

# "A REAL MAGIC SHOW!"

BY FRANK LANE

AN ALL-STAR CAST WITH ALL  
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- ★ ART BRANDON
- ★ STEWART JUDAH
- ★ TOM BOWYER
- ★ ART MONROE
- ★ HERBERT HICKS
- ★ JAKE STAFFORD
- ★ ELLIS STANYON
- ★ BILL NEFF
- ★ HOWARD ALLBRIGHT
- ★ AL SAAL
- ★ LIONEL WALKER

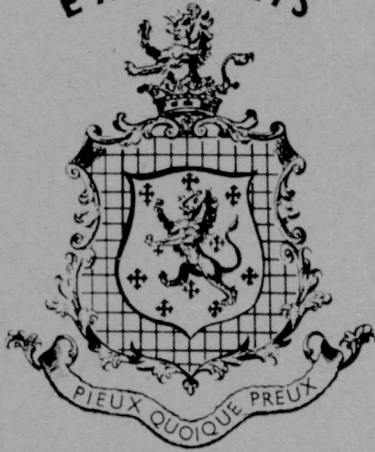
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FRANK LANE, M. C.

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# A REAL MAGIC SHOW!

BY

FRANK LANE

AUTHOR OF

“Help Yourself”

“Here’s How”

“They’re Off”

“Patter Book Bo. 1”

“Patter Book No. 2”

“Comedy Book of Magic”

and other Magic Books



Well, well, well, the house is full . . . peek out there, Ted Heuber, and see the mob . . . guess they like magic, HAY? Everything all set? Everybody off stage . . . flash for the music, Harry . . . there they go . . . O. K. Al . . . CURTAIN . . .

Da da (chord)

FRANK LANE . . . good evening, gents . . . and ladies, too . . . well, here we are for the first magic show via a book . . . we have a great time in store for you, some swell performers, some great ideas, some novel tricks . . . and so sit right back, light your pipe, fill up your glasses, and be prepared to enjoy yourself . . . ME? . . . well, I don't do much . . . I really was intending to sing a little song for you tonight but I forgot how it went. I'm getting awful absent-minded lately. I keep forgetting things. Well, to give you an idea . . . I went out auto riding with my wife the other night AND WE PARKED in a lonely lane . . . Ha . . . you can imagine how easy it is to forget . . . well, you'll see too much of me here tonight, I guess, so I won't talk too much . . . I'm going to start introducing the boys . . . give 'em all a good hand and they'll work hard for you . . .

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And now, folks, we have a real treat for you. I could tell you millions of good things about this chap, but anything that I'd say would be superfluous. He is too well known for me to boost. The only thing I'm GOING to say is that he's a friend of mine, and I'm proud of it. If JOHN NORTHERN HILLIARD were alive today he would open one of the chapters of the book he intended to write with this quotation: "If there had never been such a thing as magic, AL BAKER would have made it," and I think we'll all agree on that. So here's our old friend, none other than

### AL BAKER IN PERSON

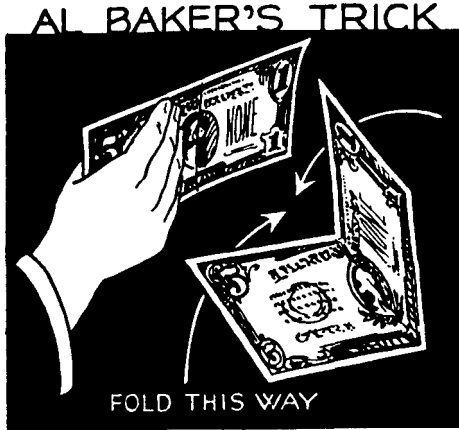
#### AL BAKER SPEAKS

Glad to be here with you, Frank, and all the rest of you boys; and I have a new one here for you that I think you might like. I thought you had enough card tricks, so here's one a little different. Hope you all like it.

#### AL BAKER'S "EYE WITNESSES"

After giving a talk on how witnesses of an accident disagree on so many details, the performer asks for three men to come up from the audience . . . three men who can take in details at a glance and remember what they see.

One man stands to the performer's right; another man stands to the performer's left; and the third man stands at the center, but forward. The performer now produces a bill and asks each one of the men to watch and see if a clear description of what takes place can be given later on.



The performer now takes a bill so that the man at the right and the man at the left can get a good look at it . . . he then folds it in halves, then another fold, and then downward . . . next he takes the folded bill over to the third man and after giving HIM a glance at it, places it in an envelope which is given to the third man to hold . . . the performer then asks what has been done . . . the first man will say a \$5 bill was folded and placed in an envelope . . . the second man will say that a ONE dollar bill was folded and placed in the envelope . . . and the third man will say that a TWO dollar bill was folded and placed in the envelope . . . now the envelope is opened, and what do you suppose? **THE BILL TURNS OUT TO BE A TEN DOLLAR NOTE!**

#### **TO PREPARE**

Cut nearly half of a dollar bill the width of the bill and paste this on one side of a \$5 bill so that the ends come even; and if the bill is folded it will look like a \$1 bill . . . see drawing. . . You also prepare an envelope by cutting a slit in the back of it with a safety razor blade . . . a \$10 bill is folded and placed in the corner of the envelope and a TWO dollar bill is folded and laid on the table and is then covered with the envelope . . . this is your preparation.

#### **TO PERFORM**

Get the men in position . . . not TOO near . . . holding the bill so that the man on the right sees the full side of the "5" and the man

on the left sees the "1" (the fingers cover the "5" on the other corner) . . . fold the bill in halves so that the right man sees a "5" and the left man sees the "1" . . . fold it again and then down, so that a square package is formed . . . pick up the envelope with the left hand with the \$2 bill behind it . . . walk over to the third man and, holding the bill in the right-hand fingers, with the thumb push up the flap of the envelope . . . this will bring the bill behind the envelope and the left fingers take it and the right produces the \$2 bill . . . this move is described in "Al Baker's Book" . . . show him the bill, being sure that he notes the "2" on it . . . place it in the envelope, letting it go into the slit . . . give him another look at it as the left hand carelessly drops the fake bill in the coat pocket . . . wet the envelope with lips and with the left hand pull the bill through the slit . . . the rest is all showmanship. And all you have to do now is to produce the \$10 bill from the envelope after the proper patter.

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You've just seen and heard, Ladies and Gentlemen, the incomparable AL BAKER, the King of the magic entertainers. I'm sorry he didn't have more time, but the judge'll give him that in the morning. Al's from New York. And New York, as you all know, is the place where you can get off the subway at Times Square, yell STOP THIEF, and everybody runs. Al's pretty well off financially, too. He comes from a very well-to-do family. One of his Uncles is a beggar at 49th Street. But we all enjoyed him and I think you'll agree that he's given us something that we will not only like, but *use*. Thanks Al.

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There's another chap who's as smart as a whip in more ways than one. He knows magic from A to Z. He has invented tricks . . . and he's a hard boy to fool. Three years ago he did something for me that I never saw him do for anyone else. . . . HE SHOWED ME A CARD TRICK. I liked the trick so well I asked him to show it to you boys . . . and he consented to do it. He's a swell feller to get along with . . . but don't ever call him "BROTHER" . . . call him anything but that. I suppose you know who I mean now, but for the ones who don't, I'm going to introduce to you now

**STEWART JUDAH FROM CINCINNATI, OHIO**

### **STEWART JUDAH'S PELLET TRICK**

In this trick that I'm going to give you the effect is as follows:  
An ordinary deck is used and shuffled as much as spectators desire. From this deck five people select one card apiece. Performer can let them take the cards one by one from the deck, or, they can pass

the deck to one another, each one taking out a card. In this way, which is perhaps the best, the spectators surely feel positive that the performer **DOES NOT KNOW** one card that has been taken. After the cards are noted, the performer passes each of them a small piece of paper. Each spectator writes the name of his card on his piece of paper and immediately crumples it in a little ball. These pellets are dropped in a glass and left on the floor, or on the table. Performer collects the five cards, face down, and has any one of them taken, and without having this one selected card looked at, it is placed on the floor, or on the table, face down. The rest of the cards are put on top of the deck and forgotten. Now the pellets in the glass are shaken up by anyone, thrown out on the floor, and then performer lines them up in a row. **ANYBODY** names any number from one to five inclusive. Performer picks up this pellet, tosses it to spectator who named the number. Spectator himself opens it and reads what it says. The card on the floor is now turned over and it corresponds with what was written on the paper.

**METHOD:**—Let the deck be shuffled as much as is desired and then have five cards selected by anyone and in any way. Pass out your small pieces of paper. These should be about 2 in. square. Have spectators write the name of their cards on the papers. Instruct them to crumple them and you illustrate what you mean by taking another piece of paper and crumpling it so that it is in a small ball. Now, with an ordinary tumbler, or cup, or some receptacle in your left hand, you take each pellet with your right hand and crumple it up some more and drop each one in the glass. **BUT . . .** when you come to, say, the third one, you squeeze this one a little harder than the rest so that it is a little flatter. Then drop this in; and if you have rolled the others in between your fingers so that they resemble a ball, you can easily tell which pellet is the third man's pellet because it will be a trifle flatter than the rest. **DO NOT DO THIS TOO NOTICEABLY.** After you have them all in the glass, give them to someone, let him put one palm over the mouth of the glass, and shake them up. Now take the glass and lay it on the table or the floor. Next, collect the cards, remembering where the third card is and you can keep mixing them up as much as you wish, but **DON'T** lose sight of where the third man's card is. If you get it the second to top, you can now fan out the cards face down, and take it to some other spectator, holding the fan to his left, and nine chances out of ten he will take the second one. This is the way I always do it, but the point is that you must have the third man's card selected **SOMEHOW** from the fan of five. This is laid face down somewhere. You now take up the glass, dump out the pellets on the floor, and then

make a row of them so that there is, perhaps, 6 in. or so in between each pellet. See that the flat one (or the third man's pellet) is No. 2 from either your left or your right. Now have somebody give you any number they wish and stress the point that they can give you ANY NUMBER: one, two, three, four, or five. We will assume that the pellet that is flatter than the rest is second from your left. If they say "two" simply count from the left and pick that up. If they say "four" count from the right and pick that up. Now if they say any one of the other three numbers, proceed as follows:

We will assume they say "three." Pick up the third pellet between thumb and second finger tips of right hand, saying: "Very well, we'll pick up No. 2 so we won't have any need of this . . ." and you pick up No. 2 in the same manner and toss away No. 3 so that No. 2 is still in your hand. What you really do is exchange them in a natural manner. Now reach down, and with your second finger, snap or flip No. 1 away and then No. 4 and then No. 5. We have you do this simply because you threw away No. 2 (?). Now all that is necessary for you to do is to have somebody open the paper, have him read it, and then turn over the card and show that it is the same card that was written on the paper.

The above proceedings are perfectly natural; and if you take the trouble to do this for yourself three or four times, you will have a card trick that is out of the ordinary and a trick that has been one of my favorites for five or six years. I'm only too glad to give it to you and hope you'll like it.

