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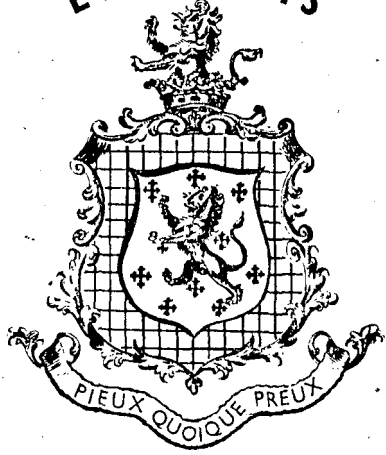


Walsh

Cane Routines

Francis B. Martineau

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HAROLD RICE

PRESENTS

FRANCIS B. MARTINEAU'S

WALSH

CANE 
ROUTINES

EDITED BY JOHN BRAUN

•
with

Foreword by _____ Russ Walsh

Introduction by _____ Harold Rice

Illustrations by _____ Francis Martineau

•
published by

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By HAROLD R. RICE



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FOREWORD

All innovations are the result of evolution. It is seldom that so-called inventions or originations result from sudden brainstorm; rather they are the product of many minds over a protracted period of time, finally appearing in practical form by the coordination of all available ideas.

Surely this is the case in the magical use of the cane. The old cane which had to be pushed together, the first one that came to my notice, was a French importation not originally intended for magical use. It was made collapsable so the gentleman attending the opera might place it in his pocket, yet have his "stick" available when desired.

About thirty years ago I saw the first magical use of this cane by Carl Rosini at the Hippodrome Theatre in Chicago, and I believe no magician ever presented it more artistically or effectively.

Shortly after that I bought my first cane. However, I could not use it effectively because of the difficulty in closing it and the problem of keeping it closed. I worked on various gadgets, all to no avail. One day while discussing the vanishing cane with H. S. Paine of the Chicago Magic Company, I suggested overcoming the two objectionable features by making it like the old "Barber-pole from Hat" which remained coiled until pulled out. Mr. Paine worked this out with a spring company and the cane appeared in his catalog.

Several years later the thought occurred that if I could change the cane to a silk it would be quite natural to place the silk in the pocket, at the same time disposing of the cane. Many ideas were tried, but none was satisfactory. One day I stood holding the cane extended, but with the knob, off wondering where I might conceal a silk. I looked down and there was the hollow interior of the cane staring me in the face!

My first thought was that if I collapsed the cane with the silk inside, the silk would be torn to shreds. I tried it with an old silk. The result was far beyond my expectations. The silk shot into the air without the slightest damage! I tried it again and again, and it worked better each time. Strange that after many many hours of intensive work, the solution of a problem is frequently found in a most simple way and from a source far removed from the path traveled laboriously and with deliberation!

When Mr. Paine died I obtained from Mrs. Paine all stock, and permission to market the cane with my improvements. I completely redesigned and streamlined it to its present form.

We must, however, thank the Frenchman who made the collapsable opera cane; Paine, who worked out the idea with the spring company; our magical brethren for their many ideas for using it; Francis Martineau for compiling his ideas, together with those of others; and now Harold Rice and John Braun for publishing and editing this book.

Russ Walsh
May 20, 1945

INTRODUCTION



FRANCIS B. MARTINEAU

Francis B. Martineau is an unassuming young man who has a rare combination of talents. He is not only a prolific creator of unusual effects of magic, but is a paramount illustrator as well.

While Martineau has written and illustrated a number of clever effects for the various magazines in magic, his first independent offering to the profession was his "VICTORY BOUQUET", a beautifully illustrated book describing a simplified method of making unusually attractive paper flower bouquets, flower darts, and spring flowers.

Recently he released his splendid routine titled "MIRACLE SILK", wherein a bare-hand silk production is followed by an amazing levitation, and finally a spectacular vanish.

Now Martineau offers the profession his "WALSH CANE ROUTINES". As the reader studies the pages to follow, he too will admire this clever illustrator, performer, and creator whom I deeply respect and greatly admire as a friend and associate.

Harold R. Rice
June 1, 1945

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I. RUSS WALSH'S VANISHING CANE TO HANDKERCHIEF

● DIRECTIONS

As in all magical preparations, attention to details is important. Until you become accustomed to handling this device, I urge extreme caution, as careless handling can result in bothersome, or even severe cuts.

Figure 1 shows the cane in its relaxed position. It consists of a steel spring about 9 feet long, which has been tightly rolled; attached to it is a metal core to one end of which the male part of a snap fastener is soldered; this core protrudes on one side about one inch and is knurled to form the ferrule of the cane.

Figure 2 is the knob of the cane. It is machine turned of brass and either painted white or nickeled. The knob is the key to the final working of the cane as will be seen shortly.

Figure 3 is the female part of a snap fastener which is sewn to the corner of the silk to be used in the effect. Any sized silk from 18" to 36" may be used—however only silks of light weight produce a nice effect; silks of the heavier weight are dead and do not fluff out when produced.

This "spring" cane must be pulled out against the tension of the spring. This principle makes it possible to accomplish the lightning-like vanish and change to silk.

● TO PREPARE THE CANE FOR THE SIMPLE "VANISH"

Hold ferrule in the left hand. Pull out about one foot of the spring with the right hand, twisting it to the right to tighten as you do so (see arrows in figure 5). Always place the hands around the cane, never over the ends of it. Now, while your right hand holds the pulled out section firmly, slide the left hand up to the right hand, and grip the pulled out section firmly in the left hand. The right hand now pulls out another foot of the spring, twisting it until it is tight. Do not relax your grip or the spring will fly closed. Again, while holding firmly with the right hand, slide the left hand up to the right and repeat the above operation until the cane is entirely pulled out. Place the knob over the head end of the cane. Now, with the left hand on the ferrule and the right hand on the knob, push the ends together as in figure 7. As you push, let the ends of the cane twist, that is, push with a twisting motion until the cane is solid and the knob fits tightly. It is now ready, and may be handled freely.

● TO PREPARE FOR CHANGE TO SILK

When the cane is collapsed, the female half of the snap fastener (on the corner of the silk) is snapped to the male half on the core of the spring (figure 4). Now, with the silk hanging down in this position, prepare the cane as described above. This action will draw the silk inside. If necessary, tuck the silk into the cane with a pencil as the spring is drawn out. Do not jam the silk in tightly. Always keep a firm grip on the cane. When the cane has been fully extended and the silk is completely inside, the knob is placed on the open end as in figure 6.

Furnished with the cane is a small spring clip (figure 8) to be used for a levitation effect. This may be put on the cane, or concealed between the second and third fingers of the left hand.

You are now ready for the presentation of the effect. The vanish and change may be led up to by flourishes culminating in a burlesque levitation by holding the cane apparently suspended on the under side of the outstretched left hand. This is accomplished by gripping the left wrist with the right hand, the right index finger holding the cane against the palm of the left hand. During this action the spring clip (which has been clipped on the cane from the beginning, or has been concealed in the left hand during this time) is adjusted over the third finger of the left hand. Now the cane is shown suspended, and without the ob-

vious method used in the burlesque levitation.

The right hand now takes the cane, the spring clip being retained in the left hand. The cane is replaced in the left hand which grips it by the knob. The right hand now grasps the cane firmly just under the knob and the left fingers slip off the knob. While the right hand holds the cane apparently by the knob, the left hand nonchalantly goes to the trouser or coat pocket, disposing of both the knob and levitation clip.

Now for the actual vanish and change. Bring the cane up so the left hand can grasp the ferrule (the right hand should now be around rather than over the cane at the head end if severe cuts are to be avoided). From this position it is necessary to relax the grip of the right hand, bringing the right hand toward the left at the same time, as indicated by the arrow in figure 9. This permits the cane to collapse into the left hand, where it is readily palmed, while the silk shoots forward into view. The right hand then jerks the silk free from the cane, and the silk is displayed between the hands as in figure 10. (Note relaxed cane palmed in the left hand). The silk can now be bunched up and placed in a pocket, on a table, or handed to an assistant (the cane being hidden in the folds of the silk). If the silk is to be used for another effect, the cane may be pocketed under cover of a turn to the left.

2. PROPER CARE OF THE CANE

The spring of the cane should be wiped occasionally to keep it clean. Also, it should be wiped with a light oil. Russ Walsh recommends a material called ANTI-RUST, manufactured by Riel and Fullet of Fredonia, New York City. It is a wax dissolved in a very volatile vehicle, the liquid drying out shortly after application, leaving the surface covered with wax. This product does not soil the hands or the silks. This not only gives the black spring a smooth working, ebony-black finish, but also protects the cane from rust.

When storing the cane for any length of time, always coat the spring with light oil or the recommended ANTI-RUST, and wrap the cane in wax paper.

Constant banging of the tip of the cane on the floor or table to prove it solid will cause the spring steel to shear where it joins the ferrule.

3. A MASTER METHOD OF PREPARATION

This method will be found quicker when preparing the cane and silk. As before, the snap fasteners are fastened and the relaxed cane held in the left hand, the silk falling over the top of the hand. The left hand is now tipped forward and the right hand fingers grasp the ferrule as in figure 35. The left hand holds the cane securely. Then, as in figure 36, the hands move in different directions, the cane being opened to its full length in one continuous sweep, thereby encasing the silk. The left hand relaxes just enough to let the coils feed out as the movement is executed. A twist of the cane at the bottom end will true it up so the knob can be placed on the open end.

In this method of preparation it is essential that the cane be clean and lightly oiled, a condition which should prevail at all times for smooth working and long life.

4. PRODUCTION OF TWO SILKS

In this effect, credited to Davenport of London, the cane vanishes, leaving the performer with a silk in each hand. Two 18" or 24" silks may be used.

● PREPARATION

The first silk has a snap fastener sewn to one corner. The second silk is unprepared. The first silk is snapped to the cane as in figure 11. The cane is

FIGURE ONE

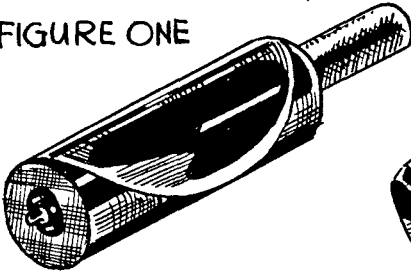


FIGURE THREE

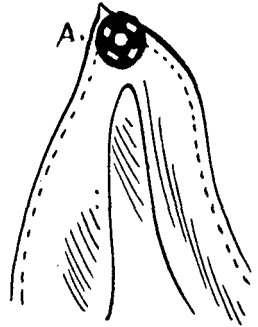
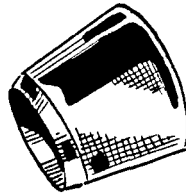


FIGURE TWO

FIGURE FOUR



FIGURE FIVE



FIGURE SIX

FIGURE SEVEN

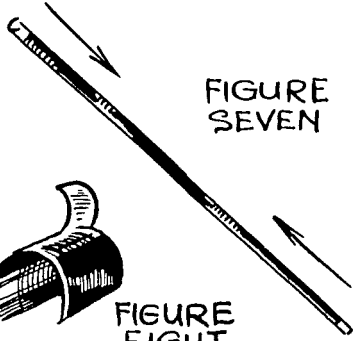


FIGURE EIGHT

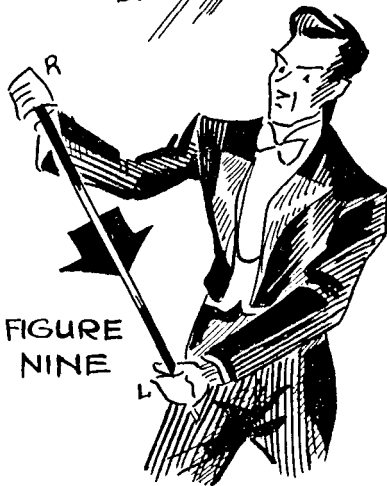


FIGURE NINE

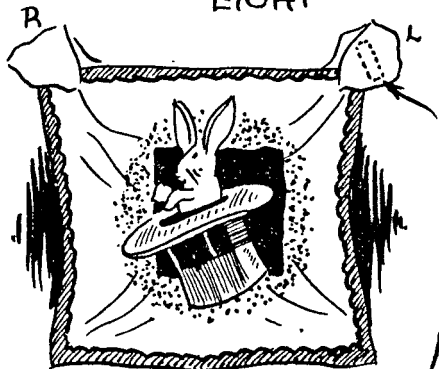


FIGURE TEN

MARTINEAU

then fully opened, completely enclosing the silk. The second silk is pushed into the cane with a long pencil or slender wand. Begin with one corner of the silk, and continue until only about 1" protrudes from the opening (figure 12). Figure 13 shows how this tab of silk is placed inside the knob. Now the knob is placed on the end of the cane. (If desired, the tip of the second silk may be stuck to the inside of the knob with a small piece of adhesive tape as in figure 18).

● PRESENTATION

The act of removing the knob has been explained earlier. However, the actual vanish and change to two silks is somewhat different. When the knob has been removed by the left hand, and pocketed, the cane is held horizontally in front of the body as in figure 14. The little finger of the right hand closes, tightly clenching the tab of silk protruding from the open end of the cane. At the same time the little finger of the left hand presses in on the ferrule, the first, second, and third finger of this hand being slightly opened and relaxed.

Caution: If the cane were allowed to recoil from this position, it could give you a very severe cut, and might fly completely out of your control. However, it is possible to vanish the cane from this position with no danger, and have it under perfect control at all times.

