

# MAGIC AT YOUR FINGER TIPS

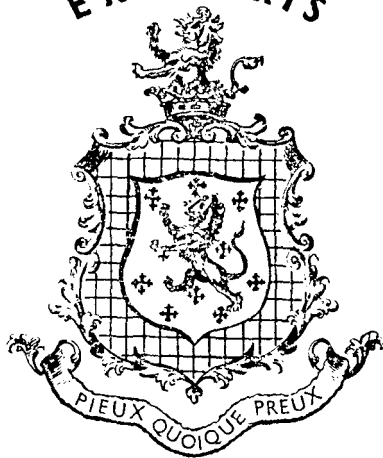


33  
TESTED  
TRICKS

W. KAEBER

By Milbourn Christopher  
and "Hen" Fetsch

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# MAGIC AT YOUR FINGER TIPS

**Thirty-three Tested Tricks**

*By*

MILBOURNE CHRISTOPHER

*and*

“HEN” FETSCH

*With A Foreword*

*By*

SID LORRAINE

*Illustrated By*

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1947



*To*

OUR MOTHERS

*Who Being Directly Responsible For Us  
Are Indirectly Responsible For This Book*



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**MAGIC AT YOUR FINGERTIPS**

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## FOREWORD

"Dear Sid: We would be honored to have you write the foreword to our first book. . . ." That is how the letter started and that is why you are reading my words at this moment.

That's all there was to it. The authors wrote a letter asking for a foreword and here it is. All my life (to date) I had been under the impression that this particular portion of a book was written by a cluck, probably related to the author, who raved about everything, without having seen the manuscript, in exchange for a hundred free copies of the printed book.

If you, too, had that idea, believe me, it isn't true! This manuscript actually reached me and there was positively no mention of a free copy. In fact, there was a definite underlining of the part that said: "This book will sell for two dollars."

Most foreworders relate how they have known the author for fifty or sixty years. I refuse to do that. To tell the truth, I have never met Mr. Fetsch and my only meeting with Mr. Christopher was brief; we shook hands, he said "hello," then I said "hello," and I was reliably informed that he left town three minutes later.

Of course, Milbourne Christopher and "Hen" Fetsch are names familiar to magicians everywhere. Their writings and advertised miracles have long been popular. They have been favorites of mine for a long time. I like the simplicity of their ideas. Their miracles always read so practical and they possess the happy knack of writing thorough explanations with a minimum of words. What is more important, to my way of thinking, they never forget the fact that magic should always be entertaining.

I like a magic book that produces inner chuckles during the reading with mental decisions to try this and that bit of trickery at the first opportunity. That is why I really enjoyed reading the manuscript of this book. There is so much that you want to try immediately, I'd advise you to have a victim nearby during your perusal.

I won't attempt a selection of the best in the book. That is a matter of opinion and there are so many good items. "The Click Locator" is one of those cute bits of gimmickry that will cause most readers to go to the glue-pot immediately. They'll be happy with the result, too. "Burning of a Borrowed Handkerchief" is a splendid bit of magic accomplished so easily.

I can hear a lot of readers saying, "get off the page and let us get on with the tricks," and I don't blame them for I am sure you've had more than enough from me. We can all do with a lot more from the Christopher-Fetsch combination and I am hoping that this present volume is just the beginning of their joint productions.

SID LORRAINE

P. S.—I thought you might like to know that I've just won sixty cents with the "Dixie Cup Betcha." Another dollar-forty and I'll be able to buy the book myself.

S. L.





## CHAPTER ONE

### CLOSE-UP MAGIC

No magic is more mystifying than that shown close-up under the spectator's eyes. The average person explains away stage illusions with vague references to trap doors, special lighting and distance, but is completely baffled when he sees a clever intimate worker perform.

Bert Allerton, Jerry Ross and Elwin Shaw are specialists in table trickery. Equally adept, though best known for their prowess in other branches of magic, are such sorcerers as Blackstone, John Mulholland, Dai Vernon, Johnny Scarne, Bill McCaffrey and Edward Victor.

The best close-up tricks are those with everyday objects. The most effective are those which seem to be extemporaneous. The magic in this chapter fits both specifications.

### Climax Cup and Ball

Sound the trumpets! Roll out the red carpet. Here is a cup and ball routine with one cup—a tea cup at that, and one ball—a rolled up dollar.

The balled-up bill passes mysteriously from the wizard's hand to the cup several times. He then lifts the cup to disclose—an orange!

This is truly an impromptu miracle. To prepare you need only put a rolled-up dollar bill and an orange in your right trouser pocket.

The moves are simple and effective. Secretly secure the balled-up bill with your right hand. Your fingers hide it from view.

Borrow a dollar bill and a tea cup—coffee cup, if someone insists. Put the cup mouth down on a table. Lift it by grasping it between your right thumb and first and second fingers. The other fingers are curled to hide your dollar.

Replace the cup letting the bill in your fingers fall under it in the process.

Borrow a dollar. Roll it up. Apparently take it in your left hand, but retain it in your right. Make a passing motion with your left hand toward the cup.

Open your left hand. It is empty.

Lift the cup with your right hand as described before. Remove the bill from underneath with your left hand. Replace the cup letting the concealed bill in your right hand drop under it.

Repeat this passing sleight.

Now take the bill from under the cup (letting the other one fall in its place as before) and put it in your right trouser pocket.

Hocus pocus. This time lift the cup with your left hand. The bill is back. As your left hand lifts the cup, your right hand palms the orange from your pocket.

While attention is on the rolled-up bill just disclosed under the cup, bring the cup over toward your pocket and push the orange in it with your right hand.

Release the cup with your left hand and with your right hand holding it, fingers underneath to stop the orange from falling out, put it back mouth down on the table.



Pick up the dollar, put it in your pocket as before. Reach for the cup. Everyone expects the dollar to reappear.

Lift the cup—an orange!



On occasion you may want to do this trick where fruit is unobtainable. In these instances any large object will do for the finish—a ball of wool, a child's rubber ball, or even a hastily made ball of dollar bills. Ten crumpled together form an impressive bulk.

### Dollar in Orange

This will top the cup and ball routine just described. Nothing anti-climactic about it!

The borrowed bill used in the trick winds up in the orange.

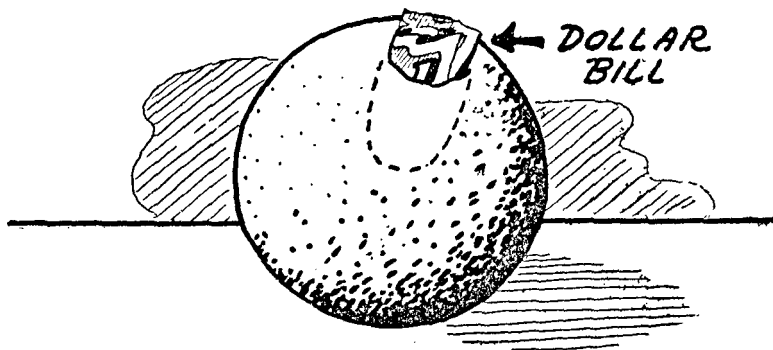
A large hole is gouged in the side of the fruit beforehand. The piece of fruit is put in your right trouser pocket with the opening uppermost.

This routine is exactly the same as the preceding one, except that previous to the last move when you put the bill in your pocket, you push it inside the orange.

When you produce the orange from the cup, be careful that the hole (which should be resting on the table) doesn't show.

Your onlookers will think the trick is over.

Casually slice the orange and pull the borrowed dollar from the center.



In this version it is wise to tear off a corner of the borrowed dollar at the start, or better still have the lender tear off a corner. "As a receipt for one dollar invested in magic," you can explain.

#### Flash Finish

If you want a more spectacular finish, use a flash bill for the extra dollar. The bills magic supply houses sell, look like the real thing when crumpled into a ball.

At the end of the trick touch a match to the flash bill as it rests on top of the tea cup. It goes up in a brilliant flame. Lift the cup and produce the orange.

Then just when the spectator has given up all hope of getting his greenback back, slice open the orange and hand it to him.

#### Cigarette Surprise

The wizard borrows a cigarette with a cork, straw or "ivory" tip. He breaks it in three pieces. Two pieces he puts in his left hand. The cork end he slips in his pocket. Abracadabra. All three pieces are in his left hand. He repeats this. The third time there is a surprise finish. When the magician opens his hand, the cigarette is back in one piece—fully restored.

Needed: An extra tip and a cigarette to match the borrowed one in your outside coat pocket.

Performance: When you borrow the tipped cigarette you have your extra tip concealed in your right hand. It is held in place by your curled fingers.

Break the spectator's cigarette in three pieces. Drop them on the table. Pick up two pieces with your right hand and drop them in your left hand which closes immediately. In the process you secretly drop in the concealed piece.

"The cork tip I place in my pocket," you say with a smile. Put the cork tip in your pocket and as you do, open your left hand and let the three pieces drop out.

