



# Applause

by  
SENOR  
MARDO

APPLAUSE WINNING ROUTINES

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# APPLAUSE

*A Book of Routined Magic*

By

SENOR MARDO

(Author of "Routined Magic")

Illustrations by Senor Mardo  
and edited by Theodore Berland

*Book Designed by Samuel Berland*



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DEDICATION . . . .

*To my beloved wife, Roselynn, whose admiration for magic and magicians is a strange and enviable feeling to all magicians' wives.*

# INTRODUCTION

*"The contents of this book are not in any way a literary essay or the explanation of newly created tricks. It is: A series of routines with standard apparatus used by almost every magician, but presented with a new slant. In the description of the routines, the author has transcribed his own personal way of presentation, and every routine has been successfully tested before an audience."*

*The highest salary paid to an artist, the greatest acknowledgement of a man's talent, the deepest admiration tendered to a craftsman, is small homage compared to the exhilarating emotion felt by a showman when at the end of his performance, he leaves the stage amid a salvo of applause.*

*Critics are always wrong, audiences are always right. The demands of a critic's technicalities are only the reflections of his life's failures. The tribute paid by an audience, with applause, is their appreciation of an artistic task well done. It is the answer to the artist's effort, that he has fulfilled their expectations.*

THANKS . . . . .

*To the members of the magic fraternity for the way they have received my first book "ROUTINED MAGIC", and especially for the hospitality they have shown me in every city I visited.*

*The average man who buys a magic book wonders whether the author is able to perform the tricks he tries to teach his readers. Sam Berland, the publisher of this book, never doubted my ability to demonstrate what I wrote in my book.*

*Wherever I am, however the occasion arises, I am willing to enlighten the possessor of one of my books in any difficulty that may come up during his reading and understanding of my writings.*

*I wish to take advantage of this opportunity to thank Sam Berland for the many things he has done to make this publication possible and for his willingness to do everything that will improve and popularize magic.*

*Senor Mardo*

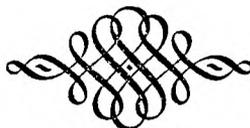
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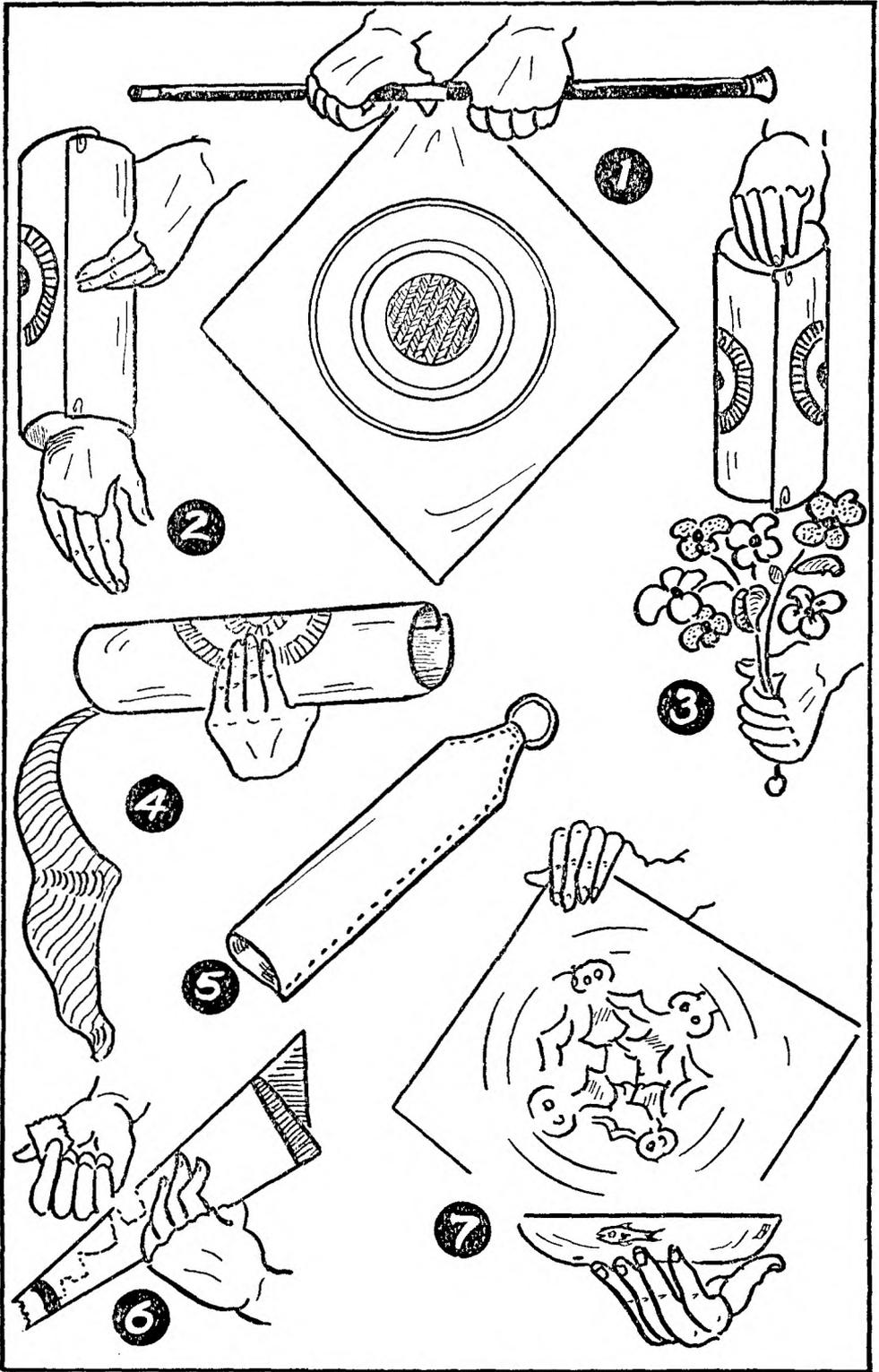
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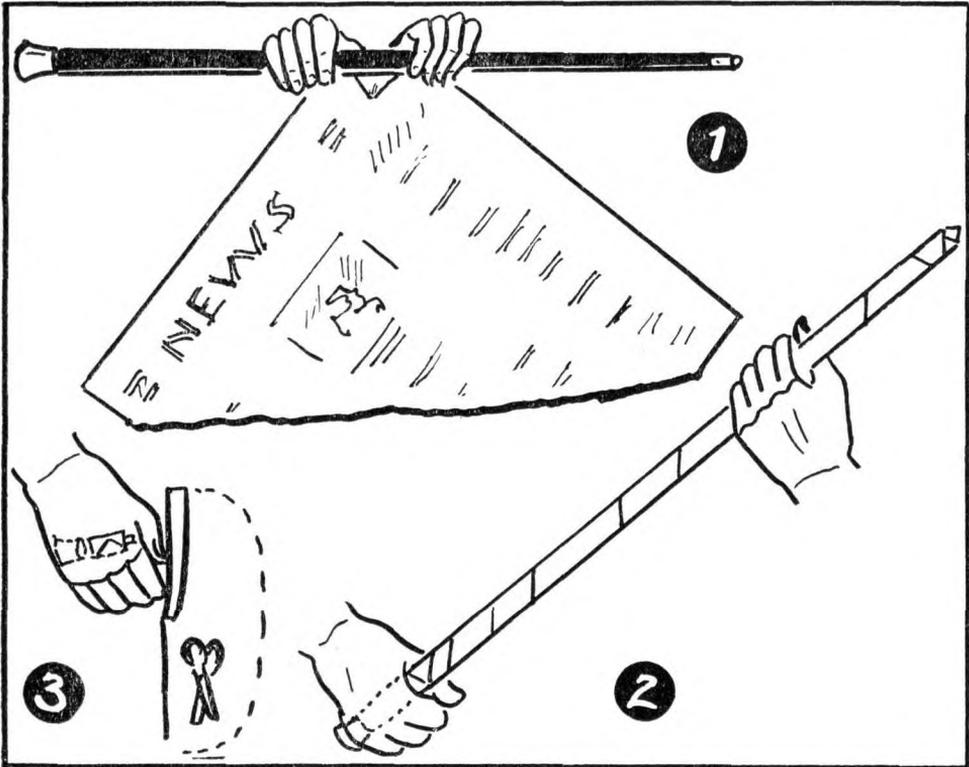
## CANE IN NEWSPAPER

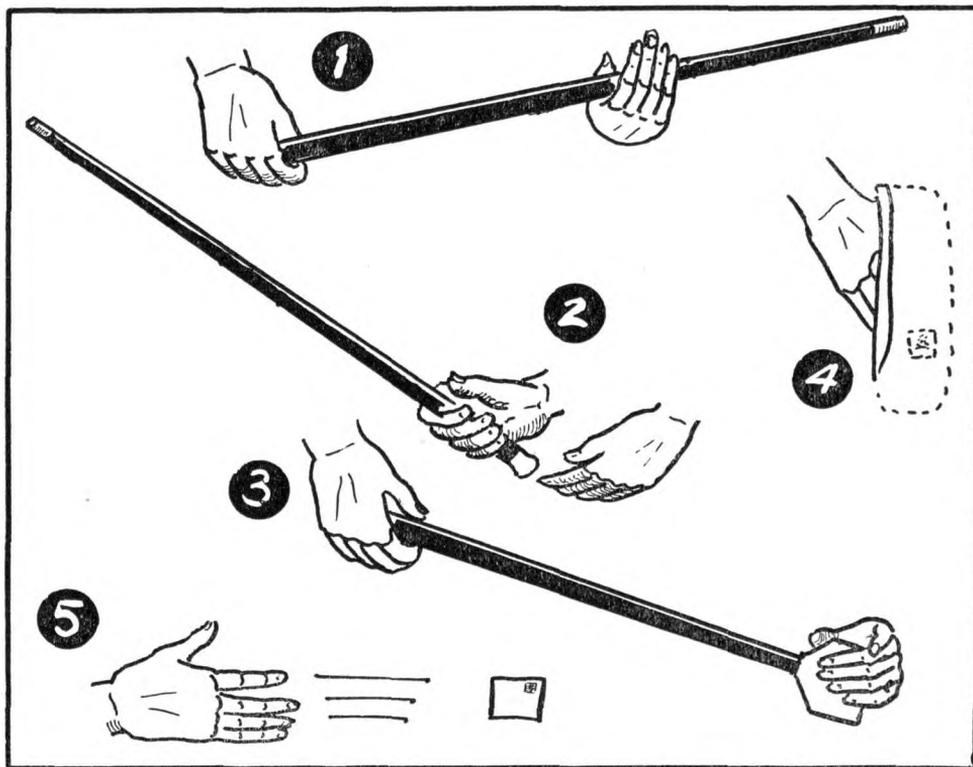
Just who was first to vanish the Walsh cane by wrapping it in a newspaper? At least a half dozen magicians claim the honor. My task is to explain the real and correct method of doing this beautiful effect.

