

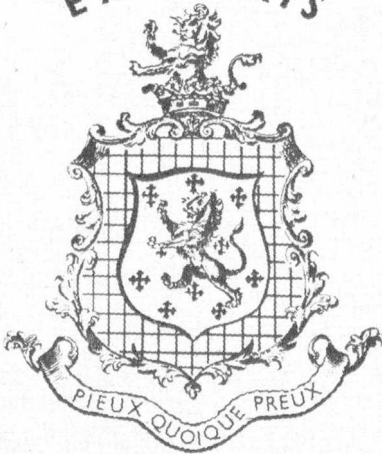
Magical Monologues



By

GEORGE SCHULTE

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Chicago

Magical Monologues



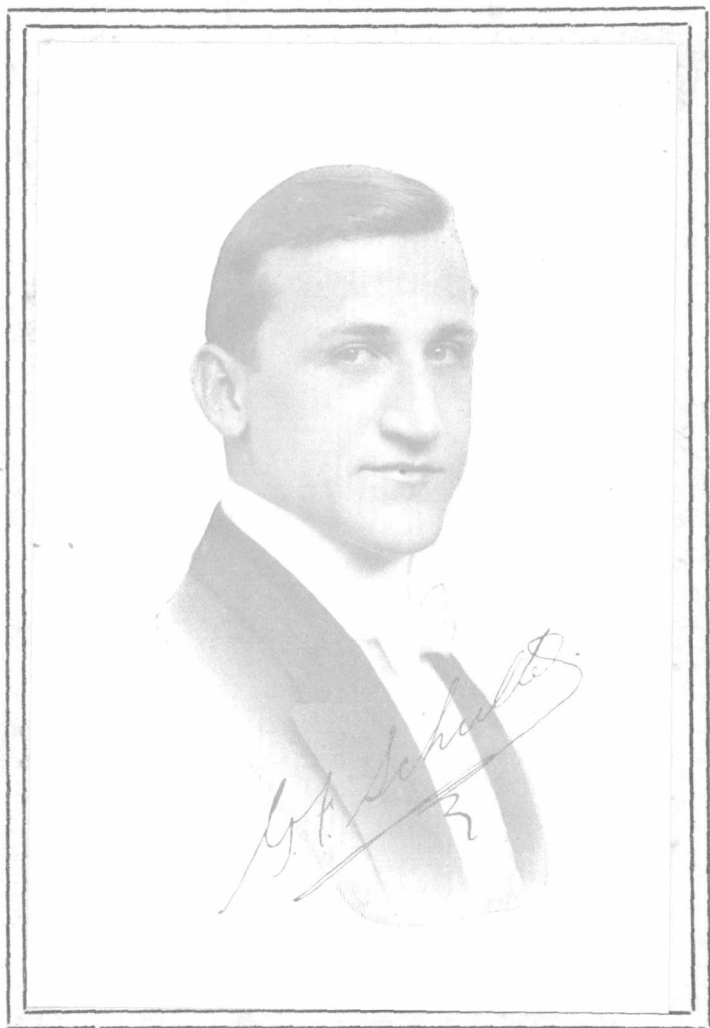
By

GEORGE SCHULTE

Author of

"TALKS FOR TRICKS"

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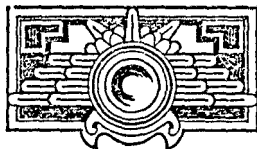
Introduction

Encouraged by the success of my first effort, ("Talks for Tricks") I take pleasure in introducing to the magical fraternity my second volume on the subject, **MAGICAL MONOLOGUES**.

I trust that both amateur and professional magicians will succeed in obtaining many humorous suggestions from the patter contained in the following pages.

George Schults

Chicago, Illinois, U. S. A.
September, 1919.



Opening Patter

“Before proceeding with my performance, I will first roll up my sleeves,—Magicians and Politicians are usually suspected of having something up their sleeve.”

“So they have their arms,—but that’s a birthday present.”

(Before proceeding with his opening effect entertainer remarks):

“The magical effects I am about to present, have mystified and amused thousands of High Brows, Low Brows and No Brows.”

(Entertainer continues with his patter for whatever effect he has selected as his opening number.)



