



TRICKS and ILLUSIONETTES

Contains
PRACTICAL
TRICKS and
EASILY BUILT
ILLUSIONS



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Ovette's
TRICKS
and
ILLUSIONETTES

BY THE GREAT OVETTE

Being a Collection of Easily
Built Tricks and
Small Illusions

ILLUSTRATED BY
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THE GREAT OVETTE

BORN in 1885 of French Canadian parents, Joseph Ovette grew up on the streets of Brooklyn, much like the now famous Nolan family of **A Tree Grows in Brooklyn**. At the age of 12, he heard that Herrmann the Great was giving a show in a Brooklyn theatre, so Joe shoveled snow (at 5c a sidewalk) until he could afford a ticket.

The great day came. The young Ovette bought his ticket and sat enraptured through the performance. When it was over, the lad begged Herrmann to hire him as a helper. He wanted to become a magician too. But to his chagrin, the great master refused to take the boy with him.

"Now I was **determined** to become a magician," Ovette recalls. "So I shoveled more sidewalks and bought other magic books popular in those days. There were practically no magical supply houses at that time, so I read and studied, and studied and practiced for 5 years. At the age of 17, I had learned, built, and assembled enough magic to present a full hour's show!"

Those were the heydays of vaudeville, and it wasn't long before Ovette was trouping with the rest of them. In keeping with the customs of the times, he named himself "The Great Ovette," and for the next 40 or more years, he performed illusions and miracles in 23 countries of the Western hemisphere.

Once in Panama he performed as a Chinese magician, and liked the role so well, he toured vaudeville circuits for 10 years thereafter as Lung Tchang Yuen, a Chinese conjuror. He hired 3 native Chinese to assist him, and not one in a thousand ever realized that he was not an Oriental too.

On June 19, 1946, Ovette gave what was probably the greatest performance in his career. At the IBM convention's grand show held in St. Louis' beautiful Kiel auditorium, he ignored such obstacles as a sore throat and poor amplification to mystify and thrill an audience of several thousand cheering magic fans.

Joe Ovette died August 5th, 1946, of cancer of the throat, at the age of 61.



A NOVEL OPENING NUMBER

Here is a most novel opening effect that has flash and plenty of surprise. For those who like to use livestock this trick will appeal especially. The props used are easily obtained and very inexpensive to construct.

Effect: A table is seen on each side of the stage. On each of these tables a large bowl is seen. Magician walks over to first table, lifts the bowl and removes the foulard from the table. Placing the bowl back on the undraped table, performer drops foulard on bowl. Walking to the other side of stage to the second table he does the same thing. The magic words are said and on removing the foulard from the first bowl doves are produced . . . removing the foulard from second bowl a rabbit makes its appearance.

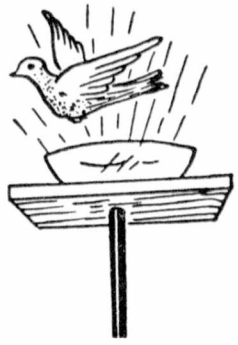
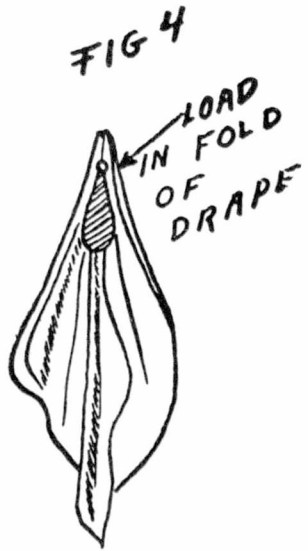
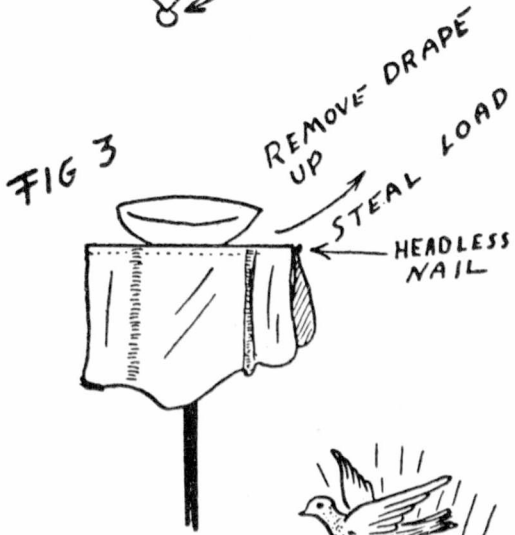
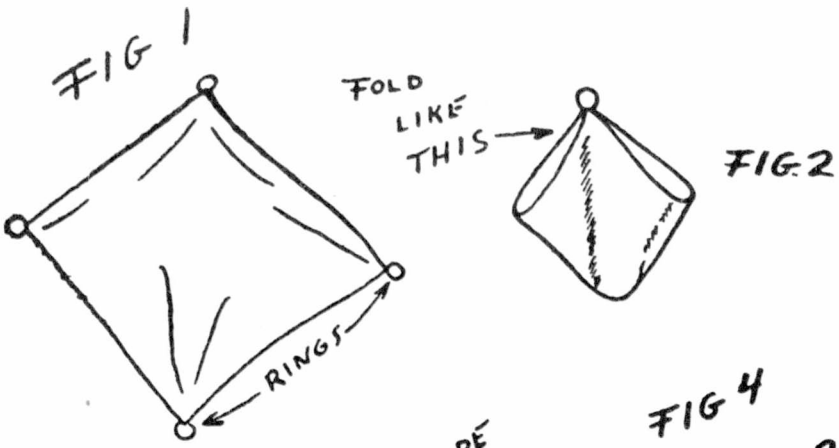
Requirements:

Two simple undraped tables
Two foulards 24 or 36 inch square
Two shallow glass bowls
Two cloth fokes to hold the livestock.
These cloth fokes are merely pieces of cloth having a ring sewn to each of the corners as **Fig. 1**.

Preparation:

Drape the foulard on the table, and place a bowl on top. Hammer a headless nail in back edge of table **Fig. 3**.

Place the doves (or other livestock) in the center of the livestock holders and gather the corners as **Fig. 2**. And hang the load by the aid of the rings on the headless nail on back of table, **Fig. 3**. The same procedure is repeated with the second table.



To Perform:

Walk over to the first table and with the right hand lift the bowl as the left hand grasps the foulard at the back of table with the load and removes it from the table. Fig. 3 illustrates the action. The foulard with the load is now placed in the bowl. This move of lifting bowl and removing foulard, and stealing the load must be done smoothly so there is no hesitation.

Now walk over to the second table, lift the bowl and drape and repeat the very same action as you did for the first table. Now wave your hands, or shoot a gun and dramatically remove the foulards and reveal the production.

In taking the foulard from bowl the fekes release the live-stock and you get rid of feke with the foulard.



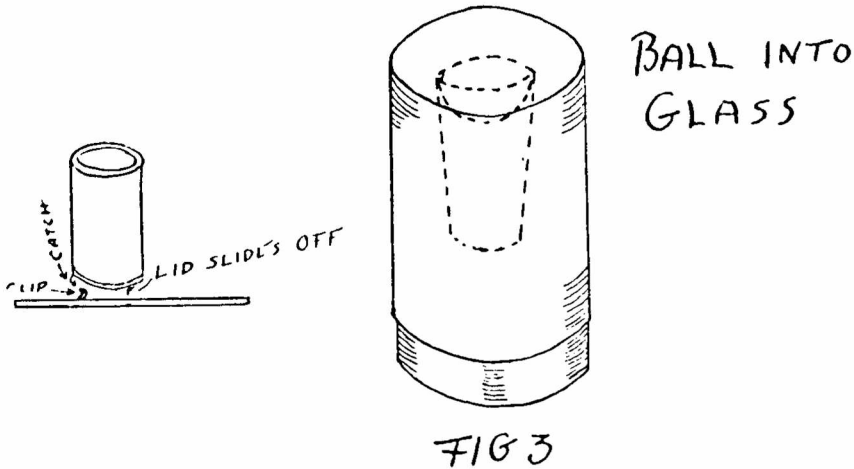
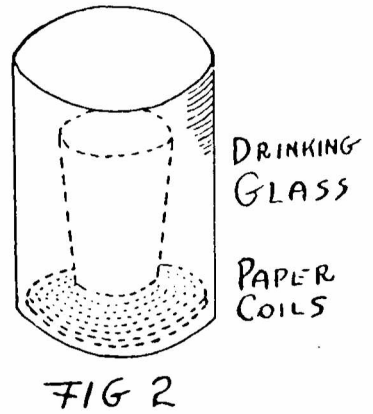
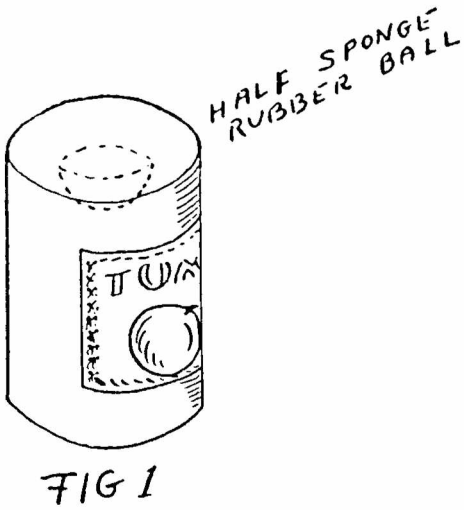
THE WATERLESS TUBE