You need a Walsh cane, a full size double sheet of newspaper and a small pair of scissors with rounded ends.

The scissors are in right trouser pocket. The cane is held in the right hand and your left hand holds a corner of the open newspaper. Start wrapping the paper around the cane diagonally Fig. 1, rather loosely, forming a tube around it. Once the cane is wrapped tilt the package to the right and the cane will slide out of tube, right hand stopping it half way out. Push it back into the paper tube, but retain your hold on the knob and part of cane with the right hand (Fig. 2). Tighten your grip at the heel of hand on the knob, left hand tightening on other end. A twist to the front with the right hand on the knob will release it. The right thumb and index finger hold tightly onto the cane to prevent it from springing toward the left hand. Release pressure on left hand, and cane will collapse quickly toward the right hand. Now knob and cane are concealed in the right hand.

The right hand goes to trouser pocket (Fig. 3), leaves cane and knob and brings out the scissors. Begin clipping the paper tube, starting from right end, until you reach the left. A flip of the left hand will unroll the remainder of the newspaper—the cane has vanished completely.





### VANISHING CANE — JOHNNY JONES VERSION

The hit of a recent Wizard Club Show in Chicago was Johnny Jones, and his way of performing the "Vanishing Cane" was mainly the reason. With his permission, we include it here.

You need a manila coin or pay envelope, with a piece of cardboard inserted to make it stiff and easy to "sail" out into the audience.

Place a stamp in right trouser pocket, and place the coin envelope in left coat pocket. Cane is held at both ends (Fig. 1) (position used to change cane to silk.)

Left hand moves slowly toward right hand, going under it (Fig. 2). Knob is dropped on left. Left hand is placed in coat pocket, leaving knob and bringing out the envelope. Blow in envelope and insert tip of cane into it (Fig. 3). Right hand pushes down, apparently inserting cane into it; actually, of course, you are collapsing the cane. So when it is completely collapsed it is concealed in the right hand. The hand with cane is placed in trouser pocket. The cane is left behind and the stamp is brought out (Fig. 4). Moisten it, place it on envelope, and with envelope held between fingers, you make a quick movement with your hand, causing the envelope to "sail" out toward the audience (Fig. 5)—saying at this time, "Mail this for me please."

## LIQUID LEVITATION

Audiences enjoy magicians whose humorous performances bring hearty laughs. If you can amuse as well as mystify an audience, more credit to you!

For this effect, two props are secured from the magic shop; a milk pitcher and a magic funnel. The rest are for sale anywhere; four paper cups and four picnic paper plates and three 6" or 8" silks. Fill the pitcher and the funnel with magician's milk.

One of the cups is "doctored" by adding a cardboard tube in the center. The gimmick may be attached to the bottom of the cup by using paraffin or iron glue. The tube should be high enough to conceal your three small silks. (Fig. 1).

On your stand are the four paper cups, nested together (the prepared cup inside, which already contains the three silks). Set the milk pitcher down, standing the four paper plates against it. Now lay the plates down flat with your right hand. Left hand picks up pitcher and right hand reaches for the prepared cup. Set it down on the table, pick another from the nested ones and proceed to fill with milk, apparently, of course (Fig. 2). Say, "Cup number one"—place a paper plate on it; "Plate number one". Pick up the next cup and repeat the maneuver, apparently filling with milk from pitcher. Repeat identification by saying, "cup number two" and then after placing a paper plate on it, "Plate number two." This is done until you come to cup number four. Remember, cup and plate are placed on top of cup and plate, like a pyramid (Fig. 3); that is, three of them, because number 4 will be placed at the bottom. Setting down number four on table, you pick up the other three, right hand under left hand on the top. You are bringing the stack of three cups and plates on top of cup and plate number four, then lifting the whole thing, as illustrated in Fig. 4.

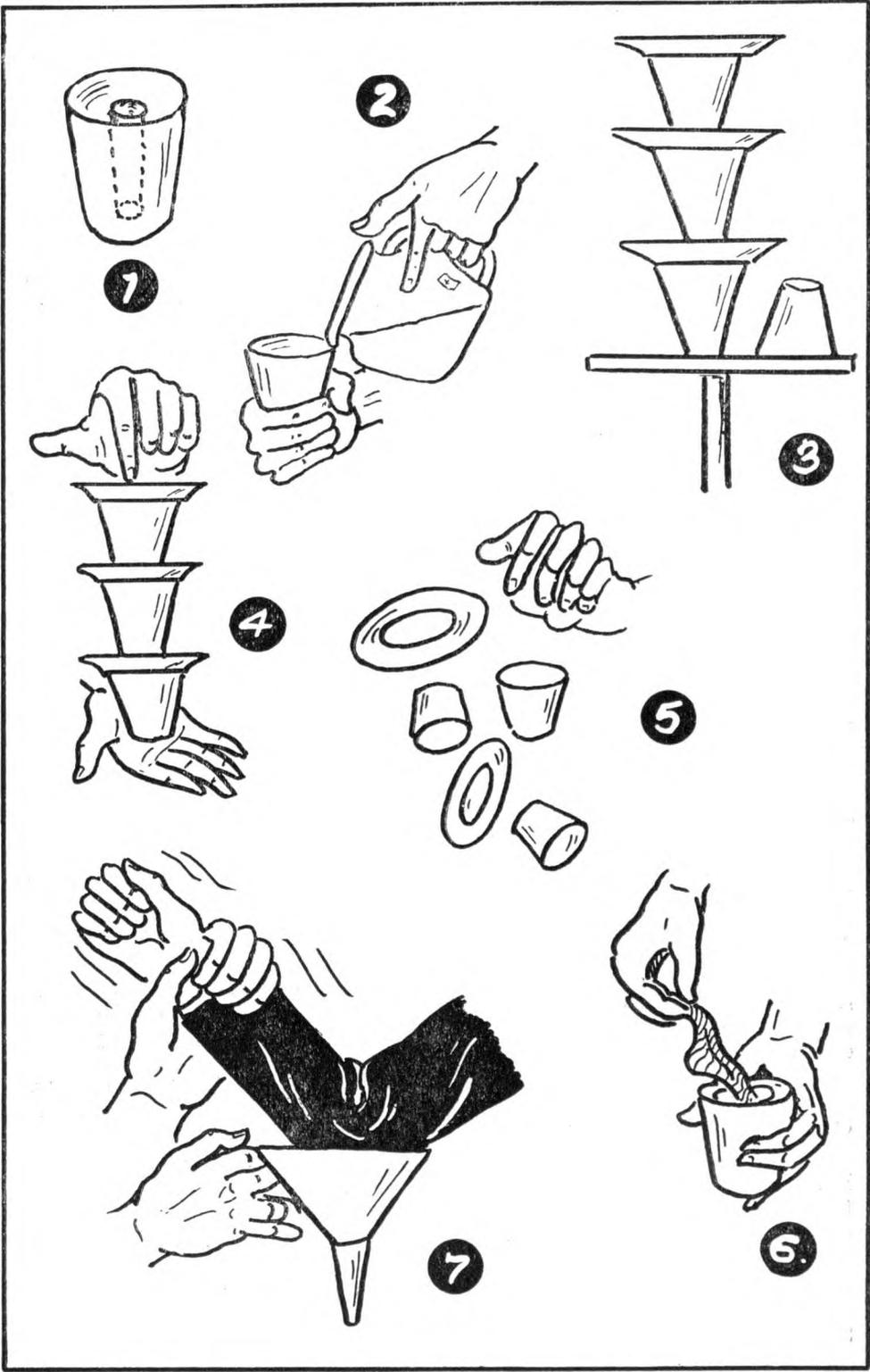
While holding this column of cups full of liquid? slowly walk toward a member of the audience, addressing the person by explaining that you propose to have him pick up the bottom cup from under the stack and you, the magician, will cause the other three cups and plates to float in the air or perhaps hang from your left hand, like the Hindu levitation. As your prospect reaches for the cup in question, you already have shown some anxiety for the possibility of everything upsetting. Suddenly shout, "Now, please!"

To their amazement, everything drops on top of the selected member of the audience; that is, plates and empty cups, for you have given a little shove to the upper part of your stack (Fig. 5) but securely held the bottom one, being very careful nothing is shown in the fourth cup. This last one is kept upright.

Go back to the table, and, picking up the milk pitcher once again, start pouring, this time you actually pour milk into the cup; of course, being careful to pour on the side and not in the center where the cardboard tube is, and not to fill higher than the top of the gimmick.

Ask one of the musicians or a member of the audience to come up on the stage, in order to help you in a little experiment. Hand him the cup filled with milk and ask him to hold it high above his shoulders, saying to him, "and please do not drink, smell, or even look at the stuff. In the last ten days I had to pay the funeral expenses for more than six people who did not listen to me."

Turn to the audience and say, "Ladies and Gentlemen, you have seen with your own eyes how the liquid disappeared in front of you." Turn



around to your stooge and, looking at him with surprise, say, "Oh my gracious! I should never have given that to you to hold, hand it over to me." Stop talking for a few seconds and then say, "Tell me, you didn't drink any, smell it or look at it?" He probably will say, "No!"

Look inside the cup, open your eyes wide, face the audience and nod two or three times. Pluck one of the silks out (Fig. 6) and hand it to him. Pluck another and another. Let him hold them for five seconds, then turn around rapidly."

Take the silks away from him and place them on the table. Take funnel and pitcher and bring both to him. Hand him the pitcher in the right hand, and again, in confusion, say, "Oh, boy . . . hurry, give me your left hand . . . place that pitcher directly under your left elbow . . . that's it . . . a little lower."

Place the funnel under his elbow right above the pitcher (Fig. 7) and start a pumping action in his forearm. Milk will stream out of the funnel and land in the pitcher. Once all the liquid is out of the funnel, take the pitcher away from him, shaking hands while you lead him off the stage. Say to him, "You are all right now, fellow. Thanks."

## EIGHT PIECES OF EIGHT

Here is a pleasing coin routine in which eight coins are used. Make a stack of four coins to the right and another stack of four to the left (Fig 1). Pick up the first coin from the left stack with right hand, apparently placing it in the left hand, but actually concealing it in the right (Fig. 2), saying, "One!" Pick up the remaining three coins, place them on top of closed left hand, saying, "and three, are four!" Allow the three coins to slip into closed hand when you say, "four".

