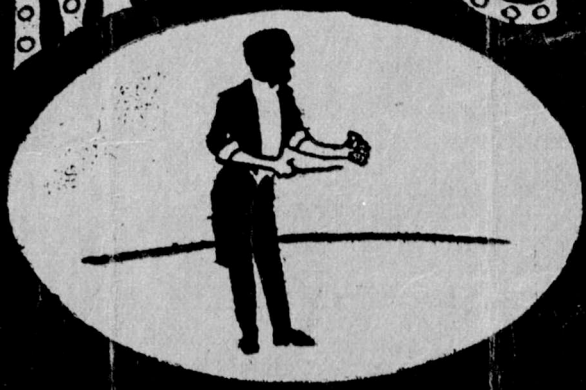


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VAUDEVILLE MAGIC



By
David J. Lustig
"La Vellma"



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Vaudeville Magic

by

DAVID J. LUSTIG

(LA VELLMA)



Second Edition, Revised and Enlarged

1920

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❖ ❖ I N T R O D U C T I O N ❖ ❖

B

OOKS OF MAGIC, dealing with tricks for the amateur, have been plentiful. It is admitted that many of the tricks found in these books could be adapted for the vaudeville performer's use, but at most times the experiments are of a sort that do not appeal to the sleight-of-hand man who makes his entrance in "one," attired in modern street clothes or perhaps tuxedo, and depends on putting across an act aided only by a pack of cards, a few coins or a combination of both.

The first edition of VAUDEVILLE MAGIC went like wild-fire. It surprised me and sure did make me think a heap. When I first started on the manuscript of the work I thought there were plenty books dealing with the all fascinating art. But as soon as my books came from the press I was kept busy mailing them out to customers, until I had a number of orders on hand which I was unable to fill due to lack of copies; all orders having been sent out, many orders from dealers couldn't be filled.

Then I decided to add a few more tricks and get out a second edition. Here it is.

The author and compiler of this little book, David J. Lustig (La Vellma), has been a professional vaudeville performer for the past fifteen years, and has been taught by experience and continued experimenting just what a mixed audience wishes to see and what will take best with them.

It isn't always the most complicated sleight that registers with the folks the other side of the footlights who are closely watching the performer a cleverly executed sleight may be of unbounded interest to a Magi, but the audience want to be entertained, and right here let me say, what has been said and written time and time again, but which still holds, and always will hold true, that it isn't what you do, but how you do it. Presentation is, many times, two-thirds of an effect.

It is not my intention to try and convince the magic fraternity or layman that I am a world beater or wonder inventor, nor do I wish to convey the impression that I am one of the world's greatest, but I do want readers of this and any of my other forthcoming books to understand that the various effects explained are written up from a tried-out viewpoint, and most of them can be easily acquired with a little practice.

While playing around the country, specializing in sleight-of-hand work, I have gathered many effects that will appeal to and be appreciated by the professional entertainer. Many of the effects have never before appeared in print, while others I have had pasted in my scrapbooks for some time, and, although many have seen them performed by me, but few have been taken into the modus operandi.

If you are a professional performer you will appreciate the time and trouble it has taken to compile the sort of scrapbook from everywhere that fits the vaudeville performer.

The amateur (and we have met amateur conjurors that would make some professionals blush), if he be of the advanced class will readily appreciate many of the experiments offered, as he will find that he doesn't have to carry a ton of stuff to make an audience sit up and take notice, but by using a few of the stunts herein described he can make his friends and all who come in contact with him (providing enough time is given to practicing the tricks) start thinking, as he is sure to mystify even those who claim to know the modus operandi of all magical experiments.

I have confidence in my little work, and know that both the amateur and professional will find many things in it that will be worth many times the cost of the book.

I have also devoted several pages to slate tests and other so-called spiritualistic effects as performed by artists who have made a life study of this sort of work. I feel that I have done my bit toward presenting to the professional and the amateur entertainer something that he has long sought.

Some of the effects appeared in the magic magazines, and were the contributors' names known to me gladly would I have given proper credit, but as the copy has been collected for some years it is impossible, as the names have long since been lost. I thank them anyway, and, furthermore, as I am not publishing this book for the personal gain that may be in it, but for the benefit of lovers of Magic, I feel justified in placing any sort of good material I can lay my hands on, without abusing the confidence of my professional and dealer friends, in this work, which I trust will prove beneficial to those who add a copy to their library.

I thank you.

DAVID J. LUSTIG.

(La Vellma.)



Vaudeville Magic

THE FAMOUS NEEDLE TRICK

Effect

A dozen needles are swallowed (?) one at a time. A piece of thread is next rolled into a ball and swallowed. A glass of water is next swallowed. Finally an end of thread appears at lips.. This is grasped by performer and pulled out. On this thread are seen the twelve needles previously presumably swallowed, and are threaded at say three to five inches apart. Mouth of performer can be examined before and after the experiment, which is a most sensational as well as mystifying one.

Secret

Thread a dozen small needles, tying needles from three to five inches apart. Put them in as small a compass as possible and place them between the gum and upper lip. You can speak without difficulty. Thread is now rolled up and placed between gum and lips; have end of thread on which is the already threaded needles a bit away from needle packet, but this can be easily done with tongue after committee examination. This is to enable performer to grasp end of thread and pull at end of trick, the needles threaded from mouth. Place unthreaded needles one by one on tongue, make motion of swallowing them, but deposit them on side of mouth between jaw bone and cheek. Some performers prefer to place threaded ones between jaw-bone and cheek and deposit unthreaded needles, one at a time, under upper lip. Length of thread is rolled up and placed with unthreaded needles. Then drink a glass of water, explaining the while about trick, as you can easily speak with needles in your mouth. Then grasp end of threaded needles and pull them slowly from your mouth threaded. Get rid of duplicate needles and thread as soon as possible. Take care you don't swallow any of the needles. When properly presented before an audience this trick always creates a favorable impression.

LA VELLMA'S METHOD OF TEARING A PACK OF CARDS

Contrary to the usual descriptions of various writers who have possibly never accomplished the feat of tearing a pack of cards in half, the writer herewith describes the method he has used for many years.

The pack should be perfectly squared up. The left hand grips one end of the pack, thumb at bottom edge, first two fingers on top edge, the grip being similar to that of a baseball gripped ready to pitch.

The pack is tightly held in this position, the grip being almost that of a vise. A little over half of the pack protrudes from the left hand grip.

The right hand grasps the protruding end of the pack, all fingers on one side, thumb on the other side; NOT on the edge of pack.

The right hand pulls or twists in, towards the body. The left hand remains stationary. It's a case of one hand working against the other.

At all times the grip of the left hand must never be relaxed. Once the start (of tearing) is made the rest of pack quickly follows.

Those who have seen La Vellma's act will remember his introducing the feat of tearing the pack in halves, then into quarters and locating a selected card at a selected number called by members of the audience.

ACME CARD LOCATION

The effect is unique, the modus operandi and working simple, and the two put together form an indetachable card trick.

Any pack of cards freely shuffled. Performer spreads the pack open, fan-wise, and a spectator draws a card. Card is noted and replaced, and the pack is squared up. Performer now withdraws a card from the pack at random. In due time, the pack is once more spread out, fan-wise, and it is found that the performer has cut with the odd card, into the pack, immediately above the chosen card.

Choice of card is allowed spectator, pack being opened out fan-wise held in the two hands of the performer.

The card is noted, and as it is being replaced in the pack, the pack still held fan-shaped, the fingers of the right hand locate the lower right hand corner of the card immediately underneath the chosen card, as the card is being inserted into pack.

This corner is bent down, or crimped. The pack is then squared up, face downwards, and held in the left hand, twixt finger and thumb.

Any card is now drawn, turned face upwards and inserted into the pack apparently at random.

What really happens:—The pack is held in left hand, then turned, crimped end toward the performer, enabling him to see the slight corner break or bend.

The odd card is inserted at this end, face up, naturally entering the pack, in a reversed position. Pack is then again squared up.

An overhand shuffle may be employed, care being taken not to separate the two cards. The danger of separation is small if the pack is held closely in shuffling.

With due working up to the effectthe pack is fanned out, face up, and the reversed card is shown, cut at, just above the chosen card.

CARD TELEPATHY

Pack shuffled, place face upwards in four rows of 13 each. First row represents 13 years; second row represents 13 months; third row represents 13 weeks; fourth row represents 13 days.

Working

If the first card in top row is touched the other in secret makes use of a remark such as "I have not been home for a year." Medium hears this and touches first card in first row. If the fifth card is touched on third row the performer may say "Is there five weeks in this month?" These remarks are put in such manner that one does not think for a moment that they have anything to do with trick. For this excellent effect I am indebted to Stanyon's "Magic."

PEERLESS CARD DIVINATIONS

Effect

A spectator is given the free selection of a card. Card is noted and replaced in pack. Spectator is told to call a number between five and ten. Performer, without any hesitation or suspicious moves, draws a card and says that there is the number the spectator called. This is found to be correct. Say the number selected is seven, a seven is shown and the cards from pack counted out and the seventh card is found to be the one selected. A sure-fire stunt that will baffle the best informed and a great experiment for a vaudeville act.

Preparation

Pack arranged thus: Seven and six on top; eight and nine on the bottom.

