

Thrilling Magic



PRICE \$1.00

EX LIBRIS



WILL ALMA

M.I.M.C. (LONDON)

THRILLING MAGIC

By
Leonard H. Miller

Illustrations By Mel

Published By
ABBOTT'S
MAGIC NOVELTY CO.
Colon, Michigan

Jack McAlcese
10 Munro Av.
Ashburton SE 11

WM4488

CONTENTS

AUTHOR'S NOTE	5
PUBLISHER'S NOTE	6
FIRE EATING	
Introduction	7
To Make Torches	8
How to Eat Fire	9
An Opening Stunt	10
Spouting Flame to Light a Torch	10
Human Volcano	10
Human Blow-Torch	11
Salamander's Dinner	11
Devil's Dessert	11
Eating a Ball of Fire	12
Chewing Molten Lead	12
Eating Burning Coals	12
Eating Burning Wax	13
Swallowing Burning Oil	13
Magic Flash	14
A Comedy Flash	14
How to Make a Flash Box	15

Eating a Lighted Candle	16
Burn and Yet Not Burn	16
Fireproofing a Hank	16
Fire from Water	16
Fire Eating, Chinese Method	17
Eating Smoke as an Act	17
Cautions for Working with Fire	21

SWORD SWALLOWING

Introduction	22
Where to Obtain Swords	22
Preparing the Swords	22
Swallowing the Sword	23
Cutting Sword the Right Length	24
Cautions	24

MIRACLES WITH SPIKES

Driving a Spike into Head	26
Hindu Bed of Spikes	26
Driving a Spike into Plank with Fist	27

SOME OTHER MIRACLES

Temperature Rising Stunt	29
Human Pincushion	29
Eating Glass	30
Walking Through Fire	30

AUTHOR'S NOTE

The feats of miracle workers — fire eaters, sword swallows, barehand spike drivers, etc. — have been proclaimed far and wide, but little has been written in explanation of their feats or otherwise detailing the secrets of performance. These secrets have been jealously guarded by the practitioners of these miracles and they have seen fit to pass them on to only a limited few.

In the following pages it is not the purpose to suggest the development of any supernatural power, but rather to outline the means by which, with consistent practice and experimentation, apparent miracles may be performed. For certainly to the layman, these acts do seem impossible.

Having spent several years among various performers doing these acts, the writer has learned the manner and means by which they are accomplished. And, indeed, he has performed in his own public exhibitions practically every stunt contained in this booklet.

The instructions contained herein are thus not based on mere theories. Rather they outline the actual *modus operandi* of the various effects. By following the text carefully and learning the methods thoroughly, the writer feels certain anyone may succeed with any of the experiments he chooses to try out.

Most of the secrets contained in this booklet have been closely guarded through the ages, so the reader and student of the effects to follow is asked to carry on this secrecy and not reveal how the tricks are done.

LEONARD H. MILLER.

Coon Rapids, Iowa.

PUBLISHER'S NOTE

The material in this book is intended for the information and guidance of serious adults. It is not for children and should be kept from them.

Throughout the text, the author has given cautions to be observed in practice and performance of the various experiments, and has emphasized general cautions to be constantly exercised while working.

Therefore, it must be clearly understood by the reader that neither the author nor the publisher can be held responsible for any accidents or injuries resulting from demonstrations, in practice or performance, of the stunts contained herein.

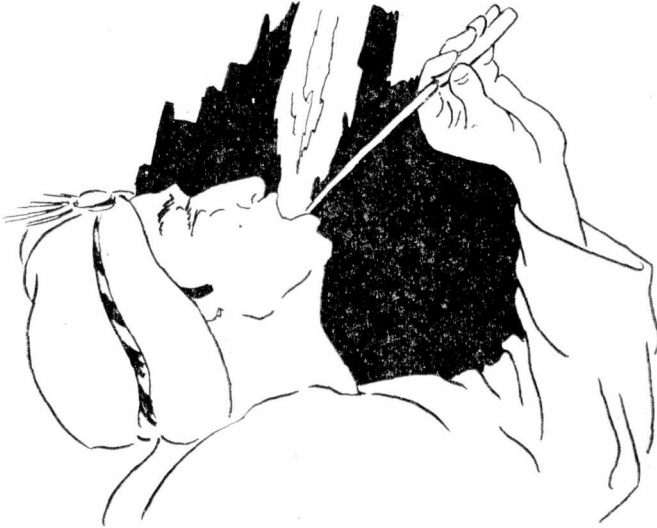
This booklet and its contents are not for general public information. For this reason its secrets should be carefully guarded.

ABBOTT'S MAGIC NOVELTY CO.

