

GV1547

.L882

1921

Lustig, H. J.

La Vellmas

Vandeville Budget...

HOLLINGER  
pH 8.5  
MILL RUN F3-1543

# La Wellmas

Vaudeville  
Budget



for  
**MIND-READERS  
MAGICIANS**  
*and*  
**Ventriloquists**

by **DAVID J. JUSTICE**  
OF **LA WELLMAS**



# COMPLETE VAUDEVILLE MIND READING OUTFITS

FIRST CLASS OUTFITS SUITABLE FOR  
STAGE OR CLUB PERFORMERS

Special Mindreading Tests

Complete Acts Arranged

Prices Within Reason.

Due to the many orders and requests received for mind-reading apparatus after the publication of VAUDEVILLE MIND READING, I have placed under contract an electrical expert, who manufactures the finest accessories ever made up for professional mind reading and crystal gazing acts.

*The Apparatus Supplied Works Perfectly*

*Get In Touch With Me*

DAVID J. LUSTIG [LaVellma]

Care of 1207 Main Street

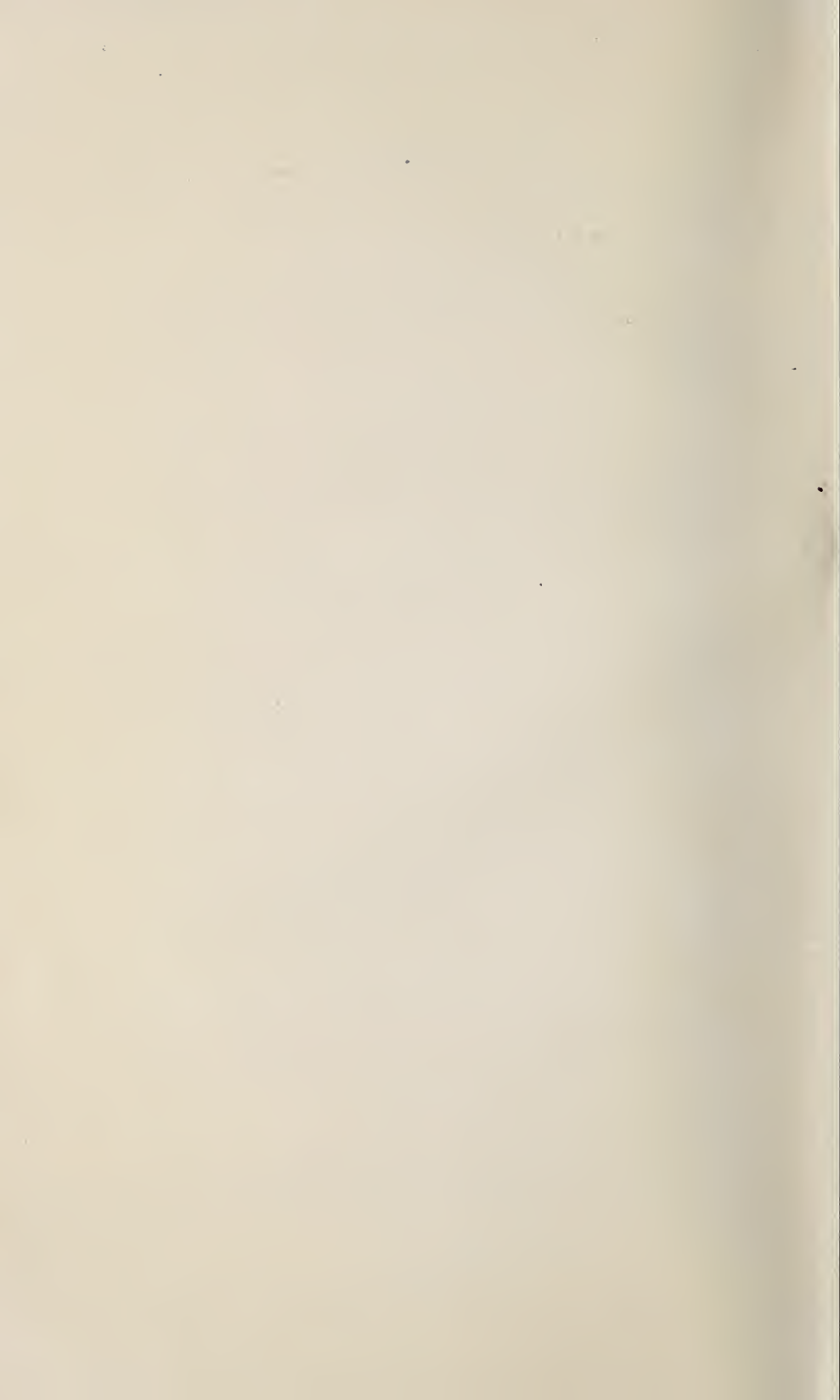
or

173 Catherine Street

BRIDGEPORT, CONNECTICUT

NOTE — Wanted at all times, Mind Reading Systems, New Ideas, One Man Mind Reading Methods, Etc., Etc., for my scrap book. Correspondence Solicited. I can also be reached through my publisher, R. W. Doidge, 16 Elm Street, Somerville, Mass.





# La Vellma's Vaudeville Budget

For Magicians, Mind Readers  
and Ventriloquists

By **DAVID J. LUSTIG**  
("LA VELLMA")

*Author of "Vaudeville Mind Reading," "Vaudeville  
Magic" (two editions), "Vaudeville Ventrilo-  
quism," "Magic and Mind Reading  
Tricks You Can Do," etc.*



Cover Design by **WILLIAM B. CROCKER**

PUBLISHED BY  
**ROBERT W. DOIDGE**  
SOMERVILLE, MASS.

U. S. A.

591921

GV1547  
.L88w  
1921

---

---

COPYRIGHT 1921

**ROBERT W. DOIDGE**  
**SOMERVILLE, MASS.**

---

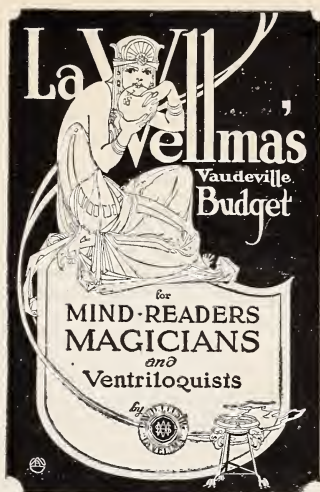
---

SEP 21 1921

© Cl A625489

m j





## TABLE OF CONTENTS

<b>INTRODUCTION</b> .....	9
<b>PRACTICAL TIPS AND HINTS FOR CRYSTAL GAZING ACTS</b>	
Also several methods which will be of aid to the clever entertainer presenting Crystal Gazing, and will help to baffle those who believe they know all about an act of this sort. During the act the performer throws aside his turban and goes right into the audience and gives readings. ....	10
<b>SUGGESTED ANSWERS TO QUESTIONS FOR CRYSTAL GAZING ACTS</b>	
Numerous questions and their answers. A guide to the handling of many common and uncommon queries. ....	12
<b>A CARD WRINKLE</b>	
A "different" way of locating a selected card. Excellent for your programme or for impromptu work. ....	16
<b>MIND READING ACT ROUTINE</b>	
Routine arranged for the feature vaudeville act doing second sight. ....	16
<b>INTRODUCTORY LECTURE FOR A VAUDEVILLE CRYSTAL GAZING ACT</b>	16
<b>THE BOOK TEST</b>	
An effect which can be worked into the routine of a mind reading act for either vaudeville or club. A sure-fire feature experiment. ....	18
<b>AN IMPROMPTU STUNT</b>	
An excellent mind reading test to work on the fellows when they visit you in your dressing room. ....	20
<b>AND THAT'S NOT ALL—!</b>	
Can also be called, "Pure Jennie, the Moonshiner's Frau." A movie scenario of a serial play, in patter form, written around several popular tricks and sure to win favor with audiences who enjoy comedy. ....	21
<b>EVERYBODY'S CHOICE</b>	
Something for your routine, if you do card work, which brings a gale of laughter. ....	25
<b>THE STORY OF THE KING AND QUEEN</b>	
One of the Great Blackstone's favorite impromptu card stunts. ....	26
<b>A MIND READING WRINKLE</b>	
For those who employ a verbal code. ....	27
<b>WINE-O-LOGY</b>	
A down-to-the-minute liquorologue (vaudeville patter), written around a wine, water, whiskey and milk change. This patter can be used by the magician-monologist for a complete vaudeville or club act. ....	27

## WRINKLE FOR CRYSTAL GAZING ACTS

Many wrinkles have been doped out for acts of this kind. Here is one the performer can use to good advantage. .... 30

## PUBLICITY TEST

A test, used for some years by La Vellma, which can be worked to good effect anywhere and can be depended upon to fool the wise ones ..... 31

## BLACKSTONE'S PENNY AND DIME EFFECT ..... 32

## THE EGG BAG (La Vellma Method)

A method, complete with patter, for the vaudeville performer, and one that makes an old trick new and more popular. .... 33

## THE ENIGMA CARD EFFECT

An experiment in Cardistry by the late W. D. Leroy ..... 35

## A ONE MAN CRYSTAL GAZING ACT

Complete modus operandi and suggested answers to questions for an act of this type in which questions are NOT collected from spectators' and all in all an act that has unlimited possibilities in the hands of a clever entertainer. .... 37

## ANOTHER CARD FROM THE POCKET

A neat stunt with a pack of playing cards. Can be added to the routine of your card work. .... 38

## THE MYSTERIOUS ENCHANTED CLOCK

Vaudeville patter for the Hindoo Clock trick. It's different ..... 39

## THE HINDOO ROPE TRICK

"There ain't no sich animal!" claims Bob Sherman, the writer of this article .. 40

## A TRIPLE SECOND SIGHT TEST

Wherein three tests are written by members of the audience and after the third is performed the medium turns to the writer of the test and calling that party by name (read that again) asks if test was satisfactorily performed. A baffler that the entertainer can use as a feature in his show. .... 42

## IT'S A CRUEL, CRUEL WORLD

A real comedy vaudeville skit for three people, in which magical effects or crystal gazing may be introduced, unfolding the trials and tribulations of a professor of second sight and his assistant. A real comedy hit of genuine vaudeville material. 44

## BY THE WAY—

Just rambling a bit. .... 51

## BREAKING INTO THE VAUDEVILLE GAME

Inside dope, tips and hints which will aid the aspiring amateur to become a vaudeville artist. This is practical dope that each and every advanced amateur will appreciate. .... 53

## PATTER ODDS AND ENDS

Material entertainers can use as a sort of tonic to liven up their chatter. This is real vaudeville material for magical entertainers which seldom appears in print. 57

## A VERBAL CODE FOR MIND READERS

One of the best known of verbal second sight codes for vaudeville or club entertainers. .... 59

## AN ILLUSTRATED FAIRY TALE

In reality a monologue illustrated with a deck of playing cards. .... 64

## JUST IN FUN

A twelve-minute vaudeville ventriloquial act for ventriloquist and single figure. 65

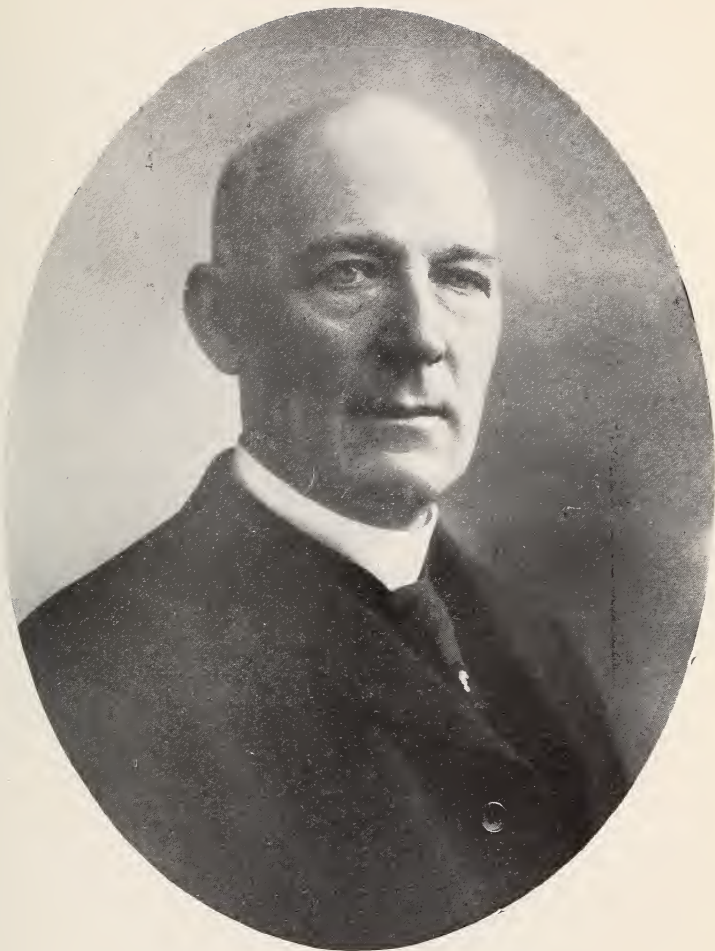
## SUPPLEMENT

## TWENTY MINUTES WITH THE SPIRITS

Complete modus operandi, stage directions, patter and presentation of this modern so-called spiritualistic vaudeville feature specialty. A mystery act of an unusual sort that can be worked and which is sure to win the approval of any audience. 70

## MAGICAL DIVERSIONS

A movie script in continuity form which can be photographed and used for the opening of a magic show or act. .... 82



HARRY KELLAR

Dean of the Magical Profession in America.



## THANK YOU !

I take this opportunity to thank the many magical enthusiasts, both among professionals and amateurs in this country and abroad for their kind words of commendation on "VAUDEVILLE MIND READING," "VAUDEVILLE MAGIC" (first and second editions), "VAUDEVILLE VENTRILOQUISM," and "MAGIC AND MIND READING TRICKS YOU CAN DO."

The idea of a budget of magical, mind reading and kindred subjects is something new and I trust will prove of some value to entertainers.

Purchasers of magical literature will agree that it isn't always the finely gotten up book that contains the most "meat," and when I purchase a book I want "meat" and not fine paper and a handsome binding. Hence the value of this Budget is not in it's makeup but in the contents.

Again thanking you for your (may we not call it) kind applause  
..... I am,

Sincerely and fraternally,

DAVID J. LUSTIG,

"La Vellma."

# Practical Hints and Tips for Crystal Gazing Acts

A clever Crystal Gazing act still holds the attention of audiences. From all indications acts of this sort will continue to meet with public favor for some time to come.

Of course there are acts and acts. In the near future there will be less acts of this sort, if any, working in oriental costume. New methods will see light and performers will be presenting a crystal gazing act in a full dress suit or tuxedo. Truth is an act of this kind working in full dress or tuxedo will entertain and mystify a modern audience more than the customary turkish cigarette costume with all the familiar regalia, turban, etc., which arouses suspicion.

An entertainer presenting a crystal gazing act should avoid repeating a query as it was written by spectatör. If the questions are repeated it is sure to arouse suspicion. Get right to the point. . . . . give the spectatör an answer to his question and if it is answered well that will convince the one who wrote it as well as those around him. He'll be a booster for your act.

Inject some comedy into your answers whenever the opportunity offers itself. Cut and dried answers grow tiresome and then again someone might come into the theatre another day to see your act.

If you "plant" a question at every show be sure if you are doing three shows a day that at the two evening shows you use two entirely different queries and two different "plants." If you wish to "plant" questions use different "plants" at every performance. A clever worker can dispense with "boosters" out front.

Should you be using a "contact" or "induction" method. . . . . after answering a number of questions. . . . . take a small card (*upon which your assistant has written the gist of from three to six questions together with the names or initials of the writers*) and "palm" it in hand holding crystal ball. Throwing aside your turban (*which will make the "wise" ones out front wonder*), answer the last query transmitted to you via the electrical method, then as you walk about the stage, every time you wipe the crystal with a large silk flouard, upon which ball rests in your hand, glance at a question and answer them as you go along. With care you can walk to and stand on run-down and also walk into aisle. While in aisle you are above (*in height*) the audiences' heads and this gives you an opportunity of seeing what they are supposed not to see, namely what is written on card you hold in hand. Be careful if you are working this in audience as it isn't quite as easy as it sounds, but a clever performer can do heaps of things and get away with it. If you are capable of working this bit of business in your routine you will find it heightens the effect of act a great deal.

Another method which may be employed for a change from electrical methods is that in which some of the envelopes handed out by the attendants are about an inch and a half to two inches longer than the cards upon which the questions are written. When envelopes are "switched" and the genuine ones placed into the hands of your assistant he takes the larger sized envelopes and opening them reads the gist of the question on each and writes the important part together with the name and initials of the writer on the outside of another envelope of the same size. Gist of question and name is written on end so that when question is answered, after performer has read what is written in envelope, he tears off writing end on envelope and instructs assistant to allow someone in audience to see that question has been answered properly. Performer may allow the assistant to tear end of envelope this doing away with the entertainer bothering with it himself. This method is excellent for club workers who may entirely dispense with electrical methods.

A further tip on the last mentioned method is that the last two questions may be written on the third last envelope together with gist of question and name contained in that envelope. Thus the third last query in envelope is answered and the last two are quickly memorized and the performer goes on answering the last two questions and while he is doing so the attendant hands back these last two envelopes still sealed to the original writers. This adds much to the general effect.

Envelopes can be numbered and as they are answered the performer calls the number first and then gives the answer and the assistant picking that number from the pile hands it back still in a sealed condition. Assistant as he collects the envelopes writes a number on each and shows it to the writers, telling them to kindly remember their numbers. After envelopes are replaced and re-numbered assistant switches them back in place of the "dummy questions" and when performer calls the numbers they are handed back. This can be done by "palmed" cards with numbers opposite the gist of queries and names or in any way the performer desires.

One can do away with tearing open envelopes and putting cards in duplicate envelopes by having the assistant hold envelopes containing cards with queries written on them against an electric light bulb (*a strong one*) and thus the assistant gets the gist of the query and turns it over to the performer.

Good showmanship is the most important aid in Crystal Gazing, or Mind Reading acts. What may seem simple to those "in on the know" are deep problems to an audience. Always make it a point to surround your act with mystery. . . . .leave them guessing and they will appreciate your efforts.

Re-"Switching" messages:—If you are working theatres with balconies you can get away from using a changing basket by having another member of act meeting the assistants on the landings between balconies and "steal" top questions. The assistants who have collected the messages can keep on with their work and the other attendant can make his or her way back stage with the messages to be answered.

This method is the safest bet for the professional who does not care to bother with some of the new style changing baskets that seldom work.

### SUGGESTED ANSWERS TO QUESTIONS FOR CRYSTAL GAZING ACTS.

Here's a few questions and answers which might aid a bit:

QUERY: Will I be successful in my new undertaking? — "THOMAS WALLING."

ANSWER: Success, they tell us, is a matter of hard, conscientious work. Keep working, Thomas, and eventually success will be yours. Does that answer your question Mr. Walling?

QUERY: Can my medicine be refilled without a prescription? — "ROLAND N. NEWELL."

ANSWER: I get the initials R. N. N. Is that right? Is there a gentleman present with those initials? There is? Thank you. You wish to know the answer to your query? Very well. The medicine you are after is very expensive and scarce today. Most people try to make it themselves. I personally wouldn't advise the home-made stuff and even the crystal refuses to divulge where you can buy it.

QUERY: (PLANTED QUESTION.) Where is my Pierce Arrow? — "ARTHUR MARVIN."

ANSWER: — Mr. Marvin.... Arthur Marvin.... are you present? Thank you. You are worried over the loss of an automobile. Isn't that right? The car was stolen from (*localize*) street about 8 o'clock on a Thursday evening about a week or ten days ago. Not long ago your sweetheart left for parts unknown. A former good friend of yours also left the city on a long trip.....presumably to go abroad. I see a connection between the lost car and your friend. If you were to put the matter into the hands of the police in a town, I will give you it's name after the performance, I believe you will locate three birds with one stone, namely, the car, the friend and your sweetheart.

Q. When will I obtain a position?

A. It all depends on how hard you are trying. Things are, at present, a bit dark looking but before long things will pick up and there will, I hope, be plenty of employment.

Q. My sweetheart wants to marry me but we have very little money. What shall I do?

A. When two people love one another and are sincere they should marry. Put up with the present hardships in life and fight the battle of existence together, shoulder to shoulder. Money never did nor will buy happiness and remember that happiness comes first.

Q. Would you advise me to undergo the operation about which I am so worried?

A. If your doctor has advised it I believe his advice is far better than mine. He has completely diagnosed your case and understands



it. Operations may not be the most pleasant of things in life but there are times when they are very necessary.

Q. Should I divorce my husband and marry the man I care for?

A. That is a difficult question to answer. Don't be too hasty in your decision for there are times in every woman's life that she may make a mistake unintentionally but which may in time to come prove most unpleasant. I might say look before you leap.

Q. Shall I ask Edith B. to marry me?

A. If she is deserving of a good home and if you are sure you will make her the right sort of husband I advise you to go ahead and propose but on the other hand if you are not sure of the lady or yourself . . . . . hesitate.

Q. Is my wife true to me?

A. She sure is but should you still have doubts about it and do not believe me . . . ask her.

Q. Will my mother be cured of her ailment?

A. Would advise that you consult another physician or better still have another doctor called in for a consultation. Two heads are always better than one. I can see no reason that she cannot, in time, overcome her illness. With proper care and treatment your mother will soon be well on the road to recovery.

Q. When will working conditions be better?

A. Things were on the boom during the war and now we are going through a period of reconstruction. Within a few months things will be picking up I trust.

Q. Should I sell the bonds I now have?

A. Look up the market value of them or better still consult some reliable broker. As you fail to mention the kind of bonds I can give you no further particulars.

Q. I have quarreled with my sweetheart. What can I do?

A. If you are responsible for the misunderstanding and really care for the party in question would advise that you write him a letter and admit to him that you now realize you were wrong.

Q. Will I realize my ambition?

A. In your path there will come several setbacks but do not lose heart. Almost anything can be done when one sets their mind to do it but it is up to you to make up your mind not to allow outside influences to interfere with your ambition.

Q. I know a young lady for some time and I would like to make her my wife yet I cannot get up nerve enough to propose. What can I do?

A. Remember that faint heart ne'er won fair lady. Call on the lady, throw out your chest after taking a deep breath, and propose. The worse that can happen is that she may say "no."

Q. Shall I accept a position offered in New York?

A. There are any number of good reasons why you should not hesitate in accepting that New York position. I believe the change will be of benefit to yourself. If your present attachments are not of a serious nature in town by all means go to the big town and with sincere effort you will make a success of yourself. Best of luck.

Q. Is it right to love one man, who is far away, and accept the attentions and gifts of another?

A. Certainly not. There are too many girls of that type nowadays. If you really love the man who is far away, continue to do so for he is continually thinking of you and some day he will return and both you and he will be able to understand the real meaning of happiness.

Q. I am lonely and gradually becoming melancholy. What can I do?

A. Go out more. Mix with the right sort of people. Before long you will meet a young man whom you will learn to love and he will think you are the greatest ever. Make him happy when you meet him and whatever you do don't let a young girl like yourself become melancholic.

