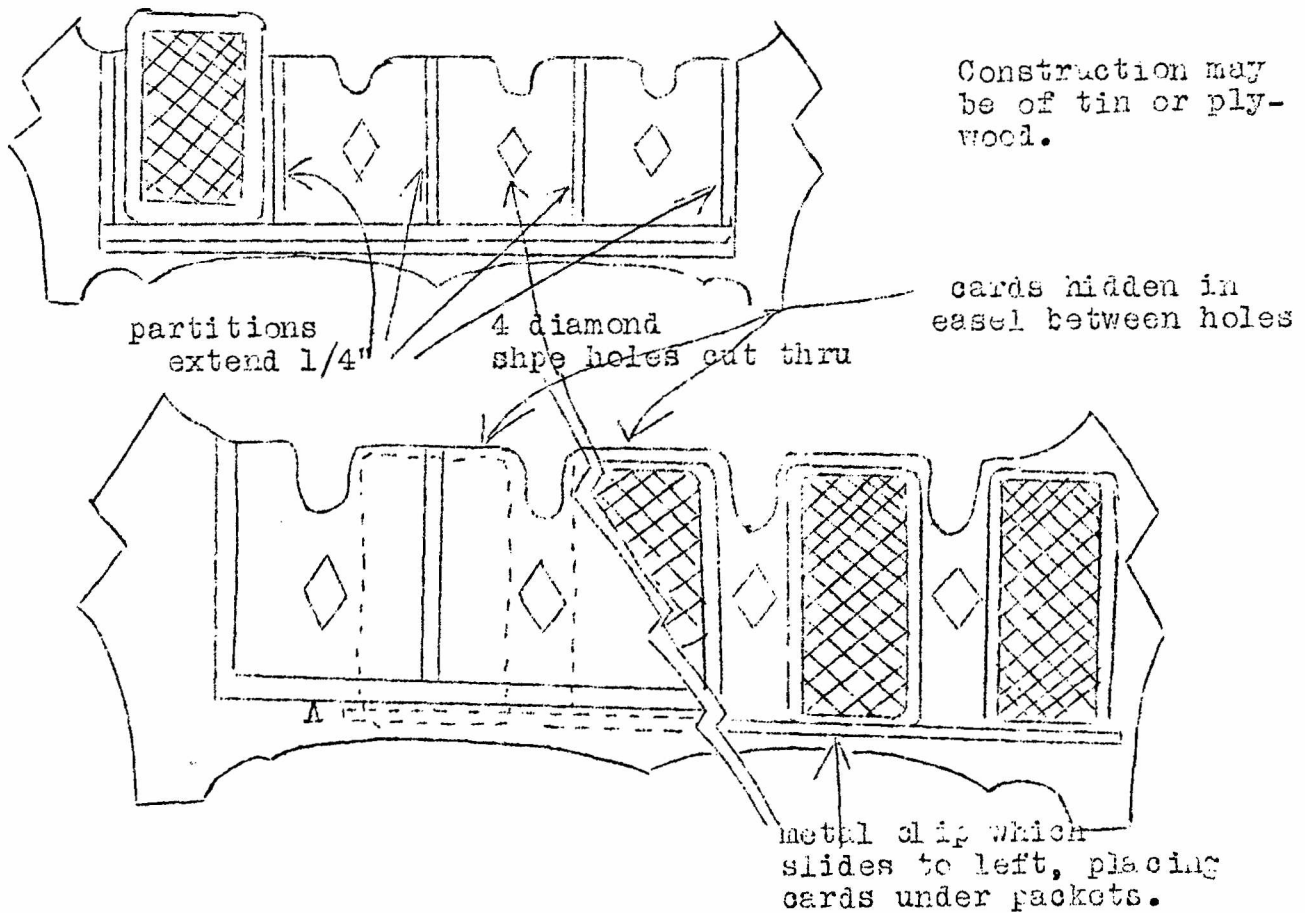
This trick can be made in any size handy to yourself, so no dimensions are given. The tray has a double bottom, as shown in A. Revolving on the second bottom at the center is a wheel with a tendency to turn in a counter-clockwise direction because of a length of cord elastic wound around it and tied to a screw eye at the corner of the box. This wheel has mounted on it a bar magnet that just clears the under surface of the top piece of plywood. This is all shown in sketch E. #1 is the magnet, #2,3,4, are stops that check the turning of the wheel when they come in contact with the overhanging piece #5. This check can be released by pushing up on the button #7 with the fingers that hold the tray. #6 is a small hinge that allows the check to be pushed up out of the way for the release.

The little figure is made from one of those that sits on the edge of a fishbowl, fishing. Get two of them. The rounded bases are made of plastic wood. A magnet is imbedded on one of them in a horizontal position so that the figure will turn with the wheel under the top.

To present, hide the figure containing the magnet under a silk on the table. Show the tray and spin the second figure a few times to show that it turns freely. Then bring the apparatus back and set it on the table, setting the figure beside the silk. A flip of the fingers will cover it and reveal the gimmicked one.