FIRE EATING

Introduction

Much has been written about Fire Eaters and Fire Worshipers, but most of the literature on this subject has been descriptive of the stunts of the former and of the strange rites of the latter. Little in explanation of



the procedure necessary to make the performer's stunts possible has been said, however. And because the various feats of this type still constitute a popular and mystifying act, the effects to follow in this text are designed to aid magicians and others who wish to perform this type of act.

Fire worship has been practiced almost from the beginning of Time. Fire, perhaps the most terrible of all the elements, has always been regarded as an awesome thing and among pagan peoples, various rites are performed even to this day in an effort to appease the Fire

God and thus ward off evils he might otherwise wreak upon them.

For the effects in the following pages, no chemicals are necessary, except in one or two instances, as they are usually injurious to use. If the student will but follow the instructions, heeding the cautions against wrong procedure, both in practice and in actual performance he will assuredly be successful with his experiments in Fire Eating.

To Make the Torches

From your druggist purchase the following: One ounce of Absorbent Cotton; a can of Benzine or Lighter Fluid (High Test Gasoline also may be used — not Ethyl gas as it is poisonous).

From your radio or electric dealer obtain some No. 32 enamel-covered copper wire; and from your hardware dealer obtain four feet of No. 9 wire.

You are now ready to make up your torches.

Cut the No. 9 wire in the center, so you have two 2-foot lengths of heavy wire.

Around one end of this heavy wire, wrap a small roll of absorbent cotton about the size of a walnut or a little larger. This size will be about right for practice; later in actual working, you will use as large a roll as possible. For exhibition purposes, it may be that you will wish to make a more elaborate torch by fitting the heavy wire securely into a wooden handle.

With the cotton ball around the end of the heavy wire, the next procedure is to wrap the copper wire tightly — the tighter the better — around the cotton. Use plenty of wire. Fasten the copper wires by twisting the ends together and then wrap these ends around your heavy wire.

How to Eat Fire

You are now ready to begin practicing to eat fire.

Have ready a quart jar or can and pour into it about two inches of gas or whatever you are going to use. It will be best to use only one torch to start with, so the first thing to do is to dip it into the gas or other liquid and let it soak.

To save time and matches, it is advisable to use a candle while practicing.

Place the candle on a table or chair and at a distance — at least 10 feet away — have another table on which are torches and gas.

When the torch has been well soaked, remove it from the gas and shake off the surplus liquid so it will not drip.

Light the torch and let it burn a few seconds.

Moisten your lips good with saliva — it is a good idea to take a drink of water before attempting to eat fire, as your mouth must be wet with saliva. This is the most important principle of all fire-eating.

Spread your feet apart slightly (for balance only) and hold your head well back. Open your mouth wide and as you bring the torch toward your mouth, blow slowly and gently at the flame. Don't blow too hard or the torch will go out before you wish it to. Keep breathing out slightly all the while the blazing torch is in your mouth or near it.

In these experiments be sure to hold your head well back and hold the torch at the proper angle (about 75 degrees) so you will not burn the roof of your mouth or sear your face.

Put the torch into your mouth and then take it out immediately, still burning. Do this several times until you can do it perfectly.

Caution — Be very sure your torch is not burning and that there are no sparks sputtering from it before putting the torch back into the gas.

Now put the torch back into your mouth and, instead of removing the torch still burning, close your mouth around it. Don't touch your lips to the hot wire, and as you close your mouth, blow slowly and the flame will be extinguished.

An Opening Stunt

As an opening for a fire-eating act, this stunt with strips of tissue paper is a good one.

A strip of tissue paper about 20 inches long is held by one end while the other end is ignited from a candle. While the tissue is burning it is brought up to the mouth and apparently devoured, flames and all. As a matter of fact, the tissue will virtually be entirely consumed by fire in the trip to the mouth.

The effect is spectacular, however, and sets the pace for the eating of fire from torches and for the other effects in this series.

Spouting Flame to Light a Torch

For the effect of lighting a torch from flame coming out of performer's mouth, two torches are used.

Light both torches and let them burn for a few seconds.

Put one torch in your mouth, close your mouth on it and put out the flame.

Put the other torch into your mouth and, as you remove it from your mouth still burning, hold your breath or blow very slowly and the fire will remain burning at your lips. Hold the first torch about six inches away from your lips and the torch will light with the flame coming out of your mouth.

Human Volcano

For this effect, kerosene is used. Pour some kerosene into a clean container, and place a torch for the preliminary soaking in gas (or other lighter fluid), as described previously, then light the torch.

Put some kerosene into your mouth, hold the lighted torch about three feet away from your mouth and blow the kerosene toward the torch in as fine a spray as possible.