Q. Why is it I cannot get a raise from the firm I work for?

A. My dear sir, you are not, at the present time, entitled to a raise from your firm. You should consider yourself lucky you have a position. You will find, if you take the time to consider it, that you are in a position where you have every chance of advancement. Spend some time in fitting yourself for a better position and when you do fit yourself for something better you will find that that is the time you will receive advancement as well as the raise you so desire.

Q. My sweetheart refuses to marry me. What am I to do?

A. She perhaps has some very good reason. Best thing I can advise is to look at yourself from her standpoint. Correct, as well as you can, any faults you or she may find. Then start all over again. If you can look yourself in the face literally and find you have but few faults pop the question again and then if she refuses you.....better get a new sweetheart!

Q. Shall I start action for a divorce?

A. I do not advise that. You may think you are very unhappy. Did it ever occur to you that possibly you have not done everything in your power to create happiness for yourself? Look at your life and that of your husband from every angle. He thought enough of you to make you his wife, didn't he? Then why not talk matters over with him and both you and he start things all over again?

Q. Shall I leave my present position to better my salary?

A. That all depends on you. Would advise that you take no chances. I have known folks who changed positions to obtain more salary and after a few weeks would have gladly taken many dollars off of there salary if they could have obtained their old place back again.

Q. What will the verdict be of my trial?

A. It would be impossible to predict the verdict. It seems to me that you are not entirely at fault and the outcome of the trial will be more in your favor than you think. Are you sure your attorney knows your side of it thoroughly? Talk it over with him again and don't worry, everything will come out right.

Q. Why do all the boys look at me and laugh?

A. Because you are addicted to the use of rouge, eyebrow pencil and are very fond of wearing clothes that are the very extreme. Bet-

ter get rid of your makeup. Use but little powder and dress more quietly. I am sure if you heed this advice your friends will like you better and the boys will substitute admiring glances for their laughter.

Q. Shall I break my engagement? Although I have been engaged a year I have recently met another whom I like very much. What shall I do?

A. Do as your heart dictates. Don't be hasty though. First... think matters over well...then decide.

Q. I met a man recently. He seems to admire me. I love him. Is it a case of love at first sight?

A. Admiration is not love. You are anxious to marry, have a home and settle down. Avoid marrying in haste and repenting in a furnished room. Time must take its course. If the young man really cares for you or loves you he will make it known to you before long. In the meantime have patience.

Q. What has become of my signet ring?

A. You have lost the ring. You are thinking that someone took the ring but such is not the case. The party you suspect is entirely innocent and is as grieved over your loss as you are. I seem to see a country road, an automobile and there occurs that which take the joy out of automobiling...a blow out. You are busy trying to adjust a shoe and as the ring was too large for your finger it got wedged in a spoke between the wheel and slipped from your finger.

Q. Does the young lady I take out care for me?

A. She does...but only as a friend. She is far from being wild about you. You are thinking about settling down and asking the lady to become your wife. That all sounds so nice and lovely but as far as the lady becoming your wife.....don't waste your time. In that sense you don't even exist. Take her out if you care to but don't build any hopes that may be shattered when you spring the vital question. Better luck next time.

Q. When I got married did I give the preacher enough money?

A. That's an odd question. It all depends. I have heard some men say that the next time they get married they will hand the preacher man some cigarette coupons and then consider themselves getting the worse of the bargain but the truth is, all jokes aside, preachers are not money mad and whatever sum you gave him he thanks you for and wishes you well.

The more questions you answer, during your act, the more familiar you will become in giving appropriate answers. Unless you use a "planted" question avoid predictions. Bear in mind you are giving readings NOT predicting forthcoming events or telling fortunes. Be very careful of this sort of thing. Laws are strict.

Will be glad to advise further along these lines. If you do a crystal gazing act and have been puzzled by some of the queries shoot me a line and let me help you out and the next time a question of that sort is given you you will not be at a loss as to how to give an appropriate answer.

D. J. L.

## A CARD WRINKLE.

### A "Different" Way of Locating a Selected Card.

A good stunt for locating a selected card and can be used as an impromptu effect.

Hand deck to be shuffled and have a card selected. Take pack and have selected card replaced, pass made and card brought to the top of the deck.

Take carton (*cardboard case cards come in*) and place deck in it with selected card (*top of deck*) at end where flap is inserted into carton. Take flap of case and insert it under selected card. Keep thumb, which has been slightly moistened, on selected card. Make an upward throwing motion, then throw pack into air at same time slipping selected card from case when tossing pack in carton upward.

Catch case and ask spectator who drew cards it's name. Show card you hold to be selected one.

A little care and you have an excellent effect.

## MIND READING ACT ROUTINE.

Introductory lecture.

Messages collected and 'phoned to medium.

Six tests written on ends of envelopes.

Memorizing two queries and answering them in aisle.

Naming a number of articles by prearrangement.

The Book Test.

Two or three "planted" tests.

The above routine can be used for either a vaudeville or club Mind Reading or Crystal Gazing act.

## INTRODUCTORY LECTURE FOR A VAUDEVILLE CRYSTAL GAZING ACT.

Ladies and Gentlemen:—

I shall this evening present for your approval a series of psychic experiments.

Psychic phenomena has been written of, and lectured on time and again but my idea, is to present for you experiments which I will leave to your own imagination to explain just how they are accomplished.

My attendants will pass in the aisles and hand you some envelopes and cards upon which you may write any questions you wish me (*or Madame*) to answer. (*Assistants pass down aisles and pass out cards and envelopes.*)

I lay no claim to supernatural aids but I do ask that no mat-

ter what means you think accomplish what you will see.....don't forget that "There are far more wonderful things in life than that which you know."

Upon receiving a card and an envelope I wish you to carefully examine them and then write with your own pencil or fountain pen, any question....within reason....you wish answered. Sign the query with your full name. Be sure and sign the complete name as should initials only be used it will become confusing while the questions are being answered for there may be more than one among you this evening with either the same initials or with initials so nearly alike that this would cause confusion.

After signing the card with the full name place it in the envelope and seal it. The attendant will collect it.

Ask any question relating to financial affairs, love affairs, questions concerning affairs of the family, business matters and the like.

Foolish questions will not be answered, neither will unsigned questions.

I shall (*or Madame, if a lady plays the part of the medium*) endeavor to answer as many questions as time will permit.

Should any of you people prefer to write your questions on your own paper or business card, do so by all means and if you have the query already sealed in your own envelope....fine....that convinces you and saves me an envelope.

If your question is written on your own paper and you haven't an envelope ask the attendant when he passes to hand you one.

During my engagement at this theatre you may bring me your questions in any shape or form you desire. If you wish your question to receive attention and be answered be sure and sign your name as unsigned queries will not be bothered with.

No matter what question you ask, so long as it is a logical one, I shall answer. For I know!

No matter how doubtful you may be on some sort of proposition....ask me, I KNOW!

Is your sweetheart true to you? I know!!

If you are anxious to know whether or not you will be successful in a business deal....ask me! I KNOW!!

If you wish to know if the girl you have picked out to ask to become your wife is the right lady....ask me — but don't expect too much.

Don't waste time asking me to predict what the future holds for you. I do not predict! I am not a fortune teller. I give only readings, the answers which I obtain in the crystal ball....the sphere of a million hidden mysteries.

When all the questions have been written and sealed they will be brought on the stage and placed on the pedestal in full view where they will remain.

I shall not pass near them, nor after they are deposited in this glass bowl, be approached by either myself or any of my attendants.

I shall request you all to kindly remain quiet in order that the best psychic conditions may be obtained.

Perfect quiet aids concentration thus enabling the thought waves to become thoroughly synchronized.

When I (*or Madame*) call the name of a party who has wished a query answered. . . . . the party whose name is called will kindly raise their hand.

The crystal ball is used only to aid concentration and no matter what query may be answered no claim is laid to supernatural aids or power.

We do not claim all readings are correct. The most able minds today readily admit that it has been proven to their satisfactions that future events and coming changes can be foretold.

The parties making inquiries, this evening, will kindly concentrate on the questions they have written and I (*or Madame*) shall endeavor to answer them as carefully as possible.

Thank you.

*(The messages having been collected are placed in globe which should stand on pedestal in full view of spectators throughout the performance.)*

NOTE:—For various methods of presenting a modern Vaudeville Crystal Gazing act the reader is referred to VAUDEVILLE MIND READING.

## THE BOOK TEST.

*An Effect Which May Be Worked Into the Routine Of a Mind Reading Act.*

The Book Test can be introduced in a Mind Reading act or used as a feature effect for club work.

The effect while not exactly new is worthy of a place on any programme.

EFFECT:—Performer hands a book to a spectator and asks that it be opened to any page. This is done and the performer continues, "I have in no way influenced your choice of a page. Now count down any number of lines on the selected page. Thank you, sir."

"Will you, sir, kindly follow closely the reading matter from the beginning of the line which you have selected."

Entertainer then requests the medium to atune her thoughts with those of the gentleman assisting and to read the line which the thought waves suggest to her.

Medium reads a part of the chapter starting at the selected line.

The How Of It:—Under cover, the medium has a duplicate book concealed. It should be a small volume of poems.

Medium takes her seat with back to audience and is blindfolded with blindfold so arranged that she can easily see the printed lines of the book by looking down the sides of her nose. The book, of course, is held in her lap. She must take every care that spectators don't see this duplicate book.

With careful working the customary sheet to cover madame can be done away with. Later day methods in mind reading entirely do

away with the former methods of throwing a sheet over the medium.

The test hinges on a verbal code so introduced as to avoid suspicion in the minds of the spectators.

When medium hears the performer say, "I have in no way influenced your choice of a page," she listens carefully as she knows soon after this the number of the page will be transmitted to her.

For example, say the page selected is 54. Performer has to "shoot" the "5" and the "4" to medium and he knowing by the following chart, which is studied by both entertainer and his assistant (medium), that "T" is "5" and "A" is "4" he must start the first word of the first sentence with a "T" and the first word of the second sentence with an "A" thus:—

"Think well."

"All right."

In this way medium is informed that the selected page is 54.

After the page is made known to the lady on the stage the performer requests the spectator who is assisting him to count down any number of lines. Performer watches this carefully and says the 21st line on the page is selected.

Performer to transmit "21" to medium may do so by either talking directly to her or "shoots" it to her in his talk to voluntary assistant in this manner:—

"Very well. ("V" is "2")

"Don't read it aloud, sir." ("D" is "1")

Medium counts down from top of page to 21st line and when performer tells her to "Begin" she reads on haltingly much to the surprise of the spectator who selected the page and number as well as the audience.

As soon as test is over medium gets duplicate book under cover and no one is any the wiser as to how it is done.

In following chart performer can use whatever words he cares to bearing in mind that it is the first letter of every sentence that conveys the numbers to the medium.

The Chart:— (*With suggested words*)

1....D...."Don't read it aloud."

2....V...."Very well."

3....S...."See what is written there."

4....A...."Are you ready?"

5....T...."Thought waves are everywhere."

6....I...."In perfect accord with your thoughts."

7....G...."Give madame no inkling, etc."

8....J...."Just read along that chapter."

9....L...."Let your mind concentrate."

0....U...."Useless to conceal your thoughts."

Repeat Last Number....M...."Marvelous mind!"

NOTE:— Should someone select contents page of book performer says to madame, "Concentrate on the subject." "C" meaning contents have been selected. Then performer "shoots" to the lady the line of contents selected.



## AN IMPROMPTU STUNT.

### *A Mind Reading Stunt To Work On Your Friends.*

After a few impromptu stunts ask a spectator to think of the first name of some friend. Tell him to spell out the name slowly to himself...and for every letter tap your forefinger with his forefinger.

Suppose the name he is thinking of is "William," he slowly spells out that name and for every letter taps your forefinger.

You then work the effect up by asking if it is the name of a man or woman. Then you tell him the name he has been thinking.

With practice this experiment can be worked up into a mystifying impromptu effect.

*Modus Operandi:*—Requires careful work for, at times, you may fail but should you make a miss you can get out of it by asking the spectator to think of some other name and to be sure and concentrate on the name as he spells it. When you do work it right the members of the gathering before whom you are working will spread your fame abroad...at least, among their friends.

Each name has a certain number of letters, i. e., John has four; James has five; Joseph six; William 7; Ernestine 9; Minnie 6 and so on. Should you receive five taps and are told it is a man's name, you can guess two or three names for instance, James and Frank have both five letters in each, and you can say in an off hand manner, "I get the impression that 'J' is the first letter, am I right?" Spectator says, "No." Then asks the performer, "What is the first letter?" "F", replies the interested one. Then the entertainer says, "Frank", and if it is right...they ponder...if you are wrong they figure test out as a most difficult one. At times this test is based on guess work but well worked up, with a certain percentage of showmanship, this stunt will fool them. Try it.





AND — THAT'S NOT ALL....!

— or —

PURE JENNIE, THE MOONSHINER'S FRAU.

(An Overbaked Serial Play in Patter Form)

CAST

ELDELBERTUS GREEN, who loves Jennie and afterward marries her ..... (A Green Silk).

JENNIE RED, the cause of it all and who changes her color (A Red Silk).

HANDSOME DAN YELLOW, a Heleva Guy ... (A Yellow Silk).

*Action by Typewriter.  
Conceived by Hashish.  
Art Titles by Coke.  
Photography by Mail.*

*Staged Under Direction of Noah Account.*

SCENES.

*Are Laid Anywhere, Now, Later or Never Whenever That Is.*

NOTE: — Introducing Our Old Friend

The Twentieth Century Handkerchief Effect (with Yellow Silk in place of flag) and the new style handkerchief tube (Petrie).

(PATTER)

The picture fades in on Eldelbertus Green (*Performer shows green silk*) while summering in that lively town of (*Localize some small dead place*) rescues Jennie Red (*show red silk*) from a watery grave and finds she being a brave, young miss who don't run.... proposes to her exactly 12½ minutes after he pulls her out of the water....but she being a wise miss and having read Boccaccio puts him off, telling him she loves him but they must avoid marrying in haste and repenting in a furnished room.

And that's not all.....

Handsome Dan who has followed Jennie from Oakosh to (*localize*) is yellow thru and thru (*show yellow silk*) and a villain with "willainess" intent....whatever that may mean.

We see Edelbertus and Jennie together a lot and this pains Handsome Dan who, after all, is a modern villain and owns not only eight limousines and four harems...but also a heart.

Time passes and as their names are not coupled in the scandal sheet they decide to start something. Edelbertus coaxes Jennie to marry him...and she consents.

They travel to the ministers and the knot is tied. (*Tie red and green silks together*). (*Orchestra plays softly the wedding march*).

Art title:—The Wedding Mourn (*Spell it out aloud (M-O-U-R-N)*).

After the ceremony they start out to put to test the foolish saying that two can live as cheaply as one.

You and I know it can't be done!

Anyway...they move to the city, and Edelbertus leads his blushing bride into the home he has furnished from Sears and Roebucks catalogue. (*Place silks in glass*).

Now let's continue on with the scenario.....

Leaving the happy couple to bask in the sunshine of one another's smile...(*Place large handkerchief over glass*). (*Orchestra plays few bars of Hootchie Coochie*). What's going on in there brings to my mind the same answer as when I see a chorus girl stepping into her new limousine wearing a new sealskin coat... it's none of my business.

And that's not all.....

The scene cuts-back to (*Localize*).

Handsome Dan misses the hero and the heroine and after making inquiries which inform him of their marriage and departure... he decides he is the original Dumbbell and grabbing a suit case just makes the express bound for New York. (*Whistle and train effect as yellow silk is vanished*.)

Art Title:—Father Times' beard has grown longer and whiter ...indicating the lapse of time.

Time brings many changes and additions. Edelbertus after reading Mrs. Banger's stuff...is the proud possessor of triplets. (*Large handkerchief lifted and three little silks, one red and two green, taken from glass*), which are considered by the happy couple a blessing although others look upon them as an accident.

Then things start to look black and trouble is sighted ahead.

Handsome Dan after minutes...I mean months of seeking discovers where Elderbertus and his wife reside.

Watching his chance he comes between the husband and wife which can spell but one thing...TROUBLE! (*Performer takes from glass green, and red silk with yellow silk tied between them*.) (*Tremelo Music*.)

And that's not all ....

This part is serious.

Eldelbertus is at his wits end but believes in his wife. "She is the most pure woman alive," he cries. "She has been placed under the power of home brew...I mean, hypnotic power and that villian Handsome Dan controls her," he yells.

But Dan, who overhears this laughs and then laughs some more.

For, as Dan figures, he can afford to laugh for he has the woman, whether she scorns his love or not, in his possession and possession is nine-tenths of the law.

Episode Eight. (*Use handkerchief tube and mirror glass.*)

Art Title:—The Passing Years Bring Changes....an' everythin'.

Now the scene shifts to Gay Paree....or where you will.

And that's not all.....

The "willian" with the heroine by his side (*untie green silk, place it on table.*) Starts on a journey to Asia. Of course, Asia sounds good so we'll use it. (*Place yellow and red silks in mirror glass.*) (*Take up green silk (the "hubby").*) The hero, laying aside his knitting, starts thinking where Handsome Dan has taken his wife. He sits deep in debt....I mean thought. So careless of me!

Flashback, reads the scenario, to the villian's activities in Asia.

The villian sets a trap for the hero. How he knows this bird is in Asia...that's for you to guess but they can do anything and get away with it in the movies, you know. (*Place paper on tube, after showing it to be empty.*) Villian hopes hero will happen along in the dark and mistake the trap (*indicate tube*) for a cave, go in for the night and when morning comes hero will find himself trapped, as one can go into the cave but when making an entrance one, unless in on the secret, starts certain concealed machinery in operation and front of cave automatically closes hemming the unfortunate in where he is left to die. Curses! (*Chord from orchestra.*)

And that's not all.....

The villian tells heroine all about this trap he has laid and gloats over her anguish...whatever that means it sounds good, don't it?...it does...heroine becomes overcome by the hot air...the fumes...the thoughts of the dire peril of her dear, beloved husband...and faints. Villian throws her into cabin which stands on nearby edge of a convenient wood. (*Indicates glass on table.*)

Let me explain the scenery. The trap (*point to tube*), the hut or cabin (*point to glass*), the sorrowing hero (*point to green silk*).

Hero (*pick up green silk*) who has by now given up knitting and taken up tatting...wanders on his way...hops freights, plays Poli time and finally gets enough money to reach the coast...where he runs into the captain of a ship leaving for Asia.

Distracted...from grief...and without a thought to his lily white hands and well manicured nails...he dashes aboard and is signed on as a deckhand. On the way over he tells his troubles to the Marines...and several of them strike up a friendship with him.

Ropes are cast overboard, a whistle toots (*steamboat effect by drummer*) and hero has landed in Asia...Baxter street, New York...it's all one...and he wanders aimlessly near the border of the jungle.

Suddenly...from out of the night which was dark and clear...he hears a woman's voice shrieking, "Never! Never!!" Forgetting, for the moment where he is, he rushes toward a little cabin...he sees the rooms all-lit up. Prohibition is off in Asia. He cries, "In these parts even the rooms are all lit up! I am lonely and

all alone...I shall force an entrance and swallow my pride...and beg for lodgings for the night." His main thoughts are to save the woman whose shrill cries he has overheard.

An' that's not all.....

He cautiously, like a federal agent, creeps up closer to the window and sees...red (*hold up red silk*). "My wife!" he madly yells. (*Hurry music by orchestra*). And then things start happening!

The curtains are quickly drawn. (*Put handkerchief over glass*).

The villian is now pursued. The hero rushes wildly into the house, thru the window.

The plot thickens! Night has reached the hour of twelve. (*Gong sounded twelve time rapidly*). Villian rushes from house...the temperature is growing too warm there for him.

He stumbles blindly on and on. (*Heavy noises off*).

The marines wonder what has become of their friend and start investigating.

On and on goes the frightened villian. He shows yellow at last. Suddenly there appears before him the cave...shelter at last!

The scene shifts to the interior of the cabin.

Hero rushes in, clasps his wife in his arms and cries, "My own! My own little dumbbell queen!" (*Pull out red and green silks tied together, from mirror glass*).

And that's not all.....

Fade out on hubby and friend wife locked in tight embrace. Fade into...the dawn of a new day.

But the villian?

Oh, yes...on that new day the marines find him in the cave...he has fallen into the trap of his own setting.

Villian is pinched (*pinch yellow silk*) and led off to prison (*place silk in pocket*)...but can he escape?

Does the hero and heroine live happily forever after?

To answer those questions...as this is a serial...all I can say is, "Continued next week." So that's not all!

I thank you.

(Exit Performer R. 1st. E.)



## A MIND READING WRINKLE.

Mind Readers employing a verbal code and asking medium to locate various articles, answering questions, giving advice, etc., can make use of the following cues:—

“Madame” ..... Marriage (Forthcoming).

“Please” ..... Divorce

“Think” ..... Lost Brother

“Concentrate” ..... Lost Sister

“Tell” ..... Journey

(Snap fingers once and say,) “Now” .... Lost ring.

(Snap fingers once and say,) “Ready” .... Lost brooch.

(Snap fingers once and say,) “Oblige” .... Lost pocketbook.

(Snap fingers twice (No talk).....Lost watch.

This method would eliminate long sentences. The performer will quickly grasp the idea and make use of it.

So the above code words doesn't conflict with these words (*or some of them*) which might be used in the code employed the performer in audience could preface this question answering, etc., by this remark: “Madame will now answer any question you care to put to her.”

## W I N E O L O G Y A Down-To-The-Minute LIQUOR-O-LOGUE.

*(Being vaudeville patter for the well known Wine and Water Experiment. The arrangement as it stands can be used as a ten-minute monologue during which the Wine and Water trick is featured. Parts of the patter can be blue penciled, according to the Performer's individual taste, and used as straight patter for the trick itself. With proper business, etc., this monologue can be lengthened into a fifteen minute act in “one.”)*

*(Note—The changes suggested by the following patter are wine, water, wine of a darker shade, milk, whiskey and back to water. Formula for various changes are not given. They are too well known among Magis for repetition here.)*

Laugh and the world laughs with you....treat and you treat alone.

That was all right to say about some folks before the pure “angels that are” took away our old friend Johnny Barleycorn.

If things don't soon change, there are men who if they can't get the necessary refreshments soon....will go off their lids and try to squeeze cider out of their Adam's Apples.

It was up to a magician....the greatest wizard and wonder worker in the world.....my name appears on the program...er...to conjure wet goods. Yet they do say Spiritualists are better when it comes to getting in touch with spirits.

If that is the case....I have some friends who will soon start cultivating a large acquaintance among Spirit Mediums.

The best Spirit Medium I ever met had a saloon in (localize) street...but...you couldn't get into his saloon on Sunday...no, siree...it was too crowded!

But those days are gone and as I don't believe in speaking ill of the dead...I will say but little against 2.75 beer but a lot against those who make it.

Now the beer we get nowadays and the whiskey they hand out is enough to drive any man to drink...water!

The whiskey is what is known as aeroplane poison; just one drop and your expenses cease.

And the beer reminds a friend of mine, an undertaker...one of those forward chaps who isn't a bit particular who he lays out ...of a corpse; the body remains but the soul hath departed.

And while I'm at it...I'll bet two drinks that Noah's Ark landed in (name town you are playing), because don't the bible say the Ark landed in a dry place?

And when I think of the stuff that cheers...I can't help thinking of that old saying...that Life starts with a bottle and ends with a bier. This also proves that Life is but a long or short drink.