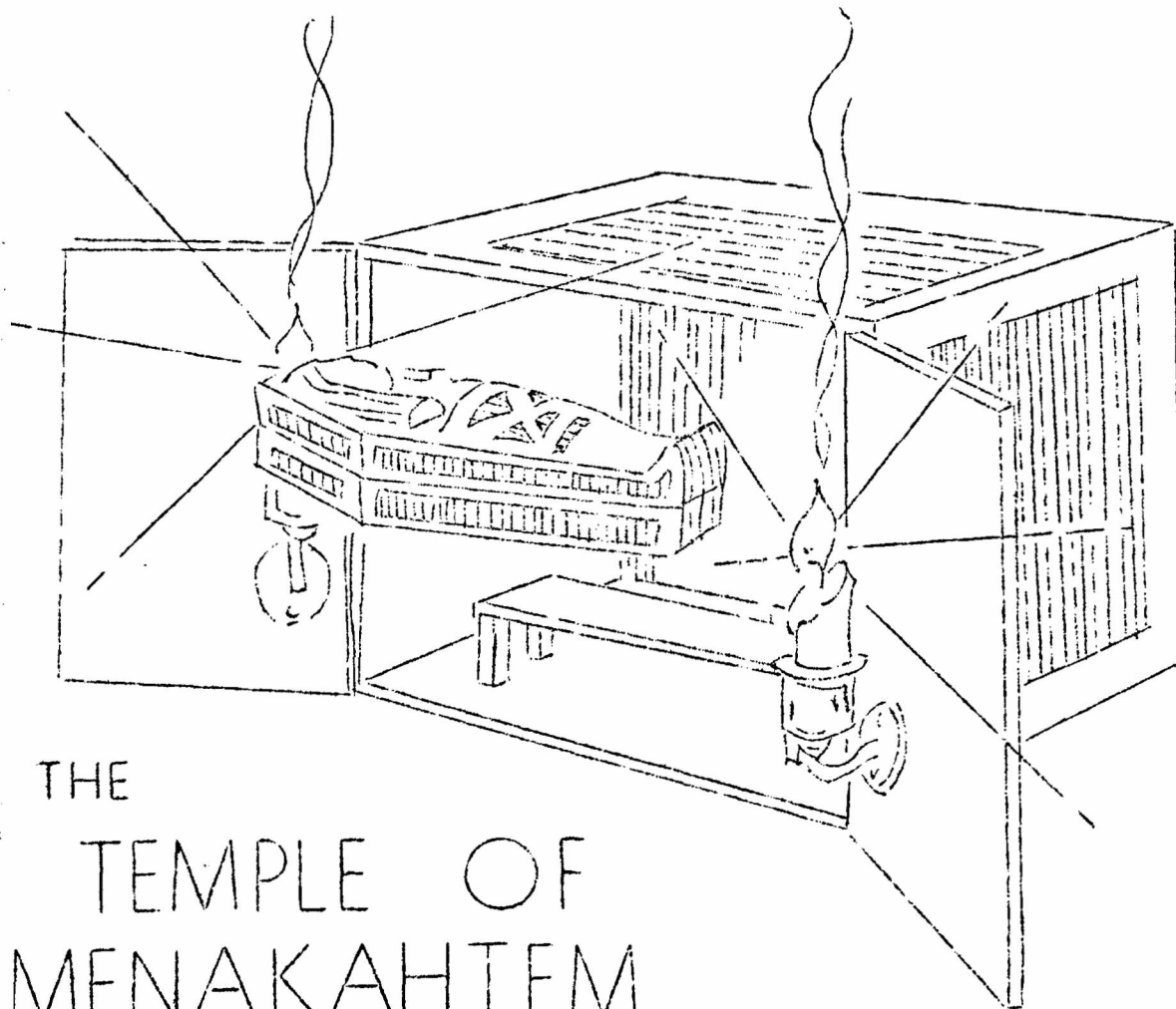


To force the three cards, take a triple force deck and alternate the cards therein with different cards that have been coated on the back with roughing fluid. A deck prepared thusly will show all different cards on the face, but the cards evident from the back when the selection is made will be those that you desire to force.



The magician allows a member of the audience to select a card from a giant deck. The card is returned and the spectator himself shuffles the deck, cuts the cards into four piles, and places the four packets on an easel. The magician then asks him to name his selected card. This is done, and the first packet is turned over. The card is on the bottom. As a finale the other three packets are turned over and the spectator sees all four of his selected cards in the different suits staring him in the face!

Secret: The easel looks open enough to taboo the possibility of there being any cards hidden in it, as the cards extend slightly higher than the easel and the easel itself has holes in it, in the center of each division. The cards are in reality, however, hidden therein, as the easel is double. The hidden cards are an inch lower than those on the easel, and are between the holes. They sit on a piece labeled A in drawing #2. This piece can be slid to the left by a pin projected out of the back of the easel, thus placing the four cards into position directly under the packets. When the packs are turned over, the second finger slides the hidden card up level with the others and the whole packet is lifted straight up until the card is out of the easel. The packet is then turned over revealing the selected card on top. This can be made in either the bridge, poker or giant deck size, depending on what you like. Lay out the easel from the cards themselves. Trace a card, then draw a circle for the hole. Trace another card, and draw another circle, etc. This will give you the necessary size for the easel. The partitions come halfway between the holes.



