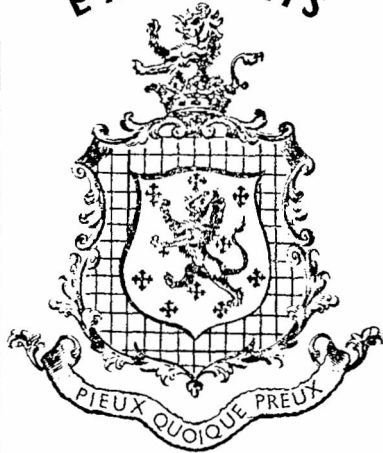


21 GEMS
OF MAGIC

by ORMOND McGILL

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ORMOND MCGILL

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21 GEMS OF MAGIC

By ORMOND McGILL

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About the Author

ORMOND MCGILL is well known to the field of magical literature. Usually a writer of mental magic and the psychology of magic, he herein turns his pen to the revealment of practical mysteries for the practicing magician. Being a professional magician, himself, he does this with a practiced eye that assures his contemporaries real performable magic.

This latest McGill Book, 21 GEMS OF MAGIC, is not a one-man collection of brainstorms; rather very little credit for originality is taken, this being a compilation of features resultant from discussions with other magicians, and the jottings of pet ideas and effects saved through the years. Only the cream-of-the-crop has been selected, with the result that magicians will find in this manuscript twenty-one useable and unusual mysteries, each one of which is a GEM in itself.

Believing that 21 GEMS OF MAGIC will be a means of bringing to all magicians, practical material with which to amplify their shows, and that it offers decidedly superior value, I am happy to bring this book to print.

Percy Abbott

INTRODUCTION

THE MAGIC SCRAPBOOK, that venerable volume loaded with the fruits of magical discussion and the gleanings of mystic lore, is the heritage of every magician.

One night last year I trod the somewhat rickety stairs to my attic-study, removed the treasured volume, blew off a thin film of dust, curled up in an easy chair, and was soon lost in a world of enchantment.

Three hours later, twenty-one items bore a check-mark. You know how it is when you browse through your collection of magical memories — an item here and an item there will stand out like a jewel. Well, to shorten a story that actually ran into months of effort, these twenty-one effects were built-up, and then put to the acid test of audience presentation. To say they came through with colors flying would be putting it mildly, so I am herewith happily penning these “21 GEMS FROM A MAGICIAN’S SCRAPBOOK” in the hope of bringing to the light of attention just so much more real practical material for the use of the busy magician.

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21 GEMS OF MAGIC

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A Thought About Openings

One thing I was especially looking for was a novel opening feature. Now an opening must accomplish three purposes, i.e., it starts the show, it introduces the performer, it captures audience attention...and to these ends it has usually been advocated that the magician open with something snappy in nature of the flash magic variety. The production of a bowl of water or fire from a foulard; bouquets of flowers in an array of colors are typical of the type.

Such is the traditional magician's opening, and it's good too—but I remember once when I felt radical, I decided to commence my show with a trick that apparently possessed none of the accepted requirements of the opening effect, *THE MISER'S DREAM*. Its reception proved to me once again that it never pays to hang too closely to convention, for the Miser's Dream fulfilled admirably all the functions desired of an opening feature, and the production of silver coins from seemingly nowhere created real excitement and started the show off to an enthusiastic response. Further, it served to give me an opportunity to exhibit manipulative skill and at the same time the means of gaining audience support

in the removing of coins from various spectators.

Seeking a sock finish for the effect, I decided to invite a boy up to the stage, have him hold the bucket, and with the remark to "blow, not sneeze"—a stream of coins flowed from his nose. There was the laugh finish...and for a topper, right during the laugh, I reached in his rear hip pocket and extracted a baby's milk bottle. It proved a HOWL climax. Try it sometime, I think you'll like the routine as an opening, and even more important, let the example serve as motivation to step from the beaten path of tradition occasionally and be original.

Well, to get back to my browsing through the old scrapbook, I came across the notes on an item that seemed to have all the elements of a novel opening mystery. I made it up, tried it out—and it's a dandy! Let's call it:

GEM No. 1—*The Candied Bird*

Take a sheet of newspaper, spread it out on the table, and place a DOVE (or a bunny if you prefer) in its center. Now bundle the paper up around the bird, tie the top, cut away the excess paper, and you will have a neat bag-like load. Tear a few small holes in the paper so the dove will have a bit of air—the load proper is then ready.

Next tie a length of black linen thread to a safety pin and fasten the pin to the top of your vest on the left side...the other end of

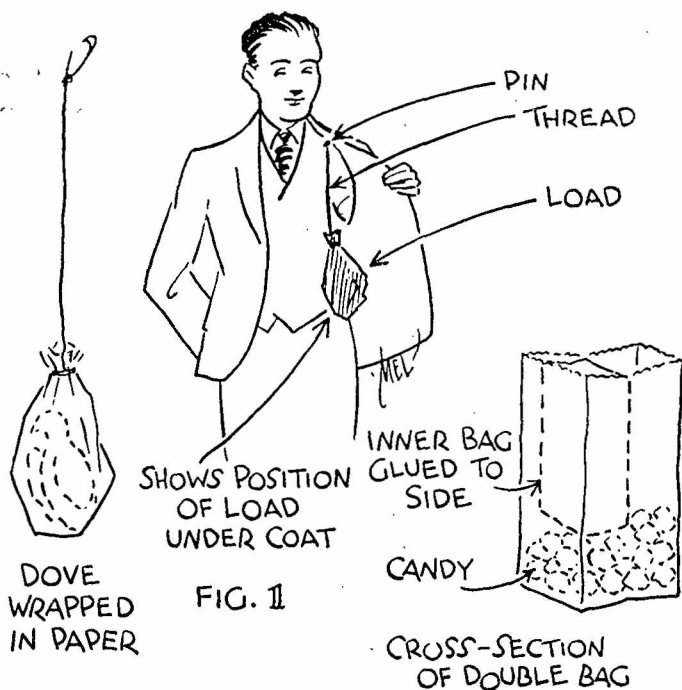
the thread tie to the top of the LOAD. Thread should be of such a length that dove hangs in position at the small of your waist. By keeping your left elbow close to your body, in front of the dangling load, all is safely kept in place and hidden beneath your coat.

All ready, come forward to front of the stage, display a double sheet of newspaper on both sides—then hold it spread out in front of you. At this point, raise your left elbow a bit from your side, and lean a trifle forward—the load will swing out directly to the rear of the center of the paper. It all happens in the flash of an instance...you follow directly on through and crumple the newspaper inward toward your body, directly around the dangling load, and wad it up. Move your hands forward to display the crumpled paper, which snaps the thread, and all is clear—the load being wrapped securely in the center of the newspaper. The effect of the whole proceeding being simply that you showed a newspaper on both sides, and crumpled it up...you now tear directly thru the paper—and out pops the DOVE. It's clean fast magic...but you've only started.

Toss the paper aside, show the dove, and offer it as a gift to some one of the younger generation in the audience—asking who would like it. How those kids can holler! Point to a little girl and have her come to the stage.

Then, after a bit of fun with the little girl in asking what she will name the bird, place it in a paper bag and hand the “works” to the

girl to hold. Now this bag is in reality a "double bag" made as is customary with a small paper bag glued along one side within a larger bag—and in the bottom of the large



bag are a few handfuls of candy kisses. See Fig. 1 for all construction details.

The little girl holding the dove in the bag is about to leave the stage when you suddenly stop her with the remark, "Maybe we'd better make some air holes so it can breathe." This you do, and in the process tear away the whole bottom of the outer bag—be sure you do this over a bowl on the table—and the candy kisses will spill out.

Attention is now all on this welcomed sight, and you casually lay aside the torn bag (with the dove safely hidden within it) as you remark, "Who would like some of these?" From that moment on all else is forgotten! The kids yell, whoop, and holler as you toss the candy out to them...reserving an extra large fistfull of course for your little girl assistant as you dismiss her from the stage.

Well, there's a novel opening routine as it finally worked out. It really got my show started off to a HOWLING success. Give it a try—it's full of modern pep!

Scrapbook Card Tricks

No magician could possibly go through his scrapbook without running onto a host of card tricks. And no collection of scrapbook gems would be complete without a few of these welcome friends.

Card tricks, I love 'em...but in my mind a card trick to be effective must present a clear-cut plot and leave the spectators bewildered with a strong climax. To that end, effects that are long and drawn out have never appealed to me, as the mystery seems lost before the climax occurs—and I'm rather inclined to believe that most spectators feel the same way; preferring card tricks that are quick, snappy, and directly to the point. Thus, I have chosen a half dozen good ones from the ol' scrapbook that I personally like.

