

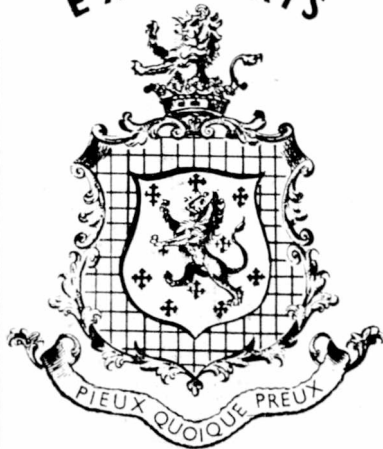


SILK & CREATIONS

BY
JOS. OVETTE

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SILK CREATIONS

by

JOSEPH OVETTE

Author of
Bargain Magic
Magicians New Field
Vaudeville Magic
Granddaddies old Arm Chair
Illusion Sketch
Mysterious Angel
Practical Telepathy
Publicity Miracles, etc.



Published by Joseph Ovette

CONTENTS

Foreward

A Sensational Flag Production

An Unusual Silk Combination

Ovette's Silk Blowing

An Entirely Different Method For Dying Silks

The Separated Silk

Aurora Borealis-A Feast Of Colors

Ovette's Original Silk Production From Mouth

A Novel Silk Transposition

Ovette's Silk Change

Latest Knotted Silk Effect

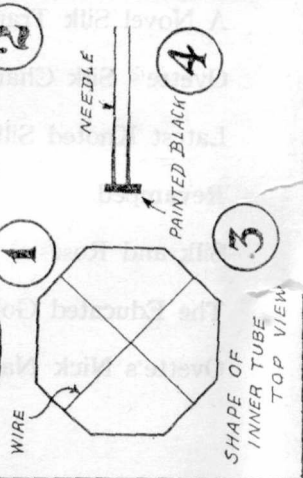
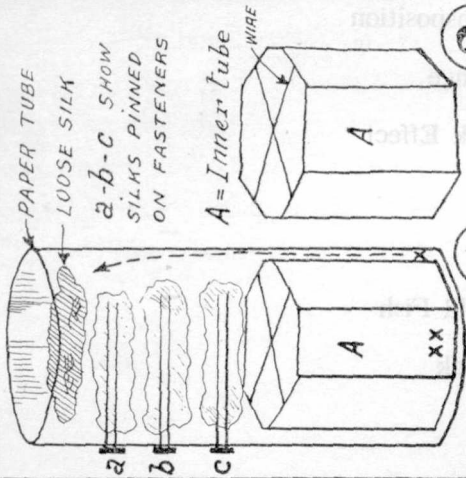
Revamped

Silk and Roses

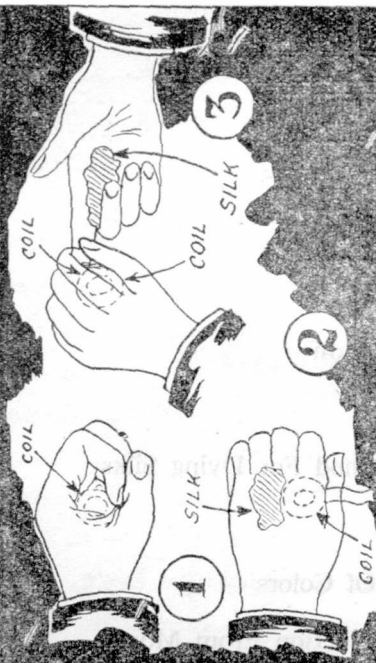
The Educated Gold Fish

Ovette's Nick Nack

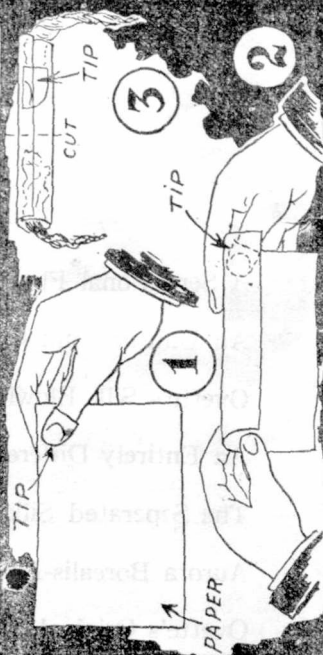
OVETTE SILK BLOWING



SEPARATE SILKS



OVETTE SILK CHANGE



FOREWARD

The appearance of this little book is the direct result of a demand from numerous magicians for a book on silk effects. It was not written with originality as the main object, but with the thought of bringing to the average magician many ideas and effects that they themselves will find combine a certain degree of originality along with different twists for the performance tricks that they possibly may be aware of. In this work I have included many of my own effects, outstanding of these being the production of silks from the mouth an effect that I am still using, It was due to the many requests that I have been prevailed upon to include it in this booklet.

I feel quite sure that the reader in glancing over these pages will find much that is extremely valuable and practical, material that can be placed into immediate use, something unusual, for very seldom do we read of an effect that we can hide away, build and then use. Almost always there arises a hitch here and there. Your efforts in glancing over these few pages will more than repay you for the time spent.

Joseph Ovette

Feb 8, 1931

Cornwall, Ontario, Canada.

A Sensational Flag Production.

The effect about to be described has long been one of my favorite methods for the production of a large flag or silk.

It being both novel and away from the regular run of productions, that I have for a past number of years featured it in my regular act.

The effect briefly is that the performer advances towards the footlights, but on his way he stops at a small stand or table, picks up a sheet of common newspaper and walks forward. **SUDDENLY** as if a magic touch has been applied- the newspaper **BURST INTO FLAMES**, As the flames consume the paper, and the spectators are recovering from the sudden change of affairs, they are further surprised when like a bolt of lightning Huge- Flag appears before the performer. Its appearances in the performers hands is **INSTANT**, and indeed not the keenest eye can tell from whence it came.

Like most good things the working is quite simple. Requiring little attention and arrangment, however I can safely assure my reader that the time spent on effect will be amply repaid. We shall first give our attention to the burning of the newspaper. This is brought about by first securing a tiny cup (a gun cap of 22 caliber will serve the purpose nicely) that does not leak. This tiny cup must be perfectly flat on the bottom so it will not upset.

Now obtain a wide mouth bottle with a glass stopper. Into

this bottle place 8 ounces of BISULPHURST OF CARBON and with it about a 2 inch length of phosphorus. Replace the glass stopper on your bottle and keep it in a dark place. Within a few hours time the phosphorus will have dissolved and the liquid is ready for use.

With a medicine dropper, now remove some of the liquid from bottle, immediately replacing the glass stopper after.

Now on your table or stand that you intend to use, place a sheet of paper size about 6x9 inches, so that the paper slightly extend over the edge of the table or stand.

On this paper you place tiny gun cap cup and fill the cup with the liquid you have in the eye dropper. Any liquid you have remaining in the dropper you return to the bottle.

This strange fluid will be found to be subject to spontaneous combustion, BUT experiement has shown that no visible action took place as long as the liquid was held in container. When spilled however-especially upon an obsorbant material it will ignite after a lapse of a few seconds time. This therefore meets the requirements of our trick.

When you come forward on the stage, in walking towards the footlights pick up the sheet of paper on the stand, the tiny cup naturally upsets, its contents spill on the paper. This gives the performer time to advance to the footlights and displays the sheet and his hands before it bursts into flames.