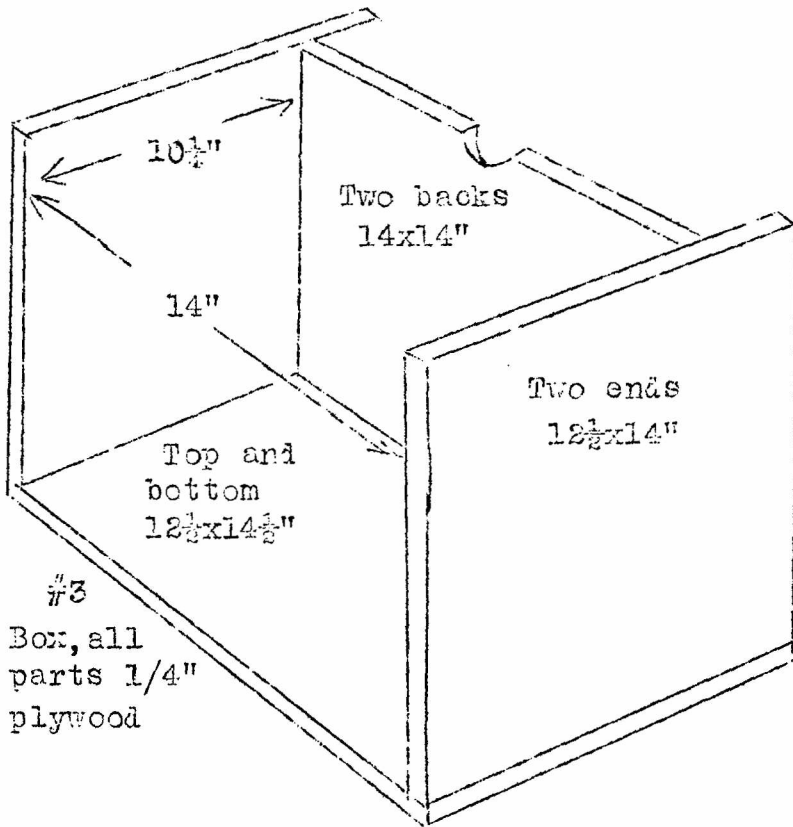
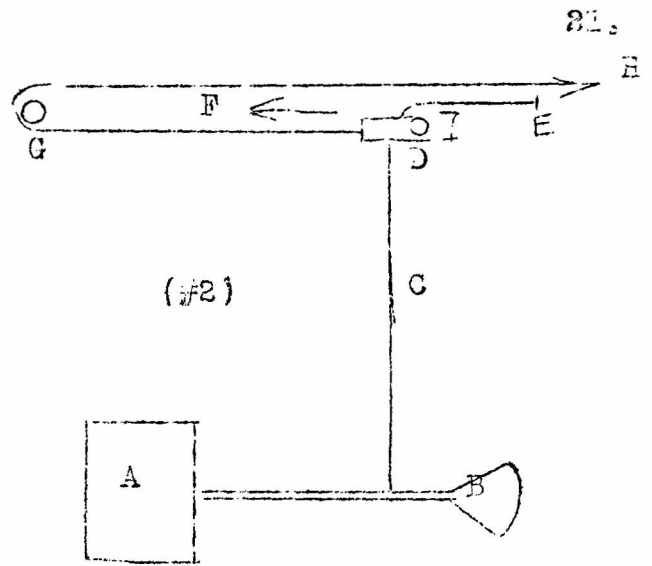
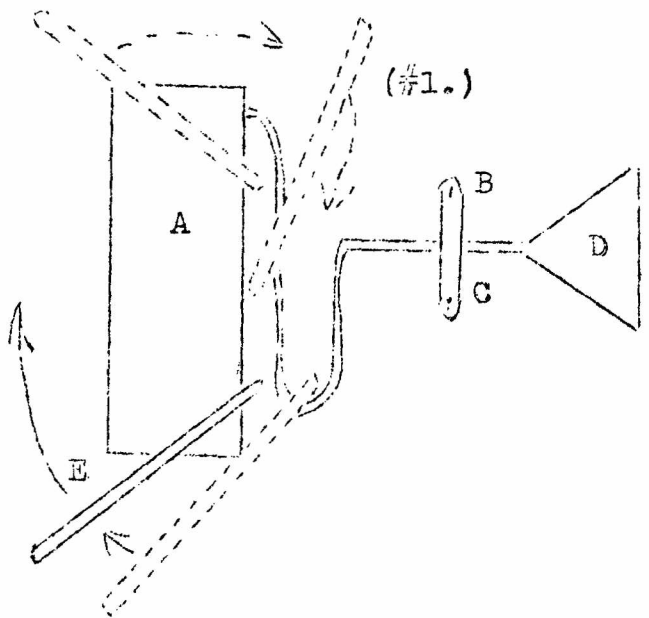
## THE TEMPLE OF MENAKAHEM

The magician enters, carrying a box approximately fourteen inches square. The exterior is painted in the semblance of an Egyptian Temple and in setting it on the table, the performer states that it is a model of one of the temples of an ancient king. The doors are opened, revealing a sarcophagus or mummy case resting on a small table. Two candles are fastened to the inside of the doors. These are lighted and the performer stands off to one side well away from the box.

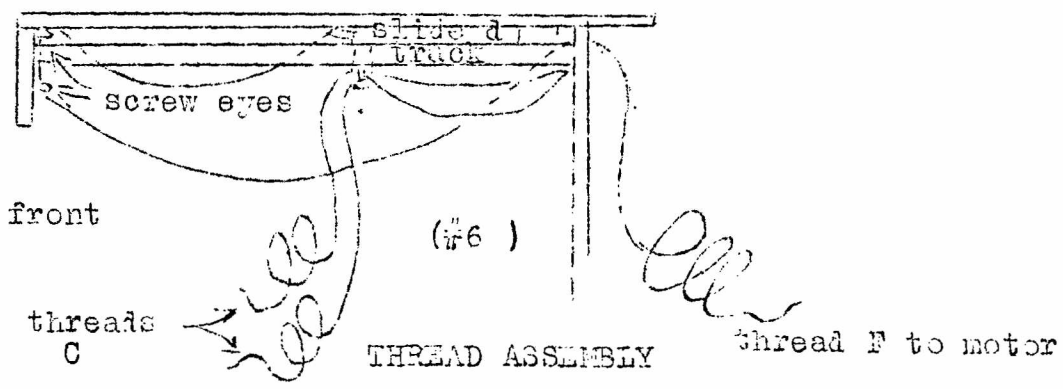
Slowly the mummy rises from the table. It then floats forward until it rests in the air about six inches in front of the box. As it comes forward a ghost is seen to materialize in the box behind it - the performer explains that this is the ghost of the mother of the dead king watching over his floating body and calling him back. The mummy-case pauses, and the magician passes a small hoop completely around it to show the absence of attachments. Then, as some member of the audience inspects the hoop, the sarcophagus slowly recedes back into the box and settles back on the table. The two candles are extinguished and the doors closed. An ancient Egyptian phenomena has ended.

Let us explain this illusion piecemeal, as it is rather complicated. Followed step by step, however, you will not find it difficult to build.