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Dear Old Stewart. At last he did a trick for us. You know, I've been trying for years to get him to show me a trick, but this is the first time I've seen him do one. You can show plenty to him tho', and he'll never say anything, and you don't know whether he was fooled or not. Stewart's from Cincinnati, in case you don't know. Last week a chorus girl in one of the hotels out there tried to commit suicide in the bathroom by turning on the gas. She was saved tho', by Stewart's watchfulness. Good boy, Stewart, good boy.

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Now we have a very welcome surprise for you. I've seen this man perform at almost every large I. B. M. Convention that has been held, and NOBODY has ever made a bigger hit than he has. I don't think there's anybody in the business that surpasses him in sleight-of-hand work, in cigarettes or billiard balls, or other manipulative objects. He does a marvelous act . . . he's a great guy . . . and I know you're going to like him . . . and I'm going to introduce to you at this time

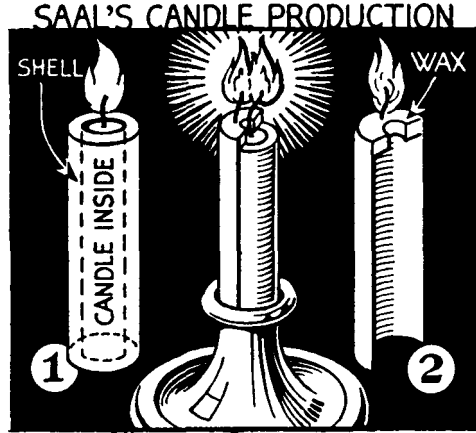
**AL SAAL OF TOLEDO, OHIO**



## AL SAAL SPEAKING

Thank you very much, Frank, for asking me to be in this Show. I'm glad to be represented and I know that you want something that is along the line of effects that I do, so here goes:

AL SAAL'S  
NEW CANDLE  
PRODUCTION



It's a new candle production, boys, all lighted, and a real effect. While I haven't performed it in my act, as yet, still, I'm about ready to put it in as a closing effect. The performer wants to light a cigarette, but . . . first, lights a candle in a holder which is standing on the table. He picks up the lighted candle to light the cigarette. Then . . . produces *three more lighted candles*. This is performed exactly like the billiard-ball trick. Shall I tell them how it's done, Frank? (*Well, that's what you're here for, Al.*)

Well, the short candle on the table in the holder is really a candle and a metal shell. This makes the first two, then two more are introduced in the shell and rolled out. This action **LIGHTS THEM**. It is a very pretty flash with four large lighted candles in the hand at the finish of any act. You'll have to have Walker draw the pictures, Frank, and put them in the book. This is my latest effect, so consequently would be the newest and the best to tell the boys. The candle that is in the holder (See Fig. 1) is made of light wood, then reamed out to put in a small candle with wick. It is best to cut a large candle down on account of its having a larger wick and naturally it will make a larger flame. Now look over to the right of Fig. 1 and this will give you an idea of how the shell looks. This is a shell of metal and the top is filled with grease. It should have a small recess and will have to be slightly longer than the other candles to be produced. That is, for the addi-

tional space at top, for the grease, and the wick. This illustration is not to scale, but it will show you the top partition in the fake which is filled with the candle grease and a large wick. Now, if it'll do you any good, we have another illustration there showing you a side view of the candle and the shell in the space candle holder. Picking these up together it makes TWO lighted when the solid one is rolled out of the shell. Then palm another one from any place about your body and do the same identical moves as in the billiard-ball trick. This is no pipe dream. This is practical. I have a set made up all ready and intend to use them. I might say one more thing: and that is, to have the candles all made up in a rough finish, as it facilitates handling and makes it a little easier for the performer. I think this is a dandy trick for a "walk-off" in any magic act. If you'll excuse me now, I have to get the 5:40 train to Toledo.

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Take another bow, Al. Al really doesn't need anyone to talk about him, Folks. His work speaks for itself. Always a hard worker, and always willing to help the other fellow. Let's give him another hand. You're welcome Al, my Boy, you're welcome. All Al is he owes to his Mother, except the mole on his back. That was his father's fault. We never really thot he'd make a magician. When he was young, he was very dull in school, until he started to eat onions. That put him in a class by himself. And I guess you'll all agree, after seeing him work, that he sure IS in a class by himself.

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And now here's a young feller from Bangor, Maine. How he ever got the money to come down here in these times I don't know. You've all heard of Maine. They say that's where the hicks come from, and they're right in more ways than one, because this boy's NAME is "Hicks." His first name is Herbert. We call him Bartholomew for short. He's going to show us a brand-new stunt entitled "The Dollar Bill in the Orange." It's funny how some magicians can't get their minds off fruit. I s'pose they see so much of it; but then I shouldn't throw THAT up to them. So here he is, folks, himself, in person.

### **HERBERT HICKS**

**from Bangor**

Howdy, Friends! Never appeared before magicians in this manner, but I got sumthin' yer might be able ter use, gol ding it. I call it

### **THE HICKS ONE-HANDED BILL IN ORANGE**

It's a slicker. So's my raincoat. So when I get thru, if yer think I'm all wet, I got sumthin' ter perfect myself, and this is it:—The orange can be thrown from the audience, caught by the performer in

one hand (after being examined) . . . and the rest is easy. I guess I better go ter the blackboard and illustrate this. No. 1 shows a bent piece of tin and a part of an 8d nail. The bill is wrapped around the nail and inserted in recess in torpedo "warhead" which enters the orange and remains there out of sight carrying in the dollar while the nail is withdrawn and immediately "lost."



The "warhead" can be easily made from  $\frac{1}{2}$  iron, drilled and ground to shape. Use two new dollar bills with the Fig. 3 on one of 'em made to look like an 8 on the other. This can be done by using a fine pen and a blue ink. Just insert the 8d nail in bent tin, or zinc, and squeeze in a vice. It will stay put. You can work your own routine on this. All yer have to do is to have the dollar prepared, and when you go down in the audience to borrow a dollar bill, start to roll it up, exchange it for yours, and then, as an after thought, unroll it and have some other spectator take down the numbers. Then you can vanish it in any way you want. And when you return to the platform, throw out the fruit and have it examined, tell your audience that you're only gonna use one hand when you catch it . . . which you do. And I allers gets a goldinged big laugh when I tell them they've thrown fruit to me so often I thought it would be about time I threw some at them. And then I toss the orange. This is my own idea and I hope you think it's right smart. Kinda a little embarrassed to appear before a bunch of honest-ter-goodness magicians, but hope you liked it, hope you're gonna use it, and I bid you all good night.

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Thanks, Herbert. Thanks for a new wrinkle that the boys will use. I told you Herbert was from Maine, didn't I? Let me tell you about the

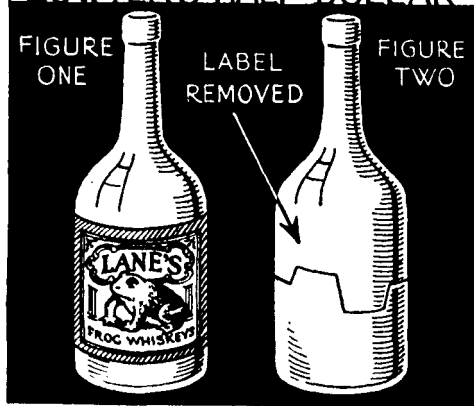
Farmer that came down from Bert's home town. This happened yars and yars ago. The farmer went in a store and while inside, the phone rang. The proprietor walked over to the phone, and took off the receiver and started to talk. When he got through, the farmer said, "Well, Mister, I may look green, but if you think you can make me believe your wife was in that little box there, you're badly mistaken."

Years ago, when I was on the Canadian Chautauquas, I played two weeks in Winnipeg, Canada. Winnipeg's a pretty place . . . has a beautiful golf course . . . but no matter how pretty the city is, you can't help feel lonesome at times . . . but I wasn't lonesome in Winnipeg because that's the place I met, for the first time, the young man I'm going to introduce to you now. He made my stay very pleasant . . . fooled me on all kinds of tricks . . . took me to his home to dinner . . . and showed me the town. Everybody likes him . . . and I know now you'll be pleased to hear from our old friend,

**TOM BOWYER OF WINNIPEG, CANADA**

**BOWYER'S HALF DOLLAR**

**THE COIN  
IN THE BOTTLE**



I present this at any social affair where beer is being served. Picking up a beer bottle from one of the tables, I empty out any beverage that may be in it. Then I borrow a half-dollar. Holding the bottle horizontally with one hand, I announce my intention of passing the coin into it through its bottom. Coin held in other hand is now brought forcibly against bottle bottom, which it apparently penetrates, as coin is heard to fall inside. Bottle is then shaken vigorously, so coin jingles around inside, and bottle is then shown at close quarters to as many spectators as desired, special attention being drawn to the bottom of the bottle being still absolutely solid and without trapdoors. The coin

(still in the bottle) is handed back to the lender. Then, apparently hearing some remark from this gentleman, the bottle is taken from him and broken in a surprising manner. He removes the coin from the bottom portion of the broken bottle. The latter is also left with him for examination and to pass around to any other curious spectators.

This effect depends more upon the manner and circumstances of its presentation than anything else. In my club act, it is the trick most talked about afterwards, so I have really found it worth the trouble.

A duplicate coin inside the bottle does the trick. Get a pint beer bottle and, with a glass-cutter, make incisions around it as in Figure 1. These incisions are made at varying heights from top or bottom of bottle. Now paste long paper strips around it, above and below the glass-cutter marks, as shown, which helps to prevent any cracks from spreading towards either end of bottle when you break it. Tap bottle gently all around with a hammer, until it breaks into two parts in an irregular manner, as in Figure 2. You may have to repeat this with another bottle or so, as the glass will not always break exactly along the incisions, and these marks will still be visible. This is not satisfactory for close examination. (There may be some better way of breaking the bottle so it will not show a clean break, but that is something to find out from glass-cutting experts, which so far I have not done.) When you get a satisfactory break, soak off and discard the paper wrappings.

I have two bottles so prepared. One is of brown glass and one of clear glass, as beer is sold in bottles of both colors, depending on the brand.

It is now necessary to get a supply of labels from the different local breweries, to correspond with the brands of beer that are popular. (Of course, if you wish, you can soak a label off any bottle and paste it on again after faking bottle.) Before playing an engagement, I learn what beer will be served and label accordingly whichever prepared bottle I will need to use.

However, you must first stick a half-dollar to the inside of the bottom of the broken bottle. A very slight amount of wax is used—just enough so that coin will not come loose when bottle is turned upside down a few times. Both parts of the bottle are then put together and the label pasted on, which holds them securely and enables bottle to be freely handled.

Upon arriving at my engagement, I get hold of a bottle of their beer, which, of course, is the same brand as the label on my prepared bottle. I immediately drink most of the contents, pouring the remainder into my bottle, so that the beer does not quite come up to the crack in it. I then walk around with this prepared bottle in my hand and await

an opportunity to casually leave it on a table up front, where someone else may not remove it accidentally.

In presenting the trick, I claim that, owing to so many bank failures, I have invented a new kind. My invention is simply a different form of "baby's bank." All that's needed is the baby's bottle, which also has the big advantage of allowing you to see how much money you have in it at any time, by simply counting it through the glass. However, I say, as there don't seem to be many milk-drinkers present, I'll demonstrate it with a beer bottle.