In the second part of the trick-secure a pure silk flag about 5x5 feet in size. Reinforce the top two corners with an extra piece of strong blue or red, and the same corners fasten to the ends, about 2 feet of strong cord or stout thread.

Fold the flag in two inch pleats, then fold the folded strip. The folded flag is now tucked under the vest.

It will be seen that it will be an easy matter to engage the thread with the thumbs, while exhibiting the paper holding hands at arms length in front of the body.

In order to produce the flag, all that is necessary is that you quickly throw your hands apart while they are still extended. This movement throws the flag out with such force as to unfurl it to an almost horizontal position out in front of the body.

The appearance of the flag is so sudden that no human eye can follow its source of appearance.

A little experiment with this unusual production, and the reader will herein find at last an ideal opener for his little turn of magic.

An Unusual Silk Combination

Upon reading the effect and working of this experiment in silks, the reader will at once be deeply impressed with the BEAUTY and CHARM of the experiment. It is indeed beautiful and to my knowledge few silk tricks have ever ranked in merit with this one.

In effect the performer after executing a series of experiment with playing cards, takes one card and rolls it into a tube. Reaching into the top of the tube he pulls out one at a time, five one inch (white) silk ribbons. The ribbons each being some five feet in length.

Performer now brings forth a long paper tube of some 30 inches in length, and allows the audience to peer through it, it being empty. Taking the produced ribbons-he tucks them into the lower end of the tube and now placing the tube to his mouth he blows the ribbon through. The ribbons emerge from the top of the tube STILL white. Repeating the experiment being somewhat disappointed, blowing them through once more, they appear at the top, DYED, each of a different color.

The performer now taking the colored ribbons, tucks them again into the tube-blows them through. The ribbons appear at the top end of the tube, transformed into HANDKERCHIEFS of the same color. The handkerchiefs are now tucked in, and upon being blown through they appear transformed into a large flag. The final change is taken place while the performer is in the AUDIENCE.

At the conclusion of the experiment the tube is shown totally empty.

So much for the effect which is beautiful. The secret is likewise beautifully simple. The properties required are one large size dye tube of such size as to accommodate the number of silks, ribbons and flag used. Also required will be one large size handkerchief ball (the type used for the production of silks from bare hands) This ball must hold five white ribbons

Five white ribbons each being an inch wide and about 5 foot long. Also 5 colored ribbons, each of a different color, but of the same size and length as the white ribbons. A large size flag of silk. Five colored silk handkerchiefs of colors corresponding with the ribbons.

One paper tube which you can make out of stiff paper. This tube is to be about 30 inches long. It is kept together with rubber bands or it can be taped. The diameter of the tube is such that the dye tube can be slipped in EASILY and still allow slight space around it.

The properties are now arranged as follows. Tuck the white ribbons one at a time into the handkerchief ball-the end of each ribbon being wound around the other, so when one is produced the next one will be ready. This ball is either placed in a ball holder, or vested where it can be easily palmed.

Now take the dye tube and load in the flag, do this by taking the center and pushing that down first. This eliminates

the possibilities of it catching in the tube. The five colored silks are next tucked in on top of the flag, followed by the colored ribbons. In placing in the ribbons-get them all in one bunch and work them in as if it were one single ribbons. In this way they will come out together like a giant vari-colored streamer.

The long paper tube is on your table.

In the presentation of the trick-after performing a few card tricks you pick up a single card, as if you were about to demonstrate a really good trick.

However you take the card in your left hand and do a back and front palm several times. The audience thinks that you are showing them a stale card trick.

During this time the right hand has palmed out the handkerchief ball and is ready for action. Now vanish and reproduce the card once more, and then bring the right hand up to the left and get the palmed ball back of the card which is held by the left hand.

Now bend the card around the ball and hold it tightly. The audience thinks you have merely formed a tube out of the playing card.

With the right hand fingers reach into the ball over the top of the card, and produce a ribbon. The ribbons being drawn OVER the top of the card with the right hand.

Produce the first four in this manner, and as each is Produced lay them over the left elbow.

To produce the fifth ribbon, take the first end of it and hold it on top of the card with the left first finger, while the right hand reaches and steals the ball from behind the card, and draws down as though the ribbons were produced from the card.

The ribbon is laid over the left elbow like the rest, and in doing so, you will notice that the right hand comes in a beautiful position to drop the ball into the left coat pocket.

Toss the playing card to the audience.

Now pick up the paper tube and show it empty, and turn with your right side to the audience.

Take the ribbons with the right hand and place them in a bunched manner into the bottom of the tube end. With the right hand push them inside until they are out of sight.

Now take the tube in your hands and place the bottom end to your mouth in a blowing position, the top end of the tube being on a slant. During this time the left hand has been resting on the hip (wherein repose the dye tube--in the back hip pocket or the side trouser pocket--this was not mentioned in the set up of the properties) as you apparently blow ribbons through the tube.

You just blow hard enough so the ribbons make their appe-

arance at the upper end. Now while this is going on, your left hand has secured hold of the dye tube(open end up) and is ready for it to be loaded into the paper tube.

As you see the white ribbons at the top come out, you act disappointed. Bring the bottom end of the tube back of the body, to left out of view of the audience, while you look into the upper end of the tube. This move affords a perfect cover and misdirection for the left hand to slip the dye tube into the other end of the tube where it is held by pressure of the left hand on the outside of the paper tube.

The right hand now takes out the white ribbons at the top end, bunches them and tucks them into the lower end of the tube, this time they go into the dye tube, pushing them well in, which causes the colored ribbons to come out INTO the paper tube.

Now place the end of the tube to your mouth and blow ALONGSIDE the dye tube and the colored ribbons will make their appearance, making a most beautiful display.

The colored ribbons are taken by the right hand, bunched and tucked into the lower end and "blown" through, this time changing into the colored silks. The silks are taken all in the same manner-pushed into the end and blown through.

However now as the last portion of the flag comes to view, the lower end of the tube is swung back out of sight to the

left as before in the loading of the tube-the right hand now assists the silk flag out. During this move the left hand secures the dye tube which slips easily in the hand and places it in the left coat pocket. You will find that the end of the tube comes into a most perfect position to allow the tube to easily slip into this pocket.

The change in the audience can be effected as follows-as the silks are produced either one at a time or all together as you may select-tuck them into the end-and push them "home" which causes the flag to come out of the dye tube entirely and rest in the paper tube. Now swing the tube (paper) into the position for loading the dye tube into your coat pocket. This is done under the pretext of looking into the upper end which you do.

Having disposed of the dye tube, and with the flag in the tube, the performer can step into the audience and cause the flag to appear while there. The tube is finally shown empty.

If the performer desires-he can as each silk is caused to appear at the upper end, take the silk and tuck it into the lower end and "change" it into a silk of another color by blowing.

The ribbons do not have to be produced from a handkerchief ball, in fact in other means will answer. However we believe that the entire routine exactly as it is, is one of the most beautiful with silks in existence. The misdirection is perfect, the effect is all that could be desired.

Ovette's Silk Blowing

While the effect just described involves the blowing of silks through a tube for their color change, the one about to be described is a different means of causing a silk to change color by BLOWING it through the tube. The blowing of a silk through a tube to cause a change is in itself a new departure in the old dying silk effect.

The effect in this method is practically the same as the one described, though some what shorter. In this the performer shows a paper tube empty-(much shorter than the one in the previous effect) Taking a silk he tucks it in the lower end and blows it through. The silk emerges at the opposite end, a different color.

