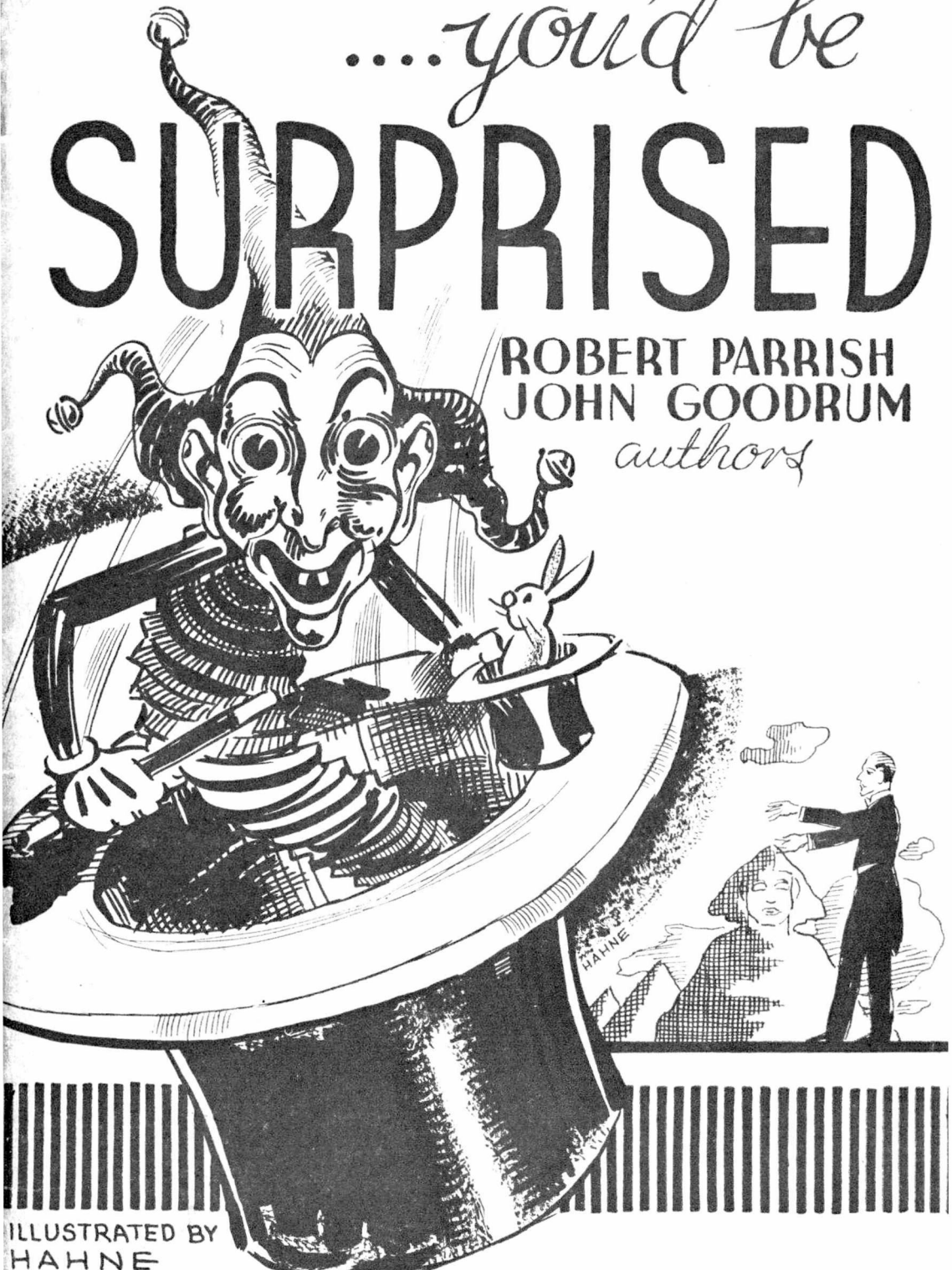


....you'd be

SURPRISED

ROBERT PARRISH
JOHN GOODRUM

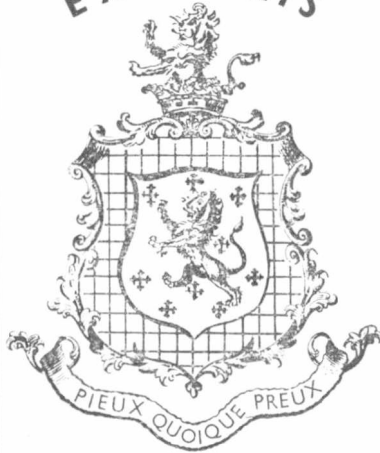
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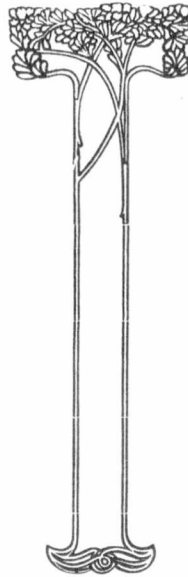


— **WILL ALMA** —
M.I.M.C. (LONDON)

“YOU’D BE SURPRISED”

BY

ROBERT PARRISH AND JOHN GOODRUM





' How the magician looks to the rabbit '

"YOU'D BE SURPRISED"



Dear Brother Magicians:

This manuscript is again the result of the universal desire seemingly possessed by all of us who have, or think they have, ideas.

We wanted to write a book.

This is the book.

We can truly say that the material herein is practical and effective, both from our own experience and from that of our magical friends to whom we have given a number of the effects at various times.

The original manuscript was re-written several times to weed out those things which might not stand up under the critical gaze of the long suffering public, upon whom the Magical Brotherhood seem ever determined to foster modern miracles.

We trust you will find our initial effort to your liking, and will repay the confidence Max Holden has shown in us by publishing our ideas for your benefit.

Sincerely,

ROBERT PARRISH,
614 Clark Street,
Evanston, Illinois.

JOHN GOODRUM,
2434 Marshall St.,
Vicksburg, Miss.

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220 West 42nd St., New York City



Published by
MAX HOLDEN
NEW YORK AND BOSTON

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CARD and MENTAL MAGIC

The Real Coincidence Trick

— PARRISH —

In the usual effect of this nature, the performer and another party each remove a card from different decks, replace the cards, take them out again, and all for no good reason. Here we have a coincidence trick that appears genuine in every way, and we claim that it is a **PERFECT CLUB EFFECT**.

In effect, you and the assisting spectator each genuinely shuffle a deck of cards. You place your deck in your inside coat pocket, and he does likewise. You each reach into the other’s pocket and remove a card. Neither of you know the location of a single card—but **YOU BOTH DRAW THE SAME CARD!** Everything is simple and fair from the audience’s viewpoint, and the method is simple and perfect in every way.

In your inside coat pocket is a one-way force deck of the same back design as the cards you are using. The duplicate of this force card is missing from your deck. Its duplicate in the spectator’s deck is a short card.

The shuffle is real. You each place your deck in your coat pocket, however you really put yours in the upper vest pocket, and no one can tell the difference. You each reach into the other’s pocket, and remove a card. You riffle to the short card in his deck and take that card—he will, of course, get its duplicate from the force deck in your pocket. The cards are held face down.

He holds up his card and names it—you hold up your card. **THEY ARE THE SAME!** Bring out a regular deck from your vest pocket, toss it on the table, and you are clean.

Telephone Telepathy

— PARRISH —

This is the book test that can be used where others cannot, because it is **absolutely impromptu**, and for that reason, I have used it a lot.

The telephone book and the pack of cards, which are the only articles used, are borrowed. A knife is inserted into the deck, and

the card above it is removed without letting the performer see it. THIS IS A FREE CHOICE. A cipher is added to the denomination of the card selected, and this figure is used to indicate the page, thus spreading the choice throughout the book. The suit indicates the column, and the actual denomination indicates the word to be counted to. Then the performer, like the showman that he is or is not, slowly divines the selected name!

The reason that this is possible is that there are only ten possible selections, and you only have to memorize each of them in the proper order. The card is not forced, but it is glimpsed by tilting the inserted knife blade slightly to catch the reflection of the index. Use an ordinary table knife for this. Now the performer knows what card was selected, and he knows what each card, of the numbers from one to ten, will count to in, let us say, the second column.

Suppose the card selected was a Spade. After the spectator has found the page, the magician says, "If your card was a Club, take the first column; if it was a Spade, take the second column; if it was a Diamond, take the third; a Heart, the fourth." Do you get it? Whatever suit is selected, name that suit as indicating the second column.

Here's the idea: All court cards count ten. There are fifty-two cards, but you have, unknown to the spectators, limited the choice to ten possibilities, and you know the card selected as well, and also have memorized the ten possibilities. So that's all there is to it. It is impromptu because you can find a deck, a knife, and a phone book anywhere, and the books in the same town are all uniform.



In some towns the books have only two columns, so you call black cards column one, and red ones, column two, and vice versa. If using your own deck, have it set up and have the selection made from a spread. If you don't care to memorize the names or want to include the phone numbers as well, you can have them listed on

a pad on which you write your divination (on another sheet, of course.) Or you may have this information written in pencil on a slate. Follow the first version though, and you will have something that you can use anywhere with good effect.

Along the same lines is

Telephone Telepathy Again

— PARRISH —

The force idea in this case is quite different. All court cards and tens are placed together in the center of the deck. It is now a simple matter to force one of these cards—there are sixteen of them—by the insertion of a knife blade into this part of the deck.

The glimpse a la knife blade is made, and the column forced as in method number one, thus absolutely forcing one name which may be predicted or revealed in any manner that the performer sees fit. This makes an excellent effect.

Alias Divination

This is an idea of Oscar Weigle, Jr., and is especially effective because of its impromptu nature (and good impromptu mental stunts are few and far between).

Several slips are handed out to a number of spectators. They all write THEIR OWN NAMES on the slips except one, who volunteers to write an "alias" or fictitious name. The slips are all folded in half and then in quarters. They are collected in a borrowed hat. The performer holds the hat and mixes the billets thoroughly. Then the hat is held up over the head while the other hand removes a slip. Almost immediately, or after a bit of concentration, the magician goes to one of the spectators and gives him the slip of paper, telling him not to open it just yet. Another slip is removed from the hat in the same manner, and again the performer dramatically hands the slip to another spectator. This is continued until every spectator who wrote a name, including the spectator who wrote a fictitious name, has a slip of paper in his hands. They are now all told to open their slips—and everyone has his original slip! Apparently the magician has correctly divined every slip.

But the real climax is yet to come. The spectators are requested to refold their slips and then to TEAR THE SLIPS IN PIECES THEMSELVES. The pieces are collected in a small dish. A match is lighted and the papers burned. The magician, gazing into the up-curling smoke, slowly calls out, or spells the "alias" name!

As many as nine slips may be passed out, but seven is about right. The slips apparently are passed out freely, but actually in a predetermined order—that is, according to some sort of numerical pattern so that you can mentally number each writer, No. 1, No. 2, etc. The slips are unmarked. However, in collecting them, they are marked in a subtle way. They are collected in the order which you are going to remember them and each slip nicked with the thumb nail according to a simple system.

You will see that when the slips have been folded, they will have four edges and each is distinguishable. There are a long folded edge and a short folded edge, a long open edge and a short open edge. Decide on a numerical order for these, and by nicking the proper edge you can mark 1, 2, 3, or 4. By nicking at the corner instead of on the edge, you can mark 5, 6, 7, or 8. No mark indicates 9.

You simply take the slip from each spectator between the thumb and forefinger and mark it on the proper edge as you drop it in the hat. That covers the first effect.

When the slips are dropped into the hat, the magician notes where the "alias" slip lies, and remembers its position. When all the slips are in the hat, the performer mixes the slips about. He does this by placing his hand into the hat, taking hold of the "alias" slip in the right finger-palm position and mixing the OTHER slips around. Finally, he stops and leaves the "alias" slip in a corner of the hat, again remembering its position. If it is a felt hat, it may be placed in one section while the remaining billets lie at the other side. The hat is tilted slightly to show the slips as the hand comes out and is shown empty.

The hat is now lifted up above the performer's line of vision, or slightly over his head. The right hand goes into the hat, finds the "alias" slip, and **OPENS IT IN THE HAT**. It is opened so that the writing will be facing up. **ANOTHER** slip is removed as soon as possible and held up high.

When you see the mark on the slip, you can immediately associate it with its owner and subsequently hand it to him in as interesting a way as possible, pattering along the lines of knowing the slips by extra-sensory perception, or by getting a mental image of the owner, describing him before returning his billet.

Now, here's where the important part of the trick comes in. When you hand the spectator the billet, the hand holding the hat comes down, just naturally, right in front of your face. In this way

you can actually see the “alias” name staring up at you! Even if the name is upside down, you can still decipher the name, as it’s not hard. After glimpsing the “alias” name, the hat is immediately raised again. Because the spectators are seated and you are standing, they can not see the open paper in the hat. The right hand goes into the hat again, REFOLDS the open paper, and places it in its corner of the hat. Another billet is removed and by its mark you again divine the owner. Save the “alias” slip till about next-to-the-last. When you remove it, you need not even look at it. You simply place it to your forehead and “get” the correct owner. For the last slip you need not look at it either, for, by the process of elimination, you can easily see who its owner is.

When the slips have all been returned, the hat is shown empty. The spectators are requested to open their slips—and when they do, they find they have their original slips! This alone is very effective and leads the audience to believe that the trick is over, which is exactly what you want them to think.

You now remind them that one person wrote an alias—and that you will attempt an additional test with this name which its writer alone knows. Ask all the spectators to refold their slips and then to tear them in pieces. Meanwhile, you go around with a small dish and collect the pieces. A match is lighted and the pieces of paper ignited.