Let's start off with a socko little mystery that has proved splendid entertainment.

GEM No. 2—*A Reversed Card Location*

A pack of cards is shuffled and cut into two halves. A spectator chooses a card in either half while the performer's back is turned. This card is put on top of the half from which it was taken. The performer puts the other half on top of this.

The spectator now holds all the cards behind his back and is told to place the top card on the bottom. He is then asked to take the second card, turn it over so it is face up, and place it in the deck somewhere near the center.

Such performed, the performer remarks, "Remember, I haven't touched the cards...yet magically I have caused you to place that reversed card just over the selected one." The cards are spread and the chosen card is under the one face up!

Good card magic? Clean enough? Direct enough? Here's the how:

When the performer turns his back he reverses the bottom card of his half of the deck and likewise the card second from the top. Hence when his half is placed on the spectator's half, it's reversed bottom card goes directly on top of the selected one. Now when the top card of the pack is put on the bottom, the card then on top is face up (all unknown to the audience of course). This card is turned over, placed at random in the deck's center and the trick is done. It is now merely a matter of showmanship to build to the climax,

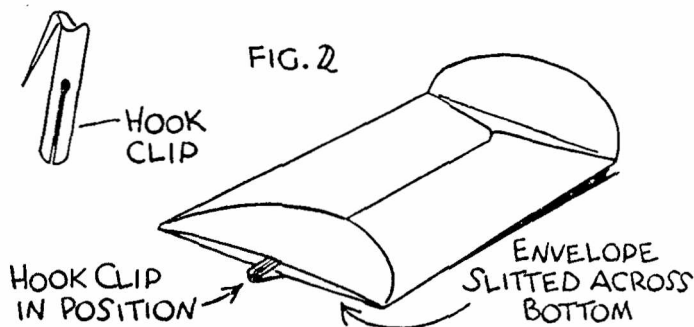
spread the pack, locate the reversed card, and discover the chosen one immediately under it.

Good card trick? Like it? All right, now try this next one on your club and school shows.

GEM No. 3—*The Card and the Boy*

You'll need two decks of cards exactly alike, a large sack needle threaded with a shoelace, a handkerchief, and an envelope slit along the bottom, in which slit is placed a small paper clip of the hooked type used to suspend price card displays. See Fig. 2. Got the items? All set then.

First, you decide what card you intend to use in the experiment, and remove its dupli-



cate from the second pack. Let's say, for example, you are using the Five of Hearts—you locate your card and its duplicate, and on the face of one of the Fives place a small pellet of magician's wax. Press this five spot against the back of an indifferent card of the deck, and you have a double card that can safely be

handled and displayed. Now place your duplicate Five face down on the top of the pack; on this goes the double card, and on the double place just any other card. The necessary accomplished...the trick is ready to show.

Invite a boy to the stage and give him the large needle threaded with the shoelace. Pick up the two cards from the deck (the single and the double card) and exhibit them casually. Place the single card on top of the double and have the boy shove the needle directly through the cards—threading them on the shoelace. He then holds the lace by each end as you cover the suspended cards with a handkerchief. In this process you spread the cards apart and unfasten the Five of Hearts from the back of the first card—it is now centered between the other two. To the spectators it seems only that you are adjusting the two cards along the shoelace.

Now have a card selected and force the duplicate Five of Hearts. This you display, and place within the envelope. As you do this, fit the end of the card so it clips within the hooked-clip in the bottom of the envelope. With the card in the envelope in your right hand, gesture to the boy to move a trifle more center stage...and in doing this your hand naturally moves behind him to push him forward. In the process, hook the clip-hook into the back of his coat and draw the envelope downward. The card slips right out through the slit and now hangs on the boy's back. Thus, in one natural gesture you have both vanished the

card from the envelope and suspended it ready for the trick's conclusion.

Announcing that you will vanish the card, you flip open the envelope's flap and show that the card has indeed disappeared. Whipping aside the handkerchief...the vanished card is seen to have appeared threaded on the on the shoelace between the other cards. Climax No. 1.

You remove the cards, display the Five of Hearts, then place it between the other two cards, and square them up. A mere press, and the Five sticks again to the back of one of the other cards...and on separating, the cards seems to have again vanished. Requesting the boy's help in finding the vanished card...it is shortly discovered hanging between his shoulder blades. And there is laugh climax No. 2.

Seem like a novel card stunt? O.K.—here's another little novelty I often use!

GEM No. 4—*The Card in a Mousetrap*

Card tricks with a good strong climax such as "The Card in Balloon", "Card Frame Appearance", "Card in Candle Flame" are always long remembered. Here's one of that type you can work completely impromptu.

Pass a mouse trap for examination, and borrow a hat. Next have a card selected and replaced in the deck. On the Q.T. bring it to the top of the pack with your favorite pass.

Now have the party examining the trap set it, and as all eyes are on him wondering if he'll nip his fingers, you've plenty of cover to secretly slip the chosen card off the top of the deck into the hat.

The trap set, return to your performing location, place the hat on the table, and place the trap within it—as you do this, slide the trap along the bottom of the hat until the selected

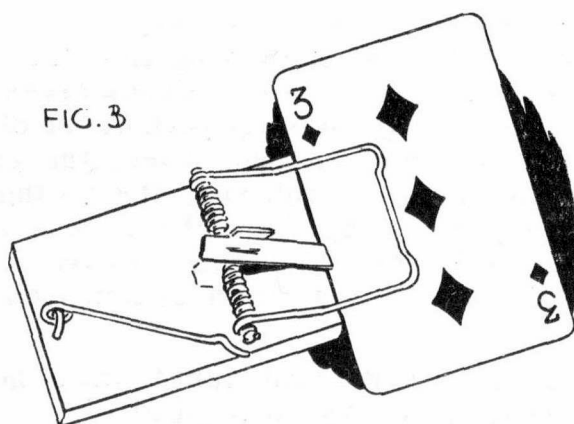


FIG. 3

SHOWING POSITION OF CARD
UNDER TRAP'S TRIP LEVER

card rests directly under the trap's trip lever. See Fig. 3. Easy? It's a cinch, all you do is place the trap in the hat and it's done.

Then shuffle the deck, and announce that you will toss the cards in the hat; which will spring the trap...and you hope it will spring closed on the selected card—you hope!

Standing about three feet away you toss in the deck (toss it so it falls flat-wise, directly on top of the trap)...the trap springs shut

with a snap. You dump out the works from the hat, and there is the trap with the selected card caught in its jaw.

Good trick? Well, the spectators always seem to go for it, and I have had numerous requests to repeat it in my programs—that's about the best criterion a magician can go on to rate a trick's worth. Another one they seem to like, we'll call:

GEM No. 5—*The Card in the Pocket*

In this effect a spectator counts down to any number he desires and notes the card at his chosen number. He then replaces the cards, again counts down to his number, and without looking at it places his card in his pocket. You then ask him to name his card...he does...but upon removing the card from his pocket it is seen to have changed into an entirely different card. After the moment of amazement, you calmly remove his selected card from your own pocket. Here's the how:

After the pack is thoroughly shuffled, proceed to show the spectator exactly what he is to do. Ask him to think of a number, and then take the pack and deal off from its top, face up on the table, cards to correspond to his number. When he turns up the card that falls on his number he is to remember it, and then replace the cards directly upon the deck. All understood, you turn your back—but first, during these explanatory remarks you have

done a bit of secret business. As you gesture, you casually place your right thumb in your mouth and moisten it. Now you take the first card off the top of the deck and place it face up on the table, and follow with the second card, but as you remove this second card you rub your wet thumb across its back...and so continue on illustrating how he is to count the cards off, one by one, and place them face up on the table until he comes to his card. You then replace the cards and square up the deck ...but the damp card now performs a dash of hanky-panky as the two top cards stick together and become as one. To assure this, press on the deck firmly as you hand it to the spectator.

Your back turned, the spectator thinks of his number, and counts down to it. Suppose he thinks of the number five—he deals off four and looks at the next. Rather that is what he thinks he does—actually thanks to the double top card he has dealt off five and looked at the sixth card.

He then replaces the cards on the deck, and calls to you to turn around. You take the cards for an instant, as you query if he has done as directed, and in that moment you riffle them and separate the two top cards. Returning the pack to him, you request that he again count down to his card, and without looking at him place it within his pocket. This he does, or rather thinks he does. Actually, his selected card rests unsuspected upon the top of the deck.