With the cane in the horizontal position just explained, the hands move together as indicated by the arrows in figure 14. Just how close the hands come together before finally releasing the cane will vary with the performer. However, never release the cane before the hands are 18 or 20 inches apart until you have mastered this vanish, and have learned to catch the cane properly as it shoots into the left hand. Moving the hands together slightly is advisable. As this action occurs at the instant of the vanish and change, it will never be noticed. When the second silk is fastened to the knob, the knob is not placed in the pocket. It is merely removed, and held in the right hand. After the silks are produced as in figure 15, both parts of the cane are laid aside with them.

5. CANE TO THREE 18" SILKS

In many effects the performer requires three different colored silks. Why not change the Walsh cane to three silks, and follow up with an effect in which they are used?

● FIRST METHOD

Have the three silks tied together as in figure 16, tucking them into the cane until only end "B" protrudes. The cane can be vanished so the silks shoot up into the air, or may be vanished horizontally so you are left holding the string by either end.

● SECOND METHOD

Have the silks tied in the center as in figure 17, the snap fastener to the cane, and end "B" protruding. The vanish in this case should be the "horizontal vanish", which leaves you holding the silks gracefully, as in figure 17.

6. FLASH PRODUCTION

Russ Walsh passes along this information:

"Generally speaking, I do not prefer the use of the snap fastener. I have always thought a better effect was produced by pushing the silk into the cane with a rod or wand as the cane is pulled out. In this way a much larger silk may be used, and when the cane is released, the silk shoots up into the air clear of the cane. This, in my opinion, is a much prettier effect than when the silk is fastened to the cane."

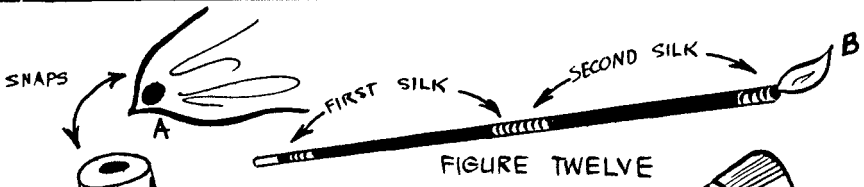


FIGURE TWELVE

FIGURE ELEVEN

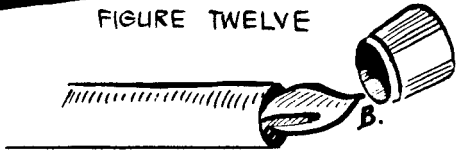


FIGURE THIRTEEN

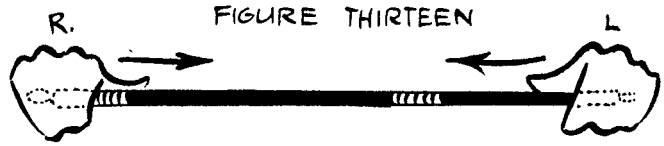


FIGURE FOURTEEN

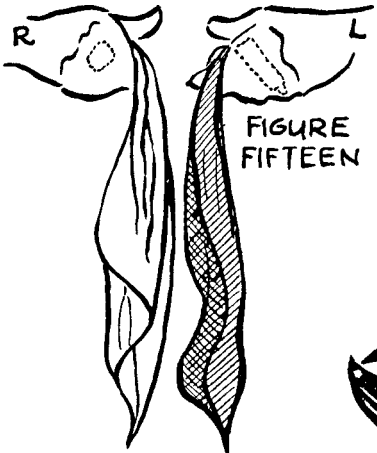


FIGURE FIFTEEN

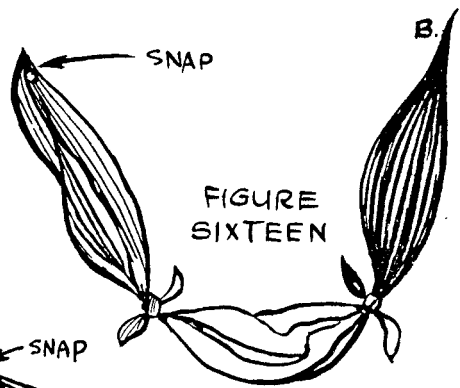


FIGURE SIXTEEN



FIGURE EIGHTEEN

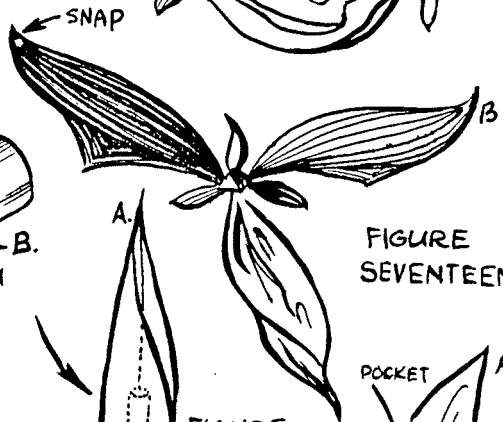


FIGURE SEVENTEEN

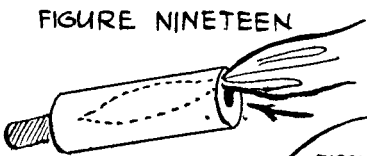


FIGURE NINETEEN



FIGURE TWENTY-ONE



FIGURE TWENTY-TWO

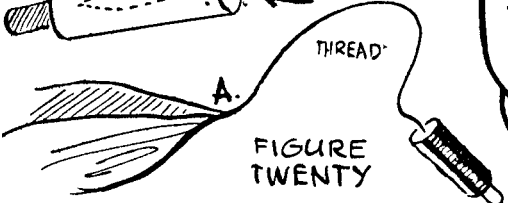


FIGURE TWENTY

MARTINEAU

7. ELIMINATING THE SNAP FASTENER

Magicians who use the produced silks for a follow-up effect, (one in which the snap fastener sewn to the corner of the silk may hinder the effect) dispose of the snap entirely, and use the following method of fastening the silk to the cane. This method is dependable and releases instantly. Above all, the corner of the silk is *unprepared*.

Tuck the corner of the silk inside the folds of the cane as in figure 19, directly beside the core as indicated by the dotted line. This tuck will stay in place and hold the silk through the preparation and vanish, yet at the proper moment may be readily pulled free.

8. DISPOSING OF THE FOLDED CANE

The placing of the knob in the pocket before the vanish and change to silk is a more or less set procedure; however, the disposal of the collapsed cane after the change may present a problem to many. Following are several methods of disposing of the cane after the vanish and change.

● FIRST METHOD

After the change, the silk is held open in front of the body as in figure 10, the folded cane in the left hand. The silk is now turned over sideways, the hands swinging counter-clockwise, the left crossing behind the right and close to the body. When you have crossed the arms sufficiently to display the 36" silk on the opposite side, the left hand is near the opening of the right coat pocket. Drop the cane in the pocket when you reach this position and the "dirty work" is done. If the pocket has a flap on it, tuck it inside beforehand to leave the pocket opening clear.

● SECOND METHOD

The silk produced is attached to the cane with a length of thread as in figure 20. After the production, the silk is held by corner "A", and the cane allowed to hang concealed in the folds of the silk as in figure 21.

● THIRD METHOD

A small pocket is sewn in one corner of the silk and the cane is disposed of by dropping it into this pocket, figure 22.

● FOURTH METHOD

The cane may be rolled up inside the silk, which is laid aside; or, placed in a changing bag or box and vanished or caused to change color.

● FIFTH METHOD

Many types of servantes may be employed for getting rid of the cane: a table servante, vest servante, chair servante, table "well"-but preferably the vest servante.

● SIXTH METHOD

A flower production from the silk with the left hand (which holds the collapsed cane) is good. Then, the cane may be disposed of under cover of placing the bouquet on display. The flowers described in my book "Victory Bouquet" are fine for follow-up production with the produced silk.

9. VISIBLE SYMPATHETIC SILKS

● EFFECT

Three silks of different colors are shown draped over a black ebony cane. All are separate. They are removed and placed, one at a time, in a heap at the center of the stage, or on a table or chair.

The cane suddenly changes to a string of three duplicate colored silks. The performer blows on these knotted silks, causing the knots to vanish. Approaching the bunch of separate silks, the first silk is jerked upward, and it is seen that the knots have passed to these silks, which are now tied corner to corner.

● REQUIREMENTS

Walsh cane, set of 18" sympathetic silks; 2- $\frac{1}{2}$ " diameter lead fish sinkers (with hole), and some black cotton thread.

● PREPARATION

The first three silks are tied as in figure 23, with reef or square knots. A detail of the knot is shown in figure 24. These silks are loaded into the Walsh cane and the knot put in place. The remaining three silks are prepared with the sinkers and thread as in figure 26. The colors are arranged in the same order in both sets of silks. The sinker is attached with a piece of thread through the hole to the corner of the silk, about $1\frac{1}{2}$ " from the tip. A length of thread is now tied to the diagonal corner of this silk ("A", figure 26), passed through the weight, and tied $1\frac{1}{2}$ " from the tip or corner of the second. The thread continues diagonally across the second silk, passing through a second attached sinker, and is tied $1\frac{1}{2}$ " from the tip or corner of the third silk. To complete the set-up, a small ring is sewn to the top of this set ("X" in figure 26). The weights are painted the respective color of the silks to which they are tied. They then appear as part of the knot. Figure 27 shows a close-up of the weight or sinker attached to the corner of the silk, also the thread on which weight slides.

The sinkers are slid up the thread, and the opposite diagonal corners are pulled out as in figure 28. The sinkers, etc., are allowed to hang inside the folds of the silks. The set-up here is much the same as in standard sympathetic silks except that all silks are displayed separated. These silks are placed at equal intervals along the Walsh cane as in figure 29. Leave plenty of space between them so there is no doubt about their being separate. ("X" indicates the position of the ring).

● PRESENTATION

The silks are displayed on the cane (either picked up from a table or stand, or are brought in by an assistant) and are seen to be unmistakably separate. They can now be slid down the cane, in the direction of the arrow, into a pile on the floor, or they can be removed separately and openly placed one on top of the other on a table or chair. (Care must be taken that the distance the silks are held apart is never greater than the length of thread between them).

The cane now vanishes, and in its place is a string of duplicate colored silks (figure 23). The knots are blown upon by the performer, and they vanish. (The knot is first of all "upset" by pulling the points "X" and "Y", figure 24, into a straight line, as in figure 25. When these two tied silks are held by their centers and a slight pull exerted on the knot, the straightened silk will pull free of the knot, the knot vanishing completely).

The performer now approaches the other silks, and grasping one silk by a corner (the ring corner of the first silk), he flips them into the air. The sinkers go into action, and this set now appears to be tied together.

● ADDITIONAL REPEAT

When the unprepared silks are laid aside, they may be held by the corners, and a small rubber band slipped over a bight of all three, as shown in figure 30. The prepared "tied" set, having been shown tied, is placed in a "Changing Bag" and three duplicate separate silks removed, the knots apparently having passed back to the original tied set which are displayed as in figure 17. However, the knot suddenly vanishes and the three silks are now separate. (A tug on the opposite silks pulls the bight out of the rubber band). All silks may now be passed for examination, or used in succeeding effects.

10. CARD SPREAD CANE VANISH

(Note; This excellent idea may have been inspired by Doctor Z.B. Bennett who does a similar effect, vanishing the cane while a number of giant playing cards are spread on it. H.R. Rice)

Here is one of the most beautiful openers that a card manipulator could wish for!

First a packet of 25 playing cards (well treated with "Fan-Eze") are crimped lengthwise as in figure 31.

The left hand secretly removes the knob from the cane and goes to the left side coat pocket to bring out the packet of crimped cards. (Needless to say, the knob is left in the pocket).

The packet is held face up in the left hand, with the thumb on one side, and the four fingers on the other. The right hand now thrusts the end of the cane between the cards and the palm. The cards are placed about $1\frac{1}{2}$ " from the end. Now, as the cards are drawn lightly down the cane as in figure 32, the "steps" formed by the spirally wound coil of the cane ply off one card at a time along the full length of the cane, and the crimp in the deck is sufficient to permit balancing the cards perfectly.

When the card ribbon reaches the right hand, the right thumb is placed on top of the last cards (figure 33). After the cards have been displayed, the left hand is placed over the end of the cane in a position making it possible to scoop the cards up into the hand again (figure 33).

Now, as the left scoops up the cards very quickly, the right releases its pressure, causing the cane to recoil into the right hand, the left collecting the cards and at the same time aiding in the collapsing of the cane. As soon as both the cane and cards reach the right hand, the cards are fanned as in figure 34, the cane being finger-palmed in the same hand. As the fan is dropped into a hat, the collapsed cane goes with it. This vanish requires a great deal of practice and proper timing to create a perfect illusion, but it is well worth the necessary effort.

11. SILK TO CANE

This is just the reverse of the cane to silk effect. An 18" or 24" silk visibly changes to a black, nickel tipped cane.

The cane must be well oiled, and the magician must have completely mastered the "second preparation method" described earlier.

The collapsed cane is held in the left hand, snap fastener and left thumb uppermost. The knob is finger-palmed in the right hand. The silk is picked up by the right hand and in tucking it into the top of the left fist, the snap fasteners are closed. Continue to tuck the silk into the left hand. Now pause, and rotating the left hand, figure 35, grasp the ferrule; then, in a flash, the cane, is withdrawn, encasing the silk, figure 36. The right hand then swings its end of the cane downwards and forward, then moves up and slips the knob over the left hand's open end of the cane. The cane is then tossed into the air, caught as it falls, and is seen to be complete.