It is said that man is 90% water. Look at me...who would think it?

And thirst is something that may leave us for a while but is never entirely forgotten.

Now kind cash customers...I will let you into a little secret (takes pitcher in hand). Chemists claim that home brew...you know raisins soaked in water...is poisonous. I have no doubt of it because a friend of mine recently drank a number of glasses and they carried him home dead...drunk!

Your friends will tell you there are all kinds of drinks concocted nowadays...and along came a fellow just before I came out here...who claims he knows a former bartender who makes his own beer and calls it Male beer...and why? Because this bartender's name is Cohensky and the beer is Hebrew (he-brew).

Mr. (names theatre) close this act...he's all wet! (aside) No such luck. Can't get enough of it nowadays.

They told me in the last town I played that my act was "schrecklich"...which means great in Italian.

Now frankly...I have a four-burner gas jet home which when it grows dark outside, makes me jealous. Why that gas jet every night gets all lit up! !

Let me earn some money now and show you my stunt. It was taught me by my sweetheart whose father was discovered to be a moonshiner...but no matter, I love her "still."

One evening I was at her home and we became dry...maybe she didn't but I did and I can drink enough for two anytime...to be sociable. She asked her dad to give me a drink. He looked me over and said...I think you'll keep a secret. Then he told me he was from Kentucky and loved horses. All Kentuckians love horses. Because you know the old "saw", 'You can lead a horse to water but you cannot make him drink'? Can you blame the Kentuckians ...or the horses? No, sir.

And here is what he showed me...and how you fellows who are wearing your hearts away for that bird called Old Crow can satisfy that inner craving...if you'll watch me closer than that.

He told his daughter to bring a pitcher and a number of glasses. From the pump...there are no spigots or taps here to deceive you...he filled the pitcher full of water. (*Points to each as he names them.*) Pitcher. Water. Glasses.

I want you to be sure to see them. How do I know where some of you fellows were before you came here.

Making sure no one was about...but we three...the old Moonshiner poured a glass of water so and asked me to prove it was water by taking a swallow...which I did. The swallow was a small one and I'm glad he didn't call it an eagle.

Liquor, he said, wears out the overcoats of the stomach. That was very true. But my stomach don't care, because when all the overcoats are worn out Mr. Stomach can go 'round in it's shirt-sleeves.

Now for a miracle...a real drink!

Pouring another glass out of the pitcher, lo and behold...we saw it was a glass of wine.

"Well", said I... "that looks interesting.

"Sh!" cautioned he, "not so loud." And poured still another.

Then he said, "Suppose the lady present doesn't indulge...all one has to do, when he knows the secret, is to take the pitcher from the right hand and transfer it to the left. Then pour another glass and we have water.

Confidentially...let me add...that to do this stunt successfully be sure and use a left-handed pitcher.

To accommodate another guest who walked in then with several moonshiner friends...the old timer again switched the pitcher from his left hand to his right...and conjured up some more spirits.

Suddenly a knock was heard outside the door and fearing a visit from a revenue officer...he quickly poured all the glasses but the one containing water...back into the pitcher...and then looked innocent.

Everything was all right...the wine became water once more...no incriminating evidence at hand.

It wasn't a revenue officer at all...only one of the wiseacres who acted as cook for the moonshine camp. So the old man got busy and filled up all the glasses again...and all had real wine with a "kick",...a somewhat unknown quantity.

The wiseacre insisted upon having an eggnog. My sweetheart said she had no milk in the house. But her Dad's a wonder... whenever you are in doubt about anything ask Dad...he knows. That's the little white slave stuff...get me?

By the way...I would ask several of you gentlemen down there to step up here and sample this booze...but I fear a number would get hurt in the rush. So I won't.

So we saw the old gent pour another glass out and there was a glass of not water, or wine but milk!

Into the milk he unrolled an egg.....and the wisacre was non-plussed. He took a drink and then begged dad's pardon and said he was sorry he spoke out of his turn and that he'd rather have whiskey. The old man is a good mixer.....in a fight or with drinks.....then he performed another miracle.....back into the pitcher went Mr. Eggnog.....and then the pitcher went to the well.....emptied its contents and behold.....Shades of real Champagne.....whiskey, in all its glory, made its appearance.

Dad who knows then asked his daughter to touch the pitcher with the wedding ring she wore. She wore a wedding ring but wasn't married.....then. Say, by the way, professor.....(*To orchestra leader*) What's a wedding ring for anyway?

LEADER:— A wedding ring signifies that the wearer is married.

Is that so? I guess you're wrong, Phillip. You may see a lot of empty bottles but that doesn't signify there's some real gin around, does it?

After she touched the ring to the pitcher.....all the glasses, according to Hoyle.....were poured back so, one after the other. One or two with the left hand, pinching the glasses a bit.....rather if you pinch glasses you're apt to do a bit.....and then taking up the others with the sixth and eighth fingers of the right hand, glasses held  $22\frac{1}{2}$  degrees north latitude by  $81\frac{1}{4}$  degrees south longitude.....the man is mad! D. T.'s! Quite an unknown ailment, by the way, nowadays. At any rate the glasses were all poured back as before and turning the knob to the left to 41 and to the right to 75 twice.....the safe is open.....the liquor disappears and in it's place is that unnecessary substance which rusts tin.....we have what is universally known, after all, as the greatest of all thirst quenchers.....Adam's Ale.....Yep.....after all!

Don't wear out pitchers and glasses practicing this stunt when you get home.

I thank you.

(*Bows, and exits. Music, "How Dry I Am."*) ..

#### WRINKLE FOR CRYSTAL GAZING ACT.

Some entertainers make use of the following wrinkle in their Crystal Gazing act.

Large numbers are written on envelopes by assistant as he collects them. Writers of the questions are told their numbers. After the envelopes are opened by assistant to obtain gist of the questions written which is telephoned to the performer, the envelopes are again sealed or questions are put into another envelope and the same number is marked on the outside. These questions may be given back after the readings.

To give them back again to the writers.....they must be "switched" for "dummy lot" and held by assistant who takes his stand either in aisle or on rundown. When question is answered by performer he calls the number, assistant gets the envelope with that number and hands it back to the original writer.



When questions are being answered performer calls the numbers as he goes along and the questions held by assistant should be well mixed so it will look more "on the level" to spectators when assistant fishes among other envelopes to find the numbers as called.

### PUBLICITY TEST.

Performer explains to a party of friends, a gathering at the club or in a newspaper office.....the wonders of mental telepathy. Finally performer explains that he will put his medium to a severe test. He borrows a pack of cards, shuffles them and has three or four cards drawn. Cards are retained by those drawing them.

Performer now requests one of the gathering to call his assistant on the telephone. This is done and without performer speaking a word, to assistant, but upon the spectators, one at a time, asking her what the names of their cards is she tells them.

This is a test I have used for some time and is sure, if worked carefully, make the spectators wonder and is also sure to spread the entertainer's fame as a performer.

Like many good effects.....the modus operandi is simplicity itself.

Frame it up with your assistant (*medium*) what three or four cards will be selected. Take for example the following persons will have the following cards:—

1st person.....*King of Clubs*  
2nd " .....*Seven of Diamonds*  
3rd " .....*Three of Spades*  
4th " .....*Queen of Hearts*

CUES:— Mrs. So-and-So *signifies that 4 cards are to be named.*  
Miss So-and-So *signals that 3 cards are to be named.*

To begin with you borrow a deck of playing cards wherever you are and shuffle them well.....while pattering on telepathy you get the four cards, in proper rotation, to top of the pack and force them, one at a time, on four of the spectators.

To the party holding the first card to be named (according to what has been prearranged with medium) in this case, King of Clubs, you ask him the name of the card he holds and tell him to go either into another room where there is a telephone or out of the building to a 'phone booth and call the hotel where your assistant is and ask her in any way he wishes to name the card he holds.

This is repeated until all the cards drawn are named.

If only three cards are drawn you say to the spectator, "Kindly call Noble 185 (or whatever the telephone number is) on the phone and ask Miss LaVellma to name your card." (This informs medium how many cards have been drawn.)

Be sure and have the spectators tell you the names of the cards they have drawn before they do any telephoning as you want to (unknown to them, of course) be sure and have the persons holding the cards telephone in the same order as you have agreed upon with your assistant so she will be able to name cards in rotation correctly.

The same stunt can be worked with coins in this way:— You have four quarters in your pocket. The dates are all different. Your assistant and yourself know the dates on these coins in a certain order. When you borrow four quarters, you change them for the coins in your pocket on which the dates are already known. Same procedure, as with cards and telephone, is carried out.

### BLACKSTONE'S PENNY AND DIME TRICK.

Here is a pocket trick worked for some years by Blackstone as an impromptu effect. With the apparatus a number of nifty combination effects can be worked.

APPARATUS:— A penny is drilled (head side forming the outside of shell) cut on one side so that it resembles a shell coin. A dime is filed down to one-half its original thickness, another penny (tail side remaining) is also filed down to less than half its original thickness. The dime (filed surface) and the penny (filed surface) are soldered together. The faked coin should just fit into penny shell and fit snugly. When this faked coin is in shell same should look like a penny with head on one side and tail on the other.

Now for a little wrinkle ala Blackstone:— Before commencing have a tiny bit of good "magician's wax" stuck to the first fingernail. Borrow a dime. . . . . take either a playing card or a business card and place the faked dime (spectator thinks it is the borrowed dime) on the table next to shell penny.

Manage to get the wax from fingernail to one side of bottomside of card and stick the borrowed dime on card and immediately place card on glass. Of course the business with wax and dime are done unbeknown to those watching.

Now place the faked dime on card with shell penny overlapping the dime.

Now calling attention to the dime and the penny place forefinger of right hand on shell penny and slowly cover faked dime with shell . . . . . when shell covers dime press same and at the same time, with left hand, pull card a bit to side, causing dime attached to underside of card to strike against side of tumbler and coin becoming loosened falls into glass thus looking as if the dime has penetrated through the card.

If shell penny and faked dime are well made. . . . . and shell fits snugly over faked coin, you could pass penny for examination. . . . . better still. . . . . casually show penny, both sides, then switch it for a real penny and toss it carelessly onto table. Get rid of wax on card.

Numerous other combinations will suggest themselves to the capable performer.

then balance of cards he holds. This applies to all three gentlemen.

### A ONE MAN CRYSTAL GAZING ACT.

*An Act That Has Many Possibilities In the Hands of a Clever Entertainer.*

In this method, which may seem almost too simple to an inexperienced performer, there are no cards nor envelopes handed out and positively only the performer himself is in the act.

Here's just an outline of how the act may be worked:— From someone around the club or wherever you are presenting the act, you can get a number of names, addresses and bits of information which can be elaborated upon. You can use a crystal ball in this act but it can be worked without it.

This is all jotted down on a card and is placed on a table on stage before the act opens. You walk on and after a short lecture on spiritualism, occultism and so on you prepare to receive information from a spirit source. You do not tell them you have supernatural power or any other sort of bunk but you give them to understand, even tho you don't exactly tell them in these words, that there are far more mysterious things in the world today than they really know of and if they form an opinion that your method is fraudulent. . . . . they must admit that it is a bit different.

Your card reads say,

ANNA CROAL. 23. *Loves Children.*

JOHN BLANK. *Real Estate Speculator.*

HENRY CROSS. *Inventor. 4th row, 6th seat.*

FRANK DESTO. *Ill. 1652 Blank Avenue, etc., etc.*

Now you start getting communications something like this:—

I see a tiny spirit hovering over a lady seated out there whose name I believe starts with a C. I get the name Croal. She is about 23 years of age and although married for some time has no children. Am I correct? This lady is very fond of children and there comes to me the image of some little child of whom Mrs. Croal is very fond. This lady's fondest wish, if it be sincere, will soon make her very lappy. . . . . the little one you love, Mrs. Anna Croal, will grow very fond of you.

Next comes to me a hazy impression, which I cannot make head or tail of. Now it becomes clearer. . . . . I see a large, valuable piece of real estate situated in a most important section of this city. In connection with this property I get the initials J. B. There is some sort of a deal regarding this property now hanging fire. The name of John Blank comes to me. Yes, I am sure the deal will go through and you will make a lot of money on the transaction.

Necessity is the mother of invention, so we have all heard. Today everybody, who is of an inventive mind, tries to experiment in order to bring out something new and original. There sits a gentleman in the fourth row, sixth seat who is an inventive genius. He has several inventions to his credit and I know that someday Mr. Henry Cross, you will invent something that will reflect great credit on you.

On 1652 Blank avenue lives a pleasant gentleman who has a

host of friends. Of late this man has been ill, very ill. He is now well on the road to recovery and within a few more weeks he will have forgotten entirely that he ever was ill. Mr. Frank Desto I believe if you were to stop smoking so much you would feel much better. I know it is a hard habit to break but smoking. . . . that is nicotine does not soothe the nerves as you might think.

You continue on in this way until the time of your turn is ended and if you use care in your readings you are sure to leave a marked impression on your audience.

#### ANOTHER CARD FROM THE POCKET.

*O. T. GYLLECK*

**EFFECT:** Performer offers a pack of cards to be shuffled by spectators. One of the spectators is then requested to count off 25 cards and to hand them to the performer. Performer then deals the cards out **FACE DOWN** in five heaps on the table. A spectator is now requested to select one of the five heaps, and then mentally select one of the cards in his heap. This heap is then replaced on the table, and the performer picks up the heaps and squares them up, and again deals them out in five heaps as before. The spectator now requested to look thru the heaps and indicate which heap contains his, mentally, selected card. As soon as the spectator indicates which heap contains his card, the performer picks up the five heaps and squares them up and then deals them out into two heaps. The cards are always dealt out **FACE DOWN**. The spectator is now requested to shuffle one of the heaps, and then the other. When thru, he is requested to shuffle the two heaps together. The performer now calls attention to the fact that during the entire effect he has not seen the face of any of the cards, and also to the fact that as the card was mentally selected and that it is apparently impossible for him to know what card was selected. He then boldly announces that he is going to remove the selected card from the pack, while it is still being held in the hands of the spectator. After the usual hokum of removing the card invisibly from the pack held by the spectator, the spectator is requested to count his cards, and he finds that he has only twenty-four cards. He is now requested to turn his cards face up and note if his mentally selected card is still among his cards. The spectator announces that his card is not there, and the performer then asks the name of the selected card and produces it from his pocket.

**EXPLANATION:** The secret of this effect is so very simple that is never suspected. In dealing the cards out the first time they are dealt out in five heaps of five cards in each heap, that is, deal out five cards from left to right, then five more, placing one on top of each card and so on until the twenty-five cards are all dealt out. A heap is now selected by the spectator who also mentally selects a card in this heap and then replaces his heap on the table. The performer then picks up the five heaps, placing the selected heap in the middle, and squares them up and deals the cards out into five heaps again. The spectator now takes the heaps, one by one, and looks thru them until he finds the heap that contains his already mentally selected card. He replaces the heap and indicates that this is the heap that contains

his card. The performer again picks up the cards as before, that is, placing the selected heap in the middle. This time the performer deals off 13 cards, face down, in one heap and then 12 cards in another heap. The spectator is then requested to take the heap containing the twelve cards and to thoroughly shuffle them. As he does so the performer squares up the remaining heap of thirteen cards and pushes it towards the spectator, but as he does so he palms off the top card. The spectator is then requested to shuffle the other heap, and then to shuffle the two heaps together. While he is doing so it is an easy matter for the performer to put the palmed card in his pocket, and then produce it at the right time.

## PATTER FOR THE MYSTERIOUS ENCHANTED CLOCK.

*(The Hindoo Clock Trick.)*

While calling your attention to this crystal creation, I also wish to call your attention to the fact that I have, at my fingertips, what is known as magnetic control.

Placing the hand on the face of this clock, I twirl it so. . . . . the hand shimmies a bit. . . . . and I ask the hand to kindly stop at "Eight." *(Bus: of pretending to attract the hand to stop at the figure "8" by aid of hypnotic, short passes.)*

Now to further prove I control this innocent brass hand. . . . . I wish some member of the audience to call any one of the numbers on the face of the dial.

*(Someone calls a number, hand which has been taken off the dial, is replaced (after setting) and spun. It stops at the number called.)*

To further prove there are powers connected with this enchanted clock. . . . . which we know little or nothing of. . . . . I shall hang the dial upon this stand. . . . . all polished up to look its best for the ladies. . . . . and taking the hand into the audience together with this relic of my school days, a slate. . . . . requesting some lady or gentleman. . . . . preferably some young lady under 96. . . . . to write any number from one to twelve upon the slate.

*(To lady)* Lady. . . . . this is so kind of you *(Hands her chalk and slate.)* A thousand thanks! What number have you written? "Seven." Very good. Had you written any other number I doubt if the experiment would prove successful.

I shall place the hand on the face of this workless clock. . . . . no I never have to send it to the watchbreakers for repairs. . . . . a wonderful clock to have? . . . . . You said something that time, sir!

Twirling the hand about so. . . . . I step into the audience again and order the hand to stop at "seven," the number the lady so kindly selected and wrote.

*(While hand is spinning, performer takes the slate and chalk from the lady and goes up onto the rundown.)*

*(Clock stops at "7", performer shows the slate, remarking) "Quite beyond comprehension? I'll say so!"*

Now.....(rattles dice and throws them onto tray).....I hear my country calling me. I shall request some gentleman to "fade" me.....I beg your pardon.....so careless of me.....I meant I wish one of the gentlemen down here.....to roll the dice out onto the tray when I say so. Hold them, sir. Thank you.

*(Performer goes to clock, takes hand from dial. Say dice are loaded to fall "2" and "3". He sets hand to "5" and gives it a good spin round, so it will continue for a while. Time this part of the patter so the clockhand won't stop before you stop talking.)*

A little oily music by Omega, professor! *(Music)*

Now, sir, kindly shake the dice well and roll them out.

Ah.....you are quite proficient in the art of African Golf, sir.

That's right. Now let us see if the hand will read your mind.

Concentrate on the number you have rolled. *(Music stops.)*

*(Hand stops at "5".)*

There, sir....."5". Was that what you rolled? I thought so. So did the clock. Thank you.

And now for the final test.

*(BUS:—Takes hand off clock, lays it on table at same time setting it at whatever number card is you expect to force. For example say the card you are about to force is a "six" spot.)*

Some folks say I am a card.....they are all wrong. I insist on being the whole deck. In fact one lady told me, the other evening, the card manufacturers had honored me by placing my photograph in every pack of cards they put out.....the Knave!

At any rate.....sir, I wish to borrow no money.....strange as it may seem.....only wish to ask you to please select a card. Have you one, sir?

No.....don't let me see it but show it to the folks sitting around you.

*(Upon stage. Takes up clock hand.)* Now, Hand of the Mysterious Ego.....whatever that might mean.....shimmie a little for the customers out front.....and tell us how many spots are on the card the gentleman in the third row, fifth seat, has selected and now holds in his hand.

*(Clock stops at "six".)*

Six spots on the card you selected, sir. Is that right?

Thank you kindly.

And by the way.....the management would like to see you all here every week.....in the same seats.....but if you can't come.....send the money anyway.

I thank you.

*(Bows and exits.)  
(Chord by orchestra.)*

## THE HINDOO ROPE TRICK.

*(Sherman.)*

Of repeated tales of Hindoo miracles, exaggerated, and distorted, reach us and the gullible public have come to accept them as true

facts. So much so that it is nothing unusual for a disciple of Hindoo lore — (who has never traveled any further than Hoboken, N. J. — but read up on a lot of the miracle dope) repeat these tales — adding a few more embellishments of their own for a good measure.

These tales of Hindoo miracles are somewhat similar to the tale of the amateur fisherman, who came near catching a small minnow. On his way home he stopped into a refreshment parlor and partook of the cup that cheers. In telling of his luck — he described his catch as a mackerel. Wending his way home he made several such stops, at each stop adding a little to the size of his fish. By the time he got home he really believed he had caught a whale.

So grew these Miracles (?), the most repeated tale being the Hindoo Rope Trick. Writers have described this miracle as follows: The Hindoo Yogi, after repeating various incantations, throws an end of a large coil of rope into the air. The rope remains suspended in the air, held upright and taut, by invisible means. The Yogi then commands his assistant, a slim boy, to climb up the rope. The boy obeys, pulling the end of the rope up after him. Half way up the rope he stops. Another incantation from the Yogi, and the boy, rope, and all vanishes.

So is the story told! But there "ain't" no sich animal!

Those who claim to have seen it, present conflicting testimony. If it has been done in India, there is no reason why one of the Yogi miracle workers couldn't be transplanted to foreign soil to give an exhibition of this far-famed Miracle. Up to present writing it hasn't been done.

And still these students and investigators of Spiritual and Miracle Phenomena have spent tidy sums of money upon just such investigations.

Hypnotism is an ancient story to the Hindoo Yogi. That is the answer to the Rope fable.

The Yogi — usually performs a few minor magic tricks, (not requiring an over abundance of dexterity, as a rule) for the benefit of the onlookers, the performance taking place out in the open or sometimes in a court yard; dark, dismal and weird enough to give the creeps to the onlookers, let alone the few white mystery-loving sight-seers.

The Yogi during his performance endeavors to gain the eyes of his audience. Whether they all fall susceptible to his gaze matters not...two out of three white onlookers might succumb. Yet this too, is doubtful.

Then nothing remains but suggestion! The Yogi does then the motions and actions of the fable, suggesting the effect. His little performance finishes, the Yogi packs his few bits of paraphernalia into his ever ready little bag, more shekels to his gain and moves on...to the next stand.

Later the onlookers compare notes. The few whites who have succumbed to his gaze describe the miracle. The third positively denies seeing any such happenings. "He did do it." "No, he didn't!" And so the story spreads on and on.

India, travellers, tell us is the land of many mysteries yet the

wonder worker of days gone by, Alexandre Herrmann once wrote:—  
'The pupil in Magic could learn nothing by a visit to India. The journey would be time wasted. The East Indian juggler never advances, never originates.'

#### A TRIPLE SECOND SIGHT TEST.

*A Baffler That the Clever Performer Can Use As a Feature In His Show.*

Madame is introduced, blindfolded and seats herself.

A number of small cards and envelopes are passed among audience by either the performer or an assistant.

Performer requests that those holding cards shall write a test on their cards which the lady on the stage may carry out such as ruffle the hair of a spectator, pull out his necktie, borrow his watch, etc., etc. These actions are not forced on spectators.

Cards are now sealed in envelopes and collected. Three envelopes are chosen.

One of the selected envelopes is handed to a spectator seated at right side of auditorium and another to spectator seated on left side.

"Begin!" commands the performer, and the medium goes down rundown into aisle and performs two of the tests written on cards sealed in envelopes.

Envelopes are torn open and cards extracted and read aloud by either performer or one of the spectators. Tests have been carried out successfully.

Attention is now called to the third envelope (*which has been placed in the keeping of another spectator who has held same throughout the other tests*). Test written on card in this envelope is now carried out and to cap the climax Madame calls the name of the party who wrote that test.

**METHOD:**—Our good old friend the velvet changing bag is used. A number of envelopes (8 or 10) are collected in the bag.

In secret compartment of bag are eight or ten envelopes in which are as many cards and on all are written the same test say:—  
'Disarrange necktie of the gentleman seated in the fourth seat in the fifth row on left aisle.'