Practice this outdoors for safety. It is also advisable to practice with water until you can blow a fine spray.

Always wipe your mouth each time after you blow a flame.

Human Blow-Torch

For this effect you will need a small metal or glass tube about six inches long.

Soak a wad of absorbent cotton, or a small sponge, in gasoline. Place this in the mouth, blow gently through the tube, light a match at the other end of the tube and the blaze will last as long as the breath is being expelled.

The cotton or sponge can be put into the mouth and removed under cover of a handkerchief.

Salamander's Dinner

Peel a banana and dip one end of it into grain alcohol and light, then put it into the mouth as with the torch, bite off a piece and eat it. Continue until all is eaten.

The banana may also be dipped into burning alcohol and then eaten.

I prefer the latter method as it is not necessary then to light the banana each time before taking a bite.

Devil's Dessert

Pour some grain alcohol — a couple of tablespoonfuls will be plenty — into a metal pan and put a few raisins into the alcohol, then light it.

Eat the raisins with a fork, blow your breath slowly to put out the fire as you place the raisins into the mouth.

Always hold the head well back when eating or placing anything on fire in your mouth.

Eating a Ball of Fire

Make a small ball of absorbent cotton and soak it with gasoline. Take the ball between the fingers and squeeze out the surplus gas, then transfer the ball to the other hand, holding it between thumbs and first finger.

Light the ball and then, holding the head back, place it blazing upon the tongue. Blow fire from your mouth, then close mouth tightly to put out the flame, and pretend to eat the ball. Remove the ball under cover of a handkerchief.

Chewing Molten Lead

For this effect, the following metals are melted together:

Bismuth	7 parts
Lead	4 parts
Tin	2 parts
Cadmium	1 part

This mixture melts at approximately 160 degrees. If you wish a metal with a lower melting point, add to the above a small amount of quicksilver.

To prepare, follow this order in the melting process: First the Lead, then the Tin, and lastly the Bismuth and Cadmium.

When melted, this mixture may be poured onto the tongue, which, it goes without saying, must be moist with saliva. The metal, coming in contact with the moist tongue, hardens without burning and becomes a solid lump.

Personally, I have never developed enough courage to try this, although several have told me it is O.K.

Eating Burning Coals

Make a good charcoal fire, then just before the start of your act, throw on several pieces of soft pine, about the size of the charcoal.

When burnt to a coal, you cannot distinguish the difference between the pine "coals" and the genuine charcoal except by sticking something sharp into them. So

you eat them with a fork (The fork will stick into the pine "coals", but it is impossible to stick it into the charcoal).

In the eating be sure you pick up the pine "coals" for they will not burn you; the charcoal will.

Eating Burning Wax

For this effect, Dennison's No. 2 Sealing Wax is used. It may be melted in the flame of a candle, and while still blazing, it may be dropped upon the tongue without causing a burn, as the moisture of the tongue quickly cools it.

Be careful not to drop any of the burning wax on the face or hands as it will burn the dry skin.

Swallowing Burning Oil

Light a bowl of kerosene (or gasoline), and to the



audience it appears that you take a spoonful of the blaz-

ing oil and take it into your mouth and apparently swallow the liquid. What you actually do is allow the spoon to merely get wet with the burning liquid. The few drops that remain will continue to blaze, and before the blaze dies out, you place the spoon in your mouth and close your lips. This gives the impression you have swallowed the burning liquid.

Magic Flash

Place a lighted candle on a table. Unbeknown to the audience, you have a pinch of Lycopodium or of powdered Magnesium Metal — both procurable at the druggist's.

With a gesture and at a safe distance, you throw either powder into the flame. A brilliant white flash will immediately shoot high from the candle flame.

Or have a lighted candle concealed in a metal vase so that the audience cannot see the flame. You hold your hand well above the opening of the vase and allow the powder to trickle down on the flame. The white flash will appear to shower from your hand.

These flash stunts are similar to that used by many magicians as an opening, resulting from touching a small piece of flash paper with a lighted cigar or cigarette (or a flash from a flash box, to be described later).

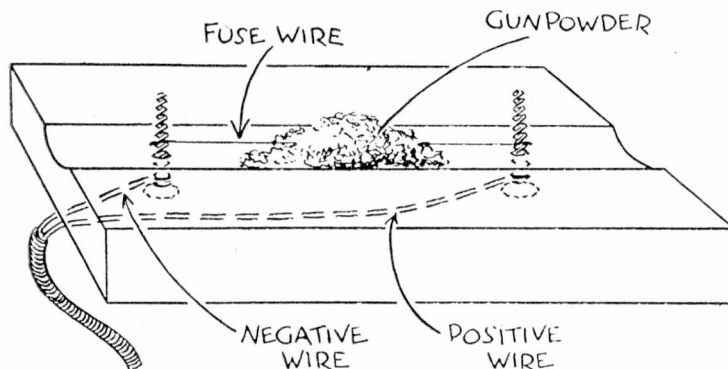
A Comedy Flash

Here is a quickie comedy gag, done with a flash box. Those familiar with this little-used magician's prop will appreciate its possibilities. Others who do not know about it will be quick to realize that in this handy little gadget, the magician has a good prop, both for mystery and comedy.