While asking him to name his card, you pick up the deck, and then request him to bring out his card. To his surprise it is seen to have turned into another card entirely. During this surprise you palm his card off the pack, and deliberately reach in your own pocket... bringing his card out at once dramatically, with the remark, "Maybe this is the card you were looking for."

Card tricks in which the spectator performs most of the mystery, and in reality fools himself are few and far between. Another excellent example we shall call:

GEM No. 6—*The Bewitched Aces*

The effect of this unusual item is similar to most 4 Ace Routines, except in the present instance the performer does not handle the cards at all. The trick runs along like this:

The spectator is told to remove the four Aces, place them face down on the table and to deal three indifferent cards on the back of each Ace. Next he is told to pick up the packets in any order, and to place them on top of the deck. The cards are now cut any number of times, until no one has the slightest idea as to where the ACES may be in the pack.

After the deck is thoroughly mixed, a few cards are dealt by the spectator until you stop him with the request to name in which pile he would like all Four Aces to appear together—pile One, Two, Three, or Four. Suppose the third pile is selected. The spectator then deals

the cards into four separate piles of four each—and sure enough upon turning the third pile over, there are the ACES all together.

How's it done? Follow along with your deck in hand.

First, ask the spectator to remove the FOUR ACES from the deck, and while he is doing so he naturally holds the pack face up thus it is simple for you to get a glimpse of the bottom card of the deck. Say, by way of an example, it is the Seven of Spades. You remember this card—it is your key.

The four Aces removed, and placed face down in a row on the table, you next request the volunteer to deal three cards on top of each ace. Then, to gather up the four packets in any order he desires, to replace them on the deck and to cut the cards as many times as he wishes—until all are certain the cards are thoroughly mixed and all possible knowledge as to where the Aces may be in the deck is lost.

Now, ask the spectator to begin to deal the cards from the top of the deck, one by one, upon the table face up. This is where you watch for your key card—watch carefully, while he is dealing, for the card you originally saw on the bottom of the deck (in this example it is the Seven of Spades): then as soon as it comes forth, casually stop him, giving the appearance that the reason you asked him to stop was to inquire as to what pile he wishes all the Aces to appear in before he commenced to form the four heaps of four cards each.

You can control the appearance of the Aces in any pile he selects, so he has a perfectly free choice in this. If he chooses the first pile, then have him deal out three more cards; if he selects the second pile, have him deal out only two more cards; if he wishes the third pile, just one more card; and if the fourth pile, deal none whatsoever.

Having made the needed arrangements to get the Aces into his selected pile, request him to continue to deal out the cards, placing four cards in a row from left to right on the table; then to place the fifth card on the first card in the row, and to continue across and so on back and forth over the four cards until he has formed four piles of four cards each. **THE ACES WILL BE FOUND ALL TOGETHER IN THE PILE SELECTED.**

One last thought by way of precaution. Should an Ace appear when he first deals the cards face up on the table, pick the cards up and replace them on top of the deck with the request that he cut the cards once more and commence dealing all over again. (Since the spectator at this point in the routine has no way of knowing what you expect to accomplish anyway, this all passes naturally as part of the required procedure.) Then follow through the routine exactly as instructed. In the majority of cases an Ace will not appear in this first dealing, but just in case it should, it is well to be prepared to handle this emergency.

While seeking out unusual card tricks from the ol' scrapbook, I came upon something which worked into one of the most brilliant card offerings it has ever been my pleasure to present. If this book brought to light no other effect than the one next to be described, I would believe its creation well worthwhile. I feel certain you will like :

GEM No. 7—*The Confetti Rising Cards*

Combining, as this does, the two classic themes of card restoration and card rising, here is a creation of sure-fire fascination.

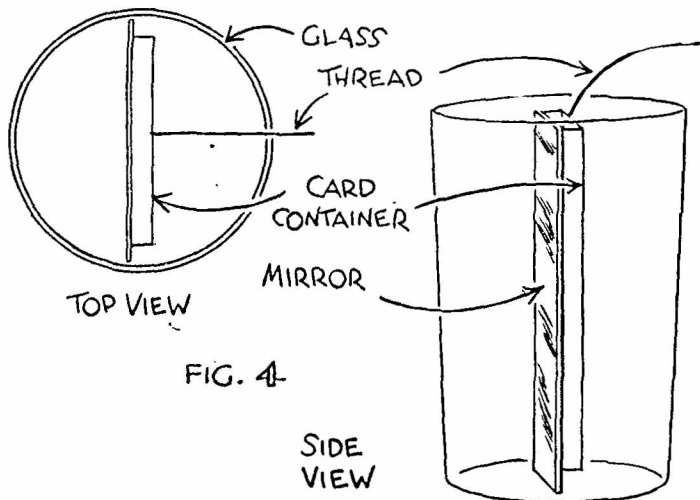
As your audience sees it, from a box a small fish bowl is first filled with vari-colored confetti. Three cards are next selected, torn to bits, dropped amongst the confetti, and the whole thoroughly stirred.

This mixture is then poured into an empty tumbler which rests on our table. Then, with appropriate showmanship the cards are commanded to pull themselves together and rise out of the confetti. They do!

The effect of the cards apparently locating, restoring, and pushing themselves up out of the glassful of confetti is truly mystifying and beautiful to behold. As a conclusion, the confetti is dumped from the glass right back into the original box, and the illusion is complete. Here are the construction and presentation details. see also Fig. 4.

Get a large size mirror glass, and to the back of the metal mirror solder a small holder, just large enough to take six cards loosely.

The three, to be "chosen", cards are threaded in the customary over-and-under "Rising Cards" method, placed in the holder on back of the mirror, and the mirror insert placed in the glass. This insert should be of such size



as to fit nicely, yet rather loosely within the tumbler. Mirror in position, the glass appears empty and ordinary resting upon your table. The thread for making the cards rise runs, of course, off stage to the capable hands of your trusted assistant. Now to make it work.

Fill the fish bowl with confetti from the box. Force duplicates of the desired cards, have them torn to bits, and mix the bits amongst the confetti...then dump the lot into the glass. The confetti naturally fills the entire glass on both sides of the mirror insert, and all looks ordinary.

Now, at your command to "Pull themselves together, and rise!", your assistant slowly draws in the thread, and one by one the cards slowly push their way up and out from amongst the confetti.

To conclude the trick, the assistant pulls the thread clear from the glass, and you dump the confetti from the glass directly back into the original box--the mirror insert goes right along, and the confetti already in the box muffles any possible sound as it falls from the glass--all's clear and there you are!

There's a trick worthy of a feature spot on your very next show--it has 100 percent audience appeal.

Scrapbook Mindreading

Mental effects are unique in the field of magic: for they are the one type of conjuring that the spectators frequently tend to believe as real. Especially, since Dunninger hit the radio has wide spread interest in such tricks swept the country. Funny thing about mental magic, the less you strive to sell it as genuine the more the spectators want to believe it is. Conversely, if the effect is set too heavy, the more it tends to raise a "pooh-pooh" of impossible. In this regard, a little rule I coined for my personal presentation of mental magic is to **IMPLY THE CAUSE AND LET THE AUDIENCE FILL IN ITS OWN DETAILS.**

Let's start off this chapter on Scrapbook Mindreading with a mental feature that is fast becoming one of my favorites:

GEM No. 8—*The Magic Clock*

A spectator is given an ordinary alarm clock, a sheet of newspaper and an elastic band, and while your back is turned you request him to set the long (minute) hand of the clock at any hour, and to cover the dial with the newspaper, securing it to the clock by means of the rubber band. You now turn around, and divine the hour to which the clock's hand has been set. Here is a perfect mental mystery, and one you can repeat as often as desired.

To accomplish the effect you must prepare the clock very slightly beforehand. Set the long hand at 12, then with a knife or file knick a slight notch on the top edge of the button used to set the clock.

You will notice that this turn-button makes a complete revolution every time the minute hand makes a complete revolution on the clock's face. Thus, no matter where the long hand is set its position may be instantly learned by glimpsing the position of the notch on the edge of the turn-button at the clock's back.

Telling the minute hand's position by the notch on this rear bottom is the same as reading it directly on the clock's dial—except that you must read it exactly opposite. For instance, if the tiny indicator reads 1, it means the clock's hand is set at 11; if it reads 2 then the large hand is set at 10; if 3, at 9; 4, at 8; 5, at 7; 6, at 6; 7, at 5; 8, at 4; 9 at 3; 10, at 2;

11, at 1, and if at 12, the large hand reads likewise 12.

Reading the dial backwards thus is very simple, and you accomplish the whole act in raising the clock to your forehead to make the seeming divination. The result is very mystifying.