An exceptionally fine effect using the simplest of apparatus as they are constructed of ordinary tin cans.

Effect:

Magician picks up an empty tomato can. Into this he pours a glass of water. Now a second can is placed over this.

The top can is removed and tossed aside. The first can is turned over and instead of water bright colored streamers come pouring out of the can. Having exhausted the flow of ribbon the can is placed on a tray and carried down to the audience. A spectator is requested to lift the can and to the surprise of the audience several baby chicks are found beneath.



Requirements:

Two empty tin cans.

Half a rubber ball.

A glass whose mouth will fit snugly around the half rubber ball.

A coil of paper ribbon.

A smaller can that will fit snugly in the larger cans. This is painted black on the outside. Also the mouth of the can is provided with a sliding lid and catch. This can is for the baby chicks.

Preparation:

The half rubber ball is cemented to the bottom of first can, **Fig. 1.** Attach a lead weight to center end of coil and place coil in the bottom of second can. The empty glass is placed in center of the coil as **Fig. 2.**

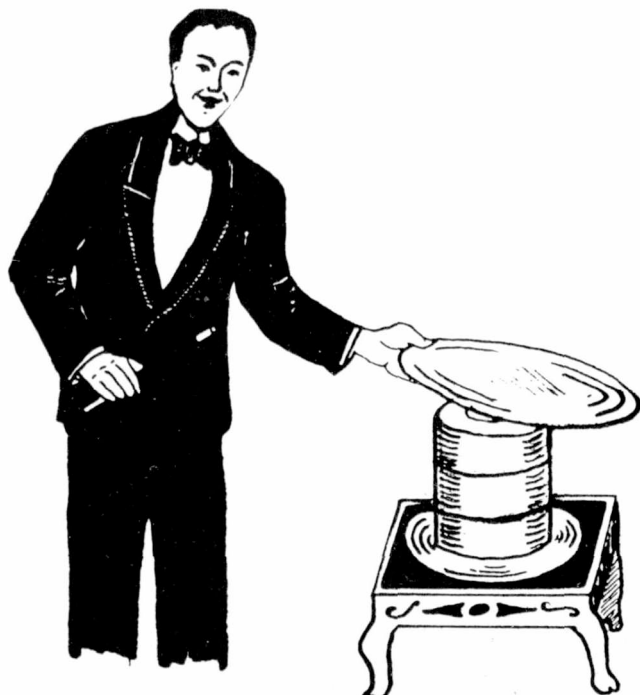
The smaller can to hold the chicks is loaded and placed on the servante, or behind some object on the table that will conceal it. The tray is made with a clip, simply a bent piece of tin that will engage the catch on the lid of the baby chick can.

To Perform:

Pick up the second can in one hand and a glass of water with the other. Now pour water into can, of course, it is actually poured into the glass that is concealed in the can.

The first can is now placed over this can, being sure that the rubber ball is placed snugly over the mouth of glass, now when this is lifted it takes the glass with liquid away. This can is placed on the table. The second can is now turned upside down and the leaded end of paper ribbon will drop out causing the ribbon to come pouring out of the can. When the can is empty it is placed over the loaded chick can.

Pick up the tray with one hand and with the other the loaded can and walk toward the audience. Place the can on tray engaging the lid in the clip of the tray and move can forward thus removing lid from the can. Now ask spectator to lift can and reveal the chicks.



MAGIC BUNNY RINGS

A clever production of livestock that has a dash of novelty.

Effect:

Attention is drawn to a pretty small stand with a sloping top, three wooden rings, and two oval trays.

One of the trays is placed on the stand and then the wooden rings are stacked one on top of the other. Finally the last tray is placed on top.

Magician claps his hands . . . the top tray is quickly removed and reaching inside finds a rabbit.

Requirements:

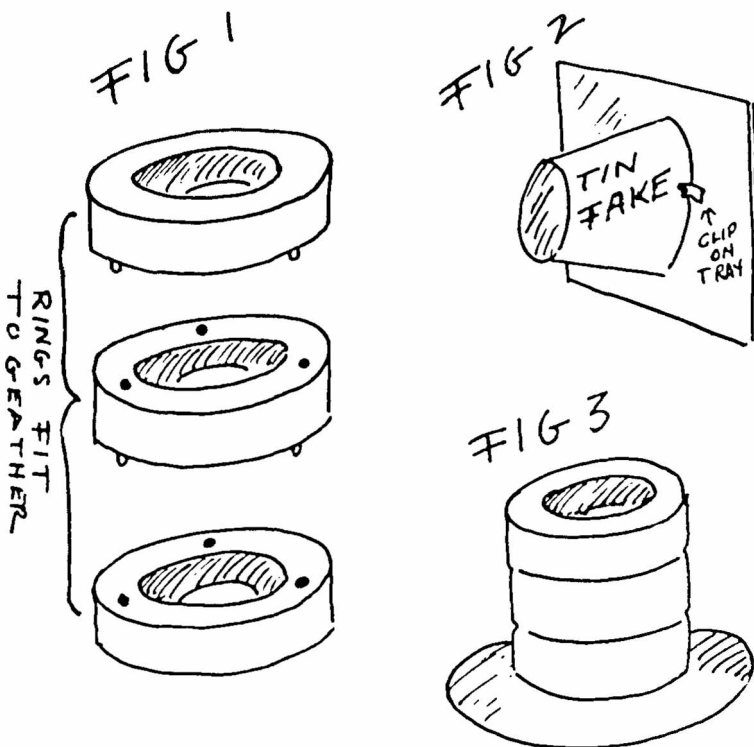
Three wooden oval rings, made to stack together by dowel pins as Fig. 1.

Two metal trays. One of the trays is fitted with a tin fake in which a rabbit can be concealed. The tray is provided with clips on both sides and bottom so the fake can be held securely in place, yet easily removed. Fig. 2.

Prepare the tray with load as outlined and have your assistant ready to bring them on.

To Perform:

Exhibit the skeleton stand, and take the unprepared tray and place on stand. Now in rapid succession you show each ring and

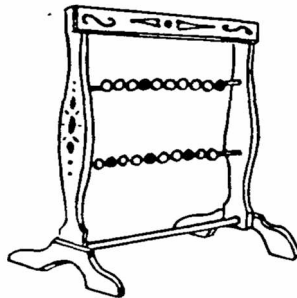
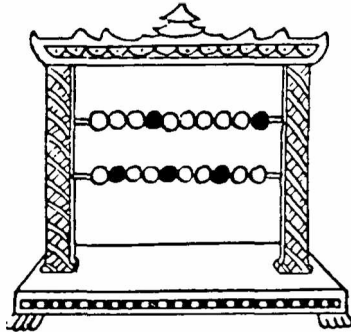


place on stand building it into what appears as a wooden top hat, as Fig. 3. Now place the loaded tray on top of stack. In doing this remember that the lower end of tray touches the stack of rings first, otherwise the load on back of tray will be exposed. Watch your angles on this move. Sureness of action will make the loading of the rings seemingly innocent in appearance.

All that remains then is to slide the tray away, reach inside and produce the bunny.