The right hand now gathers the four coins of the remaining stack and, while making a fist of the hand, secretly adds the palmed coin (Fig. 3). Hands are held far apart and say "Go!" Open right hand, revealing you now have five coins, which you count out in front of you on the table. Left hand opens and you count three coins (Fig. 4).

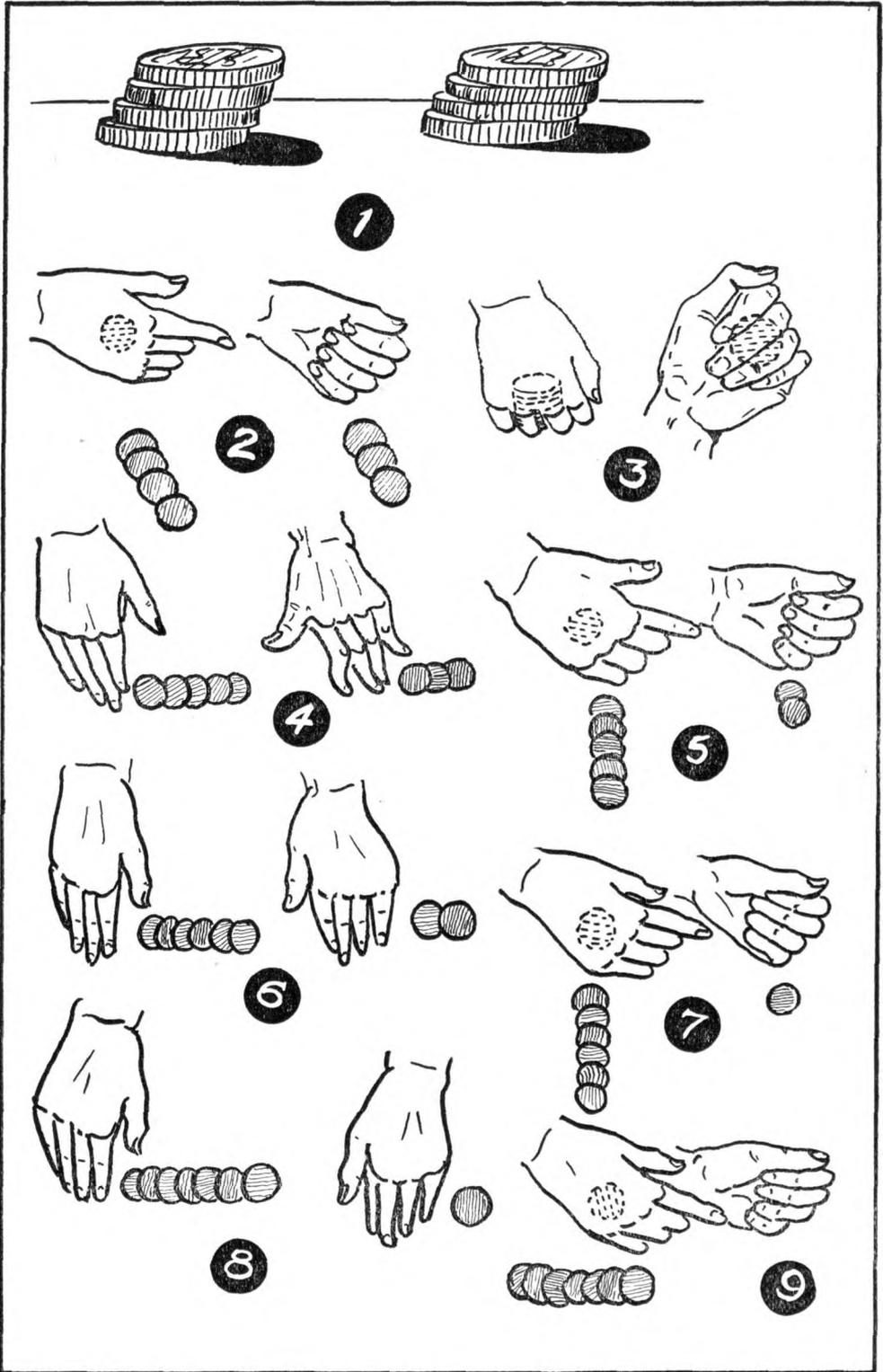
Pick up one of the three coins with right hand, pretending to place it in the left but actually retaining it in the right, saying "One!" Pick up both remaining coins. Place on top of left hand, saying, "and two, are three!" Allow both coins to slip down inside of hand.

Right hand picks up the five coins on table, counting them as you do so. Command a coin to leave the left hand. Open the hand, counting out two coins, and the right hand now has six coins (including the palmed coin). Fig. 6.

You now pretend to place one of the two coins in the left hand (Fig. 7), retaining it in the right, counting, "One!" Place remaining coin on top of closed left hand, saying, "Two!"

Pick up the six coins with right hand. Command a coin to leave the left hand. Tilt the hand so the coin resting on back of hand slips off on to the table. Open and show it is empty. The right is opened and now has seven coins (Fig. 8). Pretend to place remaining coin in left hand, retaining it in the right (Fig. 9).

Pick up the seven coins—commanding the last coin to vanish from left hand. Open hand, show it empty, and the right hand counts out the 8 coins.



## MARDO'S MIGRATORY COINS

I have had much fun "fooling the boys" with this version of the well-known trick that has been popular with magicians for years—the Migratory Coins. All you require are four half dollars. The trick should be done on a table cloth, or you can substitute a sheet of newspaper. Also, borrow a handkerchief, spreading it out open and flat on the tablecloth. To the right of the handkerchief you place the four coins (Fig. 1). Notice the corners are numbered so you can easily follow the moves.

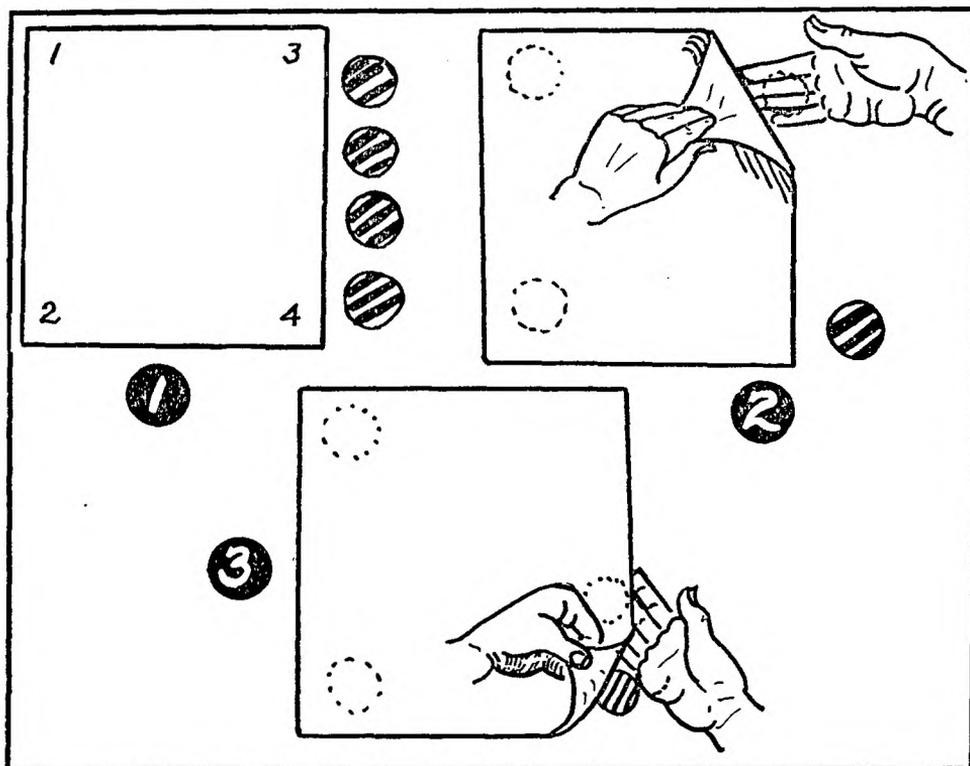
If you are ready with the coins in your hand, let us proceed.

"Gentlemen, I am going to place a coin under each corner of the handkerchief. Here is number one." Lift corner of handkerchief with fingers of left hand, picking up corner marked number one in Fig. 1, and place coin under handkerchief. Hand is withdrawn, palm up, from that corner, as you must impress the audience with the fact that no coins are concealed in your palm.

Place the second coin under corner of handkerchief marked "2" and in the same way lift corner with left hand, deposit coin and withdraw hand, palm up, fingers close together. The third coin is then placed under corner marked "3". Lift handkerchief, and coin apparently is deposited under handkerchief because hand is seemingly removed the same way, palm up, but the coin actually is concealed behind the hand (Fig. 2). This is the well-known coin sleight, known as the "back hand palm". Any coin book (Jean Hugard's *Coin Magic* or "Magic Without Apparatus",) will teach you how. Here is a brief description of the back hand palm with a coin.

The coin is resting on the tips of middle fingers. While concealed under the handkerchief, the coin is held by its outer edge between first and little fingers. Now, the middle fingers bend inward and in straightening out causes the coin to revolve and be concealed on the back of the hand. Thus, when the hand is removed palm up it naturally looks deceiving. While reaching for the fourth coin, the coin held on the back is brought into the inside of hand, by the same maneuver but reversed. Pick up fourth coin with tips of finger, back of hand to the audience. Bring coin four at finger tips (Fig. 3) and place under corner of handkerchief, releasing the coins slightly by separating them a bit, to prevent any "talking". Hand is removed, palm up. Now, you apparently have a coin under each corner of the handkerchief.

Pick up coin from corner No. 1 with right hand. Pretend to place it in left, really retaining it in your right. Left hand is held above corner No. 4. Left hand is then opened, coin apparently having vanished. Immediately the left hand lifts corner No. 4, showing you have two coins in that corner. Pick up the two coins with your right hand, being careful not to expose the palmed coin. When replacing under corner of handkerchief, you secretly add the palmed coin. Lift corner No. 2 with left hand and pick up the coin. Pretend to place it in your left hand, really palming it in the right. Toss it toward corner No. 4 of the handkerchief. Open left, showing it empty. The left fingers lift corner No. 4 of handkerchief, revealing 3 coins under it. Replace coins under handkerchief, secretly adding the palmed coin to the 3 and cover with corner of handkerchief. Reach under corner No. 3 pretending to take the coin, and toss it over toward corner No. 4. Lift handkerchief, proving the 4 coins are really and truly all together again.