Withdraw your right hand from your pocket as the pieces fall. It carries with it the cork end concealed by your fingers.

Once more put two ends in your left hand and the cork tip in your pocket. This time let the cork end drop in your pocket and pick up the extra cigarette with your curled fingers. When you show the three pieces are back in your left hand, withdraw your right hand from your pocket with its concealed cigarette.

Pick up the two plain ends with your right hand but instead of dropping them in your left hand as you have done previously, let the hidden cigarette fall in. With your right hand, which still has the two plain ends hidden from view, pick up the cork end and drop it (and the other two pieces) into your pocket.

Open your left hand to disclose the restored cigarette.

### Surprise Suggestions

By way of variation have a packet of matches (the "Ever-ready Lighter," described elsewhere, goes well here) in your pocket at the start along with the cigarette and the extra tip. You can then finish the routine by palming the match folder as you drop in the three pieces and disclose the remade cigarette in your left hand.

Put the cigarette between your lips, reach out with your right hand and produce the concealed matches from the air. Light the cigarette, then relax as your spectators show their amusement.

If there are several spectators watching you perform, who have seen you do the trick before, vary the finish by changing the cigarette pieces into a small cigar.

### Dollar Deception

It's amazing how tricks develop. In experimenting with variations of the cigarette trick, just described, we found that the moves could be applied with great effect to a dollar bill.

Borrow a dollar and tear it in three pieces. Crumple the pieces into balls. Put two sections of the dollar in your left hand, the third in your pocket.

Upon opening your hand, all three are found together. Repeat this twice. The third time you open your hand there is one large piece. This when uncrumpled reveals the dollar fully restored.

In this presentation you have a crumpled dollar and a crumpled third of a dollar in your pocket. The moves are exactly the same as those used in *Cigarette Surprise*.

If in an extravagant mood perform this feat with a borrowed ten spot or a twenty.

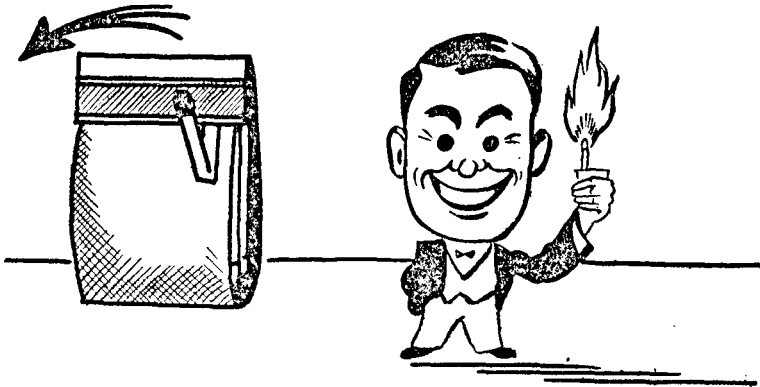
### Ever-ready Lighter

“Got a light?”

“Certainly,” the sleight of hand man replies. He reaches in his pocket and brings out a packet of paper matches with a lit match extending from its side.

This ever-ready lighter is easy to manipulate.

Open a folder of matches. Bend one of the matches on the far side a little more than in half, so that its head rests on the striking surface.



Close the cover and put the book of matches with the bent match toward your body in your outside right coat pocket.

When someone asks for a match, you offer your “lighter” immediately.

Reach in with your right hand, curl your fingers around the folder to hold it securely and put your thumb on the folded down match head.

As you withdraw the folder from your pocket, press hard with your thumb and push the match head to the left across the striking surface. The match will light immediately. Withdraw your thumb as the flame leaps up.

Don't worry about burning your thumb as you press on the match. Approach this feat with confidence.

Test your matches before trying the trick for your friends. Some postwar matches are poorly made.

### Two on a Match

The stunt of suddenly changing one paper match into two by splitting the match and pulling it apart has always been well received.

The conjuror who delights in such close-up shennanigans can prepare a match folder in advance for this feat to good advantage.

Open a packet of paper matches and bend the entire front row of matches down and over the striking surface. Now with a razor, cut in and up at the base of this row about an eighth of an inch.



Press the matches back as they were before you tampered with them.

Whenever you want a "two on a match" light, tear out one of the front matches. As it burns take the split section in one hand while the other hand holds the match as usual. Holding tight, pull your hands apart. Result: a burning half in each hand.

If you've never tried this before, give it a test. The unexpected appearance of a second flame is magical in effect.

Should you light your friend's cigarettes earlier in the evening, use matches from the back row of the packet.

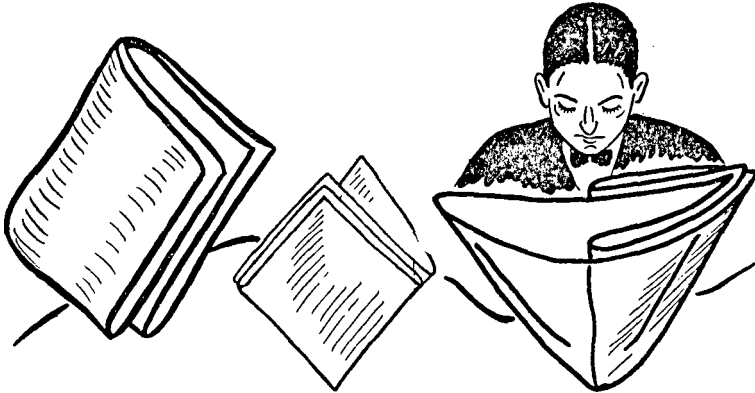
### **Impromptu Changing Bag**

The intimate performer may use his innocent appearing pocket handkerchief with as much effect as the stage performer uses his ornate changing bag.

It's all in the folding.

Before you put the handkerchief in your breast pocket, open it out flat. Fold it in half, then in quarters. If you hold the handkerchief by its tips, you will find it ready for use as a changing medium.

For example, open the "bag" by holding three ends in your right hand, one in your left. A pocket is formed automatically into which a small object may be dropped. Once more hold all the ends in one hand, then open the bag by holding the three ends in your left hand, the fourth in your right. Another pocket is now available.



With your handkerchief folded as described and with the four corners uppermost, put it into your breast pocket.

Suppose you want to force a name, card, number, etc. Have five tiny slips of paper in one "pocket" of the handkerchief. Take the handkerchief out by the upper ends. Open the other "pocket." Have spectators drop in slips on which they have written names. Bring your hands together. Open the "pocket" for selection, only this time it's the section with the prepared slips.

Have a folded bill (you have memorized its serial number) in the concealed section. Take out the handkerchief and have several borrowed bills folded and dropped in the other section. Allow a spectator to reach in quickly and pull out a bill. He can only take the one you want because you have switched sections. Reveal the serial number, via mental impressions for the climax. When returning the bills, remember to hold one back.

### The Traveling Cigarettes

The wizard rips open a fresh pack of cigarettes. He counts ten into the handkerchief changing bag just described, then empties the rest into a spectator's pocket. At his command two cigarettes travel from the pocket to the handkerchief.

Two cigarettes are already in the secret pocket of the handkerchief at the start of the effect and the pack has been tampered with.

Carefully open a new pack, take out two cigarettes and reseal it. Everyone knows that cigarettes come in packs of twenty so when you empty the pack in a spectator's pocket after first removing ten, they are sure that the remaining "ten" drop in. Crumple up the empty container and toss it away.

Command the cigarettes to pass and the trick is accomplished with no more effort on your part.

To strengthen the presentation, light a cigarette, snuff it out and put it in your handkerchief (as one of the two secreted there) before the trick begins.

During the passing from pocket to bag, actually materialize a cigarette at your fingertips. Light it, take a puff, then make it disappear. When the cigarettes are counted from the handkerchief bag, a charred one will be found among them.

### Thimble Catch

Bobby May, the internationally famous juggler, devised this one afternoon on shipboard somewhere in the Caribbean.

"How would it be," he asked, "if I tossed a thimble high in the air, and caught it on my fingertip?"

He demonstrated. The effect was excellent.

You need two thimbles. One you thumb palm in your right hand, the other you show on the tip of your right index finger.



Remove the thimble from your fingertip with your left hand and throw it in the air. Reach for it with your right hand. As the thimble descends, catch it with your right fingers—and at the same time insert your index finger in the palmed thimble and snap it straight. To onlookers, it seems that you have caught the thimble on your fingertip.

This quick feat will add novelty to the usual straight vanishing and reappearing thimble routine.

### Four Thimble Vanish

Let us suppose that you have produced four thimbles on your fingertips. You want them to disappear without using a vanisher or a hard-to-do sleight. Interested?

We'll take for granted you are, or you would have skipped to another place in the book after reading that come-on.

The magician has four thimbles on his right hand's fingertips. He forms his left hand into a fist.

He inserts his right little finger's thimble in the closed hand. The finger withdraws without its thimble. Next the ring finger's thimble and so on until the index finger pushes its thimble in.