THE ORIENTAL BEAD RACK

The Oriental Bead Rack brings you an indispensable accessory for forcing a desired color. In many tricks in which silks, paper, ribbons, etc., are used sometimes it is necessary to force a color to make it appear as a free choice. The Oriental Bead Rack is innocent in appearance, and what is more you can change the color you wish to force from time to time.



ARRANGEMENT OF
BEADS.

In the construction of the Bead Rack you will need a little wood, some stiff wire and wooden beads. These wooden beads can be purchased in department stores, novelty jewelry counters, dime stores, etc.

The illustrations give you an idea for style and construction. No dimensions are given as you may build one for parlor or stage size. The oriental effect makes it appear as a kind of counting board used by the Chinese.

Now for the arrangement of the beads, refer to the illustration. The bead you desire to force is placed in the positions as indicated by the black bead. As it is impossible to reproduce the various colors in this black and white illustration, the color you wish to force is left to you. Now for the count.

For number 1 count from the upper row from right

For number 2 count from lower row from left

For number 3 count from lower row from right

For number 4 count upper row from left

For number 5 count lower row from left

For number 6 count lower row from right

For number 7 count upper row from right

For number 8 count lower row from left

For number 9 count lower row from right

For number 10 count upper row from left

Thus it becomes apparent that if you give them a choice of 1 to 10 or 1 to 20 regardless of what number is selected the desired color can be forced by counting the beads as outlined above.

The wire thru which the beads are strung should not be placed permanently in place, thus it is merely a matter of re-arrangement to force any other color you wish.



THE ORIENTAL TUBE

First a pretty Chinese tube is shown to be empty. The magician now proceeds to fill it full of confetti. A wave of his hand and the confetti has changed into a live rabbit!

For this mystifying illusion you will need . . .

A large tube as **Fig. 1** with a hinged bottom unknown to the audience.

A feke insert is now made that will hold the rabbit as **Fig. 2**. This feke insert should be made to fit snugly in the large tube. The feke has air vents so the rabbit will be comfortable.

You will also require a box in which the confetti is held. The box also serves to conceal the loaded rabbit feke.

Decorate the tube and confetti box in a Chinese design as suggested in the illustrations, and you will have an Oriental novelty that will be both colorful and surprising.

Prepare the box with confetti, load the insert with the rabbit and conceal behind box. The large tube is placed on the insert.

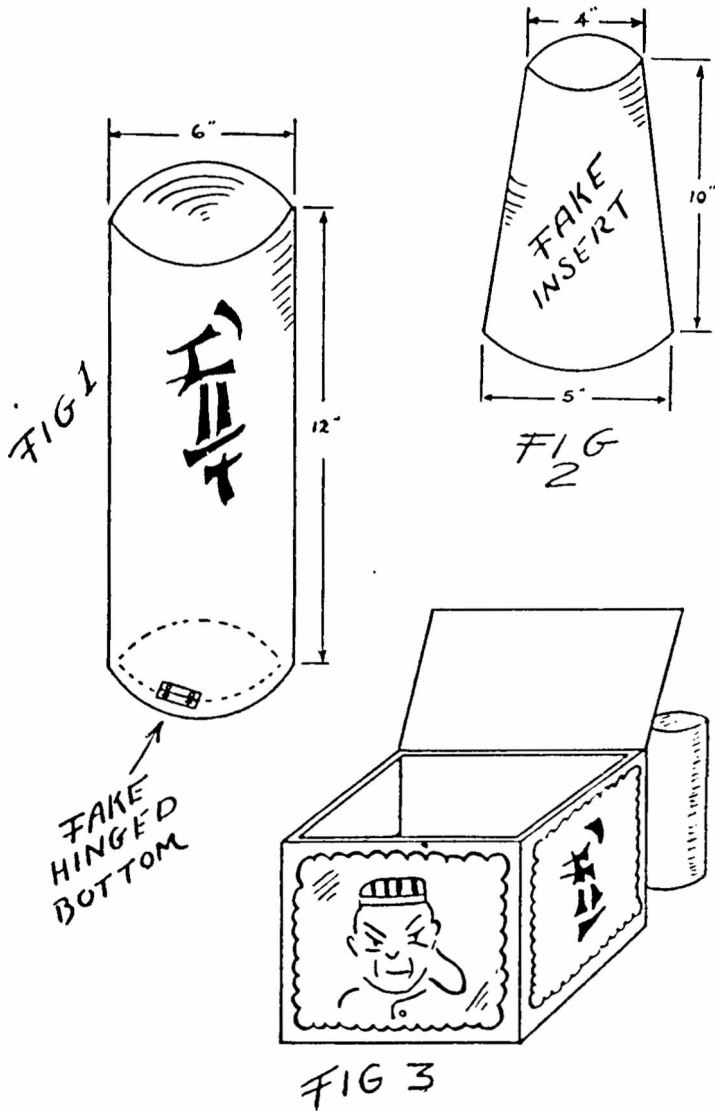
To Perform:

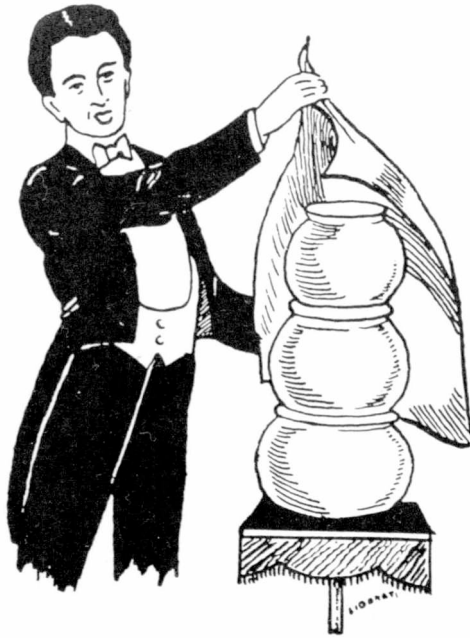
Pick up the confetti box and show that it contains only confetti. The box is placed on table directly in front of tube. Now the tube is lifted and shown empty (thus leaving insert concealed behind the box **Fig. 3**.)

Show the tube empty and place in box; be sure the bottom door in tube is UP. You now proceed to fill tube with confetti. While removing the tube from the box the confetti will empty back into the box. You now place the tube over the feke, and now pick up the box and place it aside.

All that remains now is to reach inside of tube, lift up lid of insert and bring forth the rabbit.

HOW TO CONSTRUCT THE ORIENTAL TUBE





STACK OF FISH BOWLS

One of the most popular of production effects of the past several years has been a stack of fish bowls. Here is a simplified method of making this trick, and rather inexpensive.

First obtain a large wooden clothes line pulley. In the sides fasten three screws at equal intervals as Fig. 1.

Next get your stack of various size bowls. Now make a cloth bag to fit over the stack of bowls. This should not be close fitting but rather loose, and one side of bag is left open as a sort of slit. Fig. 2.

Now make openings in the bottom of the bag to fit the position of the screws. Sew metal grommets (used by flag makers) or metal rings if the grommets are not obtainable. The bag has a metal ring sewn at top.

The stack of bowls should be concealed behind a two sided screen. When you have produced a sufficient amount of silks as a cover-up you gather them up and hang for a moment on the top edge of screen, and using the silks as a cover-up you lift the stack of bowls and bring them toward the audience. Now place on floor and release hold on the bag so that it will free itself from the screws.

You now remove the bag sideways thru the slit revealing the large stack of bowls. Your assistant by this time already has removed the screen and all evidence where the bowls could have been concealed is now missing.

Try the stack of bowls production before an audience and see the hit it makes . . . but be sure you have given this ample rehearsal for smooth working . . . otherwise your act will be "all wet" in more ways than one.