So if you wish to break your serious act with a quick comedy stunt, at the proper time pretend to spit toward the footlights or wherever you have previously placed a flash box. A brilliant sheet of light will burst from the spot you aimed at (the box), and it is a laugh for the audience.

How to Make a Flash Box

A simple type of flash box is made as follows: It really is made of a small piece of board (about 6 inches long, 3 wide and 1 inch thick), with a groove running the length of the board or a small depression in the center. Note the illustration for details. Two screws are set from the underside of board about $3\frac{1}{2}$ inches apart and



these protrude through the upper side of board. To one of the screws around the head end is attached a positive electric wire; to the other a negative wire, which join in an electric cord leading to a plug or a switch. A short piece of fuse wire or a single strand of very fine wire from an electric cable joins the exposed ends of the screws, attached low enough on the screws so that a tablespoonful or more of gunpowder will cover the center portion of the wire.

To operate, place the flash box near the footlights and run the cord to a plug or switch offstage, then when you wish the flash to appear, your cued assistant inserts the plug into a wall socket or throws a switch — the flash is immediate.

Eating a Lighted Candle

Of course, you don't actually eat a candle; that is, one made of wax. The candle for this effect is made by cutting a piece from an apple or turnip and shaping it to look like a candle, sticking a piece of almond in the end for a wick. The piece of almond can be lighted and will burn for a few seconds. While it is still burning, put the candle into mouth and eat it.

Burn and Yet Not Burn

To do this experiment, make a solution by using six parts of alcohol and two parts water.

Soak a piece of cloth in this solution, take it out and hold it on a stick or a wire and light it. It will seem to burn but the cloth will not be destroyed.

Fireproofing a Hank

For this you provide yourself with a solution of alum or Hypo solution (Sodium Hyposulphate). Soak a handkerchief in this solution and let it dry thoroughly. It will seem like magic later when you hold it to a flame and the handkerchief will not burn.

Fire from Water

In this effect, water appears to burn. A clear glass pitcher filled with water and a small metal bowl in which are two or three tablespoonfuls of ether together with a piece of potassium not larger than a pea.

In presentation, performer shows pitcher of water, pours out a glassful and drinks it, then from the same pitcher he pours a portion of the remaining water into the metal bowl. Immediately there will be a flame from the water, arising a foot or more in the air.

The explanation is that the water causes the potassium to flare up, setting fire to the ether, which rises through the water. Be sure the ether is pure, otherwise there will be no action.

Fire Eating, Chinese Method

For this one you will need a length of soft cord of the thickness of an ordinary clothes line or the rope commonly used by magicians for various rope tricks. Soak this for ten or twelve hours in a strong solution of Potassium Nitrate. Remove from the solution and dry thoroughly, then cut it up into 1-inch lengths.

For your performance, light one of these pieces and place it in a ball of tow, making sure that the tow covers the smoking cord.

To explain the word, "tow": The Hindus use a tow of cocoanut fibre (the outside of cocoanut shell). Cotton batten may be used.

All this can be placed safely in the mouth and clouds of smoke and even sparks can be blown out from the mouth.

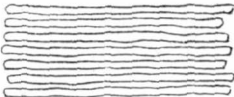
Should the heat become uncomfortable, close the mouth and breathe through the nose, being careful not to inhale the breath through the mouth.

Eating Smoke as an Act

Here is a complete act in which various magical properties are used to dress up a demonstration of smoke eating.

(This act, known as Abbott's Smoke Act, is supplied complete with the various properties required and may be ordered from Abbott's Magic Novelty Co., Colon, Mich.)