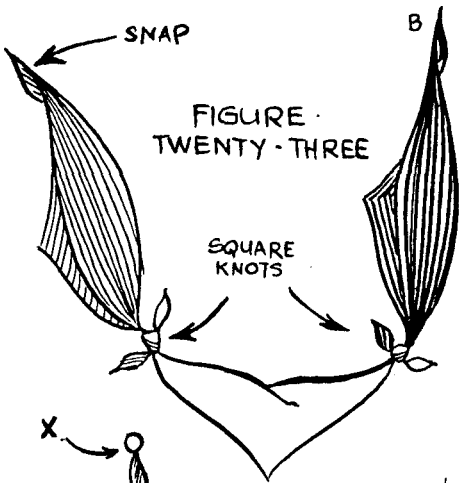


FIGURE TWENTY-THREE

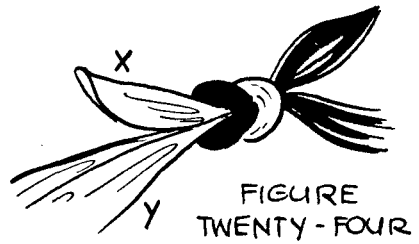


FIGURE TWENTY-FOUR

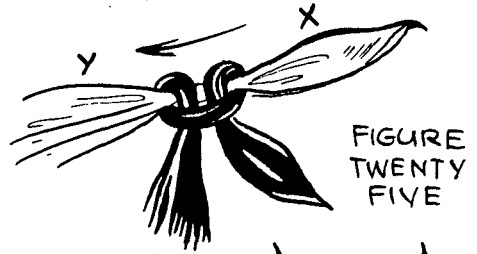


FIGURE TWENTY-FIVE

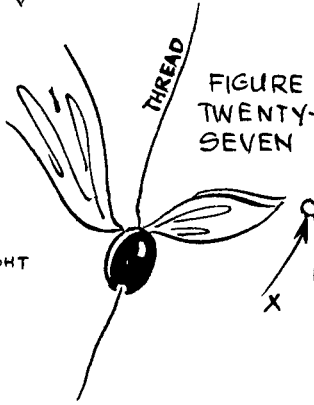
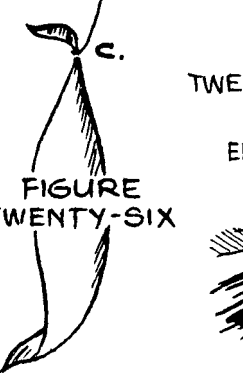
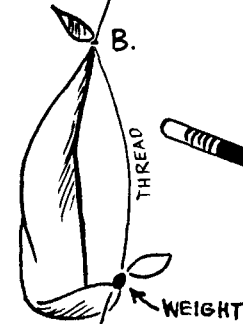
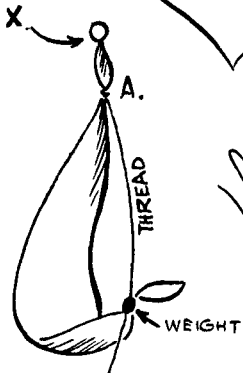


FIGURE TWENTY-SEVEN

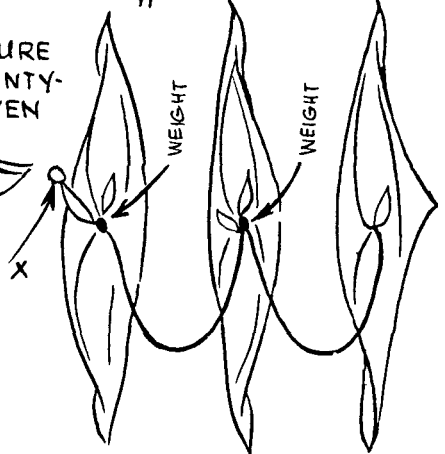


FIGURE TWENTY-EIGHT

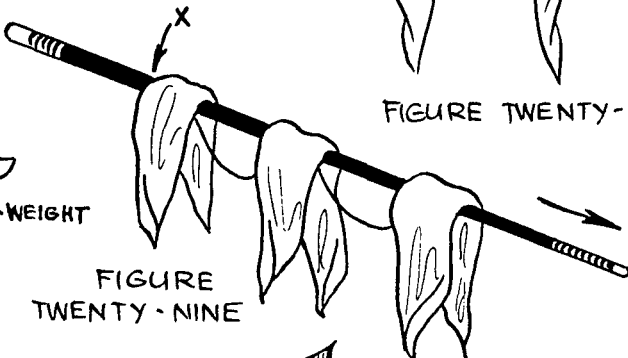


FIGURE TWENTY-NINE

FIGURE TWENTY-SIX

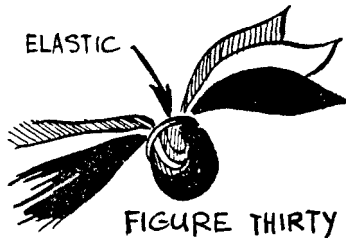


FIGURE THIRTY



12. CANE AND HAT LEVITATION

This effect is not meant to be used as a trick in itself, but is perfect by-play leading up to the final vanish of the Walsh cane.

● EFFECT

The performer places his silk hat on the floor, crown uppermost. The tip of the cane is now placed in the center of the crown. Then, the impossible happens—the hat adheres to the cane; the hat is lifted several feet into the air, remaining mysteriously suspended to the side of the cane. The left hand now grasps the brim of the silk hat, while the right releases the knob end of the cane, and the cane (figure 38) remains suspended, sticking over the edge of the crown of the hat, defying all the laws of gravity. Following this the cane may be vanished.

● METHOD

The performer has a stout needle stuck under and through the crown of the hat as in figure 37, about 1/2 or 3/4 of an inch of the needle protruding. If you will examine the lower end of the "prepared" Walsh cane, you will see that there is a small space around the core where the spring is not tight. In placing the end of the cane on the crown of the hat, the cane is held parallel to the crown and slipped forward until the needle engages this opening. Now, holding the cane by the knob and parallel with the crown, the hat may be picked completely off of the floor. Holding the hat instead of the cane causes the needle to support the cane.

13. FLIGHT OF THE COLORS

● EFFECT

The performer appears with six silks hanging at intervals along his cane, each silk having a knot tied in its center. A folded sheet of newspaper is placed over the cane and silk, completely covering them. Reaching under the lower edge of the newspaper, the performer jerks a knotted silk from the cane, unties the knot, and places it over his forearm. This action is repeated with two more of the silks, the performer explaining that he is untying the knot so these silks can be distinguished from the remaining three silks. Now, with an assistant holding the cane at one side of the stage, the three silks are carried to the opposite side where they are caused to vanish. Removing the newspaper from the cane, the colored silks are seen to have returned to their original positions. Three have knots in their centers and the three "flying colors" have no knots! The remaining knots are now untied to show they are not faked. The performer now takes the cane with silks still attached, and causes it to change into a beautiful 36" rainbow silk --- and this climax is followed by the production of a live rabbit!

● REQUIREMENTS

A Walsh cane, six contrasting colored 15" silks plus duplicates of three, a 36" rainbow silk, a silk hat provided with a hinged flap that tilts from one side to the other (figure 47), and a small rabbit which will fit into one of the hat compartments.

● PREPARATION

Roll the cane spring back onto itself as shown in figure 39, until there are about nine wraps of spring around the core. Now, place the corner of one silk

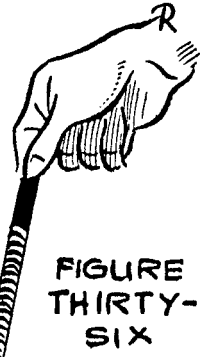
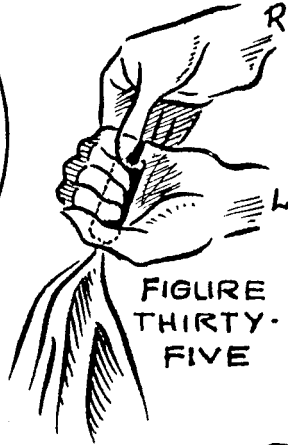
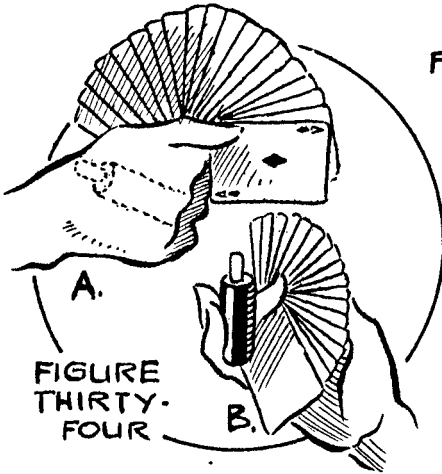
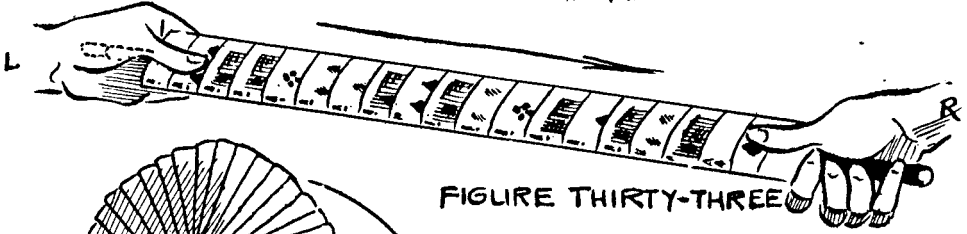
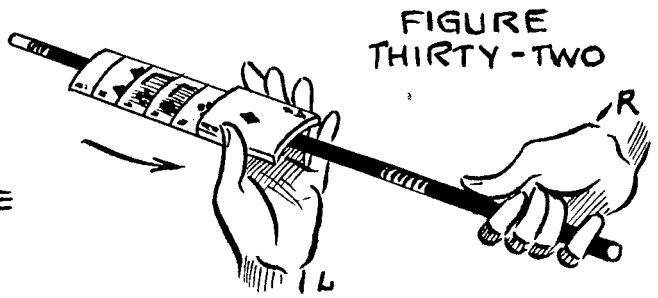
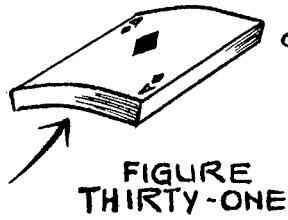


FIGURE THIRTY-EIGHT



MARTINEAU

into the part of the assembly indicated by the arrow in figure 39,--about $\frac{1}{2}$ " of the silk is all that is necessary. Roll six layers of spring back over this tip of silk, and then insert the tip of another silk directly above the first. Roll six more layers on top of this silk. Repeat this action until you have assembled six silks onto the cane. Roll the rest of the cane over the last silk, then carefully draw out the cane and put on the knob. Figure 40 is a diagram of what you now have; silks "A", "B", and "C" should be the ones of which you have duplicates.

Remove the knob, gripping the cane firmly at the knob end, and with a long rod, push the 36" silk into the cane. (The snap fastener is not necessary.)

Silk "A", figure 40, is now prepared with the silks of its duplicate color and size as follows: the fingers start at the top and run down the silk to about its center. The lower end of the silk is now pleated back and forth about the center, making a bundle about $1\frac{1}{2}$ " x 1" as indicated in the top silk of figure 41. The duplicate is now tied in an overhand knot around this bundle to form the lower part, as in figure 41. (Figure 41 shows the two silks separated for clearness; the bundle is in the loop of the lower knot as indicated by the arrow "Y".) End "A" of the lower silk is now tucked into the "well" of the pleating of the first silk (indicated by the arrow "X"). The two silks, thus assembled, appear as in figure 42, and look like a silk with a knot tied in its center. Silks "B" and "C", figure 40, are prepared with their duplicates in the same manner. Loose overhand knots are now tied in the remaining three silks, and you are ready to perform.

● PRESENTATION

The performer flourishes the cane and its bright array of colored silks, and after handing it to his assistant who holds it by the end, covers it with a folded double sheet of newspaper as in figure 43.

Reaching under the folds of the paper, the performer extracts a knotted silk. (When the lower corner of the prepared silk is pulled, it comes away and the pleated silk unfolds.) The other two prepared silks are also removed. The performer has only to untie the knots and vanish the silks, for the three duplicate silks are already hanging in position under the newspaper.

There are many ways of vanishing the silks. Here are two:

- (1) Vanish them visibly with a pull, or
- (2) Vanish them in a Changing Bag

Remove the paper and show that the colors have flown back to their original places, figure 44. The performer now unties the remaining silks and carries the cane and hanging silks to the center of the stage, the assistant following with the "faked" silk hat loaded with the rabbit, figure 45. The knob is removed from the cane, placed in a pocket, and the cane vanished in the usual manner, the cane changing into the 36" rainbow silk. As the cane is vanished, the performer swings to the right, and, the palmed cane with the visible small silks attached is thrown into the hat, held ready by the assistant. The assistant, who has held the hat openly as though it contained nothing, now quickly tucks in the silks (and the collapsed cane), and flips over the partition, figure 47, revealing the rabbit. By this time the magician is ready to produce it with the proper flourish of the 36" silk above the hat, figure 46.

14. ELUSIVE RAINBOW

(Note: This splendid routine was inspired by Bert Douglas's original version which is sold by all leading magic houses. H.R. Rice)

● EFFECT

The cane vanishes, leaving a different colored silk in each hand. These two silks are tied together and the knot is placed in the mouth. A rainbow silk is

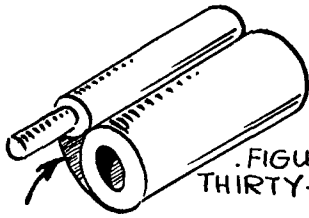


FIGURE THIRTY-NINE.