### SIL-SOL

The idea for this pretty routine was shown to me by my good friend, Henry Sohl, of Woodhaven, New York. Sohl actually works as an electrician for the New York City subway. Wherever you find Sohl you will find Mike Sanders, cowboy, magician and composer of popular songs. These two are inseparable. Both love magic and are a credit to the craft.

Their original idea has been elaborated to make an effective routine.

#### Requirements:

- 1 Sterling Slik Silk (extra finger and routine)
- 1 Handkerchief pull
- 1 Vanishing wand and shell
- 1 Al Baker Salt Shaker
- 2 11" Silks of similar color
- ½ Newspaper page

#### Effect as seen by the audience:

The performer shows both hands, front and back, quite empty. Finger tips of both hands touch in front of his chest, back of both hands toward the audience. Right hand plucks a silk from left hand finger tips, silk is tucked into outside breast pocket; right hand reaches for wand, left hand pulls handkerchief from pocket and spreads it over left fist.

The wand pushes silk down into left fist, to make a well. Magician reaches for salt shaker and empties most of it into the center of the silk. Salt shaker is replaced on side table, the four corners of the silk are picked up by the fingers of right hand and shown to the audience.

With a shake of the hand, the salt vanishes—the silk is hanging, empty, from the magician's finger tips—no salt. The left fist approaches the right hand and the silk is tucked into it—a little squeeze and the silk has also vanished. My! My! A silk has materialized at the finger tips, salt has been placed into the silk—the salt has vanished, and now, the silk is gone, too! The magician picks up his magic wand with his right hand, his left hand picks up the half page of newspaper at the same time. He taps on the table with the stick, and proceeds to wrap up his precious conjuring rod, seeming to be displeased with the results thus far. Showing that he is a little angry; once the magic baton is nicely wrapped in the piece of newspaper, he twists the ends, then moving the fingers of both hands toward the center of the parcel, with violent gestures he tears the package in two—somewhat disappointed, he looks at what he has in each hand. This time, he is astonished! From the half package in his left hand he plucks the lost silk and from the half package in his right hand he pours out the missing salt.

With arms extended, wide apart, he proceeds. This time, he crumples up both halves of the package, making two bundles, which he drops on top of the stand. Both the hands meet in front of his body, fingers interlaced, wondering what will happen next. Suddenly, he starts to wiggle as if something strange is creeping up the back of his neck. His left hand goes to the back of his neck and, placing his finger between the collar of his coat and his shirt, starts to pull a magic wand up high above his head, while looking at the stick with surprise. He brings it down in front of him, and while holding it, explains, smiling, "Well . . . how do you do!" Looking at the audience, "In this business, you never know where things come from, or where they go. Thank you, folks!"

#### Preparation:

Take your wand shell and tuck a little wad of newspaper down into it, about half way, with a pencil. Now push one of the silks into one side of it and push the wand tip on. Into the other half of the shell on other side you pour the salt, leaving enough room for the other wand tip. You now have what appears to be a solid wand—half of it contains a silk and the other half contains salt. Tie a small knot in one of the silks and tuck into the extra finger—knot end last—place in right pocket.

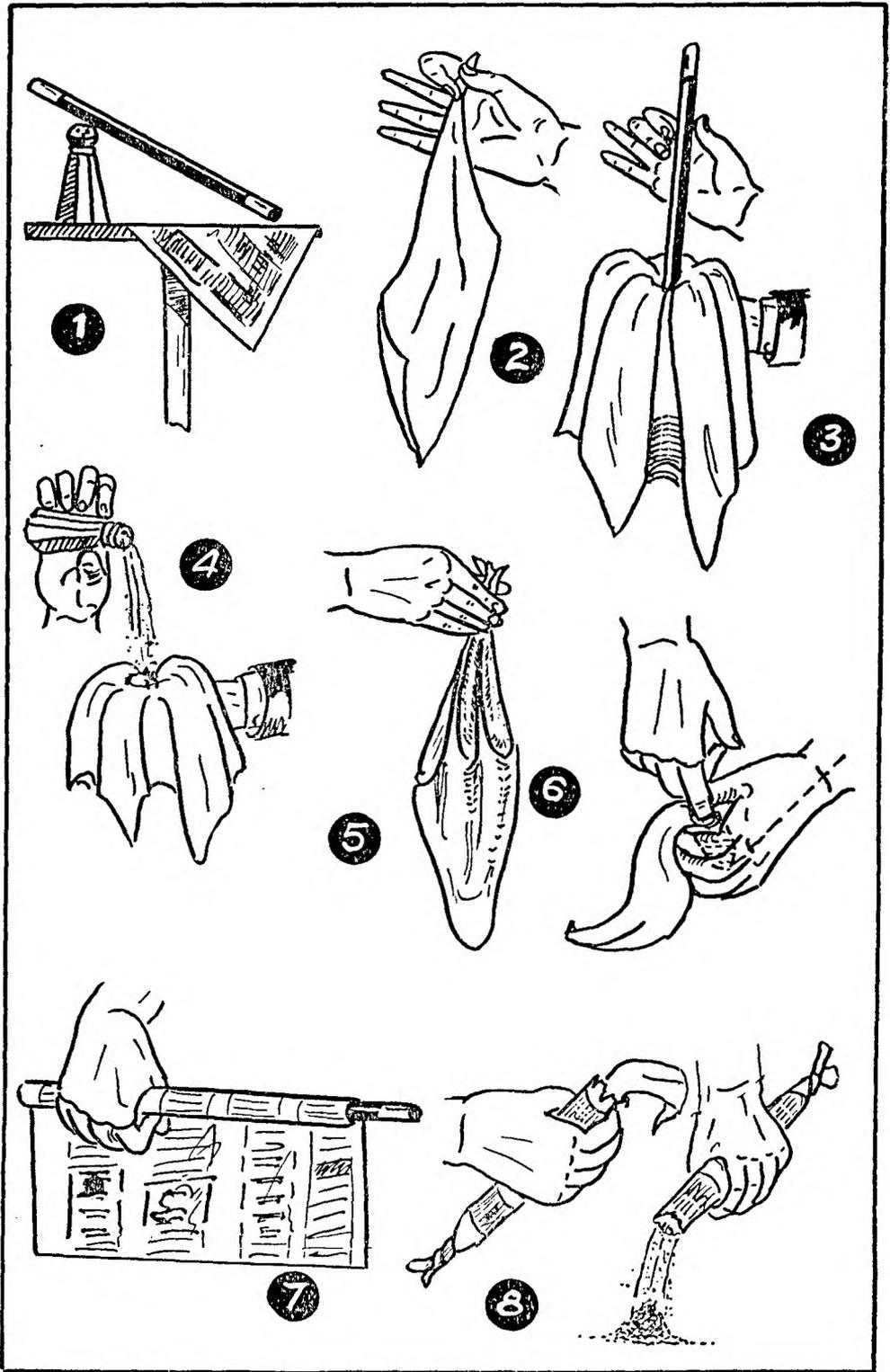
Attach the handkerchief pull on the left side of body. The newspaper page, salt shaker and prepared wand are on the table.

The real wand is prepared in this manner: Tie a black thread to the end of the wand, just below the white tip, on the black portion. The thread should be short. Tie end of thread to a safety pin. Attach safety pin to top of vest or coat, allowing wand to hang 3 inches below collar.

#### To perform:

Secretly obtain the extra finger between the middle fingers of the right hand. Now, come forward, showing both hands empty, front and back. Both hands are now held in front of you, backs toward the audience, finger tips meeting in front of you as high as your chin. Bring the back of your right hand into the palm of your left hand. When the tips of your right fingers reach the heel, or base, of thumb of your left hand (read this carefully, now), the tip of your left second finger removes the extra finger from your right hand. Keep your fingers together. Now, your right hand grasps the knot of the silk and pulls it out of the extra finger. Apparently, a silk has materialized between your hands. Let go of the right end of the silk, and as left hand goes to deposit silk into outside top coat pocket, the extra finger goes there, too.

Reach for the prepared wand with the right hand, left hand removing the silk from your coat pocket. Drape the silk over the left hand, which



is formed into a fist, push one end of the wand into the center of the silk, as illustrated in Fig. 3, making a well deep enough so that the silk shows below the fist; return the wand to table.

Pick up salt shaker, holding it up so they see a full shaker of salt. Now, tip shaker into hand. Let audience notice that salt is going down in salt shaker at intervals (Fig. 4). Replace almost empty salt shaker on table. Turn a little to the left, and with the right hand gather the four corners of the handkerchief (Fig. 5), drop the left hand to side, securing the handkerchief pull, while right hand gives the silk a shake, showing that the salt is gone. Turning to the right, face the audience with pull held in left hand. Proceed to push the silk into left hand (Fig. 6). Actually, of course, the silk is pushed into the pull. Drop right hand to the side, and then, making believe you are squeezing the silk into nothing, show your left hand, empty. Pick up the piece of newspaper and start wrapping the wand to the end. (Fig. 7)

Then, twist the end of the parcel, as in the "Vanishing Wand". Break the package in two. From one half, pluck out the silk. Pour the salt from the other end on to the table. (Fig. 8). Reach at the back of your neck, taking a good hold of the stick hanging there. As you pull up and out, do not hesitate when you break the thread, but do it in a continuous upward motion.

### LIQUID MELANGE

A clever effect that appeared several years ago is "Liquid Appear". For the routine described here it is necessary to have the type that has a tube through the center of the plastic shell.

