

CIGAM

CONJURING

ILLUSIONS

GIMMICKS

ART

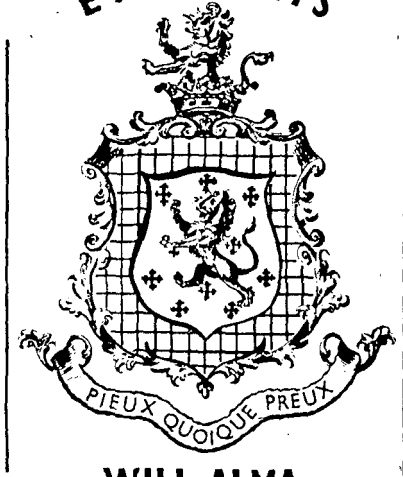
MYSTERY

M A G I C

As Presented By
Modern Magicians.
Effects by Great
Living Prestidigitators

Book by
Walter A. Schwartz

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WILL ALMA

M.I.M.C. (LONDON)

P R E F A C E

SEVERAL motives prompted the preparation of this book. Chief among them was the fact that at meetings of various assemblies of the S. A. M. and the I. B. M. effects were often presented which seemed new to practically everybody present. This gave birth to the idea that a book could be written which would present some tricks not generally found in the average books of Magic. After I had decided to attempt this undertaking I confided my secret to one of the members of the Northern Connecticut Assembly No. 21 of the S. A. M., whom I believed could help me present this book in an unusual way. His contribution to *Cigam is Magic* in another form — the conception of the book's name, the design of its cover — the arrangement of its contents, the editing of its text and the execution of the drawings to illustrate practically all of the tricks. To this member of the S. A. M., Robert Weidaw of Hartford, Connecticut, is due a great amount of praise for his accomplishment.

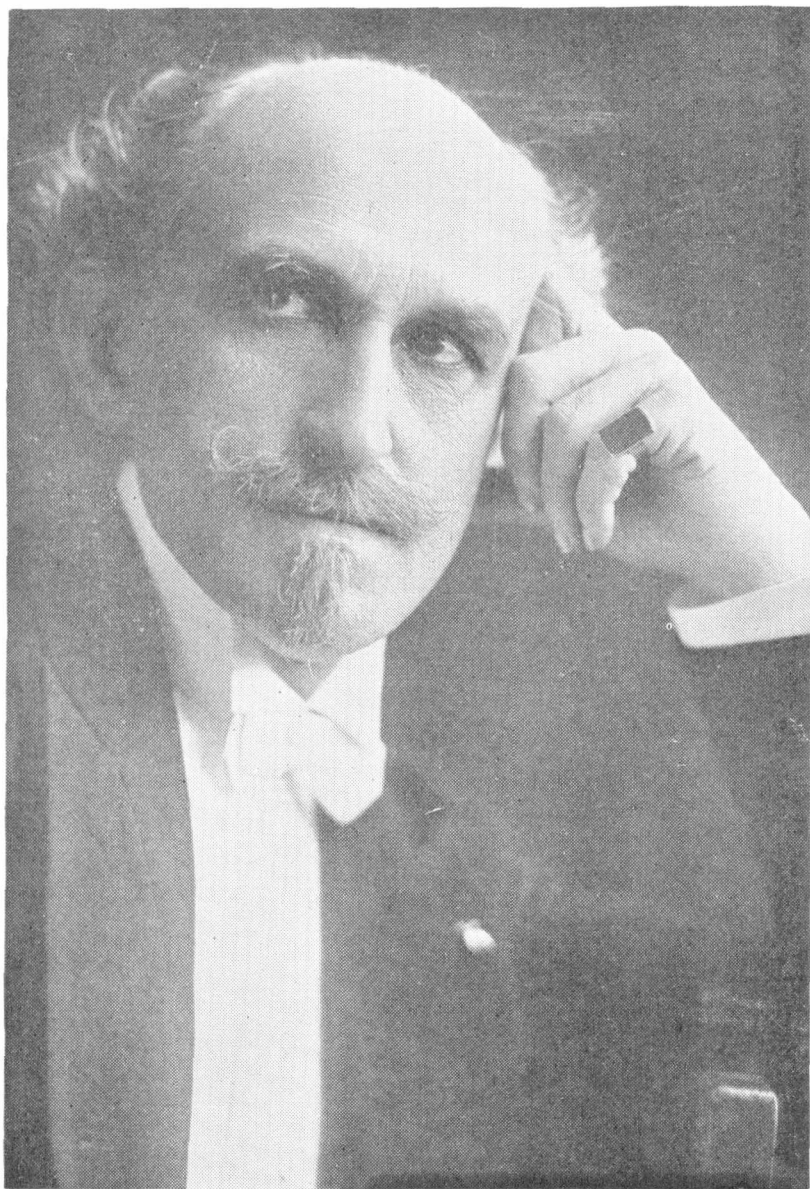
I also take this opportunity to thank all of the contributors to this book for their splendid co-operation and I regret that some of the well-known Magicians, who were not included, were unable to provide material in time for this printing.

In the advance advertising of CIGAM it was stated that this book was prepared for Magicians only. This will continue to be the case should a reprint be necessary, for the writer is not in accord with the publishing of books (which disclose the fundamentals of the magic art) for general distribution to the public.

Plays Stage Make-up
WILL ANDRADE
173 Pitt Street
SYDNEY—25-2955
Novelties Magic

THE AUTHOR.

The possession of this book does not allow the privilege of producing or manufacturing any of the effects described. Many of the effects disclosed in *Cigam* are copyrighted by the originators and cannot be exploited without the permission of the copyright owners.



FREDERICK EUGENE POWELL

DEAN OF AMERICAN MAGICIANS

FREDERICK EUGENE POWELL

Frederick Eugene Powell, Dean of American magicians, was born March 1, 1856, in Philadelphia, Pa., and passed his early boyhood in that city. When about six years old he attended a performance of Signor Blitz, who was the outstanding figure in magic at that time and who had been giving his magical entertainments for a number of years in the Assembly Buildings in Philadelphia. That performance lived in the boy's memory and as he grew older he tried to imitate the wonders seen that night. Some years later, he saw Robert Heller perform and from that moment magic held a large share of his attention.

His education was begun in the public schools of Philadelphia, but when 11 years old his parents moved to Chester, Pa., some fourteen miles south of the city on the Delaware River. He then attended the Chester Academy, a private school, as he was living outside the limits of Chester proper and was not eligible to enter the public schools of that city. During these school years he saw many itinerant performers and also gave many performances in the nearby towns; thus his repertoire and experience gained many accessions.

At the age of sixteen he gave his first public performance, which was eminently successful, and as his years and experience increased, his program became more elaborate until finally he was able to compete with the most famous magicians of the day.

Leaving the Academy, he made several professional tours, but in 1874 he entered the Military College of Pennsylvania and June 21, 1877, was graduated with the degree of Civil Engineer and rank of Lieutenant. Several short tours followed and in 1878 and 1879 he toured the South

under the management of George Wood, who formerly had been Wymans' agent. He also played several weeks in New York City, Brooklyn and Washington, making in this last city a run of six weeks of successful business.

Upon his return home he was called to the chair of intermediate mathematics at his Alma Mater, and for three years taught in that institution. Finding, however, that the sedentary employment was not best suited for his physical condition, he withdrew and again entered the field of Magic. At this time a long illness, necessitating surgical attention, caused him to again lay aside, for the time being, his Magic Wand.

Previous to this, however, he made a run of six weeks in the Permanent Exhibition at Philadelphia, this exhibition being held in the large building of the Centennial, which had been taken over for the purpose by a number of business firms of Philadelphia.

The following years he toured most of the United States with his own company, and in 1892 toured South America and the West Indies. Returning to New York, he opened at the Eden Musee following the celebrated Beautier De Kolta, and ran for six months to excellent business. Then followed several more tours of the States.

A tour of the Pacific Islands, Australia and New Zealand was made, beginning at Honolulu, Island of Oahu, of the Hawaiian group, in 1902. He returned to the States and later made a second tour of South America, during which he gave a performance before Presidente Gomez, in the Caracas Theatre, in Caracas, Venezuela.

Returning again to the States, he toured west to San Francisco, and routed back to New York, when he again set sail for South America, and

after many adventures toured Cuba and Mexico, where he was held in the City of Mexico during the Dias Madero revolution. Finally crossed the mountains with his company by night under military guard, reaching Orizaba, where he gave his final Mexican program and took steamer at Vera Cruz for Havana. Here he played in the great Teatro Poloteama, and afterwards made another tour of the Island, going to Baracoa, in the east, where Columbus is supposed to have landed on his first voyage to Cuba. He returned to the States in 1914, and made numerous tours embracing Canada, through the Canadian Rockies, Nova Scotia, Prince Edward Island, etc., crossing the United States ten times from the Atlantic to the Pacific, and touring from Winnipeg, Canada, to San Antonio, Texas, from which place he also made a short tour of Northern Mexico.

While in Mexico, and shortly before the breaking out of the Revolution before mentioned, he played before Presidente Madero and the Diplomatic Staff in the National Conservatory of Music, in the City of Mexico.

In 1915 he lost his great Magical outfit, his household goods and many curios by the burning of his storehouse and workshop at Chester, Pa. In 1921, he lost his second outfit in the great San Antonio Flood, at which time Mrs. Powell was stricken with paralysis and Mr. Powell was forced to undergo two serious surgical operations while in the Santa Rosa Hospital. Mrs. Powell never recovered from the stroke and from the first she has constantly been cared for by Mr. Powell, and he is now devoting most of his time and energy toward making her life as comfortable as possible.

Since then, he has performed principally on the Chautauqua Circuits of the Lecture and Entertainment Courses of schools and colleges throughout New England, New York

and Pennsylvania. On one tour recently, he went as far as Cincinnati, playing before an audience of some four thousand people, in the Scottish Rite Cathedral.

On February 28, 1929, he gave a two hour program at the Heckscher Theatre, Fifth Avenue and 104th Street, New York City, the occasion being a Testimonial given him by the Parent Assembly of the Society of American Magicians. This was on the eve of his seventy-fourth birthday.