This is repeated with the balance of the silks-or the trick may end by the production of a large flag or silk-the tube in turn being shown empty at the conclusion.

By observing the sketch in the plate the reader will at once become thoroughly acquainted with the apparatus used to bring out the effect. It consists of namely, a metal tube somewhat flat on one end-and on its opposite end crossed with wire. This if the tube into which the silks about to be dyed go, the wire on the end prevents them from going through.

Also used are four special pins or needles. These are merely two long needles on the ends which are soldered a miniture cross bar of tin, being flat. The soldered needles are about

an half inch apart. They must be of such length as to go almost clear through the paper tube. It will be noted by the drawing in the plate, that the purpose of these special needles are to hold the silks inside the tube.

In arranging the trick, first from a tube-as in the regular dye tube method, and tape it to hold same. Now take your silks that you are going to use-and one at a time-bunch and push one of the special pins through the tube, from the outside and into the tube. Repeat this with the others.

In refering to the drawing you will note that they are one above the other in the order you wish them to change color.

In the top-as in the drawing place your final silk, LOOSE, not pinned. In the bottom of the tube you tuck the metal fake.

This loaded tube is lying on your table under the silks you intend using in the experiement.

A piece of paper the same in size as the loaded tube is lying on your table also. This is picked up and a tube formed from same. The tube is taped in the same fashion as the other one **ONLY BEFORE THE AUDIENCE.**

Now the performer lays the tube on the table-and same time he picks up the silk that covers loaded tube. In one same movement-the already formed tube is dropped into a servante

thus effecting an exchange of tube. This can also be done with a chair servante, by having the silks draped over the back of the chair.

Pick up the loaded tube in your left hand, and with the silk in your right hand, tuck it in the lower end, into the fake metal tube. Now place the tube to your mouth and BLOW. This will cause the FIRST silk that is loose in the tube to fly out. Now tuck this one in the end-(you are standing with your right side to the audience-so that the audience can not see the fake needle tops) As you tuck this silk in the left hand which is assisting in holding the tube pull out the first needle. This needle can be easily dropped into your pocket or on the table.

The second silk is blown through in the same manner as the first. This is repeated, (each time removing a pin from the tube) until the final change.

When the last silk inside the tube has been "released" performer steps to table, and picks up his wand, and taps the paper tube, same time the lower end is allowed to rest on the table for a brief moment, during which time the fake metal tube is allowed to slide out onto the table or in a well.

The last silk is blown through as the others, and the tube is shown empty. The performer can arrange his own moves to suit himself in the working of this beautiful means of doing

the old color change trick.

While on the subject of silk blowing methods, if the reader will refer to the plate drawing he will find another ingenious apparatus for creating this effect.

In this device it will be seen it resembles the old style dye tube FROM THE OUTSIDE. However closer inspection as seen by the drawing reveals, that it is most ingeniously constructed.

Half of the inside of this tube is divided by a sheet of tin (entire tube is also tin) The other half has merely a lip edge. Also will be observed that half the tube is identical like a regular dye tube, having a ribbon for the change, for holding the silks. The tube in all is painted black.

In the working of this apparatus, the tube is loaded from the top end, what might be called the open end-but the silk compartment. The silks are taken one at a time by their CENTER and this end pushed in first. The balance are loaded in the same way.

The loaded tube reposes on the table under a sheet of paper and it is loaded into the paper in much the same manner as in the old style method.

Taking a silk in it pushed with the fingers into the lower end-against the opposite end of the load. This forces the first silk out into the "open" compartment. The performer

now has but to blow in the UPPER side of the tube which will cause the silk in the "open" to fly out.

The preceedure is repeated with the entire trick. At the conclusion the tube is disposed of in any manner that the performer may elect.

An Entirely Different Method For The Dying Silks

The regular method of working the dying silks is so well known that it is of course familiar to most. A description will not be necessary as the method about to be described is purely mechanical.

I can only describe the apparatus that I have made for my own use, which has been tried and tested many times, much to my satisfaction and to the mystification of my audiences. Many magicians have been baffled by this method.

The entire secret lies in the use of a special wand and a pull. The wand being a hollow affair made of brass, containing a plunger inside, arranged much like the card in egg wand-but much larger of course. In fact it is identical to the wand outside of being larger.

When the plunger is pulled down-the open space above it will hold three small silks. The entire wand is made to appear as much as possible like the average magicians wand.

In working the trick-have three colored silks which you desire to use, loaded into the wand. The wand is lying on your table. Also on your table lies three white silks of small size. The pull is arranged to that the end is formed into a loop, and same being around the left thumb throughout the trick. (This loop can be of catgut)

A small piece of paper is picked up and in the usual manner shown on both sides and then rolled into a tube, about the size of your wand. A rubber band is then snapped around the tube to hold it in place.

Pick up one of the white handkerchiefs and insert it in one end of the tube and push it through with your wand. Take the white handkerchief out and allow the audience to look through the tube themselves.

Now using the wand push another silk (white) through, as you do so your right thumb pushes up the plunger pin on the wand and thus secretly loads the three silks that were in the wand into the paper tube. All this while you have the loop of gut from pull on your left thumb.

Now lay down the wand and pick up the three white silks together and insert them all at the same time inside the tube. In the same motion pass them through the gut loop of the left thumb. They are then pushed out of sight into the tube, when they can no longer be seen (right fingers pushes silks in) the RIGHT HAND makes a sweeping movement for the wand on table. This action works the pull and the three white silks are jerked rapidly up the left sleeve.

The right hand grasps the wand and pretends to push the white silks through the tube, but of course the colored silks are the ones to appear at the top of the tube.

The change should be effected in the audience, handing each spectator one of the handkerchiefs as they appear.

Any magicians will be indeed surprised when you toss the paper tube out among the audience.

The effect of this simple way of working an old trick is quite remarkable. While it takes a little patience to prepare the wand and the tucking in of the silks I feel sure that the reader will have at his command one of the most subtle means of producing this old trick.

The Seperated Silk

Pocket tricks involving the use of silks have been few and far between, outside of the knotting effects.

This little silk problem has met with the approval of all the magicians to whom I have sold it. Hence I am including it in this book of silk creations.

The performer either borrows a small silk, or taking out his own offers to show his auditors a novel effect. After showing the silks, he picks up a small piece of paper which is quite unprepared.

The paper the performer forms into a small tube.

Taking the silks it is tucked into the tube until "both ends" are seen to protrude from either end of the tube.

The magician now taking up a pair of shears cuts the tube in half completely and seperates them. One half of the silk is seen in one half of the tube and likewise the other half in the other. Unquestionally in the spectators mind and in fact as far as anyones eye can see the silk in the tube has been cut in half.

The halves are now brought together, and one end of the dangling silk pushed into the tube.

The spectator is requested to take hold of the other end of the silk and pull-which he does pulling the silk clear of the tube-COMPLETLY RESTORED.

Now for the working which involves no complicated apparatus or moves.

You will require a regulation thumb tip. This tip must be prepared by placing in it, a fairly large corner of a silk of the same color as the one you intend using for the experiment. This corner can either be glued in the tip at one end or sewed in. The latter being effected by piercing a couple of holes in the ball side (near the base) of the tip.

Place this tip with the corner pushed in-into your lower right vest pocket, or for that matter any place where it will be handy for you to secure it.

A small piece of fairly stiff paper, and a silk, and you are ready to present the trick.

The silk can be tucked into the vest pocket with the thumb tip in the event you find difficulty in obtaining possession of it (the tip).