Requirements:

1—Milk Pitcher  
1—Liquid Appear  
1—Magic Wand

1—Paper Cup and Paper Plate  
1—Bottle of Magician's Milk  
3—11" silks (1 purple, 1 pink, 1 red)

Preparation:

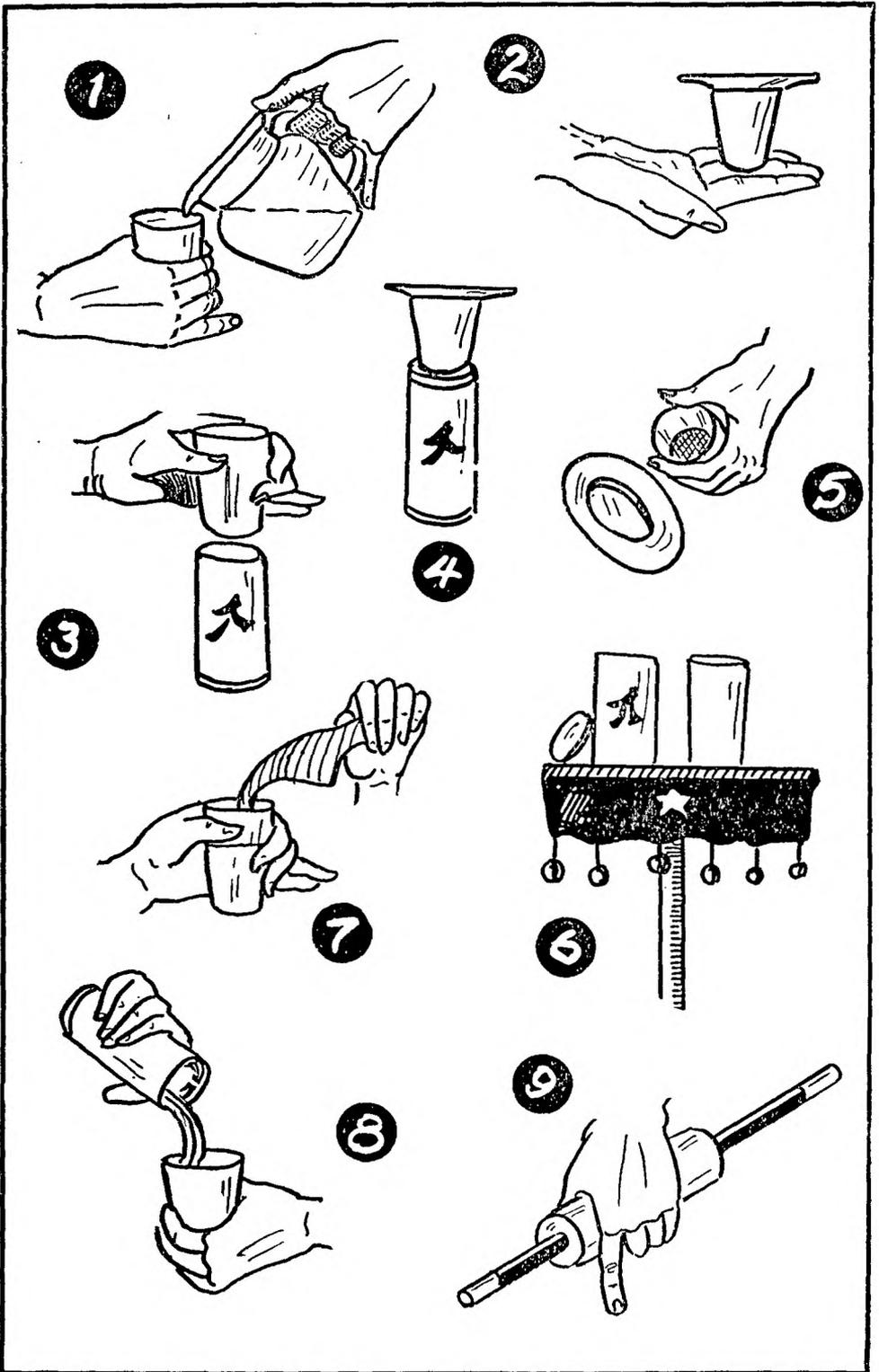
Load the milk pitcher with the magician's milk. Fill the Liquid Appear fake with real milk. Tuck the silks into the center tube of the Liquid Appear fake, starting with the red, then the pink and finally the purple. Place the fake, thus loaded, into the can. Place the Liquid Appear glass near the "loaded" can close to the paper plate, paper cup, wand and milk pitcher.

To Perform:

Pick up the milk pitcher in one hand, the paper cup in the other, and say:

"Ladies and Gentlemen, during rationing I never noticed or suffered any 'shortage' . . . I am as 'tall' now as I was during and before! I have accomplished this because I often use my liquid mind. For instance, butter comes from milk, so when there is no butter I drink more milk. But, mind you, with water it is entirely different. Because you drink lots of water doesn't mean you have taken a bath."

Apparently pour some milk from the pitcher into the paper cup (Fig. 1), stopping at intervals and looking at the pitcher; in this way, the audience will notice that the milk in the pitcher is lowering. Place the pitcher and paper cup on the table, handling the cup as though it has liquid in it. Cover this with the paper plate (Fig. 2), pick up the glass and say: "To some dipsomaniacs, this receptacle seems to be empty—after they get loaded." Place the glass inside the can (Fig. 3), cover it, then place the



paper cup and plate on the top as in Fig. 4. Take the paper cup with plate in your right hand (you have been holding everything in left hand), make an upward and throwing motion, allowing the plate to fall, while you retain the cup (Fig. 5). Set cup on table, after showing it is empty. The liquid appear is still complete, in your left hand. Take cover off, place it on table, picking it up again with fingers of right hand, push glass out and up, showing it is full of milk (Fig. 6). Then say "Here goes some butter." Stop short, staring at the glass. "Here is to you" . . . again bring glass close to lips, as if ready to drink. Stare and stop again . . . "Two drinks of this and you see purple cows (pull a purple silk out of it (Fig. 7). Try again, and plucking a pink silk, say . . . "and pink elephants, too." As glass is placed near your lips for the third time, say: "To get butter, even this way it take a lot of red tape (pull red silk out). Drink some of the milk, place glass on table, and take your bow.

### COUNT AGAIN, PLEASE!

Andre Pelinot of Lyon, France, invented this subtlety in 1872.

I have used the effect all my life, and have always succeeded in fooling the other fellow, even a night club audience. This, to all appearances, is what happens:

A lady or gentleman counts 12 cards on the table. The performer picks up two envelopes that have been lying in full view on the table. After showing them on both sides, he asks his voluntary assistant to "count again, please." The assistant claims that for the second time he (or she) has counted 12 cards. The performer throws the two envelopes on the table, and walking a distance away asks his assistant, "Have I touched the cards?"

"No."

"Have I helped you count?"

"No."

"Fine, my friend, now please examine those two envelopes on the table." Thank you. Select one of the envelopes. This one?" Tear up the other one.

"Done. Now, you have one envelope left in your hands. Please place the cards you have just counted in the envelope and seal it. Thank you."

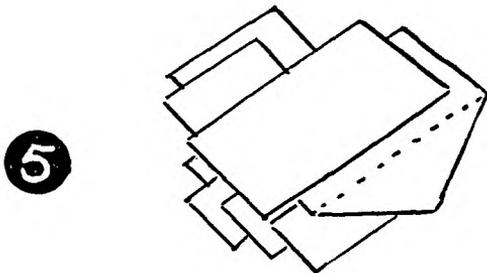
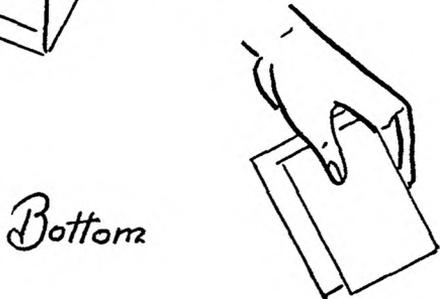
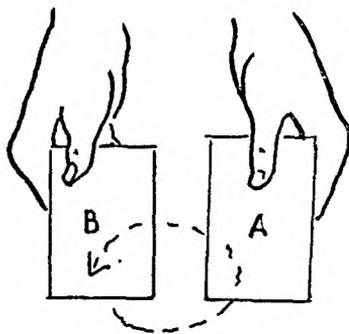
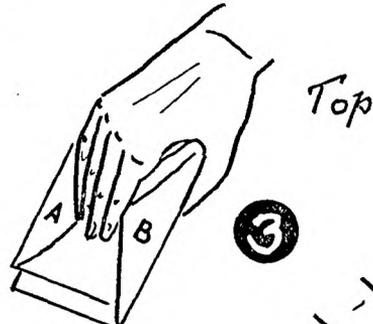
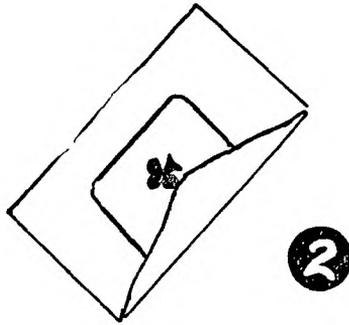
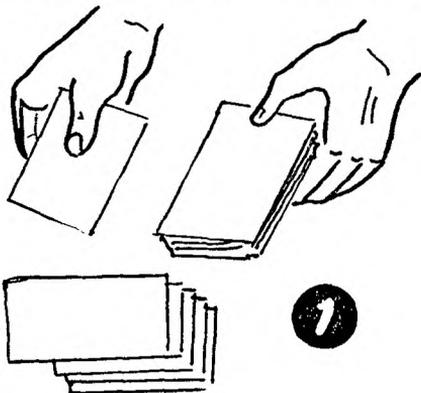
The performer now reaches for the remainder of the deck. He riffles the cards three times, replaces the deck in his own pocket, and asks the assistant to open the envelope and once again count the cards. There are now 15 cards in the envelope.

To Perform:

Before you introduce the trick, remove three of the aces and place them under the flap of one of the envelopes (Fig. 2), faces toward the flap.

Another envelope is inserted under the flap and on top of cards. Now flaps of envelopes are in opposite direction, cards are between the back of one envelope and the face of the other, and one envelope is overlapping slightly beyond the other (as in Fig. 3). This makes it easier to handle when you separate the envelopes. To all appearances, there are two envelopes face up lying on the table.

Another simple preparation for the average magician is to bring a card to the top while doing a false shuffle. This card will be the fourth ace. You are ready now. The deck is on one side of the table, the envelopes close to you. Ask for an assistant. Next, you say, "The highest cards in the deck are the aces. Have three members of the audience select an ace. Now,



address your assistant. "Please count twelve cards on the table, from the top of the deck (Fig. 1) slowly, so everybody here will know what you are doing, lay those cards on the table, face down, and count out loud. Let's go!"

"One!" Your assistant will lay the first one down. (This is an ace).

"Two!" . . . Oh, please, I overheard a member of the audience remark that I am unfair. Do not lay that card down yet, turn it over, look at it, name the card, face down again. Thank you."

"Three! Look at it, lay it face down . . . Four! . . . Five! . . . etc. Let us be sure that you haven't made a mistake. Count them down again. You don't have to look at the faces again. Finished- Fine! Now square the pile. Tell me, did you see any aces in the 12 cards you counted? No?"

While this chatter has been taking place, you had ample opportunity to show the envelopes on both sides (Fig. 3—Top and Bottom Views).

You remark, "I have here two envelopes." Bring the bottom to the top (Fig. 4). Drop both envelopes on top of cards just counted (Fig. 5). (You have added three aces to the pile).

Then say, "Select one of the envelopes, my friend, examine it and destroy the other one."

"Is that the one you wish? Very well. Has it been prepared in any way? No? It is just an ordinary envelope?"

"Very well, place your twelve cards into the envelope and seal it."