A spectator is asked to take one of the envelopes from the bag and after marking it with his own initials to hold it up high so all can see it during the experiment.

Performer now collects a number of other envelopes and while going around he will find an opportunity to add another envelope, which is already prepared from his pocket and "force" this envelope on some lady. Lady is requested to hold envelope and not to allow anyone to touch it. Card in this envelope contains a prearranged test.

Remember now.....two spectators have in their keeping two envelopes each containing a test which Madame already knows.

Now comes the part which has to be worked very carefully by the performer.

Performer makes it his business before the entertainment commences to make friends with someone present who knows everybody



of importance. This obliging person points out to the entertainer and tells him the name of one of the most prominent spectators present. This is all done so no one else, of course, knows about it.

Several more cards and envelopes are now handed out and performer, doing this himself, sees that the "prominent party" gets a card and writes a test.

*NOTE:—The party's name is given Madame before the show opens and thru the peckhole in the curtain she is shown where he sits.*

While this "prominent party" is writing test—performer who has a small pad of paper and a small piece of pencil in his right hand trouser pocket, stands idly by watching what is being written. At same time entertainer writes on pad in pocket the gist of the test.

Performer instructs those who are now writing to seal their cards up in envelopes and place them in their pocket and not allow them to leave their possessions.

Performer goes upon stage and unties blindfold on medium and at same time slips her piece of paper he has torn from pad in pocket and holds rolled up in hand palmed. She quickly opens it, reads and memorizes test.

Medium already knows the other two prearranged tests as well as name of "prominent party" and his location in audience.

Performer works the effect up and finally commands the medium to concentrate and carry out the tests which are on the cards in envelopes now held by members of the audience.

When first two tests are successfully carried out, performer and medium go back onto stage, performer asks spectators to, one at a time, open their tests and read them aloud. This is done and audience believe Madame to be endowed with the gift of second sight.

Performer explains it is all accomplished by aid of thought waves.

He continues pattering, calling attention to the fact that he will further convince them as to the wonderful power Madame possesses.

Performer goes among audience and in an off-hand manner explains he will choose someone to assist him in the final part of their experiment.

He picks out (*as if at random*) the "prominent party" to assist him.

"Kindly hold onto your envelope, sir, and concentrate on what you have written. Thank you."

"Ready Madame," he goes on, "Carry out, if you can, the test this gentleman has written."

Music starts and continues playing a soft, dreamy waltz.

Madame goes into audience, once more, and carries out test which selected party has written and finally winds up by turning to "prominent party" and asking, "Was the test I just performed the one you had written, Mr. So-and-So? (*Calling him by name.*)"

Properly worked up and in the hands of two capable performers this test will bring forth round after round of appreciative applause.

IT'S A CRUEL, CRUEL WORLD.

*A comedy skit in which magical effects are introduced.*

— CAST —

Miss Lady Ella Billion ..... With a boodle of Dough.  
Professor Great Beyond ..... A Telepathist and Seer.  
Dumbbell A Simp ..... His New Assistant  
Townsmen .....

SCENE — A Large Field. PLACE — Anywhere Just For Fun.

Before curtain rises, two crashes are heard, followed by the noise of an aeroplane motor which gradually dies away in distance.

Music (*Softly played*) "Goodbye Forever," takes up curtain.

Discovered: (*At rise*) Two heaps, centre, which turn out to be the professor and his new assistant. Several old suitcases and bags surround them. The whole effect to look to audience as if the two were dropped from an aeroplane. (*This is explained in the dialogue.*)

Rooster crows off right. Music continues until cue to stop.

PROF:— (*Regains consciousness*) My word...such beastly treatment. To think of my being subjected to the indignity of being bodily hurled together with bag, baggage and my new assistant from the Aeroplane Express.

SIMP:— (*Who has also regained consciousness*) If you had the price of our fares we'd never had been dumped here.

PROF:— (*Rising*) Be thankful young man and not ungrateful for the place we landed. They could have thrown us onto pavement, hard and merciless.

SIMP:— (*Tries to rise, finally does*) Do you call this place soft? Why man alive I'll have to take my meals standing for the next three months.

PROF:— We still have chances for fame, success and untold quantities of gold.

SIMP:— I'll take a dime for my chances right now. (*Angrily*) You're to blame for all this. (*Music stops.*)

PROF:— My lad...treat me with respect. Look upon me as your father. It is not I who am to blame.

SIMP:— (*Moans*) Gee...why did I ever leave my job.

PROF:— Job? What is a mere job compared to being with me...me...Professor Great Beyond, the world famous Mental Telepathist, Seer and Crystal Gazer?

SIMP:— But I ate three squares a day when I had my job.

PROF:— Let not a mere thing like eating affect your love for my art.

SIMP:— But man alive I can't continue to let my love for your art grow on an empty stomach!

PROF:— You are a species of fool.

SIMP:— But I wish I held my job.

PROF:— We are in dire straights now but maybe if you were to search your pockets you would perchance find a few coppers.

SIMP:— (*Bus. of looking thru pockets. Takes out piece of*

*paper and throws it from him.)* Not even a thin dime. Say... where are we anyhow?

PROF:— Here...let me gaze into the crystal ball...from it's depths I shall learn the name of this place.

SIMP:— (*Gets from bag crystal, hands it to him.*) Go ahead. Let's know the worse.

PROF:— (*Bus. with ball.*) The clouds gather, behold they grow faint...now they are clearing...I see letters...yes, yes, I can make out some of the letters. Oh, crystal ball, in whose depths one sees the answers to many hidden mysteries...tell me the name of this burgh. Ah...I have it. This town is HELPUS.

SIMP:— I hope it will.

PROF:— (*Puts ball down.*) See what a wonderful art is mine?

SIMP:— Guess you're right, professor but...Oh, don't I wish I never left my job.

PROF:— Pick up our traps and I'll hie myself to yonder village and maybe we can with dignity secure food.

SIMP:— Right you are, Profess. I'm with you there. (*Starts gathering baggage.*)

PROF:— (*Picks up note.*) What's this?

SIMP:— A note I forgot to give you that came to the theatre yesterday.

PROF:— (*Reads.*)...and I will be most happy to pay you any sum you might ask if you will hold a seance for me anywhere you may choose. (*To Simp*) See...that would mean real money if it were given me before we left this morning. But wait...this envelope is postmarked HELPUS...Helpus? Where did I hear that before?

SIMP:— I don't know but if someone doesn't we'll starve to death.

PROF:— I have it. The crystal gave me the name of this place. The name was HELPUS. This letter is from some lady in this town. The gods have smiled down upon us once more.

SIMP:— I've got you. This is the town and all we have to do to get hold of some dough is to look up this "jane" and hold a seance, eh?

PROF:— You have far more brains than I ever gave you credit for.

SIMP:— Maybe she'll come here. We can hold the seance right here and get some money and then we can eat an' everythin'.

PROF:— Here...take this note...the address is on it. Hasten thou to the lady's domicile...tell her we will hold a seance here and bring her along. Tell her we will work in this place as we would not care to come to her house until after dark. Get thou mest? (*Wise wink.*)

SIMP:— I have thouest, most noble sire. (*Mock bow, takes letter and exits.*)

PROF:— (*Takes from old dilapidated grip, paraphernalia for seance.*)

MAN:— (*Enters and watches for a second.*)

PROF:— (*Sees him*) Well, my friend.....?

MAN:—Don't mind me. I was just a-wonderin' what you were up to?

PROF:—*Bus. of handling card, with a flourish*) My card, sir. I may stay here?

MAN:—You don't look wild enough to take along. Yes...you can camp here as long as you like. This here piece of ground is town property and bums and 'nutts' must have some place to stay.

PROF:—But I assure you I am a perfectly sane, respectable citizen of the United States. I am a professor of mental telepathy, crystal gazing and kindred subjects.....

MAN:—Wait a minute....I'll take your word for it. But what do you do?

PROF:—Let me see what size hat you wear, sir. *(Man hands him hat and professor takes a number of articles from it (Hat load.) (Finally three handkerchiefs are taken from hat and handed to man, who is about to grasp them when they change into a snake, man beside himself with fright rushes off, with snake following him.) This is the silks to snake trick and on snake is a piece of thread with a hook. Man hooks thread onto his trouser leg and when he rushes off the snake seems to be following him.)*

PROF:—*(Laughs.)*

SIMP:—*(Re-enters.)* I've found her, old timer.

PROF:—Good. And what is she like?

SIMP:—Oh, sweet papa! Some doll! One look at her face and I forgot all about being hungry and sorry about my job!

PROF:—'Tis indeed a miracle!

SIMP:—Miracle? Nix. Some chicken!!

PROF:—Now when she arrives. You behave yourself and treat me with respect. Sh! I believe that's her now.

LADY *(Enters)* Is this Professor Great-Beyond, the famous Telepathist?

PROF:—I have that honor, Miss...no, don't tell me...I have it Miss Billon. I am charmed to see you...indeed charmed.

LADY:—This was indeed a surprise to me to hear you were in town. You see I have heard so much about you.

PROF:—You must pardon our quarters here. Nothing but fields and more fields. You see a secluded place of this sort is the best place for spirits to work.

LADY:—A few demonstrations and you must make your quarters at my home.

PROF:—You are too kind.

SIMP:—Are you married, lady?

LADY:—Why certainly. Why do you ask?

SIMP:—I was trying to read your husband's mind if he saw me and the professor in your house.

PROF:—Let me convince you of my ability. I have time and again been asked to give a clear explanation of how I accomplish my astonishing and sensational experiments in psychic telepathy also how I manage to control the thought waves. I can simply say that the esoteric thaumaturgy that is co-ordinate with dynamic mentality has a telepathic connection regarding and alluding to the

synchronomous interpretations of synomonous psychological thesis.

LADY:— I see.

SIMP:— I'd swap all that junk for a piece of custard pie.

LADY:— Why, my dear fellow, are you hungry?

PROF:— (*Interrupts fellow who is about to speak*) Hungry? Why that fellow is completely under my hypnotic control and even tho' you, my dear lady, were to place before him a roast turkey, and all that goes with it...would you believe it...he would laugh and push it away untasted.

SIMP:— (*Falls down.*)

PROF:— Come Simpitis...let us prepare for a few experiments.

SIMP:— (*Gets up, ties blindfold around eyes.*) I am ready.

PROF:— What sort of a ring does this married lady wear?

SIMP:— That's a difficult question. I get the impression of a plain band of gold. The lady wears a wedding ring.

PROF:— See...he never fails!

LADY:— Wonderful!

PROF:— (*Shows lady a cheap watch*) I shall place this time-keeper in my vest pocket, so...now...Kindly tell me what I have in my pocket? Quickly! He never fails!

SIMP:— Five pawn tickets and a bunch of keys.

PROF:— Correct...no, no. What do I tell the time by mornings

SIMP:— The sun.

PROF:— The thought waves are uneven.

SIMP:— And my appetite is on edge.

PROF:— (*To lady*) Would you mind letting me take a fifty dollar bill?

SIMP:— (*Aside to Professor*) Look out man, don't flash any real dough I have a weak heart.

LADY:— (*Hands Professor a hundred dollar bill*) This is the smallest I have.

PROF:— (*Staggers as he takes it*) What is the color of this bill?

SIMP:— The spirits are tongue-tied!

PROF:— And to further prove what a wonderful mind he has I will ask him to atune himself to the surroundings and to tell me what I am thinking.

SIMP:— I can't do that.

PROF:— And why not? (*Pockets bill.*)

SIMP:— She'd call a cop.

PROF:— Now if I held a half dollar in my hand.....

SIMP:— (*aside*) Stick to bills.

PROF:— Would a half dollar have any words on it?

SIMP:— Yes.

PROF:— What would it say?

SIMP:— The waves are becoming a bit thick, Professor, and as it is so long since I've seen a real half dollar I've forgotten.

LADY:— What does he mean?

PROF:— He means that he is so used to handling bills of large

denomination that he doesn't care to exert any strength on a mere half dollar.

SIMP:— Exert strength? Why man I'd kill an army for two bits.

LADY:— Army? Why my husband was an army man and a hero.

PROF:— So was Simpitis. Wasn't you? (*Aside*) Say yes.

SIMP:— Yes.

PROF:— And do you know this young man was decorated for bravery too.

LADY:— How wonderful.

PROF:— Simpitis...tell the lady what the captain of your regiment said to you after you had shot down three hundred and twelve of the enemy?

SIMP:— He said: "You may go home. You have killed enough for today.

LADY:— What a wonderful man. I could worship a man like you. (*to Simp.*)

SIMP:— Go ahead I'm agreeable.

LADY:— You will make the study of spirits your life work, no doubt?

PROF:— No, madame. Some day I'm going to retire from this business and live like a gentleman.

SIMP:— That'll be a great change for you, won't it?

LADY:— (*To Simp*) And do the spirits not guide him?

SIMP:— Nix. When he gets to communing with the spirits good night! When he gets thru with spirits he can't walk. They have to carry him.

LADY:— It must be trying work. (*Sighs.*)

PROF:— Have you ever studied mental telepathy? (*To lady.*)

LADY:— Indeed I have.

PROF:— And can you tell me what I am thinking?

LADY:— I believe I could.

SIMP:— Then why don't you slap his face?

LADY:— May I experiment on your assistant?

SIMP:— Lady...be careful.

PROF:— Go as far as you like. (*Exits*)

LADY:— (*to Simp*) Do you mind?

SIMP:— Lady as there is none we can borrow from I am yours.

LADY:— First I want to know how intelligent you are. What is a foreigner?

SIMP:— One who is eligible to the police force.

LADY:— What is thirst?

SIMP:— Something that is gone but not forgotten.

LADY:— If I were to give you a ten dollar bill what would you do?

SIMP:— Drop dead.

LADY:— What would you say to a twenty dollar bill?

SIMP:— Something very nice.

LADY:— Suppose I were to make you a present of a hundred dollars.....

SIMP:—Lady, are you sure you don't want your husband killed?

LADY:—Why the idea! I meant if I were to give you a hundred dollars for a present.....

SIMP:— (*Interrupts*) (*Dramatic music*) Lady...lady.... please...back home I have a dear old mother who loves her wayward son as only a mother can. Do you wish to deprive her of her only son?

LADY:— (*Weeps*) My dear, dear boy...you must come and live with me.....

SIMP:—Never...would I take money from a woman.....

LADY:—I thought you wouldn't. But tell me how old are you?

SIMP:—Twenty-eight. And you?

LADY:— (*Shyly*) Twenty-one.

SIMP:—What detained you? (*Music stops.*)

PROF:— (*Enters*) (*Starts looking thru bag*) Where's the corkscrew?

SIMP:—It went to sleep as there was nothing for it to do.

LADY:—I'm deeply in love. Isn't (*to Professor*) love a wonderful thing?

PROF:—It IS the most wonderful thing in all the world.

LADY:—Were you ever in love?

PROF:—Aye....I was introduced and was taken up with her.....

SIMP:—In an elevator.

LADY:—And is she clever?

PROF:—Clever? I should say so. She is highly educated...speaks four languages, Spanish, French, Swedish and.....

SIMP:— (*Interrupting*) Through her nose.

LADY:—And were you deeply infatuated?

PROF:—From the very first time I laid eyes on her I lost my heart.....

SIMP:—Then your watch and you blamed me for it.

PROF:—She's a dear girl...she plays the piano and.....

SIMP:— (*Interrupts*) Eats onions!

PROF:—And her execution.....

SIMP:—All in favor say "Aye".

LADY:—And was she an actress?

PROF:—A wonderful one. In fact I might say without fear of contradiction that she is a finished actress.....

SIMP:—The first night audience attended to that.

PROF:—And she's musical.....

SIMP:—Otherwise her health is O. K.

LADY:—In the last town you played was your performance appreciated?

PROF:—Intensely so. It was summed up in one word.....

SIMP:—Schrecklich!

PROF:—Which means.....

SIMP:—Splendid in Italian. Show the lady some tricks, professor. (*Professor introduces several magic tricks.*)

(*After tricks.*)

LADY:— Didn't you two have some trouble in the last town you played?

PROF:— Well, that was nothing at all.

SIMP:— Yet we almost did six months a piece.

LADY:— Tell me about it.

PROF:— You see the people thought we were a couple of....

SIMP:— Crooks.

PROF:— Witch doctors. We could conjure all sorts of spirits.....

SIMP:— And they thought we had a still somewhere.

PROF:— We were haled into court and the judge, a harsh stern man, asked my assistant here.... Dumbbell.... how we started in life and he said.....

SIMP:— On a bottle and that we would end on a bier.... and at the present time due to short skirts and prohibition we were all sitting in mourning for the spirits that hath departed.

PROF:— The judge said: "I'll discharge you two this time but don't expect to see you here again", and what did you say? (*To Simp.*)

SIMP:— I asked the judge if he was going to resign his job.

PROF:— And thru his impudence we were requested to leave the town.

SIMP:— And here we are.

LADY:— I am so sorry. Maybe I can arrange a number of private seances for you here in Helpus.

PROF:— I am sure you are too kind.

SIMP:— And Miss.....

PROF:— Do not address the lady as Miss when you know she is married.

SIMP:— I couldn't be positive.

PROF:— Why not. Don't you see her wedding ring which signifies she is married?

SIMP:— A wedding ring don't say she's married.

LADY:— But I am. My husband is a fine looking, tall, strapping fellow who used to be our heavyweight champion.....

SIMP:— Why did I ever leave my job back home!

PROF:— Is that so?

SIMP:— (*To Professor*) Better give her back that 100 dollar note you so carelessly placed in your vest pocket.

PROF:— My dear lady, allow me to return this century.

LADY:— No indeed. Keep that for temporary expenses. As you may be in this town for a long time.

SIMP:— (*Nervously*) Lady.... you ain't going to have us sent to jail?

LADY:— How funny. Here my good man (*To Simp*) Here is five hundred dollars for your expenses. I'll go along now. I'll see you first thing in the morning. Goodbye, Professor. (*Exits*)

PROF:— How would you like to buy my wonderful crystal ball?

SIMP:— Could I really see anything in it?

PROF:— Why with this (*holds up crystal*) crystal ball you can see anything and everything.



SIMP:— (*Bus. of looking at money and then at ball*) Maybe I'd buy it if I knew what you say is true.

PROF:— Try me.

SIMP:— Where is my brother? Can you tell me that?

PROF:— Sure he ain't in jail?

SIMP:— Nope. He's dead.

PROF:— That's simple. But first you must let me have a little money.

SIMP:— I thought so. (*Hands him bill.*)

PROF:— (*Gazes into crystal*) Your brother has departed from this earth.

SIMP:— Wonderful! But what I want to know is where is he . . . up or down?

PROF:— I can see him near the gates of Heaven.

SIMP:— How did he get up so high?

PROF:— Flu. (*Flew.*)

SIMP:— Marvelous. Just where is Alphonso . . . that is how far is he from the gates of Heaven?

PROF:— I can see him plainly. He is thirty-two feet from the gate.

SIMP:— Can you bring him any closer?

PROF:— More money so I can fix it up with the spirits.

SIMP:— (*Hands him another bill*) Going . . . going . . . !

PROF:— (*Gazing into ball*) Now he is four and a half feet nearer.

SIMP:— Gee . . . that bird travels slow.

PROF:— Now he is eighteen feet from Heaven.

SIMP:— (*Excitedly*) Can you bring him any nearer?

PROF:— (*Hand out*) More money, please.

SIMP:— (*Hands another bill*) Now where is he?

PROF:— He is three feet from Heaven.

SIMP:— (*Very excited*) Can you bring him any closer?

PROF:— More spondulicks, please. (*Hand out.*)

SIMP:— You really mean he is only three feet from Heaven?

PROF:— That's it. Only three feet.

SIMP:— Then if he can't jump that far let him go to hell!

PROF:— How dare you swear . . . and before me too!

SIMP:— How did I know you wanted to swear first?

PROF:— So you don't want to buy my mystic crystal sphere?

SIMP:— Nix. (*Thinks aloud*) Gee . . . I'm hungry again. With this dough I can get 5,000 orders of ham and eggs, 12,000 squash pies . . . . .

PROF:— Now that you have that much money left what is the first thing you're going to do with it?

SIMP:— Count it! (*Starts counting money.*)

CURTAIN

BY THE WAY . . . . .

In this budget I do not necessarily aim for original effects. Many of the effects contained herein are original or have been given

original treatment, others have been contributed and the verbal mind reading code taken from one of my scrap books.

No matter how old an effect may be if it is given a new "dress" and worked up differently it is well worth looking into and given a trial.

Professional entertainers appreciate this but there are some persons, claiming to be magicians, who belong to the "wiseacre" class who never could nor ever will be able to do even the most simple magic tricks correctly. This type usually bother magicians by paying them visits "back stage" at the theatres where the professional is playing. This nuisance fishes around for information. Should they get any, they store it up for no practical purpose but use it to explain to their friends how this and that trick or illusion is worked.

This type even go further....they belittle a real performer's efforts and are always first in a rush to tell their friends "just how certain effects are worked."

All professionals have met this type of undesirable who does all he can to floor Magic for the count.

Books are not written for this sort but are written and published for those who are or some day will become our professional entertainers.

Should you meet in your travels, an earnest student....earnest in his desire to be taught the rudiments of our Art....help him along, give him the benefit of your own experience. If he is the right sort he will appreciate your efforts and be thankful for the aid given him.

Wielders of the Magic Wand, whether professional or amateurs, band together and eliminate the undesirable type of magic "information leeches". Aid at all times in boosting Magic and in this way the art of the conjurer will go on more appreciated, more interesting, more entertaining, and more mysterious than ever.

More power to it!



T. NELSON DOWNS, "King of Coins"

Whose beautiful act is — "poetic in conception and enchanting in its performance."

## BREAKING INTO THE VAUDEVILLE GAME.

*Knowledge and Inside Dope Which Will Aid the Amateur To Become a Vaudeville Artiste.*

I have received numerous letters from people in all walks of life asking me how one goes about it when they wish to adopt the vaudeville stage as a means of livelihood.

Many I have answered personally but not having the time to write all who I have received inquiries from, my publisher has requested me to write something that may prove of value to the clever amateur who has decided to "break into vaudeville" with an act.

No matter whether you wish to become a professional magical entertainer, ventriloquist or present a sketch, playlet or monologue on the vaudeville stage there are certain things you should know before you start out trying to get a vaudeville agent to handle (book) your act.

First.....it is advisable for you to have an act arranged by someone who makes a specialty of this sort of thing as he, with plenty of experience in back of him, knows about what a vaudeville manager, agent and audience wishes.

There are magic acts in vaudeville who struggle along from year to year and then again the same applies to many other variety acts now appearing on the vaudeville stage, some delighting, others tiring vaudeville audiences who as a general run are the most exacting audiences of today. This is due to the fact that patrons of vaudeville theatres see so many different acts a year that they soon learn to appreciate good work and have little, if any, sympathy with mediocre turns.

True....in many theatres we see acts which are termed by "gallery gods" putrid. When you see an act you think is very bad look at things from their standpoint a bit and figure out whether it is the performers themselves, their vehicle or conditions under which they are working. The layman cannot appreciate the many difficulties under which at times vaudevillians work.

We have all seen acts with clever performers who have a worthless sketch or playlet and thus their efforts are completely "left in the shade."

The first thing the amateur must consider when he wishes to become a vaudevillian is he must have the proper act....no matter of what sort....to enable himself to do that which you can do the best.

