

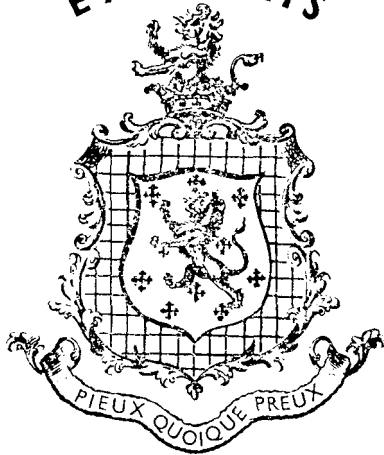
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Patter Paragraphs



BY
GEORGE SCHULTE

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Patter Paragraphs

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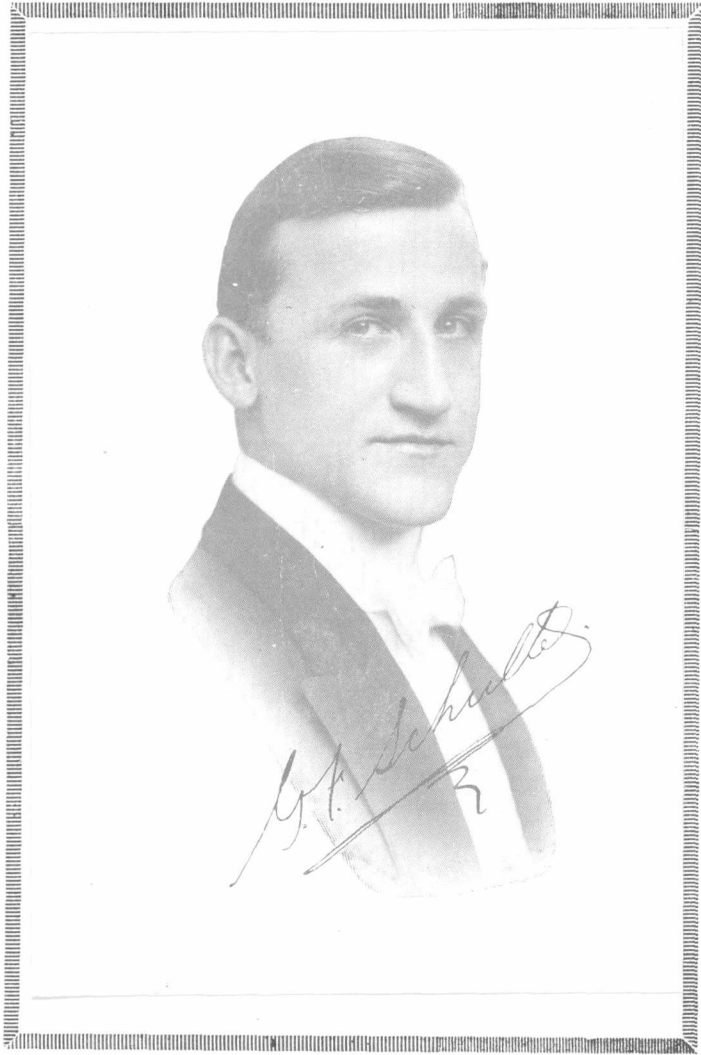
GEORGE SCHULTE

Author of

"Talks for Tricks" and

"Magical Monologues"

PUBLISHED BY THE AUTHOR
CHICAGO, ILLINOIS, U. S. A.
Nineteen Hundred Twenty-One



PATTER PARAGRAPHS

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Preface

In offering this edition to the magical world, I trust that it will meet with the same approval and success that greeted my former efforts. ("Talks for Tricks" and "Magical Monologues.")

A handwritten signature in cursive script, reading "George Schull". The signature is written in black ink and is underlined with a single horizontal stroke.

Chicago, Illinois, U. S. A.
August, 1921.

P A T T E R P A R A G R A P H S

Introduction

The patter in this volume has been arranged in paragraph form, this style has many advantages, as most magicians very seldom use a ready made routine of words.

They pick out certain paragraphs and apply them to various effects. This is a good idea as it does away with similarity, doing things differently adds variety to any program.

There are two styles of patter, serious and humorous. The former is employed in effects where a mystifying impression is desired, while the latter is used as additional amusement.

There is a greater demand for humorous patter, for several reasons, it adds more snap and pep, mirth and merriment to any trick. Wit and Wonderment is a winning combination.