I now ask for the loan of rather a large coin—say, a fifty-cent piece. While someone is fishing in his pocket for one, I approach the table on which my bottle is planted. Picking it up, I pour the contents into a convenient tumbler, and maybe I drink and maybe I don't (*but he probably does*). Anyhow, I hold the bottle upside down so that the last few drops drain out, then take it in my left hand so that the label faces audience and my hand hides that part of crack in glass not covered by label.

Having obtained the half-dollar in my right hand, I return to the platform. The bottle in left hand is held horizontally by the neck, with label facing audience, while I tell them I shall pass the coin into the bottle through the bottom. Hands are held about two feet apart. They now approach each other, but hand holding coin moves much faster than the one holding bottle. Coin is thumb-palmed just as right hand bangs against bottom of bottle. Thumb-palmed coin clinks against the glass, and the jar loosens the waxed coin inside bottle. Right hand now takes hold of bottle momentarily, to enable left to shift its grip from neck of bottle to centre, thus covering the crack at the back.

Jingling coin in bottle, I pass among the spectators to convince them that coin is actually inside. In turning slightly to my right, thumb-palmed coin is got rid of in trousers pocket. I now hand bottle to lender of coin but (working fast here) I pretend to hear him say he'd rather have it without the bottle. So I quickly take it from him before he discovers the crack in it. Then, holding bottle high, with one hand at each end and label facing audience, I bend my left knee, assume a determined look and strike bottle against it. As bottle hits knee, it is turned so label is downwards. Bottle, of course, comes apart, spectator is allowed to remove his coin and is handed the broken bottle as well. (Any wax on coin should be almost unnoticeable but, if you are afraid of it, you can remove coin from bottle yourself and give it a scratch with your thumb nail before handing it to spectator.)

Should you have to use a clear glass bottle, when "passing" coin into it, bottle must be held in left hand so that fingers cover that part of

it below label. Mouth of bottle must also be tilted slightly towards audience. This prevents anyone at the side from seeing the coin that is already inside bottle.

When I have finished my performance, I retrieve the broken bottle as quietly as possible, soak the label off it when I get home and then use it over again.

So far I have always been able to borrow a half-dollar for this trick. However, I have always had one of my own in my pocket in case of any difficulty in this respect. I would then hand it to someone for a quick examination and apparently pass it into the bottle.

I have tried several methods of holding coin inside bottle behind the label, instead of against the bottom, thus enabling bottom to be shown at commencement of trick, but none of these were without some drawback. This is a rather "broad" effect and should be snappily worked. That is why I hardly think it worth while going to the trouble of having the borrowed coin marked and making a switch at the finish.

It is surprising how people will not only wonder how you got the coin inside the bottle but will also marvel at the way you broke the bottle over your knee.

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Thanks, Tommy, it's a sweet trick—remember the time up in Winnipeg when I was playing up there, you did this same trick at a beer garden? I forget who carried whom home. Was it you or me? Tom, Folks, is a pretty nice lad. Everyone likes him, and he has the questioned honor of being one of the two I. B. M. members who never pay for a room at a convention. He sleeps in everybody else's room, or not at all. Up in Toronto where Tom lives now, they call him SPAULDING, he's been on so many bats. I was surprised that Tom was able to do the trick so well tonight. He was calling on a girl the other night, and a hoodlum threw a brick through the window and hit the girl right in the ribs. Tom says it didn't hurt the girl but it broke three of his fingers.

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Well, the fellows out back are kicking because I'm not doing anything myself. I suppose I'VE got to show you something . . . if I can . . . If there's any grapefruit coming, I want it NOW . . . shut up, McGurk . . . Barnum was right . . . you can fool some of the people all of the time and all of the people most of the time, but McGurk you can fool all of the summer time . . . unless he smells your breath . . . if you forget how my voice sounds when you get home, tear a rag . . . here goes then.

### FRANK LANE'S METHOD OF DOING THE THREE PELLET CARD TRICK

If you get nothing else out of this book except this trick, you will be repaid one hundred times for buying it. This is my FAVORITE

Club trick and has made me in actual cash, hundreds of dollars. How? Because when I have done this trick for different organizations it has made them talk so much that this trick alone has brought me plenty of engagements; and in some instances, I have been hired to do this one trick AND NOTHING ELSE. JOHN NORTHERN HILLIARD saw me do this six successive nights at six different organizations, and he was so impressed that he offered me anything that I wanted so that he could publish it in the new book which he was about to have printed and which was to cost \$15.00. I am telling you all this so that you will realize you are getting something; not only a secret, but an effect that will absolutely knock your audience cold and one that you will continually keep in your performance and thus bring you actual cash besides prestige.

**THE EFFECT:** An ordinary deck of cards is used. The deck is shuffled. Three cards are selected by three different men, with the deck in THEIR hands, and WITH YOUR BACK TURNED TO THEM AND TO THE AUDIENCE ALL THE TIME. The spectators write the name of the card on three different slips of paper. These are collected by a fourth spectator, performer takes them in his fingers one at a time, and without opening them, HE NAMES EACH ONE OF THE MEN'S CARDS. Before I give you the secret, let me tell you this:

The deck is ordinary.

There is absolutely no sleight-of-hand.

You can do it immediately.

The effect is perfectly uncanny; and this, combined with the ease with which you do it, makes it one of the best effects to offer an audience.

Now . . . if you're still interested, here it is:

**THE SECRET:** If there is no sleight-of-hand to it, and yet at the same time it is so easy to do, we must have a set-up; so we have the deck set up for the Si Stebbins System. You address your audience somewhat like this: "Ladies and Gentlemen: For my last effect I'm going to try to prove to you that I'm a real magician. I'm going to show you something that you have never seen before—and something you'll never see again—unless you see me do it. When magic is mentioned in your home, or in other places, you will forget all about the other tricks I have done here tonight; but THIS one will remain in your memory. You might have an idea of how I do the trick with the dollar bill, or the trick with the handkerchief, but you WON'T have the SLIGHTEST idea or the faintest inkling of how this is performed. I'm going to ask three gentlemen to come up on the platform and help me. I'll promise there will be no jokes. I'm going to be serious every moment." (When the men come up on the platform you take out three



pieces of paper from your pocket, about 2 in. square, fold each one in halves, then fold it over again, and with a pencil, mark one of the papers "1," another "2," and the other "3" ON BOTH SIDES. Give one paper to each of the men and have them place it in their vest pocket. As you do this you talk.) "I'm folding three pieces of paper, Ladies and Gentlemen, and I'm marking each of them No. 1, No. 2, and No. 3 on both sides. I pass one of the papers to you, sir; one to this gentleman, and one to you. Will you kindly put them in your pockets because I'm going to have you use your hands in a moment." (Pick up your cards and take them out of the case, fan them out, and let the audience see that it is an ordinary deck.) Continue: "I have here an ordinary deck of cards, Ladies and Gentlemen, and when I get through what I'm going to do, one of these men is going to have this deck for himself. Which one of you gentlemen plays cards? You, sir? Very well, then, the deck will be yours. Every time I do this trick, folks, I give away a deck of cards—not because I like to give things away, especially to strangers—but because I want everybody to know that I'm using NOTHING but an ordinary deck; and you can see how foolish it would be for me to give a deck of cards away to anyone if there was anything the matter with them. I know that if anyone in this audience would like to examine these cards, the gentleman here will be courteous enough to allow you to do so. Here's the case, sir. I'll give you the cards later on. Now I'm going to ask the audience to help me out in this respect: I want you to be sure that these gentlemen do EXACTLY as I tell them to do—no more, no less. When I tell you gentlemen to cut the deck I mean to cut it—like this—and then complete the cut. (An ordinary cut.) Later on, when I have you take a card I'm going to ask you to show it to someone else. You may show it to the audience, or to only one person—ANY person—and if I allow you this privilege of showing it to ANYONE you want, or to the whole audience, you must realize that I have no one to assist me in any way. Now, the first gentleman: Will you take the cards and place them on your left hand? Don't do anything until I tell you. I'm going over here with my back turned and I'm going to ask you to follow my instructions." (Walk away from him down to one side of the audience with your back turned towards him and start giving instructions.) "Will you kindly cut the deck? Is it done? Cut it once more. Are you satisfied, sir, that with my back turned to you, and with you handling the deck, that I don't know where any particular card is in that deck? Thank you. Would you cut them once more? Now I'm going to ask you to take the card nearest you, the TOP card, take it in your right hand, look at it, and now remember, you have your own choice of whether to show it to one

person or to the entire audience. Is it done? Now you have the deck in your left hand and the card in the right. Take that card—tuck it in the center of the deck some place—even the deck all up on the ends and sides so I won't even know APPROXIMATELY where your card is. Is it done? Thank you." (You walk back to performer, take deck from his hand . . . as described in "Two Hours With Frank Lane" . . . thereby getting a peek at the bottom card, simply REMEMBER that bottom card.) "Now I'm not going to run through this deck. . . I'm not even going to look at it. . . I'm going to pass it to No. 2 man." (Here's where you get your peek at the bottom card, as you pass the deck to the man with your right hand. Now turn to No. 1 man and say:) "I'm going to ask you, sir, to take your seat and when you are sure I'm not looking at you to open your paper, write down the name of the card in any way you desire on the inside of the paper, and then fold the paper again so that the number will show on the outside." (Now you address No. 2 man and when you walk away you have him do exactly the same routine as described above for the first man, with this one addition:—Let him cut the cards twice, and then have him cut off about a THIRD of the deck, and then complete the cut. This makes it a little safer for you, as he might cut to the same spot where the other man put his card. When you have him cut a third of the deck, the third time he cuts will eliminate any danger. After the routine is over, have him take his seat in the same manner as No. 1 man, and when you have learned the bottom card, as you pass the deck to the third man, you continue talking, as follows:) "Now, for this third gentleman I'm going to work a little different. I'm going to ask you, sir, to shuffle that deck of cards as much as your heart desires. Later on I'm going back to you and I'm going to say: 'You're the gentleman that shuffled the deck as much as you wanted' and when I say that, I want you to reply 'Yes.' So I want you now to shuffle them so you CAN say 'Yes.' Are you satisfied that they are shuffled enough? Now, here's what I want you to do—and I want you, Ladies and Gentlemen, to see that he does exactly as I say—take the deck in your left hand, and with your right thumb and second finger, I want you to pull out some cards from the center of the deck. . . take as few or as many as you wish. . . and when you get this portion out in your right hand, turn that portion over so that you can see the bottom card of that portion, show it to somebody else, and then put the whole portion back on the deck again." (As you say the above, you demonstrate what you want him to do; and as you say "Is that clear?" you get a glimpse of the bottom card of the whole deck and then over-hand shuffle the cards, leaving that bottom card on the top of the deck—and hand the deck to him. Now don't you see that when he takes the