Here the move responsible for the vanish takes place. The index finger's thimble is pushed into the three nested thimbles in the left fist, when it nests firmly the index finger quickly withdraws, and bends back the stack of thimbles to the right hand's closed fingers.

This is the same move used to make one thimble vanish. With the stack of four, it's just as easy. Try it; you'll be pleasantly surprised.

Plastic thimbles nest better than most other kinds.

### Dixie Cup Betcha

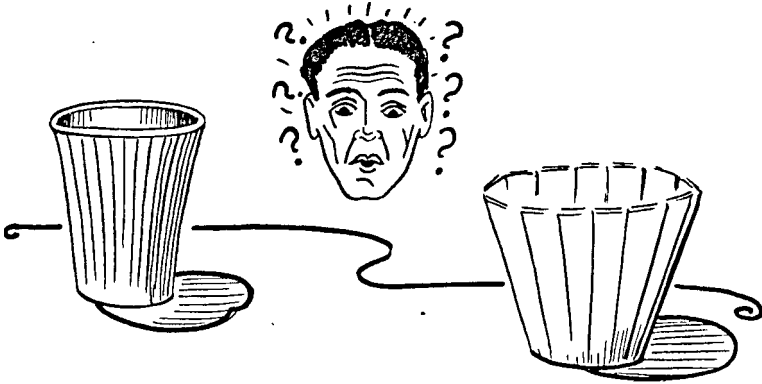
Not magic but a real puzzler is this "betcha" which may be performed any place you find Dixie cups. Fill one to the brim with water. Put a second Dixie cup, also filled to the brim by its side. Bet that you can pour all the water into one cup.

After your friends have wrinkled their brows a proper length of time, do just as you promised.

First, open every other fold in the paper cup. (Must we say that only the pleated side cups will do?) The expanded cup will now hold the contents of two normal cups.

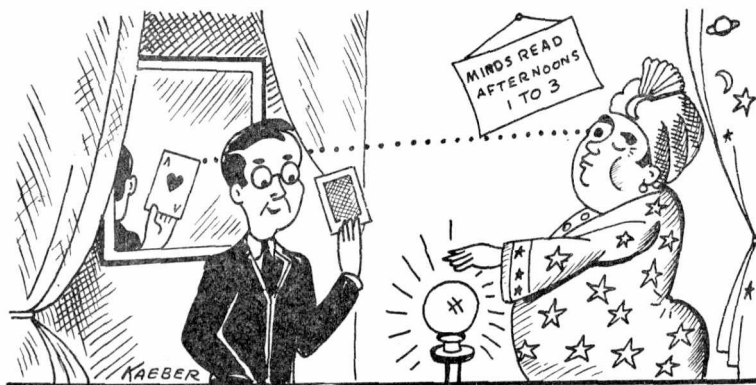
Naturally in making the "betcha" you do not call attention to the type of cups.

Admittedly not something you can do everywhere, it is a wonderful stunt when you happen to be in a place that stocks the kind of cup needed.



If you doubt the puzzling power of this close-up stunt, take two Dixie cups to your next magic club meeting and challenge your fellow wizards to solve it.





## CHAPTER TWO

### MENTAL MAGIC

Modern audiences are intrigued by mental magic. They put it in a separate category far removed from sleight of hand and illusions. This is because they half believe that mindreading is possible, that mental telepathy is a scientific fact.

Though Dunninger invariably prefaces his mental work with card tricks and the production of a glass of water from a cloth bag, the public thinks of him as a mentalist. It is the "mindreading" section of his show that arouses audience comment, not the conjuring portion.

Few performers are sufficiently clever showmen to use both tricks and telepathy in the same evening and be remembered afterwards as mentalists.

If the average magician does mental feats during the course of his program, the spectators usually accept them as so many more "tricks." Let the same performer present mental magic only and his offering will get an entirely different reception.

"I can understand how a rabbit could be produced from a hat, or a silk handkerchief from a supposedly empty box," a theatre-goer once commented, "but how the mindreader can reach down in my mind and extract my secret thoughts is beyond my ken."

### Character Cards

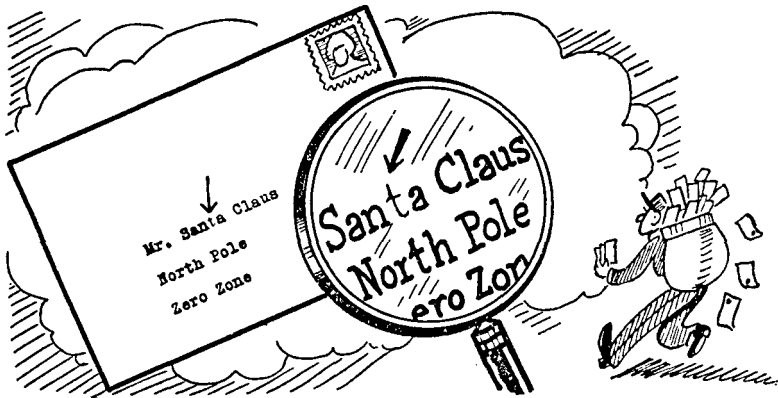
The magician passes out eight envelopes. All are addressed to him. All are exactly alike. He next distributes a box of birthday cards. He instructs each person holding an envelope to select a birthday card and seal it in his respective envelope. Then someone is told to gather up the sealed envelopes, mix them thoroughly, then give them to the performer.

"Have you ever received an unsigned card in the mail?" asks the wizard. "If I receive one, I can usually tell by the card itself the person who sent it."

"Here are several well-mixed envelopes. I'll open one at random. This card with its sedate design suggests that the sender is a person who likes restraint. A dignified person. Medium height. Glasses, gray hair."

He points to a spectator. "You did chose this one, didn't you?" The spectator admits that he did.

Christmas cards may be used at the holiday season, Easter cards for Easter, etc.



The secret is delightfully simple. In typing the address on the envelopes, care must be taken that each is exactly like the rest EXCEPT the first envelope has the first letter typed a bit lighter than the others, the second has the second letter typed a bit lighter

and so on. By just glancing at the typed name and noticing which letter is light you can tell which person sealed that envelope as you gave them out in sequence.

All that remains is to describe the person and amaze your audience.

At Christmas time, you may have the envelopes addressed to Santa Claus, North Pole, Zero Zone, if you like.

In tearing open the envelopes you sight the light-typed letter but your presentation must stress that you get your clues to the sender's identity from the cards.

Another way to present this feat is to announce that you will analyze handwriting. Have each person write a sentence or so on a slip of paper but not sign his name.

You tear open the envelopes and read the writings aloud. Give your impressions of each person. At the end of each "analysis," hand the writing to the person who wrote it.

### **Master Key**

Herewith we present Hen Fetsch's latest variation on the "Seven Keys To Baldpate" theme. The wizard passes a sturdy lock and seven keys to a coöperative spectator. He tells the man to try all the keys in the lock. The spectator finds that only one will fit. The keys are now sealed in identical envelopes and mixed thoroughly. Meanwhile the performer is being blindfolded. Mr. Spectator passes the sealed envelopes to the performer one by one. The wizard stops him. "This is the key." The envelope is ripped open. The key is inserted in the lock. The lock snaps open!

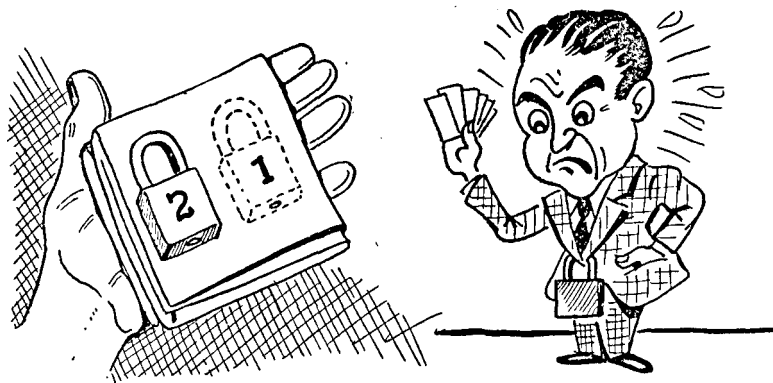
Needed: Two locks of a sturdy construction. Buy what locksmiths call a two-lock master set. The locks are identical in appearance. The keys that will open one will not open the other BUT a master key is supplied which will open both. Take a key that will fit one lock to the locksmith and have him make five others from it.

Performance: In your right trouser pocket have a handkerchief which is folded in eighths. In the folds of this, lock NUMBER ONE. Next to the handkerchief is a pack of seven money envelopes.

Offer lock NUMBER TWO and seven keys to a spectator. One of the keys is the master key which will open both locks, the others fit only lock NUMBER ONE which is concealed in your pocket.

After the spectator has tried the keys and found that only one will open the lock, pick up the lock in your left hand and tell him to mix the keys thoroughly.

Take the folded handkerchief (lock inside) and the seven envelopes from your pocket with your right hand and place them over the lock in your left hand. Handkerchief just over the lock, envelopes on top.



