

“THEY’RE OFF”

by

FRANK LANE

and

U. F. “GEN” GRANT



**Smart Tricks and Keen
Ideas by a New Com-
bination of Recognized
Writers and Originators
of Up - To - Date Magic**

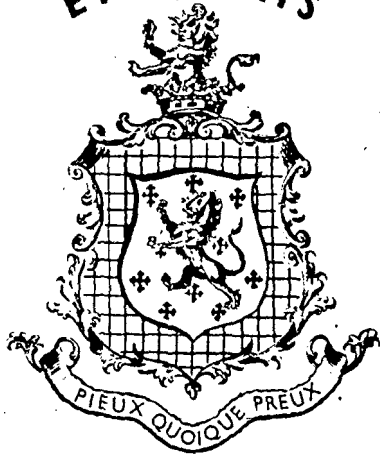


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THIS IS A GOOD BOOK

We tell you this for two reasons: the first is that we want you to know it, and the second is that you wouldn't know it unless we told you.

Sit down. Take it easy. Light your smoke and enjoy some new tricks—pocket tricks that you can make yourself, card tricks you can do with anyone's deck of cards, stage routines with various magic props that you can make.

This is the first of a series of writings by U. F. (Gen) Grant and Frank Lane, who have formed a partnership in the writing of future books. We are combining our ideas and our tricks, and in doing so feel that we are giving the boys a little better value for the same money. We think that you will feel amply repaid for your patronage, which you may be sure is appreciated.

Our next book is being compiled now. It will be "A Real Magic Show," with Frank Lane acting as master of ceremonies. The book is being written exactly as if a real show were going on, and will be not only full of practical tricks by the leading magicians in the club field, but will be to read one of the most interesting books of magic ever printed.

Watch for it, and in the meantime, let us both thank you again. The very least we hope for is that you have pleasure in reading our first book written together.

FRANK LANE

GEN. GRANT

THE BOOMERANGS

The first trick we offer you is the one you can make up for a penny or two and one out of which you will get plenty of laughs. We consider it a distinct improvement on the Boomerang sticks and **BOTH OF US** use this in our own performance, so we know how it goes over with the audience. The effect is that the two boomerangs are shown (See Fig. 1) and one placed on top of the other (Fig. 2). When these are placed as in Figure 2 the audience sees that one is longer than the other and wishing to make them both the same length, the performer proceeds to cut off the end of the longer one to make it the same length as the other, but after doing so, he notices that the other one is still longer. This is kept up, the performer continuing to cut the longer one, and yet on placing the other one on top again as in Figure 2 he keeps finding that no matter how many times he cuts one to make it the same size as the other, one is always found to be longer. After cutting it time and time again he gets them down to very small pieces and then finds it impossible to do the trick. (See Patter)

You can make these from colored cardboard, and both boomerangs should be the same color. Get what is called poster cardboard which is thick enough so that it will stand straight without bending. Cut your boomerangs out with a pair of scissors, then place one above the other as in Figure 2. Although they are the same length, the top one will appear to be shorter than the other, so you place your left thumb on the lower one at point "A" in Figure 2, place the other one under your arm, then with your scissors cut off the end of the one in your hand. Now put one on top of the other again, but put the one you cut on top so that the left ends are in line and you will find that the bottom one seems longer again. Now you proceed to cut the end of the bottom one off and go through the same routine five or six times, each time cutting off the longer one and placing it on top of the other. Pretty soon you will be down to two very small pieces. When making your boomerangs get plenty of half circles while cutting them out as it works better and looks better at the finish. You'll like this as it is, but you'll like it better with

THE PATTER

(AFTER SOME TRICK)

You know I started to bring my boy here tonight. He's only a kid ten years old. Very smart, though. Last summer when school closed

my boy took the first prize . . . but the teacher saw him take it and made him put it back. I would have brought him down tonight but he came home from school, crying. He was all upset. I guess it's the communistic in him. He couldn't find his soft pencil. It kinda made it hard for him. You see, the teacher gave him two dimes and eight nickels and asked him how much it was and my boy said he couldn't see any cents in it. (Performer laughs.) So the teacher gave him a couple of pieces of cardboard . . . I have them right here. The kid gave them to him and told me he couldn't do something . . . I don't know. The teacher had a kid make this one and told my kid to make one just like it and when she fitted it, like this, his was longer. The teacher said: "What's the matter with you, Bill?" That's my boy's name . . . Bill. We call him Bill because he was born on the first of the month. He said: "I'm sorry, teacher," and he cut off a piece, like this, to make it the same length as the other, but the kid told me the teacher measured them again and his piece was short. When he put it on top to measure it, it was shorter than the other piece. Bill told me the teacher started to get mad and she said: "You make that short, Bill, and don't be long about it." So he measured it right here and he cut another piece off. These scissors are not so hot. I told the fellow about this. He promised he would have a pair for me tonight at 6.00 o'clock sharp. Well, what the blazes . . . something's crooked . . . maybe it's the paper. You know, this paper's a funny thing. It's funnier than the (name local paper). I'll cut it again. The idea is that before I do this trick I've got to get these the same length. You know paper is made from old linen. Everybody knows that. Who knows, I might be cutting up one of my own bed sheets. If I do, when I get home, I'll get . . . Well, what do you know about that? The bottom one is longer now. No wonder the kid was crying. I thought the teacher gave him a lickin'. Her tongue's big enough. (Scratches head.) Well, that's funny. The kid was right. You see, the short piece that I just cut is longer than the long piece was before it was shorter than the short piece just before it was longer than the other one that was short . . . you remember . . . does anybody know what I'm talking about? I'm going to do this if it takes me all night. We'll cut the piece off here. That makes that the same as the other. I think instead of shortening the paper they should have short the teacher. Now we'll have a fit. No, it doesn't fit. It's still short. Funny, I can't do a thing without my Tuxedo. I couldn't wear a stiff shirt tonight. The doctor told me to keep starch off my stomach. I'll try to make this. Just one moment, please. We'll cut it off again. If you folks have any place to go, why go ahead. If you want to buy it I'll sell it to you cheap. Half off. Pretty soon it'll be all

off. It cost me three and a half bucks. That's just a new way of saying twenty cents. Now we'll cut it once more. Now it ought to be even. If it isn't even you'll admit it's odd. (Scratches head again.) I'll try it once more. Does it fit? (Performer screams as if he's going crazy, throws the pieces in the air, and finishes with): "Aw! the H . . . with it."

READING CARDS

This is a method of reading an entire deck of cards. It has never before been in print and has baffled everyone to whom we have shown it. The cards are shuffled by anyone, placed behind the performer's back. Performer takes out a card one by one. He holds each card so spectator can see it. Then performer names the card. If you want to have a lot of fun with your brother magician, do this for him. You will be surprised how it fools him.

Of course, you cannot do this with every deck of cards; but we do it with those cheap miniature decks which sell for 5 cents on the streets in all cities. These cards are very cheaply printed and have blank backs. The whole secret of the trick is this: Have the spectator stand with his back to a light. It may be an electric fixture or it may be a window as long as his back is to it. You stand facing him—and consequently, facing the light. As you take out a card face down from in back of you, hold it between the tips of the second finger and thumb at the upper right-hand corner, bring out the card, letting him see it; and as you do so, you can see deliberately through the card and note what it is. You proceed to name it. Throw the cards face down on a chair or whatever happens to be handy. Keep repeating this and watch spectator's face. He will be trying to figure out how it is done. He will grab the cards, look at them, feel them, try to look through them. When he does this he will be fooled because he will NOT be able to see through the cards. Why? Because his back is to the light, and he won't be able to see through them on that account. Now, when you see these decks on the street, if you haven't them already, pick up a couple. It will be worth your while.

A NEW IMPROMPTU NUMBER TRICK

We put this in the book just for a little variety and if you like numbers we think you will like this. The spectator writes down several num-

bers with two figures in each number, such as 89. Underneath this he puts another figure; we'll say 62. To the left of 89 he puts two more figures; say 54. Underneath that figure, he puts another; say 13. To the left of 54 he puts another number; and we'll say this is 92. Under 92 he puts one more; we'll say 28. When doing this trick we usually put down the figures on the paper ourselves, as the spectator calls them off. Now, if you have followed the above instructions your numbers on the paper should be as follows:

925489

281362

Immediately after the last number has been given, which in this case is 28, performer turns his back at once and requests the spectator to add them. With performer's back still turned, he tells aloud what the total is. Think you'd like it?