Words are like clothes, they dress up your effects. If you can find a new suit of patter for some old tricks you have been doing for years among these pages, this volume has accomplished its object.

Opening Paragraphs

For your amusement I offer a variety of magical mysteries and necromantic novelties in the peculiar art of conjuring.

If you think my hands are deceptive, I will convince you that sometimes the ear is quicker than the eye.

As a matter of fact I could do tricks before I could talk. Now I do both. My hands are empty, I was born that way.
(Performer proceeds with his opening effect.)



The Vanishing Gloves

(EFFECT)

The magical entertainer enters wearing his gloves, while talking, he visibly removes the gloves, throws them into the air and causes them to vanish completely.

(PATTER)

“Before proceeding with my display of magical mysteries, I will first remove my gloves, this has nothing to do with chemistry, although they will dissolve before your eyes.”

(While performer is removing gloves he remarks.)

“It is my form-fitting opinion that you think you know how this is done. I thought the same way, but I have changed my way.”

“In silence the answer would be the same in any language. At first sight this reminds you to take a second look.”

(After gloves have been vanished, Performer remarks):

“Vanishing gloves will soon be the fashion, when your’s disappear, you’re in style. This is like the invisible bathing suit, nothing to it.”

The Perfection Flag Trick

(EFFECT)

Three 18-inch handkerchiefs, a red, a white and a blue one are shown separately and placed beside each other. A knot is then tied in their upper end in which condition the handkerchiefs are held up for everyone to see.

Suddenly, without any suspicious move whatever on the part of the performer, the three knotted handkerchiefs are seen to visibly change into a silk American flag, measuring 24x36 inches, which flag is then immediately shown from both sides, all traces of the handkerchiefs having utterly disappeared.

(PATTER)

“The foundation for this effect, consists of three silk handkerchiefs, popular shades, Red, White and Blue. Uncle Sam’s winning colors.”

“They are all of the same size, as far as that goes, but I am going farther. Follow the colors, I will tie them together with one knot, not as tying as other knots.”

(Performer ties the three handkerchiefs together with one knot.)

P A T T E R P A R A G R A P H S

“I next wave the handkerchiefs, this is the Pacific wave and this the Atlantic wave, either way, you are waving the flag of Peace, Progress and Prosperity.”

(While talking handkerchiefs are waved about, changing them from the left hand to the right hand, when suddenly they are seen to change into flag.)

“This is a winning combination, if you stick to the combination.”



The Mysterious Bowl of Fire

(EFFECT)

This weird and mystifying effect is particularly suitable as an opening trick. From an empty cloth thrown over his hand, the Magician produces a nickel plated bowl flaming with fire.

After the production of the bowl of fire, it is placed upon a beautiful nickel plated pedestal. In order to extinguish the fire, the magician places a handsome nickel cover for a second over the fire.

Immediately lifting the cover, the fire has vanished and in its place is seen a beautiful bouquet of large flowers completely filling the bowl.

(PATTER)

“In calling your attention to this piece of cloth, I will recall the fact that it was given to me by a fire-eater, nowadays they don’t eat it—they drink it.”

(Produce bowl of fire and place on pedestal.)

“Liquid fire—one drink and the next world is yours.”

(Place cover over the fire for a second, upon removing it the bowl is filled with flowers.)

“Remarkable changes have been caused by fire, in this case the change is a beautiful bouquet of flowers. There is still a little dew (due) on them, but we’ll have them insured.”

The Multiplying Thimbles

(EFFECT)

The right hand is first shown empty from both sides and making passes in the air, a thimble is produced which is placed on the tip of the first finger. From here it disappears only to reappear under the performer's collar.

Again it is placed on the performer's finger tip, from which it repeatedly disappears, in connection with many clever and elusive passes. The right hand which has been in constant use during all of these passes is suddenly thrust forward when it is seen that a thimble has appeared on the tip of each finger.

While the audience is still wondering at the source of all these thimbles, they are still further mystified by the instant appearance of four more thimbles, one on the tip of each finger of the left hand, forming a strong and effective finale.

(PATTER)

"The idea I am about to show was invented by SIMON—the simple one. It has amused and mystified many people, including the ever-so-smart set."

(Magician shows both hands empty, suddenly making a quick jab with the right hand into the air.)

P A T T E R P A R A G R A P H S

“With a right hook, I’ve hooked a thimble, sometimes called a derby. This was discovered on the tenth story. How it’s done is another story.”

(Thimble is vanished and reproduced from under the performer’s collar.)

“If I did this a thousand different ways, you could not tell the difference.”