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The Chinese Rice Bowls

(EFFECT)

"Into an ordinary china bowl, rice is poured until it is just level full. A second bowl is inverted over the first and immediately removed, when the rice is seen to have doubled in quantity, completely overflowing the bowl. Once more the rice is leveled off, the other bowl shown empty and placed over it. When separated, the rice is gone, the bowl being filled to the brim with water which is poured from one to the other."

(PATTER)

"The apparatus of my first offering consists of two Chinese rice bowls, I merely mention this fact so you will not take them for one of Heinz' 57 varieties. (Performer pours rice into one bowl). Next I will invert bowl number two, over number one, if this gets your number, forget your troubles and watch mine."

(When performer removes top bowl, the rice has doubled in quantity).

This little mountain is only a bluff.

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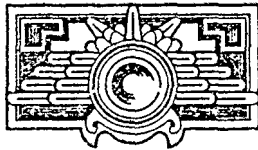
(As performer levels off the rice, he remarks):

"In this country we use rice at weddings, over in China it is used at funerals. They may be right at that."

(Performer places empty bowl on top of the one containing rice). The most difficult part of this effect is to separate the bowls, they're twins, —but in doing so, you will notice the rice has changed into water!

(As performer pours the water from one bowl to the other, he remarks):

"How's it done? I'll let you find the nigger in the woodpile."



Coffee, Milk and Sugar Trick

(EFFECT)

Three nickeled goblets are passed out for inspection, after they have been freely examined, one is filled with brown paper clippings, another with white paper shavings and the third with bran.

Each one of the goblets is covered with a lid, upon removal of the lids, hot coffee instead of brown paper clippings is discovered in the first goblet, milk in the second and sugar in the third one.

(PATTER)

“The idea or rather the principal of the idea that I am about to present, is a suggestion from recent scientific discoveries. A prominent scientist has succeeded in making flour from straw, milk from beans and so on, instead of using the various ingredients out of which coffee, milk and sugar are made, I use paper shavings.”

“I have here three goblets made by a gob, which I will pass out for inspection, after you

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have convinced yourself that they are absolutely empty, I will proceed with the operation.”

“Goblet number one I will fill with a quantity of brown paper clippings—clipped from Browns Journal—Goblet number two is likewise filled with paper shavings—White, they had a snow storm here last night, this is all that’s left of it. Into the remaining goblet a small quantity of bran is placed, a favorite brand with some hens, chickens are more particular.”

(Conjurer now places lids on all the goblets).

“To make you realize that I am not slipping anything over on you, I will slip the covers on while you’re looking.”

“If the orchestra will oblige us with a little magic music, everything will turn out successfully.” (Performer remarks to orchestra)
“That will be enough, thank you.”

“That fantastic music, has had such a magical effect, that the brown paper shavings have changed into steaming coffee.” (Conjurer pours coffee from goblet into a cup). “Steaming Mocha from Java.” (From the second goblet, milk is poured into a small pitcher).

“This is magic milk, cream isn’t in it.”

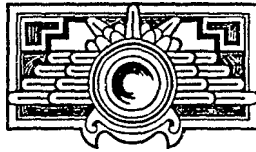
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(From the last goblet a quantity of lump sugar is transferred into a sugar bowl).

“Instead of the bran, we have little lumps of sugar—it all helps to make the world go round, a couple of little drinks will do the same thing.”

N. B.

Some magicians wind up the above effect by employing the Bewitched Coffee Cup, the idea is a good one, as it adds additional mystery and a humorous final



The Enchanted Bird Cage

(EFFECT)

In introducing the trick, several live canary birds are unmistakably placed into a common paper bag, which is then securely tied around the upper end and suspended in the air.

Attention is next called to an empty cage, standing close to the suspended paper bag, the performer with a shot from his revolver literally blows the bag to pieces. At the same instant the birds are seen to have arrived in the previously empty cage.

(PATTER)

“I will proceed with my next effect, by first calling your attention to a couple of birds in a gilded cage—and an empty paper bag, it is just large enough to hold a baker’s dozen, but it is now empty.” (Performer shows empty bag to audience).

“Owing to the high cost of loving, I mean living.”

(Birds are removed from cage and placed in paper bag).

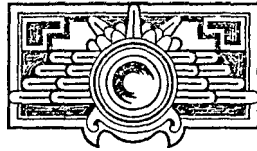
“As you notice the cage is now empty, and this paper bag contains two canary birds, from

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Sing Sing, they'll be behind the bars again—
when I count three, the Gamblers' lucky number
—this is a sure shot.”