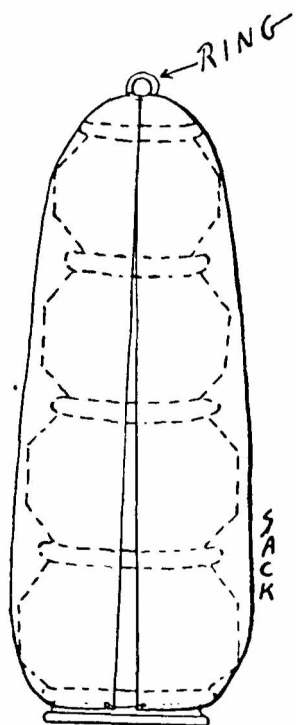
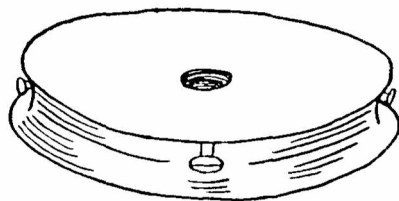
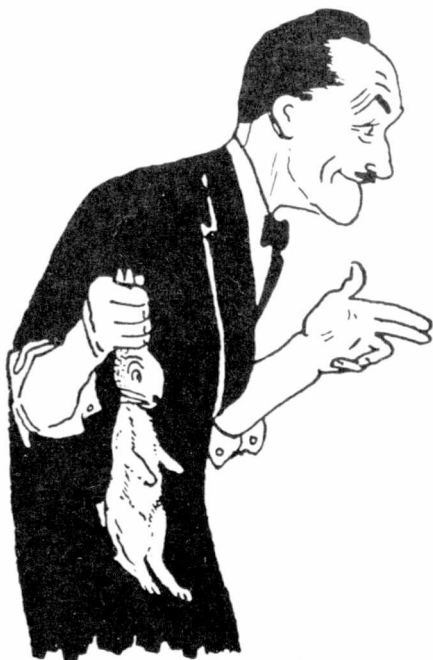


FIG. 2

FIG 1



WOODEN CLOTHE
LINE PULLY



BUNNY PRODUCTION BOX

The magician enters carrying a small box. This he places on a table.

Both doors of box are opened so spectators have an unobstructed view thru the interior. The box is obviously empty. The doors are closed . . . a moment later when the doors are opened a bunny or two doves are produced.

The special construction of the box of course is responsible for this fine production.

A study of the illustration will clarify the construction. No dimensions are given as box can be made up to your own individual requirements.

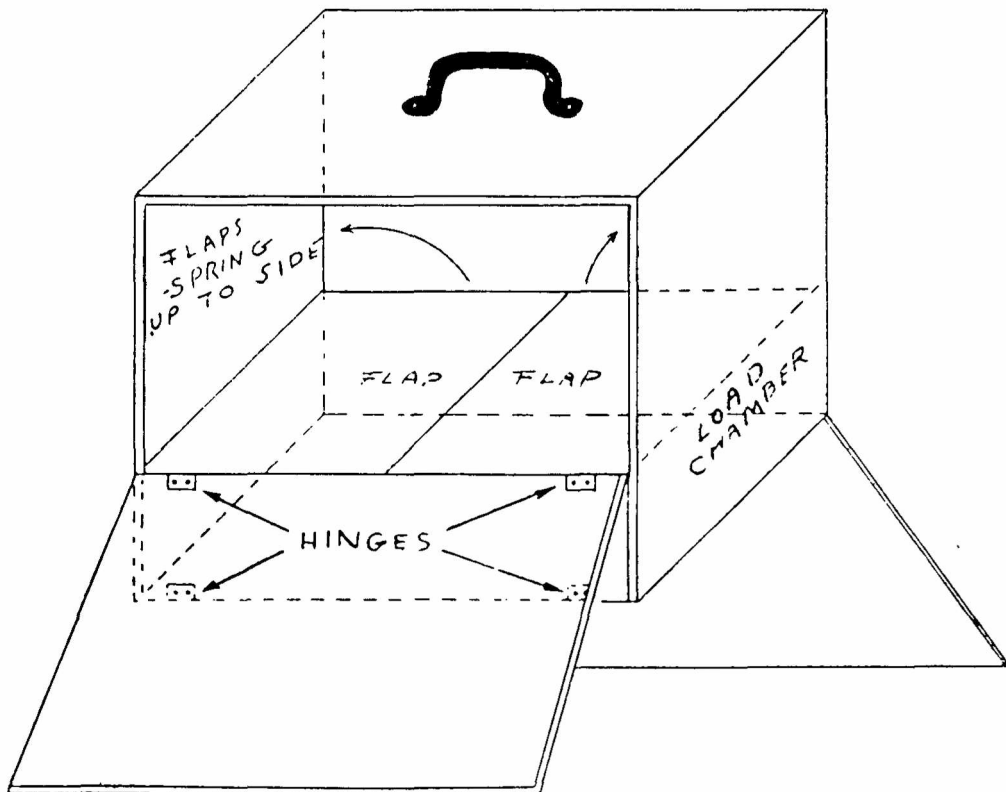
The inside of box has two flaps that fold down to center, these form a false bottom. Thus forming the load chamber in which the livestock is concealed. These flaps are secured to sides of box with spring hinges. The flaps are held down in place by the aid of a small pin at the back of the box.

The sides of box should be lined with black felt so as to deaden the sound when the flaps spring up.

Note that the front of box has two sets of hinges, the upper set break at the load chamber, and the second set fasten to the box itself. The top part of front door is held in place by a ball catch same as is used on cupboard doors. Paint the rest of inside a dull black and the outside of box a colorful Chinese Red.

To Perform:

Exhibit box on all sides; now open the front and back doors, the front door at the upper hinges and give them a quick look thru. Now close the doors and open front door, fully revealing the livestock. This is a very deceptive illusion that is quick and easy to present.



THE TRAVELING SILKS

Here is a neat ribbon and silk effect in which the assistance of two young members of the audience are used.

Effect:

The magician exhibits two empty paper bags. One bag is tied at the top and given to the first assistant to hold. The second bag is shown and in this is placed four colored silks and given to second assistant to hold.

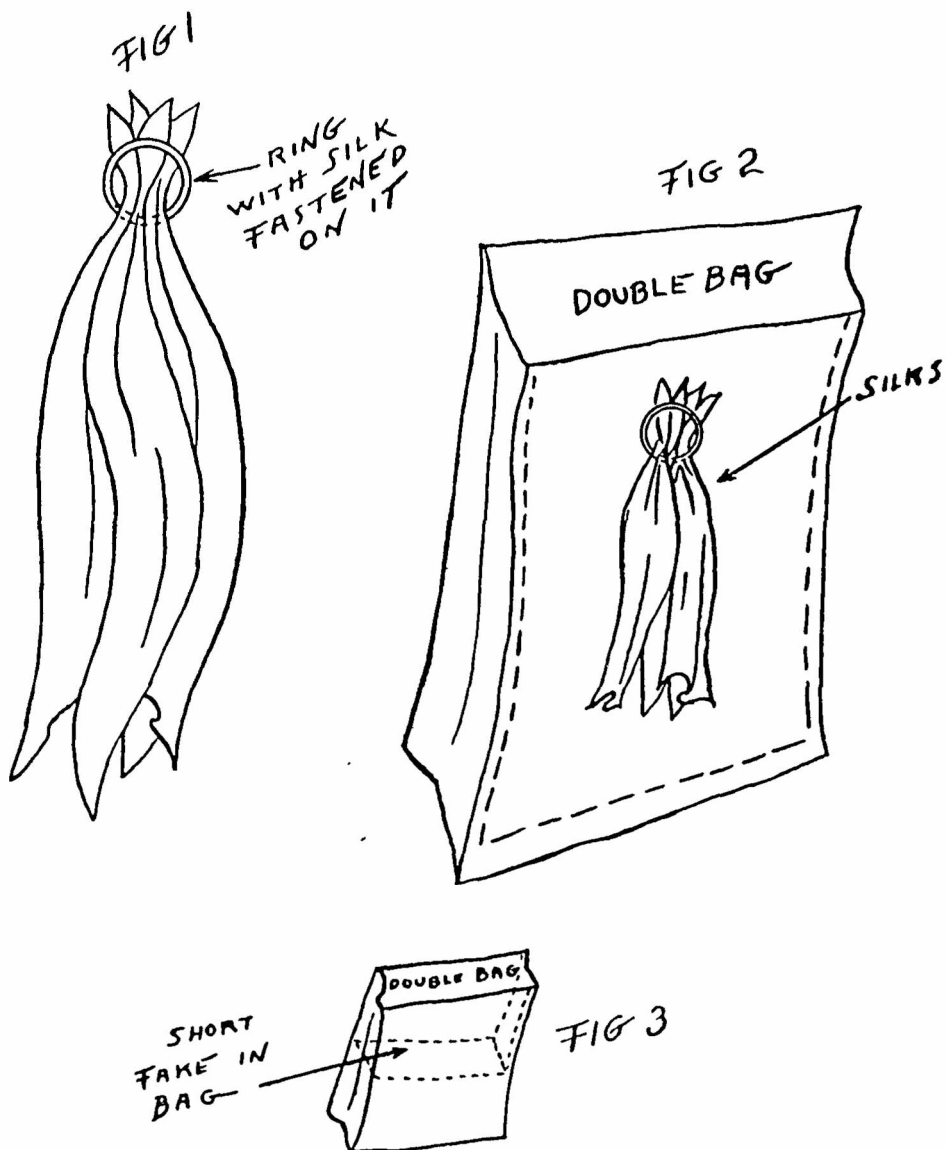
Now a length of ribbon is threaded thru a large needle and the magician pushes it thru the empty bag, allowing the ends of ribbon to remain in full view and given to assistant.