Give the spectator the envelopes and tell him to seal a key in each. Tilt your left hand; let the hidden lock fall from the handkerchief into your right hand. This is a perfect switch. It must be done matter-of-factly as you watch him seal the envelopes. Turn your left hand back to the audience and let the handkerchief extend slightly from it. Take the handkerchief with your right hand and give it to another spectator with the instructions to blindfold you. As he does this put your hands casually in your side pockets and get rid of the lock in your left hand.

From now on it is smooth sailing. Have the lock placed in someone's buttonhole and snapped shut. Then tell the spectator to hand you the sealed envelopes one at a time. Whenever you desire (as all the keys fit the lock) stop, and announce that you have the right key.

Tear off the blindfold and have a spectator rip open the envelope. He inserts the selected key in the lock and turns it. The lock flies open.

With this simple, direct and logically planned presentation a good showman can create a tremendous effect.

### Which Lock

It was Ted Anneman who dreamed up the Seven Keys to Baldpate mystery. This feat, gentle readers, is that trick in reverse. In the Baldpate baffler, the magician found the one key of seven that would open a lock. In this piece of prestidigitation the performer discovers the one lock in seven that has been opened by a key that fits them all.

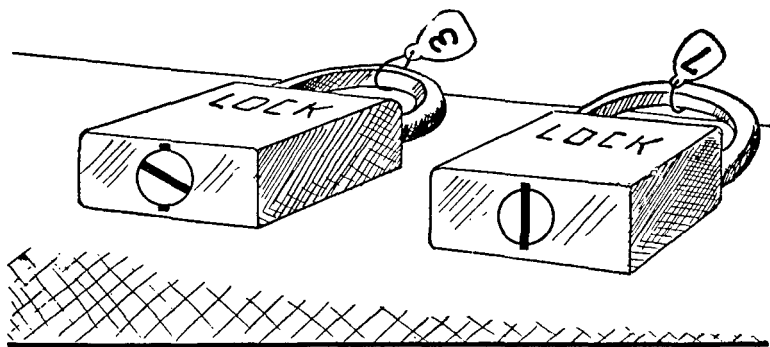
Briefly, seven locks are shown and a single key.

"This key will open any one of the locks," the magician states, "when I turn my back open a lock, then snap it shut. Now mix the locks together."

Given a signal he faces the audience again. He picks up the locks one by one, seems to weigh them in his hand. He stops; "This is the one." He, infallibly, is correct.

So that the spectators may tell one lock from another, each has a tag on it with a number. The numbers run from one to seven. When the wizard holds up the lock he suspects of being opened, he names its number.

No, brother mystics, the tags have nothing to do with the working. The secret lies in the little moveable opening at the bottom of each lock.



Before the show the performer moves each little opening so that it is out of line with the inner slot. If a key is inserted to open the lock



a glance at the bottom will show that the moveable circle has been lined up with the slot.

Of such simple secrets are great mysteries made.

### Design Projection

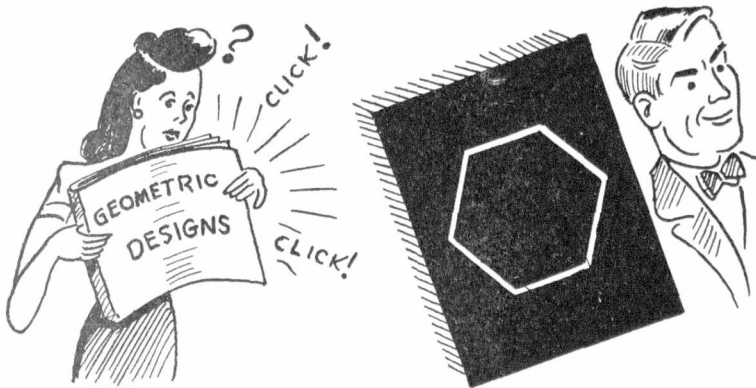
"In this book are twenty geometrical designs," begins the magician. He flicks through, showing several of the designs. "Pentagons, cubes, octagons and hexagons."

He gives the book to a spectator and tells him to cross the stage, then open the book anywhere and impress the design thereon in his mind. The performer turns his back while this is being done. When the spectator says he is ready, the wizard trades him a slate for the design book and the wizard takes another slate himself.

"When I say 'Ready,' draw the design you have in your mind on your slate. I'll attempt to catch your telepathic impulses."

The spectator draws and so does the magician.

Both designs finished, the slates are turned audience-ward. They are exactly the same.



The only thing besides slates and chalk needed for this mystery is an easily made "design book." The book is based upon one mentioned by Scot in his "Discoverie of Witchcraft." The early book changed contents in the magician's hands. This one forces a design while the spectator holds it.

Every other page is trimmed a sixteenth of an inch at the edge. Have an artist friend draw a hexagon on every long page, a different design on the short pages. Thus if you riffle the pages of the book starting at the back working toward the front, each page may be shown bearing a different figure. BUT if the spectator holds the book face down on his left hand and opens the book by lifting upwards at any page with his right hand, that page will be a hexagon page.

Knowing that a hexagon will be selected all you have to do is wait a showmanly second or two while the spectator draws on his slate, then draw a hexagon on yours.

A small book—pocket size—may be used for the force but be sure the designs are drawn with heavy black lines at least a quarter of an inch thick so that the figures may be seen when you flick the book displaying its contents to the audience.

The cover should bear a title “Geometric Designs,” or something similar.

If properly presented, your audience will forget the use of the design book or minimize its importance.

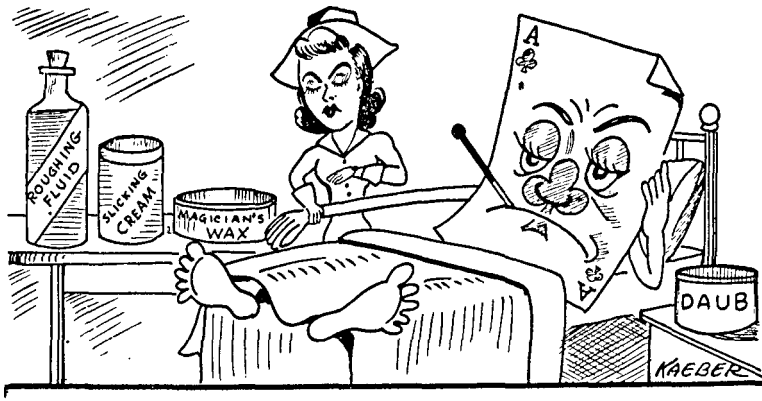
The book is discarded before the spectator draws his design, so it is not in evidence at the conclusion of the feat.

As in all mental mysteries, emphasis must be put on the fact that the spectator is thinking of his design as he draws it.

If the audience you are performing for is of any great size, tell your volunteer to draw his geometric figure with heavy lines so that when the slates are turned the design can be seen by those in the back rows.

The forcing book may be made up inexpensively if you use a photo album. White designs on the black paper are fine for visibility.





## CHAPTER THREE

### CARD MAGIC

The literature of card magic continues to grow. The number of sleights and feats possible with a pack of cards seems endless.

In this part of our book we are concerned not so much with new manipulative techniques as we are with effective presentations.

It is one thing to master Erdnase and be an expert card handler, it's quite another to entertain an audience. Many of magicdom's finest sleight of hand men amaze fellow wizards with their wonderful skill, but fail when they try to amuse a lay audience.

It is card magic designed for an audience's pleasure that we present to you now.

### Tear the Cards

Rather than discover the selected card immediately, the magician has the deck torn in pieces and tossed in a felt hat. After the pieces have been mixed, the wizard reaches in and part by part withdraws the proper pasteboard.

All you need for this later day miracle is a pack of cards and a felt hat.

Previous to your performance, remove a card—any card—tear it in quarters and put the four sections in one of the two inside creases of a felt hat.

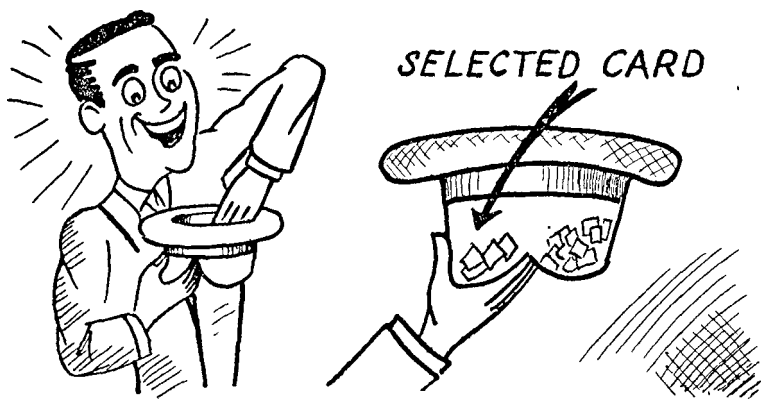
Have a card selected and replaced. Bring it to the top by the Invisible Pass (take a bow Mr. Braue) or any other method. Give the pack to a pleasant looking person.