Now all that remains is to reveal the fictitious name as you see fit. A striking climax would be to have the name appear on the back of your hand after rubbing the ashes over it. This can be accomplished as follows: Place your hands behind your back as you stand watching the pieces burning. Now, stealing a piece of pointed soap or a grease eyebrow pencil from a clip under rear of coat, you will have ample time to print the name on the back of one hand. Bring hands forward keeping them above audience eye level and rub on the ashes to bring out name. If an eyebrow pencil is used, you had better have a Saturated Cleansing Pad (Woolworth’s) handy to clean off the back of your hand. Another effective plan of revealing the name is to write it out, letter for letter, on a slate.

Instead of a fictitious name being written, the trick may be presented as a “Living and Dead” test. All the spectators but one write names of persons living and the one person writes a dead name. In the end, this name is divined: However, the “alias” presentation is a good presentation to try out, in view of the fact that “Living and Dead” has been somewhat overdone.

Magazine Miracle

— PARRISH —

If you were a genuine mentalist, would you use a lot of counters, cards, and what not in having the page of a book or a magazine selected? Not by a long shot, yet most effects of this sort require the use of these obvious forces. For a long time we have wanted to have a spectator turn to any page in a magazine, look at the first word, and have the performer write the word on a slate without any questions. Believe it or not, that is the effect of this trick.

Read this carefully; it is the exact effect from the audience's point of view: One of a number of magazines is selected and examined. A spectator places it behind his back. He opens it anywhere and looks at the first word ON EITHER PAGE at that place. The performer is standing at the other end of the room with his back turned and does not even see the spectator. As soon as the latter has made his selection, the magician writes something on a slate that he is holding and then places the slate, writing side down, on the table. Spectator now writes his word on another slate—shows it—magician shows his, and THE WORDS ARE THE SAME!

When you read the explanation you may have your doubts, but we have tried this and are now using it. It absolutely works and is entirely practical. The idea used to force the man to open at a certain place is this: A thin trade journal (of say 30 pages) is used, and all the pages are glued together at the edges except at this one place. When a magazine thus prepared is placed behind the back and one attempts to open it, it has to open at this place. As a trial will show, this feels perfectly natural, and no one will ever have reason to suspect anything to be wrong. We repeat that you must try it yourself to be convinced. It is suggested that you hurry the assisting spectator slightly when having him make the page selection.

If you think that they should look the magazine over before the test, the following ruse may be employed. A duplicate magazine, unprepared, is used. The glued one is on top of the stack of about five journals. Force the unprepared one just as you would a card. All of the magazines are front cover side down. The spectator runs through the magazine he took, and pronounces it all right. Take it from him, and lay it back-up on the stack you are holding. Say, "Will you please mark the magazine?", and turn over both top magazines as one. He marks the front cover of the prepared magazine.

Turn the stack toward you, and remove this top marked journal and toss it on the table. Place the stack, front covers up, on the other side of the table. Hurry through this. Some may want to dispose of the examination and the switch and simply have a magazine selected by one of the well-known methods.

The slate used is a flap slate. On the slate is written the first word of one of the pages to which the magazine opens. This is covered with the flap, the under side of which is covered with part of a magazine cover.

Now to proceed with the effect: A spectator stands and is handed the "selected" magazine. The performer picks up slate and chalk, walks to the other side of the room, and gives instructions. "Hold the magazine behind your back, sir. Now open it to any place. Let's hurry. Now keep the place to which you have opened, and look at the first word of either page. Do you have it memorized? Now close the magazine, and put it aside. Take the slate and chalk lying on the table, and write your word on it. Please don't let anyone see what you are writing. I have already written on my slate." At this point you have finished writing the first word of the other page of the magazine on the flap surface of the slate, and you place the slate at once on the pile of magazines, flap side down, while the spectator finishes writing.

"Now, please show us what you have written." Spectator turns his slate around and you get the word. If it is the first word, you pick up the slate minus the flap; if the other word, pick up slate and flap together, finger holding the latter in place. In either case you at once pick up your slate and show that you have written the same word.

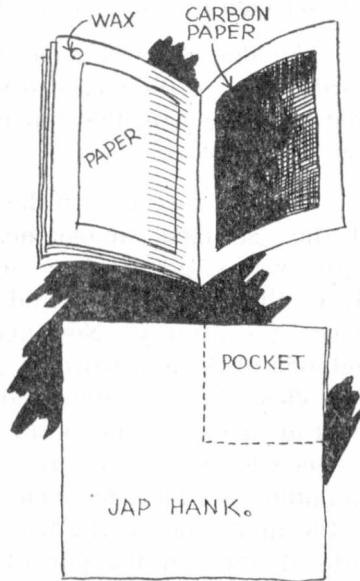
Strange Interlude

— PARRISH —

This is an ideal mental interlude for any act. It is a routine of two effects, both going on at the same time, and should appeal because of the directness of procedure and the strength of the climax. This paragraph may be too big a build up for what follows, but—well, try the following. You'll be surprised.

Here is what happens: The performer having given a bunch of number cards to a man to mix, goes on to someone else whom

he requests to come up and help in the test. This man writes on a slip of paper the name of a dead friend and the year of that individual's death. The slip is pocketed by him. While he is doing this the magician goes to the first man and, forming his handkerchief into a little bag, has this gentleman drop the cards in to be mixed. The gentleman comes up front with the magician and draws a card, the rest of the pack being allowed to fall on the table. Magician gives the gentleman a magazine and himself takes a slate and turns his back while instructing the assistant spectator to open the magazine to the page indicated by his card and concentrate on the first three words on the first line of that page. Quickly, back still turned, the mentalist chalks something on the slates, and throws away the chalk. "Kindly read the words on which you are concentrating"—and holding up the slate, those words are seen to be chalked thereon.



Without an instant's hesitation, magician, back still turned and slate held high, asks the other man to remove his slip from his pocket and read the name he wrote. "When did this man die?" Immediately upon reply the performer wheels around and there on the slate is seen written the correct name and the year of the death!

Let us first explain how the magician gets the dead name. This is done by a carbon impression but in a most subtle manner. The magazine used in the routine is faked. It should be a house organ or trade journal about "Sphinx" size. On the inside of the back cover is glued a piece of carbon paper, carbon surface out, of course. On the page opposite the cover is lightly glued a piece of thin white paper—cheap typewriter paper is good. In the upper left hand corner of this page stick a piece of wax or diachylon, but do not press the cover on it. This magazine lies, back cover up, on the edge of table by which the spectator is to stand. But here is the subtle point. The table is covered with rather rough fabric and this makes it impossible for the man to write unless he places his paper on the magazine.

In operation, the man is invited up front to the table. Performer asks him to think of a dead name and hands him the slip, which

should not be too small. Magician picks up pencil (which should be rather short and of hard lead) and places it on the magazine as an unspoken invitation to write thereon. If you will try this or think it over, you will see that without a word being spoken to that effect, the man quite naturally writes with the slip on the magazine. This has been carefully worked out and is quite perfect in both theory and practice.

As soon as the man starts to write, the magician turns his back, asking the man to fold and pocket the paper as soon as he is through, and proceeds with the other part of the effect.

Now all that we do in the magazine test is to force the page in the quickest manner possible. The best way I know is to have a set of all duplicate number cards in the double pocket of a Jap Bird Hank. This consists simply of two pocket handkerchiefs sewn together as shown in the sketch. This is placed in your pocket. A bunch of all different cards (make these by gluing numbers from a large calendar on cardboard—the cards should be about 2 inches square) has already been given a man to mix. You remove the handkerchief from pocket and without saying a word about it, simply bring the four corners together, forming an improvised bag. Take the cards from the man and drop them in and in mixing them open the pocket. It is into this pocket that the spectator reaches to remove one. At once, the ordinary numbers are dropped onto the table and the handkerchief is pocketed. A good point is to have the bunch of cards all different minus the force number.

You now pick up the magazine from the table, this being the first time that most of the spectators are aware of it. You illustrate that the man is to open it at the page indicated by the number and note the first three words, then close the magazine, keeping his finger in the place. As you explain this, you do just that—opening the magazine at the back page and a glance gets the name. Shut the journal, and in handing it to the man you squeeze the top outer corners and the wax now prevents accidental opening at the faked page. Here again the action has been simple and direct. It is what you would naturally do under the circumstances.

It is now time you knew that on the under side of the slate lying also on the table (but on the far side from the magazine and thus not interfering with the impression method) has been chalked the words on the forced page. While the gentleman is looking at the words on that page, you have picked up the slate, blank side out, and stand, back turned, chalk in hand. As soon as the man says he has the words, rapidly chalk the dead name on the slate and throw the

chalk aside. Ask for the words to be read. At once hold up the slate—but you have turned it around, and they see the three words just read.

Let's go fast now. This is just the build up. Now the other man removes and reads his slip, you shouting your request quite dramatically, back still turned, slate held high. The climax comes when you wheel around and show the underside of the slate—with the dead name!

This wrinkle follows naturally from the "Strange Interlude"—

A Slate-Writing Method

— PARRISH —

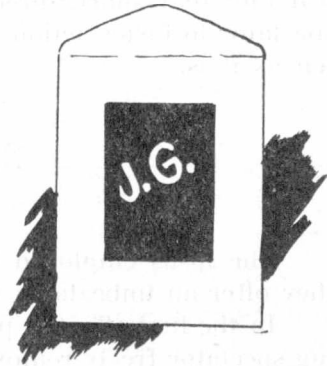
The object here is to get a divined name onto a slate. Here is the routine:

Magician hands out a large window envelope to one man and a card to another. The latter is to write on his card the name of a dead person. In the meantime, the magician spreads a deck of cards on the floor before a man and one is freely taken. Let us admit right now that this is a force deck. As soon as the card has been taken the deck is dropped into the right coat pocket where a duplicate deck is standing vertically. The left hand removes a small drug envelope from the left coat pocket, and the man with the card slips card writing side down into the envelope and magician at once seals it and places it in view on the table, at the same time removing the duplicate deck and tossing it on the table for later inspection if need be. What they don't know about the envelope is that a window is cut in the face and magician thereby knows the secret of its contents.

Now the slate lying on the table has a flap, the under side of which is covered with the same material as the large window envelope. It covers the side of the slate on which has been written the name of the face card. The performer picks up this slate and turning his back asks the man to concentrate on his card. He writes on the slate, really writing the dead name on the slate surface. Then he turns the flap towards his body, and asks for the name of the card. At this moment the left fingers grasp the flap and hold it against the body while right hand quickly revolves the slate, and the flap goes in place again but over the just written name. Slate is now held up

and it is seen that the magician has correctly divined the name of the card. This is just a quick trick for the nonce.

The slate is quickly erased on both sides, which are freely shown, and placed in the large window envelope which a spectator has been holding. This man initials the surface of the slate thru the window. It is, of course, the real slate surface which is toward the window. Magician asks the writer of the name to concentrate a moment while the spirits write with the chalk which has also been dropped into the bag. In a moment, the slate is removed minus the flap (which is invisible in the envelope) and the spirits have again scored.



The effect is further increased by two improvements for which we must thank Oscar Weigle, Jr., a New York magician with ideas. When he presented it, he faced the audience with the slate in front of him, flap side toward the audience (fingers holding flap in front securely), while he wrote the dead name on the real side of the slate. Then he turned his back for a moment, did the necessary maneuvering, and leaned the slate against some object, flap side to spectators, with the dead name covered. After the card was named, he merely picked up the slate and turned it around to reveal the name of the forced card. This is most natural and does not excite suspicion. It is, perhaps, more acceptable.

Another wrinkle that he used is this: Write the dead name with a chalk of a different color. Conceal a small piece (about an inch) of the colored chalk in the right hand, with the third, fourth and little fingers around it. Pick up the white chalk and hold it between thumb and first finger, in the natural position for writing. You show this casually, and you apparently write on the slate with this chalk. but under cover of the slate, the colored chalk is brought into position between the fingers, while the white chalk is finger-palmed. Write the dead name with the colored chalk, and just before executing the flap move, reverse the positions of the chinks so that the white chalk is again at the finger tips. You can let this be seen, in a casual manner of course, and then drop both chinks into the coat pocket. Later the spirits write their messages effectively in color. This is seen when the dead name is revealed on the slate. It is best to use yellow chalk, which shows up as well as does white.

It will be noted that when patter is given in this section it is in the form of short, staccato sentences. It is a well-known psychological fact that short, direct, instructive phrases incite the assisting spectator to faster action, hence the reason for the patter being written as it is.

Slate Psychics

— PARRISH —

The ideas employed here may be used individually. Together they offer an unbeatable mental combination for any club show.

In the first effect, a prediction is written on a slate. The assisting spectator freely removes a card from a deck and holds it up for all to see. The prediction is read and it is correct. The effect is very direct. Now, for the follow-up, spectator is handed a slate on which he draws any geometric design and without showing it to anyone, holds it before his eyes and is instructed to concentrate on it while the magician draws on his own slate. When the slates are shown to the audience, it is seen that both have the same design drawn on them.

Required are two ordinary school slates, chalk, a sponge, and a gimmick similar to the well-known thumb tip pencil but containing a small piece of chalk. This has been used before to produce short messages on slates. In this case its use is very subtle and entirely unsuspected.

Invite a spectator up to the platform, and as he comes up inquire of him, "What is your favorite suit?" Upon his replying, hand him the deck and say, "Remove any card of your favorite suit—but first I am going to write a prediction." Pick up the slate and write—"The gentleman will choose the—— of (favorite suit)." Note that the blank is left on the right hand side of the slate. Place the slate with writing side down on the table.

Get the thumb tip gimmick on thumb from a convenient pocket while the gentleman is selecting his card. Have him hold it up, and as soon as you see what



it is, pick up the slate, and misdirecting attention to the card, write the number or the initial in the blank place with the thumb tip pencil, this giving the denomination of the card. The slate is being held in the right hand, first finger and thumb on the inside, other fingers on the outside. At once, finger-palm the thumb tip, and hand the slate to another spectator to read aloud. The writing is the work of but a moment, and the effect is very clean and convincing.