No matter what kind of an act you wish to offer....be it a crystal gazing, magical, comedy or dramatic playlet, monologue or patter act....consult someone who understands this sort of work. It will pay you better in the end to have an act prepared to suit your individual talent.

Some actors think they can write their own material and that it is far better than a script they may have written by a specialist in this line. This may be true at times but very seldom.

Actors sometimes think they know it all and the writer of stage material finds this type to be so charged with "temperament" that

they sidetrack them whenever they can. And who can blame them? There is few ailments known to the human body that can be classed much worse than "artistic temperament" and "swellheaditis."

Suppose you are convinced you have marked ability along certain lines of entertaining. . . . the first thing to do is to "frame" up an act that runs from say twelve to twenty minutes. Your act, specialty or turn, must be entertainment full of life and be able to hold the attention of a blase vaudeville audience all the time you are on the stage. It is certain to bore an audience and slangly speaking "get their goats" if you insist on stalling or posing.

If you have twenty-two minutes of material cut out some of your stuff and leave only the "meat" of the act in. Should it be a magic act cut the "stalling" and posing of yourself or your assistants and work fast and aim to work every trick you do up to a climax which will leave them guessing and this will bring forth the applause.

Should you have ten tricks on your program, after you break in the act, watch closely and cut out two or three effects keeping in only the effects that seem to you, judging from the appreciation of the audiences, worth while.

Whatever you do, in a magic act, don't try to convince an audience you are clever. I have seen a bungling magician who was a clever comedian, go over far better than a clever sleight of hand artiste. Managers and agents will tell you the same thing.

An audience wants to be entertained and if the performer shows them he is an entertainer they are satisfied and vote the act, by their appreciative applause, a hit.

To become a success in the vaudeville field one must have an act that is just a little better than what audiences have always accepted as the best. Get it?

Unlimited rehearsing is necessary before an act is even tried out before an agent. Agents, at times, are a fussy lot and seldom, if ever, admit to a performer his act is good. Most agents are self-styled judges of acts. Some really are real judges. . . . others should be plumbers!

And the same thing, in a different light, applies to performers who appear in vaudeville. The vaudeville stage is infested and overflooded by third rate, mediocre acts of every description. Careful managers try to book recognized turns or acts they have seen themselves for their theatres but recognized turns and really good new acts are kept busy and their salaries are, most times, far beyond the pocketbook of the average vaudeville theatre manager.

After you have your act well rehearsed and fitted up to please the eye (a "flash or sight act," as well dressed acts are called. . . . that is acts with appropriate scenery and other paraphernalia) you will have to "try-out" the turn before an audience and several agents. The agents will pass judgment on the turn and will see if the act can be used by them. Many acts never go beyond the try-out stage.

Should your act receive a few weeks booking or routing over a circuit at a price. . . . consider yourself in luck and do all you can

while playing to further improve your act so other time or bookings will be forthcoming.

Get all the agents, representing the different vaudeville booking agencies, you can to witness your act when trying out and in the larger cities where agencies are located, where you may be playing. Get your act known. Advertise a bit...publicity will do you a lot of good...never any harm.

Some agents will want you to go over their "time" at a small salary. Watch your step. It is all well and good to work your act for a couple of weeks to break in at a salary about covering expenses but after the "break-in" period don't ask a million dollars for an act you know very well is worth a couple of hundred but make a reasonable price and hold out for that price. What has hurt the business is acts who needed money and work for almost anything so long as they keep working. This sort of thing may look fairly well on the face of the stories highly colored which are told by so-called performers but when a man's pocketbook becomes strained his digestion and liver as well as disposition become badly out of tune.

If you meet a vaudevillian and he tells you he "knocks 'em dead" or "off their seats" wherever he plays and then tells you he has a four year route...don't hesitate but GIVE HIM THE AIR!!

To secure a try-out either call personally (which is best if you can be ushered into the presence of His Highness the Agent) on the man you think is best suited to handle your act or write him requesting an interview and if the interview is not forthcoming later follow up by requesting a chance to show him your act.

Your stationary (letterhead and circulars) must be attractive and well printed otherwise they will receive little, if any, consideration.

And don't get the idea that the life of an actor is all roses.

Acting, in no matter what line you choose, is hard work and to get a real foothold on the ladder of success in any line you must be prepared to work hard, industriously and with the aim of becoming a real success, in view.

Don't lose courage and don't lay down at the first disappointment you receive. Up and at it will win the game. Rome wasn't built over night and our foremost vaudeville stars battled continually along the hard road to success which is not lined with roses but heartaches.

The game is worth while once you get a good foothold.....and to attain that foothold is all up to you.

To successfully present and "put across" a magic act you must be both a clever showman and a clever exponent of conjuring. To quote an old, very much used saying: "It isn't so much what you do as how you do it." This holds true in any sort of entertaining. While on the stage you must be an actor at all times whether you are enacting the role of a "nut" or a "straight" entertainer.

Develop your talent.....no matter what line of entertaining you chose. When you can do a few tricks and mystify the folks at home or the friends you may meet at a party.....don't get the idea into your head you are ready to adopt the stage as a profession. Remember your friends ARE your friends and they will do or say nothing

which will hurt your feelings but a vaudeville audience will not spare your feelings any more than you in your chatter may have spared the feelings (could they have overheard you) of some of the acts you may have witnessed.

Acts carrying their own scenery usually get more money than those depending on "house stuff." Dress your act up well. Proper hangings enhance the value of an act in the eyes of an audience. Of course the way you dress your act is all up to you and your pocketbook. Use judgment and horse sense in everything.

No matter what folks may say an actor will tell you it requires far more ability to walk out in "one" (before a house drop) and put over an entertaining act than it does to have a full stage setting with all necessary props and other paraphernalia. By this I do not mean you don't need talent to put a richly fitted-up act across. You need ability at all times and the more ability and business knowledge you have in show business the more chance of success you will have.

Don't copy the other fellow's chatter or his tricks. If you work a sketch don't plagiarize the other fellow's lines or bits of business. What he may put over to big returns you may fall down hard on.

It isn't what the other fellow "pulls" in his patter but the manner in which he says it. What is one man's bread is the other fellow's poison.

Avoid being a "hammer artist" (knocker). If you think the other fellow isn't any good and his efforts are nil. . . . . forget it. You may not think he is good and a thousand others may vote him the cleverest ever.

In a magic turn for vaudeville rapid fire stuff is what the public demand. They want something doing every minute. A vaudeville audience loses interest when a performer walks off to "load" up for another trick. If you must make an exit after an effect to obtain a "load" rehearse your act so your assistant can arrange tables or something of this sort to kill the wait. The best magical entertainers remain on the stage from the rise to the fall of the curtain.

After your act is ready to show an agent. . . . . go to some reliable photographer and have some photographs taken of your complete act (if you have a stage setting) and some of yourself and your assistants. While in vaudeville I used only photographs of my hands doing various stunts. Whatever you do don't have photos taken of your hands exposing a palmed coin or billiard ball. The public as a general run have become too familiar with "palms" and "passes" thanks to the mediocre so-called magician who bungles his sleights so frequently that his efforts may fool himself but not his audience.

Dress well on and off the stage and act the part of a gentleman at all times. Two-thirds of the stories told of the profession are of the cock-and-bull variety and you will find just as many ladies and gentlemen behind the footlights as before them.

Say you have all the scenery and properties needed in your act, your assistants properly rehearsed, and your own end to your satisfaction. . . . . obtain a number of engagements to get yourself and your people used to an audience as well as in this way getting things to run a bit smoother. Do this before you attempt to secure a pro-

fessional try-out. You will be glad you heeded this advice when the try-out night takes place. Familiarize yourself to working before an audience and if you become used to large gatherings and at all times endeavor to practice and further perfect yourself in your work you will enjoy performing. Keep your wits about you at all times and should something unforeseen occur don't marr the effect but quitting cold but finish it in some way you think best. Many things happen to the best of us when before an audience and when something does happen it usually is something you have never thought would take place.

Nerve isn't the main standby of the vaudevillian. Many acts have unlimited nerve and "crust" and little else. This is the sort who usually end their professional engagements at the end of a season (if they last that long) owing themselves money.

Use the brains God gave you at all times. Plug hard and boost yourself to the very best of your ability along the hard road of success.

#### PATTER ODDS AND ENDS.

*(Opening Patter)*

*(Chord brings performer on)*

Ladies and Gentlemen: — *(Or start with Cash Customers: —)*

I am not here this evening to sell you oil stock or chewing gum.

My intention is to endeavor to entertain you with a few feats of digital dexterity *(or: — experiments in pure sleight of hand)*.

I shall try to prove that the well known saying: "the closer you watch, the less you see," is not true and should be "the closer you watch, the more you think."

Your attention, please.

*(Into first trick.)*

#### *(BITS O' CHATTER FOR COIN WORK.)*

*(Note: — These remarks should be introduced as the performer sees fit.)*

Not real money. . . . .but it goes quick enough!

My wife refused to allow me to have her picture on these coins. She said she wouldn't be thrown around by anyone.

*(Just before last coin is made to vanish)* Time, tide and money await no man. Time flies. Tide rises and falls. And money, the curse of all evil. . . . .quickly vanishes leaving no trace behind.

Awful simple. Simply awful!

If dreams would only come true. . . . .I wouldn't have to do this for a living. No, siree. I could shine shoes or run cities.

Any seven year old child, after twenty-two years of practice can accomplish these effects.

The closer you watch the more you think.

Up my sleeve? Correct! If you don't believe it watch the next one.

The last town I played in they said my act was "Schrecklich" . . . . . which means GREAT in Italian.

There is a lady's head on every coin. That's because money talks. All it ever says to me is "goodbye"!

I haven't been doing this trick all my life. . . . . no, not yet.

This is contagious. It's a catching trick!

These coins belong to me. I got them honestly. Honesty is a lost policy. Yet. . . . . the law never sleeps. . . . . unless it's out on it's beat.

Speaking of honesty. If everybody was honest we wouldn't need policemen. . . . . Wouldn't that be a terrible blow to Ireland?

I learnt this trick while cashiering in a bank. The boss was sure the way I'd wind up so he put up some bars. . . . . before my window. He wanted me to get used to them. But I fooled him. Instead of breaking into his bank I broke out. And that's why I'm here. (*For Needle Trick.*)

My wife likes this trick. She says I talk less when I do this one. I told her I'd like to have her learn it.

A sure cure for indigestion.

I had a plank steak last night. It was hard as a brick. I told the waitress I couldn't swallow planks. She said, "Go on. . . . . Sure you can. I've seen you swallow needles."

I'm a driver by trade. I used to drive a truck down the main thoroughfares. . . . . Now I drive needles down my stomach.

I keep alive doing this. Now and then I stick a needle into my tongue. . . . . I know I'm alive!

(*Points to leader (violinist) (Points with needle)*) Deep joke. See the point? (*To audience*) He sits down there and fiddles, , , , for \$75.00 a week. My union demands that I get \$500 a week. Truth is it's a weak 500.

To do this stunt you have to have, a package of needles and a ton of nerve.

(*Coin gag*) He fiddles (*indicating violinist*) for a living. . . . . so do I. Fiddling with coins makes me feel like a millionaire. I'd be a millionaire if these coins were real money.

(*Thimble trick*) I used to do this trick very well when I was a kid. . . . . and got spanked. Now I do it much worse. . . . and get paid. Thimbles are like rabbits. They multiply quickly.

I used to vanish all my wife's thimbles. She needed them back. So she taught me to make them reappear.

A thimble in time cancels a sore finger.

These are silver thimbles. If you doubt it ask Woolworth.

I got this trick out of the Birth Control magazine.

Life is what we make it and thimbles are as we buy them.

When I grow angry I see. . . . . red. (*Produce red silk.*)

Do you feel the bill in the handkerchief? No? Oh, I see what the trouble is. . . . . You are using your left hand, that's why you can't feel right.

Stand still. (*To assistant on stage*) Don't get nervous. There's no "still" around here.

Look out. You'll break that glass. I don't care if you break



the Eighteenth Amendment.....but not the glass. Can you see thru it? The glass, of course.

Now I shall sing. No. (*to assistant*) don't get ready to run. It's not as bad as all that.....worse! My wife is also musical..... otherwise her health is o. k. She's a kitchen Tettrizini. Sings while she washes dishes. In fact music comes natural in my family. My brother started vocalizing when in his cradle.....and he is a finished musician.....the neighbors attended to it. Now as I have told you some of my family history let's go on with the trick. (*Continue with trick.*)

(*As you go along*)

I might say I performed this experiment before President Harding.....was elected.

You might call this an experiment in spiritualism, hypnotism, rheumatism or any other "ism."

I could explain how this effect is accomplished.....but I haven't time.

I could explain how this effect is brought about but you wouldn't understand it, if I did explain, any better than I do.

I did this trick before Sarah Bernhardt ever thought of making farewell tours.

Not having the least idea as to just what I am about to do I trust you will aid me to the best of your ability.

When a magician marries he has to add the 'Catching Money from the Air' to his repertoire.

(*After catching a few coins*) They say money talks.....true, but all it ever says to me is "goodbye."

(*Almost misses catching a coin*) Mistakes will happen. That's the coin's fault. I never make a mistake. There's no eraser on the end of my pencil.

I miss them once in a while to prove they are not tied together. There goes another. I'm all right.....the world's all wrong!

Before they call the wagon.....let's go. (*Exit*).

## A VERBAL CODE FOR MIND READING ACTS.

While looking thru my scrapbooks I came across the following VERBAL MIND READING CODE. This is one of the best verbal codes that has ever appeared in print. I have placed it in this budget as many Performers and students may find it useful. The code is not by any means new and has been used by mind reading acts for many years but is well worth the time and trouble it takes to acquire it.

This system of Mindreading or transmission of messages by questions is based upon the following set of words, which form, —  
THE SYSTEM —

I .....Means — 1. PLEASE .....Means — 6.  
 GO .....Means — 2. WILL .....Means — 7.  
 CAN .....Means — 3. NOW .....Means — 8.  
 LOOK .....Means — 4. NOW THEN .....Means — 9.  
 QUICK .....Means — 5. FAVOR ME ....Means — 0 or 10.

NEXT... Means to Repeat Previous Figure.

EXAMPLE: To tell a person's age. Performer asks a person their age, and Medium answers. Supposing the question was put to a boy and he answered 15 years old. The performer addresses Medium as follows, — "I (1) want this boy's age, QUICK (5)" ANSWER - 15.

ANOTHER: "WILL (7) you FAVOR ME (0) by telling this man's age. "ANSWER — 70. NOW THEN" (9) — ANSWER — 9.

COINS. If a coin is handed the operator and of the 18th century, give the code words for the LAST TWO FIGURES ONLY. If the 19th century, use the word "COME" in addressing Medium.

EXAMPLES: "NOW THEN (8) WILL (7) you tell the date on this coin." ANSWER — 1897. "I (1) want you to tell this date." ANSWER — 1801. "COME (1900) tell me this, I (1) want you to FAVOR ME (0)." ANSWER — 1910.

Learn these two codes first. They are the simplest and best to first commit to memory.

HIGHER NUMBERS, BANKNOTES, RAILWAY TICKETS, ETC.: — EXAMPLES: "CAN (3) you PLEASE (6) FAVOR ME (0) with the first three numbers on this ticket." ANSWER — 360.

"NOW THEN (9) NEXT (9) PLEASE (6) the last three." ANSWER — 996. TOTAL — 360996.

COLOR CODE: I.....means Red, the 1st color.  
 GO.....means White, the 2nd color.  
 CAN.....means Blue, the 3rd color.  
 LOOK...means Black, the 4th color.  
 QUICK.. means Green, the 5th color.  
 PLEASE means Brown, the 6th color.

EXAMPLES: "I (red) want to know the color of this gentleman's tie." ANSWER — "RED." "LOOK (black) at this, what is the color?" ANSWER — "BLACK." "GO (white) on, tell me the color of this," ANSWER — "WHITE."

DAY CODE — Is the same using the first seven words of the code and calling them as numbers — Sunday — first day; Monday — second day; etc., etc. EXAMPLE: "LOOK (4) at this and tell me what day it was published," ANSWER: "WEDNESDAY" (because the word "Look" is the only code word used in the sentence and it is the fourth code word and Wednesday is the fourth day of the week.)

MONTH CODE — Use the same as Day Code, but their are twelve months, in the code the words "FAVOR ME" would be used for the tenth month — October, then add the words to the code — "JUST" — for 11th month; "HURRY" for 12th month.

EXAMPLES: "LOOK (4) the month" ANSWER — "APRIL." Because April is the fourth month and "LOOK" the fourth code word. "COME (12) answer." ANSWER — "DECEMBER."

METAL CODE: — Gold — 1; Silver — 2; Copper — 3; Brass — 4; Iron — 5; Tin — 6; Aluminum — 7; EXAMPLE: "GO (2) on, the

metal" ANSWER — "SILVER" because "GO" is the second code word, and SILVER the second metal.

PIPE CODE: — Amber — 1; Meerchaum — 2; Briar — 3; Clay — 4; Bone — 5; Cherry — 6; Composition — 7; Horn — 8. EXAMPLES: "CAN (3) you tell what this pipe is made of?" ANSWER — "BRIAR." (CAN being third code word, and BRIAR third article.) "I 1 want to know the mouthpiece." ANSWER — "AMBER."

COINS: — Penny — 1; Nickle — 2; Dime — 3; Quarter — 4; Fifty cent piece — 5; Dollar — 6; Two dollar and half gold piece — 7; Five dollar gold piece — 8; Ten dollar gold piece — 9; Twenty dollar gold piece — 10.

PLAYING CARDS: — SUITS: Spades — 1; Clubs — 2; Hearts — 3; Diamonds — 4.

VALUES: To be used with the same code words as the months, and for the KING, or thirteenth card, use the word "KINDLY." Use the 11th code word for JACK, and the 12th code word for a QUEEN. EXAMPLE: "LOOK (4) at this card, CAN (3) you tell me the value." etc. ANSWER: "4 of Hearts."

FAMILY CODE: — Father — 1; Mother — 2; Brother — 3; Sister — 4; Son — 5; Daughter — 6; Uncle — 7; Aunt — 8; Nephew — 9; Niece — 10; Grandfather — 11; Grandmother — 12; Step Father — 13; Step Mother — 14 ("I CAN'T"); Father-in-law ("I WILL"); Mother-in-law ("I NOW"). EXAMPLE: "I CAN'T (14) understand why you hesitate, the relative "ANSWER;" "STEP-MOTHER." It will be noted that this gives us by easy stages a set of code words for sixteen articles, etc.

COUNTRIES: — America — 1; Canada — 2; England — 3; Germany — 4; Italy — 5; France — 6; Russia — 7; Ireland — 8; etc., etc., make up your own code of countries.

NAME CODE: — William — 1; Albert — 2; George — 3; Edward — 4; Harry — 5; Claud — 6; Stanley — 7; Jim — 8; etc., etc., run list out to suit yourself, using code words of alphabet which will be explained later on.

It is advisable to memorize this far before proceeding further. A lady is best for these tests as a woman seems to be able to read the questions better than a man, who is naturally able to ask them.

NAME CODE (Ladies): — Arrange as for gentlemen's names. (*See note near end of chapter.*)

ALPHABET: — Use the letters of the alphabet in conjunction with the code, we now have sixteen code words, and the sixteenth letter of the alphabet being "P" we commence at "Q" using the code words from here on as follows "Q" — "I WISH"; "R" — "I WONDER"; "S" — "I THINK"; "T" — "I BELIEVE"; "U" — "THIS IS HARD"; "V" — "THIS IS EASY"; "W" — "DON'T HESITATE"; "X" — "DON'T DELAY"; "Y" — "COME NOW"; "Z" — "COME HURRY."

This gives you a code word for the entire alphabet, and if you have memorized each section as you came to them the mastering of this will be easy. This is generally used in sentences, or better still for telling initials on cards, hats, umbrellas, signate rings, etc.

EXAMPLE: "I WONDER (R) if I (A) CAN (C) get you to

read this." ANSWER — "R. A. C." "Yes that is the initials, but CAN (C) I (A) get the man's name in full. I WONDER (S). I BELIEVE (T) you are perplexed. HURRY (L) QUICK (E)." ANSWER: "The man's name is R. A. CASTLE."

Thus it will be seen that this is the most perfect code of signals yet devised for this purpose. The next thing to memorize will be a series of article codes, when using these codes, supposing the performer is in the audience, the Medium on the stage. He can give her the signal for which code he intends using, then touch them in the same order as they are memorized, this can be quickly done and gives a great effect. He codes the group to use — then number in group.

### ARTICLE CODE GROUPS.

Group No. 1	Group No. 2	Group No. 3	Group No. 4
1. Coin.	1. Pen	1. Key.	1. Hat.
2. Watch.	2. Pencil.	2. Ring.	2. Tie.
3. Chain.	3. Letter.	3. Pawnticket.	3. Purse.
4. Medal.	4. Post Card.	4. Railway	4. Cap.
5. Charm.	5. Stamp.	ticket	5. Handkerchief
6. Matchbox	6. Program.	5. Street Car	6. Book.
7. Cigarette.	7. Newspaper.	Ticket	7. Purse.
8. Pocket Book	8. Umbrella.	6. Money Order.	8. Brooch.
9. Pouch.	9. Gloves.	7. Bank Book.	9. Spectacles.
		8. Comb.	
		9. Cigar.	
		etc., etc.	

Thus you see you have almost forty articles divided up in groups which worked by the questioner, by the first ten words of the code (or on up — according to length of each list of articles prepared) enables the Medium to answer.

The following code is now brought into play for classing the various groups and articles. If jumping from Coins or anything else direct to Playing Cards, the Medium must know therefore the following code is used.

### CHANGING CODE.

Going into	-FAMILY CODE,	use the words	— "COMMENCING"
" "	LADIES' NAMES,	" " "	— "FROM HERE"
" "	GENTLEMEN'S NAMES,	" " "	— "THE LIGHT IS BAD"
" "	PLAYING CARDS,	" " "	— "EXCUSE ME"
" "	ARTICLE CODE - GROUP No. 1,	" " "	— "VERY MYSTIFYING"
" "	" " " " " " 2,	" " "	— "STRANGE"
" "	" " " " " " 3,	" " "	— "WONDERFUL"
" "	" " " " " " 4,	" " "	— "THAT'S RIGHT"

The sets of words and sentences can best be laid down by the actual performers, whom may have mannerisms and sentences peculiar to themselves, and as it is better to act natural in every way.

The above code would be used as follows: Suppose you had been

working reading a card, and wanted to go into the article codes. You would simply walk up the aisle of the theatre a little and make the remark "STRANGE isn't it." This gives the Medium the cue — then proceed as before, the cue meaning that you are going to work the article code Group No. 2. Then proceed as before, desiring to change to Group No. 3, use the word "WONDERFUL" something like this — "Everyone admits this is WONDERFUL." Or again — "You are correct, THAT'S RIGHT," which is the code sentence for Group No. 4.

### FIGURE READING.

Figure reading is accomplished in the same manner, and is the easiest of all, tho combination tricks may be indulged in. All that is necessary to do is to have a blackboard on the stage, have one of a committee write a sum and the Medium adds it up one column at a time. The performer giving her the cue in the questions asked. Then have a figure crossed off the board, the Medium can answer. This also applies to writing down figures — writing down words.