“I want you to take the cards and tear them in four pieces and drop the pieces into this hat.”

You demonstrate by taking off the top card (its back to the audience for it is the selected card you remember) and tearing it in four pieces and dropping it into the second crease of the felt hat.

“By the way,” you add picking up the hat, “this wasn’t your card, was it?” You take out the four pieces placed in the hat at the beginning. A denial, and you drop them back.

You hold the crease containing the selected card pinched between your fingers from the bottom, so that all the pieces dropped in by the spectator must go in the other section.



Shake the cards around. Tilt the hat so they fall in the open crease.

Whenever you feel like it, stop the mixing process.

“Name your card, please.”

The name being given, you, with deft showmanship, extract it piece by piece from the interior.

If desired, you may allow several people to help in the tearing process so as to speed up the trick.

Also, if desired, you may have the spectator write his name across the selected card at the start.

This trick is especially effective if you perform it with a borrowed pack. Frequently at someone's home you can remove a card from an old pack and set up the trick long before your performance.

When you borrow a pack do several other tricks first, then feature this one.

A presentation angle is to stress your “sensitive fingertips.” You offer a pseudo explanation to the effect that the chosen card is a thousandth degree warmer than the others because of its contact with the spectator's hand.

Another presentation is to announce that you are an expert at jigsaw puzzles and this is your latest achievement.

### **Etho Vanishing Cardcase**

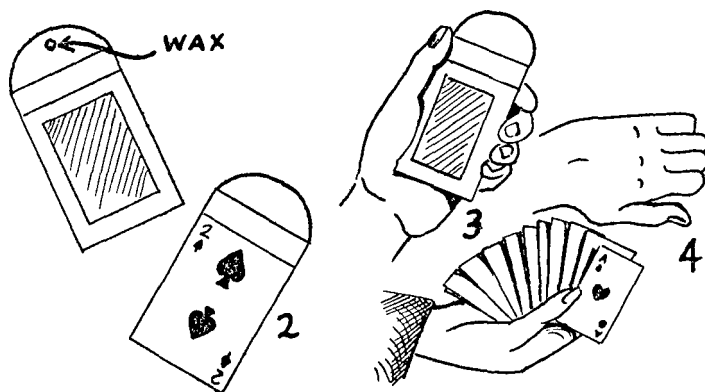
When Milbourne Christopher first put this trick on the market many professional magicians quickly added it to their routines. Its effect is out of proportion to the simple “apparatus” used. Don't read the description of the gadget and say, “Oh, just that,” and skip to something else. It's the move more than the gadget that's responsible for the mystery. Again, we caution you, try this trick with the equipment in hand.

**Effect:** A pack of cards is removed from its case. The magician fans the pack and waves it toward the case. The case vanishes!

**Preparation:** Cut a card case so that all you have left is the back side and the attached flap at its top. Paste a card (face up) on the inner side of the back.

**Performance:** Hold the deck face down in your left hand. Put the “case” on it so that the printed side of the back is up and the flap edge is folded over the top edge of the cards and held underneath by your fingers.

From the front it looks as though you have a pack of cards in your hand.



Announce a card trick. Point to the case. Then turn your left hand completely over using your wrist as a pivot. All the audience can now see is the back of your left hand. Reach up with your right hand, pull the flap into view then fold it back. With your right thumb on the face of the pack and your fingers behind it, take the pack from your left hand as though you were pulling it from a case which the left hand held. Pressing down with your right thumb on the face of the cards and up with your fingers at the back, spread the cards in a pressure fan. Fan your left hand, open it, turn it over. The "case" has vanished.

Let us repeat, this must be done with cards and "case" in your hands to be fully appreciated.

If desired, a tiny piece of magician's wax may be put on the outer edge of the flap so that it will stick tightly against the back of the "case" when folded.

Should you want to change the pack into a silk, simply hold a crumpled silk in the palm of your left hand, press the cards above it to keep it in place at the start of the trick.

At the finish when you "pull out" the cards only the silk remains in your hand.

The "case" may be used after the vanish in a card trick. Shuffle the pack, keeping the "case" on the bottom, then have a card selected.

Under cut the deck. Have the chosen card replaced on the top of the portion in your left hand, place the packet in your right hand (which has the "case" on its bottom) on the selected card and square up the pack.

After a few false shuffles put the deck in your side coat pocket. Reach in and by your sense of touch locate the "case." The card under it will be the one that was selected. Produce it dramatically

When you take the deck from your pocket leave the "case" behind and you can go ahead with your usual routine using an unprepared deck.

### Card from Pocket

When the helpful spectator has replaced his chosen card, the magician riffle shuffles the pack and puts the cards in his side coat pocket.

He enlists the aid of another onlooker.

"You couldn't possibly know the name of the selected card? Right?"

The onlooker agrees.

"Nor could you know its position in the pack?"

The onlooker agrees again.

"I want you to reach in my side pocket when I give the signal and remove any card that you have an impulse to take. For instance . . ."

The performer reaches in quickly and takes out a card.

"The six of spades, which is not the selected card." He lifts his eyebrows questioningly and looks to the person who took the card for confirmation.

"Or the three of clubs." He removes another card which again is not the selected card.

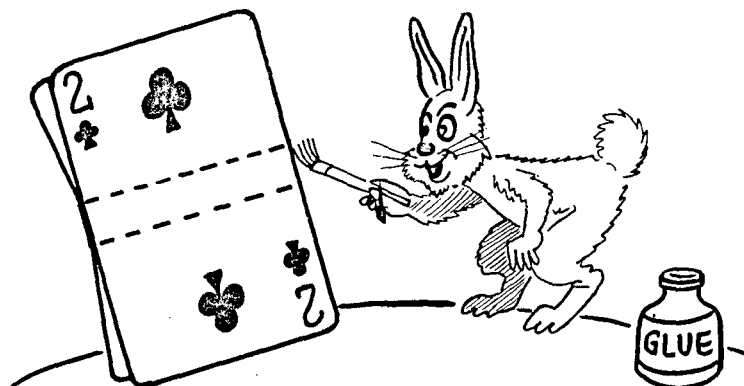
"You may take any card, top, bottom, center or one in between. When the gentleman who took the card originally names it, reach in and pull it out."

The person who selected the card names it, and the spectator beside you reaches in and pulls out his choice. It's the right card!

The secret—a forcing pack—fifty cards of the same suit and number and any two other cards. These are on the bottom.

The spectator takes his choice of the forcing cards (of course only you know that they are forcing cards) and replaces it.





You riffle shuffle, keeping the two extra cards on the bottom. You put the pack in your pocket.

As you illustrate that the onlooker who is to help you has a free choice, you remove the two extra cards as described in the presentation.

When the card is named, the person next to you has his pick of fifty cards, but no matter which he brings out it will be the selected card.

Some clever sleight of hand men will scoff at the use of a forcing deck, as the trick may be performed in another way without prepared cards. In this case, however, there is always a chance that the spectator will slip up at the climax and not draw out the top card of the deck which is the chosen one.

With a forcing pack all worry of possible failure is banished and the magician may concentrate all his energy on his presentation.

Some performers may prefer to put the deck in a paper bag instead of a coat pocket.

### The Click Locator

This will send card fanciers to the work room pronto. Here is a new locator card that is child's play to construct, yet it has dozens of advantages over the more elaborate ones.

The Click Locator's outstanding feature is that it may be located by riffling the cards on any side of the pack, yet when the pack is viewed from any angle, no tell-tale gap will give its presence away. Further the pack may be shuffled by a spectator without his tumbling to the secret.

To make the locator, take any two cards from your pack. Place one face up in front of you. Using a good grade of glue, spread an inch-wide strip across the center of the card's face from one edge to the other. Put the second card, back down, on the first. Square the edges and press the two firmly together. Put a good sized book on them until the glue dries.

Because the two cards are joined only by the strip of glue at the center, all the corners, top edge, bottom edge, and indeed most of the card's surface is free.

With the Click Locator in your pack, there is no give-away indentation such as a short card would make. Further, there is no double thickness such as a completely pasted together pair of cards would provide.

One excellent use of this locator is in the making of a "peek force." The magician riffles the right upper corners of his pack and asks a spectator to say "Stop." He lets the cards spring by slowly until the stop signal is given, then he lets the cards flip until the slight click signals the locator. The card above it is the card that will be forced.

### Secret Servante

Specialists in impromptu card magic will appreciate this spur-of-the-moment servante.

Put a book on your table, its spine toward the audience, its open end toward you.