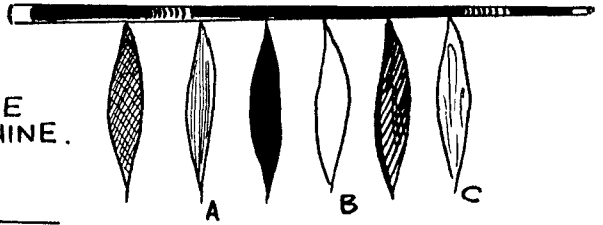


FIGURE FORTY.

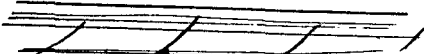


FIGURE FORTY-ONE.

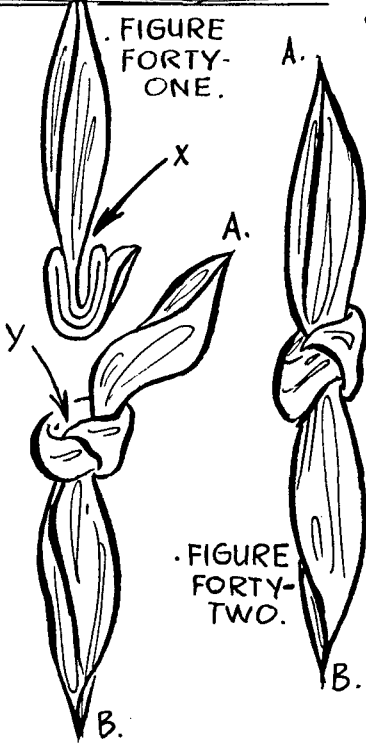


FIGURE FORTY-TWO.

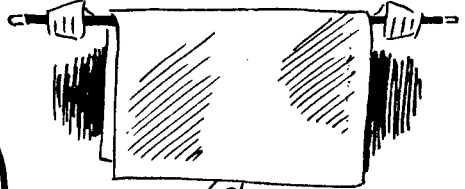


FIGURE FORTY-THREE.

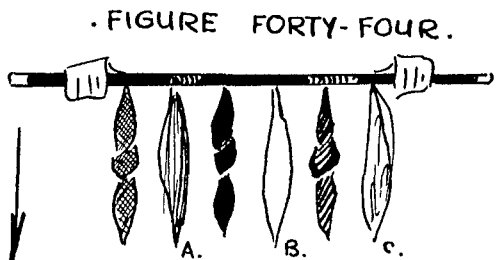


FIGURE FORTY-FOUR.

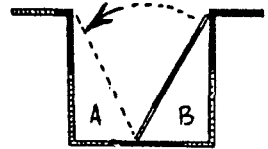


FIGURE FORTY-SEVEN.

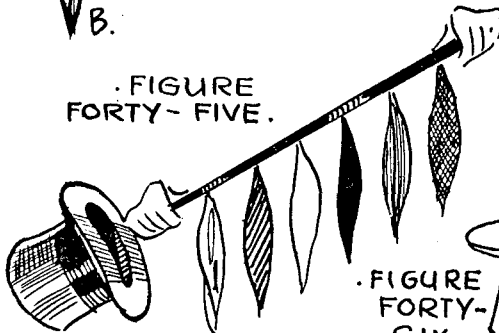


FIGURE FORTY-FIVE.

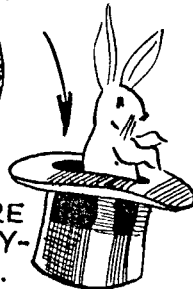


FIGURE FORTY-SIX.

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removed from the breast coat pocket and vanished. When the tied silks are pulled from the mouth, the vanished silk appears between them, coming fairly from the mouth. A red billiard ball is now produced from the string of silks and caused to vanish, only to reappear in the mouth.

● REQUIREMENTS

Walsh cane, 1-18" red silk, 1-18" green silk, 2-15" rainbow silks dyed as in figure 50, the corners "A" and "B" being dyed red to match the red 18" silk. Also, 2-1½" wooden handkerchief balls (red). One of these must be specially made to wedge over the knob of the Walsh cane.

● PREPARATION

The green silk is fitted with the snap fastener and fastened to the cane as in figure 48. One of the 15" silks is tied to the 18" red silk. The 15" is now plated both ways from its center (after forming it into a loose roll) into a bundle 1¼" x 1". This bundle is wedged tightly into the knob of the cane as in figure 49, all folds of the silk being wedged in tightly with a match-stick. Only red tips "A" and "B" of the silk should be exposed, end "A", (figure 49), being about 2" long. Figure 49 also shows how one of the balls should fit over the knob of the cane.

The cane is pulled out over the green silk and extended to its full length. The red silk is pushed down into the cane with a slender rod. The tips of the rainbow silk are tucked in with a match and the knob placed on. Put the knob but about ¾ of the way on the end. If the knob is pushed all the way on, when it is later removed, the small silk will not come with it. Further, if the silk is wedged tightly into the knob, it will stay there even though the knob is not pushed all of the way on the cane.

The duplicate rainbow silk is placed in the breast pocket of the coat, the ordinary handkerchief ball in the left side trouser pocket, and the special handkerchief ball vested on the right side, (or secured in an Ireland Ball Holder), figure 51.

● PRESENTATION

The cane is freely shown and in the act of several flourishes, the vested ball is secretly secured by the right hand which grasps the knob end of the cane and wedges the ball over same. The cane is held horizontally in front of the body in preparation for the vanish. If the ball wedges securely (it should if properly made), the knob and ball are loosened as one, and the cane vanishes, leaving a silk in each hand. The cane is in the left hand, the ball (with the knob inside) in the right figure 52.

Now, before disposing of the cane, tie the two silks together, figure 52, and place the knot in the mouth. Really, you have unfastened the green silk from the cane and tied it to the red silk tip "A" which extends from the palmed ball and knob. As the knot is apparently placed in the mouth, the ball and knob are slipped in under cover of the hands carrying out this action. See figure 53.

Continuing, as though searching for something, the left hand pats the left trouser pocket. Then the right hand is placed in the right side pocket --- nothing there. The left hand goes inside the left side pocket, and exchanges the cane for the duplicate ball. The right hand finally discovers the rainbow silk in the breast pocket, and pulls it out. At the same time the left comes out of its pocket with the palmed ball--and you are ready for the vanish of the silk. This bit of business is perfect misdirection for disposing of the cane, secretly obtaining the ball, and at the same time has drawn attention to the rainbow silk.

The rainbow silk is now vanished by tucking it into the left fist (really into the handkerchief ball), and the ball is stolen with the right hand and finger palmed while the left vanishes the silk by a pat on the top of the head.

The two silks which all the while have been hanging from the lips are grasped

FIGURE FORTY-EIGHT.

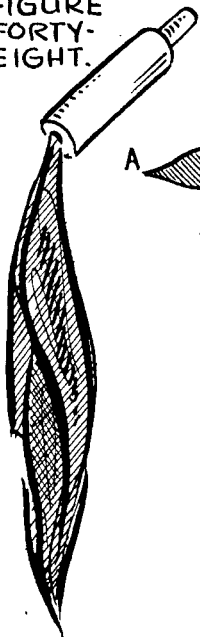


FIGURE FORTY-NINE.

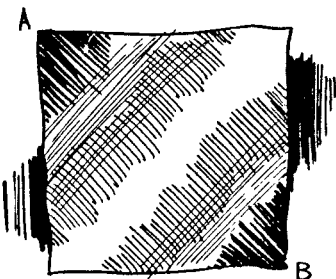


FIGURE FIFTY.



FIGURE FIFTY-ONE

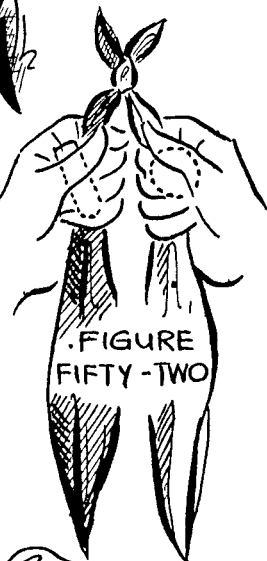


FIGURE FIFTY-TWO

FIGURE FIFTY-FOUR.

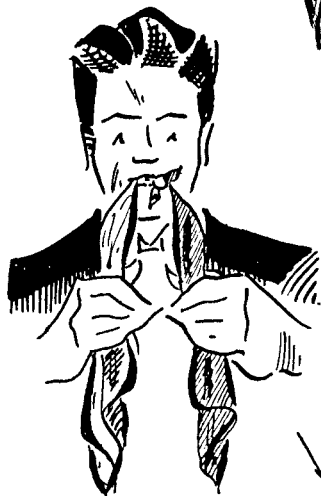


FIGURE FIFTY-THREE.



FIGURE FIFTY-FIVE



FIGURE FIFTY-SIX

MARTINEAU

as in figure 53, and slowly pulled from the mouth, the rainbow silk being pulled from the hidden ball and knob to appear tied between the two.

The right hand produces the palmed ball from the folds of the silks after stroking them several times. This ball is caused to vanish (via French Drop) with a pat on the top of the head, only to appear in the mouth, from which it is removed with the left hand which also holds the palmed ball. The right hand now goes to the back pocket and removes a pocket handkerchief to wipe the ball which was in the mouth. One of the balls goes back into the pocket with the hanky, as it is replaced. The visible ball is placed openly in the pocket or on a table, being careful not to expose the open end or the knob which still remains inside of the ball.

15. OBEDIENT COLORS

● EFFECT

Four silks are shown tied at intervals along a cane, figure 54. A spectator selects a color and instantly that silk penetrates the cane, jumps into the air, and falls to the floor. This is repeated until all of the silks have jumped from the cane. The cane now changes to a large silk.

● REQUIREMENTS

Walsh cane, 4 differently colored 15" silks, 4 small beads representing these 4 colors, some thread, and four $\frac{1}{2}$ " long common pins painted black.

● PREPARATION

Cut 4 pieces of thread of these lengths--28", 22", 16", and 10". Tie the four pins to one end of each thread, and the 4 beads to the other ends. Now, take the longest thread and the silk which corresponds to the color of the small bead attached, and fasten the silk about 5" from the lower end of the cane with a rubber band as follows:

- (1) Place the rubber band around the center of the diagonally stretched silk as in figure 55.
- (2) Fasten this silk to the cane as in figures 56 and 57. Figure 56 shows the way the elastic is looped around the cane and is held secure with the pin. Figure 57 shows how the center of a silk rests under one of the bands encircling the cane. The path of the silk is indicated with a dotted line in figure 56. The silk is shown in place in figure 57. Now, a single knot is tied in the center of the silk directly over the pin, but not around the cane.
- (3) The remaining three silks are similarly assembled at 6" intervals along the cane with their respective threads. The completed assembly should appear as in figure 54. No threads are visible to the spectators.
- (4) Figure 58 shows how the threads are enclosed with the silks so that only slight loops of thread are between the silks. The cane is now held in the left hand near the knob as in figure 59. The beaded ends of thread are now placed between the fingers as shown, running in the same order as those on the cane. The performer will never have to look to see what thread he is pulling as he can rely on his sense of touch.

● PRESENTATION

The performer appears on the stage flourishing the prepared cane and has a spectator select one of the colors. This done, the right hand has only to jerk the proper thread which pulls the pin from the elastic and at the same time the cane is flipped upward, tossing the release silk into the air. This is repeated until all of the silks have jumped off. If desired, several silks may jump off

at once. At the conclusion, all of the threads dangle from the left hand, and are dropped onto the floor where they can be reclaimed later. The cane is now ready for the vanish and change to the large silk.

16. MENTALIST'S AID

This item is for magicians who go in for "mentalism". I am quite sure that no one has ever thought of using the Walsh cane as a secret device, but here it is, mentalists!

The Walsh cane is rolled back onto itself and a piece of long white paper which is the same width as the spring of the cane. (White paper used for adding machines is just right. It can be purchased at a stationary store.) The paper is rolled in with the spring and is on the outside of the coiled band of spring. Figure 60 shows how to start rolling in the length of paper. Roll in at least 3 feet of this paper.

Fill the space around the core of the cane by pushing in three or four match sticks, "A" in figure 60.

The cane, thus prepared, is held in the left hand with the tip of the little finger inside of the hole of the larger roll, figure 61. When the ferrule of the cane is turned with the right fingers, the paper is rolled up on it.

The questions are written in a column on the paper by an assistant as it is being rolled in the cane in advance of performing. During the presentation a crystal ball is held on a piece of velvet in the left hand, and the "cane question reader" is held through the cloth as in figure 62.

The "reader" is rolled up when desired in the act of rubbing the crystal with the right hand. Try this--it really works!

17. WALSH'S VANISHING GOLF CLUB

(Note: This is a Russ Walsh exclusive, and has been a feature of his act for a number of years. To date Mr. Walsh has not placed this effect on the market and its description here does not carry permission for its use by the reader. Until such a time as Mr. Walsh elects to place the effect on the market, the magician is forbidden to use it. H.R. Rice)

● EFFECT

An all-metal golf club is visibly vanished, or turns into a large silk.

● REQUIREMENTS

This is a novel twist with the Walsh cane principle. In this case the core of the spring is the head of a chromed golf club, figure 63. The club is prepared the same as the cane, and a chromed knob holds it secure.

● PRESENTATION

In the vanish, the removal of the knob is a "cinch" because of the way in which a golf club is generally held in the hands. The right hand removes the knob and then goes to the side pocket and removes a golf ball (leaves the knob in pocket). Tee the ball at center stage and set yourself for the shot. A lot of fun may be had here, for everyone enjoys a clown. When the time comes, the club is vanished in the same manner as the cane, the blade of the club lying along the ball of the left thumb as in figure 64.