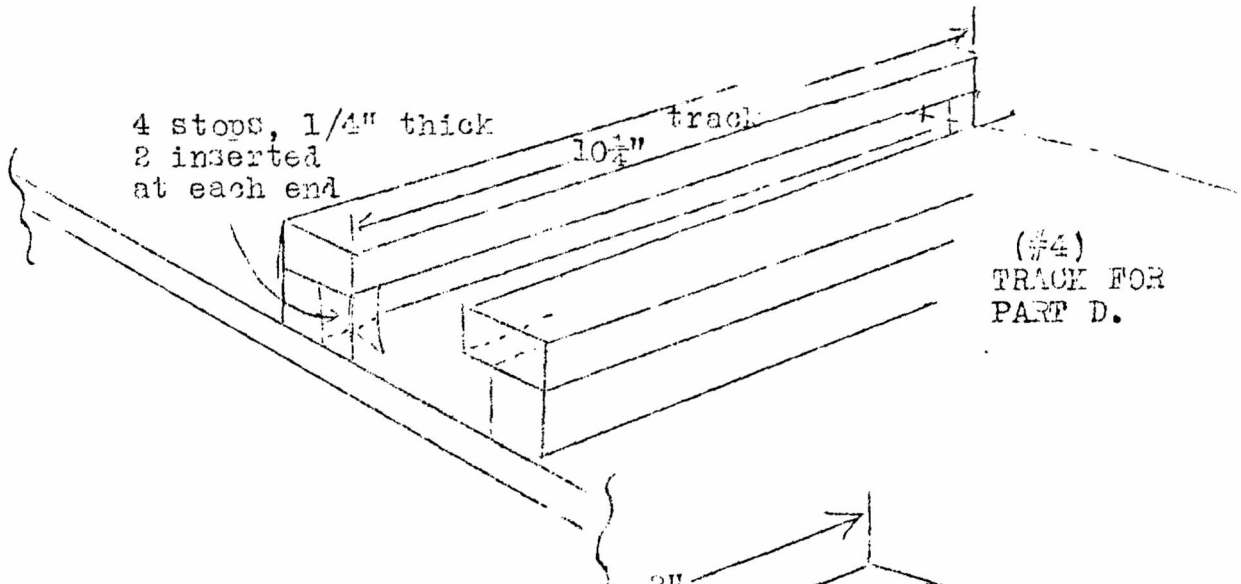
First look at drawing # 1 on the following page. This is a top view - A is the mummy. B and C are the points at which the two suspended threads are attached and D is a counterweight to balance the unit. The curved wire between the mummy and the weight allows for the passing of the hoop, as shown by the dotted lines. The hoop starts at E. When it returns to the point directly behind its first position it has passed



Box, all  
parts 1/4"  
plywood

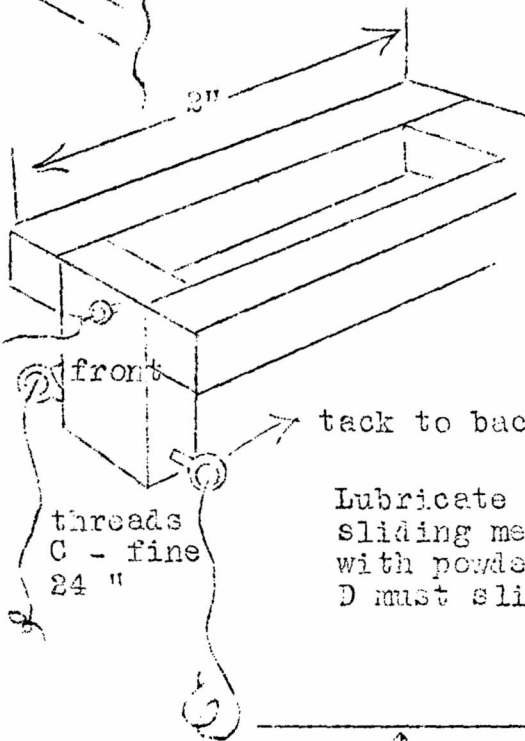






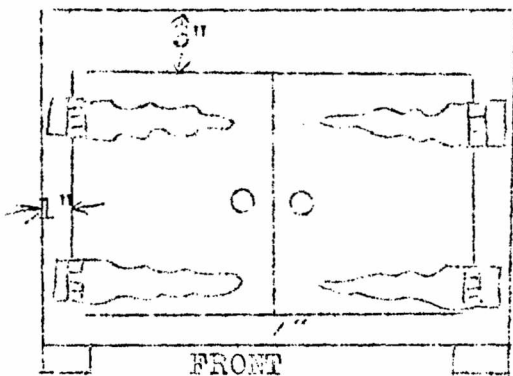
(#4)  
TRACE FOR  
PART D.

(#5)  
SLIDING  
PART D

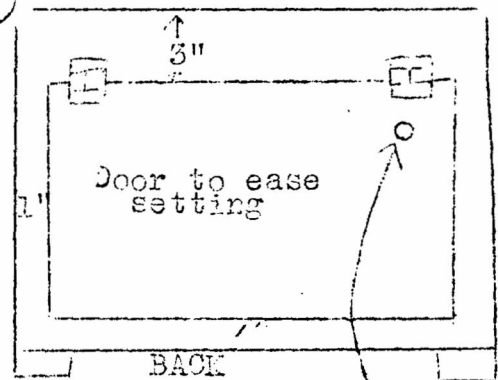


thread F  
heavy, 3' long

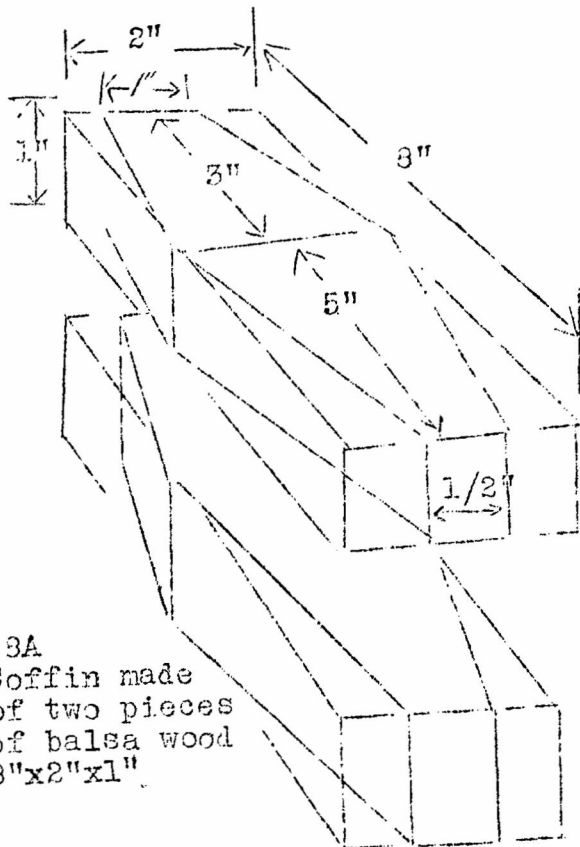
Lubricate track &  
sliding member D  
with powdered graphite  
D must slide freely.