Mr. Powell has brought out many fine effects in magic and in 1886 he produced his illusion "SHE" at the Academy of Music in New Orleans for the first time. He was the first to introduce to a New York audience, Maskelyne's Spiritual Illusion, where a small cabinet is built up before the audience on a glass plate, and many curious effects produced within, such as Slate Writing, movements of bells and tambourines, and the famous "Dancing Handkerchief"—done with a handkerchief borrowed from the audience. He was also the first to produce before an American audience the illusion called Noah's Ark, the construction being entirely original and different from any "Ark" built either before or after his presentation. Something like thirty birds and animals were produced, ending with the production of a young lady. The boat of the Ark in this case had no deck and all parts, including the house, were let down, the roof taken off and all shown to the audience while the entire Ark was turned around showing all sides to the audience. He also made an improvement in the famous Double Indian Mail, roping the outside box as well as securing the inner one.

Among the minor effects may be mentioned the "Breakaway Glass Box", the "Spanish Tambourine", the "Card changing on a Glass Rod", sympathetic cards, etc., etc. He also made

numerous innovations in the stock effects of his day, a very original method of working the celebrated "Egg Bag" being worthy of special attention, a whole plateful of REAL EGGS being produced from an ordinary bag, that had previously been given to the audience for examination. He is now working on some wonderful effects along the lines of "Transmission of thought".

Dean Powell is a Shriner and lives in New Haven, Conn.



JAMES C. WOBENSMITH

PRESIDENT
SOCIETY OF AMERICAN MAGICIANS
1930-1931

James C. Wobensmith was born in Philadelphia on February 9, 1879.

During 1915 and 1917 he was elected a member of the Pennsylvania Legislature and has always been more or less connected with politics in Philadelphia and at present is a well-

known patent lawyer in that Quaker City.

Several years ago he organized the Philadelphia Assembly of the S. A. M. and served as its first President. Since giving up that office, he has been Secretary and Treasurer. In 1930 he was elected President of the Society of American Magicians. He is a member and Past Master of Keystone Lodge, No. 271, F. & A. M.

Besides being a Magician of much ability, he is an engineer and author. His book, "Magic Patents," is the result of years of research and study on the subject and is one of the most valued contributions to the Magic Profession.

One of his outstanding achievements in Magic is his improvement of the Afghan Bands. He has taken many old effects and improved them so that they have presented an entirely new and better appearance.

"Smiling Jim", as he is often called, can always be seen at any Magic function within his reach. He never misses a National Conference and his friends always look forward to meeting him at these events.

A PSYCHOLOGICAL TEST — IN REVERSE

By

JAMES C. WOBENSMITH

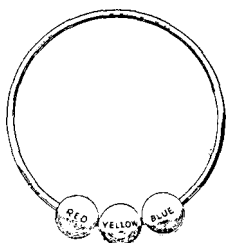
(Manufacturing Rights Reserved).

The following trick is really the conception of Walter B. Gibson. However, Walter apparently did not realize what a nice little gem of entertainment it is. The writer took it up and introduced it into his standard program, and it became one of the biggest laughs in the act.

The apparatus comprises a steel ring upon which are mounted three differently colored balls, which, as shown in the illustration, might be red, yellow, and blue. As the ring is

without breaks, the balls cannot be removed therefrom.

In demonstrating the device, the performer undertakes to rearrange the balls in any order called for. There are only six possible arrangements, although the spectators believe the number to be far greater. A change may be made from any arrangement to another by a maximum of two movements, which are executed behind the back of the performer.



It will be found that about one-half of the spectators will solve the problem in their own minds immediately. These people will keep laughing throughout the presentation. Others will have it dawn upon them gradually, and still others will be entirely mystified, notwithstanding the partial giveaway at the end.

PRESENTATION AND PATTERN: "I have here a curious little piece of apparatus, which is used for what I call a psychological test — in reverse. Of course, you are all familiar with the tests which are given to determine the intelligence of various individuals, particularly students in schools and colleges. But the strange thing about this one is that it usually works in reverse. For example, a 'dumbbell', a child, or a person whose vocation is such that he is not trained to think quickly, usually sees through it immediately. On the other hand, a person of greater intelligence, an executive, a college professor, or a thinker of any sort, often does not see through it at all. In any event, that's a pretty good line, because if

you tell an audience that, no one will admit that he sees through it, and everyone is willing to say that he is entirely mystified."

"You will note that the apparatus consists of three balls mounted upon a steel ring. The ring being unbroken, naturally the balls cannot be removed. The balls are arranged, starting at this end (indicating), red, yellow, and blue. I will now undertake to rearrange the balls in any order called for. For example, they may be arranged blue, red, and yellow, or in any way that you prefer."

(At this point direct your remarks to a likely looking individual near the front). "Will you, sir, kindly tell me how you would like the balls arranged?"

(Suppose the person addressed calls for yellow, blue and red. In this case, it will be necessary, after the ring is placed behind the performer's back, to insert the thumb and first finger of one hand between the red and yellow balls. The ring is then permitted to fall about the axis provided by the fingers, whereupon the red ball will slide down on one side and the yellow and blue balls will slide down on the other side, thus giving the arrangement called for. The apparatus is then brought to the front. It will be found in some instances that in addition to the movement above described, it may also be necessary to turn the ring about the vertical axis. A few trials will quickly teach one how to obtain any desired change with a minimum of two movements. After the desired change has been made, you then address your remarks to other spectators).

"Will you, sir, kindly give me the arrangement which you prefer?" "Blue, yellow and red." "Certainly."

(After about three such choices by the spectators, you then force the selection of a mere reversal of the colors from end to end, although in

many cases it will be found unnecessary to make the force, as by this time someone usually calls voluntarily for this arrangement. When such an arrangement is forced, or called for in any way, you may then say):

"That's a pretty difficult thing to do, because in order to make such a change I must cause the red ball to pass through the yellow and blue ones, and simultaneously to cause the blue ball to pass through the yellow and red ones, thus effecting a double solid through solid transposition. However, we usually do this without putting it behind our backs."

(Then, in full view of the spectators, the apparatus is turned on its vertical axis, which gives a "wow" finish).



W. W. DURBIN

PRESIDENT OF I. B. M.

W. W. Durbin was born in Kenton, Ohio, in 1866.

In Kenton, the name Durbin is a household word. Not only has he a

reputation as a Magician, but as a business man and politician as well.

Mr. Durbin has in the rear of his home a miniature theatre that he calls "Egyptian Hall". In this theatre many of the world's greatest Magicians have exhibited their skill. The walls and ceiling are entirely covered with photographs and advertising of practically all the Magicians in the world.

In 1926 Mr. Durbin was elected President of the International Brotherhood of Magicians, which position he still holds. He is also editor of the "Linking Ring", the official organ of the I. B. M.

THE BONDS OF LOVE

By

W. W. DURBIN

A favorite trick of mine, which I have had in my program for a long while, is the one showing three dozen single key rings, which I place on my wand and carry down into the audience so that all can see they are single. They are then dropped off the wand onto a tray and then, one by one, dropped into a mirror glass. Picking up a fan I pick up the glass, and fan it, whereupon the rings unite into a double-link chain and which is the old familiar "Running Rings". This is taken down into the audience and the rings are run down and, of course, they never come off. This is a most beautiful trick. I usually introduce the trick by saying that this is an old experiment that I have made over a little after the way that women make over old hats by putting new ribbon and a flower on the old hat. I tell them about having done this trick more than fifty years ago, (which is the truth, as I secured the running rings from the Eureka Trick and Novelty Co., 87 Warren St., New York, way back in 1879) and I then proceed to show them the single rings, explaining that they are round, never-

ending, like our lives, which will go on forever.

After dropping them on the tray on which the glass is placed, I drop them one or two at a time in the mirror glass and then state that the greatest force in this world is love, that it has held the world together since the morning stars sang together in glory and this fan is the fan of love, and with that I pick up the glass and, with the accompaniment of the piano or orchestra, which plays "Love's Old Sweet Song," I fan the glass, and under cover of fan, turn mirror glass around, set it down and immediately produce the running rings. Then I tell the audience that these rings are now held together by the bonds of love and that whenever there is a perfect love, it is never-ending, so these rings stick together and, although the ring runs down, it never falls off, being held there by the bonds of love.



ROYAL L. VILAS

Royal L. Vilas was born in Brooklyn, New York. In his early 'teens he took up mining engineering and was sent out to the middle west to work. During the lonesome evenings after work, Vilas took up Magic to aid in passing time more enjoyably. He became very proficient and it was not long before his services were in constant demand in amateur and professional circles.

When the National Council of the Society of American Magicians was organized, Vilas was elected as Secretary, an office he has held ever since.

Vilas now makes his home at Easton, Connecticut, and is very active in town politics, although his heart and soul and much of his time are devoted to the art of Magic. His home, which is ideally located in the heart of the



ROYAL L. VILAS
NATIONAL SECRETARY
SOCIETY OF AMERICAN MAGICIANS

woods with private trout streams, rock gardens and ponds, is the mecca for all Magi and many enjoyable gatherings and magical demonstrations are held there.

He has started a large "scrap" book for magicians, in which they may put anything pertaining to the Art for a permanent record that will become the property of the S. A. M. He has several large scrap books of his own and these books are always on display at the National Conference of the S. A. M.



Trench mirrors, sold in Army & Navy stores, transform an ordinary glass into a suitable mirror-glass. Thus during a performance you may borrow a glass and make a mirror-glass of it.



JOHN MULHOLLAND
EDITOR OF THE SPHINX

On June 9, 1898, at Chicago, Illinois, there was born just another baby. But, that baby, named John Mulholland, grew up to be some baby in his six feet of personality.

Who, in the Magic fraternity, has not often heard of John Mulholland?

His interest in Magic started at the age of five. Later he became a teacher of Industrial Art, at Horace Mann at Columbia University, New York. About six years of this was enough for John. He was in too much demand to be tied to a school room. Since 1925, under the management of William B. Feakins, he has been lecturing and presenting magic from coast to coast.

He has written several books and hundreds of Magazine articles and possesses one of the largest libraries of Magical Books. He is a member of nearly every magical society in the world, holding Honorary and Life

Membership in many of them. In 1930 he was elected Editor of the Sphinx.