(Thimble is again made to disappear, a second later the performer reproduced it from his mouth.)

“This is called an eyeful—not a mouthful, don’t let it go to your head, it’s bad for the hair.”

(Another pass is made with the thimble, this time it is reproduced from under the magician’s vest.)

“Just as easy as closing your eyes and seeing nothing.”

(The right hand is suddenly thrust forward and a thimble has appeared on the tip of each finger.)

“This is East and West—North and South have nothing to do with it. Not difficult if you do it fast and forget it quick.”

P A T T E R P A R A G R A P H S

(The left hand is likewise waved about for a moment, when magically a thimble has appeared on the tip of each finger.)

“This takes the silver knives and spoons.”

(While the magician is removing the thimbles from his fingers he remarks:)

“Figure this out with your neighbor—two heads are thicker than one.”



The Diminishing Pack of Cards

(EFFECT)

A full sized pack of cards is freely shown. While held in full view of the audience and gently squeezed, the cards are reduced to one-half their original size.

These are caused to diminish to one-fourth the original size, then one-eighth, and finally to one-sixteenth, which miniature pack is given for examination.

Again taking these small cards, the conjurer causes them to vanish completely, both hands being shown empty.

(PATTER)

“Continuing my story I will proceed with the next one, although there are more than that number in this pack. Not being a Count I won’t bother counting them.”

“I will display them so all of you can see, if this makes you sea sick, we’ll blame the joker. The Kings and Queens know it’s all a joke.”

(While talking the cards are reduced to one-half their original size. While they are diminishing one-fourth their original size, Conjurer remarks:)

P A T T E R P A R A G R A P H S

“This goes quicker with a ten dollar bill. We are getting down to small change—another change, this is not a weather man’s trick, although he fools us a lot of times.”

(During the above talk the cards have changed to one-eighth their original size. While they are dissolving to one-sixteenth, the miniature pack, remark.)

“Don’t try to figure this out with your hat on—you might break your hat. Would you like to examine the cards, when the examination is over I will proceed with the final operation.”

“Here they go, watch them, if they had wings you might say it was a bird. But it’s only a fairy tale.”

(Small cards are vanished.)



Flowers from a Paper Cone

(EFFECT)

After turning back his coat sleeves, the entertainer exhibits a sheet of paper. This he forms into a cornucopia which is shown to be perfectly empty. Gently shaking the cone, it is suddenly seen to become filled to overflowing with beautiful flowers, of various colors. The flowers are poured out and the cone shown to be quite empty only to be instantly filled again with a fresh supply, this being repeated as often as desired.

(PATTER)

“Whenever I need more elbow room, I turn back my sleeves to the elbow (suit action to words). Should you discover a laugh or two up my sleeve, you will have lots of company.”

“Next I draw your attention to this sheet of drawing paper—it helps me draw my salary. You notice it is blank on both sides, but that is not the idea, anyone can draw a blank.”

“Shaping the paper into a cone, is only a matter of form, but that doesn’t cut no figure. In other words, there are others, we have here an empty cornucopia, whatever that means.”

(Empty cone is shown to audience.)

P A T T E R P A R A G R A P H S

“Using a few more words and other things, we have something to talk about. (Cone is seen filled with flowers.) Of course talk isn’t cheap when you say it with flowers.”

“For the benefit of those who did not see how it was done, I’ll do it once more. (Cone is shown empty.) With a little flower music, not Pillsbury’s, the result is pretty rosey.”

(Open cone and show both sides of paper.)

“As mystifying as a blue print.”



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The Card Wand

(EFFECT)

From a plate of real eggs, one is selected and held by one of the audience. Next a card is chosen, torn into pieces, and one of the pieces kept by the person who drew the card. The other pieces are then destroyed or caused to disappear in any manner desired.

By the aid of the wand the identical egg held by the spectator is broken, revealing the selected card inside, same having become wholly restored with the exception of the missing piece, which is found to fit exactly.

(PATTER)

“I have here a plate of eggs from Columbus, Ohio, whatever state they may be in or come from, is a matter of cold storage facts.”

“I’m going to ask some gentleman to select one from this selection. Would you, Sir, oblige me, you will also oblige everyone by not dropping it, thank you.”

“Next I am going to request another gentleman to select a card, anyone, someone, sometime, somewhere, thank you, very kind of you.”

P A T T E R P A R A G R A P H S

“Before we proceed, I would like to know, can you tell one card from the other. You can. What’s the other?”