portion from the center and looks at the bottom card, then puts them on top of the deck, that the card he looked at will be to the LEFT of the card you noted, when you fan the deck later on. Before you walk away from him and turn your back while he is doing this, simply watch him for a second until you see that he is STARTING right. Then turn your back. After he goes through the routine, have him cut the deck and then tell him to lay the cards down on the table—that you don't even want to touch them. Now continue talking:) "Now, sir" (after you come back to stage) "let's work with you a little different again. Let's forget your paper. YOU MERELY THINK OF YOUR CARD. Then take your seat, please." (You now walk down to No. 1 man and without looking at his paper, you stretch out your right hand and take the paper from him. Hold it above your head. Ask him to think of his card . . . and bring back to your audience the fact that your back was turned, something like this:) "Now, sir, you remember you told me that as far as you knew there was no possible way I could tell any card while my back was turned; yet you cut the deck three or four times . . . you took some card . . . and you are now thinking of it. The gentleman took a black card . . . it was a Queen . . . and you TOOK, sir, the Queen of Spades." (Say "The Queen of Spades" in a hesitating manner, as if it were somehow coming to you through some mental process. Of course, all you do is add three to the first card you remembered and take the next suit. That will be the man's card. When you name the card, open the paper . . . tell the audience how he wrote it . . . then give it to someone in the audience. Follow this same routine with the No. 2 man. When you get to the third man, say this:) "Now this is the first time that I'm taking the deck in my hands I don't know whether I showed you folks that this was an ordinary deck or not—but it is." (And as you run through them, faces towards audience so that they can see they are all different, you locate the card that was on the top and then note the card to the left of it—and that will be the man's card. You fan these cards in a hurried manner, as if you just thought of showing the cards were all different. After you have found out what his card is, you take the deck down to the man you are going to give the deck to, saying: "This is your deck, sir. Hold it in your hand, sir, just like this for a moment, until I get through.) Now I'm going to ask the No. 3 man to be serious. I want him to really think of his card." (Look at him intently.) "Ladies and Gentlemen, I'm going to try to SELL this trick to you, exactly the same way a salesman would sell something to a business man. Remember, this gentleman shuffled the cards as much as he wished. He took some cards from the middle—he looked at one of the cards—and put them back. I have had no chance to manipulate the cards—my

back was turned—and you must realize without my telling you that there was NO possibility of sleight-of-hand in any way whatsoever. If it ISN'T sleight-of-hand, it must be something else. I'm going to ask the gentleman to think of his card. You're thinking of a red card . . . you're thinking of a heart . . ." (Put your hand up to your forehead and look at one spot. as if you were thinking intently, and repeat:) "You're thinking of a heart, sir, and it's . . . the s—, the s—, the seven spot of hearts."

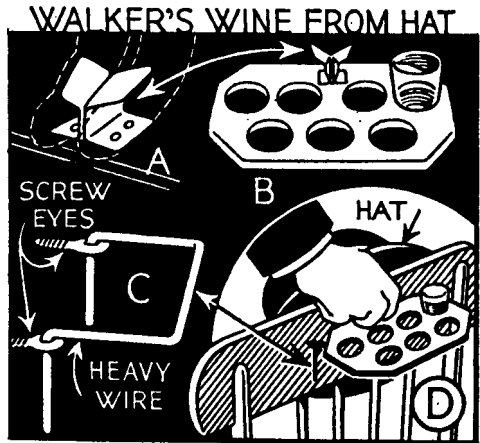
**BOW**

NOTE:—Now you see how simple this is to do, but the preparation and the salesmanship of it are what get me the engagements that I told you about. You can sell it as good as I can, so go to it!

Now I'm going to present a young man who perhaps none of you know personally, but he's the inventor of my favorite trick, "Charlie, the Wonder Snake." He's also the feller that does all my drawings and he made the drawings for this program tonight. . . I saw him do a trick at one of Dr. Calkins' Conventions in Springfield. He fooled me on it and it's a clever stunt for anybody who plays Clubs. I have asked him to show it to you boys . . . and not only show it . . . but tell you exactly how he presents it . . . with his patter. He's a PAL of mine . . . and now, Lionel, go out and show the boys how you did it in Springfield. . . Here he is, folks . . . come on, keed.

**LIONEL WALKER OF SPRINGFIELD, MASS.**

**Walker's  
Wine  
From  
Hat**



EFFECT: Performer shows a derby hat empty, sits down in a chair, tells a story about complying with his wife's request to empty his entire

stock of wine down the sink, and takes out seven whiskey glasses filled with liquid, one at a time.

**SECRET:** The hat is empty. Affixed to the back of the chair by two screw eyes is a heavy wire frame (fig. C) which supports a specially made holder, containing seven whiskey glasses two-thirds full of liquid (fig. B). In the illustration only one glass is shown in the holder for clarity. Fig. A illustrates the gimick attached to this holder which is grasped between the first and second fingers, thus enabling the right hand to rest on the back of the chair while holding the hat, securing holder in the same manner as described by Frank Lane in "Glass of Water Through the Hat" in *Help Yourself*. To load glasses into hat merely lift hat and holder up, and away from chair, tilting holder into hat as you do so. See Fig. D.

**PATTER and PRESENTATION:** Show hat to be empty, start patter and approach chair. "I had twelve bottles of whiskey in my cellar and my wife asked me to empty the entire lot down the sink." Rest hand with hat on chair, and as you say the next sentence get the load into hat, and casually sit down with hat in your lap. "I always do as my wife asks, so I brought all the bottles up into the kitchen. I pulled the cork out of the first bottle, and emptied the entire contents down the sink. That is, all but one glass, which I drank." *Wink*, and take one glass out of hat, drink and set on table. "Then I pulled the cork out of the second bottle and did likewise, emptied every drop down the sink. Well, that is, all but one glass, which I drank." Take another glass from hat and drink. "Then I extracted the cork from the third bottle, poured the good booze down the glass . . . down the SINK, with the exception of one glass which I drank." Take another glass out of hat and drink. You are now getting slightly intoxicated, and get "tighter" every drink from now on. Drink another glass after each description.

"Next I pulled the cork out of the sink and poured the bottle down the glass, with the exception of one glass which I drank.

"Next I pulled the bottle out of the cork, drank one sink, and threw the rest down the glass.

"Then I pulled the sink out of the sixth cork and poured the bottle down my neck.

"Then I pulled the bottle out of my glass, poured the cork down the sink, all but the sink which I drank.

"Then I pulled the next glass out of my throat, poured the sink down the bottle and drank the cork.

"Then when all the bottles were empty, I steadied the house with one hand, and counted the bottles as they went by. And there was TWENTY-FIVE, so I counted them again. And as the houses was

going by too I counted them too and there were Seventy-five! Then I proceeded to wash and wipe all the bottles. I couldn't get the brush inside the bottles so I turned the bottles inside out and washed and wiped every one. Then I went upstairs to my wife and told her what I had done. And BOY! I got the WIFIEST little NICEY in the world! (SAY THIS LAST LINE AS YOU GET UP, MUSS YOUR HAIR, AND STAGGER OFF STAGE.)

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A dandy, Lionel, a dandy—just a kid, Folks, just a kid—but a swell kid—he can have anything I got—and I guess that goes for him, too—Lionel says if you are run down, get the driver's license number. The only fault I have to find with Lionel is the way he shakes hands. You know, he sticks his mitt way up in the air when he meets you. You don't know whether he's going to shake hands or start the minuet. He's O. K. tho', and I'm sure you're all glad you met him here. Another bow?—get out o' here, keed.

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You know I'm a pretty tough feller to make laugh. . . . I'm supposed to dish out humor myself . . . and I've trained myself NOT to laugh; but four years ago at Fort Wayne, Indiana, I saw a man do a routine with two kids that was a scream from start to finish. I laughed my head off; and that's why you're going to hear next from the feller that made me laugh. If he doesn't affect you the same way, there's something the matter with you. Here he is . . . play him on, George. . . . It's

**BILL NEFF FROM INDIANA, PA.**

**BILL NEFF EGG ROUTINE**

**PROPERTIES:** Egg Bag, preferably with zipper to open bottom.  
Two Celluloid eggs.

Real egg to match imitations.

Double bandana hank, sewed together all around edges except half way on one side; that is, opening extends from one corner to center of one edge.

Several newspapers.

Eggs from Derby Hat Production.

**PREPARATION:** Place real egg in right trousers or coat pocket. Conceal one celluloid egg in secret pocket of egg bag so bag may be shown empty.

**PERFORMANCE**

**(Patter in Capitals)**

**IS THERE A BOY ABOUT SEVEN YEARS OLD THAT WOULD LIKE TO BE A MAGICIAN FOR A FEW MINUTES?** Don't get

them too old, as they are not nearly so funny. **HOW DO YOU DO, SON. WHAT'S YOUR NAME? JOHN JONES? Shake hands. YOU'RE NOT OLD MAN JONES' BOY, ARE YOU?** Say this surprised and as though meeting an old friend. **JOHN, HAVE YOU EVER BEEN ON THE STAGE BEFORE? WELL, YOU'LL PROBABLY NEVER WANT TO BE AGAIN AFTER I'M THROUGH WITH YOU. NOW IS THERE A LITTLE GIRL HERE YOU'D LIKE TO HAVE COME UP AND SUFFER WITH YOU?"** Help girl to stage, shake hands, and ask her name. **MARY, I'M BILL NEFF. MARY, THIS IS JOHN. THERE'S THE AUDIENCE. MAKE A BOW.** Put boy on left, girl on right of you.

Take newspapers and say: **JOHN, DID YOU EVER HEAR OF THE MAGIC CARPET OF BAGDAD? YOU NEVER DID? WELL, YOU'VE LEARNED SOMETHING ALREADY.** Spread papers out on floor. **NOW, JOHN, YOU STAND RIGHT IN THE MIDDLE OF THE MAGIC CARPET. AS LONG AS YOU STAY ON THE MAGIC CARPET NOTHING WILL HARM YOU . . . BUT I WON'T BE RESPONSIBLE FOR WHAT HAPPENS IF YOU MOVE OFF OF IT. MARY, DID YOU EVER SEE A MAGIC HANDKERCHIEF?** Pick up double hank, keeping control of opening along side, holding hank at two corners, allowing it to hang down in front of you. **THE ONLY DIFFERENCE BETWEEN A MAGIC HANK AND ANY OTHER IS THAT IT HAS A SIDE ON THIS SIDE AND A SIDE ON THIS SIDE.** Turn hank around, thus indirectly showing it to be ordinary(?). **NOW I'M GOING TO ALLOW YOU TO HOLD THE MAGIC HANK, MARY . . . AREN'T YOU GLAD YOU CAME? . . . AND WE'LL MAKE A LITTLE BAG LIKE THIS.** Bring two corners of hank together, then bring a third corner to meet them, and finally the last corner, holding all in fingers of same hand with thumb inserted part way into opening. Hand hank to girl placing her fingers on it so she is really holding open for easy insertion of egg later. No one can tell anything unusual about this, and it saves fumbling for the open side later. Opening is toward rear.

Pick up egg bag with concealed egg, turn to boy, and say: **JOHN, DO YOU BELIEVE IN GHOSTS? . . . NO? . . . WELL, YOU BELIEVE IN MAGICIANS, DON'T YOU? . . . WOULDN'T IT BE FUNNY IF A MAGICIAN HAD MADE HIMSELF INVISIBLE AND WAS HIDING IN THIS BAG WAITING FOR AN OPPORTUNITY TO HOP OUT AND THUMP YOU ON THE HEAD? . . .** As you are saying this, turn bag inside out . . . then snap finger on top of his head . . . but not enough to hurt him . . . just to make him jump enough for a laugh. **WELL, THE BAG DOESN'T SEEM TO BE HIDING ANY**

MAGICIANS TODAY, SO YOU'RE SAFE. Showing bag apparently empty again, opening zippers, and letting boy run his hand clear down through.