As a performer, he is equalled by few. Pure sleight of hand is his specialty and his expert presentation of the vanishing bird and cage effect always brings forth a great amount of praise.

He offers Cigam his latest original effect — "Magic Photography".

MAGIC PHOTOGRAPHY

By

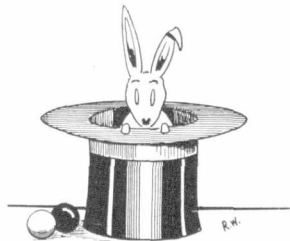
JOHN MULHOLLAND

This trick was devised for the convention of the New York State Photographers' Association as a local hit and since has been used with success on other occasions.

The effect is that a large photograph of a chosen playing card, or of a chosen picture post card appears upon an eight by ten piece of cardboard. The cardboard was first shown blank upon both sides and then marked with a spectator's autograph.

After having been marked, the cardboard is slid into a large envelope and held by one of the audience. After forcing the picture which is to be photographed, the envelope is opened and the marked cardboard is withdrawn. Upon that cardboard is found a photograph larger than the original card. The picture is about twice the original size.

The method is as follows: A photostat picture is made of the card which is planned to be forced. The original



negative which is made on paper costs about fifteen cents and each positive costs the same price. There are photostat photographers in practically every city. The picture is made with a very wide margin so that it may be pasted upon an eight by ten cardboard so as Not to show that a paper was added. This cardboard is shown with several other pieces just the same size. The magician then announces that he will use but one of the several pieces and asks that someone autograph one side of that piece. He does not bother to have one of the cardboards chosen, but merely takes the top one. He first shows both sides by the simple expedient of the double card turnover, which is no more difficult with large cards than it is with small ones. Then offering the card for the autograph, he leaves it on top of the pile as if to make it easier for writing. The magician always holds on to one corner. To keep the man who is doing the writing from having a chance to express any doubt he may have, the magician keeps on talking about "The reason I ask for an autograph is that a signature is the most difficult part of writing to duplicate and at the same time is the easiest to be recognized by its owner."

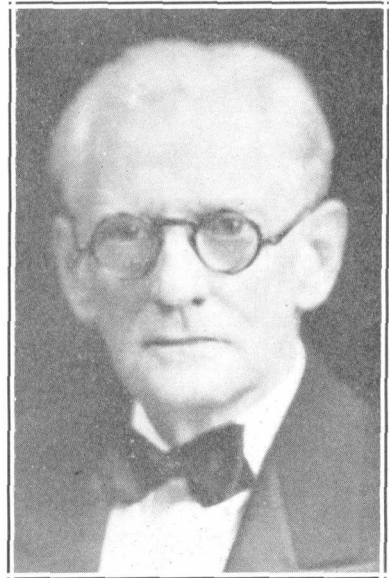
The envelope is next shown and someone asked to hold it open horizontal to the floor. The cardboard is again shown both sides and taken away from the pile which is handed out. The cardboard is held, autograph up, and as it is about half way in the envelope, the man is asked to agree that his autograph is still on the card and he is asked to push it all the way in the envelope and to keep his eye on it constantly. The envelope is sealed with a wet sponge so as not to turn it perpendicular where some one might get a chance glance at the picture.

The card or picture post card is then forced by whichever method is preferred. Then stage business that fits

the performance is worked and the announcement made that a photograph has been taken. The envelope is torn open and the marked card, of course, has been photographed.

In most circumstances more of a hit can be made by having a photograph of a local view post card, although at a men's club the playing card is best.

The cost of this trick in all is about fifty cents a performance, but it creates many dollars' worth of notice.



AL BAKER

Al Baker was born in Poughkeepsie, N. Y., on September 4, 1874.

There is no doubt that Al Baker is the greatest exponent of mis-direction in this country today.

He started his Magic career when a very young man. He is just a young man now.

He traveled on Chautauquas throughout the East and Middle West, and everywhere he went the people are still talking about Al Baker and

"Dennis" his wooden-headed assistant. With Dennis, Al presents a most hilarious ventriloquist act.

He is the inventor of hundreds of effects. Two of his best offerings are the "Baker Spirit Slate" and his newest version of the "Cut and Restored Rope".

Many effects being presented by other Magicians as their own creations have really been ideas originally from Baker. But, the genial Al just laughs and "dopes" out another.

It is doubtful that there is another performer in the world who can entertain as Baker does, especially in close-up work. As previously mentioned, he is a past master of misdirection and thoroughly capable in sleight-of-hand work.

His presentation of the cups and balls and his card crawling from the hat are uncanny and border on the miraculous.

He offers here in Cigam one of his pet card tricks.

AL BAKER'S FAVORITE

This card trick has been a favorite of mine for some time and is original with me.

A person is asked to think of a number between one and ten, and to write that number on a piece of paper and place the paper in his pocket. He then is directed to thoroughly shuffle a pack of cards and then look at the card that corresponds to the number he wrote on the paper, counting from the top down, leaving the looked-at card at that same number. Performer then has him count the top ten cards into the performer's hand, laying the balance of the pack aside.

Performer hands the person the ten cards and tells him he is going to try and find out what card he looked at. He then asks the person to count the cards and he finds he has but nine.

The looked-at card is then found reversed in Balance of the pack, or in an envelope, or in any way or place the performer chooses.

To PERFORM:

You have nine cards in right trousers pocket. You also have the little note book sold as "Baker's Living Dead", known to most magicians. You open the book and ask someone to think of a number between one and ten. Then you tear a half-leaf out of the book and ask him to write the number on the paper, and hand him the book with the paper on the cover so that he will have something to rest on while writing. Of course, in a parlor you select a person who is seated and usually has no place to rest paper so they take the book as a matter of course.

You ask him to fold the paper and place it in his pocket and then hand him the pack of cards, and return the book to your inside coat pocket. You ask him to shuffle the pack well so that everything will be left to chance, and when he has done so, say, "Kindly look and see what the card is at the number you wrote and be sure to leave the card at that number." You then turn your back while he is looking at card and pull card out of cover of note book and look at the carbon copy of the number he has written. You now put your hands in your trousers pocket and if he wrote, say eight, you count off two cards. Palm them and when you take the pack from him lay the two cards on top of pack. The card he looked at is now the tenth card from the top of the pack.

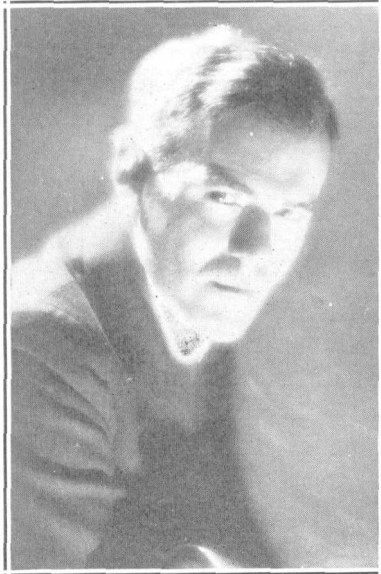
If he wrote five, you lay on five or any amount of cards to make ten with the number they wrote.

You now say, "As we are only using ten cards and I want to find out what card you looked at, will you just count the top ten into my hand." When he does so the last card on top

of the ten in your hand will be the card he looked at.

You palm this off and hand him the nine, saying, "Hold these ten in your hand". You pick up the rest of the pack and reverse the chosen card, or as I said earlier, use your favorite production of a card.

This is a very mystifying and entertaining trick, and you will be well repaid for the effort of perfecting the routine with carefully timed patter.



DR. HARLAN TARBELL

Dr. Tarbell was born on February 23, 1893, at Delevan, Illinois.

His early profession was that of an illustrator, but the lure of the wand was greater than that of the pen, so he became one of the country's most prominent professionals.

Being of a creative mind, he improved old effects and invented many new ones. Wishing to pass on to others the knowledge he acquired,

he originated the Tarbell Course, a correspondence school of Magic.

He has appeared on nearly every Lyceum Circuit, presenting his lecture, "Magic of the Ages", accompanied with feats of Magic, a truly wonderful presentation. He has written several books on chalk talks, cartooning and humorous stunts, and has written the following modern X-Ray Card effect especially for Cigam.

THE MODERN X-RAY CARDS

By

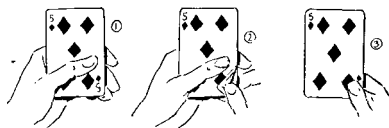
HARLAN TARBELL

Some time ago Theodore DeLand brought out an interesting bit of magic known as the X-Ray cards in which any card placed by a spectator amongst a number of cards held by the performer could readily be detected and named even when cards were squared up. The principle was quite ingenious as in practically all the cards held by the magician the indexes in one corner were punched out and any card placed by spectator from the rest of deck into the prepared cards could be readily sighted by its index number and suit, showing up through the holes in the other cards. The performer's thumb, of course, covered the tellable holes in cards and was lifted when desired to identify spectator's card.

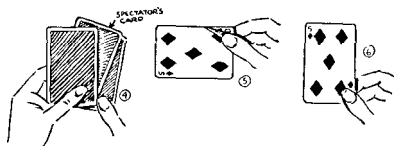
Desiring to do the effect rather impromptu led me suddenly onto a little wrinkle that might be appreciated by those interested in magic.

EFFECT—The magician removes two cards from the deck and freely shows them. Let us say they are the Five of Diamonds and the Eight of Spades. The balance of the deck is given to a spectator to shuffle. Then he is requested to take one card, remember it and to place it face down between the two cards in performer's hands which are likewise held faces down. The cards are slowly squared up

without any suspicious moves and then turned over with the Five of Diamonds facing upwards. Performer states that at times he can use an X-Ray vision and see through the cards and proceeds to NAME THE CARD PLACED BETWEEN THE TWO CARDS BY SPECTATOR. Card is removed and shown to have been correctly identified. This may be repeated with another card.