(As performer counts he fires pistol.)

“That was a good shot—Old Taylor is a better
shot.”



The Aerial Treasury

(Coin Production)

(EFFECT)

The Entertainer borrows a hat from one of the spectators and proceeds to catch out of the air a real half dollar, which he drops into the borrowed hat, then another and another, till the supply seems to be endless. In this trick, a number of various clever sleights are introduced, the exact routine being optional with the performer.

(PATTER)

“My next speculation, I call it that, because its all a gamble, I will proceed to convince you, if some gentleman will kindly loan me a derby hat—I will return the loan. Thank you, (Conjuror shows empty hat to audience) I have always been a coin collector, (Conjuror catches a coin and drops it into the hat.) But the idea of making a collection in a hat did not originate with me.”

(Reaching into the air, conjurer produces another coin, tossing it into the hat he remarks):

“All you have to do is reach for it—I wish I had Rockefeller’s reach.” (Two coins are pro-

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duced). This is Jewish money—it multiplies. (As conjurer catches and tosses several more coins into the hat, he remarks):

“This looks like an income—but the outcome is always the same.” (Production of three coins). This is easier than passing the hat—it’s a shame to take the money. (Continuing the production). This money from the air has one disadvantage, it is like the wind, it blows away. (Vanish one coin). This is the money that builds air castles.”

(At this stage of the trick a number of sleights can be utilized). “This coin I will pass through the crown of the hat, it looks easy, but so do a lot of other schemes. (Conjurer does a pass with one coin).

“This is called the Flip-Flop pass—sometimes it flops when you flip it.” (Conjurer goes out among the audience, and produces a number of coins from a boy’s nose). “Here is a boy just about to blow his nose, blow it into the hat, it don’t belong to me. This looks like a running account—don’t sneeze until you get home.”

(A number of coins are also extracted from a gentleman’s beard). “Chin money—it talks all

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languages. (Conjurer returns to the stage and empties coins out of the hat, while doing so he remarks):

“If any of you discover that you’re short of a little change, don’t let that worry you, if you do, you will soon be among the dead ones.” (Conjurer produces a skull from the hat). (Hat is returned to its owner).

“Don’t break this hat, it may come in handy some day when you’re broke.”

N. B.

(Some conjurers use the coin wand in connection with the above, when introducing the wand the following patter can be used).

“My hands are getting tired, as you observe, the money is slipping through my fingers. (A coin is caught on the tip of the wand). This is a wonderful wand to have around, it’s round all the time, (Another coin is produced). The secret lies in the wood, all magic wands are made from Kingwood—out of which Ruler’s and magic wands are made.”

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The Magic Duck Pan

(EFFECT)

A nicked pan or chafing dish ten inches in diameter and four inches high, is shown empty, one or two eggs are then broken into the pan. A little alcohol or red fire is added and a lighted match applied, the fire is subsequently extinguished by putting on the cover.

When the latter is removed a little later, a duck pops out of the pan, so large that it seems impossible that it really was contained in the latter.

(PATTER)

“My next fairy tale—is for the special amusement of the ladies, A Lesson in Cooking, domestic silence, I mean science. This silver pan which I employ for the experiment is made from Spanish metal—out of which they also make bull fighters’ spears, of course in this country we don’t spear the bull—here we shoot the bull.”

(Empty pan is shown to audience).

“First comes the flour—Orchestra, some flour music, a little Pillsbury’s. (A small quantity of flour is poured into the pan).

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“Next the eggs—the hams you’ll find on Broadway.” (Eggs are broken into the pan). “Extract Vanilla, it smells like gasoline.” (Conjurer removes a cork from a bottle containing alcohol, and pours some of it into the pan). (Next he strikes a match and sets fire to the contents in the pan, the flames are extinguished by putting on the cover).

“While the orchestra has been playing the work has been accomplished.” (Cover is removed from pan, and out pops the live duck, as wabbles about the stage, remark):

“Duck Stew—It looks more like a stewed duck.”



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The Flying Bird Cage

(EFFECT)

The Conjuror brings forward a perfectly rigged nicked cage containing a live canary bird. While everyone watches the cage most intently, he causes both cage and bird utterly to vanish without covering them in any manner.