NOW, JOHN, I WANT YOU TO HOLD THE BAG. . . . put in one hand and raise above his head so he can't look in. . . . SO THE TRAJECTORY OF THE PARALLELOGRAM SYNCHRONIZES WITH THE PERIMETER OF THE CIRCLE. . . . JUST LIKE THAT.

Take celluloid egg . . . hold up . . . say to girl: NOW I KNOW YOU KNOW WHAT THIS IS. Whisper for her to smell it, moving it near her face. NOW JOSEPHINE . . . I MEAN, MARY . . . YOU'RE GOING TO TAKE CARE OF THE EGG. Drop into double hank, of course between the hanks sewn together. Tell her to put one hand at bottom to feel if it is there. Show shape of egg in hank. YOU HAVE THE EGG, FRANCES . . . I MEAN MARY . . . HAVE YOU NOT? Jerk hank out of her hands, waving it a little to show egg is gone and say: YOU HAVE NOT. Whisper for her to look under coat. Turn to put hank on table as she does so.

JOHN, DID YOU FEEL ANYTHING PECULIAR? Show hands empty (casually). LOOK. Take egg bag, fingers spread wide apart, reach in, and take out egg.

Up to this point all remarks are addressed to kids on stage, as though there were no audience. Now turn to audience, talking to them as well as to kids on stage. EVERYONE LIKES TO DO A TRICK SOMETIMES AND YOU HAVE SEEN THAT THIS ONE WILL FOOL MOST PEOPLE. IT IS EASY TO HAVE YOUR MOTHER MAKE A LITTLE CLOTH BAG LIKE THIS . . . AND YOU SHOULD ALL BE ABLE TO GET AN EGG. NOW WATCH CLOSELY. . . . FIRST OF ALL YOU PUT THE EGG INTO THE BAG. . . . Put celluloid egg into secret pocket in bag. Take hand out quickly as though holding something . . . stick hand in pocket with real egg while you shake egg bag with mouth downward to make it appear empty. WHO KNOWS WHERE THE EGG WENT? They yell: In your pocket. Say: THAT'S RIGHT. . . . I SEE YOU ARE PAYING ATTENTION. Take REAL egg from pocket and hand to boy, saying: SO THERE CAN BE NO DECEPTION, YOU TAKE THE EGG, HOLD IT UP HERE . . . here run open the zippers on bottom of bag AND YOU DROP IT IN. When he does, of course, it goes straight through to floor and breaks. IMPORTANT:—Reach quickly to floor as though trying to save egg and pick up with right hand . . . bag is in left . . . letting egg run down on newspapers . . . slowly drop shell or whatever is left of egg . . . shake goo from hand . . . and look sad. This business



greatly increases the laughs and allows those in back to see the broken egg.

You won't have to say anything . . . you can't, as the laughs will be too loud. Don't crack a smile . . . just look at the bag . . . then at the boy . . . then at the girl . . . then at the audience. The sheepish grins the kids give you add to the laughter. When laughs die down, say: **NOW WE HAVE NO EGG. WELL, NEVER MIND, JOHN . . . IT WAS ALL MY FAULT. I WENT OUT AND LEFT THE GARAGE DOORS OPEN.** Run hand down through bag, showing it open top and bottom. (Remember, it still conceals the celluloid egg.) **BUT NEVER MIND, MAYBE MY MAGIC INVISIBLE HEN WILL LAY ANOTHER.** Show bag casually empty . . . ask girl to blow on hand . . . show this hand empty . . . reach in . . . and take out celluloid egg.

**NOW SOME OF YOU NEARLY CAUGHT ME AT THE START WHEN I PUT THE EGG IN MY POCKET, SO I'LL SHOW YOU SOME MORE ABOUT IT. YOU SAW ME PUT THE EGG INTO BAG.** Place celluloid egg up into bag . . . holding bag upside down . . . **AND YOU SAW ME PUT IT IN MY POCKET . . . BUT THERE'S ONE PART YOU DIDN'T SEE. YOU DIDN'T SEE ME TAKE IT OUT OF MY POCKET . . .** take out of pocket and turn slightly toward left . . . **AND PUT IT UP UNDER MY ARM WHEN I TURNED TO SAY SOMETHING TO JOHN.** Openly take egg from pocket . . . put up under left arm, holding elbow awkwardly against side. **THEN, OF COURSE, YOU CAN SHOW THE BAG EMPTY. THEN GET THE BAG AGAIN WHEN YOU TURN TO JOHN AND SLIP IT BACK INTO BAG AGAIN.** Quickly turn to John . . . openly get egg . . . and drop in bag. Reach in and take out, as you explain.

**DON'T FORGET NOW . . . YOU PRETEND TO PUT THE EGG INTO BAG.** You really do this time . . . hiding it in secret pocket. **BUT YOU QUICKLY TAKE IT OUT AND PUT DOWN IN YOUR POCKET . . .** take empty hand out as though holding egg and put into pocket . . . **BUT YOU DON'T LEAVE IT IN YOUR POCKET BUT PUT IT UP UNDER YOUR ARM.** Take hand from pocket as though hiding egg . . . and put up under arm, as you did before . . . holding arm tightly against side so they think egg is under left arm pit, as before. **THEN, OF COURSE, YOU CAN SHOW THE BAG EMPTY.** Do so, keeping celluloid egg therein out of sight. **BUT YOU MUST BE CAREFUL NOT TO RAISE YOUR LEFT ARM.** Turn toward right a little so left side is toward audience. **BECAUSE IF YOU RAISED YOUR ARM . . .** Do so . . . **THEN YOU WOULDN'T HAVE ANY EGG.**

Open zippers and ask John to run hand down through egg bag. Turn inside out, etc., to show empty (?). **STEP INSIDE, JOHN, AND HAVE A LOOK AROUND.** Ask boy to take right wrist . . . show bag to girl and ask her if it is empty. Have her take left wrist . . . plainly show both hands empty as you are doing this . . . have girl blow on hand again . . . reach into bag . . . and take out egg.

**AND THERE'S THE EGG AGAIN . . . WHICH ONLY GOES TO SHOW THAT THAT WHICH IS, ISN'T: EVEN IF IT IS."**

From here I go into **EGGS FROM THE HAT ROUTINE.**

If this egg and hat routine is not being used, thank girl, and help her down. Come back to boy and shake hands, thanking him. With left hand, grip his right elbow, your right thumb pressing into the inside joint, fingers on bony part of forearm. When you have finished thanking him, and his hand drops to his side, squeeze his right arm with fingers placed as above, and his right arm will pop up again as though he was going to shake hands again. Shake his hand, looking kind of surprised, thank him, say what a good time we've all had, start walking to left stage with him, and repeat this shaking hands business about four times before he gets to edge of stage . . . and it means plenty of additional laughs.

**NOTE:**—It is not absolutely necessary to use a zipper bag to have the egg break. If a regular bag, closed at bottom, is being used, just as he drops egg turn head a little and say something to girl as though you did not see boy, and at the same time move bag a few inches toward right so egg misses bag entirely. Or, you can do as above, only bring left hand holding rear of bag open, forward a little to close opening of bag instant.

### **OUTLINE OF EGG-BAG ROUTINE**

Bandana hank shown, gathered together at corners and held by girl at right.

Egg bag shown empty and given to boy on left.

Egg dropped into hank on felt in there by girl.

Egg vanishes from hank while held by girl.

Egg appears in bag previously shown empty and held by boy.

Offer to show "more about how it is done."

Audience detects move when right hand with egg is placed into bag, then hand goes quickly to pocket. Audience says it is in pocket.

Egg is taken from pocket, handed to boy, and he is told to hold above

bag and drop egg in bag so everyone can see all is fair. Egg goes through on floor and breaks.

Bag casually shown empty, hands shown empty, girl blows on hand, another egg is taken from bag.

Again showing how to do it, egg openly taken from bag, put in pocket, then up under left arm pit while showing bag really empty.

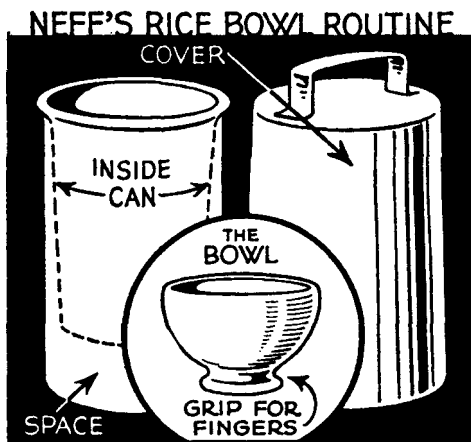
This is repeated, apparently leaving egg under left arm pit while bag is shown empty.

Egg disappears from under arm pit.

Bag and hands shown empty, wrists held by boy and girl, girl blows on hand and egg reproduced from bag again.

Eggs from hat follows.

**BILL NEFF'S  
RICE BOWL  
ROUTINE**



**REQUIREMENTS:** Chinese rice bowls, preferably with curl at bottom, as shown in illustration, for ease in handling. A rectangular tray of a size to fit nicely into your suitcase. Ink tablets. Strip of white tissue paper about 3 in. wide, 35 in. long, with bold Chinese characters painted in black. A can with an insert. The construction of the can, made of tin, is shown in the illustration, although any similar apparatus may be used. My can has an inner one to fit down inside the can that the audience face, coming to within about  $1\frac{1}{2}$  in. of the bottom, leaving space there for concealment of the paper strip. A cover for the can, coming down over sides of can, takes out INNER can, which sticks inside cover due to flange on the inner can, extending slightly over the edge of the can proper. (See illustrations.) A bag of rice.