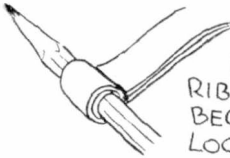
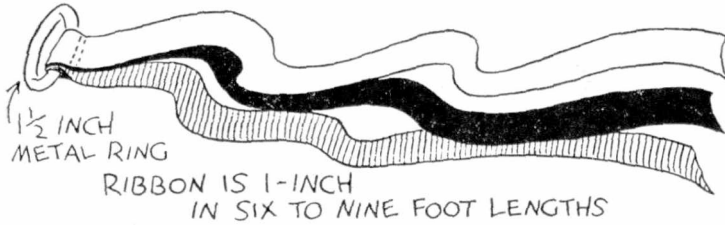
The load for the smoke stunt consists of several pieces of string, one end of each string being lighted and all wrapped in cotton (see illustration on Page 18). Several other pieces of cotton about the same size are contained in an opaque basin or tray. In preparing the cotton, pull out in thin flakes so that a small quantity will stack up high. Behind this basin, have another in which are the mouth coil (or throw-out party coil), silk ribbons and the lighted load.



ACTUAL LENGTH &
THICKNESS OF STRING



STRING IS
WRAPPED
IN COTTON
BATTEN



ROLL
RIBBON ON PENCIL
BEGINNING FROM
LOOSE ENDS

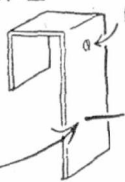


RIBBON
ROLL
FASTENED
WITH
RUBBER BAND



PARASOL
BEHIND
DRAPED
CHAIR

FEKE



HOLE FOR
PUSH PIN

HOLE
IN
PARASOL
HANDLE

NAIL ON WHICH
PARASOL IS SUSPENDED



THROW-OUT
PARTY COILS
PULL OUT FROM CENTER

The silk ribbons are best coiled by being rolled around a pencil, beginning with the loose ends. Before rolling the ribbons, wet the pencil with a bit of saliva, then roll the ribbons tightly around the pencil. As the roll is nearly complete, you will find that there is a little slack in each of the ribbons near the ring. Hold this along with the roll and clip with a rubber band as indicated in the drawing, then very carefully remove the pencil, twisting it a bit if it does not come out freely. Be careful not to disturb the roll in removing the pencil however. There is no need to remove the band when throwing the ribbons as that is taken care of automatically with the throwing.

The metal feke is to clip (with push pin or thumb tack) over the back of the folding type of chair. The parasol handle is then engaged in the nail (see illustration) so the extreme top of handle will come to the top of chair back. The chair, of course, is draped to conceal the suspended parasol.

The entire outfit is placed on chair seat.

Presentation: Deliver a few lines of patter saying that you will demonstrate how the Oriental mystics perform to impress their followers with their magic power, etc. The bowl is held in the left hand and the right hand takes away a portion of the cotton and stuffs it in the mouth. This is chewed up with evident enjoyment. Another portion is taken and, in the action of putting the second portion in the mouth, the first chewed-up portion is removed, the chewed-up pieces being left in the basin as another portion is placed in the mouth. This maneuver is continued, getting rid of the chewed-up pieces in the action of placing the new pieces in the mouth.

The mouth coil is introduced into the mouth and the basin is placed on chair seat as the action of chewing is again gone through, and then the mouth coil is pulled from the mouth a little at a time. All through the action of chewing the cotton, the handle end of the fan car-

ried by performer is used with an exaggerated action of pushing the cotton way back into the mouth. This is nothing more or less than a "bit of business."

After the mouth coil has been produced, another mouthful of cotton is placed in mouth and then the load is introduced. Remember to close mouth when inhaling air through the nostrils. Open mouth, blow gently at first, and a small quantity of smoke will appear. Place a little more cotton in the mouth directly in front of the load. (This lighted end of load always faces the lips.) Now blow a little harder and, as the smoke is expelled, fan the smoke. It is always most effective to stand with either right or left side to audience when blowing the smoke.

A little more cotton is placed in the mouth, the handle end of fan again being poked a way inside, conveying the idea that you are pushing the cotton way back, and then blow out more smoke. Take some more cotton from the bowl and with it the load of silk ribbons. Chew up the load, thus putting out the lighted string. Get rid of load as you place a small portion of cotton from the hand into mouth, and dispose of it in the basin.

Now, during all this, it has not been necessary to stand absolutely close to the chair, but from now on your left leg should be up close to the side of the chair near front leg. The right hand, which has been holding the ribbon, goes to the mouth and is immediately removed, conveying the idea that you have taken something from the mouth.

Without any hesitation and, without changing your position next to the chair, swing right hand back in a wide sweep, grip ring, and throw ribbons out. As the ribbons uncoil to their full length, the left hand comes forward and takes the ribbons. At the same time, the right hand repeats the ribbon throwing movement, but this time in the wide sweep back, hand grips the handle of the parasol and, with an outward swing, parasol opens far enough for the left hand to push up center part until

it is locked. This last move and action should carry you three or four feet away from chair. If timed and done right, audience will not suspect where you secured the parasol.

To gain a bigger volume of smoke, soak string in a liquid solution of salt-peter.