Presentation

Cards are run through and a card selected. Card selected is replaced, but really replaced under seven cards, making, unknown to the audience, the selected card the eighth (8th) card.

A number between five (5) and ten (10) selected. If choice is six (6), performer lifts two top cards as one, showing six (6), the number thought of. Cards are counted down from the top and the sixth card is the selected card.

If seven (7) is the selected number, top card is shown as number thought of, then cards counted down to seventh card, seventh card being selected one.

If eight (8) is named, second card from bottom is shown; then eight (8) cards are counted down from top, and eighth card is selected one.

If number nine (9) is chosen, bottom card is shown, and in counting it is included in the count as Number One, then the rest are counted from top of pack as in previous numbers.

Note

If numbers 6, 7, 8 are selected these cards after being shown as the number thought of by the spectator, they are carelessly thrown aside, but if nine (9) is chosen be sure and count the card as "one." This is a great stunt for close or stage work, and well worth a large sum to any card manipulator.

A CONTINUAL CARD

Effect

A card is selected from pack and placed on top of pack. The card is continually appearing and disappearing at will of the performer. A good wrinkle.

Secret

Two cards are shown as one. Top card, apparently the card noted, is pushed a little forward.

Second card is pulled out and placed on top. To the eyes of the spectators card is now second from the top. In due time top card is shown the chosen card.

While eyes are distracted top change is made and the moves are repeated.

Apparently the chosen card placed on top, pushed forward, second card placed on top in time shown again, the chosen card on top.

THE MAGI'S LOCATION

Effect

Pack is shuffled and dealt out in rows. A card is selected and placed in any of the rows. Pack again shuffled and card is located.

Modus Operandi

Pack shuffled and performer remarks about pack not being prearranged. In so doing deals out ten or more cards onto table. Memorizes the fourth card.

Pack are cut into four piles and three are left lying on table. Fourth is taken in hand.

One card is dealt out onto each one of the three piles. The fourth card (memorized one) is shown and someone is told to remember it.

This is placed in any of the packets on the table and all cards taken up and shuffled.

Card is now produced at performer's fancy.

LA VELLMA'S TWENTY MINUTES WITH THE SPIRITS

A Feature Vaudeville Specialty Either Worked in "Three" or "Full" Stage Arranged and Staged by David J. Lustig ("La Vellma")

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After act preceding the Specialty house lights are switched off. Footlights dimmed. Amber flood thrown onto drop.

Orchestra plays a weird (Special Incidental Score) Oriental Fantasy.

House drop slowly rises disclosing black velvet front drop carried by La Vellma.

Music works up, forte dies down gradually.

Music stops. Chime back stage tolls twelve. On fifth stroke (this business is not to stall, but to increase tension of suspense), music plays number 2a (another weird fantasy on principle of what is known to performers as "sneaky music.")

Drop slowly parts in center, performer (La Vellma) steps to footlights (drop closes after him. Stage back of him, when he makes his entrance through drop, is either in darkness or a black backing is used to cover back).

La Vellma delivers a short crisp speech in which he explains the marvels of illusionary matters, dealing especially on the weird experiments which seem to actually border on the so-called borderland of the great beyond. Then explains that he lays no claim to Supernatural Powers, but, as this is (and which it is) The only act of its kind he trusts that The Audience will keep everything secret after leaving the theatre, as he wouldn't want his friends to know how he and the Psychic Forces accomplish the effect. (This stuff always "gets" an audience of intelligent persons as well as "gets" them curious.)

La Vellma Exits, 1st entrance.

Music again plays No. 2a (Weird stuff.)

Curtain parts in center and drapes up disclosing: Stage set in "three" or "full." Nothing in view but black velvet cyclorama drop.

Everything is in darkness until La Vellma enters. Then lights on stage full up.

Stage hands wheel out a wooden platform on which rests spirit cabinet in sections.

Cabinet is made of iron piping with black satin sides and top with frontpiece of black plush. This is NOT a trick cabinet as used in illusion work, but more resembling a handcuff performer's cabinet.

Stage hands erect cabinet. At all times audience sees that there is nothing concealed, and La Vellma shows that there is no trickery to back the platform, and strikes drop on all sides proving that there is no opening in drop (And there isn't).

Cabinet is erected on top of platform and a committee of from six to ten are requested to step upon the stage, La Vellma explaining that the more skeptical they are the better they can assist the performer.

Committee men are placed on all sides of the cabinet.

A large bell, tambourine and revolver are placed on floor of cabinet, after several of the committee selected by members of the audience go into cabinet and look it over, examining every part of it.

Curtains are dropped and bell is heard to ring, tambourine is heard to play, but at any time one of the committee men requests the curtain of cabinet to be opened his request is carried out.

Suddenly hands are seen flitting here and there front of cabinet, La Vellma requests hand to remain still, which it does, and he selects a member of committee to go to the cabinet and take hold of hand (Much fun is created with this as they are afraid.) When someone does take hold of the hand it is found to be that of a woman and a living hand which moves and shakes hands. In order that the entire audience may see this bit of business and to further heighten the effect La Vellma calls for a spot to be thrown onto the cabinet and hand. Committee man lets go of hand and

like a flash La Vellma throws open the front curtains of cabinet, spotlight still on it and shows by aid of the spotlight that the cabinet is empty.

Cabinet is then wheeled around stage and from one side to another to prove that traps are not employed.

Curtains are again closed and committee men each in turn call out which instrument should be heard, the bell or the tambourine, and whichever is called is heard. Finally the tambourine is heard to rattle together with the bell ringing as if possessed, then tambourine and bell is thrown out of cabinet, the hands make their appearance again, the revolver is fired and thrown from cabinet, and one after another six bowls of flaming fire are handed from cabinet to performer, who in turn passes them to stage hands who carry them still flaming off into wings.

Cabinet front is again thrown open, spot playing on it all through these manifestations, and cabinet is again proven to be empty upon examination of committeemen.

Of course all through these pranks lots of comedy is gotten out of the men assisting from the audience.

Then La Vellma, laughing, asks committee if they now believe in spirits or in their own eyes. This is good for some more real laughs from audience who are completely mystified as well as men on stage are dumbfounded.

La Vellma explains that for the benefit of those who are still thinking of trap doors, etc., he will further convince them that there is no such thing.

Stage hands bring forward a roll of thick carpet which they place on stage, rolling cabinet onto same.

Committee men assist in this to prove that there is no traps in the carpet.

Cabinet is again examined and sides are made so they can be thrown over top of cabinet thus proving that there is nothing concealed, **not even bottled spirits.**

A small trunk is brought on, together with some rope, a canvas cover, mail bag and several pairs of handcuffs.

Stage hands bring forward a slate, thick piece of wood, and several large nails, hammer, pair of slates, pack of cards, bell, tambourine, horn and thick piece of rope. These are placed on small skeleton glass top table.

Performer then introduces his assistant (Male), who is brought on by a chord from orchestra.

Note: I have worked with assistant as comedian who, in order to offset the tension is attired as a clown or boob whose one desire is to borrow money from the committee men. Then again, I have used assistant straight carrying the mystery through except by numerous laughs I get from bits of ad lib patter and by play.

Assistant is handcuffed with any pair or two pairs of handcuffs. Sometimes I use a pair of handcuffs on the assistant's wrists and a pair of thumb cuffs on his thumbs.

He is then placed in mail bag, locked, and I enjoy having someone who has seen the act bring their own locks. The mail bag is then put into (with assistant in it) trunk which is just big enough to hold him, the trunk is locked and (if time permits, sometimes on account of the act being a feature or headliner time is extended to 30 minutes). Roped, then canvas cover is put around it, then roped again, and knots may be sealed. Trunk is then placed on platform over which is cabinet and bell, nails, hammer, board, tambourine, rope and cards are placed on top of the trunk (now this part may sound fishy, but those who have seen the act will vouch for this) and no sooner are the front curtains of the cabinet closed than hands are seen darting here and there from cabinet. The bell is rung, tambourine is played, hammering is heard and the piece of wood is thrown from cabinet with nail through it. The hammer is thrown out. Someone is then requested by me to call any name. This is done and slate is

handed out of cabinet with name written thereon. A pack of cards are shown and several selected by committee and duplicates of these are handed from cabinet without a word spoken. Rope is next thrown from cabinet and contains several knots. Suddenly curtains on cabinet open on their own accord, and committee men are at liberty to examine the ropes, etc. Then the curtains are again drawn, La Vellma requests orchestra to play, shot is fired from interior of cabinet, curtains are thrown aside by La Vellma, and assistant, a charming Miss, steps from the cabinet.

Bows her appreciation of either the voluminous applause or the silent, mystified appreciation of the audience.

Quickly, if time permits, several stage hands rush from wings and assist La Vellma and the committee men, if they are able to move, to untie and unlock the trunk, and the cover.

This done, the trunk is found O. K., the ropes untied and all right, the bag still locked, when unlocked the handcuffs and the thumb cuffs unlocked and still in the bag.

Cabinet is quickly taken apart, while members of the audience are thanked and bowed off stage and performers bow their appreciation of the tumultuous applause which is sure to follow.