Magician now shatters the bag containing the silks with a

pistol . . . the bag is torn apart and it is seen the silks have vanished. Upon tearing bag held by other assistant it is found that the four missing silks are threaded on the ribbon.

The construction of the paper bags are responsible for the effect.

Obtain four paper bags. Cut the top off of one of them and glue it in place in one of the regular bags, thus making it appear as Fig. 3.

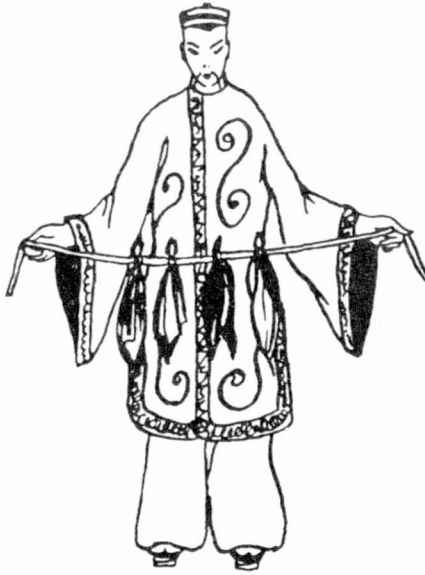


You will also require two sets of colored silks. One set is fastened together with a small piece of thread and attached to a bone ring, Fig. 1. Glue the ring on inside of one of the bags and now glue the other bag inside of this, thus concealing the silks between a layer of paper, Fig. 2.

To Perform:

Get your youthful assistants and exhibit the four silks and two bags. Show the loaded bag empty and ask one of your assistants to hold it. Now place the silks in the second bag and have second assistant hold this. Exhibit the ribbon and thread it thru the needle. Now push the needle thru the loaded bag right thru the bone ring thus threading the handkerchiefs on the ribbon.

Take the bag in which you placed the silks and taking your blank gun you place it in the bag, and rip open one corner so that the gun will be near the bottom of bag. The shot will rip open the lower portion of bag, thus apparently the silks have vanished. Toss the bag aside. Rip open first bag revealing the silks threaded on the ribbon.



ON AGAIN OFF AGAIN

For a fine routine we suggest using this as a follow-up to the "Traveling Silks" explained previously.

Effect:

Magician has four different colored silks tied on a length of ribbon. Now someone in the audience is requested to name one of the four colored silks . . . and surprising as it may be the selected colored silk mysteriously falls from the ribbon to the floor.

This silk is now retied to the ribbon. Now a tube is shown to be empty, and the silks tied to ribbon are pushed into it. Once again the magician reaches in tube and gives audience a glimpse of the silks. Upon command the silks are caused to vanish . . . the tube is shown empty. Walking into the audience magician produces the vanished silks from a spectator's coat, silks are still tied to the ribbon. Magician returns to the stage and exhibits the ribbon with the silks tied . . . and upon command they all flutter to the floor freeing themselves of the ribbon, thus completing the effect.

Requirements:

You will need two sets of silks and ribbon, let us say 2 red silks, 2 blue, 2 green, 2 yellow, 2-1 yard lengths of red ribbon.

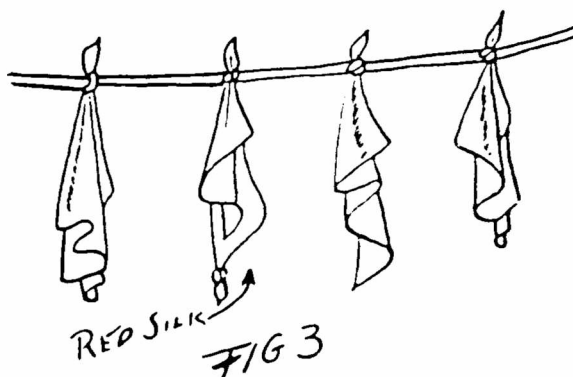
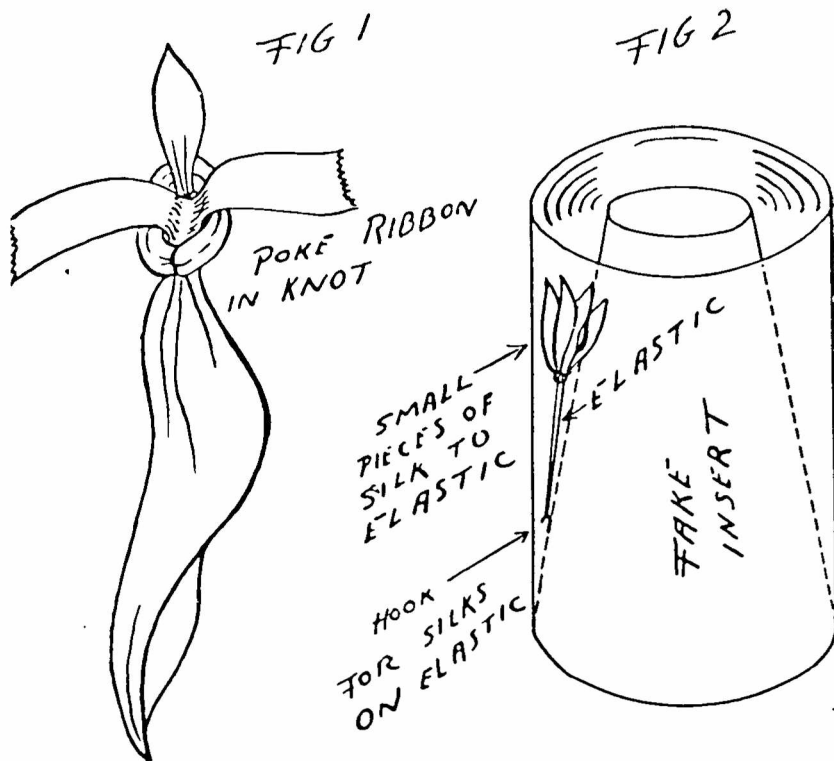
You will also require a Phantom Tube which has been faked additionally by having an elastic fastened to which is attached small pieces of silk, red, green, blue, yellow, as **Fig. 2**.

Preparation:

One set of silks are tied in the following manner: All silks are tied with a genuine knot to ribbon except the red silk. Tie a loose knot in the red silk, then push a bit of the ribbon into the knot thus pinching part of ribbon. **Fig. 1**. Now tie knot firmly, while the red silk appears to be tied to ribbon . . . a slight tug on the ribbon will cause silk to become disengaged from ribbon and will fall to the floor.

All the silks of the second set are tied onto the ribbon in the manner of the red silk of the first set, that is, first the silks are tied with loose knots, part of ribbon pinched in knot and knot tightened. Thus while all the silk appears tied to ribbon, a tug on ribbon will cause all the silks to fall off the ribbon. In this second set the red silk has a knot tied at opposite end, Fig. 3. just a bit of showmanship as you will see later.

This second set is bunched up in a compact bundle and vested.

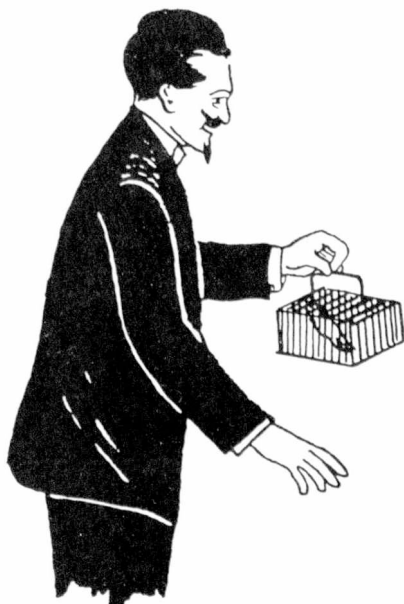


To Perform:

Exhibit the first set of silks tied on ribbon and request someone to name a color . . . as red is predominant, someone in audience is bound to name it . . . give ribbon a tug and red silk will drop to floor. Pick up the red silk, still leaving the previous knot in silk, tie silk with opposite end to ribbon. Thus it acts as a "marker" when you reproduce the duplicate set later.