Reach into your pocket with the right thumb and first finger and bring out the silk, same time get the thumb into the tip. The silk can be freely shown without any fear of the tip being seen.

Laying down the silk the paper is picked up and held with both thumbs on each side-facing your body. The paper can be casually exhibited on both sides.

With the paper in the described position, it is rolled into a tube, the first fingers rolling it around the thumbs, the left thumb coming out. The right thumb remains in, apparently evening up the tube.

The thumb (right) is pulled out and the tip is left behind in one end of the tube.

Now with the left hand, while the right holds the tube tightly at the point where the tip is, crumple up one end of the silk, pulling in the corner to about the middle. In other words the fingers of the left hand "ball" up half of the silk, and push it into the open end of the tube.

The silk is pushed in with the left fingers, leaving a goodly portion of one of the ends to dangle out.

The silk should not be pushed flush against the thumb tip in the tube.

The right hand thumb now goes into the other end (into the tip) for the apparent purpose of pulling out the opposite end of the silk. The thumb assisted by the first finger pulls out the corner that is fastened into the tip.

The illusion of the silk being inside the tube, with both ends protruding is perfect.

The fingers of both hands are holding the tube.

Both hands, fingers of right and left- "pinch" the tube right

at the middle. In other words the tube is flattened right at the "tip" of the thumb tip.

Holding the tube with the left hand carefully, with the right pick up a pair of shears and cut the tube at this point completely in half. The left hand assisted by the right, which still holds the shears separates the halves by holding them apart, showing that the silk and tube have been cut. This is the most convincing part of the trick.

Now bring the halves together and with the right fingers tuck into the tube (really into the thumb tip) the fake corner. On the last poke do it with the right thumb. When the thumb comes out it has the tip on it.

As you are giving it the final push with the thumb, request the spectator to slowly pull the other end of the silk free of the tube.

He will be surprised indeed when he finds the silk restored, when a moment ago he saw it with his own eyes cut in two.

Reference to the drawings on the plate will make the entire procedure quite clear.

For a convincing easy to do pocket effect this one is hard to beat.

AURORA BOREALIS

or A Feast of Colors

One of the most beautiful and showiest rapid-fire sleight-of-hand effects with silks.

Ovette's Original Presentation,
with additional Ovette Innovations.

Three small sheets of tissue paper red, white and blue are freely exhibited, then transferred to the left hand, with either a taper or candle held in his right hand, or a candle resting in a candlestick on his table, the magician ignites the colored sheets. As quickly, by crushing the burning papers together, the flames are extinguished, suddenly three wide and beautiful eighteen-foot silk streamers, which the magician throws out over the heads of the audience, are seen to have apparently metamorphosized into the ashes of the burnt colored papers. Quickly drawing out the lengths of colored ribbon, which he transfers, in a twinkling, to the arms of his waiting assistant, the magician rapidly withdraws from this a long string of silk flags of varying sizes, until, finally, the more important ones, as they are drawn out towards the finish, are seen to be of a regulation two-by-three foot size. Immediately following this pretty display, from the pile of flags thus produced the magician suddenly brings forth his National flag of a prodigious size. Then, after allowing the audience sufficient

time to express their appreciation of what they suppose is merely a pretty and patriotic climax, the magician, momentarily using the flag as a foulard, spreads it over his arm in the manner usually done prior to some production. He slowly raises the flag above his arm, when the audience observe the form of something beneath it. The magician then drapes the flag gracefully over one of his tables, when immediately after he removes the flag there is seen standing upright on the table-top a gilt frame, with glass, in which is the likeness of some past or present-day celebrity. This the magician lifts off his table, and freely exhibits front and back, rapping the rear side of the frame soundly to prove its solid construction-the frame at all times being of course in plain view of all. Upon the frame being replaced on the table the likeness of an entirely different personage is seen. The frame may also be so constructed that around its two sides and top, just prior to its first appearance, a number of small silk flags, on metal (wire) staffs, will spring out.

Properties required and general method of working

Three small sheets, red, white and blue tissue paper. Candle and candle-stick and fairly large, preferably wooden or interior padded metallic match-box. Three eighteen-foot lengths of I- I-4 inch silk "throw-out" ribbons, sewn firmly together a few inches at one end. To the extreme end of this sewed section there is securely fastened with strong thread an oblong wire clip, which, after the ribbons have been tightly rolled

together, can be forced over the roll of ribbon and hold it intact until the time for productions, the mere drawing back of this wire clip of course immediately loosening the ribbons, and the fact they have been rolled from the loose ends inward make them weighty enough, when tossed, to fly out a considerable distance. The match-box already mentioned and described, should be of sufficient size to accommodate, behind its open drawer, the rolled up ribbon secured in the manner just explained, yet not so tightly as to retard quick action getting secret possession of it.

Also of course are required the string of flags, which may be of any fair size and length, these are carefully pleated, one being laid over the other in this fashion, and the pile is then rolled in opposite direction to the pleating, and secured by a small leather strap, the bends of which are held firmly together by a glove-fastener. This strap may, if the performer so desires, be permanently attached to the last one of the string of flags to be produced as a guard against it being mislaid or lost, and to eliminate any need for its secret disposal. If covered with ribbon of the same color of that to which the flags are attached it will appear (to the audience) to be merely a loose dangling end of that ribbon.

The single and largest flag of all, which makes its appearance from the bunched-up ribbons, is prepared as follows. Along its upper edge there is sewed a length of tape or stro-

ng ribbon, suitable color (to correspond as possible to the flag itself) as a means of reinforcing the flag, nearly which would otherwise undergo considerable strain when produced. To one end of this tape is fastened either a loop of thin wire or preferably, fine catgut- the loop being of sufficient size to admit the performer's hand easily, while to the opposite end of the tape there should be either a continuation of the same tape, or ribbon, or a short extra piece sewn to it, at the extreme outer end of which is fairly large button. The flag, so arranged, is then laid flat on a table, and by folding reduced to sufficient size to start pleating it "accordeon" method, after which it is pleated in just the opposite direction, and thus the large flag -which should properly be of silk of fine texture is reduced to a size surprisingly small in compass. The wire or catgut loop already mentioned, and the extra length of tape, with its button, should be allowed to remain outside. The pleated flag is then secured by a "strap" made of wide tape of any dark (preferably black) material, secured at the ends by a glove-fastener. Flag thus prepared is secreted in left-hand upper pocket, the loop being allowed to protrude in such a manner as to be instantly get-at-able.

The string of flags previously mentioned lay secreted in their folded state beneath either side of the performer's vest, in a very shallow pocket about the length of the load. It should not extend to the full height of the load of flags, but rather be some bit shorter, so that under cover of the silken

streamers, the mere turning up of that side of the vest will cause the bundle of flags to drop into performer's hand. The shallow pocket just described merely acts as a safeguard holding the load above the vest level during the rapid-fire actions which precede the appearance of the long string of flags.

The large flag is secured in the following manner. Assuming the magician has already loaded into the bunch of streamers the previously concealed bundle of flags, and has turned the streamers over to his assistant, and has also standing with an arm-full of flags he has just withdrawn from the pile of ribbons, he brings the pile over to his left, covering that side of his body, while, with the thumb of his right hand, he engages the protruding loop attached to the large folded flag in his left side pocket. Quickly withdrawing the folded flag he requires but a second more to undo the clasp securing the strap binding the pleated flag: his right hand already has control of one end of the flag, and in another fraction of a second he secures control of the tape attached to its opposite end, so of course all he need now do is stretch both arms wide apart and the huge flag unfurls to its full size, completely covering, if desired, the load of small flags, altho' this is unnecessary and might mar, rather than add to, the general effect, the idea intended being a gigantic PRODUCTION of silks from apparently nothing.