Another mental effect that has proved decidedly popular makes use of the telepathic theme:

GEM No. 9—*An Experiment in Telepathy*

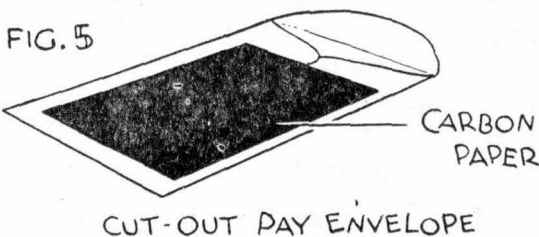
For this demonstration you'll need ten envelopes of the pay envelope type that open at one end, a small hard pencil, two slates, and two pieces of chalk.

Prepare one of the envelopes by cutting away the back, leaving a margin of about a quarter of an inch all around. In this envelope now insert a piece of pencil carbon paper with the carbon side facing towards the opening. See Fig. 5.

Stack the remaining nine envelopes with the address side uppermost, and place the prepared envelope on top naturally with its unprepared side facing uppermost.

Call attention to the envelopes and the slip of paper. Lift off the top envelope, keeping its front side tilted so as not to expose the cut-away back. Lay this one on the next and lift the two envelopes casually showing both sides ...and continue thus with some of the others; showing all to be quite ordinary.

Now request a spectator to think of any simple geometrical design, such as a circle, square, or triangle, and also any number consisting of three digits. When he is ready, hand him the slip of paper and the pencil,—as he hesitates to start writing, due to lack of support, casually place the stack of envelopes under the paper—the prepared envelope uppermost of course. Ask him to draw the design he has in mind, and likewise the number...allowing no one but himself to see it.



When he has finished, take the stack of envelopes from him, turn it over and spread out all the envelopes with the exception of the two on the stack's bottom; requesting him to take one, to place the paper inside, and seal it.

Now, step back a little, and, as you do so, turn the stack of envelopes over in your left hand bringing the prepared envelope to the top (the one with the carbon impression of the design will be directly under it). Instruct the spectator to concentrate deeply. No matter how he does it, you explain, "No, not that way...like this.", and at this moment you raise the prepared envelope to your forehead directly in front of your eyes. This gives you a perfect chance to glance downward and catch a

glimpse of the impression of the spectator's design and number on the top envelope of the stack in your left hand. Be very careful to hold the stack so that no one but yourself can see this writing.

As soon as you have obtained the information, which takes but an instant, replace the prepared envelope on the stack, and drop the lot into your coat pocket.

Now tell the spectator that you will count slowly from one to nine, and the moment he hears you pronounce the first digit of the number he wrote, he is to think, "Stop". Thus, one by one, you discover the numbers, until you have revealed his mentally selected number correctly and in full.

Next invite the spectator to stand beside you, hand him a slate, and you take one too—stand back to back, and ask him to draw slowly an enlarged picture of his design. And you, at the same time, likewise commence to draw. Finally, you both exhibit your drawings...and the designs match perfectly.

The use of the cut out, or window envelope, has many interesting applications in mental magic. The following is one of the most ingenious, and offers a decided novelty in mental problems:

GEM No. 10—*Two Minds With But a Single Thought*

This is a different "You Do As I Do" effect, in which the performer and a spectator work

together with several coin envelopes, two blank business cards, and two pencils.

The performer takes one card in the palm of his hand, and holding one of the pencils in the other, instructs the spectator to do likewise, saying, "We are both to make our minds blank, and then, when I count to three, I am going to write upon my card the name of some object. I want you to do likewise, writing down the name of the very first article that enters your mind. And please write it with your back turned towards me so no one but yourself will know what you have written. Then when we have completed our respective writing, let's each place our card upon the table face downward."

Performer and spectator do the above, and both cards are shortly laid on the table. The performer then hands the spectator a coin envelope saying, "You seal my card, writing side down, in this envelope, and I will seal your card, face down, in this other envelope." These instructions are carefully followed, and shortly at the "tests" conclusion it is found that BOTH the performer and the spectator have written the name of the very same object.

To accomplish this mystery, the "Window frame envelope" is subtly brought into play. Get four manila coin envelopes. Three of the envelopes are left unprepared, but the fourth is faked by cutting out the entire front of it with the exception of a narrow edge or border that is left intact on the face (smooth) side; forming the "window frame envelope".

Stack these four envelopes, flap side up, and second from the top is the prepared envelope. The first one is that in which the spectator seals YOUR card; while you seal HIS card in the next one (the "window frame envelope").

Now when you are supposed to be writing the name of the object, you really write in your own name at the bottom of your card. Of course the spectator, following instructions, actually writes in the name of some article since no reference has been made, as yet, to signing the card.

Both cards are now sealed, and since you are holding the spectator's card sealed within the "window frame envelope", it is a very simple matter to steal a casual glance and through the "window" see exactly what the spectator wrote on his card.

Having accomplished this secret end, you remark that you forgot, but that, in order to perform the feat under scientific test conditions, the spectator should sign his name to his card, while you sign yours. So you at once proceed to tear off the end of the fake envelope and pull out his card, handling it carefully face down and obviously showing that you never once take a peek at it—you hand it directly face down to him, and he likewise returns yours.

Now while he really signs his name to his card, you duplicate on your own card the name the spectator wrote. Of course everyone thinks you are also signing your name. The cards are then once again sealed, in two unprepared

envelopes this time, and after appropriate "build-up" on THE TWO MINDS WITH BUT A SINGLE THOUGHT theme...envelopes are torn open, and the two cards shown; proving that by some strange coincidence you both thought of the identically same article.

Subtle? You bet, and speaking of subtlety, "Book Tests" are usually excellent examples. The only criticism I have of most such tests is that they are frequently so involved in setting the conditions of the feat, that the object of the test is forgotten before the climax hits. However, here is one that is really clean—and direct:

GEM No. 11—*The Perfect Book Test*

A book test can involve the mental enigmas of telepathy, clairvoyance, or supernormal memory. In the present instance we shall utilize the latter...to such ends three or four books are passed for inspection. One is selected at random, you take it, rapidly run through its pages, and then make the startling announcement that you have memorized the book's entire contents. And to prove it, the spectator is requested to take the book, to turn to any page, to call out its number, then any line number on that page, and the number of some word on that line. A pause for a moment's thought, and you at once name the word appearing at the chosen position.

Master memory indeed... and you then increase the mystery by repeating the test several times.

The method is simplicity itself, and because of that very simplicity is the more baffling. Your assistant has a duplicate of each book back stage. Hence, as soon as the name of the selected book is called out, he at once takes his own copy. And as the page, line, and exact word number are called out, he at once locates them in his own book. The selected word is then written with black crayon in bold letters upon a large card. It is now but the work of an instant for you to take a glance into the wings and spot the chosen word as your assistant holds up the large card to your gaze.

Thus knowing the selected word, you are on your own to build the mystery into the miracle class. Here truly is a perfect "Book Test".

While I was studying through the ol' scrap-book in the search for mental magic, the desire came to me to find a feat that could be developed into a complete psychic act. Here's one that's ever ready:

GEM No. 12—*An Impromptu Second Sight Act*

A spectator takes a deck of cards amongst the audience and has several selected. These cards are then dropped into a borrowed hat along with other small objects such as coins, medals, pocket-charms, tickets, business cards and the like.

The hat containing this collection is then covered with a handkerchief, and the whole placed on a table in front of you. You then

announce that you intend to demonstrate the occult power of SECOND SIGHT, or vision with senses other than the eyes, and to perform the experiment under test conditions you will demonstrate in total darkness.

The lights of the room are then extinguished, and you proceed to "feel" the name of the selected cards and describe the collected articles—all observers acknowledging the correctness of your remarkable gift of "Second Sight".

Like that effect? It is certainly a weird and thought provoking mystery worthy of presentation as an act unto itself. Here's the how:

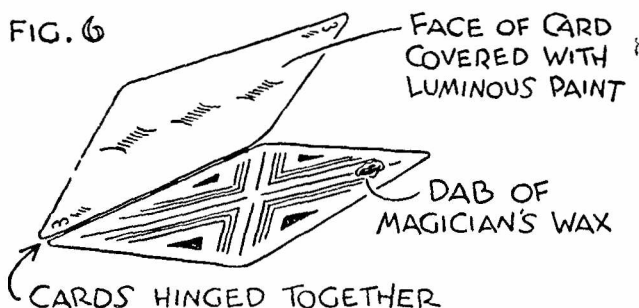
Take a new deck of cards and remove the Joker and the Extra Joker. Place these two cards together—the face of one lying evenly on the back of the other, and hinge them together along one long edge (or side) with white gummed linen mending tape.