Now show the tube empty, and cram all the silks and ribbon into it. Now pull up the four small pieces of silk fastened to elastic, allowing audience a glimpse of them, and release these, and it will appear as though you merely dropped the silks down in the tube. Now blow into the tube lifting it up so audience will see the tube is empty. Silks have apparently vanished.

Walk down among the audience and as you do, steal the vested load of silks and produce from spectator's coat. Return to stage exhibiting all the silks on ribbon; the red silk with the knot tied at end will act as a convincer that it is the original string of silks. Now give the ribbon a tug and all silks will fall to the floor thus completing the silk routine.



BIRD and CAGE

Magician displays a small decorated box and shows it to be empty. A silk is magically produced and tossed into the box. A dove is now shown and wrapped in a piece of newspaper; approaching the audience, the package is torn apart—the dove has vanished.

The magician now picks up the box and reaching inside he produces a cage which contains the vanished dove around whose neck is tied the missing silk handkerchief.

Apparatus:

The box is constructed like the "Flip Over" box, in that it has a top and bottom lid (as illustrated). The box is made large enough to accommodate a cage. Audience of course is unaware of the bottom lid. The inside is divided into an upper and lower compartment. A cage is made to fit one of the compartments (see illustration). The inside of box should be painted a dead black, outside a bright color.

A chair with a servante on back is also required; is for the vanish of the bird. A few sheets of newspaper are placed over top of chair (see illustration).

Set-up

Load one side of box with cage and dove, around whose neck place a duplicate of silk you intend to use. This is in the lower compartment. Box is on the table.

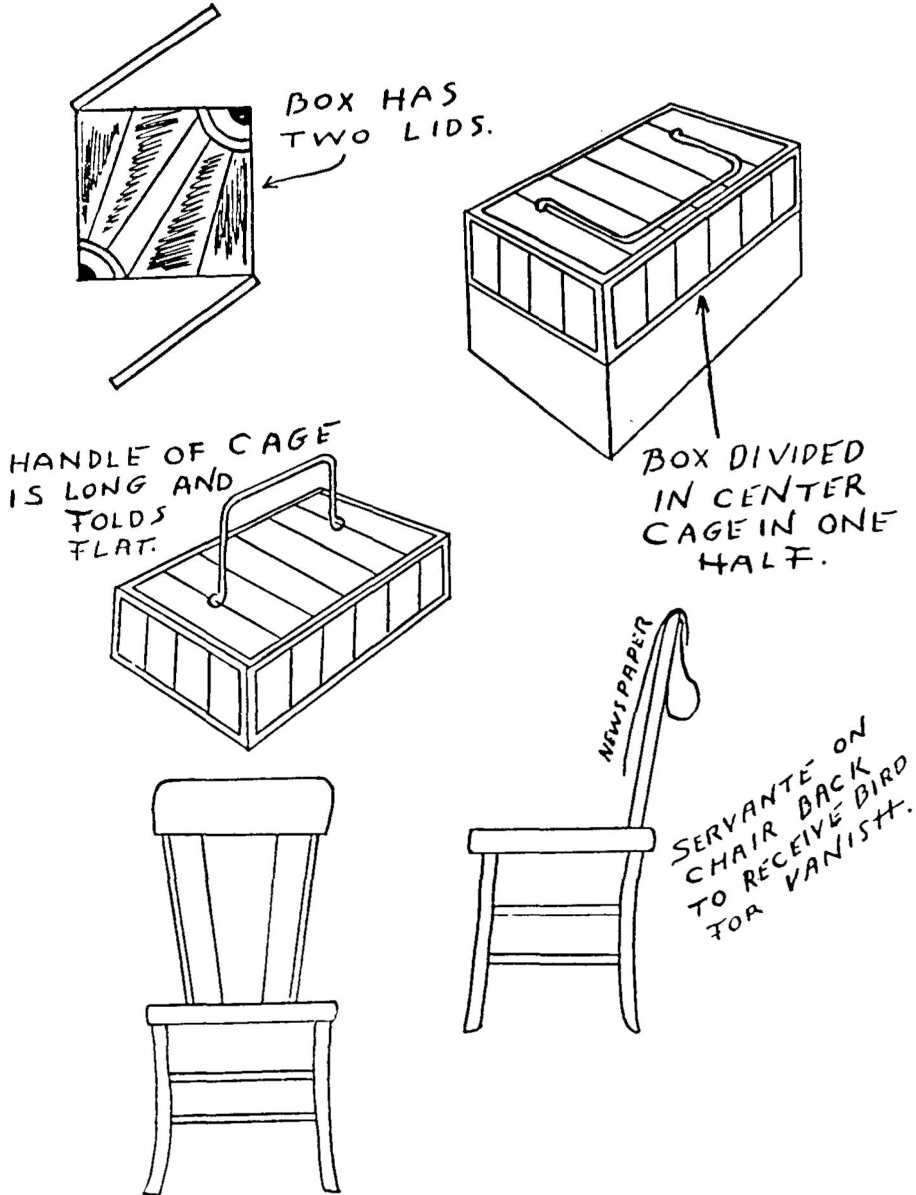
Have the duplicate silk ready to produce.

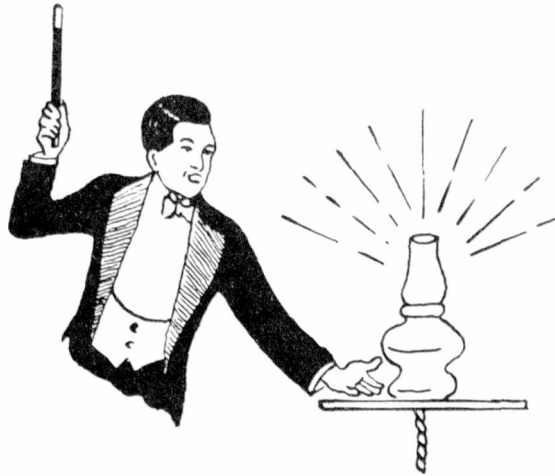
Box is picked up from the table and lid is raised showing an empty interior. Return box to table.

You now secretly obtain the silk handkerchief and produce it in the air. Pick up box again and toss silk inside and this time reverse the box so that the cage side is now on top.

Now introduce the dove. Go near the chair on which the paper (and servante) is and with the left hand raise the paper and the right hand apparently places doves under it; actually the dove is placed in the servante. The second newspaper is wrapped around the bunched up paper and you approach the audience. Suddenly you tear the paper apart . . . the dove has vanished.

Lift up lid of box, reach inside and bring out the cage with the missing dove and silk around its neck.





THE VANISHING LAMP

Here is one of my pet effects, one that I have used in my own act with good results. I can assure you it is audience tested and simple of operation.

Effect:

On an undraped table is seen a lighted lamp. Performer picks it up and exhibits it to audience on all sides, proving it is not a mere "shell" but a real lamp.

Lamp is replaced on the table and covered with a cloth. Suddenly the cloth is whisked away . . . the lamp has vanished!

Secret:

Get one of those old time oil lamps, those with a metal base. Two hooks are fastened to the base as indicated in **Fig. 1**.

An undraped table, with a hollow center rod, has a center piece to simulate the top of glass chimney. This is flush with top of table when not in use and is raised by the aid of a thread as **Fig. 2 and 3**.

An assistant is necessary for the getaway.