Numbers on paper money (bills), etc., can be transmitted to Madame in this way.

NOTE:— To transmit names of people Performer can transmit the proper names such as Smith, Jones, etc., by spelling out the name with code to madame and for first names make a list of a number of names, say 50, and have the names numbered. Shoot the code word which means a certain number for the name and for a lady's name use, "The name," and for a gentleman's, "Tell the name, etc." When starting on names of people let madame know what you are about to do by using say, "Your attention, please, Madame" which informs the medium you are going to transmit names.

Silent cues come in handy at times. Here are ten silent cues:— (1) Tap with foot on floor; (2) Shift left foot toward front; (3) Place right hand in pocket; (4) Place left hand in pocket; (5) Cough slightly; (6) take out handkerchief; (7) Slightly pull up left sleeve; (8) Glance at watch; (9) smooth hair; (10) Drop right or left hand to side. To repeat last number snap fingers in a nervous manner.

There are a number of acts using a verbal code but only a few who are so proficient that they can transmit anything. It takes a lot of practise to perfect a verbal code but when well worked it is a great deal better than some electrical methods now on the market. It all depends on the performer and his medium.



## AN ILLUSTRATED FAIRY TALE.

### *In Reality a Monologue With a Pack of Playing Cards.*

The King (K. C.) is a mighty man and a Princess fair (QH) gives her heart (AH) to him.

The King pledges himself to her, as lovers do, and tells her that had he many hearts (10H) he'd give them all to her.

A cousin of the King, a Knave of the deepest dye (J. S.), aided by his boon companions (5C, 2S, 4C), plans to get the Princess fair into his power.

The brother of the mighty monarch (KS) overhears the villians at the club (AC) discussing their plans to kidnap the Princess. In this fiendish plot they will be aided by two serving maids (QD, QS) of the royal household.

At the stroke of 4 (4S) the procession of blackguards move off for the palace.

Creeping up to the castle the villianous band, armed with clubs (7C, 8C), move cautiously. Suddenly the Captain (KD) of the castle guard appears but is quickly overcome.

One trusted guardian of the castle gate (KH) proves himself a knave (JH) and allows the band to pass after things seem at sixes and sevens (6S, 7S).

Overhearing a noise the inner Diamond Guards (3, 5, 7, 8, 9D) investigate and discover the intruders.

They are overpowered by the Diamond Guards who prove their true worth.

The captives are brought into the presence of the King. "Go forth and prepare their graves," commands the Monarch of the Land," and in the meantime lock the conspirators in the darkest of the dungeons."

Several men (JD, JC) are detailed, with spades (3S, 5S), to go grave digging.

The King realizing what peril the Princess has been in proposes to her and presents her with a necklace of six beautiful (6D) diamonds. She consents to become his queen.

Wedding bells peal forth their joyous tune and the King and

Princess undergo that magical feat wherein two are made one.

Shortly after the ceremony couriers (9S, 6C, 3H) appear before his majesty with ill news. . . . .the knaves on the eve of their execution have made their escape. Then there is the deuce (2C) to pay.

The King orders his men to recapture them. . . . .he will lead his troops.

While the King is away two strange messengers (10C, 9C) appear before the new made Queen bearing a message on a tray (3C) and before (4H) she opens the message she becomes suspicious of these men, both of whom are of dark (10S) complexion. . . . .as there are but few dark complexioned men employed about the palace.

The King and his men have been gone five (5H) days. The Queen becoming very lonely for her lord and master finds time hanging rather heavily on her hands. She decides she will read the note. . . . .which she does and finds it is from some other Queen (QC) who lives on the Isle of Love.

This arouses her jealousy and of course there is a tendency (10D) to (2D) quarrel.

But luckily when the King returns his Queen is so happy to see him that she forgets her anger but asks him for an explanation of the note. He denies all knowledge of another Queen. Someone from Holland has been trying to get him in Dutch!

Says the King, "You are my one diamond (AD), a jewel of priceless value and the only queen in the whole pack for me."

*(Run thru rest of cards in hand showing no more queens.)*

Then folding her in his arms, the mighty monarch and his beautiful Queen dream dreams of what might be (*fan six small cards*). . . . . and all's well that ends well.

## VENTRILOQUIAL PATTERN ACT FOR STAGE OR CLUB VENTRILOQUIAL ENTERTAINERS ENTITLED

### JUST IN FUN.

*Few bars of a catchy number opens act. Act worked in "one." The Ventriloquist walks on from R. 1st E., without figure, sings one verse and chorus of a topical song. If entertainer has a strong singing voice act may be opened with a ballad. During song voice from R. 1. E., calls "Hey." This voice calls at intervals, while song is being sung. Ventriloquist must make it seem to audience that it is his powers of Ventriloquism which cause the voice to appear from distance. This is done by a little acting and a bit of showmanship. (In reality:—a stage hand standing in R. 1. E., in a disguised voice whispers the "Hey.") AFTER SONG. (Vent:—Ventriloquist. Fig:—Figure.)*

VENT:—*(Speaking to someone off stage, R. 1. E.)* . I'll fix you for interrupting my singing. *(Starts R.)*

VOICE:—*(Off R. 1. E.)* Was that singing?

VENT:—Certainly it was.

VOICE: — Then for the love of Mike. . . . . DANCE!!

VENT: — (*Goes R. 1. E., comes back carrying figure.*) The idea! You sure are as rude as you can be.

FIG: — (*Is made to squirm.*)

VENT: — What's ailing you?

FIG: — (*Wails*) I want to go home!!

VENT: — Don't be nervous. All those people out there will be your friends if you behave.

FIG: — My friends?

VENT: — Yes. . . . . your friends.

FIG: — Will they loan you money?

VENT: — Certainly.

FIG: — Will they ever get it back?

VENT: — Never mind —

FIG: — But they will.

VENT: — Now behave.

FIG: — Will they loan me money too?

VENT: — Certainly not!

FIG: — (*Howls*) I want to go home!!

VENT: — Tell me. . . . . do you like (*localize*)?

FIG: — Sure.

VENT: — This is some place. Fine food. . . . . good hotels. . . . . good —————

FIG: — (*Interrupting*) Booze.

VENT: — No. You can't get a drink in this town.

FIG: — Been out looking this morning?

VENT: — Say, remember the town we played last week? Do you know. . . . . with all the saloons in that place you couldn't get into a saloon there on Sunday.

FIG: — No. . . . . they were too crowded.

VENT: — What was that little song you were singing in the dressing room?

FIG: — (*Title*) "I Don't Know."

VENT: — Have you already forgotten it?

FIG: — I Don't Know.

VENT: — Too bad. Don't you remember it?

FIG: — Sure I do.

VENT: — Well. . . . . what was it?

FIG: — I Don't Know.

VENT: — (*Angrily*) Are you showing me a good time?

FIG: — Nope. (*Winks at audience*).

VENT: — Then tell me the name of that song.

FIG: — I Don't Know.

VENT: — You know but you don't know. Is that it?

FIG: — Sure. I Don't Know.

VENT: — Oh, I see. Your memory is shorter than ———

FIG: — (*Interrupting*) Ladies' skirts.

VENT: — Please sing that song for me.

FIG: — What me sing in front of all these folks?

VENT: — Certainly.

FIG: — (*Howls*) I want to go home!!



VENT:— Come now . . . . . be sociable . . . . . sing that little tune for us.

FIG:— (*Sings*) (*Any tune*) There was a girl named O'Rell,  
Who, while walking down (*localize*) street fell,  
She got up with a bound, looked all around,  
And said in a loud voice, "Oh, Hell!"

VENT:— (*Puts hand in front of figure's mouth. Ad Lib stuff for figure in muffled tones.*) Here! Here! How dare you swear and fight before these ladies, too.

FIG:— Well, how did I know they wanted to swear first?

VENT:— If I ever hear you swearing again . . . . . why I'll . . . . . I'll

FIG:— What'll you do?

VENT:— They'll send you flowers but you'll be unable to smell them!

FIG:— Is that so, you big lobster!

VENT:— Lobster! Well . . . . . of all the nerve!

FIG:— You think I'm afraid of you, eh?

VENT:— Of all the impertinence!

FIG:— Can the salve! !

VENT:— Quiet!

FIG:— Go on! !

VENT:— Open your mouth once more and you'll get hurt!

FIG:— And who'll do it?

VENT:— I!

FIG:— And how many more?

VENT:— (*Hits figure.*)

FIG:— (*Comedy Bus. Howls*) Now I'm goin' home! ! !

VENT:— Next time you'll know enough to behave. Say, by the way . . . . . I've bought an automobile.

FIG:— Ain't that nice.

VENT:— Why don't you wish me luck with it?

FIG:— I'm waiting to find out what kind it is.

VENT:— Why are you waiting to find out what kind it is?

FIG:— So I'll know whether to laugh or sympathize.

VENT:— And at last election I also won a nomination.

FIG:— Honestly?

VENT:— Never mind. You're a bit too inquisitive. I'm head of the Inquiry Board. Now I'd like to ask you a few questions.

FIG:— Go as far as you like.

VENT:— Where were you born?

FIG:— I ain't particular.

VENT:— Who was present at your birth?

FIG:— My aunt. Mother was at a whist party.

VENT:— You will have your jokes. Did you ever stop to think where some jokes came from?

FIG:— Where'd you say you were born?

VENT:— Have you lived all your life in (*localize*)?

FIG:— Not yet.

VENT:— I heard you were made in Europe.

FIG:— No, sir. U. S.

VENT:— Oh, then you were made in the good old United States.  
 FIG:— No.  
 VENT:— But you just said you were born in U. S.  
 FIG:— Sure. U. S. Up Stairs!  
 VENT:— You're a wise cracker, you are!  
 FIG:— I was in the army.  
 VENT:— You were?  
 FIG:— Sure. One day I killed 300 huns.  
 VENT:— What did your commanding officer say when he heard you had killed 300 huns?  
 FIG:— He said, "Soldier.....go home. You've done enough work for one day.  
 VENT:— Say.....are you married?  
 FIG:— Nope. I'm in business for myself.  
 VENT:— Do you ever pay income tax to the government? Of course you know all about taxes.  
 FIG:— Sure. Galveston.....Dallas.....Houston!  
 VENT:— Not Texas! Taxes!  
 FIG:— How stupid of you.  
 VENT:— Now ————— (*Taps figure on face.*)  
 FIG:— (*To Orchestra Leader:—*) Look. He wants to play with me!  
 VENT:— If you had \$20,000 and were married you could save one thousand dollars.  
 FIG:— It ain't worth it!  
 VENT:— You're quite clever.  
 FIG:— Say boss.....let's hear you sing us a song.

VENTRILQUIST SINGS ONE VERSE AND CHORUS OF A  
 POPULAR NUMBER.

AFTER NUMBER.

VENT:— I sing with feeling.  
 FIG:— If you had any feeling you wouldn't sing.  
 VENT:— You look kind of sad.  
 FIG:— I am.  
 VENT:— What makes you sad?  
 FIG:— I found thirty dollars this morning.....and something else.  
 VENT:— \$30? That ought to make you happy. But tell me .....what else beside the money did you find?  
 FIG:— The man who lost it!  
 VENT:— I shall recite ———  
 FIG:— (*Howls.*) I want to go home!  
 VENT:— You can easily stand this recitation. (*Recites*) The world was sad and lonely....As I walked along the way....That led to my beloved one....Who.....  
 FIG:— (*Interrupting*) (*To leader*) When do the moving pictures start?  
 VENT:— Why do you interrupt me?  
 FIG:— To save your life.

VENT:— Say Tommy...where do you live?

FIG:— How did you know my name?

VENT:— Why I just guessed it.

FIG:— Then guess where I live.

VEN:— Were you ever in love?

FIG:— How do you make love?

VENT:— You sit beneath the moon, with your sweetheart by your side...and you hold her hands.....

FIG:— (*Interrupting*) So she won't take your watch.

VENT:— Yes...so she won't take your watch...No, no! Be serious. Love is serious.

FIG:— So is smallpox.

VENT:— What's the use? Say...on the way to the theatre this afternoon I was half killed.

FIG:— Why do you always do things by halves?

VENT:— But you haven't told me where you live.

FIG:— You've seen the blue cars on the street?

VENT:— Certainly.

FIG:— Well...you take one of those cars and ride for half an hour. Then you know where the car turns the corner?

Vent:— Yes.

FIG:— Well...did you ever notice that white house with the large lawn and green shutters?

VENT:— Oh, yes. And there's a high fence in front of the house?

FIG:— Yes, that's the one I mean.

VENT:— Certainly...I know that house well.

FIG:— Well...I don't live there.

VENT:— (*Hits figure.*)

FIG:— (*Yells*) I want to go home! !

VENT:— I got my life insured last week.

FIG:— For how much?

VENT:— Ten thousand dollars.

FIG:— Ten thousand of you aren't worth it.

VENT:— Is that so. And when I die half my fortune goes to charity.

FIG:— Who gets the other dollar?

VENT:— What was that argument you had with that actress while I was making up?

FIG:— She said she was in a stock company once and could take off everything.

VENT:— Well...of course...she could. Stock players can play all sorts of roles. But what did you two argue over?

FIG:— (*Slowly*) She said she could take off everything.....

VENT:— Well? What did you say to anger her?

FIG:— I told her to go ahead. I had no place to go.

VENT:— Why you insulted that lady. You must make amends. You must humbly apologize to her.

FIG:— What's in it for me?

VENT:— Why we men must show the ladies respect.

FIG:— How can we when they vote?

VENT:— If it wasn't for the women...how would we be?

FIG:— Better off!

FIG:— Imbecile! (*Hits him*)

FIG:— (*Howls*) I want to go home!!!

VENT:— (*Imitates and tries to catch a fly*).

FIG:— What's ailing you, Hortense?

VENT:— There's a horsefly bothering me.

FIG:— Horseflies only bother jackasses.

VENT:— Do you mean to insinuate that I am a donkey?

FIG:— No sir. I didn't call you a donkey.

VENT:— No but.....

FIG:— Nor did I say you were a jackass.

VENT:— Oh, I see. Then you neither called me a donkey

or.....

FIG:— No I didn't. But you can't fool a horsefly.

FINISH WITH SONG OR  
RECITATION.



## SUPPLEMENT.

### TWENTY MINUTES WITH THE SPIRITS.

*A Feature Vaudeville Specialty Either Worked in "Three" or Full Stage. A Modern So-Called Spiritualistic Feature for Vaudeville Or Club Entertainers.*

#### To the Magical Entertainer

Showmanship is one of the most important assets in any line of theatrical work.

A good showman is more appreciated than a world-beater in sleight of hand. Yet the sleight of hand man is adrift in a rough sea when he faces his audience unless he is a showman.

Twenty Minutes With the Spirits is the sort of act audiences enjoy and the act in the hands of a showman will, as we have it in the parlance of the stage, "make 'em sit up and take notice."

To put this act over to obtain the best results the Performer MUST be a showman and fully understand how to register every point with an audience.

A hit-or-miss performer will never attain any real, lasting suc-

cess although he may continue trying and now and then working thru either pity, or paying some second rate vaudeville agent for his work. This sort of performer is the kind that is fast ruining the show business...but a la Kipling... that's another story.

The successful magician is always a first rate showman. Good-showmanship puts over almost anything. But the clever entertainer who is a showman to his fingertips and has the right kind of an act ...even tho he has his ups and downs... will eventually reach the topmost rung on the Ladder of Success.

#### *TWENTY MINUTES WITH THE SPIRITS*

.. House lights out. Footlights dimmed. Amber flood thrown onto drop.

Orchestra plays a wierd oriental fantasy with cymbal clashes and thunder roars, etc.

House drop slowly rise disclosing black velvet front drop.

Music works up forte dies down gradually.

Music stops. Chime back stage tolls twelve. On the fifth stroke music plays a few bars of another wierd fantasy.

Drop slowly parts in centre, performer steps to footlights (drop closes after him.)

Performer delivers a short introductory speech in which he explains the marvels of illusionary matters.

Performer exits L. 1st entrance, after introductory speech.

Music.

Curtain parts in centre and drapes up disclosing:

Stage set in "three" or "full", black velvet drop, clear stage.

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

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

Stage hands erect cabinet on top of platform and a committee of from six to ten are requested to step upon the stage.

Committeemen are placed on all sides of the cabinet.

A bell, tamborine 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.

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

Suddenly hands are seen flitting here and there from front of cabinet. Performer requests hand to remain still, and he selects a member of committee to go to cabinet and take hold of hand. (Much fun is created with this as they are afraid.) When someone does take hold of 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 Performer calls for "spot" to be thrown onto the cabinet and hand. Committee man lets go of hand and like a flash Performer throws open the front curtains of cabinet, spotlight still on it and shows that the cabinet is empty.

Curtains are again closed and committeemen call out which in-

strument should be heard, the bell or the tambourine. Manifestations again take place, during which 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.

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

Then Performer asks committee if they now believe in spirits.

Performer 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. Committeemen assist.

Cabinet is again examined.

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

Stage hand brings forward a slate, thick piece of wood, 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 introduces his assistant (*Male*). Assistant is handcuffed, placed in a mail bag which is securely locked and then sack is placed in a trunk which in turn is also locked, a canvas cover is placed around trunk and tied. 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.

Front curtains of cabinet closed. Suddenly 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 thru it, the hammer is thrown out. Someone is then requested 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 committeemen are at liberty to examine the ropes, etc. Then the curtains are once more drawn, Performer requests orchestra to play, shot is fired from interior of cabinet, curtains are thrown aside by Performer and assistant, a charming miss, steps from the cabinet bowing her appreciation for the applause.

Quickly, if time permits, several stage hands rush from wings and assist Performer and the committeemen to untie and unlock the trunk.

This done, the trunk is found O. K., the ropes untied and all right, the bag still locked, when unlocked, the handcuffs are 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 to the applause which is sure to follow.

CURTAIN

MODUS OPERANDI  
AND  
PATTER

INTRODUCTORY PATTER

PERFORMER comes on in "one".

PERFORMER

Ladies and Gentlemen:—

Before beginning my part of this evening's entertainment I wish to say a few words regarding the wonders of illusionary matters.

By that I mean things that really are not, yet seem that they really are.

What you will see during my act may, no doubt, to many of you, seem like Black Magic. Maybe it is. . . .most likely it is not!

I lay no claim to possessing supernatural powers. Nor do I claim to have snatched the secrets of my work from the other side of the Great Beyond.

This is what I would like to tell you but I know you wouldn't believe me, nor could I blame you.

But. . . .at any rate. . . .no matter what solution you may arrive at, I trust you will be entertained.

Before commencing I wish to ask you all one favor. It is that after you see what you will see. . . .please. . . .please. . . .don't tell your friends how these later day mysteries are accomplished.

I thank you.

*(Bows off Left First Entrance.)*

*(Orchestra starts playing an Oriental strain.)*

*(Amber spotlight (small) plays on center of curtain.)*

*(Curtains slowly, after gong striking business, slowly drape upward.)*

*(Spot gradually grows larger and larger, until it floods as large a portion of stage as possible.)*

PERFORMER

*(Enters, L. 1. E., steps to footlights.)*

To make my performance a success I wish to borrow, ladies, four or more of your sweethearts to act as a committee.

I assure you, ladies, I shall return your gentlemen to you in exactly the same condition as when you loaned them.

Come, gentlemen, you are among friends. . . .you know it's the chance of a lifetime to get up here. . . .here's your chance.

Step along, sir. Thank you. You start and I am sure others will follow. Right along, sir.

*(A running line of this sort of patter is kept up until four to six men come on stage. You shake hands with one of the men (plant) and after tapping him on the back. . . .hand him back his watch. I have always found this bit of business sure to get a good laugh.)*

*(To save time you could have a couple of men "planted" in the audience who come up first thus giving others more nerve to come up and assist you.)*

(While you are pattering and cooing committee onto stage, stage-hands or assistants are erecting cabinet. Amber spot or flood on stage.)

(Cabinet stands on platform with sides and front thrown over top so full view of cabinet can be obtained and cabinet can be seen right thru.)

#### DESCRIPTION OF CABINET.

The cabinet is made of one-half inch piping, with corner joints and four bars at top for frame. The whole thing unscrews and comes apart for packing. The piping is arranged in lengths of three feet, with threaded ends so it can be easily and quickly put together on the stage in full view of the audience. Be sure the cabinet is made so it will stand firm. A shaky cabinet is dangerous. The cabinet resembles the ones used by "handcuff kings" but much more elaborate. The sides and back of cabinet are sewn at top to top of cabinet. The one I have is made of satin. At each of the lower corners of the sides and back are pieces of black, strong tape. These enable the sides and back to be tied down to side posts. The front is made of thick plush with a top piece coming a foot-and-a-half down from top. On this is eight-inch silver fringe. The sides and back of cabinet, as well as the front extend down to platform and when tied are carefully stretched a bit to insure committee from witnessing what they should not.

#### THE PLATFORM.

The platform is an ordinary affair made of fairly thick wood put arranged in two sections, front and back join together by small bolt-like joints which lock thus enabling assistants to wheel it around. Rollers are affixed in each leg.

The trick part of platform is that about four inches from back, on under side of platform, there is a spring roller arrangement on which is hung a piece of black velvet to match back curtain which I carried by act. When this curtain is pulled down (*it touches stage when pulled down*) the spectators believe they can see right under platform straight back to back drop. But of course, this is not so. This roller attachment is arranged and set into bottom of platform and after platform is set up assistant or stage hand pulls it down into place. A heavy iron rod is sewed into bottom of this curtain which (*curtain*) comes down flush with stage floor.

Care should be taken by the performer and assistants that no one walks in back of this platform while roller shade is down.

(After cabinet is set up, Performer gives cue for stage lights full up.)

#### INTRODUCING THE ASSISTANT INTO CABINET UNSEEN BY AUDIENCE.

The assistant (*lady*) who performs all the mysterious spirit antics in the cabinet but of whose presence the audience should never be let in on, makes her entrance into cabinet in this manner:— Back sides and top pieces, are already tied securely into place when pushed out on platform by assistants. The assistant (*lady*) is at-



tired in black velvet suit and bloomers. She is crouched on platform with back piece or wall on top of her and other parts of cabinet arranged so spectators will not get suspicious. The amber flood covers up the shape on platform but great care should be taken. The back wall, after curtain in bottom of platform is pulled down, is first put into place and during the setting of this wall into place the lady gets down onto stage floor. This is a touchy bit of business and great care should be exercised while putting it over. A slip would ruin the entire act. Be careful those in the boxes can't see too much. This may sound a bit hazy or complicated but by careful working this part during rehearsals the performer will get the correct idea. When possible have the lady assistant working this part of your show of small stature. Tall people are seldom used to good advantage as assistants in illusions, etc.

Now comes some more touchy work and needs plenty of rehearsing. As soon as cabinet is erected the lady assistant still laying on floor, back of the roller curtain, performer asks some one of the men on the stage to step into the cabinet. This gentleman is your "plant", hired in the city where you are playing. He must be well rehearsed as to just what and what NOT to do. He should be instructed to examine cabinet carefully. After examining interior of cabinet he is asked by performer to "kindly examine the sides and rear of cabinet as well. The platform is large enough that assistant or "plant" may walk around it. "Plant" does this and while he is doing so the performer draws the front curtains together. The "plant" moves the draperies at sides and back of cabinet and then returns to the front and examines the top, etc.