To the inside face of one card you now apply a heavy coat of Luminous Paint and allow it to dry. Now, when closed like a book this luminous face folds flat against the back of the lower card, and thus the face of the card that glows is safely concealed inside so there is no danger of it being exposed prematurely in the darkness. In order to insure the cards clinging together a dab of magician's wax will help. See Fig. 6 for details.

Have this faked card on top of the deck, and the deck in its case at the start. Remove the pack from its container, leaving the faked

card in the case, turn in the flap, and toss the case nonchalantly on the table.

Next request a volunteer observer to take the cards amongst the audience and have a number freely selected. These are then gath-



erd up in a borrowed hat, along with other small objects such as, coins, business cards, etc. While this is being done turn your back so it is obvious that you have no possible way of knowing what articles the hat contains. A handkerchief is then placed over the mouth of the hat, and the whole placed on the table.

At this point you may permit a search of your person, if you wish, to assure the audience that you have no "apparatus" to assist you, and then having carefully explained what you intend to do in this occult test of **SECOND SIGHT ... TURN OUT THE LIGHTS.**

Now all you have to do, in the dark, is to open the card case and remove the fake card, which is perfectly safe because the luminous surface is between the double card. Remove

the handkerchief covering the hat and drop "the source of light" inside...then open it like a book, and you are all set. Everything being inside the hat, the glow cannot be seen by the spectators; presuming, of course, that you are slightly above their line of vision.

All that remains to be done is to bring the various cards and articles, one at a time, up close to the luminous card which emits sufficient light to examine them, and then describe whatever the articles may be.

As you describe the various articles and cards REMEMBER to build up the effect so that the idea of psychic powers becomes the one possible explanation of the phenomena in the minds of your observers...always emphasizing that you "feel" such and such an article. And as you name each card and article, make the person to whom it belongs acknowledge your correctness before going to the next object. And always save your most "sensational divination" for the last object to be described, making it appear extremely difficult...but in the end describe it even more fully and minutely than the rest, thus making for a real climax.

At the conclusion of the "test", fold the double card-fake together, and place it back in the case, or drop it in your inside coat pocket, and all evidence is concealed. Call for the lights to be turned on, and the "Miracle" is complete.

Let me, as one last thought on this decidedly mystifying act, remind you that in using Lu-

minous Paint, in order to assure a good bright glow, the paint should be exposed to a strong light just prior to its use.

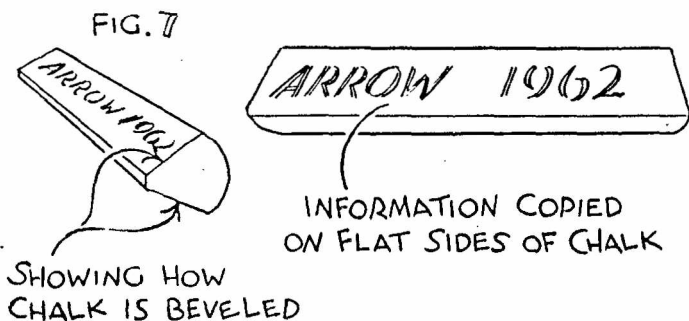
In search for a follow-up to the above routine, I came upon a "Blackboard Test" which is little less than sensational:

GEM No. 13—A *Blackboard Demonstration*.

Your assistant is blindfolded and seated upon a chair. Center stage stands an easel and blackboard. A volunteer is invited up to participate in a demonstration of mindreading, and is instructed to take a piece of chalk and write any word that comes to his mind, let the audience see it, and then erase what he has written. He is then told to mark on the blackboard any number he desires from one to a million, to erase it, and lastly to draw any geometric figure or design, which is also erased—the blackboard being left completely blank. Your assistant is escorted to the blackboard, you hand her a piece of chalk and the eraser...and immediately she writes the same identical word, numbers, and design that the spectator drew upon the board.

The blackboard used in the test is ordinary in every respect, except that it has no shelf where the chalk and eraser could lay, so, for that reason, you stand beside the board with the chalk and eraser in hand. Having instructed the spectator as to what he is to write and draw you hand him the chalk and the eraser and step over to the extreme side of the stage exactly opposite from where your blindfolded assistant is seated, and completely away from

the blackboard...however you stand in a position where you can easily see what is being written by the volunteer upon the blackboard. Now, you have in your hand a piece of chalk the two sides of which are beveled, giving two flat surfaces, see Fig. 7, and as the spectator



writes the word, marks down the number, and draws the design you make a copy of such on the chalk—writing on it with a sharp pointed stub of a pencil. Since you are standing well over to the side of the stage, nearly in the wings, and your back turned towards the audience you can do this easily.

Now as soon as the spectator is through, you advance and take the chalk and eraser from him, and have him lead your blindfolded assistant up to the board. During this process you have ample time to switch the unprepared chalk for the piece upon which you have copied what the spectator wrote on the blackboard, so when your assistant reaches the board, and when you hand her the chalk and the eraser to complete the test, she gets this prepared piece of chalk.

The spectator is asked to step aside that all may see the blackboard clearly, and to concentrate upon what he has written. This gives your assistant a clear field to glance down under her blindfold and see what you have copied upon the chalk...she thus knows at a glance what was written, and proceeds to perform the tests.

It is effective showmanship in the first test to make it wrong at the start, and then to correct it. The second test is put down immediately and pronounced correct, and then the third is produced with a seeming bit of difficulty and experimenting—finally being completed with 100 percent accuracy.

Here in this demonstration you have one of the pinnacles of mental magic ingenuity. You will find its effect on the audience definitely in the "miracle" class.

Scrap Book Miscellany

Here, under this heading, we find the great bulk of effects that form the real backbone of our art—that hodge-podge of variety that is both magic's strength and weakness—variety, that calls entirely upon the personality of the entertainer to give it unity.

Let us first consider a manipulative mystery:

GEM No. 14—*A Clever Coin Vanish*

The creation of this effect was undoubtedly inspired by that popular "Vanish Of A Coin

In A Glass Of Water”, making use of the glass disc. Unfortunately the item has been so frequently included amongst the paraphernalia of kid magic sets, that its secret is hardly any longer a secret—however, that may prove to the performer’s advantage in the present instance by giving a “sucker” twist to the mystery. For in this coin vanish, you have definitely something to fool the “wise guy”.

Briefly the effect is to place a borrowed coin under a handkerchief, which is then clearly heard to drop into a glass of water, yet, on the handkerchief being removed the coin has disappeared.

In your pocket have a rubber band, and take a stemmed goblet of the wine glass type and



fill it half full of water. Now, place a borrowed half dollar directly in the center of a pocket handkerchief, seize the coin from underneath and flip the handkerchief over, holding the coin by its edges through the cloth. Then pick up the goblet and drape the handkerchief about its mouth. In picking up the goblet hold

it by its base in your left hand, the fingers lying around its base forming a sort of cup. See Fig. 8.

You then count to "three" and drop the coin. Just as you do this, your left hand tilts the top of the goblet a trifle toward the spectators, far enough so the coin cannot fall into it, but not far enough to spill any water. The coin drops onto the tilted base of the goblet, ringing with striking naturalness, and slides into your cupped left fingers.

At once your right hand draws the handkerchief tightly over the goblet's mouth, and seizes the stem. Your left hand then goes directly into your coat pocket to get a rubber band, and leaves the palmed coin behind. The handkerchief is fastened to the glass by slipping the rubber band, and the covered glass given to any person to hold. On removing the handkerchief the coin is seen to have vanished—and if he thinks he's "wise", he'll be more mystified than ever!

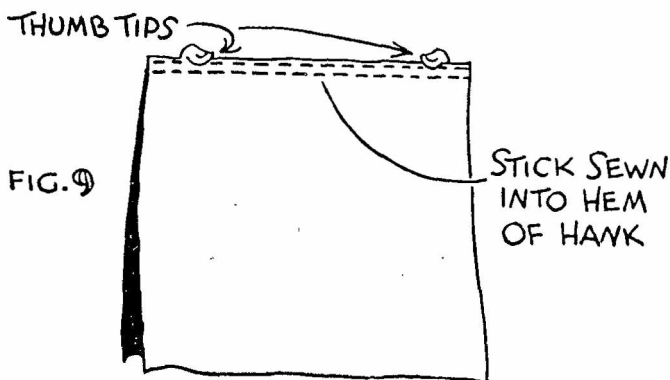
Do you like effects of a somewhat mystical theme? I do, because they always seem to give the audience a chance to read into them more than is actually there. The ol' scrapbook has a host of such amazements. Here's one you can easily make up:

GEM No. 15—*A Spirit Seance*

The mystery of "The Spirit In Full Light", where the "spirits" ring bells, write on slates,

jangle tambourines, and perform other such physical phenomena behind the cover of a cloth has always appealed to me. The effect is a standard one offered in most dealer's catalogues...but here's a simplified method that I venture to think is even better than the regulation method.