CURTAIN

Note: This is an actual description of what takes place in the act, and we are not depending at all on the power of the written word. It is a known fact that most of the stuff written in the magic magazines or in books are pipe-dreams, and are not a tenth as wonderful as the descriptions read, but in this case this description is accurate, and if you doubt it watch for this act which will soon be again presented in vaudeville. It will be readily seen by magicians that this act is without the shadow of a doubt the finest specialty of its sort ever attempted on the stage.

STAR CARD EXPERIMENT

Here's an effect sent me by a friend some time ago, not knowing who it was am sorry that proper credit cannot be given.

Effect

A card is selected and replaced in deck which is at once shuffled. Holding the cards behind the back and dealing them onto the table (face upwards) one at a time. When the person who chose the card sees it he is told to think "stop." This he does and at the same moment, the performer stops dealing and his card is named.

At the beginning of the trick the performer marks the top card near the middle of the bottom edge with his thumb nail. This raises a little "bump" on the other side of the card which can easily be detected by the performer.

This card is noted, the pass is made and the card is brought to the middle of the deck and forced on someone. The card is then returned and the pack is shuffled by anyone. Holding the cards face down in the palm of the left hand with the thumb at the top and the fingers at the side, each card is taken off the deck in a sliding motion which enables the performer to detect the bump whether it be on the top or bottom edge of the deck. Of course he knows that this is the card chosen and calls out the name or stops as described above.

THE "NOTED" CARD

A borrowed deck is shuffled. A number is thought of and the pack is counted down to card at number named from top of pack. The card is noted and cards are placed face down on table. The performer now takes up pack, asks number thought of and counts down from top laying cards out, faces down, until noted card is reached,

handing remainder of pack to spectator, and asks party to turn over the numbered card to see if it is the card noted. But the card has changed and to the surprise of all a spectator is requested to place his hand in the performer's pocket and take out the noted card.

Secretly pocket two or three cards, and while the cards are being shuffled, number thought of and card noted, turn back or leave room. On entering palm cards and take up cards lying on table and palm cards onto top of the pack. At the same time inquire about the position of the noted card, which we will suppose they say is "15." "I will count off 15 cards from the top." I lay out the 15 cards in a row, faces down, and lay two others to one side, give pack to someone else to hold; same time palming the next (18th card) card. (This being the noted card.) Now, when I ask which is the noted card, nine out of ten laugh. However I ask party to turn over the 15th card and see if it is the selected one. Now when all attention is centered on the 15th card, I slip the noted card into my pocket or into someone else's. Then after they can't find the card let someone take it from your pocket. This trick may be repeated but each time you should palm more cards, so as to throw them off.

LA VELLMA LOCATION

Effect

Pack is shuffled and card is selected. Card is replaced and pack is again shuffled. Pack is "cut" in half. Spectator is asked what his card is. He names it. He is told to point to a pile and turn it over, card is found at bottom of packet.

The "How" of It

Card is selected after shuffling, and replaced in deck, and by any pass performer gets card to the top of deck and gives a false shuffle. Card is then brought from top of pack to bottom in any manner desired.

Divide pack, placing packet at bottom of which is selected card, at your left and spectator's right.

Ask him to name selected card.

Ask him to point to a pile.

If he points to the other pile, draw this one away, remarking, "We have no further use for that pile," and ask him to turn over that packet. He then finds his card.

If he points to the other pile, draw this one away, remarking, "We have no further use for that pile," and ask him to turn over packet. Do this in a manner as if you didn't care which pile he selected.

It is a fact that most right-handed people will naturally reach out and point to the packet at their right, but if they don't, continue as given above.

This trick has a good effect if worked properly—practice it with cards in hand and you'll like it.

ELLIOT'S PRODUCTION OF CARDS

Many of the excellent tricks described in "The Sphinx" are many times read thru hurriedly and forgotten. Here's one that is a corking good one, no matter when presented. Again I borrow the following, which is a card experiment magicians who feature cards should try and I'm sure they will be delighted with it.

Pack is passed out and shuffled. Several cards are selected and pack handed back.

After the card or cards are returned to the pack, performer places the top joint of the little finger of his left hand directly under a card that is under the replaced card or cards.

Suppose three cards are selected and marked and returned to the pack.

Now, if as described above, the double hand pass is made, the bottom card will not be one of the three, yet the three cards above the bottom will be the chosen cards.

Now order the pack to be cut anywhere, and the number of the cards in the first packet counted one at a time on top of each other, face downward, so that there will be no mistake in their number.

Performer now asks volunteer, "How many cards are there?"

Volunteer answers and performer says he knew that before volunteer started to count the cards (he knew nothing of the kind).

Performer says: "You think not? Well, just to show you that I can control your three cards in the pack, just place the top card in the middle of the pack, just to show you that there is no previous arrangement upon my part." Volunteer does so.

Performer now asks the names of the three cards and the performer, with a tap of his magic wand, commands the three cards to come at once to the top of the pack: "One, two, three—"

At the word "Three," volunteer is requested to look at the three top cards and they will be found to be the three previously selected cards.

Don't repeat the experiment, and you will leave a most wonderful impression upon the minds of your auditors.

A MIND-READING WRINKLE

After introducing several stunts in mind-reading, explain to the audience that you will pass up the aisles and they are to whisper a number of things they wish your assistant on the stage to repeat; for example, a name, number, etc. This they do and you go up on the stage and pretend to place lady assistant in a trance. She, without a word, repeats names, numbers, etc.

Care must be taken when introducing this in an act.

Here Is How It Is Done

In performer's pocket is a small pad and small piece of pencil. When names or figures are whispered by members of audience performer writes them down on pad, tearing off papers as he needs them, folding papers in pocket so they can be easily palmed. When upon stage performer passes the palmed slips to assistant under cover of looking into crystal ball or whichever way performer decides, opens and reads papers—thus reading aloud the various items. Under pretence of wiping crystal with handkerchief assistant, with a little care can open and read as required. This may not "listen" good but the professional will, after a moment's thought, see its possibilities.

Effect

A card is selected from shuffled deck, replaced and found with back reversed. (This is done by turning the bottom card face to face with next bottom card, and inserting selected card face down in pack after revising pack, then slipping bottom card to top and pack is slid back upwards out on table and selected card is found face up in pack. This is a good effect, but here is La Vellma's favorite method of performing this experiment which he has used both in vaudeville and for close work for a number of years:

Pack is handed for shuffling. Cards are fanned and someone requested to select a card. This done pack is squared up and victim is told to replace card in pack anywhere. The pass is made, after performer tells spectator that the cards possess a wonderful power which works by finger contact (of course they are puzzled and don't know what you are talking about, neither do you). You make the pass and bring selected card to top of pack, again make the pass, turning card from top over during pass, face upward, bringing it to center of pack, then shuffle cards in any manner you wish, being careful selected turned card don't make a premature appearance; slide out cards on table and show selected card face upward.

RAPID TRANSIT CARD EFFECT

Several seasons ago a friend who dabbles in magic typed me the following effect and sent it to me. I tried it out at several clubs and before some of the boys and it went well. Try it once and see how you like it:

Five cards are first placed in the top part of the right trouser pocket. (Placed so pocket may be pulled out.) Two more cards are placed in the upper left vest pocket. The left coat pocket is held slightly open by placing a handkerchief therein.

Begin by counting off ten cards from the deck, from which the cards as explained above has been taken. Next show the right pant pocket empty by pulling it out completely without disturbing the cards in the top of same.

Again count the cards, by passing them from the right hand to left, the little finger being placed on the top of the fifth card, so that when the ten are placed in the left hand the little finger of that hand divides the cards in the centre, but unknown to audience. Performer turns then his right side to the audience, and with the right hand starts to place the lining of the pocket back, when he pretends to hear someone say that there is something in that hand, which he at once turns over and shows empty.

During this move he has bent the left arm back so the left hand comes near the open pocket of the coat, and quickly drops the five cards from the top of the pile into the pocket, bringing back the arm to its original position.

He then commands four of the cards to pass up the sleeve to the pocket, which pulled out once more and shown still empty. He proves there are six cards in his right hand by miscounting one. He then causes this card to pass up the sleeve.

The five cards in the left hand are now passed to the right, from which they are again counted into the left hand, the little finger being inserted under the second card, as at the beginning of the trick. The same moves are again gone through, during which these two cards are dropped into the coat pocket.

Instead of finding the cards in his pants pocket he says that they have caught in the sleeve, and puts his hand in his sleeve and takes them out. (From upper vest pocket.)

The three remaining cards are apparently placed in the left hand, really palmed in the right, and produced from right trouser pocket one at a time.

The method I usually employ is by sleight-of-hand throughout.

A CARD PROBLEM

The following effect was discovered in a scrapbook some years ago. We tried it out and found it to be just the thing to spring on your friends in an off-hand manner. Like several of the other tricks in this book, which were taken from our numerous scrapbooks, the name of the originator is missing. Bear in mind at one and all times it isn't what you do but how you do it.

A card is selected and shuffled back into deck. Cards are placed behind back and the spectator is told to mentally think, "STOP" when his card is shown. This he does and the performer finds the card he selected.

At the beginning of the trick the performer marks the top card near the center of the bottom edge with his thumb nail. This raises a little "bump" on the other side of the card which can easily be detected by performer.