“Don’t you think this would be a funny world without the fun. Try again, take any card you wish, look at it, show it to the audience, that’s the audience over there.” (Point in direction of spectators.)

“The next stage of the game, it’s all a stage game, I want you to rip the card into four pieces, but save the pieces. Keep one corner, I’ll meet you on that corner later on.”

(The remaining pieces are wrapped up in a small sheet of flash paper, fire set to the package and dropped on a tray, or some out of the way place.)

“Follow my next move very closely, the closer you move, the further away you’ll be from the starting point. (Wrap remaining pieces in flash paper.)”

“Here she goes, you’re looking in the wrong direction, I didn’t mean her, I meant this, Zip, did the lightning strike you?”

“Where did it go, in the egg when you were not looking? I’ll break the shell, to convince you it’s no shell game.”

P A T T E R P A R A G R A P H S

(Break egg with wand and remove the selected card with missing corner.)

“This is stranger than fiction, but most of us like fiction.”

(The piece held by the gentleman is placed over the missing corner of the card, and is seen to fit exactly.)

“This was invented by a printer’s devil, but the newspapers don’t know it.”

“If any reporters ask you how it is done, tell them you don’t know anything about eggriculture.”



The Twentieth Century Handkerchief Trick

(EFFECT)

A red and blue handkerchief are knotted together by the corners, rolled into a ball and placed into a glass held by a spectator. The magician standing at a distance takes a silk flag which is seen to grow smaller and smaller until it finally disappears.

One corner of the handkerchiefs in the glass is then seized and pulled out; when, to everyone's astonishment, the missing flag is found securely tied between the red and blue handkerchiefs.

(PATTER)

"My next proposition is a surprising idea with handkerchiefs, one red and one blue, sky blue or blue sky, it all depends on how you gamble but the handkerchiefs are square, if the rest of it isn't."

"Next I will tie the handkerchiefs together, otherwise, well, you won't get wise to it anyway, if you did you would not be any wiser."

"I now roll them into a ball, I mention this so you'll not get all balled up, I'm not trying to roll you into something that you can't see through."

P A T T E R P A R A G R A P H S

(Pick up glass, and look at it for a second.)

“Look again, I know it’s not a looking glass. But convince yourself that I really put the handkerchiefs in the glass. (Suit action to words.)”

“I’m going to ask this good natured looking gentleman to hold the glass, you look natural, don’t squeeze it, if you break it, we’ll have a little goblet without a foot to stand on.”

“This is like a continued story, the next chapter leads to the climax, while I am waving this flag about, the waves are getting smaller, and it will as usual arrive safely into port.”

(Flag has vanished, performer shows empty hands to the audience.)

“We are now near the end of our story, the flag that travels everywhere and never gets lost is safely anchored between the two handkerchiefs.”

(Performer takes hold of one corner of the handkerchiefs and with a quick jerk they unwind and the flag is seen tied between the red and blue handkerchiefs.)

“If you are not color blind, you see it’s all very easy when you know how.”

Handkerchiefs Dyed by Magic

(EFFECT)

A plain sheet of paper and three white handkerchiefs are shown. With these the performer states that he will show how silk may be quickly dyed by magical means. The sheet of paper is formed into a tube, through which is pushed one of the white silk handkerchiefs. During its passage through the tube, a change is found to have taken place, the silk coming out dyed a brilliant red.

In the same manner the second and third handkerchiefs become blue and orange respectively. The handkerchiefs are then freely shown and the paper tube unrolled and seen to be empty.

(PATTER)

“This sheet of paper is a page from my trick-
folio, on the surface it has a plain appearance,
paper on both sides. (Turn sheet of paper
around, showing back and front.)”

“Rolling it in this manner forms a paper tube
or a tube of paper, so far so good, if no accident
happens we won’t need the red lantern.”

“Holding the tube up to your view, you can
look through it, but see nothing, in the tube, of
course. In other words it is empty, full of nothing.”

P A T T E R P A R A G R A P H S

“The idea is to push this white handkerchief, not to crowd it, but just gently push it along, through the tube, I almost forgot to tell you this is changeable silk.”

(Pull red handkerchief out of tube.)

“I don’t believe that you quite understand this, I will do it again, we usually do the same thing over, again the white handkerchief, remember this is subject to change without notice.”

(Performer removes a blue handkerchief from the tube.)

“This makes you think of Monday. It is easy to dye this way, all you do is to systematize your color thoughts, don’t get them mixed, if you do look for a rainbow or a brainstorm.”