This act is bound to make a hit if the performer will only bear in mind the fact that he is supposed to be an Oriental mystic and as such put appropriate expression, gestures, etc., into every part of the act.

Cautions for Working with Fire

Remember that fire is always a dangerous element, so treat it as such.

Be sure to have your mouth and lips wet with saliva before putting any fire in your mouth. This is most important.

In using gasoline, use high test gas, but not ethyl gas as it is poisonous.

In any fire-eating experiments, never inhale the breath through the mouth. If you do, you will swallow smoke which will cause a fit of coughing.

Never try to work with fire while a strong breeze is blowing.

When doing the Human Volcano, always blow away from any breeze.

Always turn your back to even the slightest breeze before putting torches into your mouth.

Always keep your face and lips wiped dry of any gas or kerosene.

Before lighting torches, shake surplus gas off them so they will not drip.

Keep a large blanket and a bucket of sand handy when performing with fire.

SWORD SWALLOWING

Introduction

Sword Swallowing has had a long and remarkable history, first becoming popular in America about 1893 when it was one of the hit features of the Chicago World's Fair. At that time there were many skilled performers of this type. They amazed thousands and even puzzled the medical men, some of whom deemed their performance impossible.

It is an accomplishment not difficult to acquire, but it requires more practice than any other like art. To become a sword swallower usually requires from two to four months of continuous hard practice. So, if you have ambitions along this line, don't be a quitter and say it can't be done, as it usually can be done if you practice.

Of course, there are some throats that are more suitable for sword swallowing than others, and because of this fact, the time necessary to achieve proficiency varies.

Most laymen still believe that there is a certain trick to sword swallowing, but I can assure you that such is not the case, for to learn this art, the main thing is practice, and it is practice alone that will bring results. Sword swallowing is no illusion. The performer actually swallows the blade.

Where to Obtain Swords

The best swords to use in sword swallowing are Cavalry or lodge swords, and these are easiest obtainable at second-hand stores. In selecting swords, always choose a straight narrow blade if possible.

Preparing the Swords

Some preparation of the swords is necessary before they may be used for the swallowing. Sharp edges and sharp points would be harmful to the performer, so these edges and points must be ground off and smoothed so they are no longer dangerous.

Make very certain that the blade is firmly fastened to the handle, so that the blade will not fall out. This is important.

Now have your sword blade heavily nickel-plated. This makes the blade easy to clean and keeps it free from rust. It is important that the blade be kept clean.

Swallowing the Sword

The same procedure is necessary in both practice and performance, so here it is:

Hold your head back so as to form a straight passage down your throat. When you first start the sword downward in your throat, you will have a tendency to gag and indeed it may make you a little sick. This will continue for some time, at least until your throat becomes accustomed to the cold steel blade.

Practice every day and several times a day, preferably before meals.

After you get over your "gaggy" spell, you usually will find that your throat has closed up so tightly that the sword will not go down any further. These are most discouraging moments, but don't give up yet — just go ahead and practice. The reason for this apparent closing is that there is an involuntary muscle in the throat that closes. Keep on trying with the sword and you will find that quite suddenly and unexpectedly the passage in your throat will be opened. You will then go through another period of gagging until that part of the throat also becomes used to the feel of the steel.

Keep practicing, attempting to insert the sword further and further until you have reached the stomach.

Withdraw the sword as carefully as you inserted it and wipe it carefully with a soft cloth. This wiping of the blade both before and after swallowing it is important, for dust or dirt on the blade will cause injury to the tender lining of the throat, and stomach fluids will corrode the nickel plate.

Cutting the Sword the Right Length

After you have mastered swallowing your sword, you are ready to gauge the right length of sword for your individual use. The maximum length of the sword swallowed would be about 20 inches.

In order to get the correct length, swallow the sword slowly and carefully as far as possible, then mark the blade just about opposite your teeth. Withdraw the blade and have it cut off so that the hilt will come to just above where you marked the blade. You now will have the sword the proper length for you.

Be very sure that the blade is firmly fitted into the handle, so that it will not come out, as that is very dangerous.