Strapped over the performer's shoulders, beneath his coat and running completely around and under the arm-pits are two very light straps, which previous to being buckled, are looped through small rings attached to spring clasps of sufficient strength to firmly grip the either end of the picture frame containing the likenesses of two celebrities. As the magician has no need for turning his body to any considerable angle during the productions of the ribbons and flags, and the audience's attention is directed upon these, any slight bulge in the performer's coat will pass unnoticed. This frame measuring approximately 8x12, hangs just below the performer's shoulder blades, extending down to a point near the small of the back. Its corners should be rounded as much as the frame will bear and yet hold together, then reinforced by a binding of band-iron completely around its edges.

Gilding of the complete frame will then make the iron binding unnoticeable. As the reader has doubtless surmised, the rounded corners of the frame (its uppermost ones, particularly) offset any possibility of corners showing their presence beneath the magician's coat, even were his back turned full to the audience. As also the rest of the frame is completely masked in this fashion its presence will never be suspected.

Although not absolutely necessary, but as a means of reducing the weight somewhat, thin transparent celluloid is suggested to serve as a "glass" for the frame. Directly behind this is placed the likeness of the celebrity to be shown first

but its construction is entirely different from what it actually appears. The picture is one that has been carefully cut away from its background, so as to leave the likeness alone in relief. This picture is glued to a loose silk background, which may, if desired, be filled in with water color paints, later, to give the whole the appearance of being one complete picture. As this likeness, on its silken background, masks the presence directly behind it of still another, but unprepared likeness, it is obvious the front one (much after the card frame with cloth flap) must be withdrawn (under cover of the flag from which the frame was produced) before the second picture can be brought into view. Immediately this is accomplished the magician allows only the back of the frame to be seen, tapping it with his knuckles to demonstrate its solid construction. He then casually replaces the frame on his table—the hinged real support holding the frame upright when his audience will suddenly notice the frame holds an entirely different likeness.

Some mighty good comedy can be introduced here by having say, instead of this second likeness being of some other celebrated person, a picture of a colored boot-black. If, then, the switching of pictures be made before the applause given the celebrity has subsided, the magician can feign surprise at the vociferous applause, then gaze at the picture himself (its back to the audience), shake his head solemnly; then slowly replace the frame, with its now comic picture—on his table.

Ovette's Original Silk Production From Mouth

I have had many requests, from those whom have seen me perform this effect, to include it in this work of silk problems

The production of silks from mouth has long been my favorite trick. In fact it has played an important part in my Chinese act for the past 20 years or so.

In this foregoing description the ENTIRE trick is described move for move precisely as I am working it now.

In its performance the performer first eats a mouthful of paper shavings of various colors. This is followed by a glass of water after which the mouth is shown empty.

Immediately the performer reaches into his mouth with his right fingers, and pulls out ONE AT A TIME vari-colored silks.

This is repeated, producing some 30 or 40 regulation silks. Following this several yards of colored ribbon are also produced, FROM THE PERFORMERS MOUTH.

For a finale, a large flag is extracted from the performers mouth.

The entire production is rapid and convincing, for the silks are actually produced from the performers mouth and not apparently.

the successful performance of the trick, one assistant is needed, although I dare say that no one will ever suspect that the assistant has anything to do with the performance of the trick, the magician apparently does all of the trick. The silks are made up into three loads- as follows.

Load No 1 consists of obtaining a small size hollow egg with a hole in it.

This egg is loaded with as many silks as it will hold, (I cut a piece of my silks from one corner to the other, and from a short distance they appear to be a regular silk. In this way they apparently produce more silks). In loading each silk, twist the final corner of each around the other one, so that when it is pulled out the other will be ready to grasp. Load as many as you can into this hollow egg.

The loaded egg is now placed into a shallow pan. This is nothing more than a small child's toy doll pan, made of tin.

With the load in the pan, on top you sprinkle paper shavings to a sufficient amount to cover the egg and no more.

The pan is placed on a table to your left. This table will also serve to hold your silks later.

Load No 2 is made by securing about five yards of colored ribbon, 3/4 inch in width. (I made mine by sewing pieces of different colored ribbon end to end. This makes a more colored display).

This ribbon is pleated back and forth until you have a small handle. Now take a silk and twist its corner onto the end of the ribbon and wind the silk around the folded ribbon,

making as neat a ball as possible. About 5 or 6 more silks are wrapped tightly on this ball, interlacing each corner. The corner of the last silk is tucked under one of the folds.

Keeping the tucked under end on top, this load is placed just to the rear of the pan on the table.

Load No 3 is made by first folding up a fine silk flag or large silk handkerchief of a beautiful design. (this comes out last) Around this is wrapped about 9 silks. This load is placed to the right of the 2nd load. (But don't forget which load contains the flag and which the ribbons).

A glass of water on the table, and a silk tossed carelessly in front of the silk loads to conceal them from any possible angle view, comprises the arrangement.

Presentation-The magician's assistant enters to the left and carries the small pan in both hands. In fact she picks it up off the table.

The pan is held UP so no one in the galleries or boxes can look down in it and by any chance see the load.

The magician reaches in with his EXTREME FINGER TIPS and pulls out a few of the shavings-and eats them.

With the first "helping" the assistant now reaches over and with the right hand takes the glass of water which is handed to the performer. The pan is held in the left hand.

The magician taking the glass of water drinks some of it and hands the glass back to the assistant with his left hand.

Apparently liking the "feed" he now reaches in and gets a handful with his right hand, coming away with the load under.

the shavings. He eats most of this (in fact there is very little, but appears to be a large quantity).

The assistant now gives the magician another drink, takes back the glass and with a little flourish shows the pan, and sets pan and glass back on the table, as she does her back is turned for a moment to the audience-she takes load no 2 and places it inside the pan. She now turns her attention to the magician.

The magician after eating a little. Opens his mouth shows it empty and then brings the right hand up to the mouth as if to draw something out and in this move the back of the right hand, which contains the load is towards the audience-with this movement the egg goes into his mouth, the fingers pulling away the few odd shavings that may be around the lips, Now reaching into his mouth (the egg) he pulls out the first silk, but the left hand assists, by **SPREADING OUT** the silk as it is pulled, thus creating the impression that the silk **AS OPEN** and not rolled up. This is repeated with the balance of the silks.

When the last silk is removed-the egg is rolled around in the mouth so the hole is away from the audience.

The magician pretends to be in pain, opens his mouth, and the audience see the egg apparently stuck there.

The assistant is directly to his left, and reaches in with fingers and pulls out the egg which is exhibited and placed on the table.

IMMEDIATELY-the magician (being near the table) grasps the pan, fingers inside clasping the load. In picking up the pan the body swings to the right and back facing the audience, still holding the pan.

In this movement the magician opens his mouth wide showing it to be empty.

The audience have seen the inside of the pan and they are looking at the bottom of it as it is held in the right hand.

The pan is then quickly handed to the assistant.

The magician in one movement reaches into his mouth and loads the silks in his mouth same time pulling into view the the corner of the first silk. (the picking up of the pan is done for no apparant reason outside to show that it is empty, although attention is drawn to the mouth and NOT the pan-it is all done in one even movement-no hesitation being made).