Believe it or not, in this trick we use part of Axel Hellstrom's memory system. Put down the first number the spectator gives you and for illustration's sake we will say it is 89. Ask him for another number; and when he gives it to you (and we'll take 62) place it underneath and ask him for another. As you write this to the left of 89 you mentally add the first two figures: 89 and 62; and in your mind comes the total 151. Place the 51 mentally in your left trousers pocket and carry the 1 in your mind. When he gives you the next two numbers do the same thing, being sure to add the 1. Your total this time, as per illustration, is 68. Place this total mentally in your right-hand trousers pocket. Now do the same with the last two, only this time you turn very quickly, as you can remember these last two figures; and as you turn around you add them then. 92 and 28 are 120. Now tell him to add them. You read off the figures from left to right saying: "1, 2, 0, 6, 8, 5, 1," and that is the total.

This will be very baffling to anybody who knows number tricks if you turn **IMMEDIATELY** after the last number is written down. To make it more confusing, you can add two more figures to the left and still two more later on, putting the other totals mentally on top of the head and under the left foot. You will be surprised how these numbers will come back to you when you search mentally in your left pocket or on your head, and so on.

We've very good at figures. We used to be in a burlesque show.

ANOTHER IMPROMPTU TABLE TRICK

A magician seated at a table shows his left hand empty, mentions that he likes salted peanuts, but that they never have quite enough salt on them, so he picks up the salt cellar, closes his left fist, shakes some salt in the fist, opens his hand, and there are a lot of salted peanuts. He puts a little more salt on them and starts to eat them. If he isn't a hog he will pass some to the company.

You have probably guessed this one, but it's the idea that makes it funny. We use DeMuth's Saltrix. The partition in the salt cellar is full of peanuts. When you lift it off the table with your right hand you place it in your left hand which you have previously shown empty in order to show the right hand empty. Now lift the salt cellar with the right hand out of the left hand, which leaves the peanuts in the left hand, and then proceed to shake some salt. It's very funny if you do it quickly, and is quite a surprise to everyone.

A very clever and witty saying at the conclusion of this surprise might be: "NUTS TO YOU."

A HANDKERCHIEF VANISH

This is the vanish of a handkerchief without using any pulls or any gimmicks, whatsoever; no diachylon, no wires, no threads or hairs, no trap doors, no assistance, no thump tips, no wax, no confederates, no NUTHIN' except a handkerchief and, what a magician never could do without, a pair of hands. If you look at Illustration No. 5 that will almost tell the story.

The left hand is shown empty. The right hand is shown empty. The handkerchief is taken in the right hand, the left hand closes into a fist, the handkerchief is tucked into the closed fist with the third finger of the right hand, and as it tucks the handkerchief down, the finger curls and pushes the handkerchief into the right hand where it is gripped as a thumb palm. The right hand gradually pulls away, the forefinger keeps pushing the handkerchief (?) in the fist, the fist is drawn to the left, opened, the handkerchief has vanished, and the performer produces it from his trousers pocket. Illustration No. 5 will help you to see how the forefinger pushes the handkerchief out of the left fist. Incidentally, JOHN NORTHERN HILLIARD liked this so well he intended to put it in his new \$15 book which was to come on the market shortly. We give credit to ARTHUR MONROE for this sleight, and we think it is a peach.

THE LINDBERGH KIDNAP LADDER

The magician shows audience a board which he tells them is the side of the kidnap ladder which was used in the trial of Hauptmann. In the board are five nails. He asks the audience to note how many nails are in the board and after someone says they see five, the magician removes them from the board, then he walks down to the audience and going from spectator to spectator he asks them questions as if they were the jury; such as, "How many nail holes do you see?" and when he puts the nail back in one of the holes, he asks someone else what hole it is in. (We will say the second from the left end.) After being told he walks over to another man, asks him what hole that nail is in, and he will say it is in a different place. Then he asks some other man how many holes he sees in the board, and he'll say four; he asks somebody else, and he says three, the idea being how confusing the courtroom scene was when different evidence was presented; how one person saw one thing and another saw another and somebody else saw something entirely different. So who can you believe?

HOW IT IS DONE: Make your board about the same width as the side of a ladder and about 18 inches long. You do not have to have it very thick, although it makes no difference. Now, on one side of the board—see diagram below:

REAL	FAKE	FAKE	REAL	FAKE
Nail	Nail	Nail	Nail	Nail
0	0	0	0	0
1	2	3	4	5

Where it says Nos. 1 and 4 on the Diagram bore two real holes just big enough so that a nail will fit in, not too tightly, the hole. Where it says Nos. 2, 3, and 5 in the Diagram put a small black paper circle (with a little dab of magician's wax) which will resemble a hole at a short distance. Now, if you haven't them already, get three of those fake nails which are used in the trick called "The Nail Through the Finger." These can be bought in Joke stores or in Magic stores. Next, put these three fake nails on the board so that they cover the black circles, and it will look as if the nail goes through the board, yet when you take the nails off, it looks as if the holes are still there. Now in the real holes put two nails that are the same length as the fake ones. This prepares one side of the board and this is the side that the audience sees at the start. We will call this No. 1 side.

Now turn the board over and the first hole on your left, which is the hole marked No. 4 in the Diagram on the first side of the board, is going to be called No. 1 on this side. To the right of that, wax on another small black circle and to the right of that, wax another one, and then you will see another real hole which is No. 1 hole on the No. 1 side. To the right of this hole, wax another black circle. These should, of course, be the same distance apart as they are on the first side. Now, do you see, if you turn the board over, the hole that was originally the second from the end of No. 1 side (the real hole) will become the hole on the END.

I guess that completes the preparation. You come forward with the board and show that five nails are driven through it. You ask the audience how many nails are in the board. Someone will say five. You say: "That's right, sir. We will remove them." But as you remove them, you take a silk handkerchief out of your pocket, explaining that you don't want to get finger prints on the nails, and this will cover up the move of getting the fake nails off the board. Now show the apparent five nail holes; and as you walk to a person in the audience, secretly get rid of one of the black circles and ask how many nail holes he sees. He will say, of course, four. Then walk away from him to another person; and as you do so, you get rid of another black circle, and ask how many he sees. He will naturally say three. Now leave the remaining fake spot at No. 5 position. Next, insert a real nail back in No. 4. Ask another man what hole it is in. He will say: "Second from the end; or No. 2." You repeat: "That's right, sir, the second from the end," and in walking over to another man, secretly turn the board over and have this last man represent the Judge, asking him what hole the nail is in. He will say the end hole, and he will also see five holes. Repeat this last effect twice.

You can build this into a real honest-to-goodness Club trick, if you wish to. (This is Frank Lane speaking. Gen Grant and Lionel Walker went with me to an Elks affair in Boston, one of the hardest-boiled bunches I ever worked for, and they both will agree that this trick was one of the outstanding things in my act.) You will find additions can be made to this as you work it up, not only in the trick itself, but in the patter; but to give you a little idea of the way we put this over, we're going to give you

PATTER FOR LINDBERGH MYSTERY

Just so you folks won't go away TOO happy, I'm going to do one more for you. This one is strictly up to date. Probably everybody in this audience has a difference of opinion of how the Lindbergh case came out. Some think that Hauptmann is guilty; then others think that he

did it. But you'll all admit that there's a difference of opinion, and you'll all agree that at the trial one of the outstanding scenes in the courtroom (outside of the time Mae West showed up) was when the piece of ladder was shown with the nail holes. Incidentally, it was funny how one of the witnesses made a mistake. Somebody said they heard a man called by Hauptmann. Later on it came out that it was a Scotch meeting going on in a nearby hall, the window was open, and somebody was yelling: "Hoot, mon!" But of course, Reilly took care of him. There is a very clever lawyer. Reilly has defended eleven murderers and not one of them is in jail today . . . they all got hung. Well, let's get to work.

We'll say that I'm the District Attorney and you folks are the Jury. When I was a kid I used to work in a dry-goods store, and they called me Jury because I used to like to sit on the cases . . . What would you do in a case like this? Here's the side of the ladder. How many nails are in it? Five? You're right. The fellow that made this should have made a bolt for some foreign country as quickly as he made the nail holes. Now when the detectives found the five nails in the ladder, like this, naturally they took them out. I'm a good detective myself. I'm working on a case now . . . I got two bottles left; so I'll do the same thing. I'll take these nails out and when we touch evidence of any kind we have to use handkerchiefs . . . not to blow our nose on, but so as not to disturb any finger marks. Here we go.

We'll pull them out. I'm going to give this whole thing to my landlady tonight . . . I'm going to say: "Here's my board for the week." . . . Now, sir, how many nail holes would you say are in the board? Five? That's right. We'll omit the roll call, and we'll go to this gentleman. How many would YOU say are in the board? Four? You see, folks, we're having a disagreement already. How many would you say, sir? Three? Some one of us is wrong . . . It looks like we'd make a REAL Jury. One of them says three, one of them says four, and one says five. Sold . . . to the man for five. Let's try it a different way.