Take a large handkerchief and sew into one of its hems a slender stick the length of the handkerchief. Then, at a point about three inches in from each end of the handkerchief fasten, with a tack or drop of glue to the stick, a thumb tip. See Fig. 9.



Now to work the trick, all you have to do is show the bell, tambourine, and what not, and then pick up the cloth slipping your thumbs in the "thumb-tips", and all appears perfectly natural as though you were merely supporting the cloth with a hand near each end. Obviously, you hold the cloth with the fingers underneath, concealed, with only the tips of your thumbs showing above.

The cloth so held is then placed in front of the objects upon the table, and thanks to the "thumb-tips" you can secretly slip a hand free to manipulate the objects behind the cloth. Since the tips of your thumbs seemingly remain constantly in view, it appears to the audience that both your hands are occupied in supporting the cloth, and hence the phenomena of the moving objects back of the cloth is really baffling.

Another one of those effects along the mystic line that I like decidedly is the following—it's really something that will make them comment:

GEM No. 16—*The Mesmerized Cane*

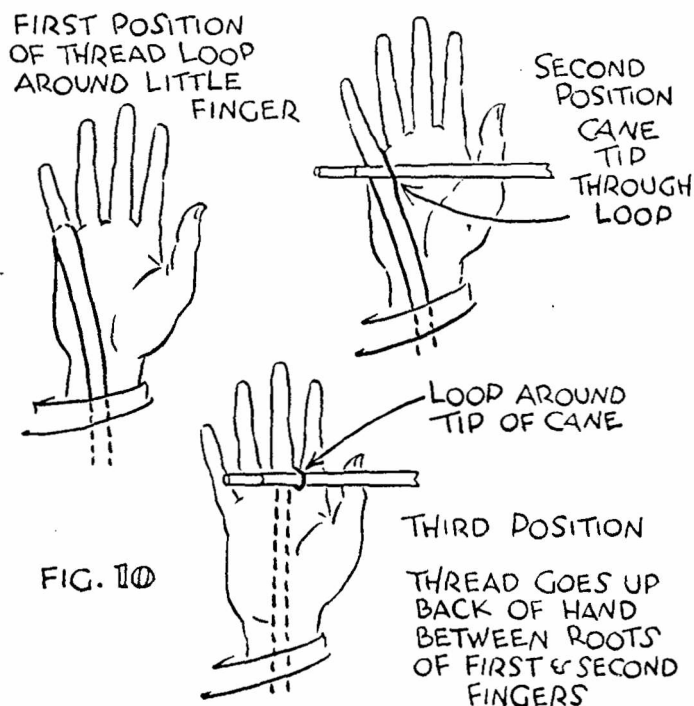
Making use of any cane or umbrella, the performer simply lays its extreme end across his fingers...and try as a spectator will, it resists all of his efforts to budge it from your fingers. Then, a mere command, and the cane lifts easily.

The secret is an ingenious use of leverage through the medium of a length of strong black thread.

Take the thread, about a five and a half foot length, and tie its ends together forming a loop. One end of the loop you then slip over your left suspender button, and carry the other end up across your back and down the right coat sleeve—looping it over the little finger of your right hand. This arrangement allows

you plenty of freedom; yet when the loop is released, and the right arm extended slightly, it will vanish instantly up the sleeve.

Invite a spectator up to the stage, and have him stand to your left. Pass the cane or um-



brella for inspection, take it from him, and slip the ferrule end into the loop. See Fig. 10.

Requesting the spectator to hold the cane's handle, slide your left hand up against the right, and remove the right, showing it empty—the thread is for the moment hid by the left hand and wrist.

Place the right hand palm up under the ferule, allowing the thread-loop to come between the first and second finger roots, and extend the right hand far enough to tauten the thread.

Now after a few passes to seemingly mesmerize the cane, remove your left hand, and request the spectator to grasp the handle end of the cane firmly in both hands, and to try with all his might to lift it from the palm of your open right hand. Try as he will, he cannot do so. Strange as it may seem, if the thread is taut, the cane is more likely to snap than the thread is to break—of such is the magic of leverage.

Having proved the strength of your “animal magnetism” sufficiently, command the cane to come up, and allow the loop to slide off its end and on up your sleeve out of sight. The cane is now free, and along with your hands may be subjected to the most critical of examinations.

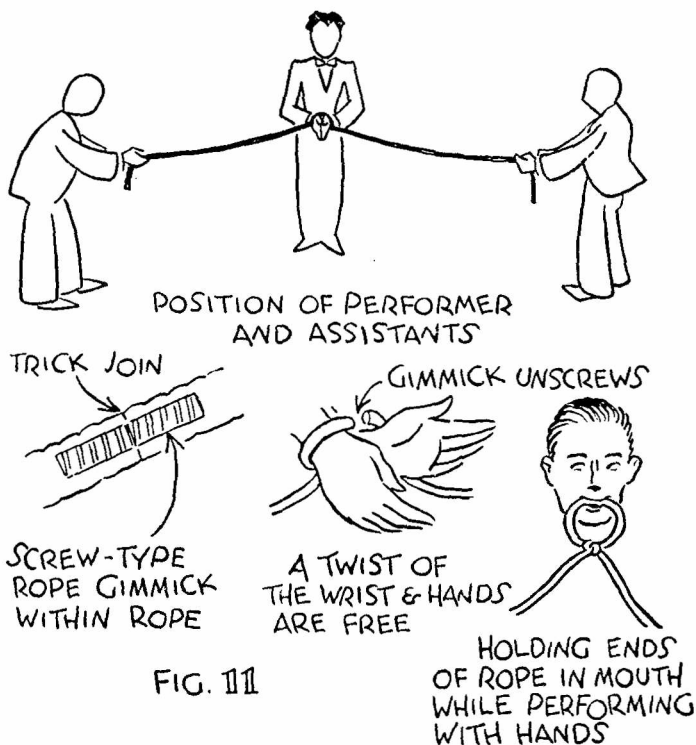
These spirit mysteries got me so wrapped up that I went searching through the ol’ scrapbook for a good spirit rope tie, and I really found something:

GEM No. 17—*A Spirit Rope Tie*

I had a dual motivation for liking this effect, because for a long, long time I had sought a new use for the familiar rope fasteners as used in the Tarbell version of the “Cut and Restored Rope”. Use a pair of the screw type—

the kind that fasten within the rope will prove best for this present experiment. See Fig. 11.

Get two pieces of rope of about six feet in length. Fasten the positive end of the rope fastener to one end, and the negative to the



other—join the two together, and you have what appears as a continuous, twelve foot length of rope.

Invite two spectators to the stage, and give them each an end of the rope to hold. You then place your hands directly below the rope's cen-

ter, and with your assistant's help the rope is looped around your wrists and tied beneath your wrists—your hands are thus seen as tightly tied together, and perfectly under control.

The usual spirit implements, i.e., bell, tambourine, slate and chalk, etc. are placed on a small table beside you. The spectators each retain hold of an end of the rope keeping you under perfect control at all times...and a screen is stood directly in front of you.

A moment's pause, the bell rings, the tambourine rattles, a message appears on the slate. The spectators swear you never moved and on the screen being removed you are still seen tightly tied.

How's it done? Thanks to the ingenuity of the rope fasteners, the effect is easy—a mere twist of the wrist and the rope parts. You hold it in your mouth while performing with your now free hands. The manifestations completed, the wrists are again inserted in the loop, the rope gimmick fastened together, the screen removed, and there you are still tightly secured. Clever? It proved so to the audience...give it a try.

A clever bit of magic on the solid-thru solid order is always welcome entertainment. Try the following and see how it fools 'em.

GEM No. 18—*Release-O-Ring*

Get an ordinary curtain ring, a shallow cardboard box with a cover of such size to eas-

ily hold the ring, and a piece of rope about five feet long. All set? Now pierce a hole in the center of the box proper and its cover, and run an end of the rope up through the bottom of the box. Allowing the box to rest on the table, with several inches of the rope protruding from beneath it, you pass the upper end of the rope two or three times through the ring, and secure it with a tightly tied knot.

The end of the rope is then passed up through the cover of the box, which is slid along it until it can be closed on the box proper, with the ring inside. Both ends of the rope are then given to spectators to hold, and the box is covered with a handkerchief. A few manipulations under this meager cover, and you bring forth the ring, free of the rope, while the box and its cover still remain strung thereon, and the ends of the rope are still tightly held.