During this the lady gets up from the stage floor and carefully gets into cabinet. Your assistant or a well rehearsed stage hand immediately looks around cabinet at bottom and ties the tapes to the standards or side piping.

The lady now having made her way into the cabinet, takes from her bosom a curtain of the same dark material as the sides and interior of cabinet. This curtain has two hooks attached to ends and is hooked into place on bars forming top of cabinet. This is put up into place about a foot or two from cabinet back. This is hung into place quickly and the lady must remain very quiet while behind it as when front curtains of cabinet are thrown open the least little movement might be discovered by some person with good sight. (*Lights are full up now.*)

Assistant gets back of cabinet and, while plant is examining it well, raises curtain under platform into place. Now the plant or any of the other members of the committee are allowed back of cabinet, etc., but not near it.

Now cabinet front is thrown open by magician and the spectators think they can see the back wall drapery but as you, Mr. Magician, know audiences, many times, don't really see one-half of what they believe they do.

The "plant" is asked again to enter cabinet, which he does. Performer taking care he doesn't monkey with rear fake wall. Assistant now returns to where other committeemen stand.

Cabinet front is now closed.

Performer now groups committeemen around cabinet.

Stage hand or assistant brings on a small table on which is a tambourine, a large bell and a revolver, which the performer loads with blank cartridges which you carry in your pocket thus avoid mishaps or worse.

#### PERFORMER

I shall place these articles in the cabinet. *(He does so and they are heard to fall onto floor of platform.)* Now gentlemen....I know you don't believe in spirits....unless they come well corked up in glass bottles. Am I right? I am. But maybe you will change your minds when you hear the syncopated jazz band direct from the Great Beyond.....*(names small nearby town.)*

It is a bit dry here. In fact the whole country is dry...unless it has recently rained and I want you men to have lots of courage. It's my buy. *(Hand shoots out from cabinet front holding bottle and a glass. This bottle the assistant has had on her when making her entrance unseen into cabinet.)*

There is but one glass but perhaps the spirits in the cabinet....not the bottle...will send up a few more from the spirit pantry. *(Hand shoots out several more glasses.)*

Thank you. So kind and thoughtful of you.

*(Pours drink for the men who want it.)*

Pretty good stuff even for these times, what?

*(Assistant takes glasses and bottle off.)*

Now as we have had some refreshments let us now have a little music.

*(Lady assistant in cabinet has picked up the bell, tambourine and revolver. Upon word of command she violently rings bell, thumps tambourine, then fires revolver. Quick as a shot she drops the articles onto floor of platform and gets back behind the false flap or curtain.)*

*(Performer throws open curtains at front of cabinet and the various articles are seen lying on floor.)*

*(Plenty of rehearsing will enable assistant to do all the stage business rapidly and in a clean cut manner.)*

#### PERFORMER

Nice and quiet now, what? Sure thing. The spirits belong to a union of their own. So much music and then intermission. Now let us once more close the curtains...as the spirits only work in the dark...like second story workers and other aristocrats! *(To one of the men)* You, sir, stand here. *(Performer buttons strip of velvet across front flap to keep it from opening unexpectedly.)* Now for some more spirit manifestations!

Lady assistant, in cabinet, again gets to front of cabinet and waves her hands up and down at top, centre and bottom of flap *(outside)*. *(She manages to hit the man standing in front of cabinet on the head or cheek. This gets a laugh.)*

#### PERFORMER

*(Speaks in an impressive manner.)* Spotlight! *(Light is thrown*



### PERFORMER

No...no! I said when I counted three! Now let's do it again. Now...keep your wits about you! (*Counts*) One!...Two!...THREE!!! (*Stage hand stands ready.*)

One man calls "tambourine"...this is heard to slam and is thrown from cabinet. The same business is repeated with bell and revolver.

Then in rapid succession six small fire bowls are handed from cabinet by the spirit hands.

Performer taking these and handing them to assistant who hands them in turn to stage hand who carries the one after the other into wings still blazing. (*These can be loaded in by lady or can be handed in by assistant under cover of change from white to green spotlight.*)

Performer pulls aside curtains, spot still playing on it, and the cabinet is again proven (?) to be empty. Again it is examined by one of the committeemen under the watchful eye of the entertainer.

Aim for comedy throughout these manifestations. The committeemen will furnish the laughs in a great many instances but the glib tongue of the entertainer will help things along.

### PERFORMER

Are you satisfied that there is nothing there? You are? Very well, gentlemen. Now...do you still doubt there are spirits? Do you still believe in your own eyes? Have you or have you not seen the doings of spirit hands? Or have I hypnotized you unconsciously?

Aim for comedy but still keep up the air of mystery. Don't "kid" your volunteer assistants too much. Get all the laughs you can, but get them legitimately. Avoid personal stuff. The men recruited from the audience, are kind enough to assist you, so avoid attempts which might make them seem foolish to the rest of your audience.

### PERFORMER

To further prove I use none of the familiar aids of the magician...I shall have a carpet spread under the platform.

Stagehands and assistant bring out a roll of carpet...preferably a large rug. This is stood upright while still rolled and unrolled upright. Be sure when they unroll it slowly that it is held and steadied by stagehands. The assistant in cabinet makes her way off stage to the wings behind the carpet. This is done quickly. The end of carpet or rug is held to wing or a little behind and unrolled upright while performer taps same showing that there is no openings, etc., in it. The performer calls for the spotlight to be thrown on to carpet and then remarks that in order to have those out front see it better calls for stage and house lights to be lighted. This is another touchy bit of business but careful rehearsing and assistants and stagehands who aim to avoid clumsiness will take the load of responsibility from the performer's shoulders.

During this part of the act the performer should keep up a running convincing line of patter to cover up what is going on behind the carpet. This part of the patter can be "ad lib" to suit the per-



former's own taste. The platform should be near a wing so lady assistant's getaway will go unnoticed. As soon as possible have the carpet taken from wing so some wisenheimer in audience won't get wise.

While assistant is getting out of cabinet the performer, who has closed curtains, shakes the curtains so if assistant should fumble a bit and shake cabinet it will be thought to be done by the performer. This getaway is done in a flash. After tapping cabinet go over to carpet and tap that. Have an assistant throw open cabinet or better still have "plant" (*after you are sure the lady has made good her exit*) suspiciously look into cabinet. Then you walk over and throw open curtains or tell a stage hand to do so..

Before the lady gets out of cabinet she (*an assistant unties the bottom tapes at back so she can get out easily*) takes down the false curtain and takes it off with her. This curtain is no longer used.

#### PERFORMER

Now please, place the carpet down. Thank you. Kindly roll the platform onto carpet. That's right. (*Platform is placed center.*) (*To committee*) Now you can see all is well. No sort of spirits whatever. Not even, to our regret, bottled ones. Now I'll show you a sure way of losing those you wish to get rid of.

"Ad lib" patter as the following is being done.

Assistant brings on a trunk, mail bag, canvas cover, rope and several pairs of handcuffs.

A stagehand brings on glass top or "prop" table on which lies a slate, a piece of chalk, a thick piece of wood, long nail, hammer, pack of cards, length of rope, bell, horn and revolver.

#### PERFORMER

Tales unfolded to us by oriental wonder workers often leave us wondering and most times, doubting. While travelling in the Orient (*localize*) I came across a Hindoo fakir who had many secrets. Many of these wonderful secrets he revealed to me. Some of them I dare not even put into form for presentation... as I value my life. I know you don't believe me but such is the truth. But let me show you one of these secrets. Allow me, before proceeding any further, to introduce to you my assistant, Professor Donleunto... a direct descendent of the world-famed, old time conjuror Cagliostro.

(*Chord from orchestra. Assistant comes on and bows to spectators.*)

Lady assistant is dressed in a tuxedo, has on a man's wig and mustache. She must look like a man from the audience's viewpoint. Should she betray the fact that she is a woman... this would take some of the effectiveness from the specialty. She doesn't speak at all.

Assistant is securely handcuffed and if performer wishes it a pair of "tricked" thumb cuffs may be placed on her thumbs by an assistant or the "plant". She (*or as they think "he"*) is placed in a mail bag, spectators may furnish their own locks, then lifted and placed into trunk, which is in turn locked and securely covered and knotted after placing canvass cover over same. Trunk is placed onto platform and on top of the trunk or better still beside trunk is

placed the bell, hammer, nail, wood, tambourine, piece of rope and the slates, cards and chalk.

Performer now pulls the front curtains and then asks the committee to surround the cabinet. This takes up a little time which enables the lady to get out of the handcuffs, the bag and opening trap in the trunk loosen the canvas cover.

Committee are now placed around cabinet.

Lady gets out of trunk, sticks her hands thru front of cabinet making them appear to be flying here and there.

The bell is rung, the tambourine banged, hammering is heard and piece of wood is thrown from the cabinet with nail thru it. Hammer follows. Then piece of rope is thrown out and performer shows that rope has been knotted by some spirit agency.

Someone is requested to call a name, any name. This is done and the spirit (?) hand hands out a slate upon which is written the name selected. Performer now shows a pack of playing cards. Has several of the committee or the spectators select a few (*more if time permits and an evening's entertainment is being given*). The performer asks the spirit hand to think of the cards selected and one by one, after a spotlight is thrown onto front of cabinet, the hand appears and each time one of the selected cards are handed out for all to see.

The trunk is a tricked one familiar to all magical entertainers. The method of making an exit thru a sliding panel or a trap door is too well known to be gone into here. The canvass cover business is also well known.

The main thing is that the trunk be one from which the assistant can easily and quickly effect her escape.

The mail bag is the usual affair with a thin short top bar which unscrews in the middle or at one end only after the lock is put on. The lock acting as a sort of lever by which the bar can be unscrewed. The regular long thick bar as sold is not as good in this bit of work because an audience grows suspicious at anything that looks bulky and large.

The handcuffs are tricked so they can be instantly opened by assistant.

Lady begins, as soon as she is in trunk to unfasten the thumbcuffs and handcuffs and get out of the bag. The bag she carefully locks again by tightly screwing the section bar into place after she has taken off the man's attire, mustache and wig. This must all be accomplished quickly.

Stepping out of the trunk, she quickly between the various manifestations, works stage business of waving hands, etc., and ties cover taunt again across trunk. She hides behind trunk when curtains are pulled aside by performer so audience believes everything is still O. K.

The slate writing needs no explanation, neither does the tying rope and hammering nail into the board. The card stunt is done by either performer using a trick pack of cards or as I used the cards by forcing from two to five on various disinterested spectators well down toward the front.

Suddenly upon a word of command from the performer the curtains of the cabinet open themselves. This is accomplished by arranging pieces of strong, black cord on parts of the curtains at front of cabinet and operated by the lady hiding behind the trunk. The cords have small hooks fastened to them. Experimenting will show the entertainer just how this is done.

#### PERFORMER

Now ladies and gentlemen:— Without a doubt you still have clung to your own formed opinions as to how things have been accomplished. You are at liberty to do so, of course but allow me to close my part of the entertainment this evening with what I know to be one of the quickest escapes and transformations on record.

Performer again closes curtains on cabinet and spotlight plays on it.

Orchestra takes up an oriental strain and plays same very softly (P. P.) until end of act.

Performer places committee again around cabinet and standing to one side of stage fires a revolver.

Immediately cabinet front is thrown open and out steps the little lady.

Performer and lady bow to the well-deserved applause.

Performer leads lady off stage.

Performer thanks committee for their assistance, bows them off the stage, down the rundown, and then again bows as the curtain descends.

#### C U R T A I N

NOTE:— Plenty of rehearsing is necessary for an act of this sort. The more the better. During rehearsals the entertainer will find that the act is simple to work and when properly presented by a showman... the specialty is one that is sure to mystify and entertain the most fastidious audience.

*Any further information necessary will be gladly given by sending a stamped self-addressed envelope to David J. Lustig ("Lavellma") care of 1207 Main Street, Bridgeport, Connecticut, U. S. A.*



THE LATE W. D. LEROY



DANIEL SILVEY  
Successful Magical Dealer of Boston.

SCENARIO  
MAGICAL DIVERSIONS.  
By

*The Hands of La Vellma.*

A Movie Script in continuity form — could be photographed and used to open an act or show.

LEADER  
HANDS OF MYSTERY.  
SCENE NO. 1.

SHORT "SHOT" OF PAIR OF HANDS. (*Fade out and into Scene 2.*)

SCENE NO. 2.

HAND SHOWN EMPTY, FRONT AND BACK; SUDDENLY PART OF A PACK OF CARDS APPEARS IN FAN FORM, THEN ANOTHER FAN OF CARDS IS PRODUCED.

SCENE NO. 3.  
LEADER  
EASY WHEN YOU KNOW HOW.

*Scene.*

BACK AND FRONT PALM WITH A CARD; THE SEVERAL



CARDS ARE PICKED UP AND VANISHED IN MIDAIR. HANDS ARE SHOWN BACK AND FRONT, EMPTY. CARDS ARE NOW CAUGHT EITHER SEPARATELY OR IN FAN.

*LEADER*

*WOULDN'T DECEIVE YOU FOR WORLDS.*

*SCENE NO. 4.*

VARIOUS FANCY FLOURISHES AND COLOR CHANGES WITH PACK OF CARDS.

*LEADER*

*"FIVE OF HEARTS!"*

*SCENE NO. 5.*

CARDS SHUFFLED, ONE SELECTED AND SHOWN, REPLACED, PACK WELL SHUFFLED, CUT, A HAND TAKES OFF TOP CARD OF PACK CUT, CARD SHOWN AND PROVES TO BE CARD ORIGINALLY SELECTED. (*No stop camera work.*)

*LEADER*

*A SIMPLE BIT OF BYE PLAY.*

*SCENE NO. 6.*

SELECTED CARD SHOWN, BACK AND FRONT, THEN STOOD UPRIGHT ON ENDS OF FINGERS.

*LEADER*

*AN EXPERIMENT ANY SIX YEAR OLD CHILD CAN ACCOMPLISH AFTER TWELVE YEARS OF PRACTISE.*

*SCENE NO. 7.*

COMPLETE REVERSING OF SELECTED CARD IN DECK AFTER SHUFFLING VIA SLEIGHT OF HAND. ALL THE EFFECTS IN THIS SCENARIO ARE ACCOMPLISHED BY PURE SLEIGHT OF HAND.

*LEADER*

*THE MYSTERIOUS THIMBLE.*

*SCENE NO. 8.*

THIMBLE APPEARS ON FINGER OF RIGHT HAND. VANISHES AND APPEARS ON FINGER OF LEFT. THEN VANISHES AND APPEARS ON DIFFERENT FINGERS OF RIGHT. THIS CAN BE WORKED SO THIMBLES APPEAR ON EIGHT FINGERS.

*LEADER*

*COIN MANIPULATING.*

*SCENE NO. 9.*

VARIOUS COIN VANISHES AND REAPPEARANCES. FINALLY A FEW COINS COMPLETELY VANISH.

*LEADER*

*LA VELLMA COINS AND LEMON TRICK.*

*The closer you watch, the more you think.*

*SCENE NO. 10.*

TWO BORROWED, MARKED HALF DOLLARS ARE WRAPPED IN A PIECE OF PAPER, AND VANISHED AT FIN-

GER TIPS. THESE ARE FOUND INSIDE OF A SELECTED LEMON WHEN FRUIT IS CUT OPEN. LEMON REMAINS IN FULL VIEW THROUGHOUT THE EXPERIMENT.

*LEADER*

*KEEP YOUR EYES ON THIS ONE.*

*SCENE NO. 11.*

FOUR ACES ARE VANISHED FROM PILES ON STAND AND ARE FOUND IN PILE SELECTED BY A SPECTATOR.

*SUBTITLE.*

*(Try This Over On Your Piano!)*

*SCENE NO. 12.*

HANDS PICK UP A PACK OF CARDS, SHUFFLE THEM, PACK IS SQUARED UP. PACK IS TORN IN HALF, THEN INTO QUARTERS.

*SUBTITLE.*

LA VELLMA:—“Any card called for will be located at any number called.”

CAMERAMAN:—“Four of diamonds! At number 15.”

*SCENE NO. 13.*

FOUR PILES OF TORN CARDS ARE ON TABLE. (ALL THESE SCENES ARE SHOT “Closeup.”) HANDS PICK UP, ONE AT A TIME, EACH OF THE FOUR PILES AND COUNTING DOWN EVERY PILE LAYS ASIDE THE 15TH PIECE IN EACH PILE.

*SUBTITLE.*

*AND THAT'S NOT ALL.....!*

*SCENE NO. 14.*

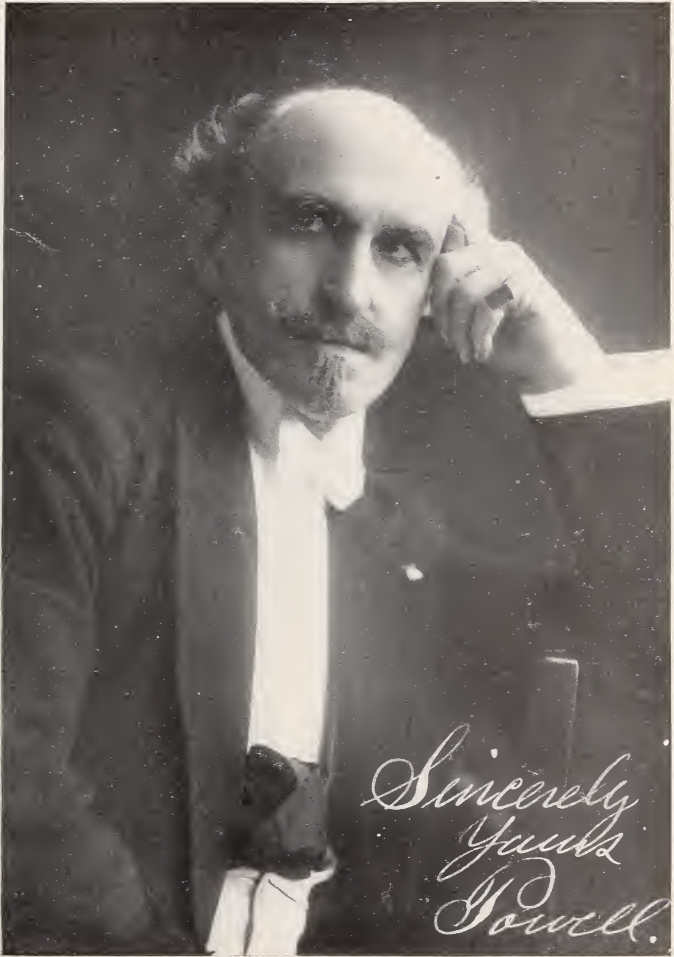
PIECES OF CARD ARE TAKEN AND HELD UP SHOWING IT IS THE SELECTED CARD, THE FOUR OF DIAMONDS.

*SCENE NO. 15.*

*Same as Scene 1.*

*(Dissolve Out.)*





FREDERICK EUGENE POWELL  
World Famed Magician and Illusionist.

# "The Only Magic House!"

1. The ONLY Magic House with ACTS OF THEIR OWN ON THE ROAD!! (One 5-people act and one 7-people act, United & Patanges SOLID).

2. ONLY Magic House conducted by ACTIVE PROFESSIONAL PERFORMERS. (Members of the National Vaudeville Artists, Inc., stage union).

With ACTS of their OWN on the road POOLE BROTHERS feel qualified to supply NEW ORIGINAL MAGIC that is PRACTICAL and will MAKE GOOD. They create, build and stage Features or Complete Acts and equip them in a PROFESSIONAL MANNER. Let them advise YOU.

"WHEN YOU WANT ORIGINAL MATERIAL — PROFESSIONAL QUALITY,  
GO TO POOLE'S"

Some Recent Features.

"POOLE'S PROHIBITION PHEAT" A RIOT! Any liquor poured from one bottle \$10.

"MIRACLE OF THE EAST." At last a perfect fabled flower growth. Done on the "Roundup" or even in the audience, without body loads, table, or assistant. Ask Harry Rouclere. \$20. Two for \$35.

"NYMEX PRODUCTION CHIMNIES." Bought the rights to this, the greatest production for flags, silks, ribbons, etc., ever conceived and the ONLY ONE that can be performed with audience completely surrounding performer, at three feet. Protected. \$25.

"DR. C'S PSYCHIC SLATE WRITING." Fooling all the clairvoyants, mediums and mystics. Positively no fakes or flaps, yet two slates actually shown. ALL SIDES (each side marked by spectator with his initial after inspection, writing produced in genuine chalk. Performed on stage or parlor with people on ALL SIDES. An invention of Dr. Carrington and guaranteed to be ABSOLUTELY NEW or MONEY BACK. \$2.50. "HEADQUARTERS IN U. S. A. FOR MIND READING AND SPIRIT SUPPLIES."

THE "MASTER MIND ACT." The only practical method yet devised by which ONE MAN without any assistant can walk into any hall or theatre and give a mind-reading act with sealed messages, without any preparation of hall theatre, no switching and without any delay or intermission. Possible only with Poole's Protected Device (infringements legally prosecuted). Guaranteed to be NEW, or your MONEY BACK. Over 50 sold and not one returned. \$10. No pads, impressions of any kind, alcohol, turbans or ANYTHING EVER USED BEFORE. "GREATEST THOUGHT TRANSMISSION ACT." Using true wireless telephones (not induction coils) on the body of the performers. Anything spoken to one in audience is heard by other. Nothing on floor. Everything carried on body.

SPIRIT WRITING and SPIRIT PICTURES. Cardboard or canvases submitted to audience and one selected and marked are placed between two sheets of glass and secured by thumb-buttons. Shown both sides, identification marks plainly seen. WITHOUT COVERING either spirit writing or a GENUINE PAINTING IN OILS appears in 15 seconds. It is presented to club, etc. — a lasting ad for you. NO CHEMICALS. 11 x 14, \$14. Size, 18 x 20, \$20.

SEND FOR LIST OF "SPIRIT WONDERS," 5c.

CATALOG OF 55 STAGE ILLUSIONS, 50c.

We have supplied the majority of the successful acts of this type in the business today. Ask them. We will forfeit \$1,000.00 if we fail to show to your representative in New York that we have supplied our spirit effects and outfits of this type alone to over 80 performers here and abroad.

## Poole Bros. Store

1893 Broadway

New York, N. Y.

# "Vaudeville Mind-Reading"

## CONTENTS.

INTRODUCTION (by Henry Hatton).

FOREWORD.

**VAUDEVILLE MUSICAL SILENT THOUGHT TRANSFERENCE ACT.** In which members of the audience whisper to the performer the titles of any musical selection, and upon spectator requesting the lady at the piano to "Please play my selection," she not only plays it, but names the selected piece. This is a method of performing the most baffling Silent Thought Transference act that has ever appeared upon the vaudeville stage.

**VAUDEVILLE SECOND SIGHT ACT.**

Involving a new method of signaling to the medium, which enables her to go into audience, and, while apparently under the hypnotic control of the performer, accomplishes some difficult and complicated tests. Medium writes initials of spectators and the names of selected cards.

**VAUDEVILLE CRYSTAL - GAZING ACT.**

Complete method in which the performer, working in Oriental garb, walks freely about stage, reading answers to queries, also names, etc., written by members of the audience. This sort of act has mystified audiences throughout the world. Performer consults crystal sphere, wherein he professes to read the various answers to questions put to him.