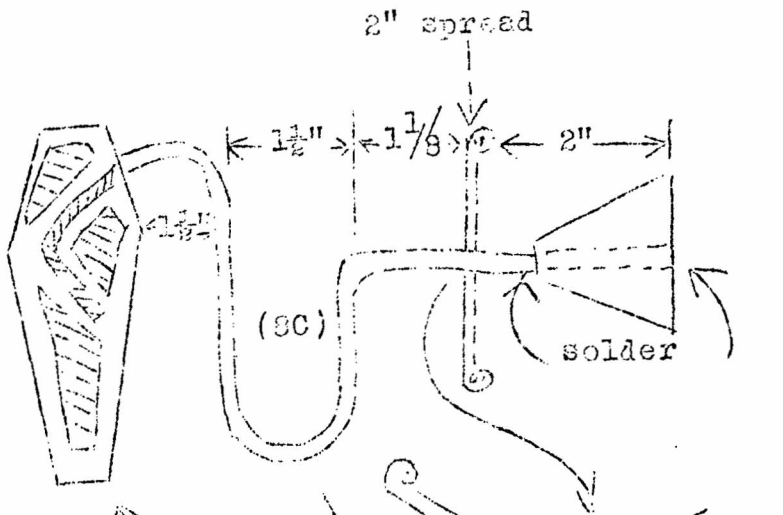
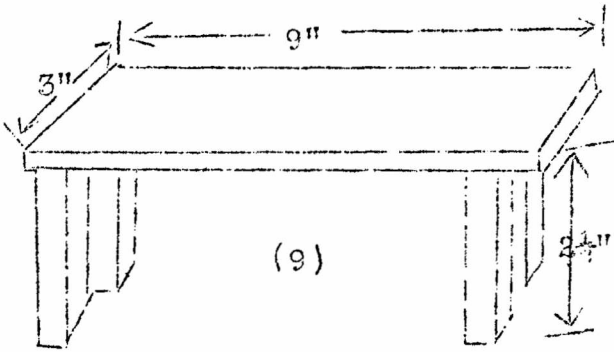
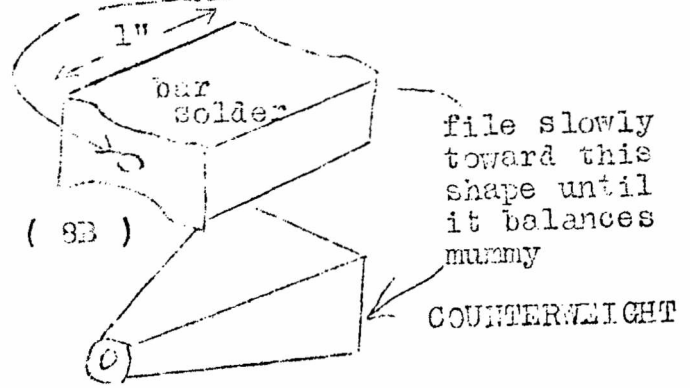
(#7)



hole for  
motor  
release  
nail

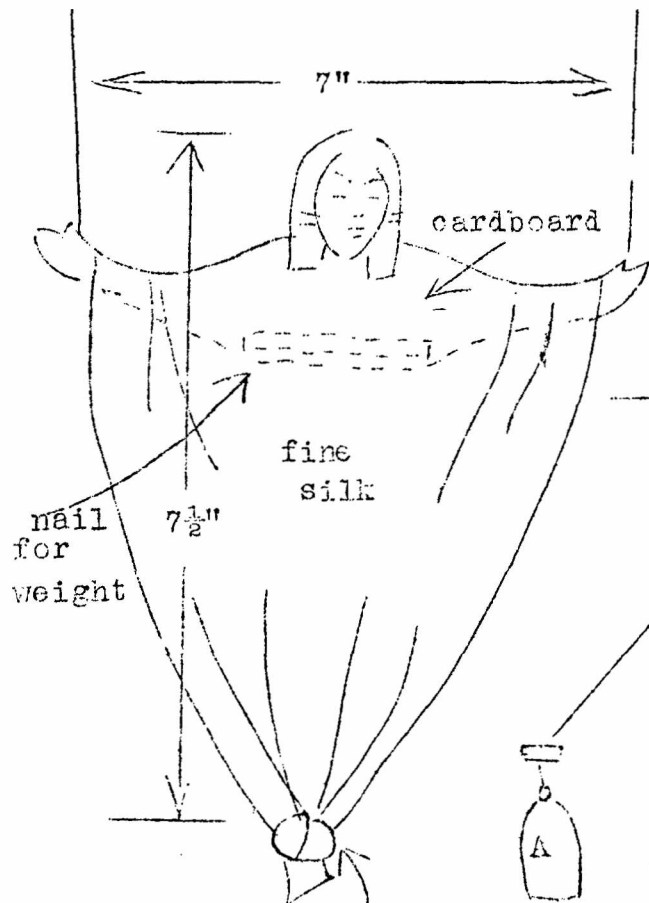


drill hole size of wire all the way through.