If there's any grapefruit, folks, I want it now. We'll put one of the nails back in one of the holes. Now you, sir, what hole is that in? He's right. We'll make him the Foreman. The gentleman says the second from the end? And you, Madam? Where would YOU say that it was? She says the same thing. Now we'll take it to this man. There'll be no prizes for the missing hole. We'll call this gentleman the Judge. No offense meant, sir . . . I chose him because he's got whiskers . . . What hole would you say the nail was in? The end hole? Huh! (Magician

laughs.) He says it's in the end hole and the other folks say it's in the second hole. If the depression don't end soon we'll ALL be in the hole. (Take it to another man and turn the board.) What hole would you say it was in, sir? You'd say it was in the second, too, huh? You ought to run for Congress. Well, seeing is believing, they say; but apparently, according to the way THESE folks look at it, seeing is NOT believing. (Turn the board again.) Pardon me, folks, if my program is a little jerky. It's on account of the intense heat. Where would YOU say the nail was? In the end hole, huh? (Magician sighs as if everything is hopeless.) Well, well. That's perfect English because you know a well is a hole. You see, folks, everyone has a different idea. It shows you how easy it is to fool the people. Now I don't say that the District Attorney fooled the Jury; but you can see how easy it is to get two people to look at something and see something entirely different, even though they're looking at the same thing. To give you an illustration: I was in the Grand Central, not so long ago, and I heard a woman say to her husband: "Isn't that a stunning woman over there with the white hat?" He said: "Which one do you mean? The one with the gray stockings?" . . . You see, folks, it's just how you look at things, even if they're just common nails. That's why there's so much doubt about the case, and that's why the reporter brought so much salt to the Jury . . . because THAT case . . . would make ANYBODY nuts. When you get home, if you forgot how my voice sounded, tear a rag.

A COMEDY HANDKERCHIEF ROUTINE

This is a complete routine and is included in this book for club magicians. It is described EXACTLY in the way in which we do it ourselves.

For the trick you need four 9-inch or 10-inch silk handkerchiefs; we will say two yellow and two green. Also, two finger gimmicks, such as are used in Nelson Hahnes' Penetrating Silk. Put a green silk in one gimmick, and put this in your right-hand trousers pocket so that you can get your second finger on it easily. In the same pocket you have a yellow silk. In the right coat pocket have the other gimmick with a green handkerchief inside and also in the same pocket a yellow handkerchief (but not in the gimmick).

Remember, we said this was a comedy routine with an explanation to it. In other words, a sucker trick. We find that audiences like this type of trick as well as anything.

You start the trick by taking out the yellow silk from the coat pocket, at the same time getting the gimmick on the second right finger, then curl this finger in palm, hiding the gimmick. Show the yellow silk and draw it through the left hand a few times. Now with a turn to the right your right hand leaves the gimmick in the left closed fist. Start pushing the yellow silk in fist (it really goes in the gimmick and pushes out the green silk) and with right fingers draw out the green silk. You are actually changing a yellow silk to a green one. When the green silk is completely out of hand, or almost out of hand, keep tucking the yellow silk in the fist with the second finger of the right hand, and then when you get ready, your second finger goes in the gimmick a little harder, and then steals out the gimmick, curls it in the palm again, and immediately with the first finger and thumb of the same right hand, draws the green silk away out of the left fist, open the fist, and show the left hand empty. Repeat this twice if you wish, and you will be back where you started with the exception that the green silk will be in your hand and the yellow silk in the tube and the gimmick on the second finger of the right hand.

Now tell them you will explain how it is done. Get the gimmick in the left fist again saying: "Naturally, if I am going to change a yellow handkerchief to a green one, I must have a green one in my hand." So you proceed to tuck the green silk in the left fist. Naturally it goes into the tube. Now keep tucking it in, and as you poke it you steal it out with the second finger of the right hand and then, for misdirection, poke it a little more with the first finger, leaving the left fist closed as if it contained the handkerchief. Now continue: "We will leave the green handkerchief here, reach in the pocket, and get a yellow handkerchief." When your hand goes into your pocket you leave the tube there, get the other tube on your second finger, bring it back against the palm, then with your thumb and first finger bring out the yellow handkerchief and show it. Now, here's where you get a big belly laugh. Hold your left fist, which should still be closed and apparently contains a green handkerchief, and say: "And remember this: never open the left hand because everybody would see the green handkerchief there. Always keep it closed. You see, if you open it (deliberately open your hand and show nothing there) the audience would see the handkerchief there." Now make a right turn, leaving the tube in the left fist again, take the yellow silk, and still pushing it in the fist from the top, pull the green one out from the bottom, at which time say: "And of course you can readily see how simple it is because when you push the yellow handkerchief in the fist, that forces out the green one which you saw me put in my hand just a minute ago. Silly isn't it?" Now keep tucking it in, steal the tube,

poke a little more with the first finger, take the end of the green silk with the first finger and thumb of the right hand, pull it completely out of the left fist, and say: "Of course, after you bring out the green one, always keep your left hand closed, the same as you did before, because you don't want anyone to see the yellow silk that is in there." But if anyone insists upon seeing your hand, open it, and show that all you have in it is an actor's breakfast—which is, of course, nothing.

You will like this routine for your club work, and will find it extremely easy if, after reading this, you do the trick with the necessary paraphernalia as you read it again.

Ta! Ta! See you in the next trick.

THE CARD AND THE CIGARETTE

Did you ever do, or did you ever intend to do, or have you ever done, or did you ever have the desire to do, or even if you have never done the trick where a selected card appears inside a cigarette, you will be interested to know of this clever little idea of substituting a prepared cigarette for a borrowed one. (My, these guys think they're good!) We won't bother you with the details of the thousands of methods for performing this still-popular trick, but we **WILL** give you this:

It's the Harlequin Cigarette Holder. Prepare your cigarette by having the card inside and then place it in the Harlequin Cigarette Holder. Suck in on it and the cigarette will disappear. You now place this in your pocket with the mouthpiece down, and when you do the trick, when you come to get the cigarette, put the holder in your mouth, keeping it tipped up, then pat your pockets as if you were looking for a package of cigarettes. A little embarrassed because apparently you came without your cigarettes you ask for the loan of one. Take the cigarette holder in your left hand with your third finger against the end so that the cigarette won't drop, take the borrowed cigarette in your right hand and simultaneously put the holder in your mouth with the left hand, bring up the cigarette with your right hand, apparently screw it in, blow a little, and the fake cigarette will come out of the holder, and your right hand takes the borrowed cigarette into the right-hand coat pocket and comes out with a packet of matches and lights the cigarette.

If you don't think this is a subtle method—we thank you.

NOW BACK TO THE CARDS

Here is an effect I think you will like. The spectator shuffles his own deck of cards, counts down any number he likes, looks at the card at the number, replaces them. Performer shuffles the deck, shows the card is not on top or bottom, **NAMES THE CARD**, cuts the deck and produces it. Here is another trick that has fooled everyone to whom we have shown it—so far.

You had better have the cards in your hand as you read this description. First, the spectator shuffles the deck. He is then told to think of any number he wishes between 1 and 10, to look at the card at that number, and without disturbing the order of the cards, he hands you back the deck. You take it in the right hand as for an overhand shuffle, and run in the left hand 10 cards on top of each other. Injog the next card and shuffle the balance on top. Pick up about $\frac{3}{4}$ of the deck with the right hand, forming a break with the thumb at the injog, give a genuine shuffle until you come to the break, then throw the balance of the cards on top. Just for an illustration, we will say the spectator looked at the 5th card and it was the King of Diamonds. If you have followed the directions given so far the card will now be the 6th from the top of the deck. Now, as you give the deck another false shuffle, keeping the top 15 or 20 cards intact, ask how many cards he counted down. He will say: "Five." Whatever number he gives you, subtract it from nine and, as in this illustration, he looked at the fifth card, you subtract it from 9, which is 4, take the cards in the right hand again as for an overhand shuffle, run four cards in the left hand from the top of the deck, throw the balance of the deck on the top, and now his card is second from the top.

Now, hold the cards in the left hand, as per illustration No. 4. With the right thumb starting at the bottom of the deck you riffle the cards and on coming to the second card from the top you note what it is, then turning over the top card face up, you show it, saying: "It is not on the top," turn the card face down again, turn over the deck, show that it is not on bottom, then take the cards in the left hand with the thumb on the top and make the cut, as described in Frank Lane's Book: **HELP YOURSELF**. As you cut, you name his card; and after the cut you turn the top card over and that is the one.

King of tough to explain, but you will grasp it easily if you have the cards in hand while reading the instructions.

You're welcome.