**PHONETIC SYSTEM FOR SILENT THOUGHT TRANSMISSION ACTS.** "Something new under the sun." In this chapter this new and novel system is worked around the most baffling silent transmission act of them all; in which any selection whispered to the performer, in audience, is played by the blindfolded pianist on the stage.

**VAUDEVILLE FEATURE MIND READING ACT.**

Complete modus operandi of a mind reading act, the kind which always wins favor with an audience.

**WINGED MYSTERY.**

An unusual and baffling mind reading experiment with a sure-fire sensational finale. A feature specialty of just the sort to bring a big mind-reading show to a close.

**ON ANSWERING QUESTIONS.**

Treating how to answer "catch" questions as well as many others.

**METHOD OF OBTAINING SEALED MESSAGES WRITTEN AT HOME BY MEMBERS OF THE AUDIENCE.**

**THE BLINDFOLD DRIVE.**

Various methods of staging and performing this great publicity getting stunt.

**A SENSATIONAL PUBLICITY TEST.**

This is a stunt staged by the performer in the city or town where he is playing, and is sure to bring forth columns of news stories that is far better than the usual news stuff.

**A VAUDEVILLE MIND READING ACT.**

Complete from introductory speech to the transmitting of articles; with various tests for the medium, introducing a short fortune telling by cards, effect and all in all an act that can run from twenty minutes in vaudeville to an hour and a half in a theatre as the feature part of a road show.

**PUBLICITY STUNTS FOR MIND READERS.**

Six tests that can be performed in clubs, newspaper offices or hotels and will gain prestige for a clever entertainer.

**SILENT THOUGHT TRANSFERENCE.**

A method that has puzzled audiences in this country and abroad.

**A LATER DAY MIRACLE.**

A different sort of test after which an audience is left too dazed to even applaud until several minutes after the curtain has descended.

**MIND READING ACT FOR CLUB ENTERTAINERS.**

A non-electrical method of reading and answering questions, using the crystal ball feature. This is a new method and will be appreciated by the club and society entertainer.

**THE CHESS KNIGHT TOUR.**

Two methods of performing this entertaining feat, which can be introduced as a mind-reading experiment.

**MENTOLOGY.**

A novel effect which enables the club entertainer to name every card in an entire deck, in order drawn without memorizing.

**VOICE CULTURE.**

A valuable chapter that should not be skimmed over, but carefully read by all mental telepathists and conjurers.

**CONCLUSION.**

A general wind-up, touching on mind reading and kindred phenomena.

## SUPPLEMENT.

**GAMBOLS OF THE GHOSTS.**

A two-hour entertainment, introducing demonstrations in Mysticism, Mental Telepathy, Occultism and kindred weird and startling so-called Psychic Phenomena, winding up with a novel Crystal Gazing performance. This entertainment will meet the approval of all advanced entertainers, especially the performer who wishes to carry a limited amount of paraphernalia.

**\$2.00 Postpaid Complete**

**ROBERT W. DOJDGE 16 Elm St., Somerville, Mass.**

Real Vaudeville Patter Written to Order.  
Vaudeville Material of Every Description  
written and staged. Prices within reason.  
Novelty Acts Arranged and Staged.  
Hundreds of genuine unsolicited testi-  
monials

## DAVID J. LUSTIG

LA VELLMA

Permanent Mail Address

Care of 1207 Main Street  
Bridgeport, Connecticut  
U. S. A.

Patter that IS "different" for tricks, il-  
lusions and special effects. Ask Ovette,  
Evans Brown, Blackstone, Dermotti, Vac-  
co, etc., etc. Let me know what you wish.  
You'll be satisfied.

"Always glad to hear  
from any of the boys."

Are you getting together a Magi-  
cal Library?

Are you in search of a certain  
rare work?

If so get in touch with me.

A pink stamp brings my latest  
revised lists.

## ROBERT W. DOJDGE

16 Elm Street  
Somerville, Massachusetts  
U. S. A.

Correspondence solicited

WANTED AT ALL TIMES: Novel Mind  
Reading Ideas. What have you?



## ILLUSTRATIONS FOR EVERY MAGICAL PURPOSE

Up-to-date designs for Letterheads  
Book Covers and Posters by  
an artist who understands magic  
Inventor and Illustrator  
of Manipo—Ghost Cigarette—Xkwisit



WILLIAM B. CROCKER  
514 DIXWELL AVE., NEW HAVEN, CONN.

# Henri D'Rubio

576 Mission Street  
San Francisco, California

Dealer Exclusively in  
Practical Magical Apparatus

Send 10 Cents for Catalogue

## TED LYTELL'S RAG PICTURES

Don't want to talk about myself, so I will  
let my satisfied customers write my ads.

Here is one—"Rag Pictures came thru O.K. and  
are just wonderful. I now fully appreciate what a  
real rag picture is and can be when constructed in  
correct manner by one who has a practical mind plus  
the artistic element essential to see that lights and  
shades, color blending and general harmonizing  
are all taken care of without a lot of difficult tech-  
nic put on the performer to dope out."

I hope you believe it for I try to  
do this and more.

YOURS in RAGS,  
**TED LYTELL**  
Winthrop, Mass.

## Send Pink Stamp for My Latest Book List

NEW BOOKS!  
RARE BOOKS!!  
UNUSUAL BOOKS!!!

No matter what you are looking for  
in the Book Line consult me first.  
Prices Within the Reach of ALL.

## ROBERT W. DOIDGE

16 ELM STREET,  
SOMERVILLE, MASSACHUSETTS

## MIND=READING?

(Any Distance)  
Simply wonderful, wonderfully simple 30c  
"Hypnotism," banishes diseases, con-  
trols others, astounding exhibitions  
easy, 25 lessons, \$1.00  
Satisfaction guaranteed

## SCIENCE INSTITUTE

R. D. 6435 North Clark Street  
CHICAGO, ILL.



## David J. Lustig

(La Vellma)

WRITER OF VAUDEVILLE, MAGICAL  
AND KINDRED ART MATERIAL  
Vaudeville Sketches, Playlets, Tabloids  
and Novelty Acts, Written  
and Produced  
Permanent Mail Addresses  
Care of 1207 MAIN STREET,  
or  
173 CATHERINE STREET,  
BRIDGEPORT, CONNECTICUT

# The Professional Books on Magic



## THE PROFESSIONAL BOOKS ON MAGIC.

SOLD only WITHIN THE PROFESSION, carried by all the oldest and largest Magical Dealers here and abroad, the Burling Hull Publications have held the lead of American writings on Magic for the years. The author is strictly and exclusively a professional magician playing from vaudeville and lyceum to his own organization, as well as the leading individual engagements with his "Innovation Magic Act" (performed as at the Mardi Gras Ball at the Ritz-Carlton Hotel, Ball of Nations, Commodore Hotel, etc., with thousands of spectators on ALL SIDES of the performer), is known as the magician who has "Played from the White

House to Sing Prison." Perhaps that is why they are spoken of as the most "PRACTICAL" books on Magic. Aside from the authorship of 18 books on Magic, he is the inventor of many features used by the leading stage performers and his original effects are sold by practically every magical dealer today, and the BEST of his inventions are contained in his books.

SOLD BY FELSMAN, *Chicago*; THAYERS, *Los Angeles*; POOLE BROS., *New York*; HEANEY, *Berlin*; GAMAGES, *Holborn*; WILES, *Manchester*; DAVENPORT, *London*.

## LATEST PUBLICATIONS

"24 METHODS for MIND-READING and CRYSTAL GAZING ACTS." Most complete treatise of methods for this type of act ever issued, about 10,000 words Ms. \$2.

"HOW TO ANSWER QUESTIONS FOR THE CRYSTAL GAZING ACT." The whole system annalized and taught so ANYONE can use it, with Introductory Lectures, etc. \$5.

33 Rope Ties and Chain Releases....	\$1.00	Expert Manipulation (200 Photos)....	\$1.50
Art of the Stage.....	.75	Modern Handkerchief Act .....	1.00
Challenge Handcuff Act and Charts	2.00	Bulletin, Original Tricks .....	.75
"Sleights" Clever effects .....	.25	Master Sleights (50 Photos).....	.75

FELSMAN, POOLE BROS., WILES, Ltd.

ORDER FROM

THAYER, HEANEY CO., GAMAGES, Ltd. DAVENPORT & CO.

## THE BURLING HULL STUDIOS

Member "National Vaudeville Artists"

NEW YORK STUDIO  
1947 Broadway,  
New York, N. Y.

BROOKLYN STUDIO  
167 Senator Street,  
Brooklyn, N. Y.

## NEW And Novel Ideas in MAGIC and MIND READING

### WANTED FOR FUTURE PUBLICATIONS

All manuscripts should be typewritten. Always enclose return postage. Write on one side of paper only.

Get busy and send in your ideas or complete act manuscripts NOW!

## ROBERT W. DOIDGE

Publisher of Magical and Kindred Art Literature

16 ELM STREET,

SOMERVILLE,

MASSACHUSETTS



# MAGICAL LITERATURE !!

Books on Legerdemain, Conjuring, Magic, Card Tricks, Ventriloquism, Shadowgraphy, Rag Pictures, Chalk Talks; and interesting books on Occultism, Black Magic, and Spiritism always in stock.

Goldston's "More Exclusive Magical Secrets."

Teale's "Higher Magic," de Luxe, \$6.00; cloth, \$5.00.

Houdini's "Miracle Mongers and Their Methods," \$3.00.

Dorny's "Trix and Chatter," \$4.00.

Downs' "The Art of Magic," cloth, \$5.00.

Walker's "Up-to-Date Conjuring," \$1.50.

Holmes' "The Magic Art," Vol. I, \$2.50.

Naldrett's "Collected Magic," \$1.50.

*Hundreds of rare and out-of-print books and pamphlets.*

## LEO RULLMAN

1421 University Avenue, New York City

---

## Magical Apparatus -- Novelties

Sensational Escapes, Stage Goods  
Superior Quality and Workmanship  
Big Catalogue Mailed to you free

Complete Crystal Gazing Acts. Something New in this line  
Write us for Circular A

We are headquarters for Magical Goods, Jokes, Novelties from all  
over the world. Sensational escapes, latest and the best.  
Spiritualistic Effects, new and great

We buy and pay you well for new ideas—also Magic Books, Escapes  
Bought, Sold and Exchanged. Send us list of what you have.

Our Big Catalogue sent you free. Write today, we will save you money

## Heaney Magic Co.

Desk D

Berlin, Wisconsin

The Latest, Prettiest and Most Novel of all is  
**Haunted Pips**

A card is selected by a spectator, handed to the performer who places it at one end of an easel, a blank card is shown and placed at the other end of the easel, both are now covered with pieces of paper. The performer stands away from the easel and commands the PIPS to pass VISIBLY from the card which was selected to the blank card, as the PIPS appear half way between the cards the performer commands them to stop, he now shows BOTH CARDS TO BE BLANK, replaces them on the easel and the PIPS complete their journey. The pieces of paper on being removed show the PIPS ON THE PREVIOUSLY BLANK CARD.

PRICE, — \$5.00.

SPECIAL APPARATUS BUILT TO ORDER

**DEL ARNO**

INVENTOR  
 &  
 MANUFACTURER  
 OF  
 MAGICAL APPARATUS

490 WASHINGTON AVE., CHELSEA, MASS.

**MAGIC CARDS**

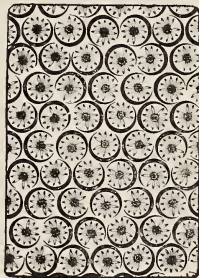
While these cards apparently are the same as any ordinary deck of Playing Cards, they can be used for magical "stunts" without number.

The backs are entirelyly mechanical---no lengthy study nor practice is necessary.



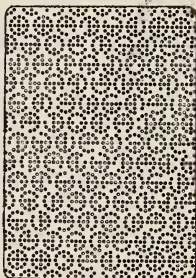
DE LAND'S DOLLAR DECK

This deck contains over 12,000 secret marks. Some seemingly impossible feats in magic can be performed with it.



DAISY DECK

The backs of this deck contain a system of marks which can be read at a distance of 15 feet. Wonderful for stage use.



NIFTY DECK

This deck is especially suited for long distance reading. The directions tell you how to accomplish some seemingly impossible feats.



ADAMS' LEAGUE DECK

These cards can be "told" from the back as well as the front. You can perform an entire act in magic with their aid.

Every one of these decks is different. Exclusive tricks can be performed with each. Special directions containing the secret "key" are furnished with every deck.

With these cards YOU can accomplish feats in magic, equal to any performed by professional magicians.

PRICE PER DECK . . . . . ONE DOLLAR

Send a 2c. stamp for our Illustrated Catalogue

**S. S. ADAMS, Asbury Park, N. J.**

# Silvey & Bugden

Oldest Magic Supply House in America. SILVEY & BUGDEN, Successors to W. D. Leroy. Conductors of the Boston School of Magic. Teachers, Inventors, Importers and Dealers in everything in Magical Apparatus. Always exclusive features to be had of us. If its SILVEY & BUGDEN, it's the best. The latest European and American books always in stock. Magic papers, etc., hundreds of rare books and papers always on hand. We pay a good price for second hand Standard Magical Apparatus. Home made stuff not wanted at any price.

## BOOKS.

Higher Magic (Oscar Teele).....	\$5.00
The Art of Magic Nelson Downs).....	5.00
Tricks and Chatter (Dorny).....	4.00
Original Mysteries for Magicians — Brunel White....	1.25
More Miscellaneous Magic — Percy Naldrett.....	1.00
Magical Notes and Notions — Percy Naldrett.....	.75
Tricks for Boys — Ernest Sewell.....	.50
Popular Patter — Fred Rome.....	.50
More Popular Patter — Fred Rome.....	.50
The Magician's Book of Patter — Charles Medrington	.50
Hints to Young Conjurers — Oswald Williams.....	.50
The Red Demons or Mysteries of Fire — E. Barnello, originator of the Modern Fire act.....	.50
Modern Card Effects and How to Perform Them — Geo. Delawrence and James Kater Thompson....	1.50
Original Magical Creations — Stanley Collins.....	1.50
Deceptive Conceptions in Magic — Stanley Collins....	1.50
Chemical Magic — V. E. Johnson.....	1.00
Paper Magic — Will Blyth .....	\$1.00
Paper Tricks — Will Goldston.....	1.00

## TAKE NOTICE.

Publishers of New Books and Inventors of New Magical Ideas are requested to send samples.

Lists sent free.

# Silvey & Bugden

Successors to W. D. LEROY

103 COURT STREET,

BOSTON 14, MASS.

# The "Billy O'Connor" Effects

First Time Offered to the American Trade

BY

S. WILLSON BAILEY

580 Massachusetts Ave., Cambridge 39, Mass.

BE THE FIRST ONE TO SHOW THESE EFFECTS, AS THEY ARE SURE TO BE POPULAR.

## INSTANTO

### The Best Card Effect Ever

With this pack ANY card called for is instantly found, even with the pack held behind the performer's back. Also, ANY number of cards called for may be **instantly** cut and then counted to prove correct.

1. Every time a card is called for, it is exposed by merely cutting the pack.
2. The performer does not even look at the pack to find the cards called for.
3. The cards may be found just as easily with the pack held behind the performer's back.
4. Cards may be examined to prove they are quite ordinary.
5. Any and every card in the pack may be called for, including Joker.
6. Any number of cards **instantly** cut, this time also behind back, if desired.

Including pack of cards and illustrated instructions. - PRICE, \$3.00

## THE "HOUDINI" COURT CARD.

Titled by Kind Permission of Harry Houdini.

**EFFECT** — Court Card and two pip cards are given for examination; and, beyond the fact that they each have a small hole in center, they are **entirely unprepared**.

The performer explains that the Court Card has the same mysterious power as THE GREAT HOUDINI, and will make a SENSATIONAL escape.

First, one of the pip cards (called a committee man) is threaded by passing a thread through the hole in card; the performer then exhibits a piece of apparatus, into which the Court Card is "locked," the apparatus (called a straight jacket) having holes in the center of each side corresponding with hole in card. It is thus passed on to the thread already containing the pip card; then the other pip card is also added to the thread, the two ends of which are now given to a spectator to hold.

The performer now points out that the Court Card IS NOW SECURELY FASTENED, yet, without covering anything in any way, and in the most open manner, he pulls the COURT CARD ENTIRELY FREE of the "Straight Jacket" and thread, and immediately gives it for examination.

**REMEMBER THESE POINTS:** Everything may be examined without fear. Nothing is exchanged. No covering. The escape is done in full view of all. Complete with full instructions, tips, etc. PRICE, \$2.00.

## A POSSIBLE IMPOSSIBILITY.

This is guaranteed to fool any conjuror or anybody to whom you may show it. Billy O'Connor says: "It is the best trick he has ever worked out."

**EFFECT** — The conjuror gives a spectator a pack of cards and asks him (spectator) to shuffle pack, and WITHOUT GIVING THE PACK BACK TO THE CONJUROR, the spectator is instructed to take a card from the pack, look at it, put it back in pack, and shuffle cards again. All this is done without the CONJUROR EVER TOUCHING THE CARDS ONCE.

(Continued on Next Page)

## More "Billy O'Connor" Effects

Yet the spectator gives the conjuror the pack of cards, and without speaking or asking any questions, the conjuror immediately finds the selected card.

### REMEMBER THESE POINTS:

1. The cards are not faked or marked in any way.
2. Absolutely guaranteed to fool any one.
3. No CONFEDERATES.
4. No QUESTIONS ASKED.
5. ANYONE CAN DO IT RIGHT AWAY ON ACQUIRING THE SECRET.
6. NEEDS ABSOLUTELY NO PRACTICE.
7. NO SLEIGHT-OF-HAND.

Now, as a test, try and do this trick under the above conditions; and, when you have failed, send us **ONE DOLLAR** and we will tell you how to do it.

### EDUCATED DIE TRICK.

**EFFECT**—Six cards are shown, all entirely different; one is selected, noted, and the six cards are then thoroughly mixed, after which they are placed in a row, face downwards on a table or easle. An ordinary die is then examined, and, found to be without trickery, the die is then cast, the number top-most on the die reveals the position of the selected card among the six lying on the table.

**POINTS TO REMEMBER:** When the card is revealed by the cast of the die, the **WHOLE FACE** of the card is shown. The die is totally unprepared and may be borrowed. The trick may be repeated as often as desired, each time showing every card to be different. **PRICE, 75 CENTS.**

### THE REVOLUTION MATCH TRICK.

#### A Real Pippin.

**EFFECT**—A match is placed **HEAD DOWN** into the **TOP** end of a small tube; yet, when it is taken out of the tube at the bottom end, it comes out tail first, the match having reversed itself in the tube.

Everything may be given for examination, as there is no clew to the mystery, no sleight of hand, nothing to exchange. **PRICE, 50 CENTS.**

### PENETRA.

#### A Pocket Matter Through Matter.

A card experiment, in which any article, such as a pencil, match, or cigarette is apparently passed through an ordinary card, the card being examined before and after the experiment. Complete with full directions. **PRICE, 50 CENTS.**

### THE O'CONNOR DISC MYSTERY.

This is not an invention, but merely one of Billy O'Connor's brain moves, which will fool you if someone shows it to you.

#### Be the First! Get It Now!

**EFFECT**—A piece of string and three colored discs are given for examination. The discs are then threaded on the single string, both ends of the string then being held by a spectator. Conjuror removes any colored disc without passing it off either end of string, again allowing everything to be examined. **ANY ONE CAN DO THIS WITHOUT PREVIOUS PRACTICE.** **PRICE, 50 CENTS.**

**To introduce the "O'CONNOR" tricks to the American market**

**I have permission to offer the Seven effects, as above  
complete for the special price of \$7.00 if taken at one time.**

**S. WILLSON BAILEY**  
580 Massachusetts Avenue, Cambridge 39, Mass.

# Crystal Gazing

Develops Your Own CLAIRVOYANT POWERS.

We are Headquarters for Psychic Aids!

---

The Great Spirit Crystal, 4½ inch Diam., Professional Grand.....	\$10.00
The Yogi Crystal Sphere, 3¼ inch. Diam., Professional Grand.....	5.00
The Astral Globe, 2½ inch. Diam., a Beauty.....	2.50
The Rajah Crystal Ball, 2¼ inch. Diam., Clear, Beauty.....	2.25
The Hindoo Magic Crystal, 2 inch Diam., pocket size.....	2.00
The Fairy Magic Crystal, 1¾ inch Diam., Superb.....	1.75

These are the Finest, Solid Glass, Right Priced, American Made Crystals in the World.

The Medium's Secret Steel, Develops Mediumship.....	Each	\$1.00
The Yogi Black Astral Mirror, develops your spiritual gifts,		
	Each 3.50, 5.00	10.00
The Ouiji Talking Board is wonderful.....		1.50
The I-D-O-Graph is the Wonder Psycho Talking Cabinet.....		2.00
Book of Clairvoyance and Occult Powers.....	postpaid	2.24
Book of Seership, Hindoo and Oriental Methods.....	postpaid	2.74
Book of Psychic Phenomena by Dr. Joire.....	postpaid	1.60
Book of Mental Therapeutics.....	postpaid	1.60
Mind Power .....		2.10
Psychic Healing .....		2.10
The Master Mind .....		2.15
How to Develop Genuine Mediumship.....		2.24
Power of Concentration .....		1.60
Telepathy .....		.65
Psychomancy .....		.65
Mind Reading .....		.65
The Astral World.....		.65
The Human Aura .....		.55
Hypnotism .....		.35
Crystal Gazing .....		.35
The Vanophone, The World's Wonder Phonograph.....		12.00

---

Please Send Cash Registered, or by Postal or Express Money

Order To

## Prof. Sam J. Breakwell

115 Goliad Street, San Antonio, Texas, U.S.A.

# La Vellma's Publications ! !

A THUNDERBOLT IN MAGICAL LITERATURE!

## VAUDEVILLE MIND READING

And Kindred Phenomena

By DAVID J. LUSTIG (*La Vellma*)

Acclaimed by our foremost professional performers and all magical magazines  
the greatest book of its kind ever attempted. A complete Knockout!

TWO DOLLARS PER COPY

Pink Stamp to Publisher Brings Circular  
of Publications

Second Edition of the Vaudeville Magician's Companion

## VAUDEVILLE MAGIC

By DAVID J. LUSTIG (*La Vellma*)

The Book that put the "M" In MAGIC

ONE DOLLAR PER COPY

The Book That Teaches the Student

### Vaudeville Ventriloquism

By LA VELLMA and DOIDGE

A Valuable Work on the Subject

PRICE, ONE DOLLAR

Can Be Obtained From All Magic Dealers or Direct From the Publisher.

Two Hours of Entertainment for Im-  
promptu Workers

### MAGIC AND MIND READING TRICKS YOU CAN DO

Compiled by D. J. LUSTIG, (*La Vellma*)

FIFTY CENTS A COPY

LIBRARY OF CONGRESS



0 029 604 679 6

# Quality Magic

The Best Goods in the World  
for  
The Greatest Art in the World  
“MAGIC”



*Whether you want an effect of the pocket or  
impromptu variety or a real conjuring effect  
for the parlor or stage, or a startling illusion  
for an elaborate road show, you can always  
find it at*

## THAYERS'

334 SOUTH SAN PEDRO STREET  
LOS ANGELES, CALIFORNIA  
*Catalogue -:- Fifty Cents*





LIBRARY OF CONGRESS



0 029 604 679 6