To the audience say, "Ladies and gentlemen, I have not touched the cards or approached the assistant in any manner. He has done all the counting himself and has made sure that no aces are in the cards he counted. The selection of the aces has also been a free one."

Now ask the assistant to open the envelopes and recount the cards, loud, and visible to the audience so they may see and hear what is going on. They will notice that there are 15 cards, and also there are aces among them. The assistant will extract the selected aces and show them to the audience.

"Ladies and gentlemen, (point to your assistant) he is terrific! Give the gentleman (or the lady) a big hand! I never saw anyone so clever!"

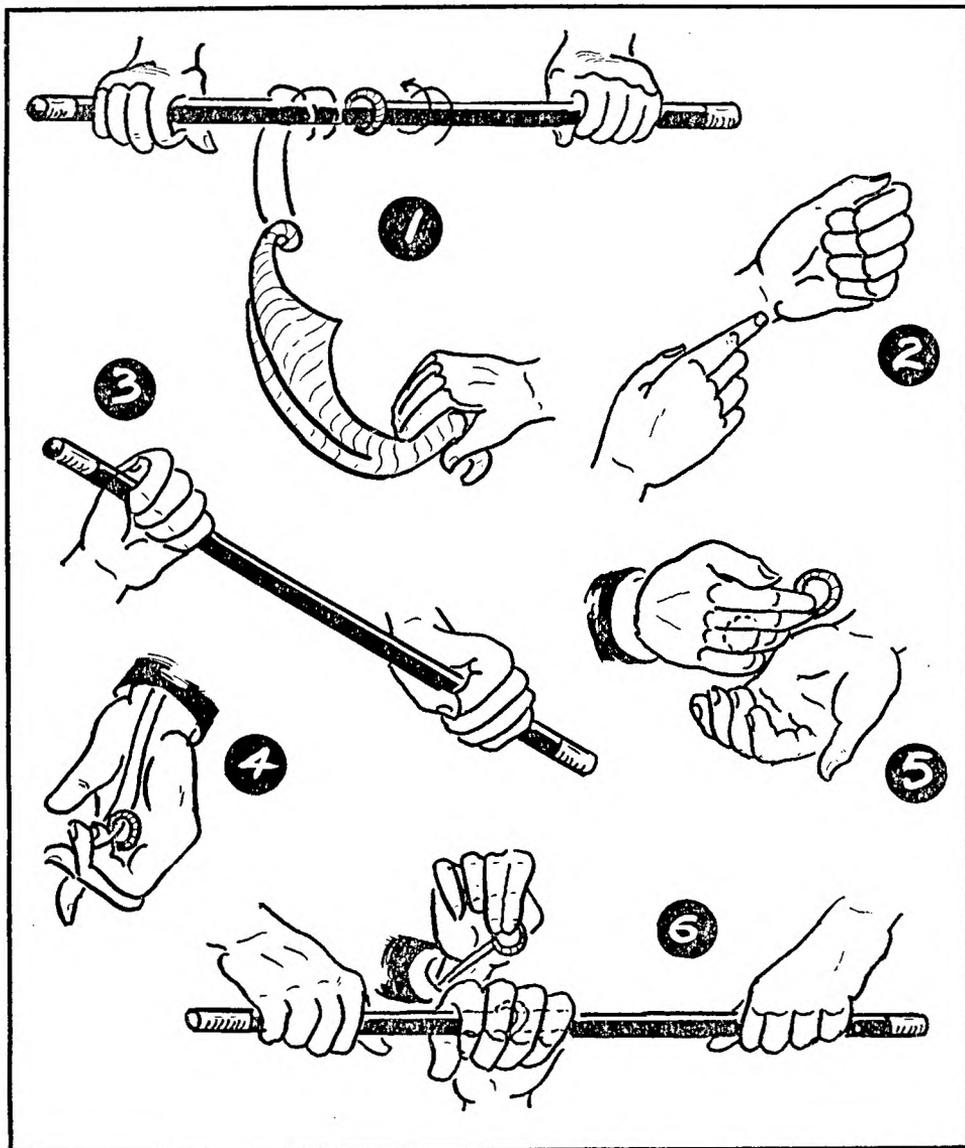
## RING ON THE STICK

Many magicians, when first taking up magic, have at one time or another attempted the Ring on the Stick. However, in the course of time they drop it because of its simplicity. They forget that the effect is very surprising to the layman.

The trick has stood the test of time, and its reputation still rates as high as the Passe-Passe Bottles and the Cups and Balls. It is a classic and belongs to the masters. Doctor Giovanni, Gali-Gali and Paul Rosini know the value of this feat of magic and the effect upon the mind of their audience. It requires precision of execution, nerve and a good amount of showmanship. The trick has to be dramatized. The misdirection must be timed most accurately. Today I bring it to you with the assistance of a little "prop" that takes the place of "skill" (that quality wanted so much by every lover of magic and so seldom attained.)

You start by presenting the trick in its original form, using the handkerchief with a ring sewn in one corner, and then offer to do it again without the aid of any handkerchief. First, obtain an Adhero at any of the magic shops. Adhero is an elastic, one foot long, with a safety pin at one

end and a loop of catgut or transparent nylon casting material at the other end. Within the loop, place a ring (the cheap type obtained at department stores or dime stores). Fasten the Adhero inside your right sleeve (as shown on the instruction sheet that comes with Adhero, and you are ready. Borrow a long pencil, walking stick, drum stick, or use your own magic wand. Ask for the loan of a ring (a signet ring will be more visible than a wedding ring). As you request the ring, the wand is under your right arm, the right hand is held at the side and is securing the ring attached to the Adhero. (Fig. 4). Accept the borrowed ring with the left hand, pretending to transfer it to the right hand, but actually retaining it, finger palmed, in the left hand, showing immediately the one attached to the Adhero at finger tips of the right hand. To all appearances you have placed the ring in the right hand and are showing it, while your left hand



(which really contains the borrowed ring) goes for the wand under the arm, threading the ring on to the stick. Your left hand grasps the wand in the center with the ring on it, the right is holding the duplicate ring (arm up-raised). You approach one of your spectators and ask him to take hold of both ends of the wand and say: "Please do not let anything get on or off of this stick." As you say this, you hit the right hand against any visible part of the stick, make a throwing motion with the right hand, letting the ring on the Adhero fly into your sleeve, turn the palm of your right hand up, pointing toward the left hand, open it with a quick downward motion toward you, causing the ring to spin on the wand and say. "There you are, my friend!"

Now, for the sucker effect. You ask for the ring once again and request the spectator to hold the stick by one end, with the opposite end pointing toward you. Place the borrowed ring in the right hand, actually leaving it in the right hand, quickly make a fist with the left hand and bring it down to the center of the stick. This will, of course, cause suspicion, and you will see people smile or remark that you already have it on the stick. You make excuses, saying, "Oh, no, I've done no such thing." Open your left hand slowly, showing it to be empty, turn the hand slowly around until the palm is up and the back of the hand is resting on the stick, slide it from one end to the other. People will still think you are hiding the ring behind your hand; raise the left hand, showing it on both sides, first the back then the palm of the hand. While all this showing of the left hand is taking place, the right hand (which actually holds the borrowed ring) secures the ring attached to Adhero held by index finger and thumb. The borrowed ring is held finger palmed between the third and fourth finger curled in toward the palm. The fingers are held slightly curled, the right hand comes over the left (as in Fig. 5) and when the little finger of your right hand rests on the fingers of the left hand, you release the borrowed ring, which drops on the curled fingers of the left hand, at the same time showing the duplicate at right finger tips. The left hand turns quickly, palm down, and the ring is finger palmed. Raise the right hand, still showing the duplicate (attached to the Adhero, see Fig. 6), the left hand, in the meantime, has inserted the end of the wand into the concealed ring (Fig. 3). Ask them to hold both ends of the wand, knock twice on the stick and repeat the throwing motion removing the left hand from the wand and showing, once again, the ring spinning on it and both hands empty.

### A SMART OPENING

Here is a perfect opening effect that is suitable almost anywhere. Lee Phillips of Chicago used it in his own act and television program. We have his permission to include it in this volume.

Effect:

Magician removes his handkerchief from breast pocket and announces the discovery of a new fireproof fabric, out of which his handkerchief is made. To prove it, he brings out his trusty cigar lighter, but the lighter sparks without lighting. Magician gets angry and changes the lighter into a box of matches. He holds a lit match against the handkerchief, but instead of being fireproof the handkerchief starts to burn.

Magician calmly produces a cigarette from the air and obtains a light from the burning handkerchief. He blows clouds of smoke at the ruined handkerchief and when opened out it is found to be completely unharmed! The handkerchief is draped over closed hand and lit cigarette is dropped into center of it. When the handkerchief is opened out—the cigarette has

vanished! Performer nonchalantly reaches under his coat and brings out the missing cigarette, still lit—taking a few puffs and blowing a cloud of smoke at the handkerchief, he reaches underneath its folds and brings out a glass of wine!

#### Requirements and Preparation:

Thumb tip—A small piece of handkerchief about 3"x3" is tucked into thumb tip and concealed in outside breast pocket of coat behind folded handkerchief, with opening of tip up.

Cigarette Tank—Load with lit cigarette and pin on left side of coat.

Berland's Sparko (lighter to box of matches)—Place Sparko in right coat pocket with lighter halfway out of match box.

Berland's Magical Surprise—Fill wine glass, place rubber cover on it and put glass in holder on right side.

Place a cigarette in right coat pocket.

#### To Perform:

Performer reaches for pocket handkerchief with right hand and obtains thumb tip (on right thumb). Handkerchief is opened out. The right hand grasps the center of handkerchief between first finger and thumb, and draws it through the closed left hand, stopping part way in the fist. Then release the handkerchief and thumb tip, the thumb pulling out the piece of handkerchief to top of fist (which will appear as part of the handkerchief). Right hand brings out Sparko match box concealed in hand, attempting to get a light by sparking the wheel, but, of course, without result. Push lighter into drawer which apparently changes lighter to box of matches. Push drawer out and remove a match.

Apply the match to the handkerchief (actually the piece of cloth). The match box is returned to right coat pocket. Thumb palm the cigarette and withdraw the hand. Wait a moment or two—reach in the air and produce the cigarette. Obtain a light from the burning handkerchief. Take a few puffs on cigarette and blow out the flame of burning handkerchief. Tuck the charred piece of cloth into thumb tip and push onto thumb. Blow smoke at handkerchief—toss into air—unfold it and show it is unharmed.