## **PATTER AND PRESENTATION**

(Patter is in capital letters)

I THINK YOU WILL BE INTERESTED IN SEEING A LITTLE EDUCATIONAL NUMBER . . . HOW LONG IS A CHINAMAN. "HOW" WAS HIS FIRST NAME AND "LONG" WAS HIS SECOND, SO YOU SEE, HOW LONG IS A CHINAMAN. HE WAS THE ONLY CHINAMAN WHO EVER RAN A LAUNDRY IN HIS OWN COUNTRY ON A PAYING BASIS. YOU ALL KNOW THE CHINESE COME TO THIS COUNTRY AND ALWAYS GET RICH RUNNING LAUNDRIES; BUT I'M SURE YOU NEVER HEARD OF ONE OPERATING A LAUNDRY IN HIS OWN COUNTRY . . . UNLESS YOU'VE HEARD OF MY FRIEND, HOW LONG, THE CHINESE MAGICIAN AND LAUNDRYMAN. HE EXPLAINED THE SECRET TO ME AND WE ARE THE ONLY TWO MEN IN THE WORLD WHO KNOW THIS SECRET. I'M GOING TO SHOW YOU HOW IT'S DONE, MAKING IT PUBLIC FOR THE FIRST TIME. HOW LONG HAD TWO CHINESE RICE BOWLS LIKE THIS. Pick up uppermost one of inverted bowls and casually show, as you talk. BUT YOU CAN SEE THAT THEY ARE NOTHING BUT THE ORDINARY SOUP-BOWL VARIETY. Place bowl down on tray, right side up, and pick up bag of rice while you are saying: NOW IT'S A SCIENTIFIC FACT THAT EVERY GRAIN OF RICE FROM THE TIME IT IS PLANTED UNTIL MATURITY REQUIRES  $9 \frac{1}{13}$  GALLONS OF WATER; CONSEQUENTLY, IN CHINA THEY HAVE VERY LITTLE WATER, BUT LOTS OF RICE. Slowly pour rice from bag into bowl, as you talk. NOW HOW LONG, THE MAGICIAN, FILLED HIS BOWL WITH RICE UNTIL IT WAS ABOUT LEVEL FULL. Level off surface. THEN HE PLACED THE SECOND EMPTY BOWL ON TOP OF THE BOWL OF RICE AND RAISED THE BOWLS ON HIGH WHERE ALL COULD SEE THE MARVELOUS TRANSFORMATION TAKE PLACE, AND PRONOUNCED THOSE MYSTERIOUS WORDS "FOOEY FOOEY KING" AND WHEN THE UPPERMOST BOWL WAS REMOVED, THE RICE HAD MULTIPLIED UNTIL THERE WAS JUST DOUBLE THE QUANTITY. When bowls are lifted above head and reversed, say the words, lower bowls, BUT DO NOT set bowls down on tray. Hold about 10 inches above tray with one hand on bottom and remove top bowl with other hand, allowing rice to stream out in a shower down onto tray. Then lower both bowls to table and say: NOW THAT'S A VERY HANDY THING TO HAVE AROUND THE HOUSE. YOU START OUT WITH ONE BOWL OF RICE AND IT MULTIPLIES TO TWO, AND YOU STILL HAVE THE

ORIGINAL BOWLFUL WITH WHICH YOU STARTED. HOW LONG WOULD THEN LEVEL OFF THE RICE SO THAT HE HAD THE ORIGINAL BOWL JUST LEVEL. With empty bowl slide it over the water bowl, pushing off all rice. AND ONCE AGAIN HE WOULD PLACE THE EMPTY BOWL OVER THE BOWL OF RICE, RAISE ON HIGH, BUT THIS TIME HE SAID: "FOOEY FOOEY KING, FOOEY EXLAX." IT'S THAT EXTRA EXLAX THAT DOES THE WORK. Raise bowls as before, but without turning over, place down on tray. Lift off top bowl, taking disc with it, and place mouth down on tray, at the same time lifting water bowl with other hand. AND THE BOWL OF RICE COMPLETELY DISAPPEARED LEAVING CLEAR, CLEAN, SPARKLING WATER. Dip hand in, holding bowl down into water, lifting out what water you can, and allow to run back into bowl. Pick up other bowl with the same hand, leaving disc on tray, and pour water from bowl to bowl. WITH WHICH TO DO HIS WASHING. Dipped hand in water will naturally be dripping wet and probably have a few rice grains sticking to it and probably a few on the bowl. Shake hand and open and close fingers, shaking off rice and water on tray, and very openly pick up piece of ink tablet and drop into bowl of water which you have by this time rested on tray. THE CHINESE, AS YOU KNOW, ARE NOT NOTED FOR BEING OVER CLEANLY, SO WE SEE THAT AT THE END OF THE DAY THE WATER HAD BECOME VERY DIRTY, AS HE JUST WENT ON AND ON WASHING CLOTHES OVER AND OVER AGAIN IN THE SAME WATER. As you are saying this, pour inky water back and forth from bowl to bowl. NOW THE CHINESE MAY NOT BE NOTED FOR BEING TOO CLEANLY BUT THEY ARE VERY THRIFTY AND FRUGAL AND WOULD NOT EVEN THROW AWAY A BOWL OF DIRTY WASH WATER. OLD HOW LONG HAD A LITTLE TIN CAN WHICH YOU WILL NOTE IS EMPTY—NO SUBMARINES OR ANYTHING FOLDED UP INSIDE. Pick up can with inner container, showing it apparently empty. AND A LID TO FIT THE CAN WHICH YOU WILL ALSO NOTE IS FILLED WITH NOTHING. Show cover empty. THE CAN WAS JUST LARGE ENOUGH TO HOLD THE BOWL OF DIRTY WATER. Pick up can again in one hand and the bowl of water in the other, slowly pouring dirty water into can. AND THE COVER WAS JUST LARGE ENOUGH TO NATURALLY FIT THE CAN. Put cover on can tight, engaging inner container so it sticks into cover. AND WITHOUT EVEN SO MUCH AS A MAGIC WORD, remove cover with water inside THE WATER TURNED INTO REAL CHINESE RICE PAPER. Start

pulling strip of paper from can, increasing speed as you go. **ALTHOUGH PROBABLY NOT MANY OF YOU ARE FAMILIAR WITH ITS MANUFACTURE, THIS IS HOW IT WORKS: RICE TO WATER, WATER TO RICE PAPER, SO THAT WHEN THE CUSTOMERS COME BACK FOR THEIR LAUNDRY AT THE END OF THE DAY HE HAD THE WASH ALL DONE AND THE TICKETS PRINTED.** As you reach the end of the paper coming out of the can, with one grand sweep you should also reach the last word of patter, showing can empty, and bow as you reach the climax you have been building up. It's never failed to get me a big hand yet.

**PREPARATION:**—Place tray on table. Have bowls inverted, one nested on top of other, in left rear corner of tray. Piece of match stick or a couple of grains of rice under one edge of bottom bowl. Half an ink tablet beside bowls at rear. Can in the lid standing or lying at front right corner of tray. Rice in cloth bag at rear right corner of tray. Strip of laundry ticket is folded first one way and then another; *i. e.*, “accordion plaited” before the show placed in bottom of can and inner container placed in on top. Can may casually be shown empty now at a few feet. A lot of fellows have trouble getting rid of the disc, but there is nothing to it if the preceding moves for this are followed; and it cannot be detected.

(Any tinner can make the tin-can insert and cover cheaply, and you can paint Chinese characters, if desired. **DO NOT** try to decorate bowls, as some fellows do, as the more innocent and unprepared they look, the better. At best, some people think some miracle mechanic has done something to the bowls and at club shows I always get rid of the disc as soon as the act is over and let the bowls and surplus rice on tray stand out where they can get hold of them. They have to be taken to some place and washed and thrown away; so this gives plenty of opportunity to let lots of people see them at close range.)

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That was Bill Neff, of Indiana, Ladies and Gentlemen. I think he deserves much credit for working up this laugh trick, and we all should thank him for **GIVING** it to us here. Bill has a great little wife—if you don't know Virginia, you missed something—this is his second one—I think it's his second one—he uses the index system. Bill claimed years ago, when he first went around with a girl, that he was disappointed in love. But who the hell isn't?

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Now we'll hear from an author whom you all have either seen or read about. He's published plenty of books on magic; and here's another lad who hasn't been in the game long, but he's reached the top so quick we feel he's always been there. Come on out, Howard—Ladies and Gentlemen,

## HOWARD ALLBRIGHT

### TOM, DICK AND HARRY

**EFFECT:** Three spectators from audience assist . . . Tom, Dick, and Harry. (Harry brings his hat along.) Any deck shuffled and Tom has free choice of any card, which is shuffled into deck. Next, Dick chooses a card, which is shuffled back into deck. Performer takes an unprepared envelope from his pocket and removes a blank card therefrom, writes something on it, and seals the card in the envelope which is placed in Harry's hat for safe keeping, the hat being set, mouth up, on Harry's head. He holds it there, with one hand, and the deck is placed in his other hand. Now, returning to Tom and Dick, performer says he will count 1-2-3 and on the third count both are to shout out name of card each one chose. The fun comes when both men call out the same card . . . say, the Queen of Hearts. Harry is asked to find the Queen in the deck; in order to have use of both hands performer removes envelope from the hat and hands to either Tom or Dick, and the hat is clapped on Harry's head while he looks through the deck. Performer steps away while this is done and eventually Harry announces that the Queen of Hearts is not in the deck, whereupon Dick is asked to open the sealed envelope and read the message, which says: "Harry has the Queen of Hearts **ON THE BRAIN.**" Harry raises hat off his head slowly, and the Queen of Hearts is **ON TOP OF HIS HEAD.** A good showman will find plenty of places to work this up with humorous patter. It has the necessary elements of surprise and mystery and comedy.

**ROUTINE:** The deck is shuffled by anyone, and Tom has a free choice. As the card is returned, performer controls same by his favorite method. (I crimp the lower half, have card returned on this, drop up half on top, false shuffle, and cut to crimp, leaving the selected card on the bottom, as in Frank Lane's Book). Now, the card is glimpsed and the same card is forced on Dick, and subsequently brought to the top in the shuffle. The deck is in performer's left hand and with right hand he reaches into his vest pocket and removes an envelope from which he extracts a blank card. The envelope is rested on top of the deck, while he lays card on top, and writes the message. Card is then replaced in the envelope and sealed.

There is a small daub of wax or diachylon on the face of the envelope, and as pressure is applied to seal same, this causes the selected card to adhere to the address side of the envelope. Envelope is now picked up and placed in Harry's hat, sitting on the short end, so part of it protrudes outside hat. At this time performer loosens the card with a flip of the finger and it drops down flat in the hat, which is now set, mouth UPWARD, on Harry's head; and he is told to hold it in that position with one hand while the deck is placed in his other hand. (This is a funny predicament for a spectator to be in, and a lot of fun can be had at this point if performer works it up.) Now, according to effect, performer says he will count 1-2-3-, and on "3," Tom and Dick are to shout out the name of the card which each one chose. Of course, they shout out the same card, which is a surprise to them, and gets another laugh. Harry is told to look through the deck and find the card, which he CAN'T, as he only has the use of one hand. (More laughs.) To relieve him, performer takes the hat off his head (by holding high enough so he can't see down into it), removes the envelope, and hands it to Dick; but before leaving, he claps the hat on Harry's head and AT THE SAME TIME urges him to look through the deck and find the card. (This prevents him from removing the hat prematurely, since both his hands are employed with the deck.)

Of course, he must admit he cannot find the card in the deck, so Dick is asked to open the envelope and read the message written there, which is: "Harry has the Queen of Hearts on the brain." Nobody knows just what this means until Harry is directed to lift his hat, when the card is seen balanced on the hair of his head (unless he has a bald head, in which case the card will slide off the dome to the floor . . . which will be funnier still.)

The card in the hat cannot be felt when the hat is placed on the head. (Try it and see.) So Harry never knows it's there until the last minute. Besides, he is kept busy and has no chance to investigate the hat before the climax. Performer makes it a point to see that he doesn't doff the hat while envelope is being opened and the message read.

More laughs can be gotten out of this by introducing the assistants to each other as "Tom," "Dick," and "Harry" as they come up to assist . . . and calling 'em by those names.

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Swell little stunt, Howard—it's O. K., and thanks for it—I've read all your books and enjoyed them all—and I enjoyed hearing this trick of yours. I suppose you wondered, folks, why Howard kept looking down



in his shirt front all the time he was doing this trick. Well, there's nothing to it. It's simply that the doctor told him to watch his stomach, HA HA—I'm screaming.