BEANS FROM BOSTON

Here's a cute little pocket trick you can make up yourself and fool the boys when they come around for their monthly meeting. You show an ordinary match box with 12 ordinary beans in it. Six are black and six are white. Now don't tell us you can't buy black beans. They are shown in the box. The box is closed and the spectator shakes the box up thoroughly: and if you went to high school this will prove to you that the white and the black are mixed up thoroughly. The box is now placed in the performer's hands behind his back, and the magician, in a very gentlemanly tone, asks the spectator which of the colors he would like brought forth. As a matter of fact, there ARE no colors. Black is not a color. Neither is white. This has nothing to do with the trick. We just thought you might be interested. If the spectator says "Black," immediately the performer brings out the six black beans in his hand and immediately throws the box on the table and the six white ones are still inside and everything is examined.

Don't be in a hurry now. You'll get it. "Everything comes to him who waits." You have three match boxes. One contains six black beans. Another contains six white beans. Both of these boxes are concealed under your belt in the back. The other box has six black beans glued to the bottom of the box. It also has six white beans loose in the box. Now this box is shown by pushing out the drawer and the spectators see the beans. You call attention to the fact that there are some white and some black beans. There are six of each. You could use a dozen but 12 is a better number to use. Close the drawer, give it to the spectator to shake. The fact that the six white beans are loose and will rattle gives the impression that all the beans are rattling. Turn your back and have the spectator place the box in your hands. Now ask him which color he would like: Black or White. If he says "White," simply open the drawer, tip the drawer upside down, and the white beans will fall out in your hand. Tuck the match box up under your belt, bring out the box with the black beans, bring both hands out front now, lay the white beans down and throw the box for examination. If he says "Black," take from your belt the box with the black beans, drop the beans out in your hand, put the box back under your belt, bring down the box with the white beans, and then throw that out for examination.

Here is another little pocket effect which you should see before you read the explanation, as this, also, has been tested before magicians. If you wear suspenders and have no belt, just forget we mentioned it.

NOW WE'LL SHOW YOU

Another tested method of forcing a card, or for the location of one. This is so simple we cannot understand how magicians are fooled by it so easily; but they are, and they have been, and will continue to be fooled; so we include it here. This is one of those knife gags, where a knife is inserted in the deck. It is so simple you may hesitate to try it; but if you do it once, you will continue to use it.

A card is selected, as usual, and returned to the deck and the deck shuffled. The spectator is allowed to insert a jackknife anywhere he wishes in the deck, and wherever he inserts the knife is found the selected card.

It is very simple, even as you and I. When the card is taken, have it replaced and you bring it to the top of the deck with your favorite method. Now false-shuffle the cards, leaving it on top, and then make the pass, bringing the top card to the center of the deck, but leave the little finger holding the break in the rear. The front of the deck will now look all right. You are holding the deck in your left hand very tightly and with your right hand now riffle the cards, asking the spectator to insert the knife anywhere he wishes. He does so; and when he does, you lift up the portion above his knife with the second finger, thumb still at rear of deck, and then draw back from him, taking the cards away from the knife, letting the cards that the second finger is holding up drop on the others, and then take away with the right hand all the cards above where the little finger was inserted. Now, with your left thumb, push the top card of that portion over to the right, bring the right-hand portion up under that card, and turn it over face up and that will be the selected card.

This sounds very simple in print; but take our word for it, you will fool your brother magician with it.

HOW WOULD YOU LIKE A GAG?

When somebody asks you to do a trick in a parlor—or in a kitchen, if you go to the houses where we go—and you don't know what to do, ask them if they have ever seen the card and the cigarette trick with a **BORROWED** cigarette. No matter what they say, tell them you will be glad to show them the trick. Here's what you do: Remember, this is not a trick; this is a gag. Borrow a **PACKAGE** of cigarettes and let some-

body else hold them. Have him stand near you. Have one of the cigarettes taken from the package by another spectator and have him hold it in his hand so that everyone may see it. Bring out the points of the trick as you go along. Mention how fairly everything is done. Now from a deck of cards have one freely selected and replaced. Anybody shuffles the deck. You now bring out the fact that they have shuffled the cards, the man is holding a cigarette, and it seems impossible that you could get that card in the cigarette the gentleman is holding; nevertheless, you will do the best you can. You clap your hands three times and apparently take a card from the deck and, bringing it over, you apparently push it in the cigarette. You now roll up your sleeves, show that there is nothing in your hands, take the cigarette from the spectator who is holding it, break it in halves, and there is no card. Appear to be surprised and say: "Well, that's funny." Then take another cigarette quickly from the package, break that in halves, and there is no card there. Throw the pieces on the floor and take another one. Do the same thing. Repeat four or five times until the man gets so mad he'll grab the cigarettes away from the one who is holding them. That is all. And if you don't think this is funny, we'll sell you a SENSE OF HUMOR for another \$1.50.

A RING TRICK, BUT NO BELL

Here's another little trick that you'll get mad at because you didn't think of it yourself. It can be used as a club trick, in your show, or in a parlor, and will prove to be a distinct success with you, as it has with us. The effect, briefly, is that a lady's ring is borrowed and before it is taken by the spectator, the lender is given a small parcel which is wrapped up in paper and tied with string. The ring is now vanished while the performer is still in the audience. The bundle, or package, is untied, the lady herself lifts the cover of the small box (which was really the bundle) and if she is a normal woman, a very funny feeling will come over her because she sees her ring there reposing on some cotton. She removes it herself without the performer touching it. This is a little different trick insofar as the spectator does not exclaim: "I'd hate to play poker with you!"

In this trick we have found out, at last, something which you all know, but which the majority of you have never found any use for. All of you that are over 112 years old will recall that in 1812 a trick came out where a finger reposed on some cotton inside of a box. It looked as if the finger was alive. It was, for it was the performer's finger which he

pushed in the box through a hole in the bottom. This is the big secret.

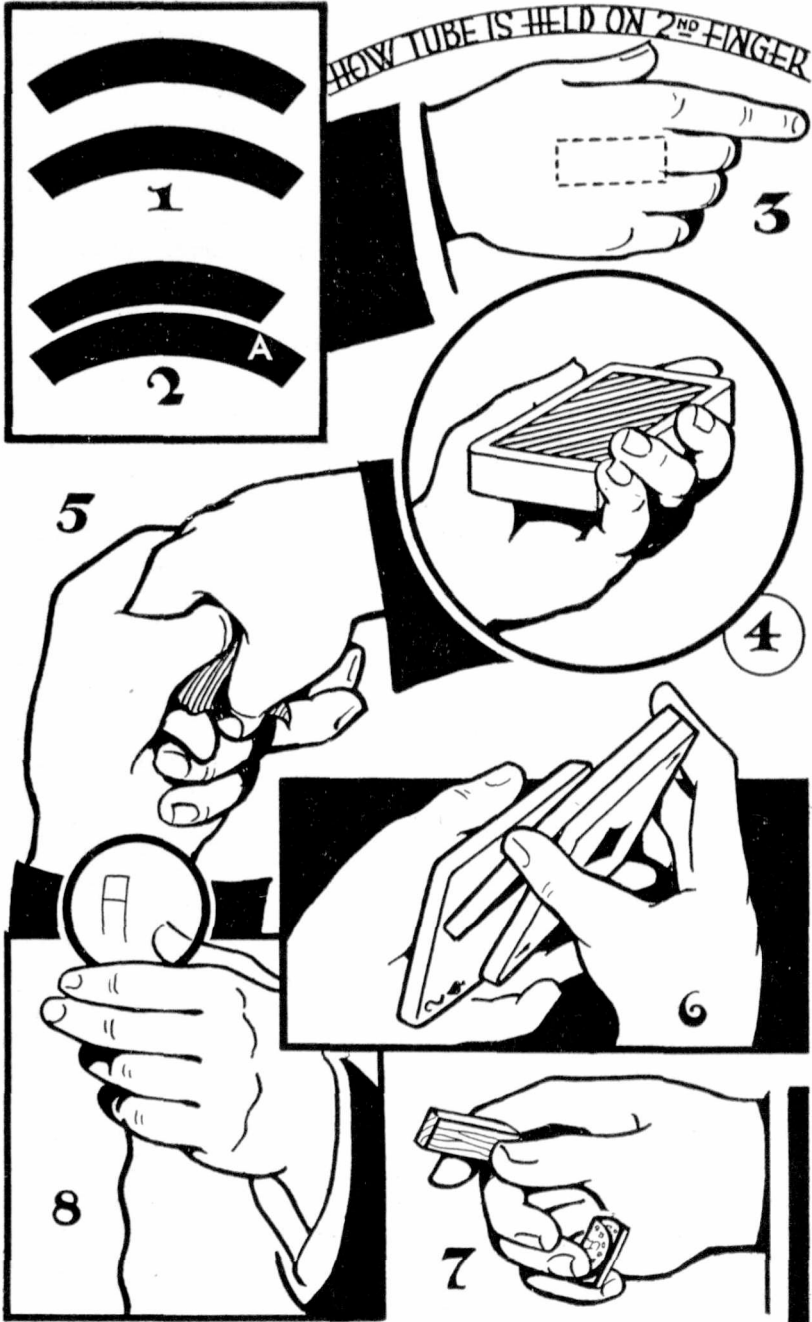
Have a small box about $3\frac{1}{2}$ x $2\frac{1}{2}$ inches. If it is bigger or larger it makes no difference. Near the end, on the bottom of the box, have a hole. Now fill the box $\frac{3}{4}$ full with cotton. Next have two handkerchiefs with a lady's ring (from the 10c store) sewed in the middle. If you are in an armchair while reading this trick you are all set. Have the handkerchief in your pocket. Have the box wrapped with paper and tie a ribbon around it. When you borrow the lady's ring give her the box. Take the ring in the right hand, take out the handkerchief with the left hand; your right hand goes underneath the handkerchief, places the ring on the third finger of the left hand, loosely. As it is a woman's ring it will not slide down far, anyway. Press the third finger with the ring on it against the palm of the hand and this will prevent its coming off.