Drape the handkerchief over partly closed left hand. Make a well in the fist with right thumb, leaving thumb tip in handkerchief. Take a good draw on cigarette, retaining smoke. Drop cigarette into center of handkerchief (going in thumb tip, of course). Poke cigarette out with fingers and insert thumb in tip, removing it from handkerchief. Blow smoke at handkerchief, opening it to show that cigarette has vanished. Show handkerchief on both sides, leaving it in right hand where a corner is held by the thumb. Handkerchief hangs over the back of hand so it makes an effective screen. Pretend to look around for missing cigarette. Remember, the handkerchief is held in front of body, while the left hand is placed inside of coat, obtaining the glass (which is held upside down). Now the handkerchief is transferred to the left hand, thus concealing the presence of the glass. Apparently you have still failed to find the cigarette. The right hand reaches on the left side of body and brings out the lit cigarette from the tank. Take a few puffs on cigarette. Lift handkerchief slightly. Bring glass up, grasping rubber cover through handkerchief and remove it, revealing a glass of wine.

#### Suggestion:

You are left with a lit cigarette at the end—a perfect follow-up would be Berland's Sensational Silk Routine, for it begins with a lit cigarette.

## BUBBLE MAGIC

Seekers of the new things in manipulative magic will find new possibilities in this real novelty.

Magicians who have been fortunate in seeing Earl Morgan's beautiful act "A Rhapsody in Smoke" will readily agree.

We admire Earl Morgan and his artistry, and urge you not to copy his routine or effects, as he has gone to great lengths to protect his act against infringement.

### Requirments:

1 bottle of Bouncing Bubble Soap sold in most magic shops

1 jar of Rainbow Bubble Liquid

2 glass Bowls

4 hollow glass balls. These are sold in department and dime stores and are used in aquariums. They come in various sizes try to get a size approximately  $1\frac{3}{4}$  inches in diameter.

1 Billiard Ball Holder made of wire as Fig. 3, or a bobby pin opened in a V shape slightly larger than the opening in ball. Push one end of bobby pin thru ring of a safety pin and you have a ball holder.

A pure wool scarf about 18 inches long, red or black.

An eighteen inch silk

A "tank" for holding a cigarette lit.

### Preparation:

Pour contents of bottle of Bouncing Bubble solution in one of the glass bowls, and Rainbow solution in other bowl. Place wire blower and bubble pipe in front of the respective bowls.

One of the glass balls placed in wire holder fastened on left side under coat. Place two of the balls in the right coat pocket. Tuck a handkerchief in the outside breast pocket of coat, well down in pocket, and on top of it place the fourth glass ball, just out of sight. You should be able to obtain this ball easily into your palm by pressing on the outside of the pocket.

Lit cigarette loaded in "tank" and pinned on left side of coat.

Silk rolled into compact ball and placed in right trouser pocket.

### To perform:

Pick up rainbow blower, dip it in solution, and proceed to blow bubbles all over the stage.

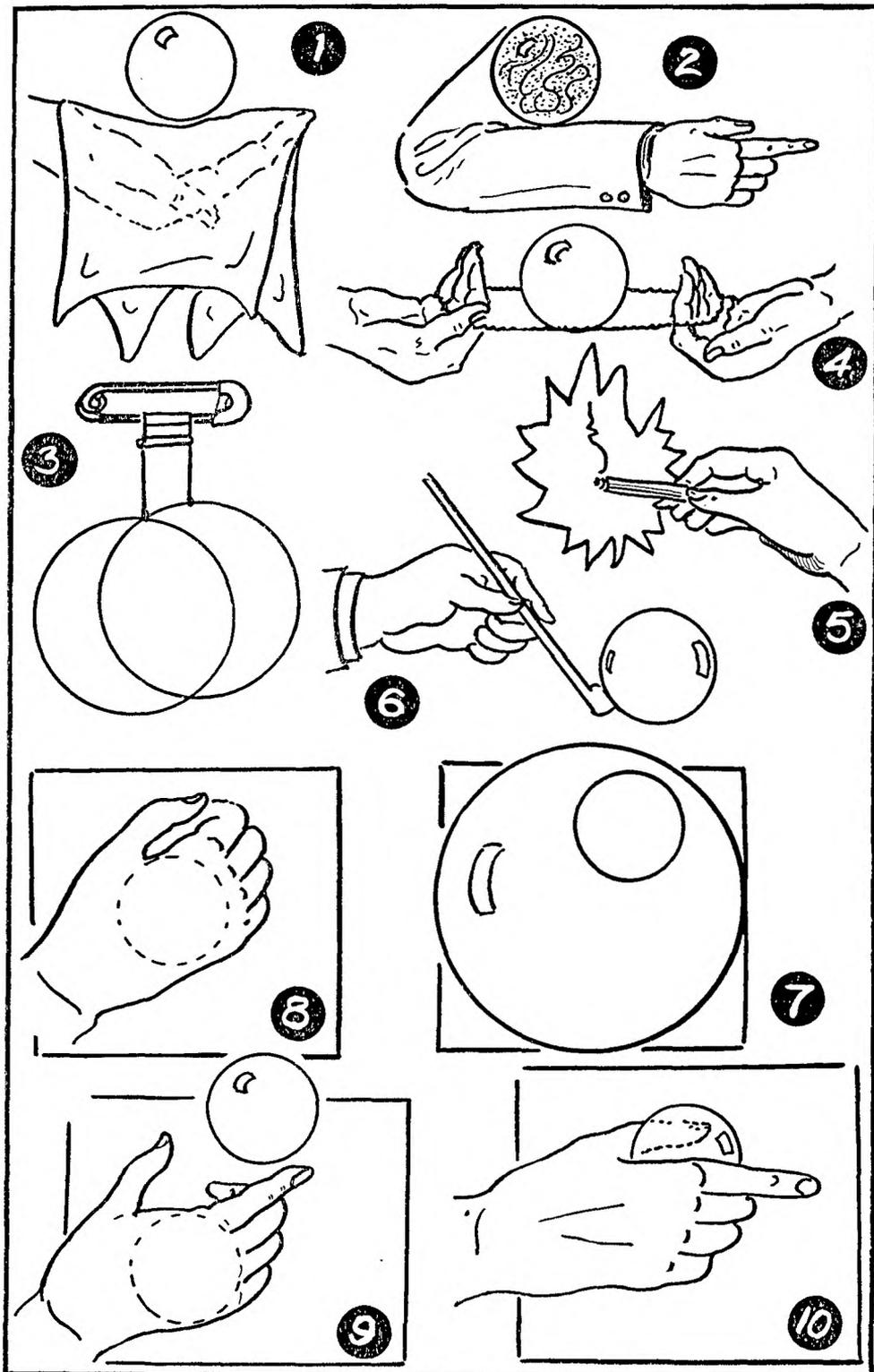
Next switch to bouncing bubbles, blow one and as it comes down ease it into the crotch of your elbow Fig. 2. A little movement of your arm will cause it to bounce lightly, touch it with your finger and it will break.

Blow another bouncing bubble holding blower with right hand standing with right side to audience, and the left hand steals the cigarette from tank. Reach in bubble with left hand and apparently pluck it out of the bubble.

Pick up wool scarf, blow another bubble, this time with a mouthful of smoke. Hold the scarf stretched between both hands making a track as Fig. 4. Bouncing bubble is caught on scarf. It will roll to either side with a little tilting of the hands like a solid ball.

Once again blow smoke in a bubble, catch it in crotch of elbow touch bubble with pipe, and withdraw the smoke from the bubble and allow it to come out of your mouth again.

Blow a smoke bubble stand with left side to audience, and this time steal the rolled silk and produce it from the bubble. Place silk in breast



pocket of coat and steal the ball with right hand. Blow a bubble about the size of the glass ball, make a grab for it Fig 8 and 9 and squeeze the ball up to top of fist with the aid of the thumb and fingers. Fig. 10 pretending that it is the bubble—holding it gracefully place ball into glass bowl.

Blow another bubble with right side to audience, and the left hand steals ball from holder. Blow bubble and the right hand reaches for it and places it apparently in the right coat pocket. Pretending that audience doubts it, you reach in coat pocket palming one of the glass balls and holding other one in view. Blow another bubble and reach for it with right hand, you now have two glass balls held in the right hand, between fingers. The right hand now holds the pipe and blows a bubble and the left hand reaches for bubble producing the third glass ball. Bow to audience and deposit balls in glass bowl. Pick up wire blower and blow rainbow bubbles as you walk off.

### THUMB TIE EXTRAORDINARY

Twenty-five year ago Ten Ichi and his wonder workers first introduced the Thumb Tie in the United States. Since then many magicians have built reputations on this magic classic. To the many methods now in use, I wish to add a clever discovery by Bruce Cole of Minneapolis. Bruce and I have used it successfully and it is being divulged now for the first time.

This convincing subterfuge has everything. Unprepared rope, as any soft rope will do, convincing tie, quick release.

The requirements are simple, a twelve inch length of rope and a scissors. Also some wooden hoops or two rings from your Chinese Linking Rings.

#### To Perform:

Request someone from the audience to assist you and hand him the rope for inspection. On its being returned to you the center of the rope is hung on the right thumb as Fig. 1.

You now grasp the ends and turn rope upward as Fig. 2 rope against the inside of thumb. You request assistant to tie thumb real tight, then tie another knot real tight over the first one, Fig. 3.