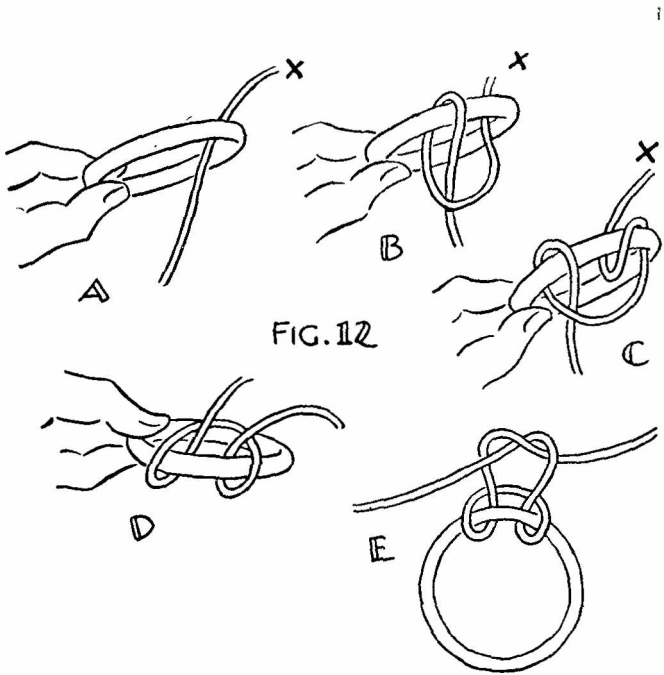
There's good solid-thru-solid magic, and the method is even better.

To accomplish the trick, you make use of an ancient "dodge" the "loop-knot", but the deliberate manner in which the tying is executed completely misdirects the spectators and all appears ordinary. Such is made possible by the act that all the tying is done with one end of the rope only—which is contrary to the usual manner of making the "loop-knot".

After running the cord up through the bottom of the box, the left hand holds the wooden

curtain ring, thumb above, fingers below, and the right hand passes the cord up through it. Fig. 12 (A) shows the procedure.

As the right hand is about to pass the rope through the ring a second time, from below, the left hand is given a half turn toward the



body, the thumb thus coming below the ring—and the rope is passed up through it, exactly in the manner illustrated in Fig. 12 (B). Without changing the position of the left hand, the end X of the cord is once again passed upward through the ring, as shown in Fig. 12 (C).

By again inverting the ring, so the left thumb lies above it, the cord is passed for the last time upward through it, the result being the well-known "loop-knot", as shown in Fig. 12 (D). But if these moves have been carefully and briskly performed, and if the cord is drawn tight each time it passes through the ring, there is no reason for the spectators to imagine that anything other than a series of turns has been made about the ring. A single, ordinary knot is now tied in the rope, as shown in Fig. 12 (E)...this serving to tighten and disguise the loop.

Now pulling on the rope's lower end, you draw the secured curtain ring down into the bottom of the box, and then run the other end of the rope up through the hole in the cover and slide the latter down onto the box itself.

A spectator is then told to hold each end of the rope, the box being allowed to remain on the table as you cover it with a handkerchief.

Under the cover of the handkerchief you simply remove the cover of the box, loosen the knot tied about the ring, enlarge the loop shown in Fig. 12 (D), and slide the ring through it, and free of the rope. Then tighten the knot again, replace the cover on the box, bring forth the ring, and another "miracle" in solid-thru-solid magic is accomplished.

Along the same lines, but even more sensational in effect is the following mystery which is rapidly becoming one of the favorites on my program. You know, whenever you can get a time honored theme, and improve and en-

large upon it you can usually feel certain that you have something that will hold definite audience interest; such a stunt I have chosen to call:

GEM No. 19—*The \$1000 Challenge Hoop
Mystery*

This spectacular stage feature has been built directly from the basic theme and principle of the pocket stunt, "The Ring On The String".

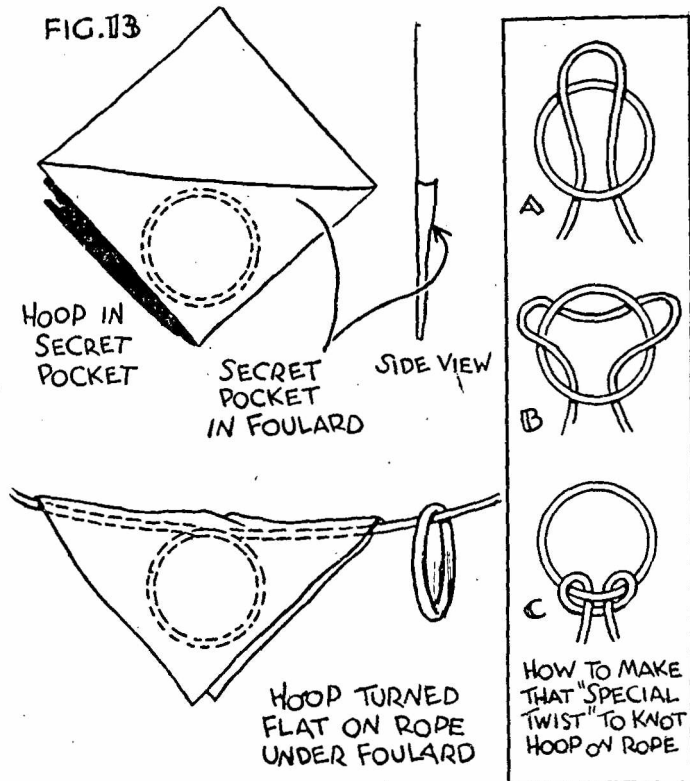
In the making, a six-inch hoop and a six-foot length of clothesline are utilized. All the items are submitted for examination during the performance, yet the magician is able to first pass the hoop onto the rope, and then take it off. Here's the how:

The hoop used is a six-inch embroidery hoop. As you know, this consists of two hoops nested together. It is necessary first to paint each of the hoops, say, gold in color, along their flat surfaces (top and bottom), then nest them, and carefully paint their edges dead black. So decorated they appear as one and the same whether shown nested or single. With your hoop so prepared, and a length of rope you are ready to commence the demonstration.

Get up two spectators, ask them to examine the rope, and then to stretch it out between them. You thread the hoop on the rope, allowing it to hang at the center. Next pick up a foulard and exhibit. This foulard is prepared

by having a large secret pocket that will easily accommodate one of the hoops within it. See Fig. 13.

Now place the foulard directly over the suspended hoop and reach beneath, announcing



that you will attempt to remove the ring from the hoop while both ends are being held. Then, remembering that you forgot to have the hoop examined, you apparently remove it, and pass it out. What you really do is underneath cover of the foulard to unnest the hoops and re-

move one. The other remains on the rope, however it is turned so it lies flat against the rope.

After examination take back the hoop, and state that since it is already off, you may as well reverse the effect, and pass it onto the rope first.

To do this, you place the hoop beneath the foulard—it really goes within the foulard's secret pocket. Your hand follows right on through and grasps the hoop already on the rope, turns it at right angles to the rope, and moves it up. It appears exactly as if you'd passed the ring directly onto the rope. Remove the shawl with a flourish, gripping the other hoop through the cloth to hold it in the pocket, and there is the hoop strung on the rope—seemingly having pentered onto the rope while both ends were held.

For showmanship, now have the spectators take the suspended hoop right down into the audience, and let them examine the objects, as you issue a challenge of a \$1000.00 reward to any person who can remove the hoop from the rope while the ends are held. You are perfectly safe in making this liberal offer—no one can possibly remove the hoop under such conditions.

The rope with the hoop dangling at its center is again brought back to the stage, and again you cover it with the foulard. Under the shawl you once remove the duplicate hoop from the secret pocket, and fasten it onto the

rope with the familiar twist, as is customary in performing the "Ring Off The String" trick. You then turn the other hoop parallel to the rope, grip it through the shawl, and slide the whole works toward the right spectator until the hoop now tied at the rope's center comes into view.

To the spectators it appears to be the same hoop, and to all intent is still threaded on the rope. You ask the right-hand spectator to grip the rope a little closer to the hoop, indicating a spot in front of the shawl. Thus, his end of the rope is left clear, and you are free to draw the other hoop right off concealed in the folds of the foulard.

Have your assistant take the foulard away immediately or place it aside yourself, and turn all attention to the hoop on the rope. With a bit of fumbling, undo the twist in the rope—and the hoop comes free. And so, another miracle has been performed—a darn good one!