It will now be found that the silks are a little harder to pull out- they must be "worked" out using both hands, spreading them as they are so pulled out.

As each silk is pulled out the assistant takes it-shows it and places it in the pan she is holding.

After several silks are placed in the pan-the assistant turns and places the pan on the table, and same time she picks up the last load in her right hand-which is held half closed.

The assistant now stands just to the left of the magician. with hands held down to the sides, looking straight at the audience.

The magician is pulling the silks out of his mouth-when he

comes to the end of the RIBBON-pulls on it with both hands. He pulls out about a FOOT of it-looks at it in amazement, and then uttering some incantation rushes over to the assistant -and with his left hand places the end of the ribbon IN HER RIGHT HAND, same time getting the load in this left hand.

He now quickly swings completely around to his right so his left side is towards the audience. His hands are free from the ribbon extending from his mouth.

The assistant upon seeing the ribbon thrust into her hand, QUICKLY grasps it and swings to the left, moving to the other end of the stage just opposite the magician.

With both hands she pulls furiously the ribbon from the performers mouth-.(The ribbon stretches across the stage in my performance of the trick.)

The performer opposite the assistant-is somewhat stooped over, facing the assistant. Each hand is resting closed on his thighs in front of him. The left hand holds the load of silks. When almost all of the ribbon is out of the performers mouth, the assistant with one final-jerk, yanks the rest out of the performers mouth.

Now as SOON as the last end goes out of the performers mouth-the performers left hand quickly goes up to his mouth as if wiping it, and in goes the load, and quickly the teeth work into view the corner of the first silk.

Performer now advances towards footlights and slowly produces the silks in his mouth as before, the large silk coming

out last and the trick is concluded.

The assistant has taken the silks and ribbons and piled them on the table where they make a large display.

All the movements are rapid and smooth and must so be performed, for the successful performance of the trick.

Careful attention must be given to putting up the load. And don't try to use too many silks or they will "gag" you,

Your assistant must know his "ropes" and a certain amount of acting is required on the performers part.

The entire trick will require careful practice before it can be exhibited with any degree of skill. Once acquired the magician will have indeed a different trick that he can well be proud of.

A Novel Silk Transposition

When first placed on the market this beautiful little effect met with such instant favor that I decided to include it among the items contained in this book.

For those whom do not recall the effect I will describe it briefly.

The performer exhibits two small paper bags and hands one to one spectator and the other to another for the time being. Into one bag a blue silk is placed and the bag is accordingly tied with a small blue ribbon. Into the other bag is placed a red silk and the bag is tied with a ribbon of the corresponding color.

The bags are further marked on the outside with the spectators signature.

Upon the performers command the silks change places much to the spectators surprise, for upon tearing open the bag that once contained the red silk, it is found to now contain the blue silk-and the bag that once held the blue silk now contains the red silk.

This beautiful little effect is accomplished in the following ingenious manner.

Two novel gimmicks are responsible for the change.

These gimmicks are made as follows. Paste a strip of soft tin between two pieces of paper (same as the bags) The tin strip is thus between the paper, the paper being on the outside of the tin strips.

Now directly over the tin paste a piece of ribbon, one red for one gimmic, and the other blue for the other gimmic.

It is needless to say that these gimmics are quite small, in fact they must be of such size so that they can be easily pressed around the neck of the bags when tied.

The gimmics are in your pocket-in such a position so that you can tell the blue from the red in obtaining them.

Now with the silks in the bags have the bags tied. When they are tied with the small ribbons, pick up a pair of shears and TRIM the tied ends SHORT, very short in fact.

Hand the bag to be marked while the spectator is thus engaged, get the gimmic of the opposite color to the silk in the bag.

This gimmic is gripped at the base of the first finger and thumb (thumb palmed like thimble).

When you receive the bag-grasp it at the neck firmly at the base of the thumb and in this way you automatically clamp the gimmic right over the ribbon that is tied around the bag proper.

You have created a change right under their nose.

The first bag is laid on the table and the second bag is treated in the same manner.

The trick is now practically over, for all that remains is to command a change to take place, and tearing a hole at the bottom of each bag, pull out each silk.

The bags can be untied, during the process, the fake is jerked off with the real ribbon and thus the bags are tossed out for inspection.

It will be found effective to have the bags suspended.

For a neat easy and clever effect for club or parlor this one will be found quite ideal.

Ovette's Silk Change

This is another one of my effects that I have found to be quite popular it being of an impromptu nature.

It is quick, clean and has a surprise finish.

The performer tucks an unprepared silk into his left fist, slowly poking it in with his right finger.

The performer now effects a sucker move on the audience, by pretending to steal off the handkerchief in the right hand and placing it in the trousers pocket.

After a little by-ply the silk is shown to be still in the left hand, from whence it is pulled free.

Once more it is poked into the left fist. When completely out of sight the left hand is opened and the silk is seen to have changed to a stream of vari-colored paper ribbons. The hand is shown empty, the silk apparantly having vanished.

Obtain a small vari-colored fine paper coil, and a silk handkerchief and proceed as follows.

The paper roll is in the right trousers pocket.

Pick up the silk and grasp it by the corners, and now pick it by its center so the four corners hang down.

Show the left hand empty and form it into a fist.

Place the CENTER of the handkerchief into the top of the fist and begin poking each corner of the silk into its center in the fist. This brings the silk into a small tight ball which is poked into the left fist out of sight.

On the last poke the right hand pertends to take the silk aw-

ay, and the hand goes into the trousers pocket, just long enough to palm out the paper roll.

The audience suspecting that you are trying to slip one over on them will immediately howl (at least some kids will).

Assure the audience that you would not **THINK** of deceiving them in such a bold manner.

With the right fingers reach into the left hand and pull out the silk and show the left hand empty.

The silk is held at the top corner between the thumb and forefinger of the left hand

With the back of the right hand still to the audience (with palmed roll) this hand strokes the silk in the left hand with a downward movement. This move naturally brings both palms close together and enables the right hand to easily transfer the roll into the left hand, which quickly forms into a fist as before.

With the fist closed **TIGHTLY**, the right hand picks up the silk in the manner as before.

The corners of the silk are poked into its center-but the silk is not going in the fist-(but it appears that way).

Now as the performer makes the **LAST POKE**-it is made with the **SECOND FINGER**. This finger apparently poking the silk in, with a **ROTATING MOVEMENT** towards the right and downward.

This is done quickly, and you will be surprised how easily you can steal the rolled handkerchief for that is what you do

the second finger palms the silk, and IMMEDIATELY the forefinger takes its place and continues the poking.

The right hand fingers reach UNDER the left, and reaching into the bottom of the fist-grasp the coil and pulls it downward creating a perfect shower of ribbons. The hand is then opened and shown empty.

The silk may be produced from the mass of ribbon produced or it can be safely pocketed.

The entire effect must be performed quickly in a snappy fashion. It will be found to be a dandy for an interlude with silks.

The drawings in the plate will render the operation of the movements clear.

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Latest Knotted Silk Effect

I take pleasure in including this newest and clever effect involving the knotting of a silk. I consider it one of the best little effects either impromptu or as an individual effect upon a larger programme.

In the effect the performer exhibits a common silk handkerchief and lays it across the top of a tray or a sheet of glass which he holds in one hand.

To the surprise of the spectator the handkerchief is seen to

VISIBLY form itself into a KNOT. In other words the handkerchief is seen to tie itself into a knot upon the tray.