(PATTER)

"In this flying age, everything is done very quickly—I have in my hands a flying bird in a flying cage." (Conjuror is holding cage in both hands).

"When I count three—not ninety-three, the cage and the bird will be on their way to the Canary Islands."

"This is very exciting—it would be more interesting, if I used a bird and a cold bottle."

(Conjuror steps near the footlights).

"Bright lights and a pretty little bird need watching—watch it closely—no extra charge, one admission includes everything."

"ONE—TWO—THREE—GO, where did it go, every little bird has its own habits. Where do you go on your flying trips?"

The Mysterious Clock Dial

(EFFECT)

The apparatus consists of a fifteen-inch Crystal Dial and a nicked hand, the latter is removed from its spindle, freely passed for inspection and returned. The conjurer sets the hand rapidly spinning and retires to a distance.

Upon command, the hand stops at any number desired, thus successfully indicating chosen cards, spots on dice thrown, any given date, etc. To further demonstrate the wonderful nature of the trick, the dial is taken into the audience and the same results obtained, while the dial is held by a spectator.

(PATTER)

"This clock was not made by Ingersoll, as you observe the hand spinning around, you will notice it has a movement all its own, it runs like a Ford." (Performer spins hand around the dial).

"To give you an idea of the hidden possibilities, possessed by this mysterious clock, I will ask someone to call out a number from one to twelve. (Hand stops at chosen number).

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“There it is, right on time.”

“This clock also reads your thoughts, I know it sounds like a fish story, but this is not a Fisherman’s clock.”

(Performer has someone select a card, let us say that the ten of diamonds was the forced card, the latter is retained by the spectator, the performer returns to the stage and spins the hand around the dial.)

“The hand will now take a spin, just a whirl around the block, and here it stops at—number ten, your card was a ten spot, is that right? Yes, you were easily spotted—the card is a ten of diamonds.”

“I beg your pardon—Oh, no, nothing underhanded about it—you wish to examine the hand, all right. (Performer passes hand to someone for examination) I said examine the hand, I said nothing about holding hands. (Hand is replaced on dial, performer next passes a slate and a piece of chalk to a spectator, requesting him to write a number on the slate).

“I will let this skeptical unbeliever hold the dial.” (Performer lets a spectator hold the dial). “Now follow me closely, but don’t push,

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with my fingers, I place the hand upon the dial, giving it a twirl in the right direction.”

“Orchestra, a little waltz,” (Music and hand stop at the same time) “Six is the number written upon the slate, would you please show the number that you have written on the slate to the spectators sitting in the back of the house, thank you.” (As performer returns to the stage he remarks): “Whenever you hear a timely waltz—think of me.

“I don’t want to start a crap game, or shake for the drinks, but merely have someone roll these bones, (Hand is set awhirling, performer steps out into audience, has someone throw a pair of dice upon a tray). “Look, the lucky number, there are seven spots on the dice and the hand stops at number seven on the dial. (Or whatever it may be).”

(Performer removes the hand from the dial, holding it in view of the audience).

“Can’t you see the point? This is not the last act of the TWO ORPHANS.”



The Traveling Bottle and Glass

(“Passe Passe Trick”)

(EFFECT)

The Conjuror introduces a large bottle of wine, a glass and two cylindrical covers, which are quite empty and which may be freely examined. Setting the glass on the table, he fills it with wine from the bottle and places over it one of the covers.

Over the bottle, which is stood on another table, he slips the second cover. A change is now commanded to take place. Upon lifting the first cover, there is the glass of wine instead of the bottle, while under the other cover the bottle is found, the bottle and glass of wine changing places as often as desired. At the close of the trick, the bottle, the glass, and the covers are again freely shown.

(PATTER)

“The next item on the program, is a bit of magical gayety, with a bottle of wine. (Performer fills glass with wine from the bottle). I will dispose of the wine under cover, (Performer places one of the covers over the glass).

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“Cover number two, same size as number one, I slip over the bottle. I like to slip it over a bottle, (cover is placed over bottle). Now for the excitement, don’t get nervous, the bottle is still here and so is the glass. (Performer raises covers, just a trifle to prove his statement).

“You no longer doubt my word—Wine makes strange friends, that was a thoughtless remark, I didn’t think when I said that, of course—nowadays you don’t need brains, just nerve and money.