A Magical Sensation

I have always relished a piece of apparatus that when it's brought out on the stage will send a rustle of comment through the audience, and make them sit up all expectant of the coming mystery. Such an effect I am about to describe, which not only in appearance, but likewise in name is an instant attention getter:

GEM No. 20—*Walking Thru A Keyhole*

As the audience sees the effect of this illusion, the performer has a chain fastened about his neck with a borrowed padlock. There are two rings linked to each end of the chain for

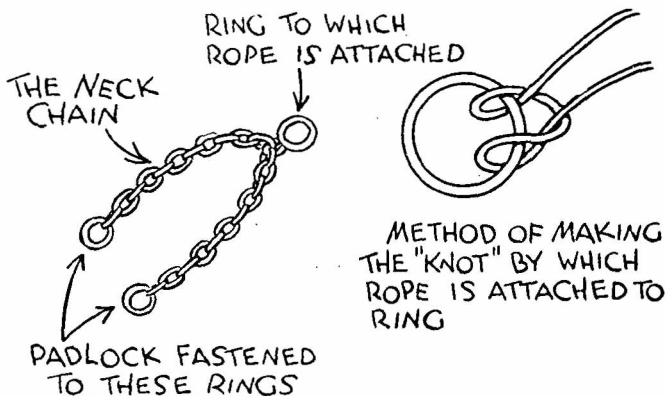
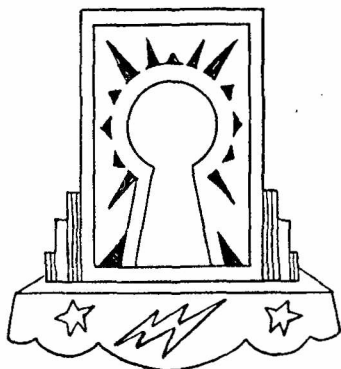


FIG. 14



THE "KEYHOLE"
CUT FROM VENEER
BOARD AND MOUNTED
UPRIGHT ON TABLE.

this purpose, and another ring is fastened to the center of the chain so that a rope may be attached. See Fig. 14.

The two ends of the rope are now passed through the KEYHOLE, and are held by a

spectator. This "KEYHOLE" is a piece of veneer board, arranged to stand upright on your table, in which a large keyhole has been cut.

The performer secured as above, and the rope running directly through the "Keyhole" is now covered ("Keyhole" and all) with a large sheet. In a moment, he suddenly cries out, "Pull on the rope!"...and when the spectator does so along comes the performer... right out from under the sheet apparently pulled directly through the "Keyhole" from which he is now free. In other words, the performer has freed himself and the rope from the "Keyhole", and stands revealed still fastened with chain about his neck, from which the rope leads directly to the hands of the assisting spectator. **THUS BY MAGICIAN'S LOGIC, HE MUST HAVE BEEN PULLED DIRECTLY THRU THE KEYHOLE!**

To accomplish this unusual amazement, first line up the simple apparatus which, by the way, is completely unprepared. This consists of the neck chain with the three rings attached, a borrowed padlock, a length of rope, the "Keyhole", and a large sheet. So prepared you are ready.

First, the chain is locked about your neck securely, the padlock going at the back of your neck, the center ring coming in front of your throat. The padlock is sealed, and the key given to a volunteer to hold. Next the rope is doubled, and the ends of the rope looped through the ring as shown in the illustration forming a sort of knot, which is pulled tight.

Here again you are making use of the ingenious "loop-knot", and carrying it, this time, into the realm of illusion. The free ends of the rope are then passed through the "Keyhole"; the ends of the rope being tightly held by the spectator.

The large sheet is next tossed completely over you and the "Keyhole"...and now comes the tricky business. Thanks to the construction of the "knot" you can easily enlarge it, and the loop thus formed in the rope is opened and pulled over your head, right on down past the chain, then under the chain, and up over the head again, after which it can be pulled loose. You now pull the rope clear of the "Keyhole", and the reverse procedure of the above puts it back onto the ring of the chain again. You then call, "Pull!", and out you come from under the sheet clear of the "Keyhole", apparently pulled directly through it.

Here is an excellent illustration of how a principle that has been utilized in pocket tricks can be enlarged until it assumes the proportions of an illusion. Was ever a secret simpler—and yet, the effect on the audience under the stimulus of good showmanship is sensational!

A Thought About Closings

It doesn't seem possible, how time has sped on, and here I have checked through twenty scrapbook items with only one to go...and for that last I must find something novel to use as a show closing feature. You know, that concluding trick is so very important—for it is the one the audience tends to judge you by.

A good closing feature must serve two purposes—it must set climax, and it must leave your audience liking you. To these ends most magicians close with their strongest trick; either in mystery or size. I have many times heard it argued that the show should finish on a production; never a vanish...as a vanish leaves the audience with nothing to see, while a production is positive evidence that something has happened. Then I have heard it argued that a production mystery climaxes on the first article produced, and that by its end the climax has long since passed...while with a vanish, the climax is very much in evidence at the end of the trick—the disappearance. And so on and on they go. Who is right? You be the judge. In the meantime, I'm still looking for that novel closing feature.

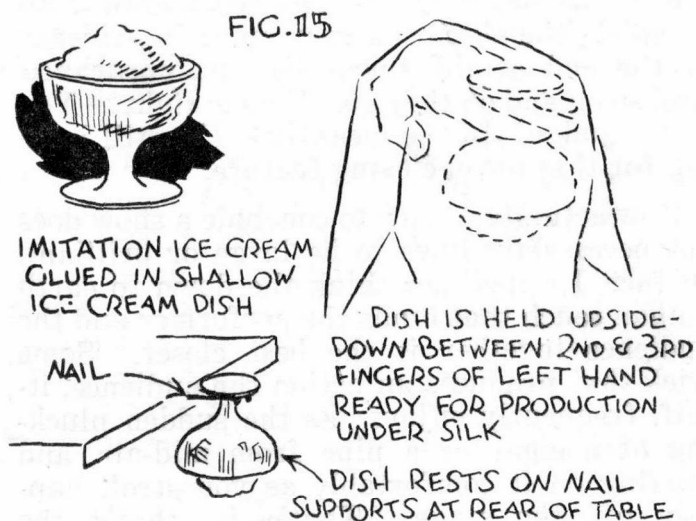
Now actually a trick to conclude a show does not necessarily have to be large or brilliant. In fact, I sometimes think the down to earth human touch that binds the performer and the audience together is the best closer. Some trick that produces an action the audience, itself, frequently enjoys; as the sudden plucking of a cigar or a pipe from mid-air, and puffing on it comfortably as you stroll happily off the stage. That's it, that's the type...and here is just the thing using such concluding psychology on a novelty basis:

GEM No. 21—*A Pleasing Refreshment*

Suppose you have just finished the very last trick in your act. As an afterthought, you pick up a small silk, walk over toward the

side of the stage without saying even a word, drop the handkerchief casually over your hand, suddenly pick it up and remove it...and there, on your palm, stands a delicious dish of ice cream. Yum, yum! Then, with a reach in the air, a spoon appears at your fingertips, and you saunter off the stage enjoying your dessert. Do you think the audience would like that concluding feature? You can do it easily.

Get a shallow ice cream dish of the stem variety. The ice cream used is of the imita-



tion kind made for store exhibits of fountain confections—this is glued within the dish. Now drive two headless nails in the rear of your table about 3-4 of an inch apart, and insert the ice cream dish upside down on them—the two nails holding it conveniently supported. See Fig. 15. A silk is draped over this.

One last bit of preparation and you're all ready to go—have a teaspoon clipped beneath your coat in position for an easy “steal”.

To accomplish the effect, now all you have to do is pick up the silk; at the same time clipping the stem of the ice cream dish between the second and third fingers of your left hand—the flat bottom of the dish resting on the palm side of your fingers, while the dish proper hangs below the hand. The silk hides it completely.

Next walk over toward the side of the stage, raise the silk a trifle with your right fingers, and let it drop back flat on the palm; emphasizing that the hand is empty. Then again raise the silk, and bend your fingers inward bringing the dish upright so it now rests directly on the palm of your hand. The silk is again dropped...it seems as though something suddenly appeared in your hand under the silk. This is the same sleight as is used in the familiar “Glass of Wine Production”. The silk is removed revealing the dish of ice cream.

On this surprise, as you raise the luscious production for exhibition, you have ample opportunity to “steal” the spoon, and with a grab in the air—there it is, and you walk off the stage nonchalantly, apparently eating the ice cream and enjoying a bit of pleasing refreshment.

Browsing always makes me drowsy. And, well, you've a host of material to go over now...so, if you don't mind, think I'll put the ol' scrapbook away and turn out the light.
GOODNIGHT.