The handkerchief may then be tossed out to a spectator whom examines the knotted silk and finds that it is quite unprepared in any manner.

The entire effect is accomplished without the aid of assistants or any special apparatus, the performer producing the effect himself.

Explanation:

The beauty of the working is simplicity itself, and that's what makes it practical.

Take a common silk handkerchief and tie a loose knot in the center of it. Now take a length of black thread about fifteen inches long or less (to be governed by the size of the tray or glass used) and tie each end of the thread to each end of the knotted silk. Thus we have a loop of thread, the ends being tied to the visible ends of the knotted silk.

The silk is now laid on a flat tray or a sheet of glass, and the looped thread is draped UNDER NEATH the tray. In other words it hangs underneath the tray, the silk being directly in the center of the tray lengthwise.

Now with the silk still on the tray UNTIE the knot and lay the silk out flat, the thread being crossed. To all appearance you have merely a silk laid across the top of a tray.

Holding the tray in the left hand, pick up your wand, and place the wand under the tray-between the tray and the thread underneath. Tap the bottom of the tray as if to demonstrate its unpreparedness. Now during the last tap let the full weight of the wand fall directly on the thread. This causes the ends of the silk to pull together and form into a knot.

A sharp downward stroke is sufficient to produce the desired results and the silk visibly ties itself into a knot on the tray. The effect is quite uncanny, to say the least as a trial will convince the performer of this effect.

Revamped

I have given the following effect the above title because as the title suggests I have taken an effect and revamped it. But I am quite sure that after one reads the wording of this old effect he will find a favorite place for it on his club programe.

Let us read on; The performer exhibits a silk and causes it to vanish by working it into his hand. Opening his hand he reveals an egg. He then shows that the silk was worked into the egg, pulling out the silk from the hole in the egg. Now once again he works the silk into the egg-and this time he taps the egg with a "magic" key which he procures from his pocket. Opening his hand the spectators apparantly still see the same egg with a portion of the silk visible in the hole. But the performer, much to their surprisè takes the very egg he holds, breaks it open and reveals it to be the real article, the silk having disappeared. The silk is produced from his collar with the statement that one must "watch their step or they are liable to get it in the neck when working the effect."

Explanation:

For the working of the effect, first obtain a real egg and with some RED PAINT paint a round spot on the egg about the size of half dollar.

This real egg along with a common door key is placed in the

rear hip pocket, or the right coat pocket which ever is the handiest to the performer. You will also require a red silk and a hollow egg with a hole in it.

Pick up the silk and under it the egg, and after the usual fashion work the silk into the egg and then pull the silk out of the egg showing that the silk really went into the egg.

Now once again work the silk into the egg, and state that this time you will use your "magic" key. The hand goes into the coat pocket or trousers, which ever the case may be and brings out the key, but also the egg palmed in said hand.

The right hand with the key-makes a pass over the hollow egg and quickly palms the egg and leaves the real egg with the red spot, in the left hand. The right hand with the key returns to the pocket, to leave the key there, but also the egg with the silk in it.

The audience seeing the red spot on the egg think that it is the silk in the egg showing through the hole.

All that remains is to surprise them by breaking open the egg on a plate, and producing a duplicate silk from your neck with the statement that "you always get it in the neck when you work this effect".

The above is one of the authors pet effects, and to say that it registers would be expressing it rather mild.

Silks and Roses

Although the effect about to be described is quite old, I dare say that there are many to whom it will prove quite new.

It is seldom seen and being pretty and novel I am including it in this book of silk effects.

The performer produces a number of silks, which he in turn twists rope fashion and pins them to an easel. The silks are pinned in such a manner as to form a flower bush. Red silks are bunched and pinned forming roses.

The performer now steps aside to view his handiwork, picks up a pistol fires a shot. To the amazement of the spectators, a FLOWER POT appears at the foot of the stem of the fashioned flower bush forming a real picture of a bush of roses in a flower pot.

The spectators are further dumfounded when the performer with a pair of shears CUT OFF THE FLOWERS and tosses them into the audience. They ARE THE REAL THING.

Explanation:

This beautiful effect is accomplished by the use of a simply arranged easel. The easel being mounted in a frame for best effect.

The easel is faked in the following manner. Where each flower is to be pinned, that part of the easel is cut out forming a small panel. This panel is fastened to a strong spring and mounted on a pivot. If the spring is released the panel

will revolve instantly-one half turn and the genuine flower which is fastened at the back makes its appearance.

If you are going to have five flowers-five such small panels will be necessary, each with its spring on its pivot.

The flower pot is produced in the same manner, this being at the bottom of the tray. But in the case of the flower pot, it is a HALF pot made of cardboard. A much stronger spring will be required for its production.

In working the effect the panels may be either released by an assistant or by the performer having full control himself by threads. By simply stepping back he releases all when he fires.

The production of the silks is optional with the performer, but he should produce silks to form his flower bush and flowers. The stems would be green and the flowers of rose color so when they are bunched they will appear much like the real article you have at the rear of the panels.

It is advisable to have the easel covered with black felt, and this will make it easy to pin the silks in place and likewise make the appearance of the flowers and pot more deceptive.

The Educated Goldfish

A number of marbles of different colors are deposited in a small goldfish aquarium, which is then filled with water and a live goldfish dropped in.

From a bag filled with pasteboard counters of mixed colors one is chosen, after which the magician commands his educated goldfish to demonstrate its power of divination.

The goldfish swims lively about, when suddenly, as it appears to be pointing its nose downward, toward the bottom of the aquarium, as if searching among the marbles, one of these-identical in color to the chosen counter-rises to the surface of the water.

So much for the effect, which if tried, will be found to work out exactly as explained, and now for the secret, which is ridiculously simple;

The bag from which the colored counter is "chosen", is, of course, a double affair, having a cloth partition of the same material, thus making it practically two bags in one. In either of these-that is, on either side of the cloth partition in the bag-are placed, say, twenty-five counters of mixed colors while in the opposite side about an equal number of counters all of the same color, are put, all this being arranged secretly beforehand. The magician, when using the bag before demonstrates, by bringing out a number of colored counters that the bag is merely a receptacle for holding these counters of different colors, and then, while stepping over towards some

one several feet distant from him, he shifts the cloth partition over that side of the bag containing the mixed counters, thus leaving open the side which holds only counters of the same color-say all green. He then requests the party to kindly remove any counter he pleases from the bag. The bag is made rather deep, and the magician purposely holds it rather high at this stage of the performance, to offset any possibility the volunteer gets a glimpse inside the bag. Of course, no matter which one of the several counters be chosen, it will be of the proper color to correspond with the "marble" which the magician's 'educated fish' is supposed to have selected. The sudden appearance of the colored marble to the surface of the water can be brought about by either of the two very simple methods. First, let us explain that the 'marble' which rises from among the others is really no marble at all but merely a tiny celluloid ball, with every outward appearance of being a medium-sized marble-and this the magician carefully keeps at the bottom of a small pile of real marbles of various sizes and colors which he deposits, together- in the aquarium- the weight of other marbles temporarily, preventing the light celluloid ball beneath from rising until wanted. With the marbles the magician has included a few tiny bread crumbs, and these, as soon as the water is poured in, will become water-soaked and remain at the bottom. Within a few moments after it has become accustomed to its new quarters the fish will start foraging at the bottom of the

jar, which the performer is holding, and at that instant the jar is shaken ever so slightly, this action causing the uppermost marbles to roll off the celluloid ball, which then, of course, immediately rises to the surface.