Having disposed of the thumb tip, you are ready to proceed with the next effect. This is practically the same as the usual reflector method, but a wrinkle which we believe to be entirely new is introduced, which makes the working easier and requires no gimmick.

Hand the spectator another slate and piece of chalk, requesting him to draw some simple geometric design. While he is doing this, turn your back and wash off the slate upon which you have written in the preceding effect. Now turn to him as you ask him to hold his slate directly before him and concentrate on the drawing. You hold your slate in your right hand, washed side away from the spectators, the man assisting at your left. He should be standing in good light and facing you. Step up directly in front of him.

Grasp his wrists lightly—"Up a little—hold it directly before your eyes"—and the surface of the newly washed slate held by the right hand now gives you a perfect reflection of his drawing. While the gentleman is staring fixedly at the figure, you walk some distance away and begin to draw quickly on your slate. Appear to have some difficulty and ask him to concentrate especially upon such and such a corner and you will get a laugh. Having finished your inspired sketch, you have the gentleman show what he has drawn. The big climax comes when you both show the slates and duplicate figures are seen.

There are many ways to use this last idea. Experiment for the most natural angle to get the reflection. Don't use too much water on the slate as you want it to dry as quickly as possible. Never show the washed side to the spectators when the slate is wet. You can rub it dry with a hank before drawing, but this is not necessary.

The Ultimate One Man Sealed Message Reading System

— ROBERT PARRISH —

This system was designed to eliminate the obvious disadvantages of one ahead and transparency methods.

In effect, the spectators themselves seal their cards in unprepared envelopes and write their initials across the flaps. The performer collects the envelopes and, holding the first one to his forehead, at once reveals its contents. The envelope is clipped open and the card removed and verified, and **WITHOUT ANY SWITCH** both card and envelope are returned to the writer. This is repeated with each envelope until all have been read. While the contents are being divined, the envelope is held at the finger tips and it is freely shown on both sides. The initials on the envelope are read and verified by the writer holding up his hand while his message is being read. No other one man non-apparatus method has such convincing features.

The system will be explained by parts so that each stage will be clear. I have gone into considerable detail to make every move and point of misdirection clear, but this does not mean that the method is involved or difficult. It is well known to magicians that if the extreme end of an envelope is cut off, the envelope will still pass as unprepared at even a little distance. This is the key to the system. At the beginning only one envelope is so prepared and this is the only preparation required. Any number of unprepared envelopes (drug envelopes that open on end—size No. 2) can be used—six is about right. In the right coat pocket is a pair of **SHARP** scissors.

Now let us proceed with the routine:

1. **Collecting the Envelopes**—The prepared envelope is on the bottom of the stack of envelopes and cards. All are passed out but this, which you retain as you give the last man a card to write on. As soon as he has finished, you ask the others to do as you illustrate. Holding the envelope flap side up and open, you ask the man to insert his card **FACE DOWN**. You seal the flap and, asking for the man's initials, write them across the flap, instructing the rest to do likewise. Now you collect the envelopes, flaps up, with the faked one on the bottom. You take each one in the right hand with thumb at one edge and fingers on the other, like a card, and tap the flap edge on the

envelopes in the left hand, before placing it flap up on top of them. This forces the cards to the flap end of the envelopes so they may easily be cut open at the bottom end. When you reach the front, turn the packet of envelopes face side up and place them in your right hand. Throughout the routine they are (unless otherwise noted) held in this hand, face side TOWARD you, and flap edges toward finger tips. This is important.

2. **Reading the Messages**—This is the easiest part of the entire routine and also the point on which the attention of the audience is the greatest. The message comes to view in the simple act of taking an envelope in the left hand and holding it to the forehead! This is because the right thumb nail has entered the open bottom of the first (faked) envelope, enabling the thumb tip to enter the envelope and press on the card therein. The left fingers grasp the envelope lightly at the flap edge making this easy. They then draw the envelope away leaving (because of friction) the card clipped by the right

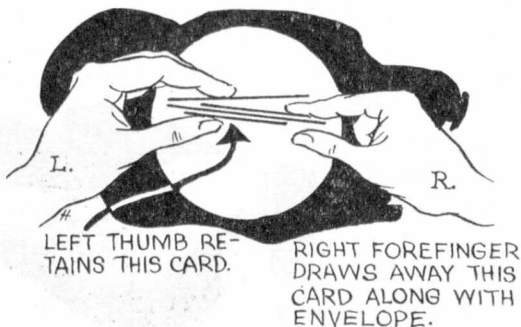
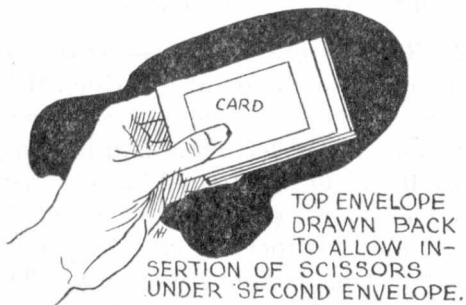


RIGHT THUMB ENTERS ENVELOPE -
RETAINS CARD - AND LEFT HAND DRAWS
ENVELOPE AWAY.

thumb to the top of the packet of envelopes! The faked (now empty) envelope can be freely shown (as long as it is not held cut end on to the spectators), being held slightly convex between the thumb and fingers just as you hold two cards together after a double lift to show them as one. Holding the envelope to the forehead shields the eyes which read the message now reposing on the packet in the right hand.

3. **Returning the Card and Envelope**—As soon as the information has been revealed, the envelope is returned to the top of the packet (top of packet always faces performer), but it goes UNDER the card clipped there by the thumb. This offers no difficulty. Now pass the envelopes to left hand while right goes to pocket for scissors.

This results in the **BOTTOM EDGES** of the envelopes being toward the left finger tips. The top envelope is apparently clipped open at the bottom. Really, the ball of the left thumb presses on and pulls back the top envelope a fraction of an inch and it is the **SECOND** envelope which is clipped neatly open. This is perhaps the most important move to practice. Thumb at once pushes top envelope forward. The right forefinger reaches into the top (empty) envelope and the right thumb grasps the card, now clipped by the left thumb on the outside of the envelope, and it is apparently withdrawn from within and is at once read and verified and returned with its envelope to the owner. This completes the entire maneuver and leaves you in a position to show everything clean before continuing. Cards are returned to right hand.



This same routine is repeated with each envelope until the next to the last, so master it until you do not have to think which move comes next.

4. Returning the Next to the Last Message—When you replace this envelope on the last envelope, you place it **ON TOP OF THE CARD** instead of beneath it. The envelopes are transferred to the left hand as before, but as the right hand goes for scissors (which are naturally replaced in pocket each time), the left drops to side and turns the two over so flat sides are up, with the last envelope on top. The envelopes are now held horizontally so this is not noted. The card is between the two envelopes. Now you deliberately clip open the top envelope and actually remove the card therein, taking care to hold it writing side toward you. This is actually the last card. You apparently read this card but really read aloud what you have

already seen and revealed on the other card. Left hand has again dropped and reversed the envelopes so that, when the card is read, the right comes over and takes the top envelope. In doing this the card just read is naturally placed on top of envelope but it is slipped under left thumb, and right forefinger, in taking the envelope also clips the card which is under it (actual next to the last message) and brings it away with the envelope, leaving the other card behind the remaining envelope. Card and envelope are returned. This is the only time you have had to do a switch but it was an easy one and not looked for because of the previous open handling.

5. Reading the Last Message—All that remains to be done is to hold the last envelope (card clipped behind) to forehead and reveal its contents. Envelope is clipped open and card apparently removed, but really from behind. You hand it to the owner for verification. You have done a perfect message reading act and there is nothing to be found at the end.

Notes:

In cutting open the envelopes, it is necessary that the card on top be clipped by the TIP of the left thumb so that part of the ball of the thumb be free to pull back the top envelope. (See illustration.)

When the spectators insert the cards as directed they invariably will be right side up when you get them. This depends upon the fact that people normally write with the right hand and will therefore hold the card in left hand and with this hand insert it (turning it face down, but not end for end) in the envelope. To make this more certain, it is well to avoid a stall between the time they finish writing and the insertion of the cards. This is exactly what is done when you illustrate what you want done about the writing, etc., on the cards and how you want the cards. They will all watch this, then immediately proceed with their own. However, when an occasional one comes upside down, there is nothing to worry about for you can read it by tilting the hand holding envelopes, so you read the line vertically instead of horizontally. In any case, getting the message is the easiest part of the trick.

Ask the spectators to write names, phone numbers, cities, etc.—any object upon which they can concentrate readily, rather than questions. In other words, we generally consider it better to present such things as a mindreading stunt than a question answering act. Of course you must use your own showmanship in revealing the information. And don't forget a supply of pencils for the writers. It will save lots of time.

This routine may be used to advantage with as few as three messages. In this case use a slate to write the divinations on. The third writer has been requested to draw a simple sketch. First you hold the envelope to forehead, then getting a flash of inspiration, replace on stack as usual and take same in left hand while right picks up slate and chalk. Slate is steadied by left hand and forearm with lower edge against body, while right hand chalks on the revelation, and then replaces slate, writing down on table. Envelope is opened and "contents" read—then slate is shown and it is right! Envelope and card are handed back to owner and any magician looking for a switch there will be fooled.

The second envelope is handled the same, but after "reading" card (see move 4), it is simply laid on top of envelope under left thumb and is not "returned" (switched) with envelope until the slate has been shown.

The last envelope contains the picture and as this would be hard for all to see and check, you fold the envelope and tear it up and pocket it, asking the man to come up and sketch it on another slate so all can see. You stand at the other end of room and duplicate it simultaneously on your slate for a strong climax. This routine, of course, is due to Annemann.

"PREDETERMINATION"

By JOHN GOODRUM

GENTLEMEN, BE SEATED

Before you read the following, let me have a word with you regarding predictions in general. How many of you realize that over three-fourths of the prediction effects in existence utilize the principle of forcing? An obvious fact? Certainly. But I doubt if one out of ten magicians realize it. This force may be accomplished in one of many ways—certainly there are enough methods available.

Then there is another alternative open to the magician. If he doesn't care to use a force, then his prediction must necessarily fall in the category depending upon discovering the name of the card freely selected and getting it in some way, either by the use of a "swami" pencil or by a switch, onto the slip of paper which supposedly carries the prediction.

Another of these facts so obvious that we are inclined to overlook them is put to use in this question. What is the difference between a card "discovery" and a card "prediction"?—and again we are forced to stop and think. And what indeed is the difference? And the answer—"The time element alone." But let us compare the two effects.

We review a "discovery". A deck of cards is handed to the spectator to remove one card, replace it, and remember the name of the card. Later, the performer reproduces the card in some way. He may deliberately remove it from the deck, having previously controlled it. He may cause it to appear reversed. He may do almost anything he is capable of doing, this depending upon his sleight-of-hand ability.

Again we review, but now, a "prediction". A deck of cards is handed to a spectator to remove one card, but this time he does not look at it, nor is it replaced in the pack. The card is kept and the pack is laid aside—there is apparently no card control. The performer has, by this time, written something on a slip of paper. Later, the paper is opened, and its contents divulged, and it is found that the card taken has been predicted—apparently the performer has controlled the spectator's actions in causing him to take the card predicted.

These are more-or-less obvious facts, and they are not given for the purpose of "padding"—instead, the author should like for the reader to put a little thought to the technical side of his work. Many magicians perform effect after effect (and perform them well, too) without realizing exactly what principle is involved. Not that this makes any appreciable difference in the effect, but it has always been the author's delight to study thoroughly his mode of presentation and the principles involved. In this way, many variations can be worked out, and thus a more flexible style of performance can be developed.

But enough discussion. The reader has asked for a prediction, so the stage is set and.....

THE CURTAINS PART

A prediction is written on a slip of paper, and the paper is sealed within an envelope which is, from that point on, used as a tray. A spectator shuffles the deck of cards freely, then spreads it out face down on a table and pushes one card out from the rest. This is a free selection, but as yet he does not look at the card. The remaining 51 cards are squared up and placed aside. At this point, the

selected card is slid off the table onto the envelope, and a second spectator is given the card to hold.

After reviewing the conditions at hand, the performer opens the envelope and the prediction is read. The selected card is shown and it is found that it corresponds with the prediction!

AS SEEN FROM BACKSTAGE

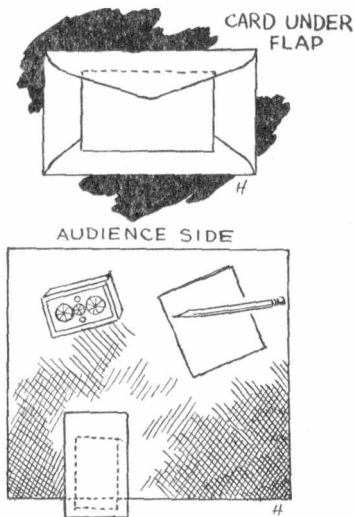
A switch is responsible for the success of the experiment, but bold presentation and good showmanship make it appear miraculous. The switch in question is made with the card, and not with the slip of paper as some might imagine.

SETTING THE STAGE

In this section, I shall explain the preparation as I do it, then later on there will be given alternate methods. We will assume that the Nine of Diamonds is to be the card predicted, for simplicity of illustration.

The Nine of Diamonds is removed from the pack and is laid on the rear edge of the table with the face up, so that the end of it extends over the rear edge about an inch. Over this, the envelope is placed, flap side down, so that it too has its end over the edge of the table, and so effectively conceals the card. If you are using an envelope with a large flap (best results are obtained through the use of a short flap, as explained in the paragraph dealing with articles required), prepare the card and envelope as follows: Lift up the flap of the envelope and insert the card, face of card toward envelope, beneath the flap, as shown in Figure 1, and place the envelope flap side down on the table as explained before. The position of the envelope and card on the table is shown in Figure A.