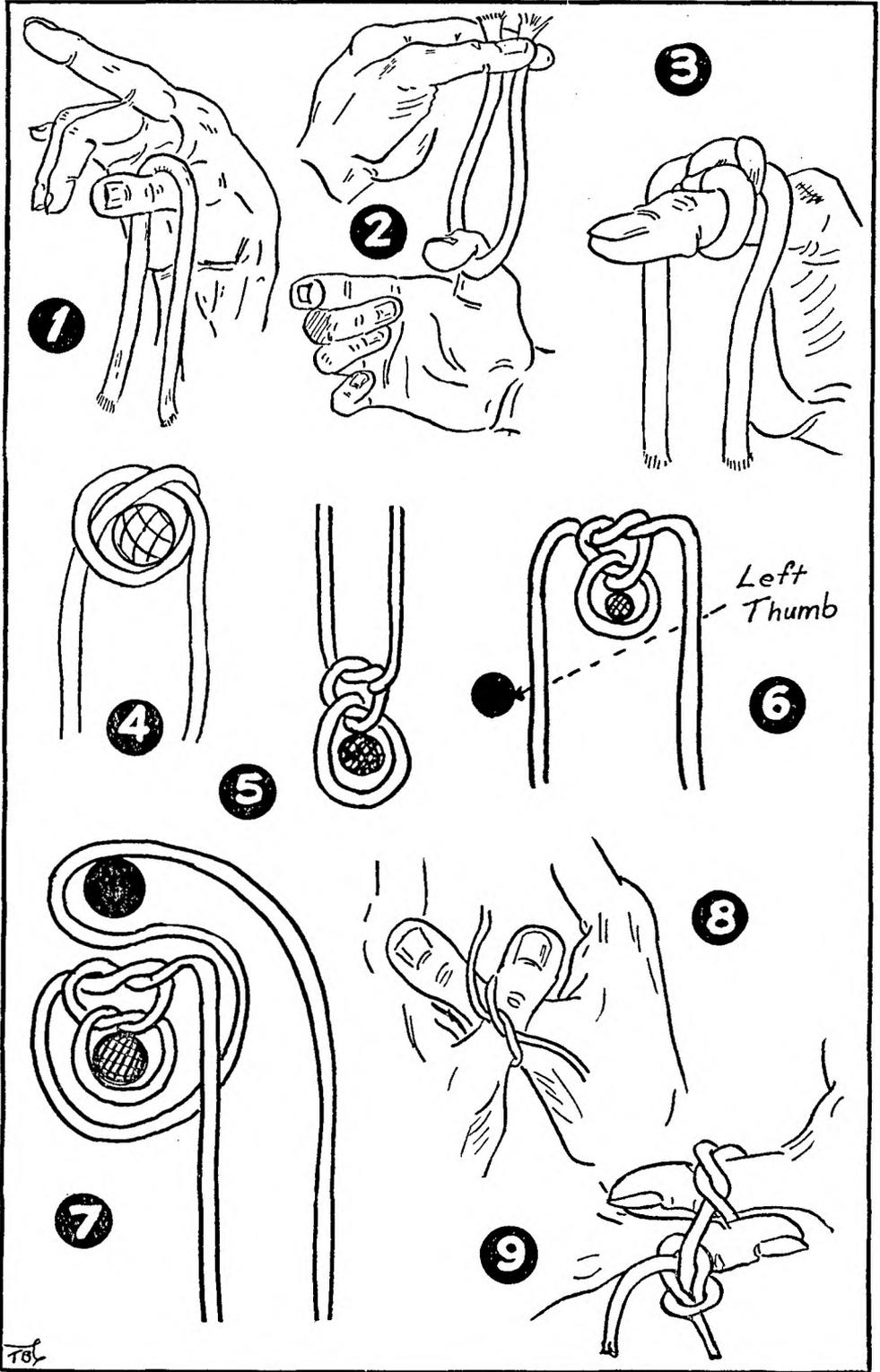
Note: to make the instructions as clear as possible the left thumb appears as the solid circle and the striped circle represents the right thumb beginning with illustration 4 and 5 showing right thumb tied.

Exhibit the tied thumb to audience so they see everything is fair, now read carefully: Both ends are hanging down the opposite sides of thumb. Place the left thumb against the rope outside right under the right thumb as far as end of rope near right palm Fig. 6 pass it one or two inches and picking that end of rope on back of thumb, bring it up over right thumb Fig. 7.

This has taken place, so far, as seen by audience: Your right thumb is tied with the rope and knot is on top of thumb and the left thumb is resting with ends of rope hanging.

Now continue: You request assistant to tie rope on top of the left thumb real tight and once again tie it. Fig. 8. Request spectator to cut off excess rope leaving about  $\frac{3}{4}$  of an inch of rope from the knot. Ask spectator to try the hands, they will look securely tied.

Step back several feet from audience, pick up the hoops, and request assistant to catch them demonstrate just how you wish to have them tossed back to you. While you are stepping back your thumbs are brought

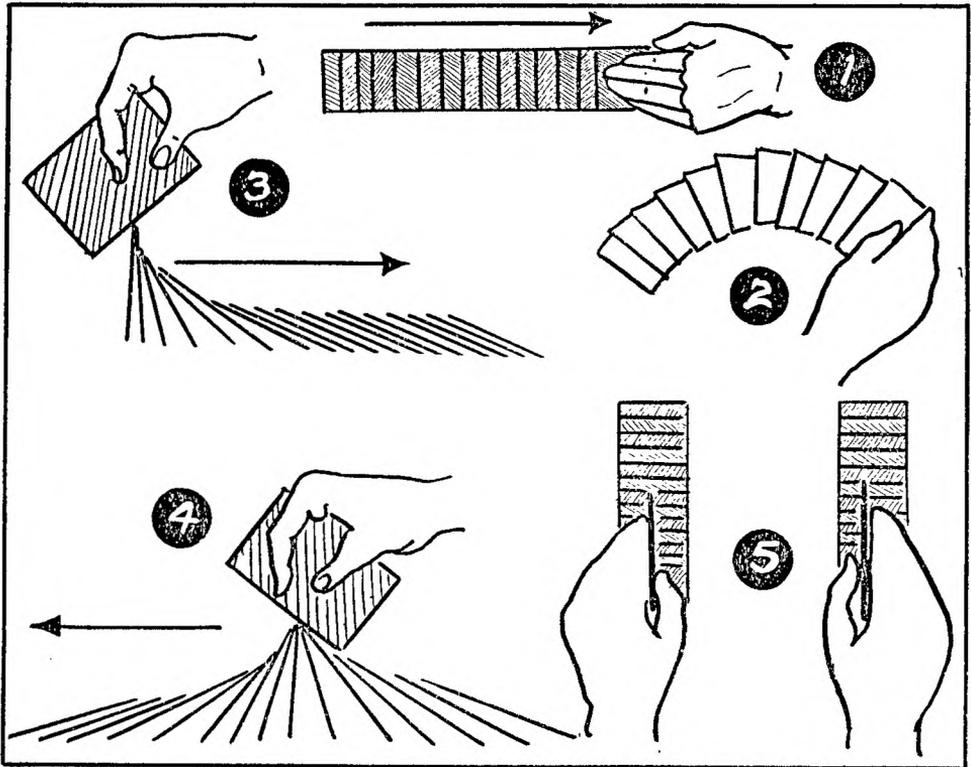


T.B.

in opposite directions, your right thumb under your left, Fig. 9. Next move your right thumb on top of left. You will now find that the left thumb can be removed from the loop of rope. The hands of course are held together after the left thumb has been removed. Request spectator to toss the hoop toward your hands. Catch the hoop by opening palms of both hands. Now turn the body slightly away from audience and allow the hoop to pass between the thumbs creating the illusion of having passed thru the tied thumbs.

Repeat this with second ring. Request spectator to hold rings and you work your way out of it leaving rings free in spectators hands.—Pass thru chairs, arms, legs of spectator.

Once in a while re-insert your left thumb in rope loop and bring right thumb over left and apparently you are securely tied again, and allow spectator to examine ropes—when finished. Request spectator to cut rope and show the markings on thumb that were made by tied rope!



### "TWIN BUCKSAW FLOURISH"

While in Detroit, in 1942, a young amateur magician sat at my table at the "Stevedore Club", and showed me a pretty card flourish.

The youngster spread the deck of cards on the table, starting away and working toward himself in a ribbon like manner, as illustrated in Fig. 1, picking the undermost and furthest card from him, with his left hand he turned that card face up and all the other cards resting on top of this one turned face up toward his right hand, like soldiers on the march; then his

right hand turned the first card near him face down, and the whole deck, again, turned faces down Fig. 2. For a little while he kept doing this pretty flourish, in a swing from left to right, faces up, and from right to left faces down, then taking hold of the last card, with his left hand, in a swift stroke to the right he scooped the whole deck off the table into his left hand. The deck was in perfect alignment. Again, taking the deck in his right hand faces down, placed it on the table and holding one end with his thumb and the opposite end with second, third, and small fingers, and the index resting on center top of deck, projecting half an inch of the front edge of deck, exerting a little pressure on it, quickly swinging his arm in a semi-circle toward the right, he had made a perfect half circle spread, of the deck, Fig. 2. Once again his hands were swinging the deck from left to right, faces up or backs up, by merely turning the last card in the outstretched deck and once again, with the edge of a single card applied to the edge of the last card on the spread, at right angles to each other, Fig. 3, the back and forth motion of a bucksaw was executed. This feat, I noticed he accomplished by applying a light pressure with the edge of the card he held in his hand, on the edges of the cards on the table, and by lifting the front part of the card in his hand Fig. 4, when moving the cards toward the front, and by lowering the front, when toward him.

A week after that I was spreading one half the deck on the right, and one half the deck on the left, and each of my hands was doing the bucksaw motion. Whenever people witnessed this effect they applauded. It is fascinating. Try It!

## COPPER AND SILVER

This version of the migratory coins is the one I originally learned. Four copper coins are displayed on the left, four silver coins on the right.

Pick up the first copper coin, apparently placing it in the left hand (secretly retaining it in the right).

Close the left hand, as though it contains the coin. Pick up second, third and fourth copper coins and place them in opening of left hand. Open fingers slightly so coins will drop inside. To all appearances, you have placed four copper coins in your left hand.

Now, pick up one of the silver coins with right hand, bring it over to left and place it into opening of fist, leaving this coin part way out of fist, saying, "Every time I place one of the silver coins into my left hand (now pick up other three silver coins with right hand) a copper coin mysteriously joins the silver ones." Right hand is opened and, of course, it has three silver coins and the copper coin you had palmed previously.

Display coins in both hands, showing what you have done so far. Line the coins again as before, four on the left, four on the right, the only difference being that this time you have three copper and one silver on the left and three silver and one copper on the right.

Repeat the moves until you have four copper coins on the right and four silver coins on the left, instead of the original arrangement.

## CUT YOURSELF A SMOKE

This idea was instrumental in my securing a ten-week engagement at the Pan-American Casino in Baltimore. I have had more compliments on this effect than I ever had on my popular routine of the Cups and Balls.

The preparation of the prop is very simple: Take a piece of rope five and a half feet long (the rope used for the monotonous rope trick). Trim one end straight with a razor blade or sharp scissors. Now take a cigarette and a strip of adhesive tape 3/16" wide. Join the end of the cigarette to the end of the rope with a strip of the adhesive tape around both.

If you hold the rope by the end where the cigarette is joined by the tape, between index finger and thumb of left hand, the other end hanging down, to all appearances you are holding a length of rope.

Take the scissors, clip the cigarette off above the adhesive tape, clip again, cutting the rest of tape off, allowing it to drop to the floor.

Place the cigarette in your mouth and proceed to light it. Now, do a few sliding knots, false knots, or any fancy ties that you know. Every time you dissolve a knot, a mouthful of smoke should be blown out of your mouth. You know, the kind that looks like a thick cloud, rather than just plain puffs. Right into these "clouds" is where your ties, knots and restorations of the cut and restored rope take effect. Try it, and then listen to your friends comment.