Another method, which eliminates the somewhat delicate position of the marbles to prevent the one rising prematurely to the surface, is to stick two or three of them, along with the celluloid ball, all together with moistened sugar, which will quickly dry and serve real satisfactory as a temporary "cement". This bunch of marbles is laid uppermost on the pile in the aquarium- and the water is then carefully poured in around, but not directly onto, the marbles. Naturally, besides serving as tempting morsels for the fish, which, however, would forage about anyway, the water will quickly dissolve the sugar, thus releasing the light celluloid ball, which then immediately rises to the surface.

The finished performer would of course, be prepared, after removing the 'marble' from the water, to immediately exchange it for another, and real marble, of the same color.

Ovette's Nick Nacks.

We are not presenting this chapter of NICK NACKS for Glory but for the purpose of proving the derelicts of the profession whom are sorry to say, are altogether too numerous. No magician should be satisfied, but CONSTANTLY seek to IMPROVE.

Too many buy books just for a collection, and there are those who condemn a book before they know what they are talking about, and still others place the value on a book according to the number of PICTURES regardless of the material it contains. This is a fact.

A word regarding silk; Just as sure as the party who is always looking for trouble, WILL FIND IT; so sure will those who are always on the lookout for new wrinkles, will they stumble on them.

Many poor simps however, do not allow their experience to teach them anything. A new idea gives them a HEADACHE; A small does of physic may merely make one very sick with out much favorable reaction. Whereas a dose of just the proper quantity and kind will throw off a bilious attack and leave one feeling glad that he is still able to press the chase. Try this DOSE.

Cut your silken squares diagonally across, making two silks out of each one. Instead of four corners, your hankies will now have but three, but by holding them up by a long corner they will drape themselves so as to pass for a full size silk. You can thus count twice as many in your production and

swipe in the credit accordingly.

SECOND DOSE: Sew a tiny rubber into one corner of your silk squares. You will find that this facilitate the biz of rolling them into a ball between the hands, and by tucking under, the folds will hold -load- intact without the use of thread etc.

ANOTHER DOSE -From me-NEVER IRON YOUR HANDKERCHIEFS. Merely wet and smooth them out against a window pane or mirror-they will stick to the glass till dry which takes about ten minutes, and they will be bright and smooth like new. Try this and be -CONVINCED- A good vanisher can be made with a piece of black velvet 2x5 inches. Fold in center sew edges-making a bag 2x2- In the open end sew a narrow piece of whalebone or corset steel, but to the shape of horseshoe so as to keep mouth of bag slightly open. Attach elastic to closed end. This vanisher will be found useful, as it will lay flat and is not bulky as are metal vanishers.

ELASTIC HANDKERCHIEF- A neat flourish to work among silks. Borrow a handkerchief-twist it rope fashion and as you do gather up a little at one end. Now pretend to pull handkerchief, and as you do, let out a little from handkerchief(slowly)then twist and pull again. The effect is that you are really making the handkerchief longer, this is old, but very little done.

KNOTTY-Handkerchief-shown rope shape, and hand holds each end of handkerchief tosses same in the air KNOT found end of. Tie knot on one end of hdkf. and twirl hdkf. in rope fashion so knot is concealed exhibit to audience show both ends unprepared throw in air hdkf. will untangle and show KNOT;

ITS ALIVE-Get a toy mustache kiddies plays with which by blowing out flys or opens out mustache, get one and use just one side removing end and attach rubber ball, to it so by squeezing ball it will cause mustache to open out and when air is out of it-it will curl up again, now if a silk handkerchief placed around this-and air held in when hdkf held at end-nothing is noticed,yet by letting air out of ball, it will cause hdkf to curl up with it, and by pressing on ball, causes to hang down, now you have real spook test hdkf to answer questions by having hdkf to curl up and down etc.

HANDKERCHIEF SOUP PLATE You can use newspaper and one soup plate, have the handkerchief concealed with in the folds of the paper and paper under the plate. Pick up the plate and paper together. Draw away the paper-hand now holding hdkf under the plate. Show the paper and lay it on the chair, and on it lay the plate with hdkf, then produce after a vanish of a duplicate silk.

USING TWO PLATES Have two soup plates nested. Ball hdkfs as small as possible cover with a little slip of paper,glue to the under side at the back of the lower plate.

Pick up both plates together with the left hand, which at the same time cover the "load". Remove upper plate with right hand, and show BOTH plates BACK and FRONT. Call attention that the plates are of the same size and place them MOUTH TO MOUTH.

The plate with the load is on bottom, Now here follows a neat little move that I have used with success, it being known only to a few friends to whom I have shown it.

Right hand slides up over plate to the left and slightly back, and grasps lower plate and PULLS AWAY while the left hand holds on to upper plate, the load from the lower plate. This brings the load under what was the top plate.

Both plates are again shown back and front (left hand covers load). Plates are again placed mouth to mouth, they being slightly tilted towards floor, and load is released between the plates. Vanish silks and find them between the plates.

HANDKERCHIEF TO RIBBON Three lengths of ribbon half inch wide and one foot long colored red-white and blue, Sew them end to end making one long piece. Make a little tube of celluloid-length and size of thumb tip. Sew two pieces of ribbon twice as long as tube around the latter and sew tube near the end of blue ribbon.

Now poke loose end (the two ribbons sewed around tube) into the tube, and then roll up the long ribbon and poke it into the other end of the tube. Now by poking a handkerchief at the opposite end it will force the ribbon out and handkerchief would be concealed inside the tube.

The tube can be on the table with a hdkf over it. Pick up the hdkf (which should be dark) same time with it the tube. Show hand empty and place hdkf and tube in the closed left fist, and with first finger of right hand poke the hdkf into the tube. Now by opening the other end of the fist, it permits the ribbon to fly out creating a very pretty effect. Then toss it into the air and show the hands empty. Produce a duplicate hdkf from the neck. This effect was released for us by Blackstone Magic Co. under name of RIBBO.

SOME PEOPLE LIVE TO DIE. WHILE OTHERS DYE TO LIVE-So heres another--Sheet of newspaper is shown and formed into a cone. Three white hdkfs are shown and placed in cone--Pulled from small end and seen to have changed color. Cone is opened and shown to be **NOTHING THERE (CONFIDENTIAL)** Take half sheet one half of newspaper--lay on table. The north and south boundaries represented by the long edges, the length of the sheet runs latitude. Now cut another sheet half of the size of your half page, one eighth page in size and lay on the north-west quarter of the larger sheet. Paste two edges of small sheet to large sheet, leaving **TOP or NORTH and BOTTOM or SOUTH EDGES OPEN**. This forms a bottomless pocket. Now turn sheet around so that the north edge becomes the **SOUTHERN BOUNDARY** and **VICE-VERSA** The "pocket" will now be in the south-east corner. Lay your right wrist diagonally over the pocket, get a hold of the (now)

N. E. corner with the right fingers and turn the hand over towards the left-taking corner of sheet with it-covering hand with paper .

Next, get a hold of N W. corner of sheet with left hand and wrap around the right hand;forming a cone(now quit your fooling and see how nice a cone you can make). Have three colored hdkfs in pocket with corners interlocked. Have a thread attached to one-the free end of the thread must protrude slightly from small end of the cone.

TO PULL THE STUNT OEF Show newspaper both sides and from a cone. Next show the three silks -should be white and place them in the cone in (the pocket). Get hold of the **THREAD-and PULL** . The rest you **KNOW**.

THANK YOU



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