Place the remaining 51 cards on the table near the front, and also near this is the card on which the prediction is to be written, and a pencil. This completes the preparation.



WE NEED

First—A full deck of 52 cards, unprepared.

Second—An envelope about 6" x 4", with a VERY SHORT STUBBY FLAP. This short flap makes the handling much easier than otherwise, as will be found when experimenting.

And Third—A pencil and a piece of stiff paper about 5" x 7", folded in half to be about 3½" x 5" when folded.

THE PLAY BEGINS

ACT I—Pick up the pack of cards and step forward to some spectator; hand him the pack, and request him to thoroughly shuffle it and cut it as many times as he might wish. Make no mention regarding the number of cards in the deck, or the possibility of any preparedness, as this experiment is intended to be, not a trick, but an exhibition of control by thought, and that ALONE. PRESENT IT AS SUCH.

ACT II—While the spectator is shuffling the cards, step up to the table, and write "You will choose the Nine of Diamonds" on the slip of paper. Fold the paper once, as required so that it will fit the envelope, and address the spectator, instructing him, while you carry out the instructions given in Act III. It is absolutely necessary for smooth performance to have this paper, on which the prediction is written, rather stiff and of such a size that it necessitates folding once to fit in the envelope. If such is the case, there will be no fumbling when inserting the paper in the envelope.

ACT III—After folding the paper, hold it in the right hand, and with the left hand pick up the envelope (and card beneath) in the following manner: Keep the back of the hand up, letting the four fingers go on the address side of the envelope, while the thumb reaches beneath the envelope, and presses the card against the flap side. This is a natural move, and easy to do. Bring the envelope up in front of the body, tilting the top of it slightly away from the body at an angle, as you would naturally do when inserting something in the envelope. It might help to stand with your right side to the audience. With the left forefinger, the other fingers holding the envelope and card, open the flap, keeping the card in place. Insert the slip of paper with the right hand, then bring the flap to the mouth, moisten it, and seal the envelope.

None of this is hard to do, every move being most natural, and should be preformed exactly as though it were an ordinary envelope,

which it is. In fact, to the audience it appears to be just that—a container for the prediction just written.

ACT IV—During this time the spectator has, as instructed, pushed one card out from the rest and squared up the deck. Start toward him, and as you do so, hand the envelope into the right hand as follows: Take it with the palm of hand up, the fingers against the card beneath the envelope. If you hold the envelope at the level of your hips and hold it horizontally, there is absolutely no danger of this card's being seen. Just as you reach the spectator, take the envelope again in the left hand, but this time imitate the position of the right hand, i. e., the fingers of the left hand grasp the card and hold it in place.

ACT V—Still holding the envelope firmly in the left hand, lay the edge of it on the table, close to the selected card, and remark to the spectator that in order that he be sure no manipulation takes place, you will use the envelope as a tray and not handle the card with your hands. Using your right forefinger, slide the selected card onto the envelope—its face will be against the address side of the envelope, and your left thumb tip against it to hold it in place.

ACT VI—Have this spectator point out someone whom he wishes to act as a second assistant, and just as he does this (all eyes will be on the newly appointed personage), hand the envelope to the right hand and turn to the right slightly, this being done as follows: As was stated, when this second person is pointed out, it is only natural that all eyes should turn his way for an instant, and in this moment, you take advantage of the misdirection offered to accomplish the key move. Hand the envelope from your left hand to your right, first turning the envelope entirely over, this bringing the back of the left hand up, and of course, the flap side of the envelope and the Nine of Diamonds with it. With the right hand, palm up, take the envelope, letting the thumb go on top of the Nine of Diamonds (which the audience will believe is the selected card) and the four fingers against the previously selected card.

ACT VII—Carry the card on the envelope to this second person, who is requested to merely hold out his left hand. Slide the Nine of Diamonds from the envelope off onto his palm, and have him place his right hand over it, this action preventing him from looking at the card. His prematurely glancing at the card, and thus learning its identity, would not matter materially to the success of the experiment, but insofar as the selector of the card was not permitted to see it, this idea should be carried out completely, and no one allowed to learn the identity of the chosen card until the proper time.

ACT VIII—The envelope is now in the right hand, which is held palm up with the chosen card beneath the envelope and held by the right fingers. Now walk back to the first spectator who chose the card and take the deck from him, face up, with the left hand. Lay the envelope on the deck in the left hand, and address this spectator, reviewing the procedure as has taken place. When finished with the patter at this point, hand him the envelope to open, while you turn back to the table, taking with you the card previously beneath the envelope. The full deck, minus the card in the second spectator's possession, is dropped on the table.

ACT IX—Have the prediction read aloud, so that all may hear it. Then, turn to the second spectator and request him to hold the card up so that all may see it. **IT IS THE CARD PREDICTED**, and everything may be (but need not be) examined.

AUTHOR'S NOTE

This is, as it stands, a nice routine. Careful, snappy presentation is essential. Many effects have been spoiled by too much preliminary preparation before the actual effect takes place. The following are some notes that the author has made from time to time regarding the presentation:

Addenda

DISPOSAL OF THE EXTRA CARD

As an alternate method for the disposal of the selected card (see ACT VIII under "Presentation"), but one not quite so clean, you might proceed as follows: Begin at the point where you hold the envelope in the right hand, after having given the second spectator the Nine of Diamonds to hold. Hand the envelope into the left hand again which receives it with the thumb beneath (against the selected card) and the four fingers on the top-flap-side, keeping the back of this hand up. As you step back to review briefly what has happened, put the envelope (and card) into the left coat pocket, the card going next to the body—but be absolutely sure not to push the envelope more than half way into the pocket. **IT MUST NOT APPEAR THAT YOU HAVE EXCHANGED ENVELOPES!** This is most important.

ADDITION TO THE FORCED CARD

The method explained in the presentation is the one used most frequently by the author, and is in his opinion much the cleaner

method; however, there are alternate methods, and these are given for the sake of completeness.

(1)—Lay the Nine of Diamonds on the back edge of the table, as previously described, and in front of it place a crumpled handkerchief. All other preparations are the same, except that the envelope lies near the front of the table with the pencil and paper.

After the prediction has been written, and is sealed in the envelope, the envelope is dropped onto the card, and the procedure is as before.

(2)—The Nine of Diamonds is, in this method, in the left pants pocket, with the back toward the body. When ready to add it, take the envelope with the right hand, and palm out the card in the left palm. Hand the envelope to the left hand which is back up, and turn the left hand over, this putting the Nine beneath the envelope as before—a most natural method, but not so clean as the first.

(3)—The following is a method I have used frequently at parties: On the table is a book which has a rather thin cover—one with a paper cover is excellent. To prepare, I insert the Nine of Diamonds, face up, between the cover and first page, so that it protrudes from the book about half an inch—just far enough that it may be grasped by the fingers. The envelope, paper and pencil lie on the book until needed. Insert the slip of paper in the envelope, and seal it, then lay it back over the book. Thus, in this method, the envelope can be handled more freely and with less danger of the card being seen. Before going to the assisting spectator, pick up the envelope, by using a sliding motion, toward you, at the same time, clipping the Nine of Diamonds against it and bringing it out beneath the envelope.

And A Routine

Because they cover the basic effects in the mental field, items from this section can be built nicely into an unusually strong club routine. We suggest:

1. Real Coincidence.
2. Alias Divination.
3. The Ultimate One Man Sealed Message Reading.
4. Slate Psychics (Two Effects).
5. Strange Interlude (Two Methods).

The result here being about a thirty minute routine, getting off to a good start with the coincidence trick, then the card prediction with the slate and the drawing effect. The Divination makes a nice interlude, and the Sealed Message reading can be worked as fast or slow as you want. The magazine test and dead name psychicism wind things up in a maze of baffling mentalism that will be remembered. How are you feeling?

There is little before-the-show preparation, other than setting the table for "Strange Interlude". The three slates are stacked with the one prepared for the last effect on the bottom. Be sure to have plenty of chalk and a damp cloth for the slate. The envelopes and cards and pencils for the Message Reading are stacked beside the slates, and scissors are in right coat pocket.

In "Strange Interlude" it is a point to dismiss the name writer as soon as he has finished and has pocketed the writing, and the magazine party as soon as you have held up the slate with the words. This leaves you clean at the end. Be sure to work fast as you near the climax.

Either "Magazine Miracle" or the "Slate Writing" may be substituted for the last effect and the Predetermination may be used instead of the Sealed Message Reading.

An Improved Four Ace Routine

— PARRISH —

This version of the Four Ace Trick is an elaboration of the familiar method employing double faced cards, but their use in this case is never suspected. It accomplishes about as genuine a vanish and reproduction of four aces as is possible under fairly close up conditions, and when accompanied with sparkling patter, is perfect.

There is but one move in the trick and it is scarcely a sleight, for it is done only under cover of the table top or body. It is simply the turning over of the deck while held in the left hand. This has been done in various ways in many tricks. The best plan in this case is to hold the deck well down in left palm, press thumb under upper index corner of deck, and, aided by the fingers on top of deck, lever the pack over. This is very easy to do and noiseless.

Four double faced cards are used. These are the AH, AD and AC, each backed with an indifferent card, and any other double faced card (different on both faces). Add these to the face up deck, first the indifferent double faced card, then the fake aces, ace faces down, and in known order. We are now ready for a most convincing routine.

A spectator is asked to assist. He is given the deck, face up, and asked to deal the cards one by one, face up on the table, and when he comes to an ace, to throw it to one side. The man thus goes through the entire deck, removing the genuine aces. The use of duplicates in the trick will seem out of the question (strong point No. 1).

Magician picks up the pack and places it face up in left hand. He places the aces back, face up, on the deck in the opposite order as the fakes were originally (order that they are now in) and the ace of spades on top. Magician is at right side of table, facing assistant who stands at opposite side. Therefore performer's right side is to audience.

Deal Ace of Spades on table, face up. Left hand drops to side and reverses deck while magician states that the ace of spades is the leader of the aces.

Left comes again and the three other aces (fakes) dealt off, face up, in a row by the ace of spades. The indifferent double facer still masks the fact that the deck is actually face down.

Left drops again and reverses deck twice, only the second time, the deck is not turned over, but the bottom card (double faced) simply pushed around and over onto the top (face) of the deck. The move is exactly the same as reversing the deck. Fingers and pressure against trouser's leg aid in doing this neatly and noiselessly. It takes no time at all and is done while magician explains, pointing to the four aces on the table, that he is going to deal three cards on each ace.

Deck is brought up (it is now actually face up but has the same card on the face as before) and the hand turned with deck face down in position for the glide, which is performed as the magician deals (face down from the bottom of the deck) three cards on the Ace of Spades (the three real aces), three cards on the next ace, etc. (They'll swear indifferent cards were dealt throughout—strong point No. 2).

Deck is given a quick overhand shuffle, faces out, shuffling the double facer to TOP, and deck returned to left hand which at once drops to side and reverses. Performer at this time picks up the Ace of Spades packet and places it aside or in a tumbler.

Now the three face up aces are transferred to the top of their respective packets. The deck is brought up (apparently face up) and the aces each deliberately buried face up into the deck. (Strong point No. 3).

The left hand is dropped and deck reversed twice (i. e. card transferred second time) while the three packets are collected. The deck is thrown face down on the table (double facer is on face) while both hands take the combined packets and count them. They are riffled and face counted as twelve, indicating that the three indifferent cards in the tumbler have joined them. The cards are at once thrown face down on the face down deck which is handed at once, face up, to the assisting spectator to deal through (face up) for the aces. They are absolutely gone!

The man is asked to remove the cards from the tumbler. They are the four aces! Climax!

It is best to use this as a concluding card trick as it is a good effect and while the deck cannot be used afterwards, it is unprepared beforehand, the fake cards being palmed on immediately before the trick. It will be seen that the dropping of the hand with the deck is natural and not even observed when covered by suitable patter, for attention is on the aces, not the deck. Done as a table trick, the move is covered by the table top. Use of a card easel helps for a larger audience.

Selective Card In Pocket

— PARRISH —

Please visualize the effect, which is all that matters. A gentleman is given a card and pencil and asked to write in which pocket he would like a thought projected (right coat, left trouser, right hip, left upper vest, etc.). Another man selects a card from a deck which the magician spreads out on the floor before him. The card is at once returned and the man given a card and pencil to write the name of the card he thus freely selected. The deck is handed to a third man. Now the name of the card is read. The gentleman holding the deck runs through it but is unable to find the card. The first man reads what he has written and walking over to him, the magician allows him to reach into whatever pocket was named and remove therefrom the very card which number two has been thinking of!

The thing is a swindle from start to finish. A one kind force deck is used for the selection. One of the cards to be forced is in every pocket! In the left hand coat pocket is a card and pencil. In the right coat pocket is a straight deck minus the card to be forced. This deck is standing upright on end so as to be easily grasped when the force deck is dropped in the pocket. This is done immediately after gathering up the cards from floor, as both hands go to pockets for the card and pencil. The almost immediate search through the switched deck for the selected card throws them off completely as does also the writing of the first gentleman. The resulting effect is real magic in that the performer has divined both thoughts and somehow causes the selected card to find its way into the correct pocket.

An even more daring effect can be produced if it is convenient to work with an assistant in the crowd, placing the duplicate cards in his pockets. In this case, have whoever is sitting beside him write the selection of the pocket. At the end, ask him to give the card to the man sitting beside him (pointing) who is then asked to stand and read aloud what has been written. Then, showing hands empty, YOU reach into that pocket on his person and remove the vanished card!

This is one of those things which will appeal to the few who have the audacity (or are crazy enough) to present such a trick and maintain a straight face. It should be done exactly as described above as there are psychological points in every move. For example, it would kill the whole thing to have the spectator himself remove the card in the last version, while it builds the effect of the first presentation.