SECRET—When performer removes two cards from the deck which we will say is the Five of Diamonds and the Eight of Spades, he gives them out for examination, then taking them back he squares them together with the Five on top facing upward (Fig. 1). Holding face of card away from audience and with left thumb bearing down on card he gets the tip of right thumb under the lower right hand corner of the Five and bends the corner over (Fig. 2). Corner is now bent back into place again and held with right thumb (Fig. 3). Cards are turned over and fanned slightly, the eight of Spades sliding to the left—the cards, of course, now being backs up. The spectator having balance of deck is asked to remove any card from the deck—to remember it—and



without performer seeing it to place it face down between the two cards magician is holding. This brings spectator's card into position as shown in Fig. 4. With the tip of third finger of left hand, the magician secretly turns back the corner of the Five of

Diamonds and squares up the cards. He turns the cards so that backs face audience and the faces are towards performer. Take care that audience does not see the Five of Diamonds with corner turned back. With cards as in Fig. 5, it is easy to read the center card, which, let us say, is the QUEEN OF HEARTS. Turn back the corner with the right thumb and hold cards so that the Five spot faces the audience—corner being kept down by right thumb Fig. 6.

Performer turns to spectator who placed the card between the two being held and says, "I get an X-Ray vision of the card you placed between the two cards I am holding and I see your card to be the QUEEN OF HEARTS".

Cards are fanned and the Queen removed and returned to spectator. The trick is ready to repeat.

If the performer is fairly well experienced in angles with cards he need only bend the corner back slightly without breaking the card or wrinkling it as it does not take much of a bend in order to sight the index of the center card.



EUGENE LAURANT

Eugene Laurant was born in Denver, Colorado, on August 19, 1875. He appeared on the Lyceum and Chautauqua platform for over thirty years. For the last twenty years he has been under the one management, "The Redpath Bureau."

He has perfected and originated many beautiful effects. The most outstanding, perhaps, was the illusion "The Witch and the Flower." Laurant's changes with a cloak and hat are seemingly impossibilities and afford unusual entertainment.

Mr. Ford Hicks, of the Chicago Tribune, said of him—"Laurant is



EUGENE LAURANT
FIRST VICE-PRESIDENT — SOCIETY OF
AMERICAN MAGICIANS
1930-1931

one of the suavest and most picturesque magicians ever seen on the platform". A Laurant program is a succession of mystifying surprises, supplemented with his delightful personality and marvelous skill. He never fails to thrill and amaze his audience, and has won a place in the limelight of the great modern magicians.

TORN CARD TRICK

By

LAURANT

Laurant's method of executing the torn-corner card trick is novel. In presenting this effect performer will use an ordinary deck of cards. Prepare a duplicate card by tearing a corner and place this card on the bot-

tom of the deck. In your side coat pocket place a bill folded about size of a postage stamp. You are now ready.

Instead of trying to force a card, ask someone to slip a knife blade in the pack at any place. This being done have them remove the card above or below the blade. You now lay aside the pack and holding the card so all can see it, you tear off a corner. Hand the corner to some person and the card to the one who selected it. Ask this person to write his or her name across the card. This is to make substitution impossible. This being accomplished you take the card and place it on top of your pack. Now calling attention to the person who has the corner, ask them to please also mark it in some way, as they do this you slip the prepared card from the bottom to the top of deck covering the card selected already marked. You now take this card in your hands without showing it and proceed to tear it in several pieces, (as you remove it from the pack to do so lay your cards down face up so the original card with torn corner will not be noticed). Ask for a handkerchief, reach in your own pocket as if to get one, in reality palm the folded bill, as you are handed the handkerchief, take the pieces between thumb and finger of hand in which bill is palmed and proceed to cover same, changing the pieces for the bill. Reach in your pocket for a rubber band and get rid of pieces; now put rubber band around handkerchief holding bill (supposed pieces) and have handkerchief held by person who loaned same. Again call attention to the person holding the marked corner, pick up your cards, the real card with torn corner and marked with person's name is on top of the deck, make the pass and force this card, the person who drew it will be surprised to find it is the card with the torn corner and

marked with his or her name. The corner now is found to fit exactly. Now take the handkerchief and opening it up you find a bill for which you are duly thankful. This never fails to create surprise and is a hit.



HARDEEN

Theo. Hardeen, brother of the famous Houdini, was born in Appelon, Wisconsin, on February 29, 1876. He started his stage career at the age of seventeen, being associated with his brother, when they were billed as the Houdini Bros. In 1901 he coined the name Hardeen and went out to entertain and mystify the people. He has appeared in every civilized country the world over, making many command appearances before Royalty.

Having achieved the highest success the theatrical world could offer, he retired and entered business. On the death of Houdini, he again took up his original profession at the re-

quest of Houdini in his will, and has re-appeared on every vaudeville circuit in the United States, reproducing Houdini's most famous feats, as well as his own amazing Substitute Trunk Mystery.

Hardeen offers in Cigam a clever Vest Turning Trick.

VEST TURNING TRICK

By

HARDEEN

Amateur magicians who wish to mystify their friends by their ability to extricate themselves from tight places, can do so with the Vest Trick, which consists of turning this garment right side out and buttoning it on backwards with the hands securely tied. Here is the way to do it:

The performer appears before his audience in his shirt sleeves and explains what he proposes to do. He produces a piece of rope a yard long and requests some one to bind each of his wrists with each end of the rope and then seal the knots with wax. Next the conjurer steps behind a screen.

The rope is long enough to permit him to unbutton his vest. He grasps it by the back of the neck and pulls it over his head until it is directly in front of him. Then he turns the vest wrong side out by passing it through one of the armholes, which makes it possible for him to put it on backwards. All that's left for him to do is to lower the hands straight down to his hips and then step over the rope, which is now in the form of a loop. He is now able to get his hands into position to button the vest up the back, then step over the looped rope back into his original position. When that is done he presents himself to his audience with his vest buttoned on backwards and his hands still bound, and the wax seals on the knots unbroken.



WILL GOLDSTON

Will Goldston, known to every magician for his numerous works and original tricks, was born in Liverpool, England, on September 18, 1877. His first magical performance was given when he was but twelve years old, and he has become England's foremost wielder of the magic wand and pen. "Dorney," in his book "Trix and Chatter," named Goldston as the "Shakespeare of Magic." He has written and published more books on the art of Magic than any other writer of the present age.

Goldston has appeared at command performances for Royalty on numerous occasions, taught Magic to the Prince of Wales, and during the late World War, held a King's Commission.

His contribution for this book, "Stab-it," is a peach of a pocket effect and you will be well repaid for your time if you make one up.

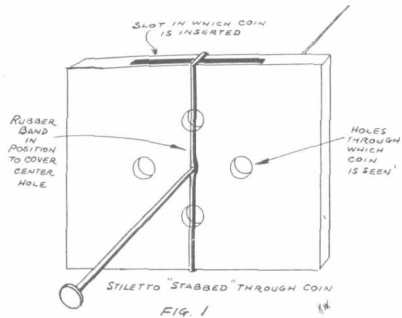
"STAB IT"

A New "Matter Through Matter" Pocket Trick

By

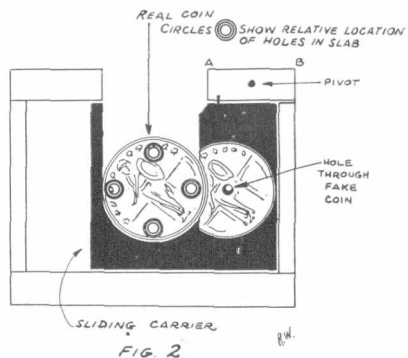
WILL GOLDSTON

A small wooden slab, with a slit in the center on one side, is handed out for examination, together with a rubber band and a small piece of thin wire. Five small holes are in the center of the slab, which can be examined thoroughly by any member of the audience.



A halfpenny is borrowed and dropped into the slit in the slab, and it is clearly seen through the five holes. The rubber band is then slipped over the slab; the band covers the small center hole, but the coin can still be seen through the other holes.

The performer takes the wire, pushes the rubber band to one side and



at once passes the wire through the center hole, the halfpenny still being visible through the other holes.

The band is removed, the halfpenny slipped out and returned to its owner, and the slab again can be examined.

The illustrations give the trick away. It will be seen that the halfpenny really falls into a little sliding carrier. (See Fig. 2). By pressing with his thumb nail at the point "B" the performer releases the carrier which allows the borrowed coin to drop down to one end of the slab and brings into position, in the center of the slab, a faked piece of another halfpenny

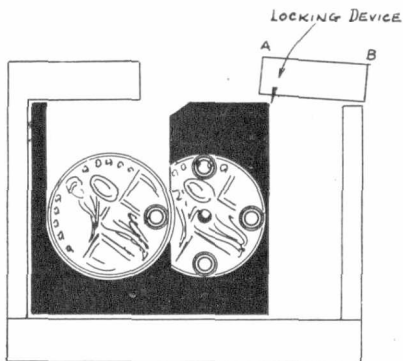


FIG. 3

with a hole in the center. Hence the use of the rubber band—to hide the hole—but the rest of the faked coin is visible through the other holes.

The performer pushes the wire through the hole, shows the slab back and front, removes the wire, tilts the slab to make the carrier slide back to its original position, and then presses on the point "A" (See Fig. 3) which secures the carrier, holding it fast. The halfpenny can then be slid out of the slab and the slab, band and wire again can be given for examination.



MAX HOLDEN

Max Holden was born in Boston, Massachusetts, August 20, 1884.

He is well known to every reader of the Sphinx and Linking Ring for his column "Magic Around New York", and during his tours of "Trouping around with Max Holden". Max is a very clever performer and his act "Holden & Graham", which includes his wife (Miss Graham) has played nearly every vaudeville theatre in this country and abroad.

He is the originator of colored shadowgraphs. In his act he presents Magic, Smoke Pictures and Shadowgraphs and is sure to "stop the show" with his Shadowgraph Monkey Scene.

A few years ago he gave up the stage to open his Magic Studio in New York and now has one of the best magic stores in the United States.

His studio is a popular meeting place of all Magi.

Max has offered us another card location.

ANOTHER CARD LOCATION

By

MAX HOLDEN

This location may be new to magicians, but it is well known to gamblers.

A selected card is returned to pack, which is immediately handed out to be shuffled. Performer can locate the card at will.