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Next we have with us a man whom you fellows in America have never seen before, but whom you have heard of and read of, and learned from, time and time again. I consider him one of the, if not **THE**, most widely read and most thoroughly posted men on Magic today. When he gives you something, you know it's good, and he's going to give us all something today. Can you guess who 'tis?—Well, boys, it's none other than

### **ELLIS STANYON, OF LONDON, ENGLAND**

(Ellis writes.) Thanks boys, I appreciate your silent applause, for I realize that while you read, the applause **MUST** be silent. I have prepared three new tricks for you. They are all original and I trust you will gain from the reading of them. I won't waste your time. I'm glad to co-operate with Frank in this most novel magic treat, so here goes. My first one is entitled:

### **EGG, HANDKERCHIEF AND WINE-GLASS COMEDY**

*An Original Combination by Ellis Stanyon*

The effect, in brief, is that a handkerchief in the hands changes place with a real egg in a wine-glass; the egg is then broken into the glass to prove genuine. The effect is obtained with one ordinary wine-glass, one ordinary egg and one red silk handkerchief, *i.e.*, without duplicates or special apparatus.

*Explanation:* The egg used is a real one, with an oval piece of red silk glued on it, in imitation of a red silk handkerchief showing through the hole in the side of the well-known hollow egg. The egg is introduced without comment, care being taken to keep the red spot to the rear (the spot must not be exposed at this stage of the trick on any account) and forthwith put into the wine-glass, the stem of which is held *between the second and third fingers* of the left hand.

In the act of covering the glass with a cambric handkerchief (a borrowed one may be used), it is secretly turned upside down on the palm of the hand, readily done owing to the manner in which the glass is held, by merely closing the hand in the form of a fist. Thus the handkerchief falls over the *foot*, instead of the top of the glass and, since the foot is the same

size as the top, there is nothing to disclose the fact. The covered glass is then stood on the table, leaving the egg concealed in the hand.

The right hand now picks up the red silk square which is forthwith rolled up between both hands, to be eventually concealed in the right hand, while the egg is exposed in the left hand—the silk has presumably changed to the egg. In showing the egg at this stage, its “spot” is accidentally (sic) exposed, then quickly turned to the rear, when the egg is placed aside *in full view*. The diversion thus afforded leaves the right hand still concealing the red silk above suspicion, thus making this part of the working simplicity itself, **AS ALL BELIEVE THE RED SILK TO BE INSIDE THE STILL-VISIBLE EGG.**

The left hand now picks up the covered glass and places it on the right hand, thus secretly over the concealed silk, which is pushed up into it. In the act of removing the cambric handkerchief, and under its cover, the glass is turned right way up; the red silk is then shaken out and the glass returned to the table.

In conclusion the performer picks up the egg, visible all the time—never changed, and remarking “No! this is an Easter Egg; I always use one of these because I like the pretty spots they paint on them,” breaks it into the glass, thus proving it genuine; and the illusion is, or should be, complete.

**PSYCHOLOGICAL**—Although I have said a borrowed handkerchief may be used, I do not recommend its use, as I consider it a waste of time borrowing articles for this and such like purposes. Further, the borrowed article does not in any way enhance the effect; on the contrary, it weakens it by eliminating the possibility of deception in *the particular direction*, and so making it easier for the spectators to arrive at a solution.

## **FOUR ACES ON CORNERS OF HANDKERCHIEFS**

*An Original Version by Ellis Stanyon*

This is an entirely new version, original with the author, of the older form of the trick where the four aces are dealt, one on each corner of a handkerchief (spread flat on table) and two covered, each with a half sheet of note paper. One of the visible cards is then passed under the handkerchief and pushed upwards completely through it, to position under the paper at No. 1; and so on until all four aces, **IN CORRECT ORDER OF SUITS**, are found under the same piece of paper.

The novelty consists of working the trick with the four ordinary aces taken from any pack, *i.e.*, without the aid of prepared cards or duplicates; and further, **ALL THE FOUR ACES ARE DEALT FACE UPWARDS.**

**EXPLANATION:** The aces are dealt on the corners of the handkerchief in this order: diamond, club, heart, spade—the performer standing behind handkerchief and reading this order as the page of a book.

The half sheets of note paper are held (long side) one in each hand, thumbs on top; they are first lowered (not released) over Nos. 1 and 2; then over 2 and 4. No. 4 still covered, the **LEFT-HAND** paper is lowered over No. 1. Nos. 2 and 3 are covered next (No. 2 with right hand), the performer explaining, as an excuse for these movements, that the papers cover the cards in a satisfactory manner; that if two be covered, two will be visible, and so on. Now for the crucial move. The papers are again moved to cover Nos. 2 and 4 (No. 4 with left hand). In doing this, the left hand secretly picks up the card under the paper, while at the same instant and in a manner to cover the movement, the right hand drops its paper over the vacant space at No. 4. The left-hand paper with card beneath it is then dropped on to No. 1, thus covering 2 cards (supposed one only).

The performer now picks up the Heart (No. 3) in the right hand and proceeds to pass it under the left-hand rear corner of handkerchief, then suddenly struck with an idea, he remarks, "But I think it will be better to pass a black card next to the red one, so I will change this Heart for the Spade." He accordingly raises the rear edge of paper covering the supposed Spade at No. 4, and goes through the action of changing the cards, really bringing out the Heart reversed (presumably the Spade). He now raises the left-hand rear corner of the handkerchief and passes the card beneath it, again reversing it and leaving it in the fingers of the left hand. The right hand is then advanced under the handkerchief, the under side of which is flipped with the thumb, indicating the passage of the card through the cambric to position under the paper at No. 1.

The right hand, withdrawn, now raises the paper (at No. 1), which is forthwith passed into the left hand and so secretly over the heart, while the two aces, **IN CORRECT ORDER OF SUIT**, remain exposed at No. 1. The left hand now drops the paper over these two cards, thus placing the Heart in position.

The performer now picks up the club and, making the same excuse, again seems to change it for the heart, supposed to be under the paper at No. 4, thus preventing two black cards appearing together. The supposed Heart is now passed through the handkerchief in like manner. The paper at No. 1 is again raised, showing the Heart in position, and again replaced, thus the Club is secretly placed in position for the next and final move. To conclude, the paper at No. 4 is struck a sharp blow with the fist, then raised, revealing the fact that the Club has disappeared. Finally the paper at No. 1 is raised and all four cards found beneath it.

## **BORROWED AND MARKED COIN IN UNPREPARED LEMON**

*An Original Combination by Ellis Stanyon*

Table Knife to Produce Borrowed Coin from Examined Lemon. Performer first hands an ordinary lemon for examination. Receiving back the lemon he, without changing it, places it in full view upon the top of some object, such as a water bottle.

While the lemon is being examined and to save time, the performer's assistant obtains the loan of a coin, duly marked by its owner who is further requested to drop it into a common matchbox of the slide and cover variety. The assistant, having closed the box, shakes same to prove coin still inside it (the fact); he then places it in full view upon the bottom of an upturned tumbler.

The assistant now goes off but returns immediately with a plate upon which is a table knife. Performer takes the knife and, having shown both sides of the blade, proceeds to cut open the lemon—the borrowed and marked coin is found in the center of the lemon and is forthwith (not changed) handed back to its owner. The matchbox is found empty.

**EXPLANATION:** All the objects employed are of the most ordinary description, with the exception of the matchbox, which is slightly prepared by removing the **LOWER HALF** of the wood (not the paper) at one end. The coin, duly placed in the box, the assistant closes same and, while holding it with thumb at one end and fingers at the other, shakes it up and down to prove presence of the coin—very convincing—then, in the act of transferring the box from one hand to the other, he allows the coin to slide out into the now-otherwise-empty hand; he then places the **EMPTY** box on the tumbler and goes off to bring on the plate and knife. During his temporary absence, however, he sticks the coin onto the **LEFT-HAND** side of the blade—looking at the back of the knife—on to a tiny bit of wax placed on the blade in readiness, at a point within an inch of the handle.

Taking up the knife **IN HIS LEFT HAND**, the performer holds it downwards in front of his body, showing the plain side. He then turns the point of the blade upwards and to rest obliquely across his chest, presumably showing the opposite side, but in reality, due to the fingers having imparted a half turn to the blade, **THE SAME SIDE IS SHOWN**; this movement, which should be repeated several times, is very deceptive.

The performer now, having transferred the knife to his right hand, and while standing with his right side towards the audience, cuts open the lemon on the plate, using the forepart of the knife blade; eventually he draws the whole of the blade through the cut and, in doing so, dislodges the coin with his left thumb. The performer then removes coin

on the point of the knife and hands it to his assistant who, having dried it on a cloth, taking the opportunity to remove any adhering wax, hands it back to its owner. Meantime the performer shows the matchbox to be empty, thus bringing the trick to a conclusion.

N. B.—The trick may be worked without an assistant, as the performer, having secured secret possession of the coin, may readily and secretly attach it to the knife as required, under cover of his body and in the act of going to the rear of the room to bring forward the plate with the knife upon it.

The match-box vanish, together with this method of using an ordinary table knife (of course wide enough to completely hide the coin) for this purpose, also the entire combination, are my own.

A mechanical knife, *i.e.*, one with a metal clip soldered on one side to hold the coin, was formerly used for the purpose, but this has long since been relegated to the shades.

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Now, for the next number, Ladies and Gentlemen, I'm going to present to you a young man whom I am sure you will like for his originality. His name is not as well known as Thurston or Blackstone; but he's young yet, and if we give him a little more time, he's going to be way up there with the big shots. He's full of ideas and when he gets one he puts it into practice instead of getting an idea and then promptly forgetting it, as most of us do. He's a swell kid and I'm going to present to you now, Brandon, the Magician. Play him on, George.

#### (BRANDON, THE MAGICIAN, SPEAKING)

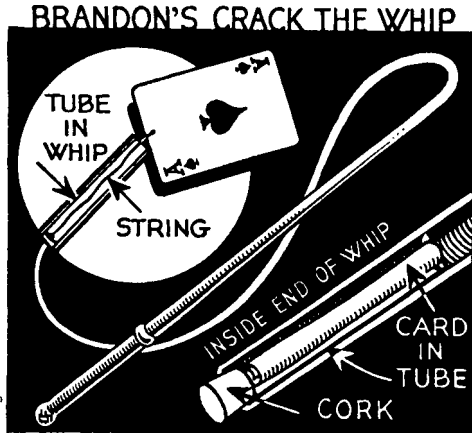
How are you, boys? Here's a new one I thought you might like. When you were a kid you no doubt remember of having played "Crack the Whip." The one on the end usually "cracked" the ground and received a bloody lip or nose in the play (?). I assure you that in the trick I am about to describe, the climax holds no such disastrous element; on the contrary, it is a quite pleasing and mystifying one. I trust I have aroused your interest and attention in a way that will make you relish the following (would I be taking a liberty in saying) original invention.

#### CRACK THE WHIP

EFFECT:—The card is picked, as usual, and returned, as usual. It has been forced, as usual. (FUNNY?) The deck is then thrown into the air by the assistant. Let us leave the deck flying in the air while we give our thought to the performer. He has been cracking a circus-side-show whip (*i.e.*, the kind sold for 15c or 25c) into the air several

times. On cracking the whip the third time, he cracks it into the falling cards, all falling except the selected card, which, needless to say, is now on the end of the whip. The card was the Ace of Spades.