This card is noted, the pass is made and the card is brought to the center of the deck and forced on someone. The card is then returned and the pack is shuffled by anyone. Holding the cards face down in the palm of the left hand with the thumb at the top and the fingers at the side, each card is taken off the deck in a sliding motion which enables the performer to detect the "bump" whether it be on the top or the bottom of the deck. When performer arrives at that card, he gives a quick look at spectator and says, "Your card, sir!" Marvelous!

CARD WRINKLE

Card chosen and shuffled back into deck. Card is brought to the top and someone is requested to call a number. Say ten. Ten cards are counted off, performer asks name of card, and while doing this side slips bottom card, which was chosen one, to top and lifts same and shows it. This can also be done, but have someone say stop, they do and slipping card sideways to top ask selector the name of card, and when told lift up and show same.

ANOTHER LA VELLMA LOCATION

Follows a clever manner in which a card selected is located by any member of the audience by thrusting a knife blade through newspaper in which cards are wrapped. There are many ways of employing the "bridge," etc., but in the hands of a clever performer this method will be found simplest and the most sure.

Cards are shuffled and fanned out. Card is forced, shuffled back in pack by anyone. On performer's way back to table on stage to get newspaper in which to wrap cards he switches pack (forcing deck all of same kind as card forced from regular deck) either from under vest or from table (each performer has his own methods) and taking the forcing deck wraps it in paper and passing knife to someone requests voluntary assistant to thrust knife anywhere in deck. This is done and deck torn open by assistant to card selected. This may sound too simple, but try it. Never pass snap judgment on anything you haven't performed before an audience; they are the best judges.

MYSTIC "PIP" DIVINATION

There are many "pip" divination tricks, but here is one that has been used for some time in La Vellma's manipulating specialty as an opener, and which has always, slangly speaking, "opened their eyes." La Vellma uses this trick for close work, and it never fails to create an impression on both the magician or layman.

Preparation

Ten cards are arranged.....from top of pack down thus: 10, 9, 8, 7, 6, 5, 4, 3, 2, Ace, of any unit. (Remember, these are placed on top of deck.

Presentation

Pack shuffled by performer (dove-tail shuffle recommended), but do not interfere with the prearrangement. On top of prearranged cards shuffle three indifferent cards.

Pack is "cut" in half. Choice is allowed of either packet. Really forcing the unprepared pile.

Any number of cards between one and ten are taken, unknown to performer, from unprepared pile and placed on top of other packet. Both portions of pack now placed together with prepared portion on top.

Cards are dealt out in star or circular form onto table, performer keeps counting to himself until he comes to the 14th (fourteenth or key card), which he keeps track of.

Tells someone to tell him when to stop dealing cards.

Spectator tells number of cards moved and performer takes key card (14th) and shows it. On this card is the number of pips corresponding with the number of cards moved by spectator.

This is a mystifying experiment and never fails to register.

CONCENTRATION

This trick is little known, and to get proper effect, which, like most of the other card stuff in this book, must be studied and worked on "those who believe they know" to obtain the excellent effect that is the performer's reward.

Effect

A card at a time is taken from top of shuffled deck and passed before the eyes of spectator and he is told to memorize the card. He is also told that after his card (one memorized) to tell performer to stop dealing whenever he wants him to. This is done. Cards are returned to deck. Cards are shuffled by performer by an appropriate shuffle. Four cards at a time are drawn from pack, held behind performer's back and shown; spectator is told to tell performer when he sees his card in those drawn. When this is done the performer tells the assistant his card.

How It's Done

One card at a time is shown to the spectator as described in effect.

Cards are replaced on top of deck when told to stop dealing by spectator.

Cards are placed behind back and four cards are brought forward. Three cards are taken from the bottom of deck and one from top. Performer keeping track of card taken from top.

When spectator says his card is among them, performer, with a great display of concentration(?) names the chosen card.

THE MYSTERIOUS POKER CHIP

An Original Combination By H. C. Kleemann

Effect

(This trick is an excellent one for club work)

A stack of twelve poker-chips, numbered consecutively from one to twelve, are given for inspection, and a spectator pours same into a velvet collection bag. Two slates washed clean on all sides are tied together, then handed to another spectator to hold.

A third member of the audience selects one of the poker chips at random from collection bag and is given a small piece of tissue to conceal it in after he has noted number selected. It is then wrapped in a handkerchief, spectator allowed to hold same; handkerchief suddenly yanked away, package containing poker chip has disappeared, and other slates being opened, number of chip selected appears chalked on the inside of slate.

Mr. Kleemann has found this trick very effective and it has caused much favorable comment.

Properties: (If you haven't already guessed the answer). One Velvet Changing Bag, compartment loaded with 12 chips, numbered on one side with figure "5."

12 chips, numbered on one side, consecutively, from 1 to 12.

One Pair Spirit Slates, flap covering chalked figure "5."

One Poker Chip wrapped in tissue, and sewn in double handkerchief.

My slates are tied as I commence, and the 12 chips (1 to 12) just cover the uppermost slate. Audience turn over a few chips to see that there are no duplicate numbers, then pour them into the bag (loaded with "fives," but hidden from view in the compartment).

Chips are switched and bag laid on edge of table where all can see it, now take slates, wash and retie them and give to spectator to hold.

Chip is now selected from bag; of course it's the "5," and I offer a square tissue to wrap it in, so that I can't "see" the number selected. I further offer to cover it with a handkerchief, "palm" off the real bundle and let them hold the fake in the handkerchief.

The rest needs no explaining.

HALF DOLLAR TELEPATHY

For close work, especially when the stage crew or some of the other acts on the bill ask you to do a few stunts, I have found this trick, which I raked up among a lot of other typed stuff, to go over good and leave 'em thinking.

Performer borrows half dollar, which he lays on the table. He gives a pack of cards to one of spectators to shuffle. After cards have been shuffled, spectator is asked to take about half the pack and to deal these cards into four piles, one card at a time. When the cards have been all dealt he is asked to turn the piles face up. The four cards now visible at the bottom of the piles would be found to correspond with date on half dollar which has been lying on the table. Say for instance the date is 1912. The card on the bottom of the first pile is an ace, the second a nine, the third an ace and the fourth a deuce.

Explanation

You borrow a half dollar, and when placing it upon the table exchange it for one of your own the date of which you know, say 1912. I make this exchange by having my half dollar palmed in my left hand and taking the borrowed half on the tips of the fingers of my right hand. I make a throwing motion at my left hand, palming the borrowed half in my right hand and showing the other in the left hand. I then drop this on the table.

Preparation

On top of pack you have the four cards which represent the date on your half dollar (in the correct order, of course), and when you hand the pack out to be shuffled palm some of the top cards, being sure you get four; a few more won't make any difference. After the pack has been shuffled and returned to you replace the palmed cards and place the pack on the table. Then ask the person assisting you to cut the pack in about half and to deal the top half in four piles one card at a time from left to right. This will place one of the four top cards on the bottom of each pile, and when the cards are turned over you say: "Ace, nine, ace, deuce, 1912; kindly look at the date on the half dollar." Use a half dollar with no ciphers on the date. Try it on your friends.

THE REVERSED CARD

Card manipulators have at sometime or other tried the effect where a selected card is returned to pack and found turned over (face upward in pack with other cards discovered backs upward), at finale of trick. The old method is done by turning the bottom card of deck face to face with next bottom card and inserting selected card face downward in pack after reversing pack then slipping bottom card to top of pack and pack is slid out on table sideways backs upward and selected card makes its appearance face upward.

This is a good effect, but as we all have our own methods of working various effects here is the modus operandi I have used in both vaudeville and for close work, for a number of years, and always got away with it.

Pack is handed for shuffling. Cards are fanned and someone selects a card. This done pack is squared up and victim is told to replace card anywhere in pack. The pass is made, after performer tells audience that the cards possess a wonderful unexplainable power which works by finger contact (of course they are puzzled and don't know what you are talking about, but neither do you). You make the pass, bringing selected card to top of pack. Give a false shuffle and slip the top card to middle of pack, turning it over so as to have selected card face to face with card in center of deck. Then give pack another shuffle, taking care selected card doesn't make a premature appear-

ance. Slide pack out sideways on table and show selected card face upward among other cards which are face downward. Try this over and you will make this stunt one of your favorites, and use it for "clean" work whenever the opportunity presents itself.

ANOTHER SLATE TEST

Preparation

Have on table two 5x7 slates, one piece of slate pencil an inch long, in your mouth real small pencil one inch long, sponge, dry rag, rubber band, sheet of paper about 3x7, and an envelope with a slit cut on face also lie on table.