Magician has a small dauber fixed with a clip under the coat on the right side (dauber can be obtained at stores that carry card equipment, etc.) When Card is selected performer lets his hand drop to side and places his forefinger on dauber. Now card is returned to pack and performer taps the selected card into the centre of pack, but he has left a daub mark from his finger tip on the edge of the card. Now, after the pack has been shuffled, he locates the daub mark on the end, brings this card to top and reproduces at will.

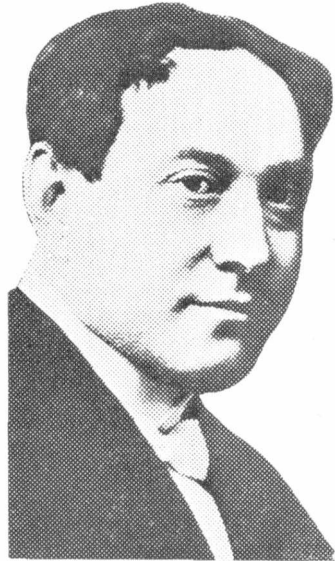


T. NELSON DOWNS

"THE KING OF KOINS"

T. Nelson Downs was born in Marshalltown, Iowa, on March 16, 1867. His first public performance was in 1883. Realizing that specialization was a necessity, he produced his act entitled the "Miser's Dream". This act was a collection of his own sleights with coins. He opened at Hopkins Theatre in Chicago in 1895 with this new act. That was the start of a long tour that took him all over the United States and Europe. He was unanimously acclaimed the greatest manipulator of coins. He is also very adept with a pack of cards.

He is the author of several books, most notable among his works, "Conjuring with Coins", and as co-author



T. NELSON DOWNS

with J. N. Hilliard, "The Art of Magic".

In his day, Downs has had more imitators than any other performer with possibly the exception of Signor Blitz.

The "King" has graciously submitted three original effects with coins for you.

A COIN TRICK

By

T. NELSON DOWNS

Take two pieces of tin foil about two inches square, and press them against a dollar. When you have a good impression, take the foils apart and paste between them a thin paste-board disk the size of a dollar. Now stack on the double foil a half dollar, a quarter, a nickel, and two dimes. Secure these by bringing the foil up around them. If this packet is held with the right side toward spectator it looks for all the world like a dollar. Have palmed in right hand,

borrow a dollar in same hand and pretend to place in empty left, really passing the fake instead. Close left hand over it, and turn with back of hand to audience and hold under a saucer. With left fingers untwist foil and release the coins one at a time, allowing them to fall on saucer. When all have fallen twist the foil and thin cardboard into a pellet and conceal between fingers. You actually seem to have magically converted the dollar into a number of smaller coins of the same aggregate value.

NEW VANISHING COIN FROM HANDKERCHIEF

By

T. NELSON DOWNS

You must wear a loose fitting plain band ring, one that will easily slip off finger. Borrow a nickel or quarter and pretend to place in left hand, really slipping off ring and taking that instead. Take a handkerchief and place ring in it, the contour it gives handkerchief seeming to be caused by coin. To vanish, roll your sleeves up to the elbow, and place hand under handkerchief, slipping ring onto your finger. It will surprise you to note how effective this is as no one notes whether or not you are wearing the ring all the time.

THE NEGLIGEE COIN VANISH

By

T. NELSON DOWNS

Borrowing a half-dollar and a handkerchief, the conjuror places the former under the latter, holding the handkerchief by its center in full view. A spectator is allowed to feel the coin through the handkerchief, yet, on command, the handkerchief is shaken out, the coin seeming to vanish into thin air. The performer later brings it from his pocket, and returns it to its owner for identification.

This is an extremely bold method, but it need never be suspected. The secret lies in the conjuror's tie, which should be a long, not-to-wide one, swinging free at the collar, no vest being worn. Inside the tie's wide end is sewn a half dollar. The borrowed coin is placed in the left hand and is pocketed as the right hand takes the handkerchief from its owner. The right hand holds the handkerchief by its center, about on a level with the chin, and not too far out from the body. The left hand holding the coin goes up under the handkerchief, and on the way up seizes and carries with it the end of the tie containing the half-dollar. This the right hand grips through the cloth, and the left hand is withdrawn empty. If desired, a spectator may be allowed to feel it. To effect the vanish, it is only necessary to shake out the handkerchief, allowing the tie to secretly fall back into place. A moment before a mirror will demonstrate that the illusion is perfect, and easy to work.



OSWALD RAE

Oswald Rae, who is billed as the "Bewildering Humorist", was born on December 19, 1892, in England.

He has traveled and performed in nearly every European country. In 1930 he made his first appearance in the United States and was the hit of the show at the S. A. M. and I. B. M. Conventions.

Mr. Rae is the originator of many subtle effects and has written many books on Magic. Most notable among his works are, "Sub-Rosa", "Between Ourselves", "Wizards with Watches", "Practical Patter" and "Original Magic".

He has been an active contributor to all the magical magazines. His offer in this book is "A New Candle and Handkerchief".



OSWALD RAE

A NEW CANDLE AND HANDKERCHIEF

By

OSWALD RAE

The simplest effect from a magician's view, is often the best received by an audience, and this version of the candle and hank, although quite easy as far as presentation is concerned, will be found quite effective.

From the front, the effect is as follows:

Three or four candles are alight, either in separate candlesticks or in a candelabra, according to taste, as the cookery books say. Remarking that he will require a piece of paper, the magician removes some letters from his pocket, and taking one of them, removes the letter from the envelope. The paper is placed down, whilst a small lady's handkerchief is borrowed. The hank must be small, not necessarily the lady. The letter is now rolled

up into a tube, and the borrowed handkerchief is pushed therein, and the ends are twisted up. This makes a nice tight and compact parcel. Of course, you know what a tight and compact parcel is. That's what you see coming out of a speakeasy late at night.

A spectator is given a free choice of candle, and the magician holds aforesaid parcel in the flame of the chosen candle. There is a blinding flash, paper and handkerchief have vanished in a sheet of flame. Taking the selected candle, the wizard extinguishes it. Of course, if he prefers, he can just blow it out, but anyway on breaking the candle in half, there is the borrowed "mouchoir" inside, and it is returned to its fair owner, unless, of course, the owner happens to be a brunette, but it's returned anyway.

Whilst the average reader will require little explanation of the problem, it must be pointed out that neatness in presentation will make or mar the effect, although, of course, that is applicable to any magical problem. All the candles are hollow, about half way up, and this is best done with a carpenter's chisel, of the curved variety. Commence by carefully gouging round the wick, gradually forming a hole right up the candle. This must be done with great care, and the reader will doubtless spoil a few candles, when essaying the operation, but even with candle-boring, practice makes perfect.

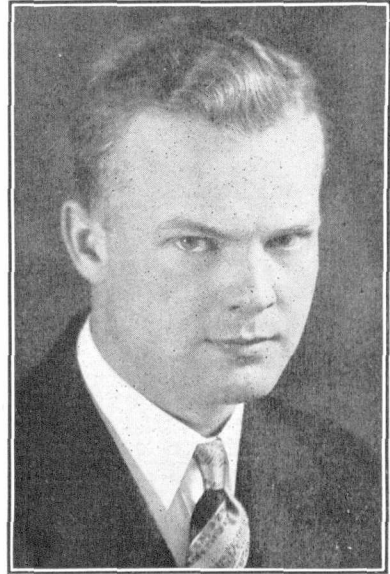
The inevitable fake consists of a brass tube, the inside of which is best painted white, and the outside flesh color. The hole in the candle is of such size that the fake will neatly slide in. The bottom of the hole should be a little larger, tapering to the size of the fake, and the hole should extend just a little longer than the tube. The "letter" is simply a piece of flash paper, with writing thereon to give it the appearance of any old

letter, and thus the minds of the audience accept it as such, and the subsequent "flash" comes as a surprise. Just write anything thereon, so that it looks O. K., (Use our special free fountain pen ink, obtainable at any Post Office.) The brass fake is easily procured from a pocket or elsewhere, and the "letter" is rolled 'round it. The borrowed hanky is pushed into the tube, and incidentally into the fake at the same time. The wizard will generally get plenty of handkerchiefs offered him, and takes care to choose one of the flimsy sort that are popular with the ladies nowadays. When twisting up one end of the paper, the fake is allowed to slide out the other end into the hand, where it is palmed, and the other end of the paper tube is duly twisted up.

The parcel—now, of course, full of nothing—is held in the hand that does *not* contain the palmed fake, so that when it is held in the candle flame and flashes off, the hand is obviously empty. This hand removes the candle from the candlestick, it is extinguished, and transferred to the other hand. Under cover of this, the palmed fake is introduced into the candle, not a very difficult move, although, of course, it must be done neatly. A few trials and the reader will soon get the idea. As soon as the fake is safely home, the candle is held in such a manner that it is perfectly obvious to everyone, that the hands contain nothing else.

The candle is now taken and broken in half. This is a simple matter, for of course it naturally breaks at the end of the fake, about the center of the candle itself, and a piece of handkerchief at once comes in view. The handkerchief is pulled out, care being taken that the fake does not come out with it, the latter being, of course, left hidden in the candle, and that's that.

Don't forget to return the hanky.



C. ELLIOTT SMITH

2ND VICE PRESIDENT, S. A. M.,
1930-31

PRESIDENT ASSEMBLY No. 5, 1930-31

E. Elliott Smith was born in the town of Sharon, Mass., on September 29, 1906. His first interest in Magic was instilled by reading the Magic lessons in the Book of Knowledge. His first public show was given in 1918 with some apparatus given him by another amateur magician. He attended Newton High School and Tufts College near Boston. Here he continued his magical performances. He was a member of the Musical Club of Tufts College and his presentation of Magic was one of the high-lights of the club's concerts.

He became a friend of Silent Mora and from him learned much about Billiard Balls. He has become very skillful, and has a very entertaining act featuring Billiard Balls.

At the National Conference in Chicago, May, 1930, he was elected

2nd Vice President of the National Council. Incidentally, he is the youngest person to hold office in the National Council.

CHANGING A COIN INTO AN ALARM-CLOCK

By

C. ELLIOTT SMITH

EFFECT: Performer places a coin on palm of hand and covers with a handkerchief. The handkerchief is raised and the coin has changed into a ringing alarm-clock.