P. S.—If, in the first version, the right coat pocket be the one selected, the performer himself reaches into the pocket and removes the card from the force deck.

Si Stebbins Up The Sleeve

— GOODRUM —

The magician holds the pack behind his back while a spectator selects a card and pockets it. Performer does not even bring the pack to front again, but simply faces the man and correctly names the card!

The title explains the method. A set up deck is used and this is cut at the place where the spectator removes the card. Magician faces front and, behind his back, slips the bottom card up his sleeve, between the right shirt sleeve and coat sleeve. He brings the right hand around front and up to forehead to aid concentration. With the hand shielding the eyes, he looks down the sleeve and spots the index which, by counting one ahead, gives him the selected card.

This little stunt has even fooled magicians who know the sleeve gag.

The Perfect Card Routine

The modest title is not without some occasion, for it would be hard to find a more effective and deceptive series of moves and effects than those which follow.

While the general effect was the idea of John Goodrum, credit for the sequence is due to Oscar Weigle, Jr., the cleverest originator of subtle ideas that we know. We have used this constantly since Weigle gave it to us.

The idea which makes the routine possible lies in a card vanish of Weigle's which is, briefly, as follows:

A double faced card is used—let us say it is the 8S-10H. Remove the "real" Eight of Spades and Ten of Hearts from the deck. One of these, say the Ten of Hearts, may be slipped into an unsuspecting spectator's pocket, into your own wallet (wrapping it securely with rubber bands around all sides), between sealed squares of cardboard, into a sealed envelope, or, for want of a more effective place, into your own pocket. The remaining card (8S) is secreted anywhere so it is out of the way—the hip pocket will do.

The double-faced card is already on the face of the deck proper, or it may be secretly added to that position. In this case, the 8S face of the card shows on the bottom. The deck is riffle-shuffled, backs up as usual, keeping the bottom card in place and being careful not to expose it. After the shuffle it is turned face up again and given to a spectator to place behind his back, with faces up. Ask him to cut the deck ANYWHERE, and then to place the cards cut off FACE DOWN on top of the half remaining—then bring the cards forward. You take the cards and spread them to the break, reminding the

spectator that he cut anywhere. The first face up card is the Ten of Hearts (faked card). This face force is a variation of the familiar one with a double-backed card.

The cards in the left hand, with force card at the face, are held squared up, while the cards in the right hand remain in a slightly fanned condition. Have spectators take careful note of the 10H. With left thumb, it is pushed slightly to the right. The right hand comes over, and under its cover, the card is transferred to the bottom of that half—**AT THE SAME TIME** the left hand turns over clockwise onto the top of the deck, and the deck is squared.

This accomplishes a two-fold purpose. It creates the illusion that the Ten of Hearts is in the center of the deck and secondly, (and more important to the magician) the double-faced card is reversed so that now the 8S face is again at the face of the deck proper. The deck is immediately riffle-shuffled, again being careful not to expose the bottom card, and an overhand shuffle may be made without fear, always keeping the faked card at the bottom.

The sides of the deck are now riffled with a throwing motion to where the card should "go". If a pocketbook, the wallet should be in the hands of a spectator **BEFORE** the cards are even touched. The cards are handed to a spectator to deal **ONE AT A TIME** on the table and to look closely if he can see the 10H. As he deals the cards, you count out loud. There are only 51! Because, you having removed the real 8S, a duplicate never shows up which is a good point. The Ten of Hearts is absolutely gone, and if there's a cleaner way of vanishing a chosen card from a deck, we'd like to know it.

The cards when dealt onto the table one at a time by the spectator are, of course, held face up. The first card he deals off is the faked card, and this may be disposed of at your leisure.

Now the following routine puts to even more practical use the idea described above. Let us say the same double-faced card is used (10H-8S). The real 8S from the deck is placed in your coat pocket. The real 10H is placed in an envelope, sealed, and this is placed in the inside coat pocket. The double-faced card, with the 10H facing out, is placed in the right-hand trouser pocket. The deck is handed to someone to shuffle, and you're all ready.

When the spectator is satisfied, tell him to spread the cards face down on the table. While instructing him, stand casually by with the right hand in trouser's pocket, in an informal manner. Tell the spectator to pass his finger over the cards and when he gets the "impulse" to push forward any one card. He does this. With your left hand you sweep up the spread of cards, turn the deck slightly

face up (in a vertical position) and ask the spectator to take a look at the card he selected. When he looks at the card, bring the right hand out of the pocket with the faked card palmed and add it to the bottom of the deck. Do not hesitate a second, but go right into a casual overhand shuffle keeping the bottom card in place. Even if someone is watching you, nothing is suspicious, as you apparently only brought out your right hand to shuffle the cards. The spectator is asked not to forget his card and meanwhile you cut the deck in the middle (backs up now). The spectator returns the card to the top of the lower heap and the top heap is placed on top. Just as the top heap covers the lower one, the left thumb pushes the selected card a bit to the right, and the left little finger goes UNDER this card, not over it as usual. The pass is not executed, but the cards are cut at the break, apparently at random. If there is a magician present, he will only think the selected card is at the top of the lower heap, but this is not so. The two halves are riffle-shuffled together—a few cards from the bottom half first, then the cards from the other heap. For the benefit of magicians, see to it that the top of the lower heap is riffled into the others, that is, let the cards in the right hand fall last. Push the cards together a bit, but not all the way, just to the point where the cards must be pushed together another inch or so to square the cards perfectly.



Pick up the deck with fingers at one side and thumb at the other, turn it face up, and IMMEDIATELY square the ends up. During that split instant, however, you catch a glimpse of the card selected, which shows as the first card at the top end over the bottom card. You must try it with cards in hand to get the idea of this glimpse, which is very simple indeed.

As soon as the glimpse is made and cards squared, the cards are handed to another spectator (whom we shall call No. 2) and he is asked to place the deck behind his back, face up. The same force as described before is

done here, and he gets the 8S forced on him. You have said that you want everyone let in on the selection of the next card, hence the deck face up. To leave the selection to chance, the man cuts with the cards behind his back. This makes a very natural force. The cards in right hand are placed face up on the table and those in left hand placed over them. The "selected" card is in full view on the face of the deck.

The deck is handed to another spectator (No. 3) with similar instructions, and he, naturally, gets the 10H forced on him. The cards in right hand are placed FACE UP on top of this after the card is noted. The cards are now genuinely shuffled face up to apparently prove no control (and there is none). This also demonstrates, without so saying, that no card is reversed. The deck is turned face down and snapped. Spectator No. 2 (note) is asked to call "his" card, the 8S, to appear. The deck is spread out wide on the table and lo and behold, without a single false move, the 8S (faked card) is "reversed" in the deck. The 8S is REMOVED OPENLY, taking care not to reveal its other face, and laid aside. In this way we also get rid of the 10H. Marvelous, isn't it? (After the next part of the routine, we shall pick it up and drop it in our coat pocket, but if it would be dangerous to leave the fake card on the table, we drop it into our pocket here and now).

The deck is gathered up and spread FACE UP, with the request to spectator No. 3 to see if he can see his card. Again you accomplish a two-fold purpose, for what YOU do is look for the card you secretly glimpsed! This is spectator No. 1's card. You just look to see WHERE it is—nothing more. Meanwhile spectator No. 3 says he does not see his card.

Now at this point we have a choice of several plans, depending on how we wish to disclose the final card. If we wish to finish as quickly as possible, we ask spectator No. 3 to reach into our inside coat pocket and to remove the sealed envelope. He tears it open and finds the 10H! While he does that, we casually gather up the cards again, picking them up at the point where spectator No. 1's card is and scooping up the rest of the cards over it. When deck is turned face down, the glimpsed card will be on top. Execute the double lift, asking if that is the card. It is not. Place it face down again and take the real top card and put it in outside breast pocket, in full view. Again do the double lift, and of course that card is not the selected card either. It is placed face down and the name of the card requested. It is named and the spectator removes the card protruding from breast pocket—it IS the card.

THE VERSION USED BY ROBERT PARRISH IS AS FOLLOWS:

The trick is performed exactly as described, except that the deck is spread on the floor for the selection at the start and for the disclosures, rather than on the table. This is more effective under certain conditions.

When the deck is spread for the spectator No. 3 to see if he can see his card, the glimpsed card is spotted and this card cut to the second from the bottom in gathering the cards. The cards are handed to spectator No. 3, face up, with the suggestion that he deal through the cards until he comes to his (since he has not seen it when we spread the cards). He deals the cards face up into the magician's hand, and on the second card dealt (glimpsed card), performer starts mentally to spell this card, one letter for each card dealt (K-I-N-G-O-F-C-L-U-B-S, etc.) and on the last letter he suddenly stops the spectator (who is probably dealing rather fast). "Are you sure you haven't missed your card?" And so saying, magician throws the cards in his hand back onto those held by the man, and says, "Start over again and deal slowly, making sure that none of the cards stick together." The man goes clear through the deck and declares that his card is absolutely not there!

This is very convincing. It has the important added effect of (by reversing the cards the magician has replaced) getting the glimpsed card (about which no one is thinking at the moment) in EXACT POSITION FOR SPELLING FROM THE TOP OF THE DECK, when the deck is turned face down.

Now that we are sure the 10H has inexplicably vanished, we ask the man to reach into our inside coat pocket and remove the envelope there. He does so, examines it and finds it sealed. He tears it open and removes his card! It is most effective.

We take his card and the fake 8S which is lying on the table, and drop them into our coat pocket. We appear to have forgotten the card of spectator number 1. If he reminds us of it at this point, so much the better. In any case, we recall the matter and are a little worried about it. We ask if the man will name this card, the identity of which only he is aware. We pick up the deck, give it a false shuffle or false cut if we are able, and then very slowly spell it out, dramatically turning over the card on the final letter to reveal it as the chosen one.

Bringing out the two cards from coat pocket (we've switched the fake 8S for the real one in the pocket) we hold up the three cards

that we have successfully located in a most amazing manner. We are now clean.

If you will go over all this again you will see how nicely it goes together and how we get ready for each climax before it is suspected, thus enabling us to get the maximum out of each effect. The routine is very easy to follow.

Mostly Manipulative with Glasses

Glass Of Liquid From Card Fan

— GOODRUM —



In the lower right vest pocket is a whiskey glass half full of water. In a clip under coat on this side are a few cards, and a fan of cards is clipped under the coat on the opposite side.

You have been producing card fans. Finally the left hand goes under the coat. It grasps glass, holding it in the curved left fingers so that the top rim is held by the curve formed by the forefinger and thumb. The tip of the thumb and forefinger grasp the cards, and the hand comes out with them, as at the same time the right hand goes under the coat on the left side and comes out with a fan which is added to the few cards held in the left hand. The cards are squared together, masking the glass.

The left fingers, if held closely together, will hide the glass from the view of those who sit to the performer's left; therefore, the packet can be held almost edgewise with the back of performer's hand to his left front.

As the pack is held in left hand as described above, the empty right hand pulls up the left coat sleeve. The right hand now grasps the deck by lower right hand (not index) corner and makes a ONE

HAND fan; the left hand holds glass out of sight behind the fan. All four right fingers behind the fan clasp the glass thus: Little and forefingers between the glass and back of fan (the back of these fingers are against the glass), and the second and third fingers on the opposite side of the glass. The left hand, which is now free, pulls up the right coat sleeve slightly.

A turn is now made to the front, or rather to the right, under cover of which the left hand steals the glass from behind the fan and holds it in the same position as at the beginning when the glass was stolen. Having given the spectators a brief glimpse of the back of the fan, turn the hand over with fan and reach behind fan with the left hand which, under cover of fan brings glass to finger tips and emerges with it held thus. The effect is very pretty, especially if a colored liquid is used—dark colored is preferred.

The moves are easily learned, and they may be done very quickly, the production of the glass of liquid coming as a REAL surprise! The glass may be filled over half full with no danger of spilling.

Care must be taken when performing the change-overs not to let the spectators get a flash of the bottom of the glass—especially under a strong light.

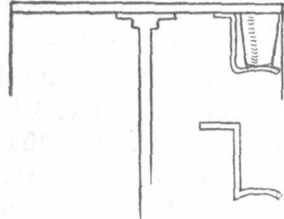
Some Glassy Ideas

— PARRISH AND GOODRUM —

For those who would like to develop an act with glasses of liquid, we offer these suggestions—

The problem of having glasses readily get-atable for productions is neatly solved by arranging a little shelf under the front edge of the table. This is concealed by the table fringe.

This works well during a thimble routine. After several sleights, stand about eight inches in front of the table, and vanish the thimble. Produce it from behind the right knee. It is a simple matter now for the left hand to reach under the fringe and take one of the glasses from the hidden shelf.



Vanish the thimble by throwing it into the air (thumb-palm) and produce the glass from the left knee. Right hand in the meantime has obtained three more thimbles, which it at once produces and drops into the glass.

Instead of a fringe, a regular table drape, cut with edges overlapping slightly in front of the shelf and weighted to insure its falling into place, may be used.

For the club performer who has to set up his tables in view of the spectators, here is a neat way of keeping the glass under the edge of table without danger of spilling. The under part of table top that the rim of glass presses against is covered with sheet rubber. The shelf, in this case, takes the shape of an angular piece of metal. This keeps the glass pressed tightly against the under side of the table, but it will be found that the glass may be easily removed from its position, and the table may be handled easily in moving without danger of spilling any of the liquid, as the sheet rubber makes it water tight.

In an emergency the left rear pocket may carry a large glass to be produced. You can carry a glass over half full of water (uncovered) in a tight fitting pocket without danger of spilling.

Glasses, Glasses, Everywhere!

— PARRISH —

Having brought your card manipulation routine to a close with the "Glass of Liquid from Card Fan", it is effective to follow up with the production of three more glasses.

A large tumbler of liquid is placed on the special shelf under the table, and directly in front of it are placed two whiskey glasses of the same size as in the previous production. They are half full of liquid.