“Now for the last one, we all say that but don’t mean it. The third and last handkerchief goes in the same way but comes out a different color.”

(An orange colored handkerchief is pulled out of the tube.)

“A very tasty shade of orange, but just a moment, don’t bite at conclusions, I have nothing concealed in the tube, it is open at both ends and there is nothing in it.”

(Unwind paper tube and show both sides of paper.)

“There are two sides to every question, the answer to this question is the question has no answer.”

The Wonderful Egg and Bag Trick

(EFFECT)

The magician introduces a small bag of red broadcloth and, by turning it inside out, and beating it on the table, proves it empty.

A real egg is then made to disappear, and is discovered in the previously empty bag. The entertainer then explains the trick, and repeating it, puzzles his audience more than ever. The bag is finally proved once more to be empty, being felt of, as well as held, by a spectator. The magician, then, having turned up his sleeves, and showing his hands to be empty, reaches into the bag and extracts from it the missing egg.

(PATTER)

“According to popular concept, magical conceptions are considered a bag of tricks. But just to convince you that this bag conceals no trick, I will turn it inside out or outside in, either way you’re nothing in or out.”

(Performer turns bag inside out and beating it on a table, remarks.)

P A T T E R P A R A G R A P H S

“This is only a form of exercise, some call it, mental culture or physical torture. If this was put into words and music it would be a laughing success.”

“The next actor to step into the play, is Mr. Hammond Egge, an old friend from some Hamlet town, an egg in its time plays many parts. This one is now on its way, not this way, that way.”

(Performer covers egg with handkerchief, while talking, a second later handkerchief is shown empty.)

“While you were waiting for something to happen, it happened. The handkerchief is empty, so is the rest of it. Over here in the henna bag we find the golden egg.”

(At this stage of the trick, the performer begins to explain how it is done.)

“For the benefit of those who would like to try this problem when they get home, I will explain the method I employ, the job is easy if you don’t care how many eggs you break.”

“Leaving the cat out of the bag, I will first show you how to palm an egg; you grip the egg in the palm by a slight pressure of the thumb in this direction. Next turn the hand so the egg cannot be seen, you then take the bag and turn it about in this manner.”

P A T T E R P A R A G R A P H S

(While talking, go through routine of explaining the trick.)

“Having convinced your spectators that the bag is empty, you then show them your left hand, while doing so, you let the egg fall into the bag from your right hand, as you transfer the bag from the right hand to the left, it is then a simple matter to show that the right hand is also empty.”

(Suit action to words.)

“You are now in a position to spring your surprise, the bag is empty and so are your hands, nevertheless it is an easy matter for you to reach into the bag and pull out the egg. I don’t believe you quite understand this. I wish we had more light so all of you could see it.”

“I will again repeat it for those who were looking in the wrong direction. To make it more interesting I will turn up my sleeves, if anything unexpected turns up, I’ll turn it over to you.”

“Of course this is only a small detail, like feeding the elephant. We’ll have a circus before this is over. The bag is as empty as a base drum, if you can find anything in it, I’ll tell you who put the salt in the ocean.”

(Turn bag inside out, while talking.)

P A T T E R P A R A G R A P H S

“I now drop the egg carelessly, who cares, into the bag, this really happened, I have nothing in my hands, except my fingers. That’s an old one, I mean the joke, not the egg.”

“Where is the egg, in the bag, but it’s not there. (Show bag empty.) You don’t believe it, these are facts, everything but facts. My hands are empty, and so is the bag.”

“Shaking and twisting the bag in this position makes the situation a more difficult proposition. I will ask some obliging gentleman to place his hand inside of the bag, just to convince everyone that the egg isn’t where it is.”

(Performer has a spectator feel and inspect the bag.)

“Did you discover anything, Columbus can’t find the egg. You’re not feeling right. I have a feeling that I feel something. Just as I expected, it was there all the time.”

(Performer reaches into the bag and produces the egg.)

“If you do not thoroughly understand this, you will find the secret in Bradstreet or Wall street.”

The Sliding Die Box

(EFFECT)

The magician shows a mahogany box, containing four doors, two on top and two in front, to be perfectly empty. He next passes a solid die for inspection, places a cover over it and causes the die to vanish and appear in the previous empty box.

The die is taken out, shown and replaced, after which the conjurer causes the die to disappear and shows one compartment of the box empty. He closes its doors and then shows the other compartment as well. He repeats this a few times until the audience think that they have solved the problem, as something in the box is clearly heard to slide back and forth.