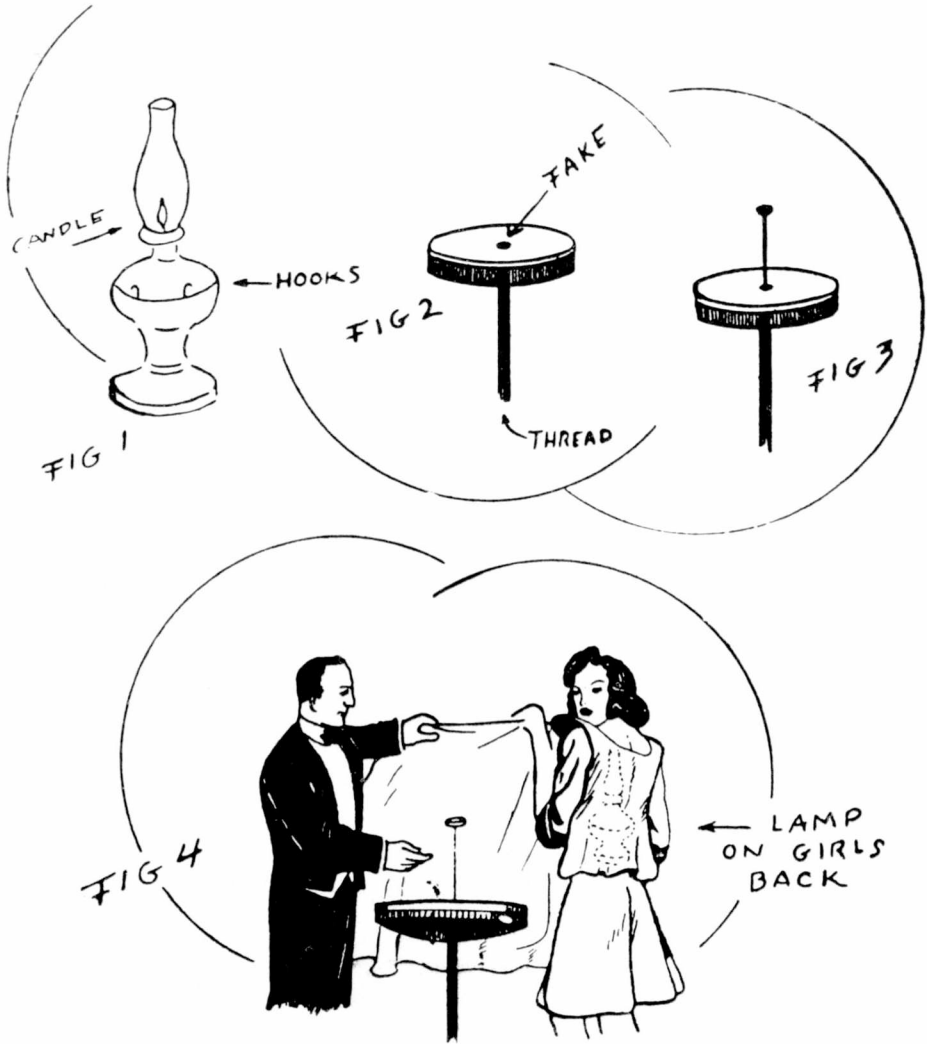
To Perform:

Your assistant is helping you in covering the lamp and in doing so the foulard is held as **Fig. 4**; while screened by foulard the performer hangs the lamp on the back of assistant. The center rod is brought up and the foulard is placed on the center rod of table. Thus the illusion of the lamp being on table is complete. Meanwhile the assistant has edged off the stage with a table or something.

The center rod is released, and the foulard whisked away . . . the lamp has vanished!

The lamp is actually lit with a piece of candle instead of oil to avoid danger of fire. Also the performer blows it out before covering with foulard.

HOW TO PERFORM THE VANISHING LAMP

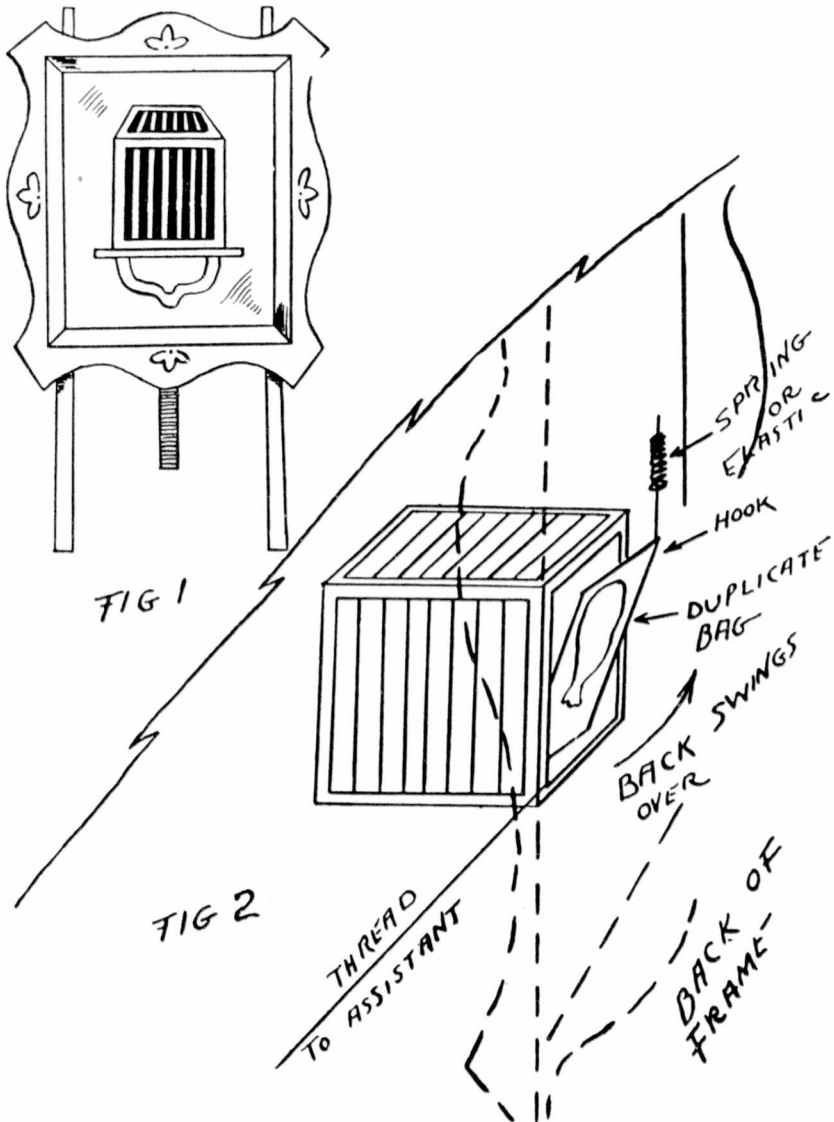


BIRD AND CAGE ILLUSION

A nicely decorated frame is seen on each side of the stage. On each of these frames rests a bird cage. A yellow silk is placed in a small green bag and put in cage number one.

A live canary is also placed in a bag and placed in cage number 2. A shot is fired and the bird and silk commanded to change places. The transposition occurs without covering the cages.

Upon opening the first bag instead of yellow silk it now contains the canary . . . and opening the second bag reveals the yellow silk.



Apparatus:

You will need two frames and cages as shown in Fig. 1. Two canaries and two yellow silks, and four bags alike in color.

Both cages are tricked up with a revolving back as Fig. 2. On the back of these revolving backs are duplicate bags. That is one bag contains a canary and the other revolving back has a bag and silk handkerchief.

To Perform:

Place a canary in one of the bags and place in cage on revolving back (the revolving panel has a bag containing duplicate silk on back).

Now as you are walking toward the second frame the assistant pulls the thread causing panel to revolve in the first frame thus causing the substitution, while you are misdirecting them to cage number two.

You now place a silk in the bag and place in cage number two, walk toward the first cage and have assistant pull the thread actuating the change on second cage. A shot is fired and reaching in each respective cage bring out the canary where the silk previously was, and the silk where the canary was placed.

The black background of the cage conceals the revolving panel and the change is so rapid that the audience is unaware when the revolving of back occurs.

CANDLE AND FAN

This a novel and spectatular effect that is far from the beaten path.

Attention is called to a candle in a decorative candlestick. The candle is covered with a cloth.

Performer picks up a fan which he opens and then with a tossing motion the fan vanishes. The cloth is removed from candle which is now found to have changed to the fan!

The lit candle may be reproduced from the pocket.

Apparatus:

The candle holder is made hollow so that the feke candle which is really only a shell can drop in its interior out of sight.

Two fans are required. One fan is made to spread open by removing the center wire and the ribs are placed thru a pin.

Also the candle is prevented from falling into the interior of the holder by this same pin, Fig. 1.