Now ask some spectator to stand up and hold the ring through the handkerchief—which he does. You now turn and tell the audience that although you are standing right beside them, although you have no assistants with you, and no trap doors, you are going to make the ring disappear while the man is holding it. ("Do you feel it, sir?") and go inside the package the lady is holding. With your right hand, take one corner of the handkerchief, tell the spectator holding it that when you say "three" to let go. When he does so, pull the handkerchief and apparently the ring has disappeared. Shake it and place it back in your pocket. Now go to the lady with the bundle. You take the box holding it with the left hand between the first finger and thumb, and untie the ribbon with the right finger. Throw paper and ribbon on the floor. Hold the box so that your third finger goes underneath it, push the finger up in the hole to the center of the box on top of the cotton, and you will find that by pressing against the cotton downward the ring will come off your finger and stay on the cotton. Your finger comes out of the hole and you invite the lady to open the box. There she will find her ring and she takes it out herself. The cotton prevents anyone from seeing the hole, as it will go right back into place after your finger comes out.

Oh, that's all right. Don't mention it.

A GAG AND A BANANA

When you get laughs your audience enjoys the show better. Here is one that you all can use. Get one of those rubber bananas that are hollow inside, with a whistle on the end. Take out the whistle and roll up the banana and have it in your right trousers pocket. Have a real



banana inside your coat pocket. As you hand the deck of cards to be shuffled, while you are in the audience, or any time you are in an audience doing anything, palm the rolled-up banana and take it out of a man's coat saying: "Pardon me, sir, I had better take that. You might crush it. The man carries bananas with him." Take it in the left hand and put it immediately in your right coat pocket. Take your hand out, then with raised eyebrows look somewhere in the audience as if you heard a remark, and say: "What? Not a real banana? I thought it was." Immediately reach in the pocket, take out the real banana, peel it, take a bite, then pass it to anybody you wish.

This is one of Frank Lane's favorite impromptu gags.

BACK TO THE FARM

The performer shows an ordinary glass full of milk. He puts this back on the table. He next shows a cardboard cover, or tube, or a metal cover about 1 inch higher than the glass itself. Everybody is convinced there is nothing in the tube. He places the tube over the glass of milk and now proceeds to talk about the impurities that one finds in such an ordinary glass of milk. His empty hand, or finger, goes into the tube, down into the glass, and produces a hand full of coins. He lays them aside. His hand goes in again and this time he takes out three or four handkerchiefs. He again puts his hand in, this time taking out another glass containing a tomato-juice cocktail. He then lifts the cover and shows the glass contains now only about $\frac{1}{4}$ of what it did before, showing that when the real impurities are taken from a glass of milk, only a small amount of real PURE milk will remain. Clever? Very! "Well, well, well," says you. "How could it be done?" Listen:

This is still another effect that you can make up in your own home for practically nothing. When we tell you that the glass and the cover are unprepared, maybe you will like the trick a little better because that's what we intend to tell you; so here it is: The glass and the tube are unprepared. The first thing you do—and the most difficult—is to get a tall wine glass almost as tall and about $\frac{1}{2}$ the size in diameter as the glass you are going to use; paint it on the *INSIDE* with red paint from the bottom of the glass to within $\frac{1}{2}$ inch from the top, and let it dry. Now on the bottom of the glass put some kind of a lead weight which may be a piece of iron or two or three flat washers or whatever your wife threw at you when she found out you paid a buck and a half for this book. On top of this put two or three handkerchiefs. On top of these put a

dozen or so palming coins. Now put this glass in the ordinary tumbler you are going to use and with a small table milk pitcher, pour milk between the inside of the regular tumbler and the outside of the cocktail glass. You will find that after the milk comes to the top it will look like an ordinary glass of milk. That is all the set-up that is required.

Make up a tube, or cover, of metal or cardboard—it makes no difference; it's just according to how lazy you are. Now when you do the trick just call attention to the glass of milk, and show the cardboard tube empty, and then place the tube over the glass, produce your coins first, then your handkerchiefs, then the cocktail glass, then the tomato-juice cocktail, and finally lift up the cover and show how the milk has evaporated and let anyone examine either they wish.

Would you like us better if we wrote the patter for this? Well, here it is whether you would or not:

FIRST

Before we give you the patter let's tell you how we present it. Go in the 10-cent store and buy four magnifying glasses. On the glass of one of them paste a picture of some coins; on another paste a picture of some handkerchiefs; and on the third paste a picture of another glass. Leave the other one as is. Have these on your table behind some handkerchiefs so you can get them easily; and when you tell them you are going to let them see through a glass of milk show the unprepared magnifying glass and then lay it down back of the handkerchiefs with the others. Now the first time you let the boy look through it slide the glass with the coins over to the tube, then pick it up so it's against the tube immediately and let the boy look through it. In other words, your object is to prevent them from seeing anything that's pasted on the glass. After the boy looks through it, slide it to the table and bring it back behind the others, then bring each of the two glasses out the same way.

THE PATTERN

I'm not going to do a trick for you now. I'm going to show you why you should be very careful as to how much milk you should drink. You won't believe me, but here goes:

Here's a glass of milk. You probably won't swallow that; but it's real milk. I bought it over in (name some store). Incidentally, this country is the only place I'll do this trick in. I did it in Mexico one time and I couldn't speak Spanish in the store so I drew a picture of a cow and the fellow brought me two tickets for a bull fight.

Usually a person without thinking will take a glass of milk and drink it; but my advice to you is to drink only about one-fifth of the glass full; and always drink the milk in the bottom of the glass, not the top. Course, nobody could drink a top, anyway. That would make their head spin.

If you could see what's in a glass of milk you'd never drink it. Your stomach wouldn't stand it. A lot of people can't stomach my tricks; but it isn't my stomach, it's my gall.

Just for the fun of it, I'm going to let you look right through a glass of milk. We'll lay it on the table. Now I'm going to place this black tube over it. I had it painted black because I wanted to keep it dark. (To boy) "Johnny, come up here. Will you look through this magnifying glass and tell the customers what you see? Some coins? That's right, Johnny, because there are really coins in it. Let's get them out."

Now you see, folks, if you had taken that milk and drank it from the top of the glass that's what you'd have swallowed! You'd have been \$3 richer but the doctor would have taken it away from you. That's the first thing a doctor does, examine your stomach. He wants to see how much there is in it for him.

All right, we have the coins now. (To boy) "Now Johnny, look again. What do you see this time? Some cloth? That's right, Johnny, because there are handkerchiefs in there. If you don't believe it, I thank you. Let's take 'em out. Do you see, Johnny, what I'm trying to get at? You don't? I'm trying to get at the handkerchiefs."

That thing alone ought to show you that you should never drink milk from the top of the glass; always drink it from the bottom first.

(To boy) "I wonder if you can see anything else, Johnny? Look again! Oh! You see a glass, huh? Well, that's the glass the milk's in. What do you mean? Another glass? That's a pair of glasses. Now we can see better. Johnny, you're seeing double. That's a tomato-juice cocktail, Johnny, and here it is."

And when we lift the cover, folks, you see what I told you was right: only about one-fifth of a glass of milk is left after taking out all the impurities; and what's left is as pure as a woman's heart; so I'll have fish. (To boy) "Johnny, you can examine the glass if you want to, and also drink the milk. You don't want it? O. K. I'll give it back to the cow. Thanks, Johnny. You were a great help. You can take your seat now. Put it down there some place." (Point to chairs in audience.)