Working

Take paper, tear off one end illustrating to sitter to tear it up into slips like that, crumple your end piece up and throw it away. He tears it up into four or five slips. Tell him to take up a piece or slip, if it's ragged on both sides, and tell him to write a cousin's name (living), then fold it up and put it on table. When he picks up the piece that is straight on three sides tell him to write the name of some departed friend, the rest living names, aunt, father, etc. Pick up envelope, push one in envelope at a time, when you come to straight edge one push it through slit in envelope, seal envelope, hold to light so he can see them in envelope. Pull the slip out of slit, put in pocket while getting a match, burn envelope, dropping it in a glass bowl on table. While he is doing this, get paper out of pocket and read name under table or behind a book if other sitters are in room. By this time he has cleaned slates. Have him lay them in center of table. Now you sit back in your chair in perfect silence for a few minutes, your hands clasped in back of your head, eyes closed (have slate pencil in hand). You suddenly spring forward saying, "Here is someone now who wants to speak." Take top slate and scribble real fast Anna or John on it. Show it to sitter. Ask him if he recognizes the name. It is written so poorly he may make out of it the name of some dead friend he knows. If not, all right. Impress upon him you are just getting impressions from your guide, "George Cool." That it is "automatic writing," rub name off with dry cloth (let him see you do it). Give him the other slate. Tell him your "spirit guide" wants him to write on slate some question, holding it so you can't see it. Now take your small pencil out of your mouth in right hand. Have him give you his thick pencil and put this in left hand that is holding slate. Tip slate up so he can't see what you are writing (with the pencil). Now write a nice message on slate, signing the name of dead friend which you know but do it in the following manner. Write four or five words, at some time saying aloud "don't throw your money away. Save it." You ask if that has anything to do with his question. He will say no. Pick up rag and pretend to rub it out (really rubbing below what you did write). Write five or six more words, saying, "You will be very happy where you are going." Ask if this is what he wanted to know. Pretend to rub it out. He thinks you are writing what you are saying. With the small noiseless pencil you can write while talking even. Now say your spirit guide gives you a name. Sign your real name (dead name) call out some name. Ask if he knows any dead in spirit world by that name. If he says no, pretend to rub it out and tell him to think hard and he will recall the person. Argue that you are right. You can see him standing right beside him. He will laugh. Watch his eyes, have cloth in right hand at the best moment to turn slate over, message side down on table. You can turn your slate over while he is rubbing his out. Write on top of your slate with big pencil quickly, "Yes, it will come true to your entire satisfaction." Shove it a little closer and he can read it. Ask him if that answers his question, then always keeping slate on table, rub it out so he can see you actually doing it. Put his slate on top of yours on table. Wait a few

minutes in silence, put pencil between slates, rubber around, noise of writing, let him pull apart and he finds his message from departed friend. Now if you want to have another message slate in box under table, while he is reading first message, write a name on top of remaining slate on table. Pick up cloth and rub name out at same time. Slide off table while still rubbing with right hand, gradually, drop below table top. Exchange slates quickly, bringing No. 3 up still rubbing it. Lay on table. Lean back in chair and he will eventually discover he has another message. This drop under table while rubbing is Keller's original method. Try this test after you have given it some practice.

CLEVER BILLET READING

Effect

Slips of paper passed out. Questions are written and collected in hat. They are poured out on table. Medium picks up one at a time, just holding in hand, hardly glancing at it, and gives readings from what they wrote.

Secret

You open and read each one in a novel way. While telling one you have already read in hat, gesticulating with hand that holds slip, fishing, guessing, pumping and calling to your aid any information you may have obtained in a City Directory beforehand. Compare a few together and you can get names of departed in any family which you have spotted before day of Seance, also given names, etc. Now about your slips. Cut them about 4 inches long, 2 inches wide, and sitters will naturally fold them just two or three times. Any that don't look good don't pick up, just throw them aside. Open and read one in hat while coming to table. After a speech pick one up. Start giving the one you know. Open one-third at a time keeping them folded two-thirds at all times, and read while gesticulating with hand. Fold in original way while figuring it and gesticulating. Pick up another and read the one you just threw down. This may seem a bit complicated but fold one and try it and you will readily grasp the idea.

This stunt takes practice. They don't think anything of your fingering them and gesticulating with it in your hand—most sitters believe this has a lot to do with invoking "spirit aid."

When giving any spiritualistic performances don't tell audience you are endowed with supernatural talent, but explain you are going to give an impersonation of some medium who lived many years ago.

NOVEL BILLET READING

Follows a method of obtaining and reading billets which can be used for either private or public seances. A little thought will suggest, perhaps, many improvements and the performer, with a little care and thought, can work up an entertainment running from twenty minutes to an hour.

Effect

Written questions divined and answered, without physical sight, contact or even approach to them while medium is absolutely physically isolated.

"The How"

There are two ways of doing this act. First you must have an electrical mind-reading outfit (which may be used for audience work and stage, i. e., with apparatus one can do straight mindreading with medium seated on stage and performer in audience or used on stage so assistant behind scenes can transmit messages to medium. If interested in this outfit drop the compiler of this book a letter and he will furnish you with address of an electrical expert who makes a specialty of rigging up electrical magical apparatus of every description.) The other method is with the assistance of a wide-awake assistant.

In first method with electrical mind-reading apparatus the coils are planted and carpets wired on stage and down aisle carpets, the assistant or medium gets the messages from audiences themselves unless a telegraphic system is used but the second method which is given in length is the most desirable for close or home seance if proper precautions are taken.

Second Method—Have a big pedestal standing near doorway to opposite room. Have a large book, or say, a bible, on table. Sitters bring their questions already written on small slips or write them there. Have a sitter collect all slips in an envelope (all in one envelope). Have sitter place envelope in bible on table, with end of envelope protruding a half inch. I have a wide bowl on table which I show and pour alcohol in it with a little salt, and light same, flames burning 1 foot high. Immediately take bible and put on shelf (or pedestal) of built in book case (turning bible end for end, with dummy envelope protruding on end next to guests). Fire takes all attention from this natural move. I ask lady to take envelope from bible and holding it to light she sees billets. Medium is out of room all this time, lady tears open envelope and burns them in fire one at a time, then envelope. Never glance at bible when you place it on shelf, just do it as a matter of fact. While all this has been going on your assistant has entered the rear room, unseen by spectators, behind edge of book-case or table and extracted envelope with real billets on his side of bible, takes them back to his room with sitters, while the supposed questions are still burning, she starts in and answers them, for just a few sitters. Or, your assistant gets billets, you read and memorize them, after getting them, before you come in to room among sitters, thus disposing of wireless outfit. I also work exchange of billets in "changing bag and basket," also a double envelope bag. Experimenting will show you which "gag" proves most successful.

Pointers—Use a changing bag, basket or book, and turn them out on table. Burn incense all around them in Jap bric-a-brac. Read them in meantime, put them back in bag and dump originals then in a bowl with water. A pinch of potassium in bowl makes a little fire on water. Medium reads them in meantime then have sitters pick their slips out of bowl.

THE OBEDIENT CARD

Effect

A card is freely selected by one person while the second cuts the pack into three or more heaps on the table. The drawer of the card now replaces it on either of the packets on the table, and hands the performer that particular heap. Performer now asks would you like your card to appear on the top, in the middle, or at the bottom of the pack? And receiving the answer proceeds to pick up the packets from table one at a time. And suiting the action to the word and placing each in turn above and below the portion held in the left hand, says, "Shall I place these cards on top or at bottom of the pack?" Whatever be the answer he does as required and so on with the remaining packets. In conclusion the card is found, placed as desired.

Secret

The suiting of the action to the word accounts for the mystery. When the cards held in the right hand are brought over those in the left hand, the chosen card is secretly pushed to the bottom of the packet in the right hand and when the packet is next placed under the cards in the left hand the chosen card is in any case retained at the bottom of the pack so far completed. If the packet in the right hand is to be placed on the top of that in the left hand the chosen card is drawn to the bottom of the original packet, and so on. And otherwise as may be required with the remaining packets on the table.

SEALED ENVELOPE MYSTERY

An Effect to Introduce in Middle of a Performance

Have an assistant "planted" in the audience. Pass slips of paper out for some test, also four other slips with four envelopes, these four sitters write a question to some departed friend, seal in envelopes and put in hat while I am collecting other slips not sealed. Assistant gets one of these envelopes and when performer comes to him he drops his envelope in hat with the other three. Performer asks him if he signed his name. He says NO! Performer takes one of the others out of hat (audience think it is his that he just put in) tells him to tear it open and sign his name, handing him a new envelope. Performer goes right on collecting other slips, in meantime he reads question and writes it on envelope he tore open and seals it up in a new envelope. Performer comes back to assistant who puts it in hat on top. Keep track of this one. Assistant hands me torn envelope which is put on top of blank ones in performer's hand, and in going back to table turns it over and reads question. Pour envelopes and slips out on table, keeping track of question envelope. After a few of slips are read pick up envelope you know contents of, hold it high in air, saying, "I see a bright light over that lady's head (Performer knows order in which envelopes were placed in hat so he knows to whom envelope belongs. Performer walks slowly to party in audience whose envelope he holds, holding envelope over their head for a moment, then hands it to party. Then slowly reads message aloud, giving subject some sort of an answer, and leave her keep envelope, which she, nine times out of ten, tears open to show her friends around her. This stunt is so bewildering that they think nothing of my not reading the other three envelopes. I frequently perform this effect and then go right on reading the slips on table or something else. This is one of my special effects that creates a reputation for performer and for wise guys in audience who know wax pad, etc. They have not explanation to offer and it looks like Simon Pure Phenomena, but as I said, just work it in with other effects. For parlor put four envelopes on table and ask which one you should read, forcing the known one by any of the well-known methods, or have assistant say third one.

CARD MYSTERY

Card freely selected and returned to deck, and after cards are thoroughly shuffled, the selected card is found in the performer's pocket.