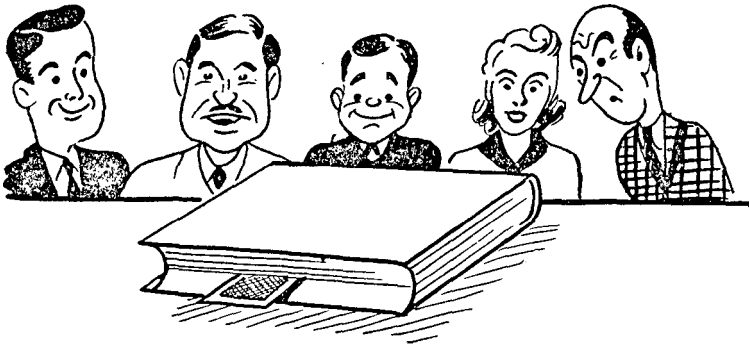
Insert four aces in the book about half an inch from the top cover. From the front they can't be seen. Have your deck thoroughly shuffled. Rest it on the book while you take a pencil from your pocket. Pick up the deck and the four aces at the same time. The aces are protruding just far enough to enable you to get at them easily. Top the deck and produce the aces whenever you want them.

The book may also be used in the standard "bank night" trick. Several envelopes are offered to spectators. They have a free choice. Each one they take is empty, or it has a folded slip of paper inside. Yours contains a ten dollar bill. Steal the bill as you pick up the remaining envelope from the book where it has been concealed in the same position as the cards.

Still another use.

Tell a spectator you have sealed a card from another deck in an envelope. Drop the envelope on the book and offer him three cards.

Tell him to try to outwit you. You have one card from your other deck in your envelope. The card he selects will be the one you have sealed. He ponders, changes his mind a few times, then touches a card. You tear open the envelope. The duplicate of the chosen card is inside.

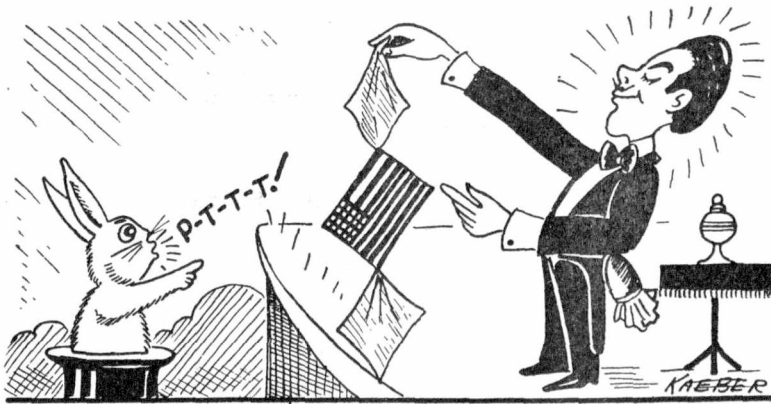


In this case you have three cards side by side protruding from the back of the book. As you pick up the envelope, move it into position so that you can reach the proper card.

Tear off the end of the envelope, then make believe that you remove the card which you have pressed against its back from the inside of the envelope.

With very little practice this illusion (from the front) is perfect.

Ingenious readers will devise dozens of uses for the Secret Servante. An extra envelope may be picked up undetectably for a "one ahead" mind reading routine. Several cards may be added to a shuffled pack for a poker deal. If a large book is used, giant cards may be handled as well as those of ordinary size.



## CHAPTER FOUR

### SILK MAGIC

As we write, no one magician is identified as a specialist in silk. Ade Duval, whose "Rhapsody in Silk" was long a much appreciated spectacle in the theatre, has changed his style of work and varied the properties with which he conjures. Perhaps the age of the specialist has passed, or it may be in momentary decline.

Magic with handkerchiefs, however, continues to be popular. Silk tricks often add the sole spots of visual appeal and color in otherwise dull acts. Dull, that is, in the color sense.

So with the hope that some of the items that follow may brighten up a wizard's act, we get down to business.



### Lightning Production

Here is a perfect opening trick for the stage performer. He extends his bare hands forward. Instantly a large silk foulard appears at the fingertips of each hand.

Needed: A gimmick which consists of a two or three-foot length of strong thin nylon thread at each end of which a small (half-inch) bone ring is securely tied.

Two large foulards. Each is tied with a single knot to one of the bone rings.

Preparation: Pleat each silk accordion style until you are nine inches from the end which is tied to the bone ring. Then wrap the remaining silk around the folds ball-like and place one rolled-up foulard under each of your armpits. The connecting thread hangs loosely across the front of your coat.



When you walk on stage, your left thumb is already hooked in the thread. When you wish the silks to appear, move your left hand forward and insert your right thumb.

Now by moving both hands speedily forward and slightly apart, a foulard will dangle instantly from each of your hands.

Only through practice and patience will the performer master the exact timing for the trick. Once acquired, this feat is one of the prettiest and most surprising in the whole realm of handkerchief magic.

### The Go-between Silk

The magician ties two silks together and drapes them over his left arm, he rolls a third silk between his hands and squeezes it. It vanishes from his hand and appears tightly tied between the two silks over his arm. This latter day version of the 20th Century trick has much to recommend it. No pulls or secret devices are used, the silks are not faked.

The third silk seems to pass visibly between the other two.

**Needed:** Two eighteen-inch red silks, two eighteen-inch rainbow silks. The tips of the rainbow silks must be the same shade of red as the other two handkerchiefs.

**Preparation:** Tie a rainbow silk to a red silk. Hold the knotted end of the rainbow silk in your left hand and the end diagonally opposite in your right hand. With a simultaneous circular motion of both hands twist the silk rope-like.

Now wind it tightly around the end of the red silk closest the knot. About two inches from the free end stop the winding process and tuck enough of the silk to hold the wrapped portion in place in one of the folds. There will now be a little more than an inch of the red corner of the rainbow silk extending upwards. (See illustration.)



Some performers may prefer to hold the wrapped-around silk in place with a small rubber band.

**Performance:** Hold the three silks in your left hand. The tip of the wrapped-around rainbow silk extends from the top of your hand,

your hand masks the prepared section and the red silk extends from the bottom of your hand. The other red and the other rainbow silk are held beside the prepared one.

Pull out the rainbow silk with your right hand and toss it for the moment over your right shoulder.

Take the upper end of the unprepared red silk in your right hand, and with your left hand still hiding the rolled-around rainbow silk, tie the upper red end of the rainbow silk to the end of the red silk in your right hand.

Let your right hand cover the knot (and the prepared section of the one red silk) after the tie has been made and slide the silks down your arm to the elbow bend. Bend your arm slightly to hold them in place. The crease of your sleeve hides the prepared section.

At this point a red silk is hanging down from each side of your left arm.

Take the rainbow silk from your shoulder with your right hand and bring your two hands together. Roll the silk into a ball by pressing it against the left palm with your right hand and moving your right hand in a small circle.

When the silk is in a tight ball, apparently take it in your left hand—really keep it in your right hand.

Point to your left hand with the index finger of your closed right hand which conceals the silk.

Then reach down with your left hand. Take the closest end of a red silk. Hold this end tightly. Move it toward your closed left hand. Open your left hand enough to circle it, then tug with your right hand.

The red silk will be pulled from the left fist, followed by the rainbow, followed by the red.

The illusion of the silk passing from the left hand between the knotted red silks is very convincing if the feat is properly presented.

Hold the chain of three silks aloft with your right hand.

When the audience has acknowledged the completion of the feat, gather the silks between your hands and throw them off stage. The concealed silk in your right hand is tossed off unnoticed with the rest.

### A Go-between Routine

One red silk is in the performer's left trouser pocket. The other with the rainbow silk around its end is in his right pocket. A cigarette



pull is attached so that it may be pulled down his left sleeve and held in his left hand. Also in his left hand, the performer has a rolled-up rainbow silk.

The magician enters smoking a cigarette. He takes it from his mouth with his right hand and touches it to a bit of flashpaper secretly held between his fingers. There is a flash of light.

He pushes the cigarette into his left hand. He squeezes it and opens his fist. The cigarette has disappeared; there is a rainbow silk in its place. He drapes this silk over his shoulder and pulls a red silk from each trouser pocket. He knots them together and places them over his left arm at the elbow. He rolls the rainbow silk between his hand. It vanishes and appears immediately tied between the two red silks.

He takes a bow, bundles up the silks, tosses them offstage and goes on with his next trick.

We can heartily recommend this as an opening effect.

### Silk Through Body

A large silk foulard is tied around the waist of your lovely assistant.

You grasp the silk firmly and pull. It penetrates her body. You hold the silken circle up in full view—the knots still are tied.

Preparation: Tie the diagonal ends of a silk foulard together with a square knot. Hold the free diagonal ends, one in each hand and stretch the silk taut. Fold the silk so that the knotted portion in the center is hidden from view.