PREPARATION: The handkerchief is unprepared, but should be opaque. A white linen handkerchief is very good. The clock should have a circular ring on the top, and this ring should be turned so that when it is in an upright position its plane is at right angles to the face of the clock.

PERFORMANCE: The performer takes the handkerchief in his left hand and states that he is now going to do a coin effect. He then proceeds to search through his pockets with his right hand, ostensibly looking for a coin.

He makes this search very realistic, looking at his pockets as he searches. He feels in his right vest pocket, and just as he puts his right hand to his left vest pocket, he looks up directly at the audience, and remarks, "Isn't it awful when you can't even find a penny?"

The misdirection is perfect, and just as he makes this remark he inserts the second finger of his right hand in the ring of the clock and brings it out, transferring the handkerchief from left hand to right, thus covering clock. The clock is now hanging from the back of the right hand.

He then continues to search for a coin with his left hand. With great apparent relief he finally discovers a coin. The right hand is then held out in front with the palm up. The palm

is flat as the clock is hanging under the hand by its ring which is down at the base of the second finger.

He throws the handkerchief forward, baring as much as possible of the palm, and places the coin on the right palm.

Then he draws the handkerchief entirely over the palm. He then states that he will grasp the coin through the handkerchief. Instead of the coin, he grasps the ring of the clock and pulls the clock up off the finger onto the right palm. It appears that he is merely raising the coin from the palm.

He then quickly starts the alarm ringing and pulls away the handkerchief, disclosing the clock. The coin rests under the clock and may be palmed away.

▼ ▼ ▼

BETTY JANE KOLAR THE WORLD'S YOUNGEST MAGICIAN

Betty Jane Kolar, at the age of eight years, is one of the world's



BETTY JANE KOLAR

great child performers. She appeared at the Carnegie Music Hall at Pittsburgh when only five years old and she has since appeared in five news-reels and two talkie shorts, besides the numerous engagements she fulfills at a salary that is the envy of many grown up magicians.

Betty Jane is quite an escape artist and arrangements are now being made for her to escape from a straight jacket, while descending by a parachute from an airplane.



THE GREAT KOLAR

Kolar, a great performer known to the profession as the Great Kolar, is the teacher and manager of Betty Jane Kolar. He was born in Chicago, Illinois, of a family of Magicians, and practically brought up on the stage. He has appeared on all the leading vaudeville circuits with his own show, presenting Magic, Mind-reading, Spirit



JOSEPH J. KOLAR

Work and Escapes, Slack Wire Walking, Juggling and Fire-eating. Kolar could easily be classed as a "one-man-show".

His slogan "Give my regards to the Chief of Police," is known the world over. His "Chats by Kolar," appear regularly in the Sphinx.

He is the originator of many standard effects, perhaps the most famous being his Challenge Tag Trick and the cleverest, his Kolar Card Trick. His Straw and String Trick is an example of his ability to create many amazing effects in a very simple way and Kolar tells you here how the soda straw and string trick is presented.

KOLAR'S STRAW AND STRING TRICK

EFFECT NO. 1. A box of lemonade or soda straws are offered to spectator from which he chooses one. He is now given a length of string and asked to thread it through the straw as in Fig. 1. You now take the straw from the spectator and pull the string back and forth as if to center it, but really to enable you to locate the slot. Next grip straw and string in the middle of slot and bend as in Fig. 2. Straw is then held so top of bend is flush with the first finger as in Fig. 3. Fingers **MUST** be held close together to conceal next move. You now pull on either one or both ends of string as if trying to get both ends even and in doing this you pull string down through slot as in Fig. 4.

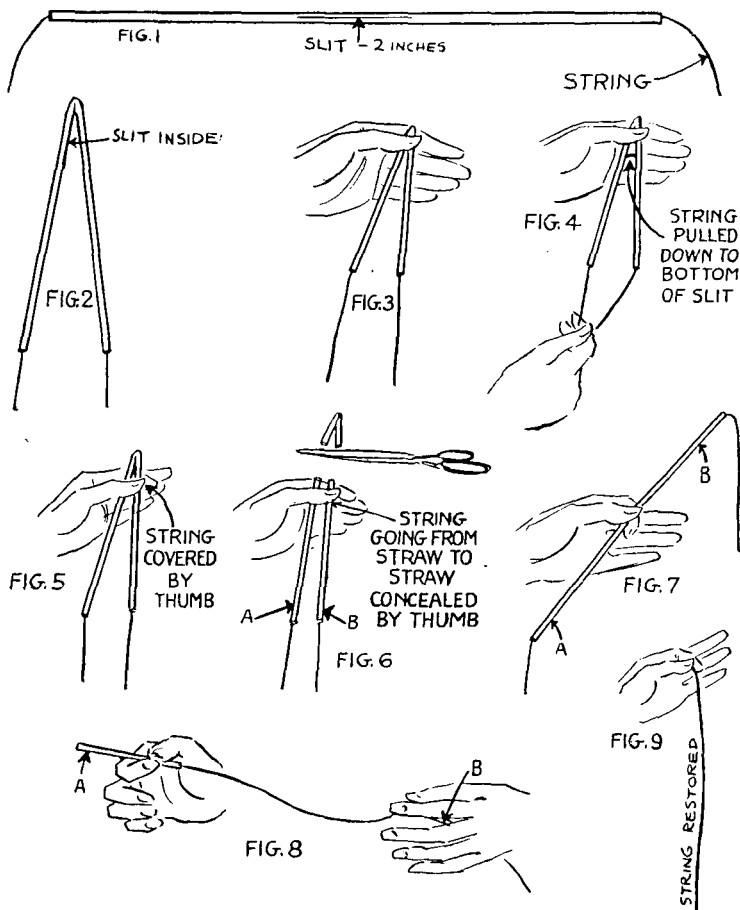
Before pulling string, be sure thumb conceals space where string will stop as in Fig. 5. Straw can then be pushed up above tops of fingers—spread apart a bit and shown freely from both sides. Now you can wrap a small rubber band about the straw as if to keep it from spreading, but really to conceal the string—in other words the rubber band now takes the place

of your thumb and fingers in covering string. In this fashion you are perfectly safe in deliberately handing the straw to the spectator and asking him to cut the straw close to the rubber band. If you lack confidence, the rubber band can be dispensed with and you can hold straw yourself. The straw is snipped by spectator as in Fig. 6. Everyone is thoroughly convinced that the string as well as straw is fairly cut in two.

You now hold two pieces of straw as "A" and "B", Fig. 6. You now bring straws "A" and "B" together as in Fig. 7. If spectator holds straws, you, of course, move straws together

while he holds them as if to show him what to do. Now pull string back and forth as at beginning of trick and finally remove straw "A" and then "B"—Fig. 8. and show string completely restored, Fig. 9.

EFFECT NO. 2. Using a large darning needle you can thread a red, a white and a blue piece of silk thread through straw. Ask spectator to choose one color. Chosen color is pulled down using same tactics as above, and when straw is cut, it is discovered that the two other colors were cut along with the straw while the chosen strand is restored. How two can be cut without cutting the chosen strand is short



of marvelous.

EFFECT NO. 3. Use a light chain and a pair of light tinner's snips for effect and you can cut and restore a chain. A light flexible wire will work equally as well.

EFFECT NO. 4. Make a tube from stiff paper about two and one-half feet long and one inch in diameter. Cut slot in center about three inches long. Make a needle by forming loop on end of a stiff wire which you use in threading a ribbon through the tube. Instead of snipping off tube as in string effect, cut tube right where it is bent — this will leave two ends sticking up. If you glue a piece of ribbon three inches long directly opposite slot inside of tube, this fake will show and appear like ribbon. Cut pieces of tube off right below the fake pieces which drop together with pieces of ribbon and then proceed to do restoring. Fake, however, is not necessary.

EFFECT NO. 5. Use same kind of tube — pass a rope through it and proceed as in ribbon effect, cutting tube, right in bend. This leaves two distinct ends projecting one and one-half inches above your fingers and looks very convincing. Because the rope naturally spreads a gap in the tube, you twist each tube as if twisting it about the cut ends of rope, but really to conceal the gap. In this fashion you can easily conceal rope with thumb as in string effect and walk right into the audience and show tube and hands from both sides and nothing more convincing has ever been produced. You now clip off opposite ends of rope to show lack of preparation—then clip off the twisted ends of tube — proceed as in string trick — throw rope to audience — also, the pieces of tube if you wish and you have performed a mystery in rope restoration that requires no preparation—no sleights and the only one where the spectator can bring his own rope.



S. S. HENRY
ARTIST MAGICIAN

S. S. Henry was born and raised in the town where he now makes his headquarters, Wilmington, Ohio.

Henry has been in Magic, professionally, for twenty years. He started in vaudeville, but during recent years has devoted his time to Lyceum and Chautauqua work. During the past three years he headed his own company of six people on a motorized tour of the Middlewest and Southwest.

Henry has appeared in every state of the Union, every Province of Canada, and Cuba and Mexico. He gives a varied program of illusions, magic, and art, offering chalk, crayon, rag, and smoke pictures and featuring his original art creation — Sand Pictures.

He possesses one of the best equipped, private workshops in this country for the creation and manufacture of magical apparatus.

He is a member of the S. A. M. and

2nd Vice President and member of the Executive Board of the I. B. M. Henry's contribution to Cigam is entitled "At the End of the Rainbow".