Have card selected. Hold pack by edges, near lower end, between thumb and fingers of left hand. The right now removes about half the cards, which it holds in similar manner as left, excepting that the backs of the cards, face the palm of the right. Gent now places the selected card on portion in left hand. Now execute the dove-tail shuffle. You may repeat the shuffle several times. You can easily see that you get two or three cards over the selected card; but the spectators cannot see as faces of cards are held toward them. You can now show that the selected card is not at top or bottom of pack as it is now shuffled (?) into pack. Now place deck behind you stating that you will now pick out the selected card. In doing so, palm the selected card, and bring forth in same hand another card, saying, "Here's your card." On being told that the card is not the selected one, act as if "stuck," and try to make excuses. After a reasonable length of time say, "Pardon me . . . how neglectful. Here is your card which I had in my pocket all the time." Draw card out and hand it to party who selected it.

THE LA VELMA SPIRIT MESSAGE

Effect

A member of the audience is requested to write a message requiring an answer on their own paper. This can be sealed in an envelope of their own, placed in their

pocket for safe keeping. Performer then gives a short discourse on Spiritualism and hands someone a sealed envelope containing a blank sheet of paper. Victim is now requested to tear open the first envelope and to read aloud the message he wrote, then other voluntary assistant is requested to tear open other envelope, withdraw paper from same, hold it over the heat of a lamp and spirit writing appears on the sheet of paper answering the original question written.

Modus Operandi

Victim is requested to take from his pocket a blank piece of paper. He is handed either a carbon tray (tray with carbon under top, which is of paper, beneath which is several layers of paper upon which impressions of writing is made) or several envelopes may be lying on table and envelopes are handed to victim to lay paper on. Bottom envelope contains a piece of blank paper and carbon sheet, this one is slipped to top of pile, thus enabling the performer to get impression of writing. Impression is slipped by any suitable manner to assistant who quickly reads it and writes an answer in invisible ink on a blank sheet of paper and sealing same in blank envelope which in some way is laid on top of pile of envelopes which performer places on table. Performer tells victim to place paper he has written on in envelope, seal, mark and place it in his pocket. This is done in order to "stall" to give assistant time to get impression and write "spirit" note and answer same writing with invisible ink.

Performer then hands the member of audience assisting him the (prepared) envelope containing piece of paper and already sealed (or assistant could write on pad (top piece) and leave it on table, performer tearing sheet off it and showing it, place it in an envelope.

Anyway—the envelope is handed to another member of the audience for safe-keeping. Man is asked to read question he wrote and has sealed in his pocket, which he does.

Then other member of audience is requested to tear open envelope and performer holding match near same (to bring out invisible ink writing) and behold!—chord in B flat!—the spirits from the great beyond have written the answer. Work this effect with care and you will agree it's some good stunt though very simple.

CARD IN PAPER LOCATION

Two cards are selected and placed in pack and the whole wrapped in a piece of newspaper. A knife is taken and inserted between the cards and when the paper is torn away, the two selected cards are found one each side of the knife.

On top and bottom of the pack are say, six nine of diamonds on the bottom, and six aces of hearts on the top. The remaining cards are alternately ace of hearts and nine of diamonds.

Cards are forced from top and bottom of pack and replaced and the whole wrapped in paper, all the performer has to do is to stick knife somewhere in the center of the pack, and the cards, one on each side of knife, are the selected ones.

Although this is not the paper and card location used by La Vellma in his manipulative act, it is an effect that could be used in a card manipulator's club or vaudeville specialty to good advantage.

SLATE TEST WITH SITTER'S OWN TIED SLATES

Sitter brings slates, cleans and ties them and lays them on top of small stand. He writes the name of party he wants to hear from on back of card or slate handed him. He holds it up so medium cannot see it. Back of card to medium, writing facing sitter. Medium holds sitter's hand in proper position. Assistant back of him (in other room) with opera glasses reads name on card or slate, tell him to put card in his pocket (if

slate in an envelope provided for the purpose) and put hands on his slates. You leave room on pretense of getting a glass of water, in reality to get name from assistant. Come back and sit five minutes in silence. (Slates are tied on table. Tell victim to think of some question that would do him good. He puts slates under table. He takes one end and you take the other, now keep saying impressions you get for his question. (You may hit it) and write quick with your small noiseless pencil a message on top slate only holding slate with one hand lengthwise. Sign the name. Keep talking to him most of the time. Now you pull slate from under table, saying I don't think we will get anything, we forgot to put a pencil in (or if he was thoughtful and put one in say it needs a smaller one), but turn the slates over before you bring them up from under table (keep writing down). Slip string off and show them still blank by original moves, put smaller pencil in, getting writing inside this time. Put string on. Let him put them under table. Clasp one hand with his on top of table and one under holding slate, scratch under slate with hand that holds it. After five minutes wait again. Under these conditions a short message doesn't decrease the effect. They are satisfied with any kind of a message. Now let him pull slates out and untie them and he finds a message from party he wished, on his own tied slates. This test at most times proves convincing.

Pointers

You can dispense with placing slates under table the second time if you want to, just lay them on top and let him hold them or you can use this method to get writing on two slates that are not tied. He will swear the slates never left his hands or sight in telling it to some one else.

Old timers used to have questions written on cards, put in envelope, and they wore a black skull cap with small sponge soaked in alcohol under cap. They put envelope to head (on cap) which made it transparent. This is an old stunt well known among performers.

Eva Fay did Dark Seance while clapping her hands all the time, tied to chair. She had use of one hand by slapping her cheek which gave same effect as hands. This piece of business often employed by the original Eva Fay but little known as it has been closely guarded by mediums.

THE MAGI'S BOOK TRICK

One of the most valued books in my magic library is "The Physical Phenomena of Spiritualism" written by the well-known writer of things mediumistic, Hereward Carrington. One trick especially struck my fancy and after using it for some time with unusual success sent copies to a number of my professional friends who are using it for club work or entertaining at home. I know magical entertainers who have paid fabulous sums for secrets that do not start to compare with this effect. Follow the effect and modus operandi as given in detail in Mr. Carrington's excellent work.

Effect

The performer passes an ordinary book for inspection in this case let us use a dictionary. This is examined and while the examination goes on the performer shows a slate, washes it well, places it on an easel on stage and covers it with a silk foulard. He calls attention to the fact that he does this before he commences the experiment.

Ten slips of paper are now handed to ten members of the audience, with the request that they write on these slips any number from one to 500. This being done the slips are folded by the audience and collected by the performer or his assistant in a glass goblet which is placed on a table well down near the footlights so it can be seen and watched by all.

Ten more slips are now handed out with the request that any number from one to fifty be placed on them by the audience. While these slips are being folded the performer borrows a gentleman's hat, and upon the slips being handed to him, he immediately drops the ten into the hat and shakes them up well. Then one of the audience is requested to assist the performer and after they get up on the stage they are allowed to put their hand into the hat and select any one of the pieces of paper, retaining it without opening same.

The other nine slips are thrown away. The performer now takes the ten slips from the goblet, and drops them into the hat, shaking them up well also, and has any one of them chosen by the voluntary assistant. The remaining nine are thrown away and the hat returned to the owner.

The performer now turns to the gentleman holding the first slip (on which was written a number between one and 500) and asks him to open his slip and read aloud the number upon it. This he does, and it proves to be (say 387). Performer then asks man holding book to turn to page 387. He does so. Performer then asks second gentleman to open his slip (one containing number from one to fifty), and tell audience what it is. He says it is (say) 17. The performer then turns to the man holding dictionary and tells him to count down the page (387) and note the seventeenth word, but to note it mentally and not tell what it is, then shut up book. Then some business and cover is pulled from slate and the word "octopus" (in this instance) is found and performer asks man what the word was, he says the 17th word on the 287th page was that same word. This is a most perplexing and mystifying trick when worked carefully.

Modus Operandi

Performer opens book or dictionary to any page and notes word and page he is to work from. In this case it is the word "octopus," this being the 17th word on the 387th page. He now writes that word on a flap slate, (I use a pair of mechanical slates that are the acme of perfection), covers it with false top and is ready as far as slate is concerned. The performer has also prepared, before the performance, two duplicate sets of papers, one lot of ten all containing the figure 17; and a second lot of ten on every one which is written the figure 387. These papers are folded up, secured together by a rubber band, and each placed in a convenient pocket.

The first lot of blank papers are now handed around and when the sitters have finished writing out these figures they are folded, collected and handed to the performer who in the act of transferring them to the glass exchanges them for the duplicate pack of ten papers; in the act of transferring it from the right hand to the left, it is palmed in the right hand, and the previously concealed package in left hand brought into view. Before doing the trick the performer to ensure the other package looking the same as the folded prepared ones he has folded them to suit himself and others will most times fold back billets as they found them. After any sort of stage business the slate is uncovered, writing discovered and trick brought to a brilliant finale.

THE MEDIUM'S SLATE MYSTERY

Contributed by Robert H. Gysel

Take some ordinary library paste and thin very much with water. With a brush cover one side of a slate with the solution. While the paste is wet, write your message with an ordinary slate pencil and let dry. The paste will fix it to the slate. When exhibiting slates, wash them with a sponge dipped in alcohol, and it can be freely shown while wet in the ordinary dim light, the alcohol darkening the writing and ren-

dering it invisible. The slates then can be lightly dried with a towel, and placed together, writing inside, and when opened the message will appear in real slate writing.