OUR POCKET FIRE BOWL

Here is an excellent impromptu trick that can be done anywhere, sitting at a table or even in a show and you will find it to be very startling.

The effect is the same as in the larger production of the bowl of fire. The performer borrows a handkerchief, or uses his own, shows it empty, then drapes it over his left hand and whisking it away quickly the spectators see a flaming bowl of fire. Now see how easy we are going to make this up for you.

Get a small two-ounce metal container, for instance a whiskey jigger; some whiskey bottles come equipped with these and when you unscrew them from the bottle they are used to drink out of or as a measure. Now, everyone knows of those packets of matches where you simply pull one out and as you pull it out it lights. Cut the side of one of these packets so that the packet itself will fit fairly snugly in the metal cup. Now fill the container with cotton and on the cotton you sprinkle either gasoline or engine or any lighter fluid. Now with your fingers part the cotton at the top and bring up the middle match just a trifle, so that your fingers can grasp it easily. This container is now all ready and is concealed some place about your body so you can get at it easily. We find that the billiard-ball holder on the side of the cup is practical. Now borrow your handkerchief and as you borrow it, your left hand gets the container, your hand comes up holding it, your right hand drapes the handkerchief over the left fist, and with right fingers you whisk away the handkerchief, and pull the match, which lights and ignites the cotton. Thus you have your fire bowl as an impromptu trick at practically no cost. A small metal disk taken from your right pocket and clamped down over the top will put out the fire at once, or if you are at a table simply tip it upside down against a plate or saucer. This will also extinguish it, and if it'll help you any here's

THE PATTER

Did you ever see one of those fellows who, the minute he hears a fire engine, races out of the house and after the engines? They call them "fire bugs." There's a fellow who lives next to me who's one of those men. You know, he's so crazy about fires; he would just as soon make one himself. Of course, the firemen don't think that's so hot. Has anyone a handkerchief? Thank you, sir. Now I'll show you how the fellow makes a fire. He says: "Izzy Wizzy Am I Dizzy? Let's get busy. Whoops!" (Pull your handkerchief and produce the fire bowl.)

ANOTHER CARD TRICK

The effect of this is: Spectator shuffles his own deck of cards and with his back turned notes a card at some number from the **BOTTOM** of the

deck. The performer takes the cards **BEHIND HIS BACK**, takes one card out, and lays it on the table face down. On turning it over (and here is where we fool you) it is **NOT** the man's card. Performer takes it from his inside coat pocket.

This is just an improvement on a trick perhaps you know, and fools even the ones who know the gag of slipping a card from behind the back up the inside of the coat, and then later producing the card from the inside coat pocket.

The way we do it is as follows: We will assume, for illustration, that a man looked at the fifth card from the bottom and it was the Ace of Spades. When the performer takes the cards behind his back he takes 10 or 12 cards from the bottom in his left hand and puts them on the top one by reversing their order. Now the man's card is at the same number from the top that it was from the bottom. Next lift up three cards, and without changing their order, put them on the bottom. Now, if he thought of the third card it is now on the bottom all ready. Now you leave the top card on the deck, but take the next five in your left hand, and as you talk, push them up inside your coat, way up under your right armpit. These cards represent the 5th, 6th, 7th, 8th, and 9th cards. Hold your right arm against your body so that the cards won't slip down. Now take any card from the center of the deck, throw it on the table face down, and lay the deck beside it. Ask the spectator at what number the card was from the bottom. When he says "Five," you ask him to turn that card over and it will be his card. Naturally he will say "No," so you reach up under your coat, and as if you took it from your inside pocket you take out the first of that bunch of five and toss it nonchalantly on the table face up. Now if he said No. 6 you would take the second of that bunch of five, etc. If he said it was the fourth card you would simply turn over the top card of the deck; and if he said it was the third card, you would simply turn the deck face up and his card would face him.

All magicians, of course, know of putting one card up the back this way; but we have never seen anybody put more than one card; and when you take the card from your inside coat pocket (?) they think, knowing how to get one card up there, they have that part of it; but they cannot figure out!(or they haven't seen it so far) **HOW YOU GOT THE ONE CARD THEY LOOKED AT!**

When you take the card from inside of coat, leave the others in your vest or coat pocket.

AN IMPROMPTU POKER DEAL

Here's what we call a fast one. You're going to deal yourself four Aces and you're going to do it by a method so plain and so obvious **SPECTATORS NEVER GET IT**. How do we know? Because we have been doing it for years.

Have your four Aces on top of the deck to start with; and on top of these have any three cards. Give the deck a false shuffle, leaving those top seven cards as they are. Now lay the deck on the table and have anybody cut them, saying at the same time: "Now the cards have been shuffled and we are going to deal two hands; one to you and one to me. **AND I'M GOING TO DEAL THE CARDS FROM WHEREVER YOU CUT.**" He cuts the cards by lifting off a portion from the top. You pick up the bottom portion in your left hand. Before you deal, with your left hand nonchalantly push to the left those other cards he cut off. Next, deal a poker hand to the Spectator and to yourself. Lay the balance of the cards **NEAR** the others and pick up your hand. As you look at your hand, and he looks at his, you **NATURALLY** pick up the pile he cut off and put it on top and shove the whole pile away from you again. (You'll never know how easily you'll fool them with this obvious move until you try it.) Because you let him cut the deck so squarely, and you dealt from the cut, he is thrown way off and wonders how you got four Aces in your hand. Now ask him how many cards he wishes to draw. The usual answer is three. If it isn't, look at Spectator's hand and tell him how to draw—any way you want to, as long as he draws three cards. You give him three from the top of the deck. Discard four of your own cards and draw the next four from the top of the deck—which will be the four Aces.

You might think this is **SO** simple you'll immediately want to forget it; but you never know what you can do until you try; and we are telling you now, it fools magicians that do not know it.

A TRICK WITH A MONOCLE and a cute little gag, too.

The performer takes a monocle from his vest pocket, with his left hand. The spectators naturally see the monocle and they see the black cord hanging down. The performer, wishing to clean the glass, blows on

it in the same manner that one would blow with his breath on his eye glasses, takes out a pocket handkerchief, proceeds to wipe it, and then in the orthodox comedy manner, he proceeds to pull the handkerchief through the rim, still pretending to clean it. In this way, without calling attention to anything, he gets his little laugh, and at the same time shows there is no glass in the rim. Now he invites the spectator to hold onto the end of the cord, cleans it a little more with the handkerchief, and lets the monocle drop from his hand. It now dangles from the spectator's fingers. The spectator now is invited to examine the monocle and finds that a glass has mysteriously appeared in the frame. Performer's hands are shown absolutely empty.

Both of us carry this trick in our pocket, as we find it causes quite a surprise. To start with, in the left vest pocket have a real monocle with the cord attached; also, have a plain monocle rim without a cord. The performer takes both of these out in his left hand, brings the one without glass up between his first fingers and thumb, the other one being concealed in the palm of his hand, the cord dangling down. Now you are appearing to be holding a monocle, and that is all. Go through the motions of wiping the glass, putting it up to your mouth, and blowing on it, then tuck the handkerchief through the hole for the comedy effect; and as you do this the second time, your left hand brings up the real monocle, your handkerchief covers the fake one, and you keep on wiping the glass. Now invite the spectator to take the end of the cord, tell him to hold it tight, and you let the monocle drop. Immediately put the handkerchief with the concealed fake in your pocket, and **THEN** you can show him that a glass has miraculously appeared in the frame that he saw was empty. Your hands, of course, can be shown freely. How's *your* family?

THE FOLDING HALF DOLLAR

Outside of the bottle trick this half dollar is wasting a lot of time; so why not put it to work? Here's a very startling pocket trick; and if you follow the directions carefully and try this two or three times before you present it, you will find it will knock the layman silly.

To prepare, fold your half dollar so that the three pieces are on top of one another. Now look at it. Next make a block of wood about the same length, width, and thickness as the three pieces of metal in the half dollar. That's all the preparation you need.

To work the trick, have the half dollar folded, as above, in between the little and third fingers of the right hand at the first joint and the fingers curled in the palm. Have the piece of wood held at one end between the tips of the first finger and thumb of the same hand so that spectators can see it. All you are doing now is apparently showing them a piece of wood. Next, borrow a half dollar, or use your own (if you are not a master of ceremonies) and lay it down or have someone hold it for you. Next, borrow a handkerchief. Take it in the left hand, place the piece of wood under the handkerchief, put both hands underneath the handkerchief, take the wood in the left hand, then take the half dollar in the left hand between the first finger and thumb, hold it through the handkerchief, and have a spectator hold it, with his first finger tip and thumb **ONLY**. His other fingers should be **RAISED** in the air. This is important, as we have found, by test, that if they hold it this way they actually feel that they are holding a piece of wood when in reality they are holding the half dollar.