"AT THE END OF THE
RAINBOW"

By
S. S. HENRY

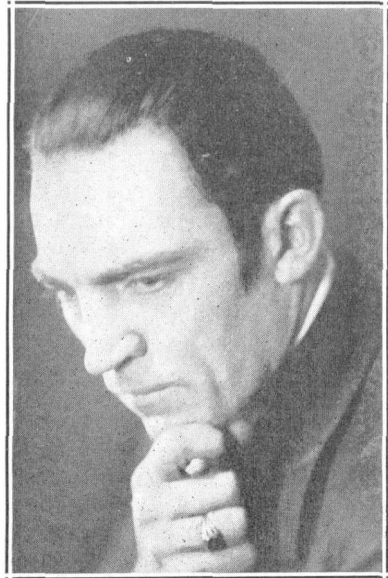
EFFECT—Performer explains that all the Mother Goose people are around on the stage, Mother Goose, The Lady Who Lived in a Shoe, Little Bo-Peep, etc., and further explains that they are all magical people and, of course, invisible, and that he will try to make them visible. He then shows a mat about twelve by eighteen inches, which is rolled into cone shape and from which are produced, one at a time, several yard-square foulards, on each of which is a picture of one of the well-known Mother Goose characters. The last one produced features a rainbow, the performer asking the children what it is. Of course, they say "Rainbow", and when they are asked: "What do you find at the end of the Rainbow?" they all say, "A Pot of Gold". Then with the bundle of silks, the performer produces a "Pot of Gold", really a brass urn of candy, a bowl of goldfish, or whatever is desired for a finish.

EXPLANATION—The apparatus consists of a mat and a cone made of oilcloth or leatherette about eight inches long with about a three-inch opening on top, to which is attached a thread long enough to wrap around the mat about once and a half times. The length must be determined by trial, and then attached permanently to the edge of mat, at middle. Cone is loaded with silks and hung on headless nail back of table or chair. Mat is laid on table. Mat is picked up and turned about, over and over, and while doing this the loaded cone is brought into the mat as you form it into a

cone, a la Carpet of Bagdad. The brass pot, or the bowl of water and goldfish is also hanging behind table on two headless nails, about three inches apart, the cord tied around the bowl forming a loop over the nails.

After a number of silks are produced, they are all picked up from the table, during which action the "Pot of Gold" is picked from its place and brought "under cover" into the silks for the climax.

S. S. Henry has used this effect for the past two or three years in all shows for children and has found it an excellent "ice breaker". It gets the performer on a wonderful footing with his audience of children, the entire object of the patter being to get the children calling out the names of each character silk as it is produced.



JACK GWYNNE

Jack Gwynne was born and raised in the Quaker State. Always being interested in Magic, he gave up his

trade a few years ago to become a professional wand wielder. His success has been phenomenal. His act, one of the prettiest on the vaudeville stage today, is now one of the standard headlines.

Jack builds all his own apparatus, fashioned by workmanship that is marvelous. His Doll House illusion is the smallest that has ever been used and is the feature of his act.

Jack, with his wife and daughter, Ann and Peggy, as his assistants, won the Silver Trophy at the 1930 I. B. M. Convention in Fort Wayne, Indiana, for the best performance during the convention.

He offers a new live stock idea written especially for this book.

A LIVE STOCK IDEA

By

JACK GWYNNE

The box (Figure No. 1) is used to give the same effect as the die box with the added feature that you use a guinea pig, white rat, or dove instead of the die.

By noting the dimensions in Figure No. 3 you will notice that the center partitions are phantom tube in principle, enough room being provided between them to conceal the animal.

The box is shown and the animal put in through the top door—in reality between the partitions at X,

12" x 6" x 5"

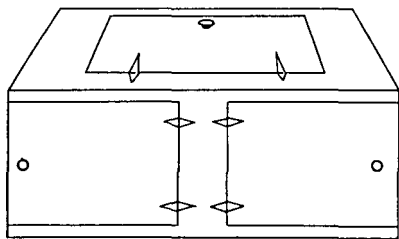
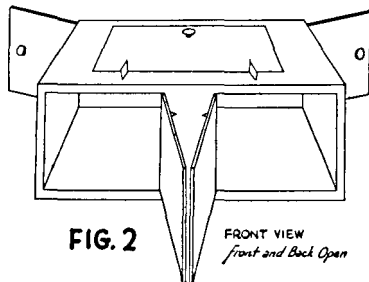


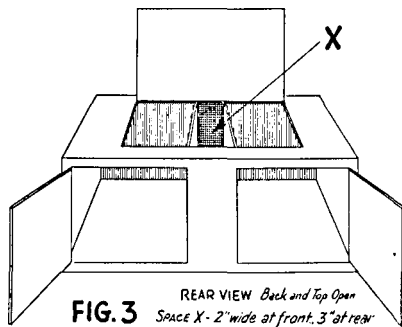
FIG. 1

DOORS - Top 4"x10", Fronts 5"x5", Rears 4½"x5"



where it is safely stored during the rest of the trick.

The box is now tilted from side to side and doors alternately opened and closed a la die box, till the



desired effect is reached, when both front and back doors are opened, as in Figure No. 2, giving a clear view through the box.



WILLIAM FRAZEE

(Meyenberg)

William Frazee was born in Brooklyn, N. Y., on June 18, 1881. He first became interested in Magic when a "Fakir" stopped in his father's shop and sold his father a stripper deck of cards.

He gave his first professional show when but twelve years old. Later, he took up club entertaining as his life work and has been at it ever since.



WILLIAM FRAZEE

During the years of 1920 to 1924 he was associated with Carl Rosini in his wonderful act.

Frazee has been a well known figure in New York Magic Circles for a great many years. His column "Squawks" appears monthly in the Sphinx.

Besides being an accomplished Magi, Bill is a past master of the act of Chapeaugraphy and Punch and Judy.

He presents an original Glass of Water Thru The Hat trick.

GLASS OF WATER THRU HAT

By

WILLIAM FRAZEE
(Meyenberg)

First time performed in 1921 by Frazee.

EFFECT: Glass of water placed on table or chair. Derby hat placed on top of glass. Large silk draper over hat. Silk removed and glass is found inside of hat. No false moves, no special table can be performed with audience all around you.

REQUIREMENTS: Any kind of glass as long as it holds water. An old Derby hat or Bowler, a razor blade, a large foulard or silk handkerchief. With the blade cut a cross-like opening in hat. You will find the opening is similar to a star trap. It will close up after anything is pushed thru it. Pick out a nice small table or chair. Place the glass near the front edge. Place hat with trap on top of glass, cover the hat with the silk, be sure that the silk covers both the hat and glass. Holding the silk with thumbs toward you and fingers facing audience, in the act of covering the glass your thumbs extend behind the silk and press upon the rim of the hat forcing the hat over the glass. Now call attention to the silk covering the hat and glass and command the glass to appear in the hat. Remove silk and hat is on the level with the table top. Reach into hat and bring out glass, opening in hat closes as soon as glass is lifted out.



WILLIAM R. WILLISTON

"Bill", as he is known to hundreds of his friends, was born in Bristol, R. I., on November 9, 1894. Besides being an important factor in the daily functions of the New York, New Haven and Hartford railroads, he also manages to find time to be one of New York's busiest club performers. Possessing a pleasing personality and a keen sense of humor, combined with his acknowledged cleverness in things magical, he is a positive hit wherever he performs.

Williston specializes in billiard balls and is continually working out new and novel moves to baffle, not only his audiences, but his brother magicians as well.

He offers one of his original Billiard Ball tricks to the readers of Cigam.



WILLIAM R. WILLISTON

THE PENETRATING BILLIARD BALL

By

WILLIAM R. WILLISTON

EFFECT: A billiard ball is handed to a spectator for examination. While the ball is being examined, a handkerchief is borrowed from some member of the audience. Performer requests that spectator holding ball place same on his open hand (performer's left hand). Spectator is then asked to cover ball with the borrowed handkerchief. Performer then places his right hand on handkerchief over the ball and in removing same it is found that the ball has penetrated through the handkerchief. To convince the audience that ball really penetrates the handkerchief, he gathers same by the two top ends and shows both sides and apparently the ball has passed through. Ball with handkerchief is then placed in either hand and spectator is asked to remove ball from handkerchief.

Ball is examined and the handkerchief returned to the owner unharmed.

SECRET: To perform this experiment it is necessary to have a billiard ball with a wooden shell to match. Metal shells will not always work and I would recommend the wooden shells as sold by the Thayer Magic Company. When ball is handed to spectator for examination, the shell is palmed in the right hand. Borrowed handkerchief is then given to spectator holding the billiard ball. He is told to lay ball on performer's left hand and cover same with the handkerchief. When this is done the performer places the palmed shell on top of the ball, the handkerchief separating the shell from the solid ball. It appears that ball penetrated through the handkerchief. The handkerchief can then be taken by both top corners, with no danger of the shell dropping, and shown on both sides and it appears that the ball is passing through the handkerchief. When ready to finish the experiment, performer then places the shell on the left hand and asks spectator to remove the solid ball from handkerchief. He then passes out the handkerchief and palms off the shell.



U. F. GRANT

Here is that well-known inventor and writer, U. F. Grant. Grant was born in Millerton, New York, on January 12, 1901. His interest in things magic began when he was a very young lad. Not only is he a clever performer, but also one of the most active inventors and writers on the Magic Art and has been one of the most faithful contributors to all the magical magazines, both in this country and England.

His favorite hobby is inventing new effects. Needless to say, he has been very successful. Some of his most



U. F. GRANT

notable effects have been, "The Pearls of Persia", "Rope Effects" and his latest improvement on the Shadow Illusion is remarkable. His improvement on the Card Spider makes a remarkable effect out of this trick.

He presents a new "Stung" effect in CIGAM.

ANOTHER "STUNG" CARD TRICK

By

U. F. GRANT

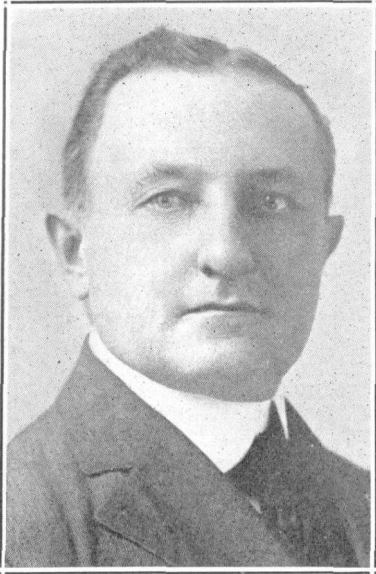
Here is a STUNG card trick I have been using for some time and it seems to go over very nicely.