Cautions

The following points should always be remembered by those who practice sword swallowing:

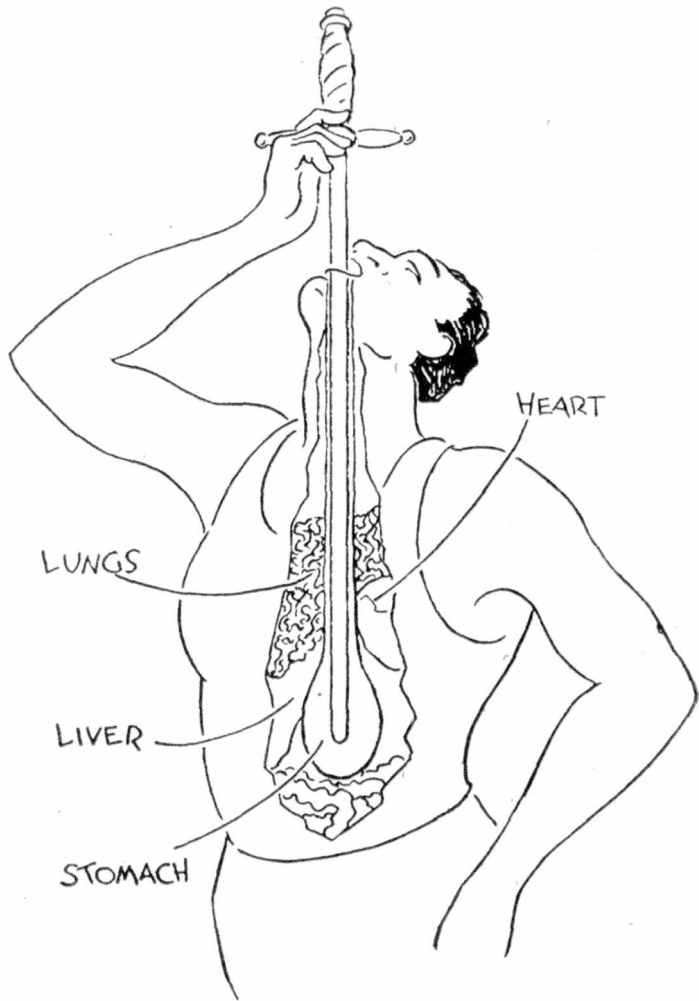
Always wipe your sword blade before and after swallowing it.

Withdraw your sword as carefully and as slowly as you swallow it.

Take your time and never try to swallow a sword in a hurry.

Always practice alone until you are certain of your ability to swallow words well, for if someone is watching you, you will have a tendency to be nervous, and you must work relaxed.

Practice and experience are the best teachers.



MIRACLES WITH SPIKES

Driving a Spike into the Head

Here is another modern miracle. Its secret is known to only a very few, so help to protect it.

This may seem funny, but try it several times alone and then do it front of your friends and watch the expressions on their faces.

Perhaps you do not know it, but neither do thousands more like you, that the hole in your nose does not go up between the eyes as most persons believe, but right back over the roof of the mouth to the back of the throat.

Take a clean bright spike and with a file smooth off the four-cornered point, also round off the end so it is not too sharp.

Insert spike, point up, in nose, holding spike head straight out from face. Move it around gently until you feel it start into the nose hole. Do not force it, but gently work the spike until you get the proper angle. You will be surprised to feel the spike go away back into the head.

As you work out this experiment, you will have a tendency to sneeze, but after doing it several times, that tendency will not bother you and after a while it will disappear entirely.

After you can push spike into your head easily, take a hammer and holding spike tightly between thumb and finger pretend to tap the spike in with the hammer. If properly done, you will be surprised at the number of persons who think you actually drive the spike straight into the head.

Try this stunt and I am sure you will do it often.

Hindu Bed of Spikes

Lying on a bed of spikes is one of the favorite stunts of the Fakirs of India, and while seemingly it presents a torture routine, the performer emerges unharmed.

The board (or bed) itself is usually plywood about three feet wide and six feet long.

Drill holes in the plywood almost as large as the spike you intend to use (the larger the spike, the better). These holes are drilled not more than $\frac{1}{4}$ of an inch apart — they are just far enough apart that the heads of the spikes will not overlap each other.

Before driving the spikes into the board, the points must be ground on an emery wheel so that they are dull, but be sure not to grind them too much or it will be noticeable. Also grind them as uniformly as possible so they will present a more or less even-surfaced couch.

The next thing is to drive the spikes into the board until it is filled.

To perform, lie down on the board as flat as you possibly can — that is allow every part of your body possible to rest on the spiked pallet. You will be surprised that the spikes do not hurt very much.

If your skin is very tender, bathe in alum water and that will tend to toughen your skin so that you can do the trick easier.

After a little practice, you can permit some one to stand upon your chest. The spikes being so close together furnish considerable support, and even though pressure is being exerted directly upon the chest, this pressure is distributed to every part of the body that rests upon the spikes.

Driving a Spike into a Plank with the Fist

To start with, get a good-sized box nail. Have it long enough so that you can wrap a handkerchief around nail and still have several inches of nail sticking out.

Grasp wrapped part of nail, allowing head to rest in center of palm, the balance of nail passing out between the second and third fingers. The part of the nail between the fingers is covered with the handkerchief, so no metal comes in contact with the fingers, but the length of the nail to the point should be bare.