“While I was talking and you were listening, a mysterious transformation has taken place, (Performer removes both covers, showing the bottle and glass have changed places). This is a magical, not a matrimonial transformation, this has nothing to do with law—although a little bar practice is necessary.

“Again covering the bottle and glass, before your eyes—I do nothing behind your back. (While performer is covering bottle and glass, he remarks): This was discovered in the Lost and Found office, I’ve found out—there wasn’t much lost. What’s the use of a traveling bottle when you haven’t got the price of a ticket, as you observe the bottle has again traveled back,

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from where it started, and under the other cover we find the glass.

“That clears up the mystery, Sherlock Holmes will now pass on to the next case, let us hope it’s beer.”



The Rising Cards

(EFFECT)

A number of cards are freely selected from a pack, the choice of the audience not being influenced in the least. After the cards have been shuffled back into the pack, the conjurer takes his position in the center of the room or stage.

Seizing the pack by one hand, and holding the other hand a foot or two above the pack, he commands the first one of the chosen cards to leave the pack and to ascend through the air into the other hand, which command is instantly obeyed, much to the surprise of the audience.

The card is passed out for inspection, the pack is again shuffled and the hands again shown unmistakably to be unprepared, when, as in the manner just described, the remaining chosen cards are, one at a time, made to float upwards through space into the hand held above them.

(PATTER)

“While everything is so nice and quiet, and all the doors are locked, I’m going to pull off a card swindle—this takes in everybody, I use steam-

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boat cards, watch them sail. (Performer sails out a card from the pack).

“Would you, Sir, examine the cards? Are you a jeweler? No! Oh! I thought you were looking for a Tray of Diamonds. Just pick out any card.

“The gentleman is looking at the Kings, I’d rather look at the Queens. Now I want you to make a free selection, take any card you desire; inspect it, it’s not two-faced—it has a plain back and a regular front. A regular steamboat deck, do you prefer the upper deck or the lower deck, Sir. The gentleman prefers a Pinochle deck.”

“The gentleman’s choice is, the King of Spades—the way he was digging, I thought he would dig up a Queen. Someone name another card—the Ten of Clubs has been selected; now another, the Ace of Hearts, is the third, lovely.”

“Would you, Sir, mix the cards—you’re a good mixer, the first card selected, was the King of Spades, the Baker’s card, watch it rise—it makes the dough.”

(Performer drops the card). “The King has fallen.”

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“The next card was the Ten of Clubs, (card slowly rises from the pack) it obeys without a Club—yes, it is marvelous, it would be more interesting if it was scandalous.

“The third and last card, was the Ace of Hearts, (at first, this card makes no attempt to rise, but finally it is seen to rise very slow). It has a weak Heart, and cannot stand a fast journey, it travels like some salesmen, while it has nothing to sell, it will fool you just the same.”

N. B.

The above patter will give the Conjurer an idea, of the humor that can be created for this excellent trick, the exact routine is of course, optional with the performer.



The Multiplying Billiard Ball

(EFFECT)

Having magically produced a solid billiard ball, which can be examined, the Conjuror seizes it by the tips of the thumb and first finger, requesting all to watch him as closely as possible.

While they are doing so, a second billiard ball mysteriously makes its appearance beside the first one. A third ball then appears, and finally a fourth one, all of these being held by the tips of the fingers only.

They now vanish as mysteriously as they came. From four they become three solid balls. The three balls become two. Finally one ball is left, which, after having been tossed up, also vanishes. The increasing and diminishing of the number of balls is performed by one hand only.

(PATTER)

“Various games suggests various ideas, the effect I am about to present, originated itself while watching a game of baseball and billiards, in the same afternoon.

(Magician produces a solid billiard ball.)

“Won” (One) (Ball is vanished) “Lost.” (Ball

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is reproduced) "Found." Keep your eye on the ball. (Magician now has two billiard balls between fingers of left hand.)

"Real, Oh, yes—there are two, you're not seeing double.

"Umpires, keep your eye on the ball.

"One, Two, Three,—three balls and no strike, it looks like a walk." Count them again, One, Two,—the third one flew out to center field. (Magician vanishes one, a moment later reproducing it.)