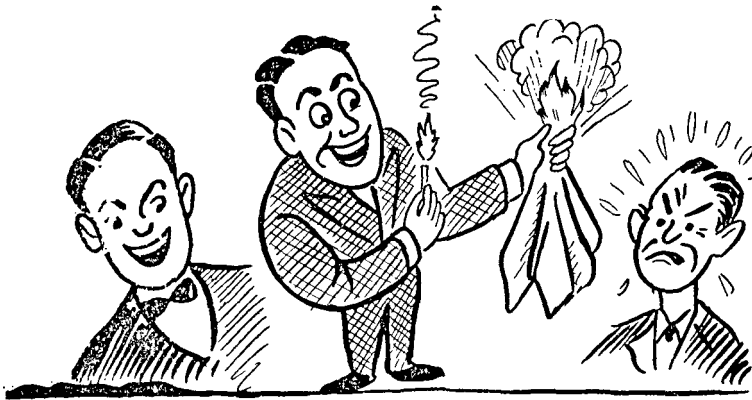
Performance: Standing by your assistant you place the foulard around her body and tie the ends in front with what seems to be a tight knot, but isn't.

This is the knot used by most magicians in their sympathetic silk routines.

To effect the penetration reach in the folded foulard and get a thumb and finger of each hand hooked into the inner circle near the hidden knot.

Give a quick pull and extend your hands. The fake knot dissolves immediately and your hands round the silk to display the hidden knotted circle.

Proper speed in changing the shape of the silk is necessary for maximum effect.



### Burning a Borrowed Handkerchief

When one of us first described this several years ago, Bill Larsen called it one of the best tricks of the year. Since then several improvements have been made which enhance the trick's effectiveness.

Briefly a handkerchief is borrowed, then set afire "by accident." It is shown with a large charred hole in its center. The magician stuffs it in a paper bag. Magic words, and the burned section is restored—but the handkerchief is now a long strip of cloth. This is replaced in the bag. More hocus pocus. Finally the handkerchief is restored to its original condition.

Unlike former routines which necessitated changing canisters, bags or bottles this streamlined presentation requires only a few easy-to-obtain props.

Needed: One paper bag, one man-size white handkerchief with a six-inch hole burned in its center, a strip of white cloth two inches wide and three feet long and one "burning gimmick." This is a circular piece of white cloth about three inches in diameter. Pinch up the center and tie the bunched up cloth at the far end with a piece of strong white cotton.

At the start of the trick, the paper bag with the folded strip of cloth inside is in your inside coat pocket. The handkerchief with the charred center is in your right trouser pocket and the "burning gimmick" is either in a clip under your coat or in your side coat pocket. You palm it just before you borrow a handkerchief.

Announcing a new method of fireproofing a handkerchief, you borrow one so that you can demonstrate.

Hold it by its bunched-up center with your right hand which has the "burning gimmick" palmed. Pull the end of the "burning gimmick" through your fist. Let the rest of the handkerchief extend from the other side of your fist. From the front it seems that the "gimmick" is the handkerchief's center.

Light a match. Pass the cloth over it once or twice quickly. Then accidentally (?) let it catch fire.

When the flame leaps up, snuff it out hurriedly. Push the handkerchief in your right trouser pocket.

"My next trick," you begin. Pause. Reach in your pocket and take out the handkerchief with the hole in its center. Open it, notice the hole, then quickly replace it.

Explain that you're not really embarrassed. Take out the borrowed handkerchief, leaving the "burning gimmick" behind. This is held so that the audience can not tell it from the one just shown.

Take out the paper bag and put the borrowed handkerchief inside.

As you do, pull up one end of the long strip. Let the borrowed handkerchief fall to the bottom. Make a few passes over the bag.

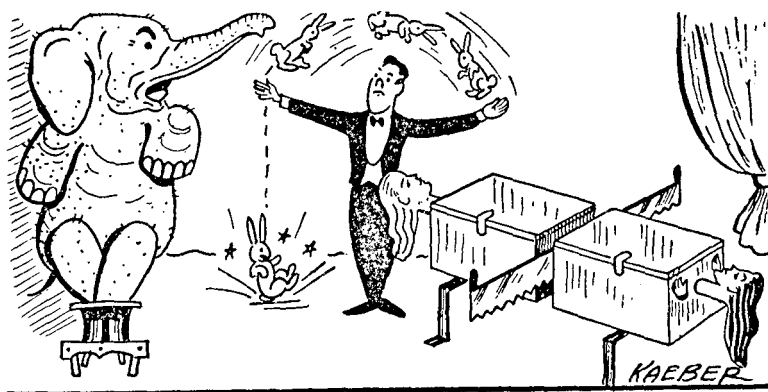
Reach in and take hold of the long strip.

Pull out "the restored handkerchief." It is, of course, the long strip.

Gather up the strip in your right hand as your left hand holds the bag. Apparently replace the strip. Really palm it out in your closed right hand which reaches for magic powder or a breakaway wand in your side pocket and gets rid of the strip.

As the paper bag now contains only the borrowed handkerchief, whenever you wish you can rip open the bag and pull out the "restored" cloth.





## CHAPTER FIVE

### VARIETY MAGIC

With a title like this we could write about magic with elephants, ear muffs or snowshoes, but with admirable restraint we have limited ourselves to such easily procured items as ribbons, ropes, paper bags and candles.

There is no trick described that requires paraphernalia that you do not already have or can not easily get. As in the foregoing chapters, the feats described are direct, to the point, and above all, practical.

If anyone can't master the most difficult of them in a few night's practice, he'd best take up something like stamp collecting or string saving to while away his time.



### The Rambling Ribbons

The plot is simple. A red ribbon is put in one paper bag, a blue ribbon in another. At the wizard's word the ribbons change places.

Two unprepared paper bags and two ribbons, one red, one blue are used. The ribbons are an inch wide and two feet long. A two inch piece is cut off the end of each ribbon and sewn to the end of the other. Thus each ribbon has a two-inch top of contrasting color.

Paper bags are passed to two spectators. The magician shows the ribbons by holding them up with his left hand. The two cross under his thumb so two continuous strips of the same color show from the front.

The magician lowers his left hand and turns its back to the audience, in so doing he pulls the short ends into his hand. Only the long ends extend. With his right hand he takes the red ribbon, with his left hand he holds the blue ribbon. The closed hands mask the prepared ends of the ribbons.



The wizard pushes a ribbon in each bag. He makes sure that the prepared ends are uppermost. He twists the tops of the bags. The ends are held in place by the twist.

The magician changes bags from hand to hand quickly. "If I caused the ribbons to change places with a rapid motion, no one would be fooled," he explains. "I'll do the trick slowly."

He opens the top of the bag which contains the red ribbon and pulls out the little blue top piece. He opens the bag that contains the blue ribbon and pulls out the little red top piece.

He gives a bag to each of the two assisting spectators. He calls attention to the red on his left, blue on his right.

He covers each extending tip with one of his hands then shouts: "Change."

He pulls the ribbons from their bags. Red is now blue. Blue is now red.

The paper bags may be left with the spectators as souvenirs.

For children's shows, tie a balloon to the end of each ribbon. The balloons add color to the feat and the extra bulk makes the "passing" seem more difficult.

At the end of the trick the balloons may be cut from the ribbons and given to your young assistants as souvenirs.

### **The Cup Vanishes**

The magician fills a paper cup with milk. He walks to the footlights and covers the cup with his pocket handkerchief. He holds the rim through the cloth. A flick of his wrist and cup and milk vanishes.

Here at last is a vanishing "glass" which may be performed without back art wells or special trays.

Though the opaque cup is seemingly filled with milk, not a drop enters it. Why? Because the magician uses a "Vanishing Milk Pitcher."

A disk of the same size as the rim of the cup is previously sewn in the wizard's pocket handkerchief.

When the cup is covered by the handkerchief the magician's left hand grips the circle through the cloth which, because of the way the handkerchief hangs from it, seems to be the cup itself.

Under cover, he quickly crumples the paper cup in his right hand.

When he wishes the cup to disappear, he takes hold of a corner of the handkerchief with his right hand which still holds the concealed crushed cup and whisks the handkerchief.

The "cup of milk" vanishes!

### **Candle Conjuring**

An old but ever useful prop is the wooden candle with a hole drilled in its upper end so that a wooden match may be inserted. If the candle is head down in your inside coat pocket you can bring it out

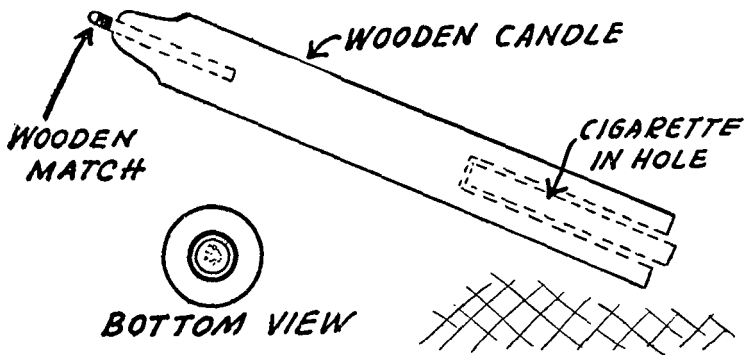
lighted if a sheet of heavy sandpaper is next to it in your pocket. As the match head is pulled against the sandpaper, it lights.

That, of course, is well known.