The wood is now in the left hand and you hold it in the third finger between the first joint and the last joint of that finger. Now pick up the half dollar with your right hand, pretend to put it in the left hand, but palm it in the right hand. Now, with the right hand take one end of the handkerchief. Next, have spectator hold his other hand with the palm open underneath the handkerchief, but so it can be seen. Now you are ready.

Tell the spectator when you say "GO," to let go of the piece of wood and you will change his piece of wood into the half dollar and the half dollar which rests in your left hand will change into the piece of wood. So you say: "GO," and he drops it, the half dollar falling into his hand. You immediately produce the piece of wood in the left finger tips and take the half dollar out of his hands in your right hand and hold that at your finger tips.

We have seen nothing more startling than this as a pocket trick. It actually makes the spectators jump. If you like it, and we know you will, buy our next book, puh-lease.

DON'T GET MAD NOW

if we put in a four-Ace trick. We think you will find this is different. It is quick, impromptu, and a very startling effect, to say the least. We won't tell you the effect. We'll just tell you how to do it.

Take out your four Aces and call attention to them. Now place a red Ace on top of the deck, a red Ace on the bottom of the deck, and pick up the two black Aces with the Ace of Spades uppermost. Have the deck in your left hand, faces toward spectators, and with your left thumb riffle the cards until you come to about the center of the deck. Now, with your right hand insert the two black Aces in the center, but only about two-thirds of the way in. Now they see the red Ace on the bottom. Show the red Ace on top. Hold the cards in the left hand, faces towards spectators, the cards resting on the finger tips and held on the other side with the thumb. Now, with first finger of both hands spread the two black Aces apart a little, simply to show the spectators that the two Aces are there. Now, as you let the Ace of Spades go, your left first finger is still on the Ace of Clubs and the left finger pushes that in the deck together with all the rest of the cards below it. The finger pushes these into the right hand where they are thumb-palmed and this portion is immediately placed in front of the portion in the left hand and the cards evened. Now you show a black Ace on the bottom, a black Ace on top, and there are two red Aces in the center.

The quickness of this deceives them greatly. Try it with the cards in your hand.

We might say that this is not ours; and although we have known it for years, we are unable to give proper credit for it.

A TRICK FROM A LITTLE SHOT

After you read this, some time when you want to spend a dime, go to a hardware store and get two 5c packages of BB shot and you will find they come in a cardboard container that looks like a rifle shot. Take out the BB shot and you will notice that the bottom can be easily pushed right out of the container, giving you a bottomless container which is very deceptive, because the container itself is very small in diameter and yet it is fairly tall; therefore, with one standing right over it he will not notice it is bottomless. Have this concealed in your lower vest pocket. Paint six of the shot white. (You can use any other small articles if you wish (instead of the BB shot) as long as six are white and six are black). In the other container have six black shot and six white shot, with the cover on, in your pocket. Before we forget it, the bottomless container has no cover. Throw it away.

Take out the unprepared container from the pocket and hand it to the spectator; ask him to remove the cover and pour out the shot, look

them over and also the container. As he does what you tell him to do you casually pick up the bottom part of the container. Instruct him that while your back is turned he is to pick out any combination of three or four shot; for example, 3 black and 1 white, 2 white and 1 black, or 4 black—or any other combination he wishes. You now have the ordinary container in your hand and your back is turned. When you turn your back exchange the regular container for the bottomless one. Hold it behind your back with your fingers at the bottom and ask the spectator to drop in the combination of shot into the container and place the cover on it. Then he is to hide the remaining shot. Now you turn facing him with the container in your hand in full view; and as you raise the hand holding the container to your eye level (to apparently have your eyes penetrate the container) allow the shot to roll out of the bottom of the container into the palm of your hand where you are able to see them. Then call out the combination, remove the cover and tip the container up, and the shot will run from your hand back into the bottom of the container and out of the mouth of it. This makes it appear very convincing as the shots were actually in the container all the time.

You can turn your back again and let him pick out another combination and repeat it as many times as you desire. The last time you work the trick, exchange the container back from the unprepared one while he is picking out a combination (your back is turned, of course) and when he drops the last combination into the tube you turn with the container still behind your back, take off the cover, tip them in your hand, bring out the container in front of him, name the combination, take the cover off, then tip them out in the person's hand around the table, and then throw everything down for examination. When you tip the shot out this time they come from your hand, but you have done it legitimately two or three times already and this last time, believe it or not, looks the same as when you did it before. This is due to psychology and to the fact that he saw the shot come out of the tube the previous times. Now pass everything for examination and they will be found unprepared in case they are examined. (If there is no table handy, and the man has no hands (to pour the shot in), try it on your watch, using either hand.

A SWEETHEART

EFFECT: Spectator shuffles an ordinary deck. Performer takes the deck, shows some card to another spectator, and this spectator sees the

performer mark the card with an "X" on the right side of the face of the card. The first spectator now takes the deck and shuffles it again. He puts an "X" on the left side of the face of any card he wishes. The deck is shuffled again and the spectator runs through the deck, finds the card with the "X" on the right side. He takes this card out, and on the left side he sees HIS "X". In other words, the spectator and the magician wrote the "X" on the SAME CARD. There are no other marks on the cards and the performer gets rid of nothing.

The method is very simple, but before you read further, try and figure it out. It's a marvelous effect and we have tested this twenty times for magicians before we inserted it here. First of all, in your vest pocket you have two pencils. They are very short—perhaps 2 inches long. One is an ordinary pencil; the other, a trick pencil with a hard point which will not write. These can be bought in any joke store. When you get one it will be black. In any stationer's store get another black pencil, cut them both off to fit in your vest pocket. That is the whole secret. You prepare the deck by simply marking an "X" in the center of the LEFT side on the face of any card. We'll say it is the Ace of Clubs. Now have the deck shuffled and then take it to another spectator and have him watch what you do. You fan the deck from right to left so that he cannot see the left sides of the face-up cards. When you come to the Ace of Clubs, stop, and say: "Let's use this card here. I show it to you and I'm going to mark it; but I won't show it to him," (meaning the first spectator). You put an "X" in the center of the right side of the card on the face (this is the same card that has an "X" on the left side of the card), have the first spectator shuffle again, and then place the cards behind his back. See that they are in his hands face up. Now tell him to run through the cards, keeping them behind his back, and to take out any card he wishes and place it on the top of the deck (the top meaning the uppermost card). While he does this your hand goes into your vest with the ordinary pencil with which you marked the card while spectator was looking at you, and you deliberately exchange it for the other one. This is entirely natural and no exchange has ever been suspected because the pencils look alike and because when we marked the "X" at first we apparently were all through with the pencil, and so we put it back in our pocket. Now you say to the spectator: "The cards are face up. The top card is the one you selected. Your left thumb is about in the center of the left side of the cards. Here, sir (hand him the fake pencil) take the pencil and put an "X" or a cross under your thumb on the left side of the card . . . Is it done? . . . Thank you." Now reach for the pencil,

put it back in the pocket, and tell him to cut the deck. Now have him bring the deck in front and shuffle it. He still holds the cards. You turn to the second spectator and say: "And now, sir, what was the card I showed you and on which you saw me place a cross?" (Naturally he will say: "The Ace of Clubs.") You say: "That's right. Now, will you, sir, (to first spectator) run through the cards; or, do it **THIS** way." . . . You take the deck and run them from right to left, face up, until you come to the Ace of Clubs. Show the first spectator the "X" on the right side, then lay it face down on the table. Now hand him the deck and ask him to find the card that he marked and he will not be able to find any other card in the deck marked with a cross. You may turn over dramatically the Ace of Clubs on the table, saying at the same time: "And wasn't it peculiar, sir, that you shuffled the deck, put the cards behind your back, chose any one you wanted to mark, shuffled them again . . . wasn't it peculiar that you took the same card and marked the same card in the same way that I did?" (Now show him his mark and hand him the card.)

When doing this trick, be very careful to let them see that everything is fair and square and you are not getting rid of anything and are using an ordinary deck.

WHY DIDN'T I THINK OF THIS BEFORE?

And while we're on cute things, let's tell you what other magicians claim to be one of the cutest things they have seen, to be done impromptu:

While sitting at a table, the performer shows his hands empty and takes a piece of paper and rolls it into a tube. He then takes up the cream pitcher (or the milk pitcher, if you are still on the NRA), and deliberately holding up the tube, pours the cream in the tube; but to the spectator's astonishment, the cream does not come out the other end. The magician waits until they get their breath again, tips the tube, and pours the cream back in the pitcher again, opens the tube, and shows it is empty.