The upper part of the nail should be arranged so that a sufficient part of the handkerchief is bunched on top of the head, forming a pad between the nail head and the palm of the hand.

Obtain a soft wood board about nine inches or more wide, about two feet long, and an inch thick. Place the board on a support such as two 2x4s not more than ten inches apart. So the board will not spring down when struck.

Raise the arm upward as though you were going to strike the board a straight-downward fist blow. Hold nail firmly so that it does not tip either way. Drive it straight downward with a hard quick punch. If properly done, the nail will go clear through the board the first try.

With a little practice, you will be able to drive the nail through a couple of boards put together.

After you have acquired the knack of driving nails with your fist, doing it fairly easily, try using a spike.

This trick relies more on the knack of doing it than upon the strength of the performer, although to the spectator, the reverse seems to be true.

Considerable practice sometimes is required before a spike can be driven clear through a plank. Don't give up too easily.

SOME OTHER MIRACLES

Temperature Rising Stunt

This is a stunt that is amazing and baffling to spectators who will never guess the means used to accomplish it.

Take a piece of strong laundry soap and place it under the left arm pit next to the skin. The minute or so it takes to work can be filled in by the performer with a bit of a lecture on the forces of nature, mind over matter, or the like.

Just prior to the experiment the temperature of the performer has been taken and after the fill-in lecture, it is taken again, and found to be several degrees higher than first recorded.

Human Pincushion

In this experiment, a large steel needle that has been sterilized is needed.

For the first demonstration, take the skin at the throat, just above the Adam's apple, pull it out a little and pinch it hard, then push the needle through this portion of flesh and show both ends protruding.

The needle also may be pierced through the fleshy part of the ear.

You can take a pin and actually push it into your flesh — there is no trick to this part. Just as the needle or pin pierces the skin, pinch the flesh hard, and you can not tell whether the needle or pin is sticking in a quarter of an inch or two inches.

Always use an antiseptic, alcohol or a solution of 5% Boracic Acid, for instance. Rub the antiseptic on pin and skin both before and after operation.

Eating Glass

In eating glass, it also is necessary to have the mouth wet, so the first thing to do is to take a drink of water before placing any glass in your mouth. With the mouth wet, and with care in the chewing process, the glass will not have any injurious effect.

While chewing the glass, take some water into the mouth and eject the tiny chewed pieces into the glass as you pretend to drink. Broken pieces of glass under these conditions have a clinging effect. They adhere to each other and thus are easily slid out of the mouth.

Walking Through Fire

The so-called Walking Through Fire as practiced by Shinto priests is a variation of the "miracles" performed in ancient religious ceremonies to impress followers with the immunity of the priests who performed them. The Shinto ceremony has been witnessed by many travelers, all of them later testifying to the apparent miraculous power of the performing priest.

There is much ceremony connected with the religious procedure, but for our purposes, we will simplify it to include only the working routine.

A bed of charcoal about four feet wide, an optional length and something less than a foot deep, is kindled from straw and kindling wood, and soon develops into a roaring blaze. There is more charcoal at the long sides than through the middle although the glow from the flames makes it appear that there is fire throughout the bed. Just before the performer is to walk through the fire he sprinkles salt over the fire, most of it falling in the middle path. This serves to reduce the burning of the coals. The performer then wipes his feet with a white powder made of wet salt and alum. This protects the feet from the hot coals.

In walking through the fire, the performer steps very deliberately and firmly, crushing the hot coals before they have a chance to burn, and while not walking rapidly, does not take too long about it either.

It should be mentioned here perhaps, although it almost goes without saying, that a minimum of clothing, and all of it of an almost form-fitting type, is worn in attempting to walk through fire, and for greater immunity to the flames, this scant raiment may be fire-proofed.

HOW TO PICK POCKETS

Dealing with and teaching the fundamental principle, theory and practice of pickpocketing. For Entertainment purposes only. The one and only complete Act on this subject ever published.

32 pages in handy pocket size.

Price \$1.00 — We Pay the Postage.

HOW IT'S DONE

A complete expose of tested formulas for card men. The real inside dope on treating cards, including roughing fluid, slicking paste, how to make narrow, short and stripper cards, marking cards with ink, cut out ink, luminous work, etc.

34 pages in handy pocket size.

Price \$1.00 — We Pay the Postage.

49 EASY TO DO CARD TRICKS

A thirty-two page printed booklet of card tricks that you can do immediately. Tricks have been carefully selected for cleverness in effect and ease in operation. Use any pack of cards. No sleights. No palming.

Price \$1.00 — We Pay the Postage.