As you turn to the left to place the deck on the table, left hand, screened by the body, gets the first little glass and holds it in the curved in fingers. See sketch. A swing is now made to the right, left forefinger pointing to the empty right palm; then left hand pulls up right sleeve a little more with free thumb and forefinger. Another turn



is made to the left, under cover of which the glass is changed over into the right hand, which at once gives the left coat sleeve a pull in the same manner.

The hands are brushed together, the right hand reaches upward and produces the glass at the finger tips. Meanwhile the left hand has dropped and got the second glass. The left hand, with the glass palmed as before, meets the right hand, a turn to the right having been made, and takes the glass with thumb and forefinger while the right hand at the same time steals the glass palmed in the left hand and retains it in the partially closed fingers as the left places glass just produced on the table. In order to do this, the visible glass is held between the right second and first fingers so that the thumb and first finger can perform the steal. The move is covered by a turn to the left. The right hand immediately moves upward and plucks the second glass from the air. The right side is to the audience, and as the glass is produced and a little liquid slopped out, the left hand reaches under (or through) the table drape and takes the large glass from the shelf, holding it against the body as the right hand places its glass on the table. At once, the left hand with tumbler, travels down left leg as the performer reaches down with the right hand and grasps it, bringing it out from behind the leg.

None of this is overly difficult, but speed and smoothness are essential. All of the moves are covered by excellent misdirection. These glass productions are worthy of your attention if only because of their novelty and effectiveness.

It is recommended that the large glass be on a shelf under the front edge of the table, and the small glasses on a shelf at the side on which the performer is working. If a table with a circular top is used, this will present no problem.

If you are unable to use a special table, the following set-up will suffice: Rubber balls of slightly larger diameter than the glasses are plugged into the mouths of the glasses. Run a bolt through each ball (the bolt is about 1½" long), and to this attach a short loop of cloth tape which is in turn attached to the belt loops on the left side. The glasses are hung on these plugs about two inches apart, the bottom of each glass being about two or three inches above the edge of the coat. Be very careful when hanging these so that you will get them the right distance from the edge of the coat, for it will be found that if the glasses are hung too low, when the left arm is raised, the bottom of the glasses can be seen because of the coat's being raised by the action of the arm. The larger glass is in the

left hip pocket—the left hand rests naturally on the hip just before the steal. Credit for the rubber ball idea goes, of course, to Percy Abbott.

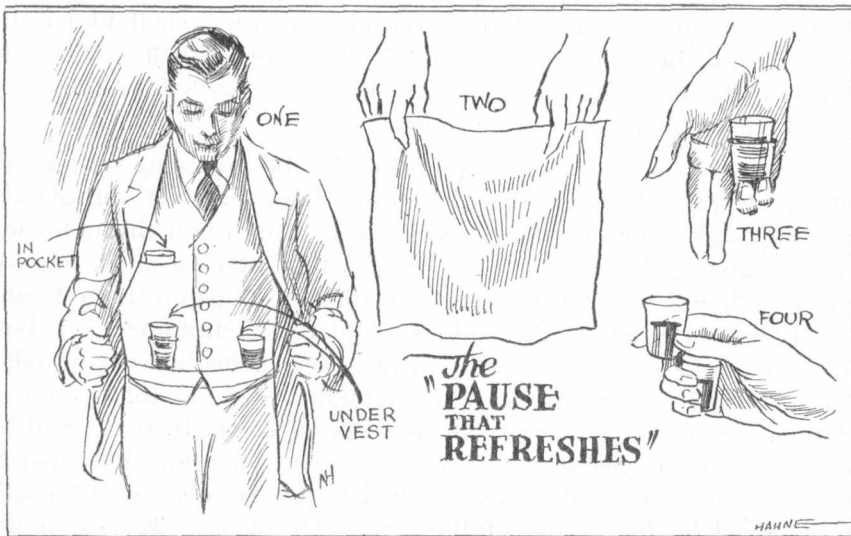
The Pause That Refreshes

— GOODRUM —

In effect, four glasses of liquid materialize one by one under a silk. The working is easy, and the misdirection perfectly covers every move.

Small whiskey glasses are loaded in the vest as in Fig. 1. One glass is in upper right vest pocket. A stack of two nested glasses is vested beneath the vest flap on the right side, the bottom of the glass resting on the belt edge. In a similar position on the left side is a fourth glass. This glass should be farther to the side, whereas the stack of two should be close to the front. All of the glasses are uncovered, and they are half-filled with liquid. When filled to this depth, they can be tilted at about a 45 degree angle without danger of spilling.

A large silk (18" square is a good size) is shown as follows: At first it is held as in Fig. 2. The performer faces left front and holds the silk with his left hand farthest from the body. The right hand rests with its thumb on the right coat lapel. The forefingers only



are on the audience's side of the silk. The hands are crossed now, the right hand being farthest from the body and the right arm in front of the left. This affords perfect cover for the glass steal.

The left thumb goes inside the glass in upper right vest pocket and removes it under cover of the coat. The hands are now returned to their former position (see Fig. 2), the glass being concealed by the left fingers and silk. The left hand, holding the glass, drops down behind the center of the silk, and the right hand, still holding a corner, drapes the silk over the left hand. The silk is now jerked away and the glass is seen to be resting on the left palm.

The performer turns to the left, and places the visible glass on the table, meanwhile the right hand has been busy. Nipping the silk between its forefinger and second finger it reaches under the vest with the third and little fingers, bringing the stack of two glasses out in the hand as in Fig. 3. At this time the performer is facing front, the silk being held in the two hands low in front of the body.

A swift turn to the left is made, the right hand releasing the silk, and the left snaps the silk out in "parachute fashion". The right hand is extended, the hank setting over the stack. Under cover of this the right forefinger and thumb disengage the topmost glass from the other and raise it so that the glasses are in the position illustrated by Fig. 4. The silk is removed and thrown over the right hand, while the left hand takes the visible glass from the right and sets it on the table. The silk is jerked off the right hand again, and there is a third glass.

The silk is, at this time, slipped between the first and second fingers of the left hand, and as the performer places the glass on the table with the right, the left hand steals the vested glass from the left side. A turn to the right is made, the right hand taking the silk from the left hand, and snapping it out to the right as before, the left hand, with glass palmed, is thrust beneath the silk as it settles, and then the silk is withdrawn. There, on the left palm is a fourth glass. Perhaps the production of this glass is an anti-climax. If you think so, use a lemon instead which appears in place of an expected glass of lemonade.

The vest should be very tight around the bottom for this routine. A strip of elastic around the bottom will help. There should be absolutely no lights behind the performer, unless the silk is very thick, and this is not desirable. Care must be taken that no light strikes the glasses, for the slightest reflection will be a give-away. Therefore, keep the fingers close together.

Drunkard's Dream

— PARRISH AND GOODRUM —

PREPARATION: On each side, under the edge of the coat, is sewn a paper clip. Mouth down, into each of these clips, is placed a small whiskey glass. If this causes the coat to hang poorly, secure the clips to the trousers. In the left coat pocket is a pocket flask. In the left breast pocket is a fairly large silk handkerchief.

Show the right hand empty, then swing to the left to show the left empty. At this time, using the right second and third fingers, steal the glass from under the right side of the coat. Fig. "A" demonstrates how the glass is held in the right hand. The hands are brought together, and the glass is produced. This glass is exhibited between the right forefinger and thumb while the left hand steals the second glass and holds it in the same manner. Now, facing front, the hands are brought together, and an important change-over move is executed. The left forefinger and thumb take the visible glass from the right hand, while under cover of the fingers, the left fingers extend and leave the glass palmed in the right hand, Fig. "B". The right hand now reaches out and apparently extracts the palmed glass from the left elbow. These two glasses are placed between the fingers of the left hand as you would do billiard balls.



The performer removes the silk from his breast pocket and wipes the glasses, then places the silk over his bent left arm. This affords an excellent cover for the right hand to reach into left coat pocket and steal the flask there. Coming up under the hank, the right hand, holding flask, moves up in front of the face where the teeth grasp a corner of the silk and remove it.

The performer now proceeds to pour himself "two fingers", and tucks the silk back into the breast pocket.

And now may we suggest

A Glass Routine

A good routine with glasses should be a hit, so we offer the following: A large silk handkerchief is magically produced from which three small glasses of different colored liquids are produced, one by one (The Pause That Refreshes). As the third glass is shown, the glass vested on the left side is stolen by the left hand. Hank is placed in breast pocket and palmed glass is produced from the air, followed immediately by another glass and then a large tumbler, this being "Glasses, Glasses, Everywhere"! In effect so far the entire routine has been a fast and continuous production of glasses of liquid. As the glasses are produced they are placed on a tray on the table. Assistant transfers the tray to the side of stage, leaving the table free to work on. At this point, we suggest that you perform some such effect with the large tumbler as "Glass Thru Hat" or a "Milko" effect, or omit this and continue with the "Drunkard's Dream", producing the two empty glasses very quickly, followed by the surprising production of the bottle, which lends a comedy touch.

In conclusion the bottle suddenly changes to a bouquet of flowers. This is a U. F. Grant idea and is accomplished by quickly pulling a feather bouquet out of the sleeve in front of bottle, thus bringing a surprising finish to a surprising routine.

Those who are willing to spend the time and effort necessary to perfect these effects will have an act that is sure to create comment and will click because of its novelty and mystery. 'Nuf Said! Let's all have a drink.

THIMBLES

Duo Color Change

— GOODRUM —

In this thimble novelty, two red thimbles are displayed on the forefinger and second finger of the right hand. The left hand is formed into a loose fist, and the thimbles are inserted. Upon the left hand's being opened, the thimbles are seen to be white.

Unknown to the audience, the two white thimbles repose on the right third and little fingers, which are curled back into the palm, out of sight. The performer's right side is to the audience. Now a turn to the right is made, and as the hands pass, the left hand masking the right, the right third and fourth fingers are extended into the left palm, where the left fingers curl around them, finger-palming them. Don't make a big sweep of the hands in this move—simply a natural gesture. After showing the right hand with its two red thimbles, displaying them on the fingers, turn to the left and under cover of this move, thumb-palm the two red thimbles. They are not nested, but are placed in thumb-palm position and held in place by bending the thumb in and holding them side by side. The figure illustrates this. You'll not find this at all difficult. At any rate, you push the first and second fingers, which are now empty, into the left fist, where they pick up the two white thimbles and emerge to, let us hope, the profound amazement of the spectators.



This is good, and just to prove it we offer a complete routine based on the above move.

Continuous Color Changing Thimble Production

— PARRISH —

Sew a length of elastic tape to form pockets for six thimbles on the under side of the coat or vest on the right side. You may use any type of holder or arrangement that you like, as long as the right fingers can easily obtain the thimbles in pairs. The pairs consist of two white, two red, and two white thimbles, in that order. A red thimble is thumb-palmed in each hand. A complete mastery of the Duo Color Change is absolutely essential, as this is the key move of the entire routine.

Begin by producing the red thimble on the right forefinger. The hand is otherwise seen empty. The left hand reaches upward, and a red thimble appears on the left forefinger. Right hand has, in the

meantime, obtained the two white thimbles on the third and little fingers, which are curled back out of sight. Left hand comes over and transfers its thimble to the right second finger, and under cover of this the right third and fourth fingers are extended into left palm where the white thimbles are at once finger-palmed, side by side, and the hand comes away, left forefinger pointing at the two red thimbles on the otherwise empty right hand. Now a turn to the left is made under cover of which the two red thimbles are thumb-palmed and the two right fingers inserted into the partially closed left hand. This is opened to show the two white thimbles now on the right fingers. All fingers of both hands are extended, backs of hands to spectators, and under a slight turn to the right the left first and second fingers are inserted into the red thimbles, which were thumb-palmed in the right hand, and at once curl back, the left forefinger thumb-palming its thimble and at once assuming a pointing position, directing all attention to the two white thimbles on the right hand, which is now turned palm to the audience. "But the red thimbles really didn't change," says the magician. They just went under my left knee." And left hand at once goes under knee and comes forth with the red thimbles on first and second fingers. During this action, the right hand has obtained a pair of red thimbles on its third and fourth fingers, which are, of course, curled in. Now as you turn to the right, do the change-over as in Duo Thimble Color Change. Right hand is palm to audience, and left is back to audience. Third and little fingers of both hands are curled in slightly. Now a little turn to the left, the thimbles on the right fingers are thumb palmed, and these fingers inserted into the two red thimbles in left fist, which is opened to show the change.

You do almost exactly what you did before, but this time left third and fourth fingers steal the two white thimbles from the right thumb-palm, under cover of a turn to the right. Again both hands are being held with third and fourth fingers curled in, right palm to audience. "Of course you know what happened—the thimbles went under my knee," and left hand goes under left knee to appear with the two white thimbles, making a complete display of four thimbles—two red, two white, on that hand.

By this time the right third and fourth fingers have stolen two white thimbles. You will be relieved to know that there is no change-over this time. With a downward, striking gesture, you apparently insert right first and second fingers with their red thimbles into the left, which closes over them. The thimbles, needless to say, are thumb-palmed. Pull the left fist away, seemingly taking the

thimbles with it. Slowly open left hand—turn it over—the two thimbles have vanished. "But the thimbles really didn't vanish; they just went behind my—no, not my knee this time—my elbow"—and you go behind left elbow and come out with the four thimbles on right hand, these matching those already on left hand.

Lost And Found

— GOODRUM —

Have you a sure-fire method for vanishing a thimble? By this, I mean some method that rids you entirely of the thimble—something such as the "Jim Dandy Vanisher" or a cork thimble vanisher. If you have, try this: During the course of your routine, place the thimble into the left fist (into vanisher) and "let-'er-go", but do not show the hands empty as yet. Perform several passes, then open the hand, showing the thimble gone. Reach out with the forefinger of right hand and pantomime surprise when the thimble does not appear on its tip. Try again, this time with the left hand, then with both hands at the same time.