Here's a tip for cigarette manipulators. Pull out the lit candle with your left hand, switch it to the right hand, then produce a cigarette with your left hand and light it in the candle flame.

How?

A hole as long as, but slightly larger than, a cigarette is drilled in a wooden candle's lower end. A cigarette is put in it prior to your show. Pull out the lit candle. When you change the candle to your right hand, the cigarette drops in your left hand. Reach out and "produce" it.



Suppose, however, you wish to produce a silk from the flame. Twist a silk and wrap it around the lower end of the candle. Tuck the loose end under the wrapped silk to prevent the silk's unwrapping.

When you pull out the lit candle with your left hand, that hand covers the silk. When you take the candle with your right hand, the left retains the silk until you are ready to produce it from the flame.

### Glove to Flowers

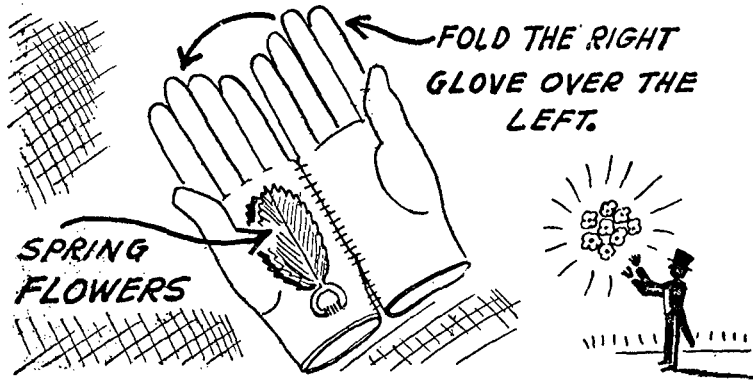
A deservedly popular trick is the glove to bouquet feat. Here is a method of preparing the gloves which should please magicians who use it in their opening routines.

Sew two gloves together by one edge so they are connected hinge-like.



Sew a small ring to the palm surface of one near the wrist. Tie your bouquet to this ring.

Just previous to your show fold the spring flowers together compactly then fold the upper glove over the lower. The grip of your fingers through the cloth holds the bouquet in place.



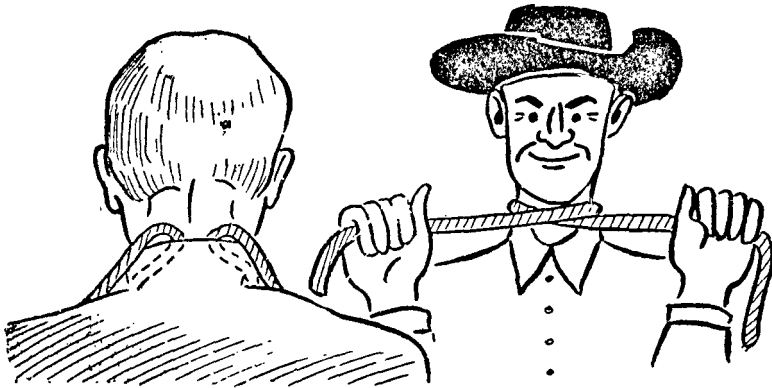
When you walk out, flick the glove fingers with your free hand to call the audience's attention to the gloves. Then grasp the extending fingertips tightly, pull the gloves up, out and away from the hand which holds them. The flowers will expand instantly and hide the gloves.

### Rope Through Neck

Dean Longfellow has a special routine of rope tricks for scout troops. He starts off with familiar knots, then winds up with baffling mysteries.

Usually his last trick is pulling a rope through his neck. To the scouts it seems that he simply ties the rope around his neck, then gives it a jerk. Off it comes immediately, knots still tied, neck still in place.

Preparation: Previous to his performance, Wizard Longfellow holds a rope in front of his neck. He tucks the center of it in his collar and continues tucking in more rope on each side until the ends are extending down the back of his coat. He brings these ends forward each on its own side. You can see now that if these ends are tied in front and the rope is pulled the rope will seemingly pass through the neck.



**Presentation:** With the tucked-in rope in place, Dean drapes a second rope around his neck. He walks out, starts talking about knots and pulls off the unprepared rope to demonstrate. After a number of knot tricks he tosses this rope off stage. Then he takes an end of the rope which has been around his neck all the time, in each hand. He ties several knots close to his neck, then as the audience watches he pulls the rope "through" his neck with a sharp yank.

#### **The X04 Rope Trick**

Few rope feats have more surprises than this one. Two ropes are shown. One is put in a spectator's side coat pocket. The other is cut, tied together and put in another spectator's side coat pocket.

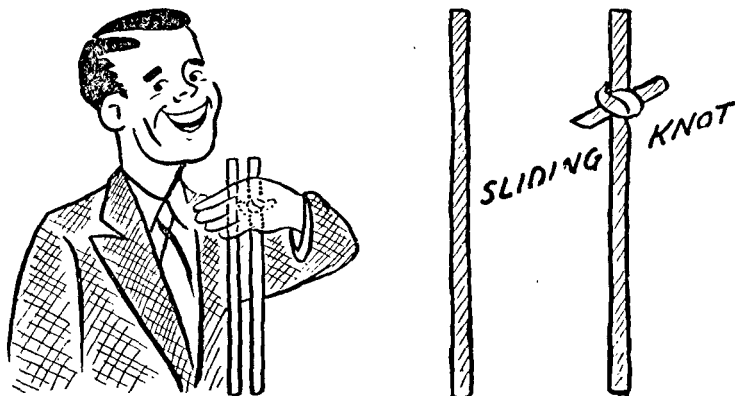
Mumbo jumbo, chicken gumbo! The ropes change places. The cut rope is where the other one was and the plain rope is in the cut rope's place.

Trick over? Not quite. The wizard wraps the cut rope around his hand. More mystic words and it is in one piece.

**Needed:** Two four-foot lengths of soft rope. A four-inch bit of matching rope is tied around one of the lengths about two inches from its end. This "knot" may be slid up and down freely when desired.

**Performance:** Get two volunteers. Have each of them clear one of his side pockets for the feat to come. Take two ropes from your pocket. Your closed right hand masks the "knot" on the end of one. Hold a rope in each hand. Put the left hand's rope over your right arm and with the aid of your left hand, coil the rope in your right hand and put it in one of the spectator's pocket. In the process of

coiling, the knot is slid to the center of this rope, but it is masked by the right hand at first, then the left hand as the rope is deposited in the assistant's coat. To the audience it seems that two unprepared ropes have been shown and one has been openly inserted in your helper's pocket.



Cut the second rope by your favorite method and bring it to the point where the knot may be slid off from the center when you wrap it around your hand.

Call attention to the cut rope. Coil it, slide off the knot and put the rope in Spectator Two's care. Palm off the extra end.

Say your hocus pocus. Reach in Spectator Two's pocket. Out comes the plain rope. Reach in Spectator One's pocket. Out comes the "cut" rope.

Take your applause here, for the audience will believe that the trick is over. Give one rope to Spectator Two for a memento. Start to offer the "cut" rope to the other spectator. Change your mind, wrap it around your hand, slid off the knot and hocus pocus you offer him the "restored" rope to keep as a souvenir.

For children's shows use paper bags instead of pockets. The bags are unprepared and may be dropped into the front row at the trick's finish.

To make everyone happy, apparatus-inclined wizards may put the ropes into silver-plated bowls instead of paper bags. No matter what you use—pocket, bag or bowl, the method is the same.

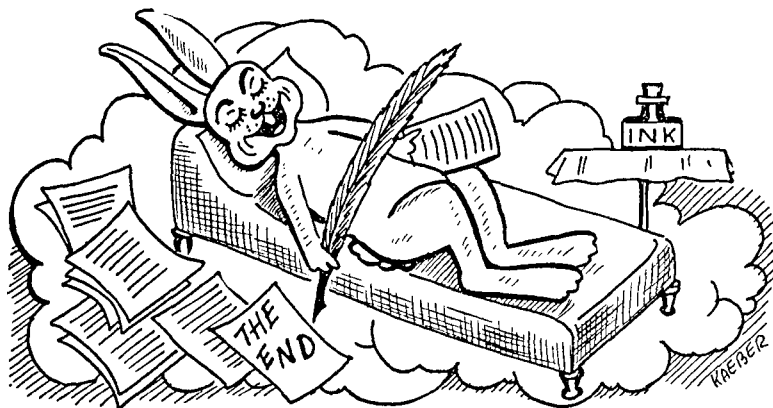
### CONCLUSION

We hope you haven't read this book straight through without trying the various tricks and ideas. So many magicians read volumes of practical magic as the average person skims an involved novel!

We know all too well that magic is more in the magician than in the feats he performs. We hope you have a delightful personality, clever fingers and a perfect sense of timing. The better you are as a showman, the better the magic we have described will go across.

All we ask is that you read the instructions carefully and do the tricks our way until you get the hang of them. After that twist them to suit your own personality.

May you really have MAGIC AT YOUR FINGER TIPS!



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