"Here it is, it looked like a lost ball, this trick has a peculiar effect, so has whiskey." Rubbing the ivories in this manner, we get four, its all in the rub."

(One ball is vanished again leaving three.)

"A moment ago we had four balls, it looked like a free base, (Another is vanished leaving two.) "Two out."

(Another disappears) "Three out."

"The last one is the practice ball." (If the magician desires, he can do a number of passes with the last one, until the final vanish, this is a make believe toss of the ball into the air.)

"A high ball,—in Golf they call it the nineteenth hole."

The Floating Ball

(EFFECT)

The Conjurer introduces a golden ball, six inches in diameter, it is shown to be solid and thrown into the air to prove that it is not attached to anything. Holding the ball in front of him, a few passes are made around the ball.

The conjurer's hands are removed from the ball and it remains suspended in mid-air, defying the laws of gravitation. The ball descends, ascends and moves about in the air in obedience to the performer's will. While floating in the air, a solid hoop is passed over the ball to prove that there is no connection of any kind.

(PATTER)

"Scientific problems are always interesting, and if I succeed in getting you interested in what I am about to show you, I believe I'll have you guessing, if you think you can guess how it is done, you may have another guess coming."

"I have here a solid, round wooden ball, that floats through space like the earth. Atlas carried the world on his back, but today it floats on air,—mostly hot air (Performer makes several passes over the ball, immediately it begins floating about.)

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“By utilizing the power of a few passes, the ball begins to travel, this is a B and O pass, slow but sure. I have just overheard a remark, someone said there is a string tied to it. No I'm stringing you.”

(Performer passes hoop over the ball.)

“A skeptical spectator once remarked to me, the hoop being round like the ball, made it possible for the hoop to pass freely over the ball. Mathematics is a wonderful science, so is matrimony.”

(Hoop is passed out for examination.)

“You will find the secret on page 999 of Sears-Roebuck's catalogue.” (Ball is still floating about.) “This is neither a puzzle or a riddle, like-wise it has nothing to do with the weather.”

“If you want to try this trick,—buy a cake of Fairy Soap, it floats.”

(Performer picks the ball out of the air and carries it off the stage.)



The Ten Ichi Thumb Tie

(EFFECT)

The entertainer's thumbs are crossed and tied twice with cord or string. This fastening is now further secured and the thumbs more firmly bound by a second cord which is passed around the opposite way and tied.

All ends are again tied, making a total of eight knots. All of the tying is done by a member of the audience who is instructed to make the knots as tight as possible, the circulation being practically stopped. After being thus tightly bound, the hands instantly admit a cane, a table leg, etc.

An unprepared hoop is thrown at the performer, who, to the surprise of all, is seen to catch the hoop on one arm. At anytime the fastenings may be examined and all found secure.

(PATTER)

"One of the secrets of this business, is keeping secrets, if you think you know how this one is done,—don't fool yourself,—let me do that."

(Entertainer goes out among the audience and requests some gentleman to tie his thumbs together.)

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“My thumbs are crossed, otherwise I feel fine. I have here several ropes, from Pittsburgh,—this gentleman will securely tie my thumbs together,—that’s all right, I can talk without my hands.”

(Another spectator is asked to again tie all the ends, making a total of eight knots.)

“Go as far as you like,—I’m only thumb tied,—not tongue-tied.” (Performer has other members of the audience inspect the tying), “this is about as exciting as a steam heated telephone booth.

“Has any gentleman a walking stick, sometimes called a cane, if you have raise it,—in London no gentleman goes without a walking stick, if he did he would catch cold, on account of the fog.”

(A cane is passed about, then held by a spectator, performer with a quick dash passes his hands through the cane.)

“This is the psychological moment, watch the movement,—we all do the same thing over.” (Movement is repeated.)

(Next a hoop is thrown at the performer, which he catches on one arm.)

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“This is very easily accomplished, all you have to do, is to acquire the knack of doing it.”

(If the performer desires he can add additional stunts to the effect.)

“Where is the gentleman who tied the knots—would you please examine them, and see whether they are exactly as they were when you tied them,—they are, would you mind untying them,—the gentleman says what he has done cannot be undone. Then cut the cord with a pocket knife, I said a pocket knife, not a butcher’s knife, be careful, don’t cut off more than a pound.”

N. B.

Don’t draw this effect out to long, present day theatregoers soon tire of anything that just drags along.