Stooping to pick up the ball supplies the necessary cover for disposing of the collapsed club. You can now go into a golf ball routine.

Still another procedure would be to secretly remove the knob, then remove the ball from the pocket, swing at the ball knocking it off stage, and vanish the

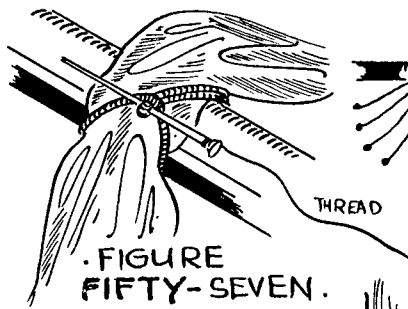


FIGURE FIFTY-SEVEN.

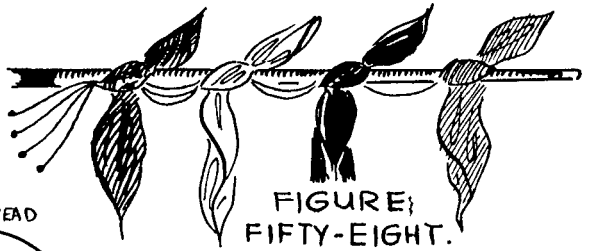


FIGURE FIFTY-EIGHT.

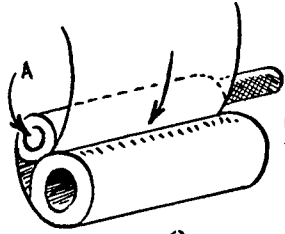


FIGURE SIXTY

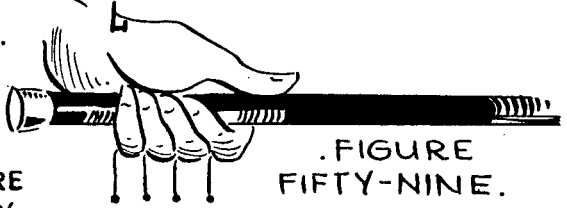


FIGURE FIFTY-NINE.

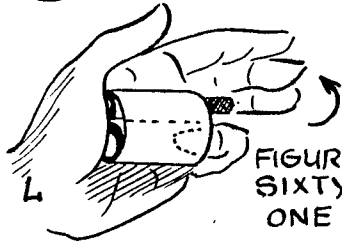


FIGURE SIXTY-ONE

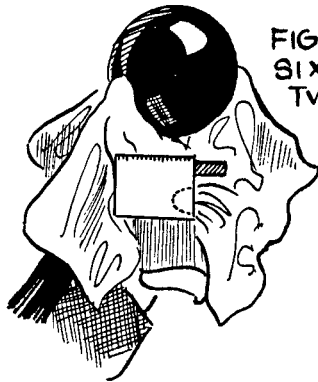


FIGURE SIXTY-TWO

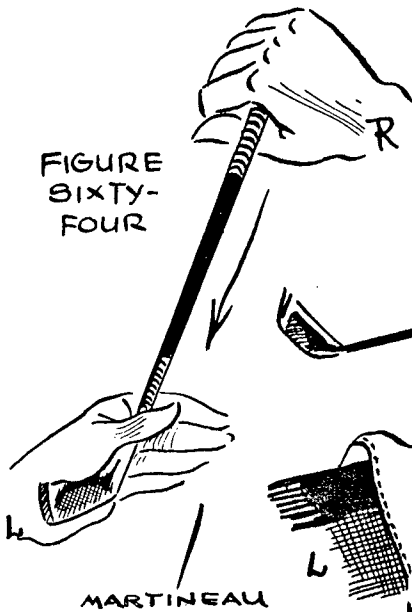


FIGURE SIXTY-FOUR

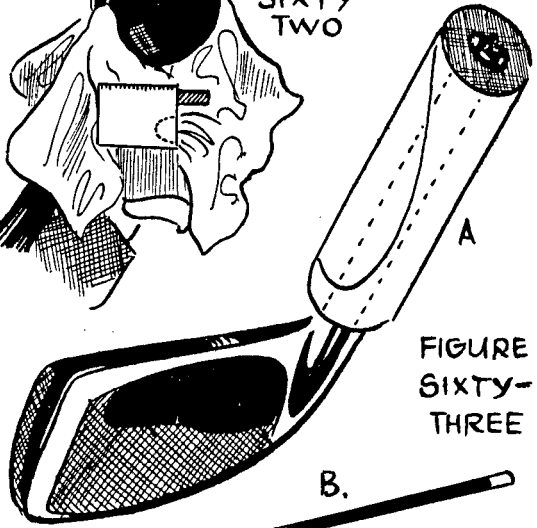


FIGURE SIXTY-THREE

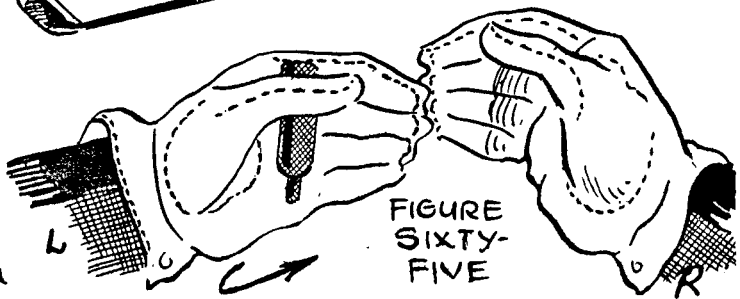


FIGURE SIXTY-FIVE

cane in the same instant. A little golf patter will greatly help in a situation like this.

18. GLOVE GETAWAY

If the performer wears gloves, they afford a splendid getaway for the collapsed cane.

After the cane is vanished it is concealed in the gloved left hand. (see figure 65) The right glove is removed first, in a sophisticated fashion by pulling each finger, then grasping the tips of all fingers, and removing the glove. This glove is placed across the left palm concealing the cane. The left glove is removed by grasping it at the inside of wrist and pulling it off and turning it inside out so it engulfs both the other glove and the cane.

The gloves may now be placed aside or changed into a dove with the aid of a "Changing Bag".

19. GLOVES TO BOUQUET

This change not only permits the cane getaway just described, but also accomplishes the invisible transformation of the gloves to a pretty bouquet of flowers.

About 25 or 30 spring flowers are tied into a bouquet. The strings attached to the flowers should be about $2\frac{1}{2}$ " long and attached just inside of the cuff of the left hand glove.

The flowers are properly folded, the glove slipped onto the hand, and then the flowers tucked inside of the glove where they rest against the left palm. Vanish the cane, and remove the gloves as above, up to the point where the right glove is placed across the left palm concealing the cane. The left glove is removed in the same manner as previously described, taking care to keep the folded bouquet from unfolding or coming into view until the left glove is completely free of the left hand. Then the gloves are tossed into the air where they visibly change into a varicolored bouquet.

20. THE VANISHING CANE IN NEWSPAPER

(Note: The following idea may have been by Nadini (Robert Magune) who has vanished a cane in newspaper for some time. H.R. Rice)

This is the vanish in which the solid cane is rolled inside a sheet of newspaper. The rolled paper is held by its corner and allowed to unroll, the cane having completely vanished.

I think this method of vanishing the cane is vastly superior to the visible method. This vanish seems to come as a greater surprise to the audience than the visible vanish.

The cane is rolled inside a double sheet of newspaper as shown in figure 66. When the newspaper rolls to the knob end of the cane, slip off the knob. The newspaper, rolled tightly around the cane, prevents it from collapsing. Continue rolling the newspaper until the cane is completely enclosed as in figure 67. Now slowly twist the rolled newspaper at the small end as indicated by the arrow in figure 67. This action releases pressure on the cane and allows it to gradually collapse.

As soon as the cane has completely collapsed, the outside corner "A" of the newspaper is held with the thumb and first finger of the right hand, the other three fingers hold the paper tube, and the collapsed cane slides out of the tube into the awaiting left hand (figure 68). At the same instant, the rolled newspaper is allowed to unroll downward with a sweeping flourish, and the cane is seen to have vanished. The cane is concealed in the left hand and disposed of later, figure 69.

Use the newspaper for a follow up trick or production.

21. CIGARETTE VANISH

● EFFECT

The performer enters, twirling his cane, and smoking a cigarette. The cane changes into a silk, and the cigarette is pushed into a well in the handkerchief, from where it vanishes.

● REQUIREMENTS

Only the cane---you do not need a thumb tip.

● PRESENTATION

The cigarette must be lighted before the cane is vanished. The knob of the cane is kept palmed in the right hand; after the cane has vanished only the collapsed portion is disposed of. Then the silk is placed over the left hand, and the first finger pokes a "well" into the fist as in figure 70. With the next jab the second finger goes into the "well" leaving the knob of the cane as indicated by the dotted line in figure 70.

The cigarette is now removed from the mouth and openly placed in the "well", really going inside of the knob. The cigarette is pushed into the knob and allowed to bend over so that about 3/4 of an inch sticks out. When the second finger steals the knob, this portion acts as a wedge to hold the knob on the finger. This finger steals the knob, and the right hand pulls up the left sleeve, depositing the knob in the breast coat pocket. Pull the silk away from the hand, and show both sides. The cigarette is gone!

22. A STARTLING OPENING ROUTINE

The magician enters with white gloves and cane. The gloves are "fashionably" held in the hand and the cane is stylishly tucked along the forearm. The gloves are tossed into the air where they visibly change into a white dove. The dove is now in the spotlight as it sits perched in the center of the cane, which floats mysteriously in mid-air. The dove is tossed to an assistant, and the cane vanishes in a flash, leaving the magician a silk from which to produce flowers and fish bowls.

● GLOVES TO DOVE

One glove; a dove; and an elastic pull, one end of which is up the right sleeve and the other attached to the glove as shown in figure 72. The dove is placed on the glove as in figure 71 and the glove folded around him. The glove and dove are now held as in figure 72. At a very short distance the dove's tail feathers will be taken for the fingers of a second glove.

When ready for the change, the hand releases the glove with an upward swing (figure 73). The dove flies into the air and the glove is pulled up the sleeve.

● THE FLOATING CANE

The cane has cotton thread attached at points "X" and "Y", figure 74. The thread runs from these points up through the extended fingers and around the performer's neck. The cane may be held under the arm and handled quite freely with this thread in place. It will not interfere with the gloves to dove.

When the dove is perched on the finger the cane is brought up against the dove's breast and the bird will hop onto the cane (clever people, these birds). The cane is now held by the ends, the thread stretched tight and running between the fingers of both hands. Slowly the hands are opened and the cane is seen to be clinging to the palms. Suddenly it leaves the palms and floats in mid-air,

FIGURE SIXTY-SIX

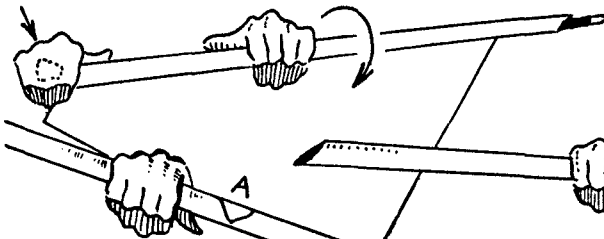


FIGURE SIXTY-SEVEN



FIGURE SIXTY-EIGHT

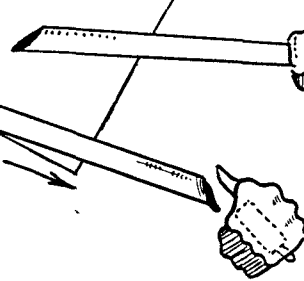


FIGURE SEVENTY

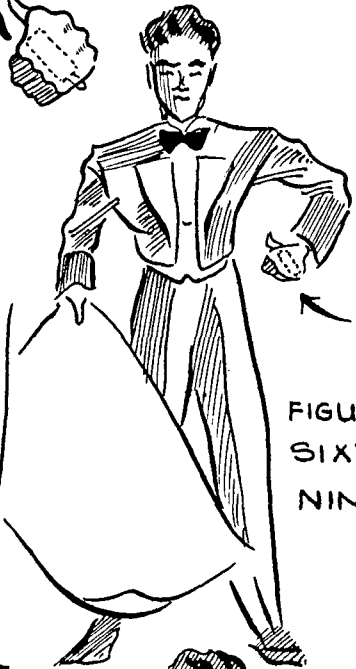
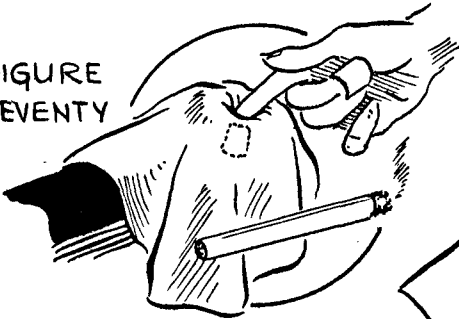


FIGURE SIXTY-NINE

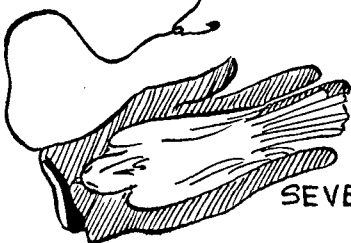


FIGURE SEVENTY-ONE

FIGURE SEVENTY FOUR

FIGURE SEVENTY-TWO

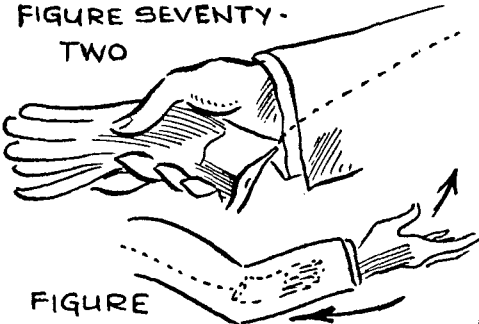
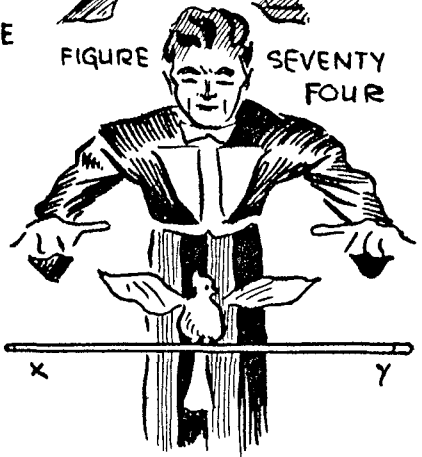


FIGURE SEVENTY-THREE



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figure 74. (If you can get the bird to spread his wings at this moment, your illusion is complete.)