The performer being asked to open all the doors pretends to misunderstand them, until the protestations from the most forward persons become too violent, when he suddenly opens all four doors at once and shows the box to be perfectly empty. The vanished die is then found in a spectator's hat.

PATTER PARAGRAPHS

(PATTER)

“Before proceeding with what I am about to present, I might remark that the most remarkable feature of it all is my ability to get away with it. I need a hat, if some gentleman will loan me one; I promise to return it. In borrowing a hat, no skull is required.”

“Here I have a square block of wood, covered on all sides with spots, not catching. I mean the joke. This is just a little bunco party between ourselves. I’ll drop it into the hat, just to let you know it can be done. The rest of it is done differently.”

“I remove the die from the hat and cover it with this chimney. No smoke, just hot air. Your attention is next directed to this empty box. Captain Kidd called it a chest, he was a better kidder than I am.”

“It has two doors on top and two in front, here you see the swinging doors swing again. It is empty, so are a lot of other places. I will close the doors and place the little cabinet over here. Keep your eyes on the cabinet, when they close the doors, strange things happen. You’ll see the fourteen points in less than fourteen words.”

P A T T E R P A R A G R A P H S

“That’s just a little notion in a league of jokes, you don’t have to go out of town to see the sights, here’s one now. Like the Mexican jumping bean, the die rolled over without being seen.”

“It all happened while I was talking and no one was looking. Here it is, a die in the casket, but this is not the end. I will raise the chimney, this is the strong part of this particular effect, you observe the cover is empty.”

“Putting it over is my business and business is good right now. If you don’t take this seriously you’re well off. If it has you guessing, you’re way off.”

“To make it more interesting, I will replace the die in the box and close the doors, keep your eye on the exit. Utilizing the law of evaporation, you will see what you see.”

“But you didn’t see it, nothing on this side and nothing on the other side, nothing to it. This is just a question of mind and matter, you don’t mind and it doesn’t matter.”

“You seem to doubt my word. I will again show you the right side and also the left side, proving there is nothing inside. Really, I would not play a trick on you for the world.”

P A T T E R P A R A G R A P H S

“Someone just remarked, open both doors. I think you’re feeling single and seeing double, don’t let it go to your head, strange things happen and this is one of them.”

“Again I open the right door, and you see nothing, likewise the left door, here the week ends meet, I expected you suspected something.”

“The die is the object and where has it gone the subject. Like counting money when you’re broke, if the die has succeeded in escaping your attention, it wins the autographed check.”

“Opening the doors one by one, your imagination is now convinced that what you imagined was imaginary, these new improvements are wonderful.”

(Empty die box is turned about and shown from all sides.)

“It has an ordinary appearance but an extraordinary effect, like Chinese puzzles and home brew, perhaps you know what I’m talking about, I don’t.”

(Die is taken out of hat.)

“This would be more amusing, if I used laughing gas.”

(As you return the hat, remark):

“If you have discovered anything, keep it under your hat. It’s best to keep quiet when there is nothing to say.”

“No doubt many of you are wishing to know how it’s done. You have my best wishes.”

Marvelous Pigeon Catching

(EFFECT)

Performer shows a pole about five feet long, at one end of which is a large net suspended from a metal ring, fourteen inches in diameter. After commenting on the wonderful magical properties of the apparatus, he swings the pole through the air when to the astonishment of the spectators he catches a live white pigeon in the net.

The conjurer deposits the pigeon in an open basket and repeats the performance.

(PATTER)

“In calling your attention to the apparatus employed in my next idea, I call it an idea, you may call it anything you wish, but sweet words will never take the place of sugar.”

“The apparatus consists of a five foot pole and a net. I mention this only as a matter of detail. If I didn’t say anything, you might think I was going to jump through a paper hoop, fooling around this way fools a lot of people.”

(Magician swings the pole through the air and catches a live pigeon in the net.)

P A T T E R P A R A G R A P H S

“A dove of peace or a peaceful dove, one of them but not the one. This requires more nerve than skill, I wish you would give this a little of your attention, as little as possible.”

(As magician catches second pigeon, he remarks):

“This is hard because it looks easy. If you want to know how it is done, you will have to ask someone who knows more about it than I do.”



Closing Paragraphs

(While drop is being lowered, performer remarks):

“My time is past and this little pastime is over. If the act was dry, there goes the last drop.”

(Curtain)



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