TIME: Same as the sword trick of a much similar nature.



**REQUIREMENTS:**—Everything as above stated, including a piece of cord-string as long as the card, and a tube about 1-8 in. in diameter, made of aluminum. The card is made of thin rubber with the spots and back design put on with India ink. The next part of the explanation is something like the last chapter in a mystery novel. The climax is passed. But I must needs insert this chapter for the sake of completeness, so I say, too, for the sake of being complete, that the tube is inserted at the end of the whip, the cord string is fastened at the back end of the tube (the pictures show this) and is then run out to *just* the end of the tube. The rubber card is tied on the end of the string which allows the card to hang at the end of the whip without the string showing. (I know this is painstaking, but bear with me.) [*WE WILL, KID.*]

**TO PRESENT:**—Roll card as tightly as possible, lengthwise (a wand to cigarette) and insert in tube. A small cork (like the one in ink bottle) is inserted in the tube to prevent escape of card on first two cracks of the whip. There is a pause in which the cork is pulled out in the act of drawing the cord of whip through fingers. Naturally, the next crack of the all-ready-too-many-times-mentioned whip will throw the card out of tube, which, because of its being made of thin white rubber, will instantly unfold. To add to the reality of the illusion the Performer may have a small hook on end of tube which he may explain "hooks" the card as he grabs into the air for it.

If you think this trick the least bit practical you may use it (as long as you paid to get in) and if you decide to use it I shall be greatly complimented. Please remember there are no springs or rubber bands to get out of order.

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Lil Arthur says he has another one—want to see it?—Well, clap then, that's the stuff—come on, Arthur, let's have it—and listen folks (whisper) I know what's coming, so watch carefully, because it's GOOD.

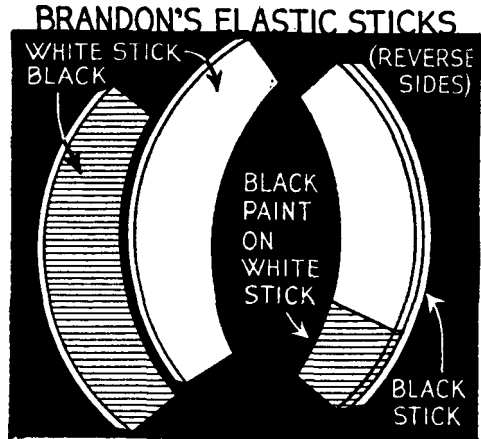
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**(BRANDON SPEAKING AGAIN)**

Thanks very much, Frank, it was very nice of you to say those things about me, even if you were exaggerating. As long as you insist, I'll give you my

**IDEA FOR A NEW METHOD TO DO THE**

**“STRETCHING  
OR  
ELASTIC STICKS.”**



The effect you probably know, so I shall eliminate it and proceed to the secret.

Two curved sticks are used as in the old method. They are the SAME size. One is white, the other black.

The black one is as real as it looks; but the white one is faked in the following way: It is painted black 1-4 of the way up (on one side only) and Mr. Lane tells me that he's going to illustrate this, so when you buy the book you will see the picture.

It will now be observed that when the two are together one can be shown smaller; a great improvement over the old style, as they could not actually be shown smaller side by side.

The "sticks" are really made of metal, or some other thin material, and if you still have time, I'll be only too glad to give you my

### METHOD OF PRESENTATION

The sticks are picked up from the table with fake side AWAY from audience (make yourself two miniature ones and follow the routine with them as you read) and shown as in the OLD method side by side when one looks smaller than the other because of the optical illusion. (See illustrations.)

NOW TO FOOL THE WISE ONES!! The WHITE ONE is placed in BACK of the black one with fake side still away from audience. Turn them over and the white one will actually be SEEN to be smaller than the black one. (Now get this part clear.) They are turned over, still together, and taken apart apparently to show them again. Then they are placed together again, the fake side BETWEEN THE STICKS. The rest you have probably guessed. The sticks may be stretched to the performer's heart's content and the one finally shown to be longer than the other.

Much as I hate to admit it, there is a flaw in my method. It is not perfect, even though I believe it is much better than the old method. The flaw is this: The sticks cannot be shown on both sides at the finish. With a smaller set one could have the fake made of black tin so it could be palmed off of the white one at the finish; or, in the act of stretching, it would be easy to palm the piece off. The general audience is so familiar with the effect that this is not necessary (don't you think so?) as they take it for granted that the one side is the same as the other. Then again, psychologically there have been so many moves they will be under the impression that they have seen ALL sides. I value this idea very much, and only through my friendship for Frank Lane would I consent to appear here tonight and give it to you boys.

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You're all right Arthur, old kid—you know folks, when we asked Arthur to appear here tonight, he didn't think he was good enough, but I guess he proved himself that he was wrong. He's too modest. That's probably why he isn't married. But, girls, he's willing to listen to reason—ME?—I'm married. I've LOST my reason—So merrily on we go.

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And now a swell trick by a swell fellow. You all met him at the Batavia Convention. Never was on a convention show, but I expect he'll be on them all, once he shows his stuff. He's a college man, but as he says himself, ignorance is no excuse. He's outlived it, and if there's any one smarter than this lad, show him to me . . . George, some music, please, and SMART MUSIC . . . it's

**JAKE STAFFORD, FROM BOSTON**



## KILLING TWO BIRDS WITH ONE STONE

By Jake Stafford

**Effect:** The good old "Living and Dead Test" cooked up a little different.

On the first inside page of a notebook, jot down the numbers 1 to 7 vertically. Ask a spectator to write down beside any one of the numbers the name of a living person. Repeat this several times, and then request the next person to fill in the name of a person now dead. Continue to have the other spaces filled in with the names of living persons and when you glance at the name at the finish, you are able to determine the name of the party that is dead.

**Cause:** Every effect has a cause and this time it is a lead-propelling pencil. Secure a hard and soft lead. Break off about three-sixteenths of an inch from each type, and load them into the pencil as follows: The long, soft lead first, then the three-sixteenths of the hard lead, and finally the three-sixteenths of the soft lead. With very little practice, the small pieces of lead can be ejected when desired.

Hand the notebook and the pencil to three or four people as the pencil is now prepared. Before offering the pencil to the party who is to write the dead name, turn the working part of the pencil with the first and second fingers of the right hand, holding the pencil with **THAT HAND ONLY**, and this causes the small piece of soft lead to drop on the floor, and the other small hard piece to appear in the pencil point. Repeat this operation immediately after the party has written the dead name so that the next few writers will be using the soft lead. Of course it will be an easy matter because the lead being harder causes the writing to be lighter than the other writings. This is quite a novel idea, and I know that lots of other tricks can be worked out, using the same principle. See what you can work out with it.

### AND THE SECOND IDEA

**EFFECT:** A different method of presenting the **TEST OF THE SWAMI**. Two envelopes, two cards and a red and black pencil. With the red pencil, jot down three or four thoughts that pop into your mind, briefly. Allow a spectator to initial the envelope with the same pencil, enclose the card written on, and seal the envelope. This envelope is handed out for safe keeping. Now project those thoughts with the proper showmanship and ask different people to call out the first idea that enters their heads. With the **BLACK** pencil, write these thoughts on the second card. When completed, have this second envelope initialed with the black pencil, the card enclosed and the envelope sealed.

A choice is given of the two envelopes and the one selected opened to disclose the information written thereon. The other one is also torn open, the card removed to check against it. Both cards have the same objects listed and you have successfully demonstrated the art of mind reading.

CAUSE: Again the propelling pencil takes credit for accomplishing this delightful routine. Secure a red crayon pencil that is painted red on the outside. Also a black propelling pencil loaded first with a black lead, then three-sixteenths of an inch of RED lead (these can easily be obtained at any stationers) and finally three-sixteenths of an inch of black lead.

Actually three cards are used but shown as two. On the lowermost card has been written:

“Make of Car”.....  
(The blank space is so you can fill this in later.)  
Color.....  
License.....  
Number.....

Present the experiment as the method to be employed by the police in the future for broadcasting the information regarding stolen cars. After showing the cards (2) blank, with the red pencil write in: “Make of Car, and then fill in beside it any make car that happens to come into your mind. Continue to write on the same card, license, number and color, filling in beside each of them the answers, such as red, License 198765, etc., etc. After “License” put down the name of a state also. Flash the card to audience and seal in envelope and have the envelope initialed with the red pencil and BOTH kept.

Now pretend to project the thoughts and when spectators offer their suggestions write them down on the blank card in black, without the listing, such as make of car, etc. Coach them so that for “license” they will name some state that the car is licensed in. When completed, under cover of the envelope, slip the top card under the other and also turn the pencil so the red lead is showing. Now quickly pretend to be checking back, and fill in the blanks of the other card with the proper information.

Again twist the pencil so that the black lead is in evidence and allow a spectator to initial the envelope. Show the card (written in black) and seal in envelope. The extra card is now held behind envelope. Collect the first envelope and permit a choice. Whichever is chosen is opened up. If the red-initialed envelope is selected, slide it off with card from behind second envelope, tear open end, and pretending to withdraw the card in the envelope, you really pull out the one behind the envelope.

The other envelope may now be opened and the information on the two cards agree. Hence the therom. And you have successfully demonstrated to them, in simple language, that you were able to (1) read their thoughts before they themselves knew what they were going to THINK, (2) you were able to PROJECT the thoughts that YOU had to their minds, so that they, themselves, had the same identical thoughts that YOU had.

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(Lane enters). Thanks, Jake, SOME STUFF, and the best part of it is NEW, and has never before been offered in any form to magicians. Fellers, Jake is a former Harvard quarterback, and has some sweet ideas that he'll give you in another book sometime. He is the one who originated that card trick, "The Devil's Whisper," and what a trick! I always offered, and still do, \$100 to anyone that could duplicate it, if they gave me their word they didn't know it and hadn't bought it. Incidentally, speaking about red and black pencils, here's a gag, Jake, that ARTHUR MONROE thought of, and I think it would look well if Art gave it to us here. Don't mind, do you? . . . of course not. Well, if he's sober, bring him out. Here's Arthur, boys.

#### ARTHUR MONROE

There's nothing much to this, boys, just a little idea. You take a pencil and tell anyone that you can write the words *red* and *black* in a shorter space and a shorter length than they can. They'll puzzle it over, and think some more, and you have them write, "Red and Black." That takes three words, doesn't it? . . . Now YOU take the pencil, turn the lead so that the RED pencil shows up, and you write only the word "BLACK." Thus you have written red and black at the same time, with the writing of only one word. Then turn the pencil again so that the black lead comes into view and no one else can do what YOU did. If it's any good to you, take it.

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(Lane) Thanks, Art. And now, boys, it is getting late, it's time you were all in bed. This is a great trick to close this show with. We KNOW you had a good time. Give a nice sigh now, finish your Tom Collins, and then put your nightie on, and slumber away. Thanks for coming, thanks for your patronage, good luck always to you all and may success and prosperity make their yearly visit to each and every one. If you liked this show, and incidentally this book, tell your friends to buy one. Tell them it's good. But if you DIDN'T like it, for 'evens sake, keep your mouth shut.

So long,

FRANK LANE.