The hands again grasp the cane, and while the dove is still perched on same, the knob is removed. As your assistant approaches, the dove is flipped from the cane to her, the cane changing into a silk at the same instant.

23. REPEAT VANISH

● EFFECT

The magician enters with this cane, and his assistant holds a slender paper tube made of newspaper. To show the tube empty, the cane is thrust completely through it. Removing the cane from the opposite end of the tube, the performer vanishes it. In a flash the cane appears inside the tube. The cane is removed and the tube torn up and tossed away. The elusive cane is now vanished again, only this time a 36" silk materializes in its place.

● PREPARATION

Two Walsh canes are required. One is loaded with a silk and the knob attached. The second is extended to the same length as the first. See figure 75 "A" and "B". Cane "B" (loaded with a silk) is now lowered into cane "A" until only 4" of cane "B" protrudes. A spring clip now holds cane "A" from recoiling. (The "levitation clip" device with the finger grip cut off works nicely.) Figure 76 shows both canes assembled, the knob on one, and the clip on the other. The taper of the cane and the thin wall of the spring makes this nesting of the two canes possible.

The two canes, thus nested, can be handled as one, yet may be easily separated. The sheet of newspaper should be rolled into a long tube at least 1½" in diameter.

● PRESENTATION

The prepared cane is first passed through the paper tube. The cane goes in end "B" of the tube, ferrule first (as shown in figure 77) continuing through until the ferrule protrudes about 2" from end "A". The performer then walks around to end "A" and removes the cane, really only removing the outside cane, for the assistant is holding the protruding end of the inner cane through the paper tube. The performer must conceal the fact that this cane has no knob, and has only to remove the clip to vanish the ebony walking stick. Retrieving the stick from the paper tube will bring applause which will grow in volume as the cane again vanishes in a silken flash.

24. CANE FLOURISH

This is one of those simple flourishes which, when executed at the proper moment, attracts the attention of your audience.

The cane is held by its center and in a spinning action travels over the back of the hand and back into the hand.

Figure 78 and 79 show the particulars. The cane is held in the right hand as in Figure 78, "X" indicating the approximate center. The cane is now pivoted in the direction of the arrows and allowed to roll over the back of the hand as in figure 79 (notice point "X"), continuing around into the hand again, but now the approximate center of the cane is on the opposite side of the hand from where it was originally held. A little practice will show exactly what is meant and you will be doing it before you know it.

FIGURE SEVENTY-FIVE

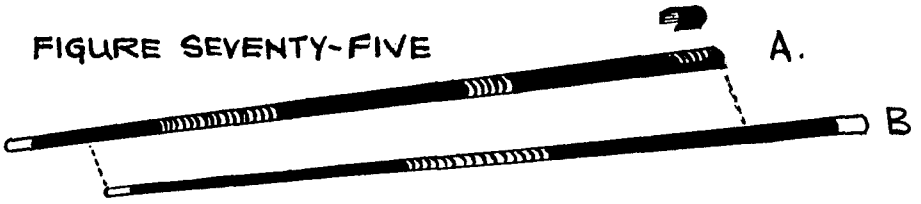


FIGURE SEVENTY-SIX

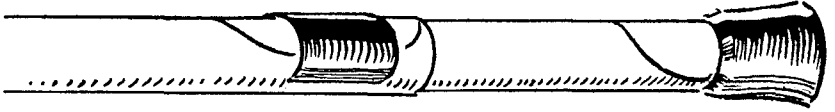


FIGURE SEVENTY-SEVEN



25. CANE TWIRLING

This discourse would not be complete without an explanation of how to twirl a cane. One must practice and master it to gain its full effect and show the whirling high-lights to advantage.

Figures 79 to 84 inclusive show the various steps of the twirling as the cane travels back and forth along the fingers in a complete, spinning cycle. Those magicians who have already mastered this procedure with a billiard ball will have no trouble in mastering cane twirling, but for those who have not used this flourish I shall explain it in detail. }

The cane is first held as in figure 79. As it is swung in the direction of the arrows, the second finger comes out onto the cane as in figure 80. The cane pivots to the front of this finger. Then, simultaneously as the third finger comes out onto the cane (figure 81), the first finger curls in, allowing the cane to roll over the third finger, where the little picks it up (figure 82), and pivots it completely around the third finger, where it is again picked up by the second finger, (figure 83). Releasing the little finger allows the cane to pivot around the back of the second finger, where it is picked up by the first, (figure 84), and pivoted completely around the second finger. This cycle is continued down one side and up the other. It may sound difficult, but it is really quite simple to do.

26. CANE THROUGH SILK

● EFFECT

A silk or linen handkerchief is spread over the left hand and the long slender cane is seen to pass completely through its center.

PRESENTATION

At any time in your program the cane is placed under the left arm while a handkerchief is removed from the pocket and spread over the left hand as indicated by the dotted lines in figure 85. Note that one of the four edges is below the palm. See "X", figure 85.

When you are ready to present the penetration, the left hand is formed into a fist under the handkerchief, and the ferrule end of the cane pushes a small well into the top of the fist. At the same time, the thumb and fingers open, allowing the cane to slide down the side of the hanky as in figure 86. Then, the hand is closed around the cane and hanky. The cane is then pushed on down through the folds as shown in figure 87. The moves are very simple. When this is properly performed, a perfect penetrative illusion is created.

Display the hanky after the penetration to show it free from holes or slits.

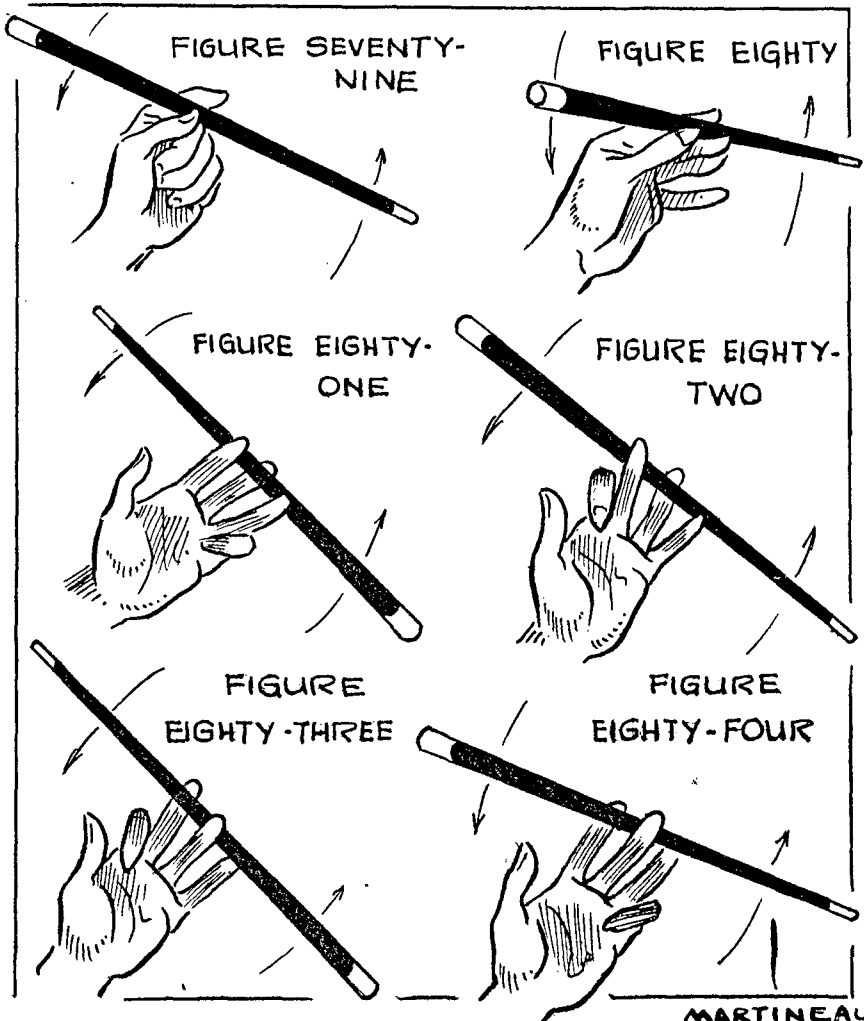
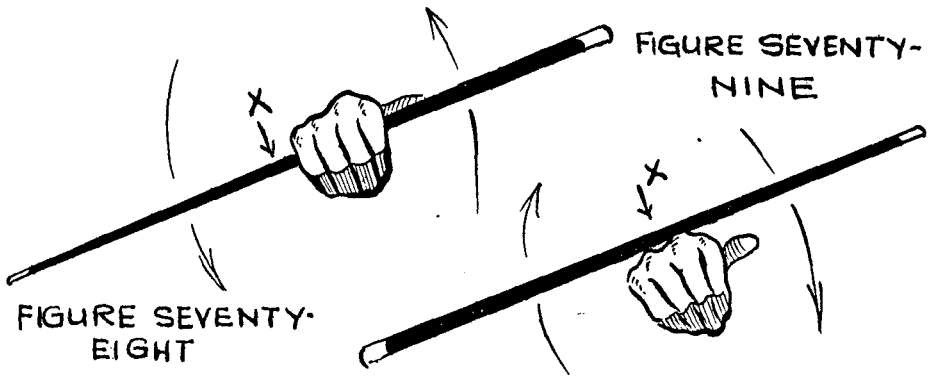
27. SILK THROUGH CANE

● EFFECT

A silk is draped over the cane and a spectator allowed to tie the ends into an overhand knot. At the performer's command the silk visibly penetrates the cane and comes completely free.

PREPARATION

A simple "clamp" or metal gimmick about the same size as the levitation gimmick received with the cane (see figure 8) is needed. The finger clip is not necessary in this case. Just obtain a plain metal clip and paint it the color of the silk you are using.



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● PRESENTATION

The silk (18" or 24") is rolled loosely and draped over the cane as shown in figure 88. Then, the gimmick is clamped onto the silk and the cane as indicated in figure 88. This must be placed on secretly. Since it is the same color as the silk, once it is on it, it will never be seen.

One end of the silk must now be passed secretly over the cane as in figure 89. This is accomplished in a flash by hanging on to end "B" and flipping end "A" over, under cover of a turn to a spectator who is asked to tie the two ends together. This accomplished, hold the cane through the silk while the spectator ties the ends into an overhand knot. Then, draw it tight. The performer now holds the cane by its extreme ends, and cautions the spectator to hold the ends of the silk tightly and to draw the knot tighter. All of a sudden the silk "pops" free, apparently penetrating the cane, leaving the device concealed in the knot. (See figure 90.)

28. CANE TO ROPE

Instead of changing the cane to silk, a six foot length of rope makes a startling change. Since the female part of a snap fastener is sewn to the end of the rope for loading the rope into the cane, the male portion can be sewn to the other end as in figure 91, and the instantaneous change of the cane to rope can be followed by a cut and restored rope effect such as Keith Clark's "Rope Royale".

29. THE COLOR CHANGING CANE

● EFFECT

The performer appears on the stage with a black nickel-tipped cane, and by simply passing his hand over same, it is seen to change visibly from black to white. A startling color change, which is followed by an even more startling vanish of the cane!

PREPARATION

A white cane, just a shade smaller than the prepared Walsh cane, must be made by rolling a double sheet of newspaper diagonally and fitting the open ends with wooden plugs shaped and covered with nickel to match the Walsh cane. Two coats of white enamel completes the job. About a dozen of these cane shells could be made up at one time. They can be fitted with the cane knob and tip as needed.

The Walsh cane is drawn out to its full length and the white paper cane lowered into it. It should fit snugly inside. Place the knob on the Walsh cane; have a piece of newspaper (double sheet) handy, and you are ready.

● PRESENTATION

The cane is handled freely, levitated, etc. The knob is removed and pocketed, and the cane held as for the ordinary vanish. The hand at the knob end of the cane starts on its journey downward as shown in figure 92. As the hand slides along the cane is seen to change color. When the hand reaches the center of the cane as in the illustration, it releases the Walsh cane and at the same time grasps the inner or white one. The outer cane snaps into the awaiting hand, completing the color change, and producing as fine a magical effect as you could ask for.

The white cane is rapped on the floor to show it solid. Then, it is rolled inside the sheet of newspaper, only to be crushed between the hands of the performer. The crumbled cane and newspaper are now tossed off stage.