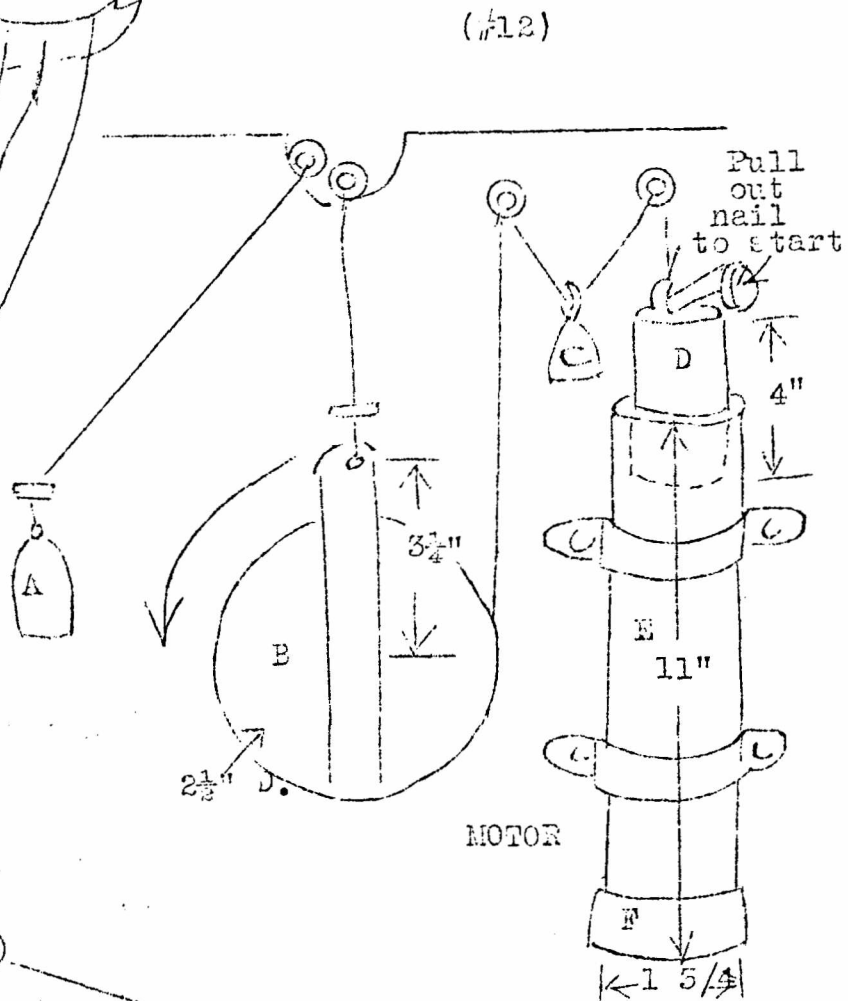


Carve out shaded parts for insertion of wire and for lightness. Insert wires and glue blocks together.

solder, bend ends up

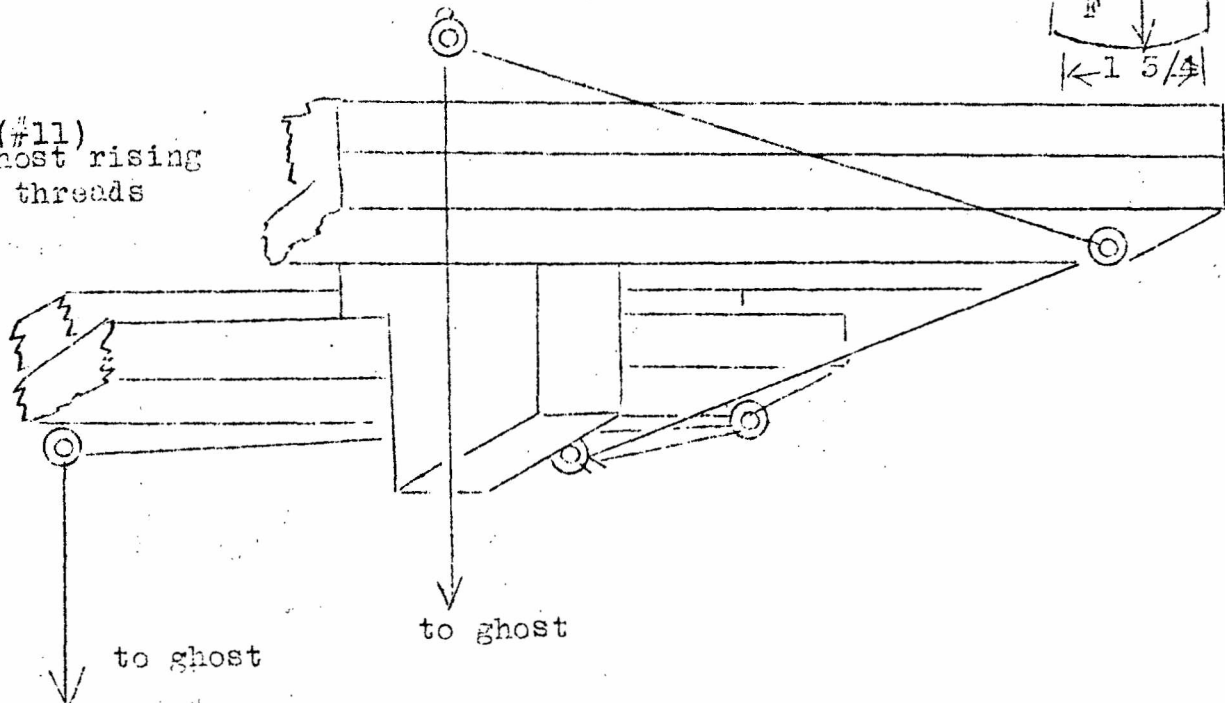


(#10) Ghost. Knot around small lead sinker.



(#12)

(#11) Ghost rising threads



over the mummy once. Pass it over the mummy again and it will be free. 25.

Diagram #2 shows the thread arrangement that raises the mummy and carries it forward. This side view shows A as the mummy case, B as the weight, threads C as the supports, which pass over D and are attached to the back of the box at E. Part D slides forward on a track, pulled by the thread F, which goes thru an eye G, and returns to the rear of the box. It can be seen that if this thread is pulled at point H, the sliding member D will raise the mummy and carry it forward at the same time. A home made "motor" that will perform this function and then return the case to its former position will be described later.

The illusion is built on the black art principle in that the inside of the box and the outside of the counterweight are covered with black velveteen. The wire support is painted a dull black, making them all invisible at a few feet.

Between the two rear legs of the small table is mounted a black velveteen covered sheet of tin, bowed forward at the center, and from behind which the ghost rises with the aid of another set of threads worked by the same mechanism. This will also be explained later.