Now begin a diligent search between the fingers, lift up a hair on your hand, and appear to look under it; look up the sleeves, and finally under your fingernails, all in your effort to find the missing thimble. At this time, pretend to notice dirt under a finger nail, so reach in your vest pocket, remove a nail file, clean the nail, and return the file to the pocket. This is sure-fire comedy, especially when presented in pantomime.

It has the added advantage in that the replacement of the file offers a splendid opportunity for stealing out thimbles for subsequent productions.

The Passing Thimbles Again

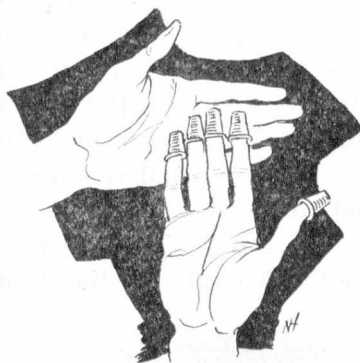
— GOODRUM —

In effect, 5 thimbles pass from one hand to the other, but in accord with the originator's aim, there is no moving of thimbles from one finger to another, this feature making the effect faster and cleaner.

Six thimbles are used, their placement being as follows: One is on each of the right fingers, and two, nested, are on the right thumb.

The left hand is empty. The little finger's thimble is large enough to nest over the one on the forefinger, and the third finger's thimble fits over the one on the second finger.

Show the hands by first showing the back of both, then turn both hands palm to the audience. As the right hand turns, back palm the outer of the two thimbles nested on the right thumb, and rest it in the crotch of the second and third fingers of the left hand. See Figure. Turn the left hand over and get the thimble onto the little finger. You can easily do this by placing the left second finger tip on the thimble rim and rolling the thimble down to a position in which the little finger can be inserted.



Swiftly back-palm the right thumb's thimble, and at the same time, straighten out the left fingers showing the thimble on the little finger.

Lay the right hand over the left, as in illustration, letting the palmed thimble's tip go into the crotch of left first and second fingers. Get this thimble on left third finger as you turn the hand over.

Turn the right hand back out, and remove the little finger's thimble with right thumb and second finger, place it on the thimble on the first finger, nesting the two. Thus the right little finger's thimble apparently melts away under cover of a tossing movement. It appears on the left third finger.

Both hands are turned back out. As this happens, thumb-palm the outer thimble of the two on right forefinger, and steal it with the left thumb. Bend the thumb into left hand, finger-palming the thimble; then roll it onto left second finger.

Now, the thimble on right third finger is removed with the thumb and little finger and is placed on the second finger OVER the thimble already there. As this thimble apparently vanishes, the left second finger is straightened and the missing thimble shown thereon.

To make the next thimble travel, thumb-palm right second finger's thimble and show it on the left forefinger.

The thumb-palmed thimble is got onto left thumb, which is held bent in. The thimble from the right forefinger is caused to pass on to the left thumb. The remaining thimble can be dropped into a pocket unobserved, or it may be nested over one of the thimbles on left hand.

The Super Thimble Vanish

— GOODRUM —

As seen by the audience, at any time during the act a thimble disappears. The hands are shown to be absolutely empty, fingers wide apart and hands separated. There is no place in the hands for concealment, yet the thimble is under absolute control at all times. This is really a perfect thimble vanish. The idea was taken **bodily** from "AT YOUR FINGER TIPS" by Shannon and Leroy; however I have applied the principle in a much different way.

To the second vest button attach a hair 15" in length or longer, and on the end of this put a pellet of wax.

At any time get this hair attached to the inside of the mouth of the thimble, placing the thimble on extended right forefinger. Push



this thimble into closed left fist, and when the thimble is in, turn right hand palm out, remove forefinger from the thimble, and move right hand up and away from left fist. As you do this, let the hair go between the right second and third fingers, this action bringing the thimble against the back of the right hand and pulling it out of the left fist. Move the left hand by the side of the right and open it, turning this hand also palm to the audience. Thus, both hands are shown empty at the same time—a feature never before embodied in a thimble vanish, to our knowledge.

Turn the left hand back out now, and move the right hand down; let right fingernails brush against the back of left hand. This allows the hair to go between the left second and third fingers—the thimble is in left palm. Now, you are at liberty to show the right hand on both sides.

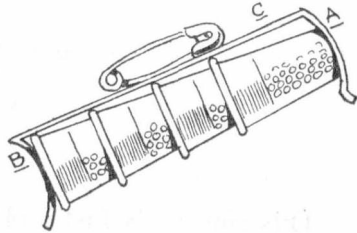
Form the left hand into a fist around the thimble, and reproduce it on the right forefinger from the fist.

Although there are a number of change-overs possible with this device, they will be left to the ingenuity of the reader.

A Nu-Idea Thimble Holder

—GOODRUM—

You will use this holder for a stack of thimbles. The drawing speaks for itself. The plate A is concave, being designed to hold the tip of the outermost thimble. Part B is a piece of spring wire curved to fit in the mouth of the innermost thimble. Part C is a safety pin with which the holder is attached on the under side of the coat.



A slight pull is sufficient to release the stack from the holder.

A Contrast Screen

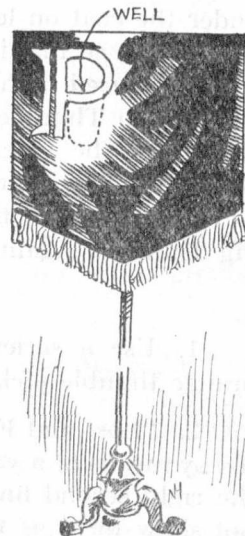
—GOODRUM—

The idea of using a contrast screen for use in manipulation is far from new. Whether it has ever been applied to use with thimbles, we know not, but it certainly adds beauty to a thimble routine. This screen is of modernistic design with a black velvet drop to act as a contrast for the hands and thimbles.

Only the principle and some ideas for the use of this clever piece of apparatus will be given. The construction, should the reader wish to make his own screen, will be left to the purchaser.

The performer's monogram in the upper left corner is more than a decoration, for it conceals a cleverly-arranged black art well, into which may be dropped any article you may desire to be rid of. Later on, in the routine, moves are given for the use of this.

Thus, the vanishing angle is taken care of. Production is taken care of just as easily, by the use of small black pockets or flaps, which hide the thimble to be produced. The screen's being black makes it perfect for using the black-art principle and carrying it to the extreme.



This is the idea "in a nutshell". We suggest the use of a very modernistic design, and also the use of a modernistic side table placed in front and slightly to the left of the screen. On this table rests a bowl of clear, shallow glass, which acts as a receptacle into which are dropped the thimbles as produced.

Of course we could not close this section without giving you—

A Routine

—GOODRUM—

This routine is fast and full of surprises and makes use of the contrast screen, the bowl for holding the thimbles produced, and several of the moves described.

Though there are several different colored thimbles used, it is suggested that the tip of each be painted the same color, because of the use of the paper shell which has no tip at all.

REQUIREMENTS AND PREPARATION

1. On the table is an orange thimble and a paper cone about 3" high. In the upper left vest pocket is a nail file, and in a clip on this pocket is an orange thimble nested in a green one. 3. A thread or hair arranged for the "Super Thimble Vanish." 4. In a paper clip under the coat on left side is a white thimble covered with a green paper tube, so that it gives the appearance of being a green thimble. This is secured to the thimble with a LIGHT dab of diachylon. 5. In a "Nu-Idea Thimble Holder" on the left side is a stack of 4 white thimbles. The innermost will go on the third finger, the next on the second finger, next on forefinger, and the next is really two nested together for the thumb. These conform to the size for "The Passing Thimbles Again."

THE ROUTINE

1. Use a series of vanishes and productions with the single orange thimble picked up from table. Four moves are sufficient.

2. "Lost and Found." In this, you get rid of the orange thimble by means of a vanisher. As you replace the nail file, steal out, on the right second finger, the orange thimble nested in green, but do not show them as yet.

3. Load green thimble in left fist as the hands pass, then produce the orange one from the right ear. By any method you may care to use, change the color from orange to green, leaving the orange thimble in left fist. As both hands are back out in front of the well on the screen, it is a simple matter to toss the orange thimble into it.

4. “The Super Thimble Vanish.” Vanish green thimble, do a couple of change-over moves; then reproduce the thimble.

5. Start to place thimble on table, then change your mind apparently, and replace the thimble on forefinger. As you lean over, steal the white thimble covered with green paper shell from under coat on left side. Hold this concealed in left hand. Face front and work the concealed thimble onto left forefinger. Lower both hands to the sides at the knees and apparently pass thimble from right hand to left. This is done by thumb-palming with right hand and extending left forefinger with thimble.

6. Face left again and hold left hand palm out about shoulder high, rather close to the body. With right forefinger, point to left hand, at the same time dropping real green thimble into left sleeve. Show right hand empty, but make no remark about it. Remove left hand’s apparently green thimble and place on right forefinger, letting left hand drop to side. This shoots green thimble into left hand, which can easily drop it into coat pocket on that side.

7. Pick up paper cone from table, place it over the forefinger and thimble. Lift it, taking the shell with it, and show that the thimble is now white. Crush the cone in left hand, and drop the white thimble into the bowl on the table.

8. Close left fist around the crushed paper, and hold hand in front of the well. Pull up left sleeve, then with right hand, hit the back of left hand smartly, opening it at the same time. This propels the paper into the well.

9. Show left hand empty first, then turn and show right, first back and then front. At the same time, steal out the stack of nested white thimbles from the holder. Produce the thimbles as you face front, bringing them out one by one on the proper fingers for—

10. “The Passing Thimbles” as described in this text.

A Coin, A Match, And A Thimble

—GOODRUM—

A cute trick. The performer removes from his pocket a half dollar and a match box. Taking a match from the box, he breaks off the head, which he places on the center of the coin, and hands the rest of the match to someone to hold in his fist. To complete the arrangement, a thimble is placed on the coin to cover the match head.

But when the spectator opens his hand, he holds a complete match with head restored, and when the thimble is lifted from the coin, the head is of course gone.

On say, the heads side of a half dollar, place a dab of diachylon wax. Another match head is neatly glued to the end of a match, which is returned to the box.

Now show half dollar and spin it on the table. Show thimble and place beside the coin. Open match box and remove faked match, keeping real head concealed by fingers. Do not call attention to the match—everyone can see it.

Appear to break off the head (fake) of the match with left fingers and place this head on coin. Place stick in spectator's hand and close his fingers over it.

Place coin (with match head thereon) on open left palm near the heel of the hand. Over this apparently place the thimble, mouth down. As the right hand, holding the thimble, comes over the left palm, and thus hides the coin momentarily from view, drop the left hand slightly, and it is this movement which flips the coin over so that it is now tails side up. The thimble is placed mouth down over this empty side of the coin.

Performed as a table trick (and it should be), with spectators looking down on the coin, the coin with thimble may now be passed once from hand to hand, so fingers may be freely shown empty. (The match head is stuck to bottom of coin.) When back in left hand, grasp half dollar and thimble together with right fingers and place them on the table, at the same time retaining the head in the left fingers.

Everything is now ready for the spectators to investigate at the climax.

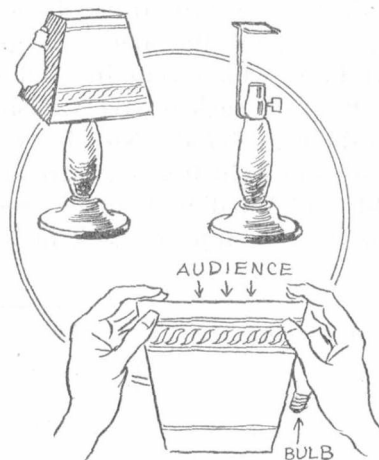
MISCELLANEOUS MAGIC

The Flying Light Bulb

— PARRISH —

In this flashy and surprising illusion, a bulb is removed from a lamp, vanished with a bang, and it instantly appears in the lamp—lighted.

We are assuming in the following explanation that you are using an assistant. For convenience in operating, a small lamp and bulb are used. The base is of the type shown in the figure. The shade should be a square one and it has a clip (or a strip of elastic) on the outside to which a duplicate bulb is fastened as shown. The other bulb is in the socket, lighted.



The shade is removed and shown to the audience, as illustrated, the right hand and arm concealing the bulb. The shade is replaced, and in so doing, the bulb is stolen off the shade by the right hand, which goes within the shade now and, with the help of the left hand, apparently unscrews the lighted bulb. In reality, the assistant turns off the light from offstage, and the magician pretends to unscrew the bulb and comes out with the duplicate bulb.

Picking up a paper sack, the magi places the bulb therein, but again there is a deception. The bag rests on the table in front of a black art well. The right hand, with the bulb, goes into the bag, apparently—really going behind the bag and dropping the bulb into the well. Keeping the right hand concealed behind the bag, the left hand lifts the sack and here is the point at which the bulb is apparently dropped into the sack. The bag is held between the thumb and forefinger of the left hand, and as the right hand makes the motion of dropping the bulb into the bag, the left second finger thumps the bag, creating a “thud”, while the left hand drops a couple

of inches. This creates the illusion perfectly that the bag has absorbed the shock of the bulb's being dropped within.

The sack is then inflated, screwed up at the top, and burst. The assistant at once turns on the light from offstage, and when the shade is removed from the lamp, the missing bulb is seen.