Were you to wash the slates with water, the message would at once rub off.

Incense should be burned to take away the odor of the alcohol, but not necessary.

(This method has been closely guarded by mediums for years, but owing to a raid made by the police this came to light.)

A NOVELTY INTERLUDE

By D. J. LUSTIG (La Vellma)

A Vaudeville Magic Act for Two Males

(Running from Twelve to Fifteen Minutes in One)

Most of my time when not appearing in vaudeville has been for many years and is still, spent writing and staging sketches, playlets and novelty acts as well as conducting special theatrical and photoplay departments on various newspapers. I have received numerous orders to write two people magical specialties. This sort of turn seems to be in demand, therefore I thought the following "two act" (in stage parlance meaning an act for two people) would appeal to both professional and amateur performers.

D. J. "La Vellma."

This act was originally written by me for vaudeville some years ago when friend Bill Doidge, the popular magician and cartoonist and myself were going to "double up." Uncle Sam had Doidge lined up for his new army and thought that Bill would look better in a uniform than in a dress suit so Bill enlisted in the Marine Corps and up to the publication of this book is still entertaining the boys now working for their Uncle Samuel.

The Act

Music. Lights. House Drop (interior) set in "one." Double Enters, R. L. E.

Short, crisp introductory speech goes into card from pocket trick.

Several members of audience call for several cards which are produced from pocket by Doidge.

La Vellma in audience calls for the "joker."

Doidge stalls, explaining joker is not one of the cards in the pack. Requests some one else to call card, ignores fellow in audience who seems bent on trouble. Man in audience calls again for the "joker." Doidge tells him that the only joker present is himself.

Fellow in audience and Doidge "ad Lib" short dialogue, something like following:

Doidge—See here, you haven't any right to disturb my performance.

La Vellma—What are you trying to do, show me a wild time?

Doidge—Do you understand English?

La Vellma—Do you speak it?

Doidge—Are you a magician?

La Vellma—Are you?

Doidge—(Proudly) Of course I am!

La Vellma—Then I'm not.

Doidge—What is your business?

La Vellma—None of yours.

Doidge—Say, I have an idea. . . .

La Vellma (Interrupts) Save it. It's going to be a tough season.

Doidge—Listen here, I've been thinking . . .

La Vellma—Impossible.

Doidge—You're so smart, come on up here and let's see what you can do.

La Vellma—Like the miller's daughter I'll try anything once.

La Vellma goes up on stage.

Doidge takes his hat, places it on table or on floor.

La Vellma takes candle standing in candlestick, lights it, put match out in comedy manner; wraps candle in paper and stands it in holder. Takes silk handkerchief from table or produces it from flame of candle before wrapping same; vanishes it; breaks open paper with candle from his pocket and places it in candleholder as it was at the beginning.

La Vellma produces a billiard ball. He goes through a production of a number which he lays on stand which is on table. Others he lays in basket to receive same. Turns away to wipe hands; Doidge winks at audience, and proceeds to devour from four to six of the balls taken from the stand. On the last ball La Vellma turns around and catches him in the act and Doidge chokes on the last ball. Doidge in pantomime explains he has an awful pain. La Vellma goes over to him, taps his head, a ball appears, which he, La Vellma, takes from the other's mouth. This is continued until the number presumably swallowed are produced. Then La Vellma picks up four of them and disappears them one at a time, when the last ball vanishes, it is found on side of La Vellma's coat. La Vellma takes it and holds it in right hand, left hand picks up a fan lying on table, fans ball in hand when the ball is seen to flutter to the stage in confetti.

La Vellma then proceeds to do the paper tearing trick in which he afterwards repeats and tells Doidge he'll show him just how to do it and by the way, he'll also show the audience the trick so they may also do it when they go home. Needless to state at the finish of the trick the audience are as much, if not more in the dark than before. Sour Chord from orchestra.

La Vellma grabs hat and starts off, frightened, looks at hat and sees it is not his. Produces several articles from the hat which he throws to Doidge, who creates a rag picture on the background screen.

La Vellma produces an egg from the atmosphere. Lays it on table. Doidge winks at audience, takes egg, places it in his trousers pocket. La Vellma looks for egg, sees it gone. Picks up hat. Tells Doidge to hold it. La Vellma produces a handkerchief, tells Doidge to hold it in his hand, and to give him his hat back. Tells Doidge to blow on it. Doidge is about to put it to his nose when La Vellma snatches it away, hands Doidge the hat back to hold. La Vellma takes hat from Doidge, wipes it about brim. Playfully taps Doidge with hat. Finally hits him where egg is. Egg is (?) broken. Comedy business for Doidge. La Vellma hands Doidge the derby, and explains to the audience that there is a lot of hen fruit floating around. Catches another egg. Takes hat from Doidge and proceeds to hand Doidge eggs, eggs and more eggs. Doidge gets his arms and hands full, dropping some here and there, etc. Finally Doidge lays eggs down on table. (If possible and time, have young boy on stage to assist in this egg trick and La Vellma produces the eggs and hands them to Doidge who in turn hands them to the boy, who gets his hands and arms full and drops several.

Follows a smart exhibition of La Vellma's original arrangement of the Miser's Dream.

La Vellma shows an alarm clock, rings it to prove it, he calls it "everybody's best friend and enemy." Places a large Foulard over the clock and lifts it onto small stand standing on table in full view of all. Clock is heard to ring while hung on stand. La Vellma pulls cover from stand and the clock has vanished in full view. As an additional effect, Doidge can either catch it on tray or after La Vellma vanishes it, Doidge turns around and the clock is seen hung to his back.

La Vellma makes his exit off stage, through audience.

CURTAIN

COMEDY MAGIC "TWO" ACT

Curtain rises; act in "two." Clown discovered seated in chair down left; asleep, has toy balloon in mouth, flowers appear in buttonhole; balloon bursts, clown jumps up and fires a cap pistol, waves the white flag of truce. Clown picks up chair and off L.

Performer enters from right upper wing, shows hands empty before background screen. Produces at finger tips a large square of tissue paper. Tears centre from it. Manipulates it and it is shown restored. Piece is again taken and torn in strips, piece touched to flame of candle and while burning performer squeezes it between finger tips, with other hand takes up Japanese fan and fans piece, confetti same color of paper falls onto tray. Some of confetti is taken up and manipulated at the extreme finger tips and sheet of tissue is once more fully restored. Piece may be kept from second restored piece and at finish piece shown to fit.) Performer off, R. E.

Clown enters from left, picks up performer's wand, waves it over glass with cards on table; several cards rise. Performer enters from R. Clown exits L. E.

Performer goes through billiard ball manipulations and clown enters from R. E., stands by wing watching performer. Clown, when white balls are produced throws up some confetti, turns up collar and rings sleigh bells, after performer says "snowballs." Performer places a number of balls produced on stand. Turns to side table and picks up silk on which he wipes hands. Clown sneaks over and eats four balls. Performer turns back and sees them gone, produces four more. Makes a turn and clown eats one but chokes when caught. Business of terrible pain. Performer produces five balls from Clown's mouth. Performer vanishes four balls. Clown stands at left wing ready to catch them as they are (?) thrown to him. Performer vanishes last ball in air. Clown exits L., after bowing for performer if applauded.

Performer places three coins which he produces in plate on table near right wing. He explains he will pass the coins to plate on other table on opposite side. He goes to pick them up but changes his mind as he tells that the hardest part is yet to come, namely, that of passing them audibly yet invisibly back to the first plate. One coin is heard to fall, second also, third there is a pause. Performer remarks, "That's a Canadian one and hard to pass." It is then heard to fall in plate. Performer picks up plate and shows coins. Another is heard to fall in plate and Clown walks from second wing onto stage and off first wing dropping a coin in a plate.

Performer announces, he would like to secure two gentlemen from audience to act as assistants, etc., gets one or two on stage, clown takes their hats, places them down, while performer gets back pack of cards he has thrown to a member of audience for examination. Clown off. Performer goes through location of two or more cards, by various methods. (C. Change and slapping pack. (Location by counting.) Then passing knife by performer into pack through newspaper and locating card. (If time other stunts. (Hair raising with thread across stage worked on assistant from audience. Clown ushers assistants off.)

Performer announces his partner will do a wonderful trick. Anyone in audience may call any card and the partner will produce it instantly from packet, either left or right. During the announcing clown stands posing, falls, etc. Every card is called and clown produces same card, i.e., ace of clubs.

Performer produces a bowl, places it on tray, and over this places a cover made of cloth. Lifts bowl from tray, which assistant gets and holds down at side over by right wing. Performer steps to footlights and requests the loan, or, rather, the assistance of some young lady not younger than 86 or 87 years. Clown watches him and lets out a funny laugh. Performer, aggravated, throws bowl at him; bowl is seen to vanish from cover of cloth and seen to be on tray held by assistant.

Clown vanishes his two gloves, bows and turns around to go off; gloves are seen hanging onto his back.