First, construct the box as far as in drawing #3. Then take the top and screw to its inside surface at the center two parallel 1/2" square pine strips, 1 1/2" apart, from the front edge to a point 10 1/2" back. These are the sides of the track upon which the carrier D slides. The bottom tracks should now be screwed in place as in diagram #4. Now nail the top of the box in place and build the sliding thread carrier D, as shown in drawing #5. Be sure that it runs freely in the track and make it as light as possible. Put a screw eye also in the bottom surface of the rear cross piece. You may have to attach a weight to this to bring the mummy back to table position. Attach the threads, place the carrier in the track and glue in the two front "stops". Now build the front and back of the box as in drawing # 7, nail on the front, and line the interior with black velveteen.

Next make the mummy case unit as in sketch #8. The connecting wire and balsa wood you can obtain at your nearest hobby shop. The mummy must be hollowed out to be as light as possible.

Now comes the small table. The dimensions are in drawing #9 and the ghost in #10. Suspend the mummy in the box with the carrier as far back as it will go, so that the case just rests on the table, and glue the table into position directly beneath the mummy. It will be about two inches back of the front edge of the box. Tack a bowed piece of velveteen covered tin between the two rear legs to hide the "ghost". Put two screw eyes in the top of the box directly above the suspension points of the ghost. If these are out of line, the ghost will not disappear. Put two screw eyes in the bottom surface of the track at the rear of the box, and pass the "ghost" threads thru these eyes, then attach them to the back of the sliding carrier D, leaving some slack, as in sketch #11.

Test it by pulling on the heavy thread that leads out of the back of the box. The mummy should rise and come forward; the "ghost" should rise straight up. Release the thread and the weight of the mummy and ghost should return them to their former position. If the carrier does not return, tie a heavy thread to the screw-eye at the back of

of it, pass the other end thru the same hole as the control thread (in the back of the box) and hang a heavy lead sinker to it. Juggle the threads around with screw eyes until they all clear each other.

The motor. Drawing 12 explains it. The plunger D will fall rapidly for about an inch before it is stopped by the increased air pressure in the tube, so enough slack is left in the thread between the drum and weight to allow for this primary fast motion. The slack is taken up by the idler weight C. Air leakage around the piston will allow it to fall slowly. If too slow, drill a hole in the bottom. If too fast, grease the piston. The tube and piston are made of telescoping tubing, the piston being filled with lead solder. F is a tight fitting cap that is removable for setting.

Now screw on the back and give the exterior an Egyptian appearance, and you will own a small illusion of which you will be proud.

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(Scarfs of Valhalla, or for patter purposes let it be called:)

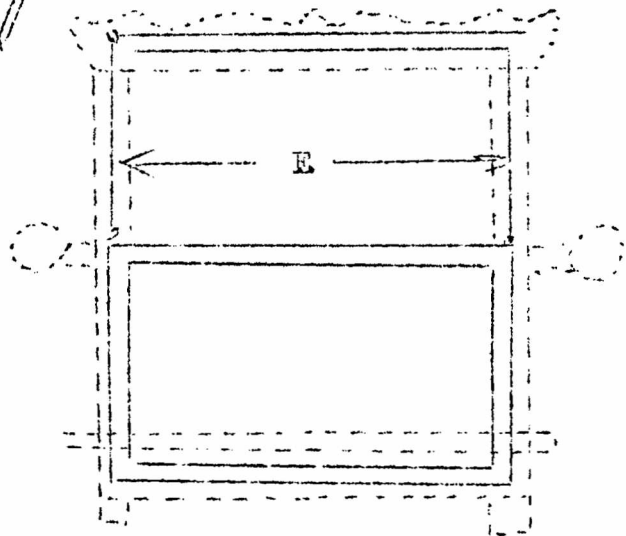
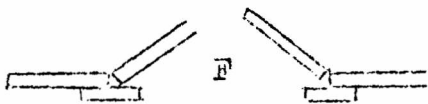
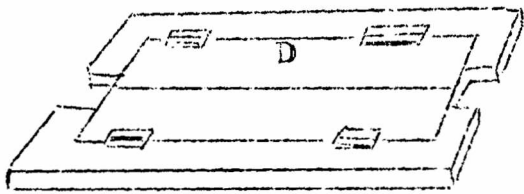
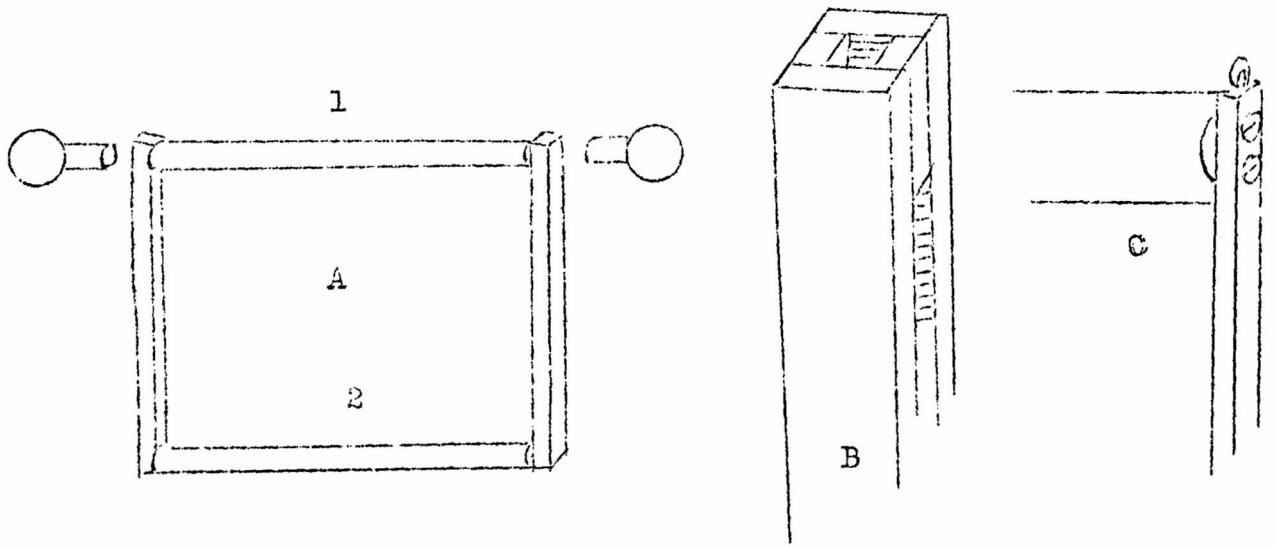
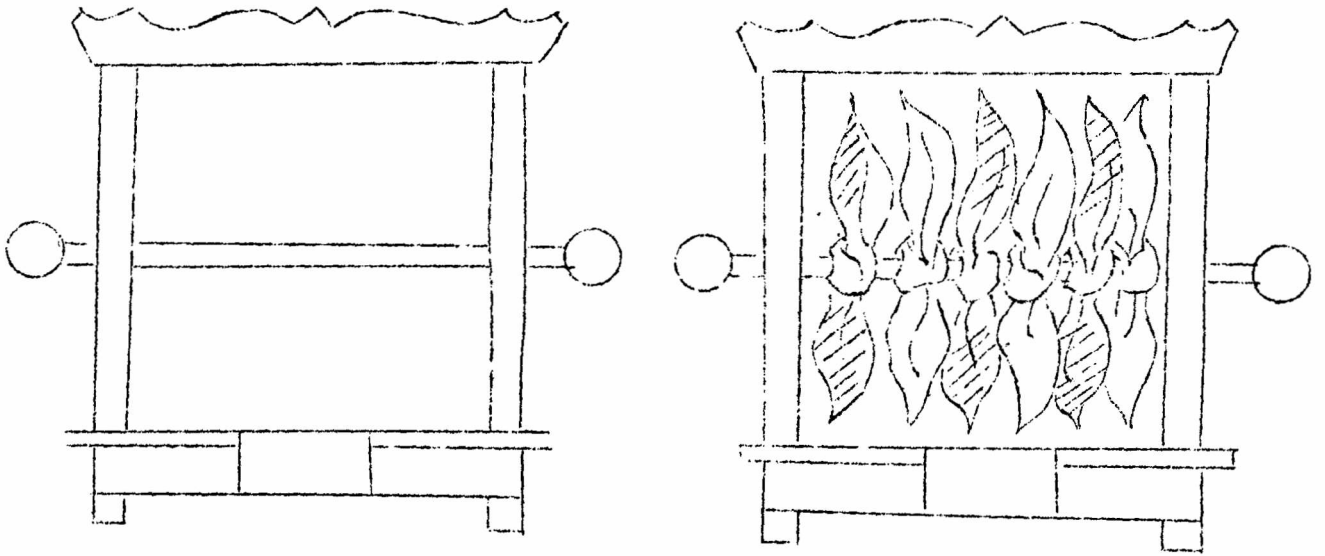
#### THE SHAWLS OF TRIAN FOO LUM