This is very simple and something that you really should see done in order to like it as it should be liked. It is all done with our good old friend, the thumb tip. Get the thumb tip on your thumb, roll the paper around your thumb, take the tube with your left hand, holding the thumb tip in there at the same time, and now bring your right hand out, take up

the pitcher, and pour in enough cream to fill the tip. That's all. You will be surprised to see how they are surprised; or else you will surprise us. In fact, that might be a good word to us when they see that the cream doesn't come out. Arch your eyebrows and say: "Surprise! Surprise!" Now simply pour it back again in the pitcher, put your right thumb in the tip, unroll the paper, and show all is empty. Try it at a table. You will really like it.

THE CHINESE BOTTLE TRICK

If you are ever in a hurry to do this trick when you are in a private home and have forgotten to take yours, here's a little idea that has worked out successfully, and at the same time, if done right, will be even more puzzling than when using a colored bottle. Take an ordinary bottle and pass it for examination. Naturally they will be able to see through the glass and see that it is entirely unprepared. Now you go through your patter, exactly the same as in the instructions that come with the trick, and when you tell them about the Chinese spirits, explain that the spirits are very bashful and they will not work while people are looking at them, no matter how invisible they seem to be. As you say this, take any piece of paper whatsoever, wrap it around the bottle, folding the paper over at the bottom, but leaving the neck open. Now slip a rubber band over the paper to keep it from uncurling. Then pass it **AGAIN** for examination. While they are looking at it, get the ball from whatever pocket you wish in the left hand, and then work the trick in exactly the same manner, simply allowing the ball to slip in the bottle. In this manner you are able to do the trick wherever you are. Another idea is to use a plain ginger-ale bottle, as this is usually green, anyway.

AN EASY COLOR CHANGE

We all know lots of color changes, but this is a trifle different inasmuch as the Performer places a rubber band around the cards, lets anybody examine the deck after the rubber band is placed around it, and then the bottom card, as it faces the audience, changes.

There is absolutely nothing to this. Have the deck shuffled, place a rubber band around it the wide way, toss the deck to somebody and let them look at it, tell them to note the bottom card. Take the deck back

and using whatever cover-up you desire, simply get your little finger in the center of the deck and make the pass. That's all there is to it. You will find this works just as easily as if you didn't have the rubber band on it; but the fact that the rubber band IS on it makes it look difficult.

Incidentally, this is a swell way to practice the pass if you are not proficient in it now, as the cards won't be falling all over the floor.

THE PILES

Don't misunderstand us. It's a card trick; and we think it's a good one. Spectator shuffles a deck of cards, looks at a card, performer takes the deck behind his back, asks the spectator what number he would like his card to appear from the top of the deck; and after being told he brings the deck forth, immediately counts to that number, or spectator can count to that number if he wishes, and his card appears at the number he stated.

Spectator shuffles the deck. You turn your back. Tell him to make two piles of cards on the floor or the table with the same number of cards in each pile and with not less than four or five in each pile. He will probably make two piles of about six or seven cards each. They usually do, at least. Now tell him to pick up one of the piles, shuffle it, and look at the bottom card of that pile and put the pile on top of the deck. He now gives you this deck behind your back and holds the other pile in his hand. What you do is this:

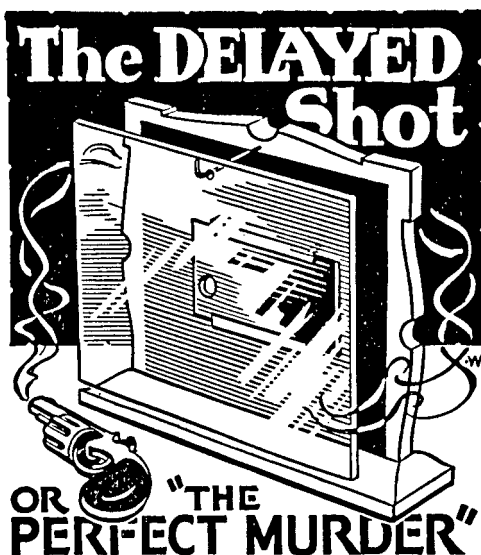
Ask him what number he would like the card to appear from the top of the deck. Whatever number he says, you reverse one less than that number of cards from the top of the deck and put them on top again. In other words, if he says 8, you reverse the top 7 cards by counting them one on top of the other. Then put them back on top of the deck. Bring the deck out in front, take the pile from his hand, place it on top of the deck, and the trick is all over. He will now find his card at the number he mentioned. Well, then, you do better.

BEHIND THE SPECTATOR'S BACK

Performer has the deck shuffled, has two cards selected, replaced, deck shuffled again, has spectator take any card he wants, place it on top of

the deck face-up, the deck is placed behind spectator's back, spectator puts the face-up card in the center of the deck, and he himself on running through the deck finds he has placed the face-up card in between the two cards that were selected.

Have the deck shuffled. Have two cards freely selected. You can do this routine in any way you wish, but this is the way we do it, and it's very quick. Have the two cards put in at the same place in the center of the deck. Your little finger goes in between them, and you make the pass. This brings one of the cards to the top and one to the bottom. Now fan the cards out and have a card selected and turn it face up. Put it on top of the deck, still face up. Take the cards in the left hand, as if you were going to make the one-handed pass. Now tell spectator to put his hands behind his back—which he does. The deck is still in your left hand, and with this one hand alone you place the cards behind his back and in his hands; but just before you do this make the one-handed pass and immediately give him the deck. Next, tell him to place the top card, which was (name that face-up card) in the center of the deck, keeping it reversed. He will take the top card, which is face down, of course, and put that in some place. You don't care where he puts it because as soon as you made the one-handed pass the trick was all over. Then have him bring out the deck in front, fan it out till he comes to the face-up card, and he will find the two selected cards: one below it and one above it.



BRAND NEW!

JUST OUT!

NO ASSISTANTS!

EFFECT. The Performer shows to the audience a large frame which stands up on his table. There are two wooden slots in the center of the frame. The magician places a 4x4 inch piece of glass in the slots. On top of the frame is a hook and he then shows another frame smaller than the original one made of glass with a hole in the middle. He hangs this on the hook and the audience notes that the hole in the front piece of glass, or in the front glass frame, comes just about in the center of the 4x4 inch piece of glass. The Performer now explains that he has invented something new in shooting. He has evolved a perfect murder and proceeds to illustrate it by firing at the glass. The bullet apparently goes through the hole in the front glass and in 30-32 seconds **EXACTLY**—after the shot was fired, the 4x4 inch piece of glass shatters into pieces. **THERE ARE POSITIVELY NO ASSISTANTS; THERE ARE NO THREADS TO PULL; THERE ARE NO WIRES TO CONNECT; NO ELECTRICITY;** yet, it is self contained and can be done in a parlor or a club. It is a handsome piece of apparatus finished in black and Chinese red and we recommend it highly. Complete patter and presentation comes with the trick and it is one of the most novel, outstanding effects offered yet to the Club magician. The price is

\$20.00

FRANK LANE'S "IMITATION OF A DUMB MAN DOING A CARD TRICK"

This is the best novelty trick that has come out in years. We have letters from well-known magicians all over the country recommending this as one of the smartest things they have ever seen. If you want a real up-to-date novelty magic trick, send for this at once. It is an absolute sensation and a big laugh at the same time. The price is \$1.00.

GRANT'S ANNUAL OF MAGIC

This is a complete book of all kinds of miscellaneous tricks and is full of real "meat" for magicians. We would advise you, if you want real material, to get this at once. Price \$2.00.

THE MAGICIAN'S CLEVER BABY

This is a brand new comedy card trick by George McAthy. It comes all ready with three specially printed black playing cards: One of them is a magician. One is a baby. One is a kidnapper. The patter comes with it, and the finish is a real, honest-to-goodness belly laugh. Price 50c

LANE AND GRANT'S ALMANAC TRICK

The effect of this is that a spectator is handed an Old Farmer's Almanac. He is allowed to choose any page and any word; and yet the performer, before spectator can even turn to the page, writes on a common school-slate the word. This is a brand new slate, a new idea in magic, and something you have never seen before. It can be worked in plenty of other tricks and is a truly wonderful piece of apparatus. The spectators can handle the slate. There are no flaps and, as we said before, it's a brand new principle. If you buy this, you will never sell it nor swap it. Price \$3.50.

GRANT'S GEE WHIZ COMBINATION

This is a remarkable routine with a lemon and a dollar bill and a borrowed handkerchief, and has been a wonderful seller. There is plenty of comedy in it and his encore is worth the price alone. We recommend this most highly. **Price \$1.00.**

GRANT'S DICK TRACEY TRICK

This comes complete with everything that you need: handcuffs, police billy, badge, mustache, and instructions. When you buy this you are buying a trick that will go over with children or adults. **Price \$1.00.**



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