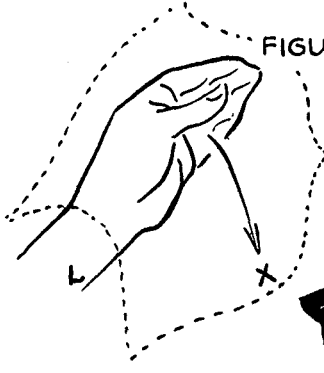


FIGURE EIGHTY-FIVE

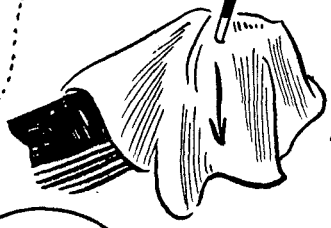


FIGURE EIGHTY-SIX

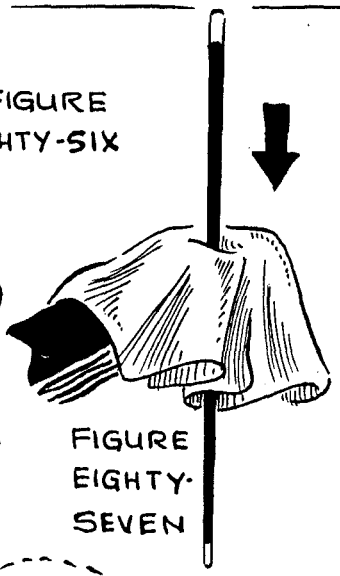


FIGURE EIGHTY-SEVEN

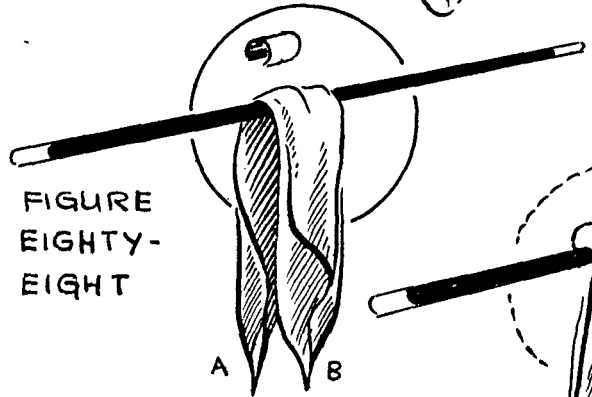


FIGURE EIGHTY-EIGHT

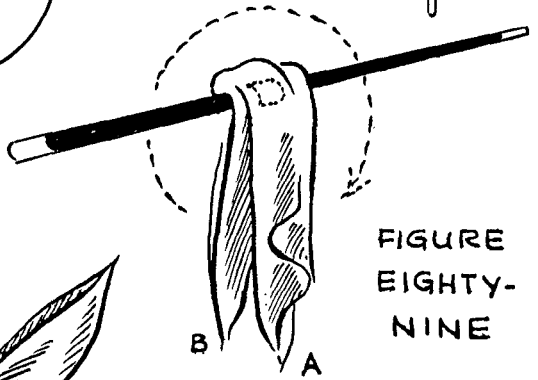


FIGURE EIGHTY-NINE

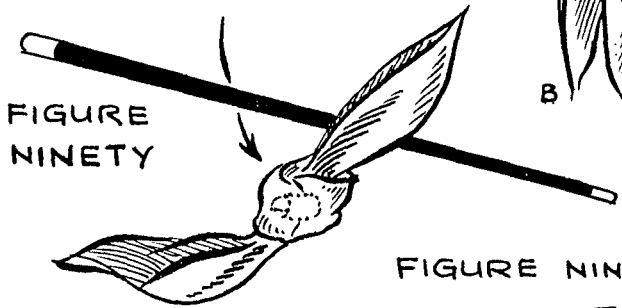


FIGURE NINETY

FIGURE NINETY-ONE

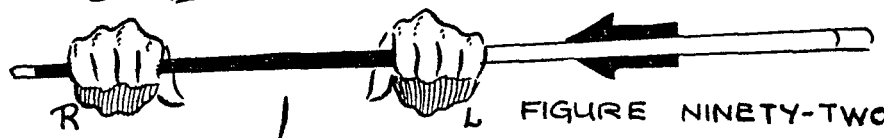
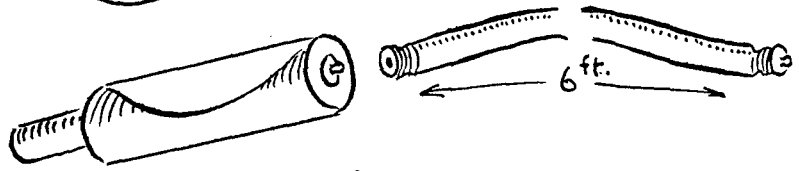


FIGURE NINETY-TWO

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FIGURE NINETY-THREE

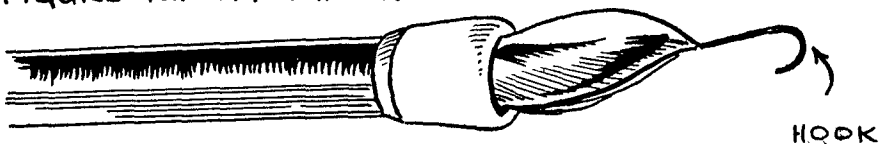


FIGURE NINETY-FOUR

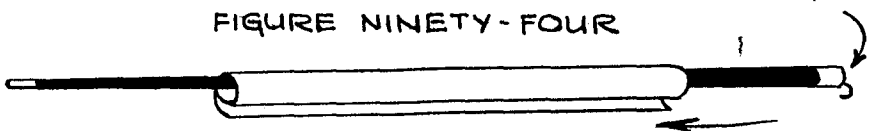


FIGURE NINETY-FIVE

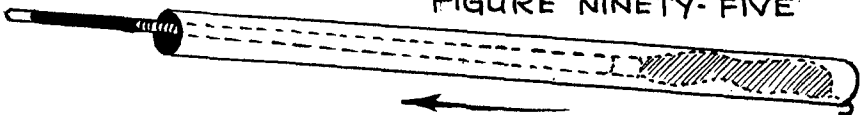
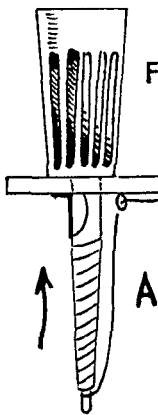


FIGURE NINETY-SEVEN



A

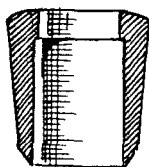
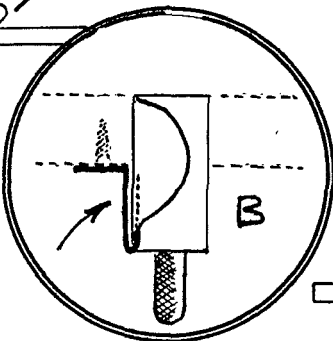
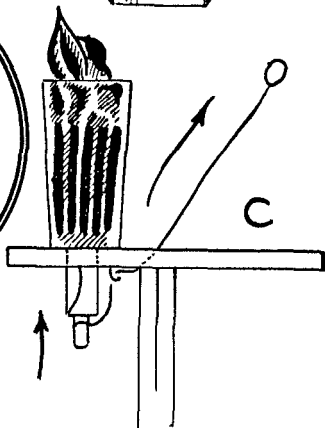


FIGURE NINETY-SIX



B

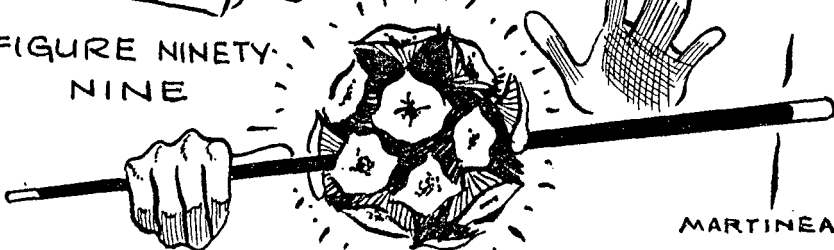


C

FIGURE NINETY-EIGHT



FIGURE NINETY-NINE



MARTINEAU

30. THE MASTER LOAD

● EFFECT

An unprepared sheet of newspaper is rolled around the cane. The cane is removed and the paper tube handed to an assistant. The cane now vanishes, leaving a 24" rainbow silk in your hands. In turn, this silk vanishes and reappears inside the newspaper tube.

● PREPARATION

Two duplicate 24" rainbow silks are required. One of these has a small wire hook attached to one corner (see figure 93). Also, the knob of the cane must have the end cut out of it. Figure 96 shows a cross-section of the knob. Note that a small lip is left to engage the cane.

The cane is "prepared" with the unprepared silk inside and the special knob placed on the open end. The "hook" silk is loaded into the cane through the opening with the hook protruding from the knob end, figure 93. After the silk is safely loaded into the cane, only the hook protrudes through the opening in the knob, figure 94.

● PRESENTATION

A double sheet of newspaper is loosely rolled around the center of the cane as shown in figure 94. The cane protrudes from both ends. As the cane is removed, the hook is engaged over the end of the tube, "loading" the silk in the tube, figure 95. The tube is then handed to an assistant to hold in full view. Vanishing the cane leaves the duplicate rainbow silk in your hands, and this is now vanished, preferably with an oversized pull, only to reappear inside of the newspaper tube.

The silk is revealed by holding the newspaper tube by its center and allowing it to unroll downward, which permits the silk to shoot outwards onto the floor.

31. BOTTOMLESS GLASS LOADER

This little item is another secret use for the Walsh cane. The effect is that of loading a silk into a bottomless glass tumbler by merely placing the glass on your magic table and covering it with a pocket handkerchief.

The illustrations, figure 97-A, B and C, show the details. A hole is drilled into the table the size of the Walsh cane. The cane is placed in this hole and held in place with a flat metal clip (see figure 97-B). Note that when the cane is installed the coils hang down about six inches as in figure 97-A, forming a "well" inside of the cane. The silk is loaded in this "well". To do so, your hand must be held around the spring while the other hand tucks in the silk, starting with one corner. This "well" will hold an 18" silk.

A piece of thread is tied to the ferrule and passes up through a small hole in the table. See figure 97-A. This thread has a gut loop attached to the end. The pulling of the thread closes the spring and pushes the silk out into the tumbler, figure 97-C. You'll be amazed at how easily this works. If desired, the thread could be attached to a piece of magical apparatus resting on the table. By merely moving this piece of apparatus you secretly pull the thread, loading the silk. A table drape conceals the "cane" loader. Some may prefer to have the loader hidden in the center leg of the table, eliminating any necessary drape.

32. THE BLOOMIN' CANE

● EFFECT

The performer appears on stage in full dress, carrying the cane, which is tossed from one hand to the other. Instantly a large bouquet of flowers appears

on the center of the cane. This is slid down and off the end of the cane when suddenly another bouquet appears, figure 99. This bouquet is also slid off, making a flashy production, which is followed by the change of the cane to a silk.

● PREPARATION

Two bouquets, each made of about 30 spring flowers, preferably large flowers of assorted colors. Those described in my book, "Victory Bouquet", are ideal. The blossoms should be assembled on pieces of thread about 3" in length, which will make a bouquet about 7" in diameter. A large gut loop is attached at the junction of the threads. These bouquets are affixed on the inner sides of the wrists with a pair of arm bands as in figure 98. Notice that the gut loop protrudes from the coat cuff.

● PRESENTATION

When the cane is held in the right hand, the left hand grasps it around its lower end, taking care that the cane passed through the gut loop. The cane is now slid through the left hand to its center, then the right holding the cane by its end jerks it out of the left, and the blooming cluster makes its appearance instantly. Before this bouquet is slid off the end of the cane, the other bouquet loop is "speared", so that it also may make its appearance with no false moves. The cane now changes to a large silk, from which a third bouquet can be produced.

33. SILKEN ROSETTE

● EFFECT

This is a variation of the foregoing. As above, a large rainbow bouquet appears on the center of the cane. No sooner does this happen than the cane vanishes, leaving a 36" silk threaded through the bouquet.

● PRESENTATION

Only one bouquet (hidden in the left sleeve) is required and this is produced on the cane as previously explained. The cane is caused to change into the silk while the bouquet is at its center, using the "horizontal vanish", and produces a brilliant and startling effect. The bouquet is slid off the silk, and the silk used in knot flourishes as explained in Rice's excellent book, "More Naughty Silks".

34. THE EYE OPENER

● EFFECT

The performer enters puffing a cigarette and lightly fingering his cane. The cigarette is tossed to the floor and stamped out and another appears in the performer's hand, to be puffed as though nothing had happened. This is also tossed to the floor and stamped on. The cane is now allowed to slide through the right hand into the left, leaving a large fan of cards behind, which are tossed into the air in a gesture of gaiety. From the falling cards the performer produces another lighted cigarette. Tossing this away, another is produced, which is placed in the mouth and puffed while the cane is suddenly transformed into a silk.

● PREPARATION

Cards---About 15 of your favorite fanning cards are held in a card clip as shown in figure 100-C, attached with a safety pin at the right side of the body, just under the edge of the coat.

FIGURE
ONE - HUNDRED



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Cigarettes-- Prior to your stage call, three cigarettes are lighted and thumb palmed in the left hand as shown in figure 100-A. A fourth cigarette is openly held in the right hand. As you will note in the illustration, and will find by trial, the cane may be handled quite freely with the fingers of the left hand. This handling of the cane is alone enough to show the audience that the hand contains nothing.

Cane---It should be prepared for the change to silk or for any of the other combinations described in this book. A 20th century follow-up would be interesting.