The Mysterious Linking Rings

(EFFECT)

This magical mystery is usually performed with eight rings, although more can be used. The spectators first examine the rings, after they have been returned, they are then linked and unlinked in the most mysterious manner.

A great variety of intricate devices are formed and as a climax all the rings are linked together and fall apart at the word of command.

(PATTER)

"The next item on the programme I have termed the Mysterious Linking Rings—eight solid rings made of steel,—in this age of steel, (steal) get all you can.

"Before proceeding with the Wall street part of the trick, I will pass out for inspection, eight solid steel rings, and after you have thoroughly examined them and convinced yourself, that they are as free from deception as I am—I will proceed to mystify you as cleverly as any Politician ever did, past or present."

(While putting over the above patter, the entertainer passes the rings out for examination, when gathering them together, he remarks:)

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“This idea was invented on the first of April,—if it fools you, remember the date.” (Entertainer links and unlinks two rings.)

“Crossing one ring across another, in this manner, you observe the result,—again crossing the two rings across, I’m not double-crossing you,—seeing is believing.

“No diplomacy required,—only a Lawyer’s nerve.

“Next I will form out of these four rings a basket, or as they say in Boston,—a bawsket, again I manipulate the rings into a square,—you might think its crooked, but this is on the level.

“To make it more interesting, I will let this gentleman try his skill at unlinking these two rings, and would you, Madam, kindly link these two together.”

(Entertainer hands two linked rings to a gentleman and two single rings to a lady.)

“The gentleman as you have observed, has been pulling and tugging away at those two rings, unable to get them apart, return them to me and watch me closely, first you pull on one and then you pull on the other.” (As rings come apart remark:)

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“Sometime a little pull is a wonderful thing.

“I notice the young lady has been unsuccessful in uniting the single rings, pass them to me and I will demonstrate to you the wonders of a college education,—these are golf rings,—watch them link, One, Two, Three, easy when you know how,—but Bryan never knew how.”

(While linking all the rings together, entertainer remarks:)

“This has nothing to do with the missing link, these are Miller, not Darwin monkeyshines.” (Entertainer uses his name instead of Miller, which is merely used as a fill-in).

“Orchestra, would oblige me with a little unlinking music, thank you.” (At this stage of the trick the entertainer whirls the rings about for a moment, then suddenly lets them all fall apart, scattering them about the stage.)



The Japanese Wonder Bowl

(EFFECT)

The conjurer introduces a large handsome Bowl containing paper shavings. These he fans, causing the paper to fly about, and then produces from the bowl innumerable large flowers which keep spurting out of the Bowl, covering the floor and creating a very pretty effect.

He next takes out one after another six beautiful garlands of flower-balls which he hangs on a metal stand. Suddenly the Bowl transforms itself in his hands into a beautiful decorated Pagoda, which he hangs up also on the metal stand. From the Pagoda, length after length of paper ribbon now spurts out, the conjurer catching this in a large decorated Basin which he first shows from all sides and which when filled, is placed on an Oriental Tabouret.

Upon firing a shot, a number of animals, such as Ducks, Pigeons, Rabbits, etc., visibly make their appearance out of the basin.

(PATTER)

“The effect I am about to present to you, is a Japanese mystery, not played according to

MAGICAL MONOLOGUES

Hoyle. The best rule for you to follow, is keep your eyes open and watch the excitement."

(Magician takes a handful of paper shavings from the bowl, throwing it about, he remarks:)

"Philadelphia breakfast food."

(Magician next produces from the bowl a variety of flowers.) "These flowers grow magically,—like the Grand Trunk Railroad, which grew from a valise."

(During the production of six garlands of flower balls the magician remarks:)

"These are Japanese snow balls, somewhat different from the Americanese,—there are no strings on the American snow balls. Like international law, this is useless information."

(Bowl changes into a pagoda, out of which a quantity of paper ribbon is produced.)

"Can you imagine doing this with spaghetti."

(Upon firing a shot, a number of animals visibly appear out of the basin)

"Just as easy as counting 7,777 in Chinese."



Closing Patter

(Any sort of a humorous stunt or remark, when concluding your performance, will always create additional laughs and applause.)

(At the conclusion of his act, the Entertainer turns around as he walks off the stage, remarking:)

“My turn is over.”





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