Performer produces an egg; places it on table. Clown enters, wearing a derby and carrying a cane. Sees egg on table and takes it. Performer turns around and clown places egg in trouser pocket. Stands unconcerned. Comes down to performer and sticks cane in floor and places hat on cane. Performer produces silk handkerchief from air and tells clown to blow (shows clenched fist to clown). Clown takes small bugle from pocket and blows. Performer hands silk to clown and tells him he's wrong. Tells him to hold silk and blow. Clown does. Performer angry. Takes clown's hat and wipes it with silk. Then hands it to clown to hold; steps to clown, hits him and finally breaks egg. (Funny business for clown every little while; egg is broken and is running down trouser leg). Performer takes hat from clown and produces a lot of eggs; clown gets hands and arms full and drops some of them. Performer hands back the hat. Clown forgets and drops all eggs to floor. Follows performer off right entrance.

COMEDY BITS OF BUSINESS

Confetti thrown up. Assistant pulls sleigh bells. Turns up collar. Train goes by (Small toy train of cars.) Burlesque melodramatic action can be introduced.

Performer does rising cards. Assistant comes in after with large card. Rope lowered from "flies." Card rises. Assistant bows (chord by orchestra), card falls back. Quick exit, limping to accompaniment of drum.

Magician produces a card, throws it into wheelbarrow, which assistant pushes on, as he goes to pass performer. Assistant can't wheel barrow as it is too heavy. Takes out and throws card down (or performer does this). Assistant finds it easy. Walks off with barrow.

Card from pocket. Performer makes speech as to the difficulty of the trick and what a wonderful man the comedian is. Comedian poses, etc. Colored spot on comedian. Comedian will produce any card called for from pocket. As each card is produced comedian shows it. All cards are the same. When they get a laugh comedian keeps on producing cards called for, but back to audience. They can't see them, etc.

Performer does sleights, stuff, etc., if applauded, assistant all important bows as if he should receive applause. (Can lean on procemum and fall.

Assistant (to audience) Think of a card. What is it?

Audience: "Three of spades (or whatever it is).

Assistant: That's right.

Performer: "What suit?" Assistant: "Blue suit."

"What color is this three of diamonds?" "Red." "What's the color of this orange?" "Red." Etc. This material may not be original, but it is sure fire with an audience.

Lemon produced. Performer asks him to hold it. "Two of a kind."

Performer pulls out fire bowl or fish bowl. Assistant produces tin pan. Bows, falls to stage. Exits, limping. Drummer works traps.

Boy holds silk. Every second performer tells boy "A little higher, please." "Just a little higher." "A little higher, etc."

Performer tells boy to stand in certain spot. "Not there, there." Now not just there, but exactly there." (Work up.) Finish to suit performer's fancy.

Breaks egg placed in boy's (from audience) pocket.

Performer throws egg and catches same. Boy does so and breaks it.

Cat plays harmonica placed on stand before it. Performer tells of wonderfully trained most valuable cat. Answer questions by one blow, "yes," two blows, "no."

Work up. At finale, the assistant comes out blowing and either asks "How much longer do I have to blow this thing?"

Assistant produces flower in buttonhole. Pulls it out and it snaps back, hitting him.

Necktie, glove and handkerchief assistant changes at every entrance, and for encore also.

Apple, candle taken by assistant from his pocket it and eats candle. After comedy business assistant produces lighted candle from pocket.

Dice Box trick. Assistant in auditorium. Comes upon stage. At finish dice is found on assistant's back (hooked on). Dice is then crushed, confetti falls from what was the solid (?) die. Assistant takes off hat to acknowledge applause, solid die falls to floor.

Assistant produces some article (say whisk broom) from various pockets at intervals of 2-3 seconds.

Three plates will change from here to there. To pass them back is the hardest. Worked up. Music stops. Comedy picks them up, carries them to other side.

Four coins pass from one side of stage to the other. When passing back after four have passed, comedy comes on, dropping coins in a saucer and walks off.

Rooster produced. Comedy chases it around. Can't catch it, so he takes a salt shaker and salts tail. Catches rooster. Puts it on table. Rooster crows. (Assistant does this.) Comedy produces egg. Proudly shows it. Magician tells him he's all wrong—it's not that kind of a rooster or chicken.

Comedy steals egg. Puts it behind back in one hand and then another as magician tells him to show him hands. Finally gets egg into pocket and shows both hands empty. Performer tells him he thought he had the egg, but he always believed comedy was a straight, honest man. During talk magician slaps comedy on egg affectionately. Comedy business for assistant.

Performer produces B. B., places them on stand. Turns to side to wipe hands. Comedy tastes balls; they are fine; eats one after the other. Performer catches him on last ball. Assistant chokes. Business of being sick. Performer taps him on head. Produces the ball or eggs.

Comedy tries to get hold of silks hanging on table. Magician catches him for a few times. Finally comedy gets hold of them. Tries to vanish them as magician has. Silks suddenly turn into large snakes. Comedy with a yelp rushes off. Snake on thread fastened to assistant. Follows him off.

Comedy vanishes gloves. Turns around after bowing, gloves seen fastened on his back.

Performer produces fish bowl. Comedy produces nursing bottle.

Any card called for rises from glass. Clown comes from under table looking for card in deck after three or four have risen.

Large vase vanished before screen. Second time to appear it. Performer flashes a Foulard, takes it away from bare-topped table, comedy's arm seen ready to reproduce vase from behind screen.

Vent stuff. Comedy's head and face made up as a clown. Head on table. Answers questions, etc. Head vanishes. Clown comes out smoking cigarette.

Pads and pencils passed. They are told to write anything they wish. Magician makes speech about his assistant's wonderful power. He will write exactly the same words on this blackboard (shows it). Notes collected after initials are put on them. Notes placed.

After each trick comedy takes out and looks at watch. At finish takes out and looks at watch, and thinking he has put it back in pocket, discovers to his chagrin that the watch is hanging out on the chain. It may be a button hook or beer opener of something for a laugh.

Comedy carries large book entitled "How to Do It," or "Magic." Everything he does wrong performer tells him to cut that out. He obligingly cuts with shears which he takes from pocket the piece.

Cards in glass rise every time assistant takes wand from table and goes near glass. Comedy business.

Comedy steals plate. Audience sees it. Places it in trousers when Magician looks at him. Magician wants to use pocket near plate. Assistant wild. Performer hits and breaks plate.

Performer holds silk. Hands it to comedy. Tells him to hold it and blow when he says three. Assistant does. Performer asks anyone to name a number of cards he has. Assistant is hit over head required number of times. He tells. Assistant may be blindfolded with a piece of cloth that has large holes in it to enable him to see. After trick turns face toward audience.

Comedy tries every chance he gets to sing same song. Is stopped by look from performer. Music plays it. Stops when comedy stops.

In small stand in full view of all. Performer makes sure that person who wrote note will remember just what he wrote to avoid any misunderstanding between comedy and himself. As he explains the comedy will write exactly the same words (or things.) Works this up and assistant comes on and placed in a hypnotic trance, and goes to board, with mechanical movements, takes up chalk and writes "exactly the same words."

JOTTINGS

By D. J. L.

Ever connect with the wise magic bug? You know the sort of fellow I meanhe tries to cram a nine and a half size magical education under a five and three-eighths hat.

There's some sport in the show game after all—yep, AFTER ALL.

The magic act was setting their stuff. The assistant, a comely little brunette, who had a penchant for asking pointed questions, asked: "What is the meaning of 'Giving comfort to the enemy?'" To which the magician replied: "Paying alimony."

He: "I saw a magician the other day change a large die into a horse." "She: "That's nothing. Your's better than a magician. Many is the time I've seen you make a donkey of yourself."

All men are created free and equal, but some of 'em marry and others become conjurers.

Some folks will do a lot of hard work trying to land easy money, but the magical entertainer just holds out a hat and a shower of money falls into it.

Modern Magic: There are young ladies who can put their number six feet into number three shoes and dance from early evening way into the wee small hours of the morning. But at home they can't help mother wash dishes because standing over the sink makes their ankles weak.

A magician who also played small parts with shows wrote for a job with a repertoire show. The manager telegraphed this message to him: "Can you do specialty and the Landlord in 'The Lady from Lyons?'" To which the actor-magician wired back: "Why not? I've done landlords from Vermont to Panama."

Visitor (in dressing room): "Chasem and Collectem have employed me to collect that bill you owe them." Magician: "You are to be congratulated, young man, on obtaining a permanent job."

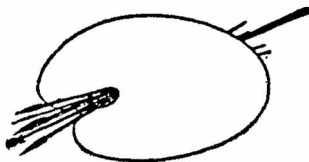
There are all kinds of unions now. In fact, everything is union. Pretty soon a magician won't be permitted to go on and do his act unless he carries a union card from the spirit's union and his assistant a paid up card in the comedy union.

The World's Best: "Do you speak ze French?" The World's Greatest: "Flip-pantly."

If you can't boost do a silent act.

A self-confessed wonder inventor of magical apparatus—you know the type—one of those fellows who always had a certain idea in mind after someone else gets the idea out—was in the midst of explaining how a certain illusion was done. Someone yawned, loudly, and the "wonder" angrily asked, "Do you know what I'm going to say next?" To which the Magi addressed replied, "No. Do you?"

So here's to the Magician of Yesterday; the Magi of Today and the Wonder Workers of Tomorrow.



S. Willson Bailey

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