To keep the fan closed a little tin gimmick is formed as Fig. 3. This is attached to a thread. The same thread is also attached to the pin holding candle in place.

An elastic pull up the right sleeve with a small snap for the vanish of fan is necessary.

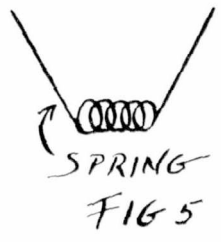
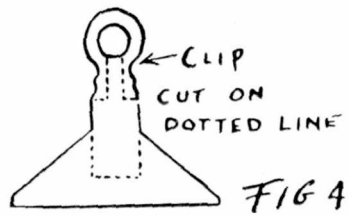
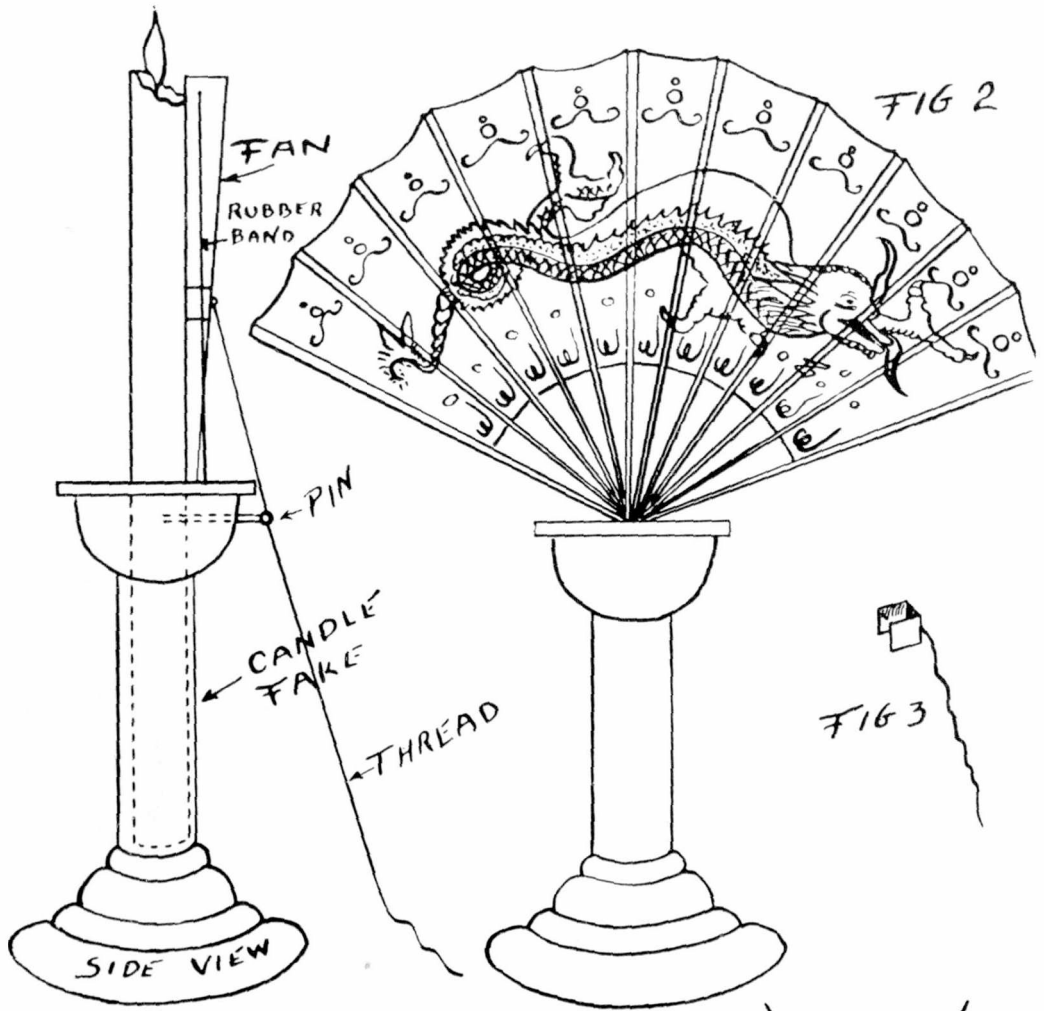
A candle from the pocket, this is a wooden candle with a match which is rubbed against a sandpaper, is in the inside coat pocket.

To Perform:

Have fan in hand with elastic pull ready. Now light candle for a moment and blow it out and cover with a cloth. Open fan several times and finally close it and with a tossing motion of the hands hold hands upward and let go of fan which goes up sleeve.

A pull on thread will remove the pin causing candle to drop in the interior of candlestick—raise front of cloth—still concealing the fan thus allowing ribs to spread out. Lift cloth revealing the fan. Now reach inside of coat pocket and bring forth the lit candle thus completing the mystery.

An alternative method of causing fan to open out is by the aid of a small expanding spring. This can easily be made by obtaining an American paper clip. Cut off sides and bottom, Fig. 4, and attach the two ends of clip to the outside ribs of fan.



ASK YOUR DEALER FOR THESE EXCELLENT TRICKS



Joe Ovette's CUT AND RESTORED NECK-TIE

One of the greatest comedy effects in magic! You request the assistance of a spectator and when he comes forward, you ask him to loan you his neck-tie. Picking up a pair of scissors, you proceed to cut the neck-tie in half, then you cut off a few more pieces which are plainly seen as they fall on the floor. But the spectator need not worry! Being a magician, you immediately restore the tie in perfect condition! Only ONE tie is used! There are NO switches! Every audience will enjoy this splendid effect! We furnish the tie, instructions, patter, etc.....\$2.00

SNAKEY CARD TRICK

Here is a cute trick that will establish you both as a magician and a comedian! It combines magic with comedy. After you have proven that the deck is ordinary, a spectator freely selects a card which he returns to the deck. Magician then hands him a closed Facial Cream jar and tells him to open it. Immediately, when this is done, a large, realistic SNAKE jumps out and attached to its head is the SAME card that was selected. A SURPRISE finish that will delight every type of audience! Everything furnished, jar, snake, deck of E-Z Forcing cards and complete instructions\$1.50



REPEAT FLOWER WAND

Introduce comedy into your act with this fine piece of equipment! You plant an invisible seed on a spectator's coat, wave your wand over it and a large, colorful feather flower appears on his lapel. Remove the flower, toss it in the air and it VANISHES. Then wave the wand over your coat and another flower appears on your lapel. TWO flowers can be produced from the wand, which is made of metal, with black finish and white tips. Flowers furnished with wand are large and showy. Comedy routine included.

\$3.00

ASK YOUR DEALER FOR THESE EXCELLENT TRICKS & BOOKS

ROBBINS'
MIRACLE
EGG

**A SILK CHANGES INTO AN EGG!
THE EGG VANISHES ~
THEN REAPPEARS!**

AN AMAZING E-Z TO DO TRICK!



MIRACLE EGG

You show a silk handkerchief and slowly push it into your closed left hand. Open hand—silk has vanished—an egg has taken its place!

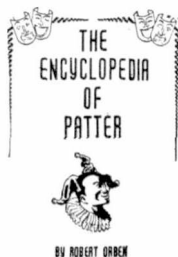
Now tap the egg with your small magic wand—the egg vanishes! You can now produce the egg from your pocket and pass it for examination.

An amazing, easy to do trick! Price includes realistic white plastic egg, 12" silk and small pocket wand**\$1.00**



Vest Pocket RAZOR BLADE TRICK

Here indeed is one of the most exciting tricks in magic. Our new and original method eliminates any hazards, as no blades are left in your mouth at the completion of the trick. Performer shows a handsome cloth holder with five blades displayed, as illustrated. A spectator tests each blade for sharpness, by cutting pieces off a newspaper or card. A length of black thread is then "swallowed" by performer, then the 5 blades are "swallowed." An instant later, the blades are removed from the mouth and seen dangling from the thread. You can carry the entire outfit in your pocket and perform the trick any time, anywhere. Everything supplied.**\$3.00**



The greatest collection of routined comedy material in or out of magic. There is enough material for over twenty different acts and an introduction that instructs the reader as to the best methods of delivering the routines. Comedy is the passport to magical success and so by adding laughs to your magic, you'll be adding dollars to your bankroll!

Here is a partial listing of the many features of this amazing book: 15 COMPLETE COMEDY ROUTINES—monologues like these have formerly sold for as much as \$100 each!

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