PRESENTATION

The cane is handled freely, and the cigarette casually smoked, as the performer enters with his left shoulder nearest the audience. The first cigarette is tossed to the ground and as it is stamped out, the cane is openly transferred from the left to the right hand. Then, from the cloud of smoke the performer plucks one of the thumb palmed cigarettes, places it in his mouth, and transfers the cane to his left hand, holding the cigarette in the right hand for a few more puffs. As this second cigarette is tossed to the floor and stamped out, the right hand secures the packet of cards from the side of the coat, and back palms them as the cane is tossed from the left hand to the right. The cane is caught in the right hand and held with the thumb against the slightly curved fingers, figure 100-B, the cards still back palmed. The cane is held slightly below its center, and slowly allowed to slide through the right hand, finally dropping from it completely into the left hand waiting to receive it. (The left hand still has 2 cigarettes thumb palmed.) At the moment the cane leaves the right hand the cards are produced in a fan as in figure 100-D. The cane may now be placed under the arm and another cigarette produced in the left hand as it is gently fanned with the cards, or the cards may be disposed of and the cigarette produced as before. This cigarette is tossed aside and the fourth cigarette produced. As this cigarette is being smoked, the knob of the cane is removed, and pocketed under cover of tossing the last cigarette to the floor and stamping on it. Now the cane changes to a silk.

(For a more elaborate cigarette routine, I recommend Keith Clark's "Celebrated Cigarettes". A number of his excellent suggestions can be combined with my routine just explained.)

35. CANE TO SERPENT STREAMER

The cane may be caused to change to a 6" x 48" Serpent Streamer colored green with contrasting red tips. This is sold by Silk King Studios and is known as Rice's "Serpent Streamer", made especially for the "Albernice Serpent Silk" effect. This streamer makes a beautiful flash when produced from the Walsh cane. While speaking of Serpent Silks, why not use this amazing effect as a follow-up? The necessary reel can be added to the silk after the vanish of the cane.

36. CONFETTI

A handful of confetti sprinkled in the folds of the silk prior to its being loaded into the cane makes a delightful surprise when the silk is produced. It adds an air of gaiety to a perfect opening effect.

37. CANE TO STREAMERS

A cluster of varicolored streamers five or six feet in length together with a little confetti make a beautiful production.

38. CANE TO NEWSPAPER

The working of this is much the same as effect number 29, "The Color Changing Cane". The cane changes to a rolled sheet of newspaper which has been rolled diagonally and lowered into the cane in advance of the performance. At the moment the cane is released for the change, the right hand is at the center of the tube of newspaper. This hand immediately grasps the corner of the paper which is at the center, and allows the sheet to unroll with a downward sweep, completing the illusion. The effect is very good. At first the effect appears to be a color change, and then the unrolling of the newspaper adds a real climax.

39. ADDITIONAL SUGGESTIONS

Dr. Harlan Tarbell, in Volume Three of the famous Tarbell Course, makes a number of interesting suggestions that merit consideration. The cane might be caused to change to a wand, an imitation snake, or a long strip of paper in readiness for a paper tearing routine; or, the cane might dissolve in colored confetti.

When in need of a pencil, the cane may be changed to a Jimmy Sanders 14" long pencil that has your name imprinted on it, to be presented to an assisting spectator.

The cane can be changed to a 3/4" wide ribbon seven or eight feet long, for the Cut Ribbon effect; or to the red tapes necessary for the Thayer "Red Tape" trick; or to a single feather flower on a long stem, or to a bloom that wilts comically.

Change the cane to a Rice's "Rabbit In Hat" silk that then changes, when placed into a rabbit box or a gimmicked opera hat such as earlier in this book, to a live bunny.

Or, change the cane to a wand, then go into the "Traveling Wand" as described in the Tarbell Course, Volume Two, page 50. Make up a white cane with a shell. Levitate the Walsh cane, then cause it to change into the white cane, and go into the "Traveling Cane" which is worked in the same fashion as the "Traveling Wand" just suggested. Finally, change the cane to a "Good Evening, Folks" or a "Hello Folks" silk.

Russ Walsh suggests changing the cane to a puff of smoke from which cigarettes may be produced. He suggests filling the cane with smoke by blowing gently into the cane through the tip, or inserting a fine white powder which would appear as a puff of smoke when the cane is vanished.

40. ANOTHER ENVELOPE VANISH

An excellent vanish for the Walsh cane is accomplished by slipping off the knob and inserting the ferrule end of the cane into a long, slender envelope. Only the tip of the cane enters the envelope. The cane is gradually allowed to collapse, and unknown to the spectators, actually rests in the performer's hand. Now the hand goes to the pocket for a rubber band or a sticker to seal the envelope. The collapsed cane is left in the pocket as the band or sticker is removed.

Once the envelope is sealed, it is dramatically torn and the pieces thrown into the audience, the cane having vanished! Dr. Harlan Tarbell features such a vanish in his act.



OTHER

SILK KING STUDIOS

PUBLICATIONS

A number of other equally as exciting Silk King Studios publications are available. Each book is well printed, profusely illustrated, bound in embossed covers, and published in uniform size.

Keith Clark's

NITE-CLUB ACT!

Here is the very act Clark is presenting today in leading night spots where acts are paid as much as \$500.00 a week! Clark recently finished a most successful engagement at the famous RAINBOW ROOM and LOEW'S STATE THEATER on Broadway, N.Y.C.!

John Mulholland, editor of the SPHINX says, "It is magic devised by a magician of unusually wide experience and most ingenious mind. It is devised to please laymen and so successfully that it met the test of public performance before metropolitan audiences and won acclaim. It is pretty, novel, entertaining and mystifying. What more can anyone want?"

John Braun, editor of the LINKING RING says, "Here, in very truth, is the kind of magic the idealists dream about, for it is produced on a bare stage or in the middle of a night-club floor; the magician enters and with him comes surprise, color, a deft touch of comedy, and a generous measure of mystification!"

THE ACT:

The act consists of three parts--cigarettes, ropes, and silks. Actually each part is a complete act within itself. Realizing there are those that specialize in one particular phase of magic, we offer each part separately, as well as the entire act in one deluxe volume.

The cigarette act is known as CELEBRATED CIGARETTES, the rope act as ROPE ROYALE, and the silk act as SILKS SUPREME. All three are advertised elsewhere in this book and the reader is asked to read the details of each of these exclusive releases in order to better visualize the entire act.

Clark's NITE-CLUB ACT is deluxe throughout. There are nearly one hundred-fifty illustrations and 50 pages of exciting copy that present the profession's leading night-club act in a manner understandable by all. Here is a cloth bound book of beautiful blue fabricloth, lettered in genuine gold-leaf, and of deluxe format throughout! Read the description of the three parts, visualize them combined into one streamlined night club act, and we know you will order this deluxe book immediately!

No. 547 Keith Clark's NITE-CLUB ACT, postpaid \$3.50

SILK KING STUDIOS

(H. R. Rice, Mgr.)

WYNNEWOOD, PA.

Keith Clark's

SILKS SUPREME

The Most Talked Of Silk Act Being Presented Professionally Today!

THE ACT:

Performer shows hands empty and catches a yard square at his fingertips. After a few flourishes he produces a second silk! The silks are tied together, tossed into the air, and a third one appears tied between them! The three are counted again, and there are now six silks! An original presentation of the sympathetic silks follows. The six silks are counted again, and now there are twelve! Surprised? Performer counts them again, and now he has eighteen full yard squares! Think eighteen is a lot? The routine can be continued until thirty silks are produced!

The beautiful part of this routine is that it does not require difficult sleights. Clark utilizes the simplicity of misdirection and any magician can master this routine with ease! Further, it uses ordinary silks--any size from 18" to 36". The standard routine requires six silks; the deluxe routine requires eighteen to thirty as desired.

Edited by John Braun - Fifty illustrations by Nelson Mahne - Introduction by John Mulholland - Published by Silk King Studios -

No. 525 Keith Clark's SILKS SUPREME!, postpaid \$1.50

●

Keith Clark's

ROPE ROYALE!

The Perfect Rope Act, Exactly As Performed By Keith Clark!

THE ACT:

A piece of rope and a pair of scissors are introduced. The performer snips off about one-third of the rope, and then the longer piece is cut in half. Now there are actually three pieces of rope. The pieces are tied together and the knotted rope looped in the left hand. The left hand retains one end of the rope and allows the loops to drop away, and the rope is seen to be completely restored--the knots having vanished!

A piece of rope and a pair of scissors! These properties can be carried in the pocket, yet when the feat is performed by a true magician, it ranks in entertainment value with a stage illusion!

No. 530 Keith Clark's ROPE ROYALE!, postpaid \$1.00

SILK KING STUDIOS

(H. R. Rice, Mgr.)

WYNNEWOOD, PA.

Keith Clark's

CELEBRATED CIGARETTES!

This Is The First Time That A Cigarette Routine Used By A Professional Magician Of The Caliber Of Keith Clark Has Been Made Available To Magicians!

THE ACT:

Performer catches a lighted cigarette, discards it, only to find a second at his fingertips. This cigarette changes into a silk. A third cigarette appears at the extreme tip of the silk. The cigarette passes through the center of the silk, leaving no trace of its mysterious passage. The cigarette is placed between the lips from which it disappears. Now it reappears between the lips once again! The cigarette is then discarded.

Another cigarette is produced, vanishes from the closed fist and reappears at the elbow! It is placed in the closed fist again and now reappears between the lips, smoking merrily!

The cigarette is discarded and the magician proceeds to drink a full glass of water. When finished he is amazed to find the cigarette back between his lips again, yet his hands have not approached his lips!

This cigarette is discarded and another appears at the fingertips. It is tossed aside and a smoking cigar appears at the performer's fingertips. It is placed in his mouth when a burning pipe appears in his other hand!

Exciting in a veritable atmosphere of smoke trailing from one end of the stage to the other, the enthusiastic applause makes a fitting background for the performer's obvious success!

No. 535 Keith Clark's CELEBRATED CIGARETTES, postpaid \$2.00



SAVE MONEY!

No. 525 Keith Clark's SILK SUPREME \$1.50
No. 530 Keith Clark's ROPE ROYALE \$1.00
No. 535 Keith Clark's CELEBRATED CIGARETTES \$2.00

Total cost \$4.50

By purchasing our No. 547, Keith Clark's NITE-CLUB ACT, priced at \$3.50, you not only save \$1.00, but in addition receive all three of the above in one deluxe cloth-bound volume. We recommend ordering -

No. 547 Keith Clark's NITE-CLUB ACT, postpaid \$3.50

SILK KING STUDIOS

(H. R. Rice, Mgr.)

WYNNEWOOD, PA.

Francis B. Martineau's

VICTORY BOUQUET

Now You Can Make Your Own Bouquets, Flower Darts, And Spring Flowers!

THE BOOK:

Martineau has created a most unique method of making a new type of production bouquet from ordinary colored papers. This is not a mere substitute for the traditional feather flower. Those that have seen it acclaim it something new that has desirable features over the old style bouquet.

The Martineau bouquet folds into less than 1/5 the space taken by a feather bouquet of like size! It is possible to produce three or more from each sleeve! Best of all, any magician can make his own at a cost of less than 25¢ for a large 12 blossom bouquet! This is a fascinating art everyone will enjoy learning. Now every magician can have dozens of bouquets, making a unique production act possible at a cost less than the price of but one feather bouquet.

The book not only gives instructions for the making of bouquets, but includes suggestions for making spring flowers and flower darts.

No. 550 Martineau's VICTORY BOUQUET, postpaid \$1.00



Francis B. Martineau's

MIRACLE SILK

A Production! A Levitation! A Vanish!

This amazing routine is accomplished without the aid of the usual body steals or body gimmicks. Nothing is attached to the silk. It is ordinary in every respect. Positively no threads or adhesives employed!

THE ROUTINE:

The performer approaches his audience, and with hands empty and fingers wide-spread, reaches into the air and produces a large silk. The handkerchief is draped across the outstretched palm of the left hand. The hand is now turned palm down, yet the silk remains suspended in mid-air. Finally, the silk is tucked into the palm of the hand from which it disappears just as mysteriously as it appeared!

Use any silk measuring 24" square or less in this exciting routine!

No. 555 Martineau's MIRACLE SILK, postpaid \$1.00

SILK KING STUDIOS

(H. R. Rice, Mgr.)

WYNNEWOOD, PA.

Rice's & Van Zandt's

THRU THE DYE TUBE

The Only Book Covering The Entire Dye Tube Field

———— Contents ————

INTRODUCTION

Illustrations and detailed descriptions of the various types and styles of dye tubes and the advantages and disadvantages of each.

PART ONE

The hand color-changing tube and routines employing its use.

PART TWO

The color-changing ball; routines, productions and vanishes.

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16 methods of loading a dye tube

Effects employing a "self-contained" dye tube

22 methods of stealing a dye tube

41 new effects with a dye tube

10 selected effects with poetical pattern

This 48 page book is filled with ideas every magician will welcome!

No. 496 THRU THE DYE TUBE, postpaid \$1.00

Harold R. Rice's

MORE NAUGHTY SILKS

A Complete 30 Minute Act Employing But One Unprepared Silk!

THE ACT!

More Naughty Silks has had a wider circulation than all other such books combined! It appears in printed form and contains:

63 effects

84 illustrations

This is not a mere collection of effects. It is a complete routine, each effect leading into the next. The text and illustrations explain every move in detail and we guarantee that anyone can master the entire routine! In addition, there is a full deluxe routine added, employing two silks.

Although this is strictly a silk routine, many of the effects can be performed with a piece of rope, cord, or even a man's necktie! Imagine being able to perform for 30 minutes with one unprepared silk! There is no excuse for being caught "without a trick". Those possessing our routine can entertain anywhere, anytime!

No. 497 Rice's MORE NAUGHTY SILKS, postpaid \$1.00

SILK KING STUDIOS

(H. R. Rice, Mgr.)

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