The magician brings forth a small Chinese gateway framework with a rod suspended in the center of the opening. This he places on his table and comes forward with five or six 12" silks and a changing bag.

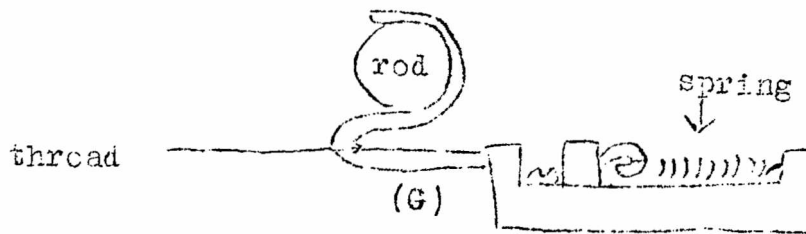
Patter: Many years ago in the far East just west of North Changlan lived a Buddhist named Trian Foo Lum. On my table you see a model of an ancestral gate to the ancestral garden on the ancestral grounds of his mother-in-law. Now Trian Foo Lum had a regular Chinese yen for shawls, collecting them instead of postage stamps. He kept them in a duffle bag (magician shoves the silks into changing bag) so that he could leave quickly in case of an ancestral quarrel. One evening, however, his beloved shawls were found missing. (Magi turns bag inside out to show empty.) And Foo Lum was in a Chinese pickle. However, being a mystic he knew just what to do. He lit a small candle (magi does this) and proceeded to the garden gate. He held the candle up to the gate, and behold! There is a puff of flame and the six silks appear in a flash tied to the rod suspended in the gateway!

Secret: The rod does not extend all the way thru the framework as it appears to do. The ends are false and the center of the rod slides up the framework, which is hollow and open on the inside. Attached to this center portion of the rod is a second rod hidden under the base, and upon which the silks are tied. When the flash paper in a small box in front of the base is ignited, a thread is burned thru which releases this unit. It flies up, the rod with the silks takes the place of the other, which flies into the top of the gateway.

Drawing A shows the two rod unit. B is a section of one of the side arms of the gate, in which A slides. C is a construction detail of A. The joints are glued and screwed. D is the base, showing the trap door through which the second rod with the silks emerges. These doors have spring hinges so that they will fly back into position. E is a sideview of the doors showing the pieces that must be tacked to the bottom to keep the doors from falling too far inward. F shows the position of the cord elastic that pull the rods upward. They pass







through screw eyes at the top corners of the gateway. G shows the release mechanism. The thread goes thru holes to the center of a small box on the front of the base, where it is tied to a small screw eye in the center of the front inside edge. Part of the flash paper is slipped under this thread.

The dimensions depend upon the size of the silks to be used. The distance from the floor to the center of the rod must be one half the diagonal of the silks. The opening of the gates should be approximately square so that the cord elastic will not be too short. Make the double rod assembly first, then construct the rest as thin as possible. This illusion is very effective and as the ends of the silks expand and fill the opening, it seems impossible for them to have been hidden in the framework.

Paint the uprights black, so that the tracks will not show, and cover the floor with black felt to hide the hinges. Do the rest in red and gold, or any pretty color combination you like.

It is effective at the close of the illusion to slowly untie one or two of the silks as you say: "And that is the mystery of the Shawls of Frian Foo Lum!".

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A suggestion: When building any of the tricks in this book, you will find it much easier to follow and understand them if you will slide a knife blade under the staples and make all the pages loose. Then take out the ones relative to the trick you are building and keep them in front of you. The book can always be stapled back together again, or joins with several looseleaf notebook rings.