A VARIATION BY EDDIE CLEVER

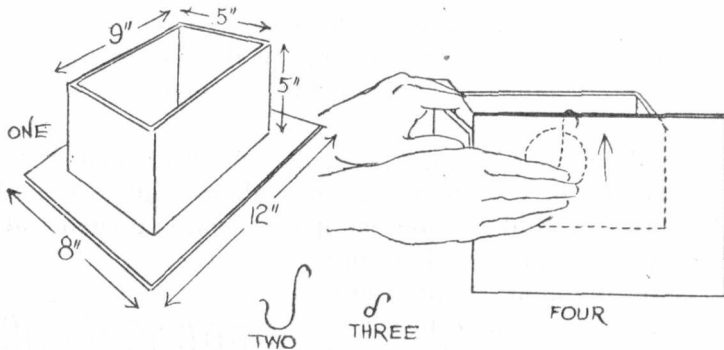
Have a real light bulb screwed in the socket of the lamp, and, on the INSIDE of the lamp shade—in a clip provided—have a duplicate faked light bulb as used in the floating light effect. At the start, the real lamp is burning, and the shade is lifted off and replaced, there being no real need for showing the inside of the shade. Reach in and apparently unscrew the burning bulb, but really turn on the fake bulb (at the same time, the assistant turns off the real bulb) and remove it from the shade. It appears that you have unscrewed a lighted bulb which remains lighted. Now, just before dropping this bulb in the sack for the vanish, blow it out as follows: Hold the bulb in the right hand. Now blow up the left sleeve and at the same time, with the right fingers, turn the light off. This is a good gag. Drop this unlighted bulb in the sack, vanish it as described, and it apparently re-appears back in the lamp as it was in the beginning.

The Ideal Hank Box

—PARRISH and GOODRUM—

This is a brand new way of presenting the classic "Jap Hank Box." Let us state at the beginning that the box is absolutely unprepared. Everything is clean-cut and natural in operation.

Suggested dimensions for the box are given in the sketch. The bottom is loose. The fakes are shown in Figs. 2 and 3. The first is a wire hook, the large loop of which holds the load, while the small loop fits over the edge of the box. This hook, holding a load of ten or more silks rolled into a compact bundle hangs inside the box. The hook is, of course, painted to match the box. Another load is in the right coat pocket hanging on a hook, as shown in Fig. 3. The hook extends over the edge of the pocket. Two 36 inch rainbow or emblem silks, folded so that they form a flat bundle about 4 inches square, are secured by a thread which is run thru a loop in the hook.



Pick up the box, and place it on the left palm. Grasp the bottom in the right hand and the box in the left, and move the bottom upward in front of the box, hooking the load on the upward journey. See Fig. 4. Let the box slide over the left arm to complete the upward gesture. Lower the arm and show the box proper all around, then reverse the above move, replacing the load back in the box in its original position. Replace the box on the bottom, and produce the load of silks. During this production, steal out the hook.

Pick up the box, dismantle it, and hand it out for examination. The bottom goes to a person on the right, the box going to someone on the left. Take back the bottom first, and hold it bookwise in the right hand. As you receive the box in the left hand, swing to the left, and bring the right hand, with the bottom, up, getting the load in right coat pocket hooked on its top edge. This last move is performed as you step back to the stage or platform, so the covering is perfect. DO NOT HURRY this move, as you have ample time, and to do so would excite suspicion. Load the box naturally.

The production follows. This second production really puts the trick over, for no one expects the trick to be carried further after the examination of the box. An additional production, such as "The Stack of Bowls" production, from the silks could follow to close a flashy and mystifying routine.

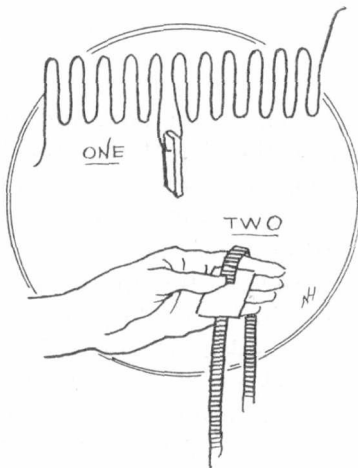
SPELLO

— GOODRUM —

A magazine is freely chosen from a stack, and its cover is torn off. This is folded into a cornucopia and a ribbon dropped in, its ends protruding. A number of cards, each bearing a letter of the

alphabet, are dropped in also. The performer states that if he had not known which magazine was selected he could easily have solved the mystery by removing the ribbon. He does so, and there, strung on it, are a number of the cards spelling the name of the selected magazine.

First is the preparation of the cards: A set of them is threaded along the middle of a ribbon, which is about four feet in length. Now, the cards are folded into a compact stack, and each end of the ribbon is pleated and the whole put together as in the figure at the right. There are six sets of these to correspond to six magazines. Those used should of necessity have short titles as "Life", "Look", "Time", etc. Let us suppose that they are deposited as follows: "Life" set in the upper left vest pocket; "Time" set lower left vest pocket; another in upper right vest pocket, and so on, one set in each pocket, where they can be conveniently reached.



Suppose that "Life" is chosen, and its cover folded into a cone. Reach into the upper left vest pocket, and remove the set, holding the stack of cards concealed in the fingers as in Fig. 2. Let the ends of the ribbons unfold. Now drop the cards (unseen) into the folded magazine cover, and push the ribbon in, letting the ends protrude. Drop the mixed set of letter cards in.

When ready for the climax, pull the ribbon out, showing the cards strung on it. Dump the letter cards on the table, and no one will suspect anything, as the number of these cards was not noted before they were deposited in the cover. Everything may now be examined.

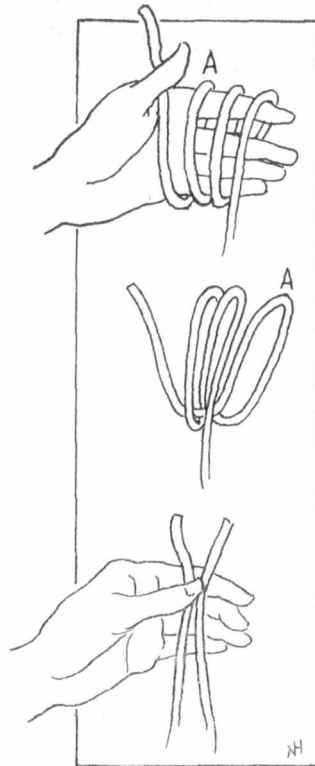
A Sleight of Hand Rope Method

— GOODRUM —

This is a good method to use as an encore after your regular rope trick.

The trick lies in the way the rope is coiled. First make about three or four loops (until about half of the rope is coiled) then start to make another loop. As the right hand comes over grasp loop A, which is the first loop that was formed, and pull it thru the other loops, as in Fig. 2. Make one more loop very deliberately so all can see it is the actual center of the rope, and place it with loop A. Turn to the left slightly and pick up the scissors. At this moment let the last formed loop drop. Now, openly cut loop A.

This move has actually cut a piece off the END of the rope. This piece, about 8 inches long, runs thru the first three or four loops formed. Grasp the MIDDLE of this small piece and the third loop (the loop next to loop A in Fig. 2) and let the ends of the rope drop—the appearance is now as in Fig. 3. Bring the ends up together in the hand, and clipping one end of false piece to one of the real ends with the fingers, let the other real end drop, and another rope has been cut and restored.

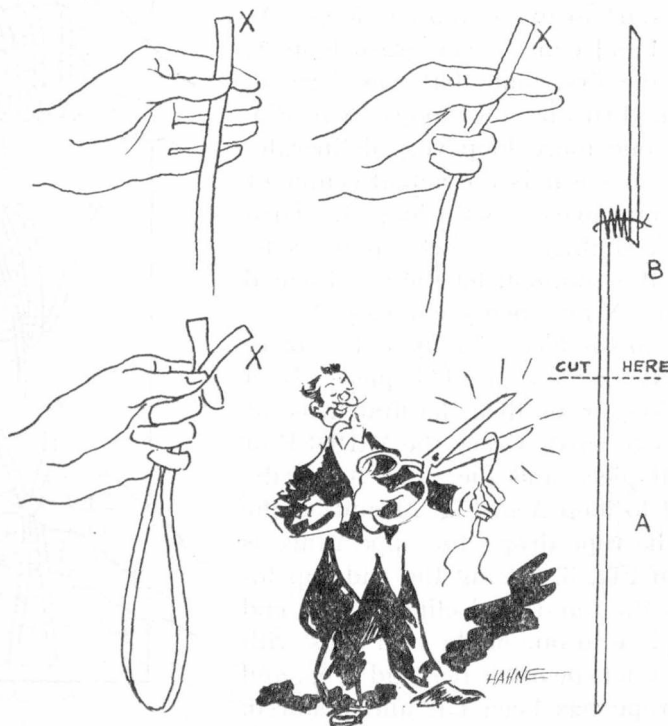


P. and G. Cut and Restored Ribbon

In this effect, a marked ribbon is cut in two pieces, which are separated, and then restored. The marked ribbon may at once be handed for a most careful examination. There is only one ribbon used, and when it is cut the two halves are actually separated.

Two ribbons? No. Merely a ribbon one and a half times the length visible to the spectators. Use a fine silk ribbon not more than one yard long and one half inch wide. One foot of this length is folded in accordion pleats near one end of the ribbon and secured with a thin loop of thread. Thus you have what appears to be a two foot length of ribbon. The only piece of apparatus used is a large size thumb tip. This is placed in the right coat pocket along

with a small pair of scissors. If your coat is made "that way", you might place the thumb tip in the small match and coin pocket at the mouth of the pocket.



Follow this presentation carefully: Hold the ribbon in the left hand (Fig. 1) with the folded section under the thumb. Display it freely, and if you wish to heighten the effect (and who doesn't?) you may allow someone to mark the X-end for later identification. The folded section is effectively concealed by the left fingers.

Reach into the right coat pocket and get the scissors—at the same time get the thumb tip on the right thumb. Now take the lower end of the ribbon and bring it up by the other end, holding it under the thumb as in Fig. 2. As you place this end in the fist, load the thumb-tip into the fist also, it being finger palmed by the curled left fingers. Cut the ribbon as shown.

Hold the hands apart, displaying two separate pieces. In the left hand is held the B part (the 2 ft. piece), and the right hand holds part A. These pieces are held as shown in Fig. 3. Place both pieces in the left hand and push them into the fist, the A part going into the thumb-tip. The scissors are held in the right hand all the while by the curled third and little fingers.

Tap the left fist with the scissors, and get the thumb-tip (with part A of ribbon in it) on the right thumb. Show the right hand empty in a casual manner, but **DO NOT CALL DIRECT ATTENTION TO IT**. Place the scissors back into the coat pocket, and leave the thumb-tip there. Slowly pull the ribbon from the fist, and hand it out for examination.

We believe this to be the most practical and clean-cut "Cut and Restored Ribbon" effect ever conceived. The handling of the ribbon is clean and deliberate, and the marking of the end makes the restoration appear to be a miracle. There are no awkward moves, no exchanges.

And in conclusion

A Magical "Flash" Routine

This routine has been put together only theoretically, but the practicability of the individual effects should insure success. The act should run from three to five minutes.

1. The Flying Light Bulb.
2. The Cut and Restored Rope.
3. The Ideal Hank Box with Stack of Bowls Production.

The opening effect is done very quickly and is a good attention-getter—an ideal opener.

Of the rope trick there are many good versions, but if something quick and spectacular is required, the following is something to which some serious thought should be given.

Up the right sleeve is a pull. We prefer a simple pull running around to the left wrist. A hank is slipped thru the catgut loop and is allowed to go up the right sleeve. When the pull is required, openly reach up right sleeve and pull out the hank, bringing the pull along and getting the loop over the right thumb. This is the oldest way and the best.

The rope must be soft and about 4½ feet long. One and one half feet are folded as in the "P. and G. Cut and Restored Ribbon" and secured with white thread. This prepared end of the rope hangs over the back of a chair. Magus picks up the rope with both

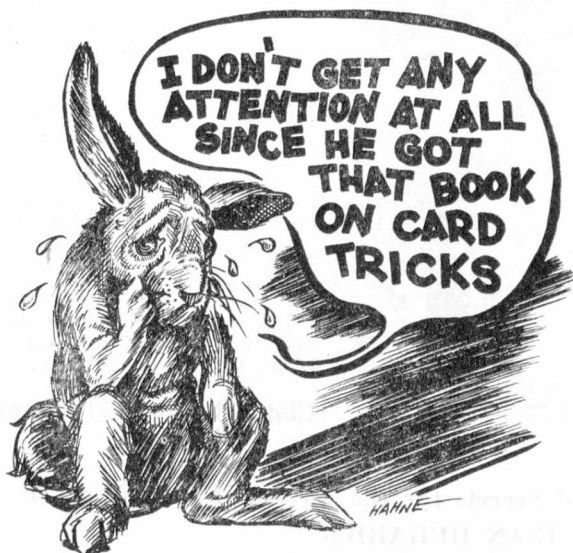
hands, left covering folded rope and right slipping gut loop over unprepared end. The right hand moves down to about 9 inches from its end, and both hands are extended out in front of the body, holding the rope horizontally for the assistant to cut in the apparent middle. One piece in each hand, the magus shows the rope—cleanly cut in half. A slight turn to the left is made, and as this is done the hands come together, the right hand releasing its piece which is whisked up the right sleeve. The right hand grasps the loose end in left hand and the hands separate, left hand retaining its end—this action stretches the rope out to full size. This is but one gesture—once tried, there is nothing to worry about.

And here, dear magnus, for the first time in the history of magic a rope has been genuinely cut and VISIBLY restored into one unprepared length without the tying of so much as a false knot.

After the rope has been tossed out, the hank box, loaded with three or four 36 inch rainbows (depending on the silks and size of the box) is shown. The silks are produced slowly and the box is again dissected, showing first the bottom and the sides. These are put together and the second load, consisting of a 48 inch butterfly silk, is quickly produced. This is thrown with the other silks over the decorative screen which stands in back center stage, while the box is quickly shown and thrown aside. Picking up the silks, they are draped over a small, low taboret and raised to reveal the stack of bowls which may then, if desired, be emptied one by one into a pail. Now you might vanish the water or produce a duck from the pail. The duck is then vanished and ————— perhaps we'd better stop here!

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