The performer exhibits three or four Giant Size Playing Cards asking the spectators to remember the names of the cards. Then he places them behind his back and brings them out one at a time, showing each card to the audience so they may keep track

of what cards are left behind the back. Now before bringing out the last card he has spectators name the card that is left and of course they are always wrong and performer brings out last card and shows it to be an entirely different one than was shown in any part of the experiment. Then he reaches in his inside coat pocket and removes the missing card and when he turns to place the stack of cards on his table, spectators see an edge of a giant card sticking a little below the edge of the performer's coat. The grown ups snicker, the children call out, and the performer blushes. He removes the card from the bottom of the coat and in large letters are the words "STUNG". Then the magician may work the additional effect of having the audience ask to see the other side of card and "STUNG AGAIN" greets them when it is reversed.

The effect requires very little explanation, as one of the three cards shown at the start is a double-face card, (we will say Ace on one side and Seven on the other). You show the audience the Ace, a Queen and a Deuce, then place them behind your back. First bring out the Queen, then the Deuce and ask audience to name remaining card. Naturally they will call out "ACE!", but by bringing this card out the opposite way it will appear as a Seven. Reaching in your inside coat pocket you remove an Ace which was placed there before the performance. The "Stung" card is attached to the back of your vest with a paper clip so the edge of the card will just protrude beneath the edge of the back of the coat in a way that it can easily be obtained.





HARRY ROUCLERE

NATIONAL TREASURER,
SOCIETY OF AMERICAN MAGICIANS
1930-31

Harry Rouclere was born in Pater-son, New Jersey, in 1886. His interest in Magic was almost instantaneous. At the age of eight years he was giving public performances and was billed as the "Boy Magician".

A few years later, he took up Magic professionally. He then joined Nelsonia and devoted his time to juggling. Their combined act, "The Delmonico Waiters", was perhaps the first comedy juggling team to appear in this country. After dissolving partnership with Nelsonia, he married, and with Mrs. Rouclere he produced one of the finest mental and second-sight acts ever witnessed.

Upon retiring from the profession, he went into the hotel business at Ridgewood, N. J., operating Hotel Ridgewood, which became a mecca for Magis from everywhere and at

which many a "Great" has been his guest.

Harry was one of the country's first civilians to own and operate an airplane, and like Houdini, he was intensely interested in aviation in the early days when planes were shaky and flimsy.

He has retired from the hotel business and is again presenting another of his unusual Magic shows. Besides being a capable performer, as well as an inventor of numerous effects and illusions, he has served as National Treasurer of the S. A. M. ever since the organization of the National Council.

THE FIDDLE BOW

By

HARRY ROUCLERE

I am about to expose a trick which caused a real sensation over forty years ago. At that time I was doing a juggling act and D'Alvin, a necromantic artist, was with Herrman's show, and as far as I know he was the originator of the Fiddle Bow. He gave me the trick and I held it for many years and nearly every Juggler and Magician in America tried to buy or steal the effect. Everybody seemed to think there was something mechanical about the construction of the bow. I will now explain just how the trick is accomplished.

You require a hickory "bow" about four feet long. From end to end are stretched two whip cords parallel and about two inches apart. They are raised above the bow by bridges something like violin bridges, which are placed at each end. Three different colored balls are now introduced, one of cork, one of wood and the last weighted with a piece of lead. Hold the bow at an angle of 45 degrees and turn on one foot keeping up a steady continuous circular motion. The cork ball is placed on the string.

It remains at the bottom of the bow for a moment, then rises to the top, rests there, then rolls slowly down the string, and it stops wherever the operator commands it to stop. Then the wooden ball is added and lastly the heavy one, and they move up and down according to the performer's desire. They are gathered at the top or in the center and distributed as you wish. The light ball will roll "up hill" first, the wood ball next, and finally the weighted ball.

It certainly does seem that there must be some mechanism that governs the action of these wonderful balls. But, it is not so, and here is the reason. The centrifugal force created by the circular movement is sufficiently strong to overcome gravity, which easily accounts for the motion of the balls in rolling up and down the strings. By turning around fast or slow, you cause the balls to roll up, halt, or roll down—just as you choose. A few hours' practice will solve the problem for you.



WERNER F. DORNFIELD

"DORNY"

"Dorny", as he is known in the Magic world, was born on October 7, 1892. His interest in Magic started when he was thirteen years old.

During the World War, he was kept busy entertaining his "Buddies". After the Armistice, he toured a great part of Europe on what was called the A. E. F. Circuit. Later, he was one of the features with Elsie Janis and her revue that toured the United States from coast to coast.

He then created "Painless Magic", the name of his act, that again took him over the continent and on several visits to Australia. He is the author of "Trix and Chatter" and several other



WERNER F. DORNFIELD

books, and is president of Assembly 3, S. A. M., of Chicago, Ill.

He offers here a clever little effect called "Divination".

"DIVINATION"

By

DORNY

This effect is not original. Kellar showed it to me and I have had a lot of fun with it.

Take a small piece of paper, write figure 3 on it. Fold it up and give to someone to hold without letting anyone see what you have written. On another sheet of paper write in a vertical row the figures 1-2-3-4-5.

Thusly: 1
2
3
4
5

Ask someone to take a pencil and cross out one of the figures. Nine out of ten will cross out the 3. Tell 'em

you have influenced their mind to the extent of crossing out the figure previously written on the folded paper. This is almost fool proof. If they do *not* cross out the 3, proceed as follows: If they cross out 1, 2, 4 and 5, tell 'em you've influenced their several minds so they crossed out *all* figures *but* the one you wrote beforehand. You can get out of it almost every time. Suppose they cross out 4, 5 and 3, add what's left and you get 3. For example, 1 plus 2 equals 3. If they cross out 1, 3 and 4, subtract small numbers from large, or 2 from 5 equals 3.

♦ ♦ ♦



EDWIN BRUSH

Edwin Brush was born in Boone County, Illinois, March 21, 1873, and now lives in Los Gatos, California. His first sleight-of-hand was learned in his early teens. He was a traveling salesman in his early twenties. In 1902 he started his first Lyceum work and continued in this work until the end of 1927. His first Chautauqua work was with James Shaw in 1903. Shaw

has a four-town circuit. In 1904 he was on the first real circuit with Redpath-Vawter and appeared in seventeen towns.

Edwin Brush was the first magician to be on a University extension list. He was booked by three State Universities and one State Normal School. One University used his programs for five seasons. He was the first magician lecturer in Lyceum, Chautauquas and Community Service programs. He originated the Cozooqua Series, three night programs of magic and educational lectures combined. He created School Service Programs in which he taught Morals and Hygiene and in 1928 he added, along with his school and club work schedules, Church Service programs in which he teaches great Bible truths using magic as object lessons.

Mr. Brush has appeared in leading vaudeville theatres in Boston, New York, Chicago and other cities but prefers Colleges, Schools and Churches.

He has invented or improved many tricks and illusions among which are: Improved Hindu Basket trick, the Tip Over Basket, Rip Van Winkle Mahatma Chain, Pudding in the Mat, and the Flying Lamp, which disappears from his hand.

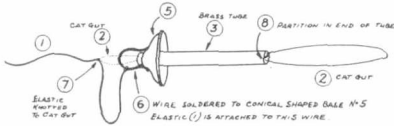
HANDKERCHIEF PRODUCTION

By

EDWIN BRUSH

Handkerchief is wound around tube 3 and the last corner is tucked under one of the folds of hank. When cat gut is pulled out it pulls a knot (No. 7) up to the wire and leaves a slack in the elastic (No. 1). Cat gut (No. 2) is hooked over two vest buttons, or better still, use two pins about 2½ inches in length with white heads. (Black if on a black vest.) One can also use safety tie clasps to hold pins from pulling out and a wire

spreader with rings in ends through which the pins pass to keep the pins well apart. The elastic is run through a ring on the left side of vest, below arm pit and at a point level with the elbow.



When ready to produce hank left hand is shown empty, as right hand engages the cat gut. Places it over thumb in turning, pulls the load out under cover of left arm and hand. Right hand is shown back and front. Left hand closes over the load. Right thumb releases cat gut, which is drawn back through brass tube (No. 3) at least up to the partition in extreme end of tube (No. 3). By this time elastic (No. 1) has taken up its slack and pulls the producer free from the hank and there is nothing to get rid of. Can be used for several hanks, flags, etc.



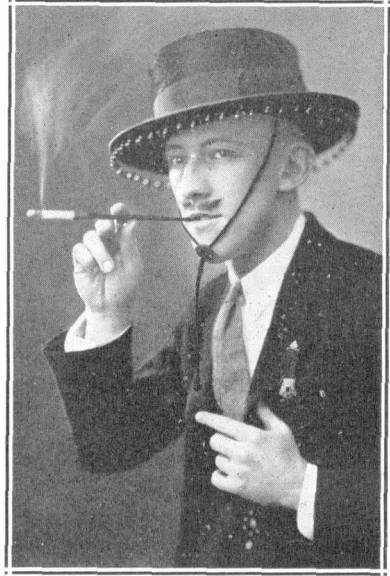
ALFRED P. SAAL

"THE MAN WITH THE LIGHTS"

"Al" Saal was born in Toledo, Ohio, in 1891.

His first interest in Magic started when he was fifteen. Three years later he gave his first Magic performance. He is a very adept sleight-of-hand performer and specializes in effects requiring pure sleights. He also performs shadowgraphs and ventriloquism besides miscellaneous Magic.

Saal possesses a creative mind and he is credited with some outstanding effects, among which are the Petrie & Lewis Cigarette Stand, the Triple Cigarette Vanisher, the Selecto Ribbon Mystery and numerous other card, billiard ball and cigarette effects.



ALFRED P. SAAL

He is a member of S. A. M. Parent Assembly holding Card No. 495. He is also active in the I. B. M., being a member of the Executive Committee and a Vice President of that organization, and is closely associated with many of the outstanding professionals of today.

MATCH BOX MAGIC

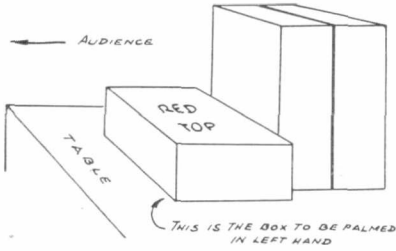
By

ALFRED P. SAAL

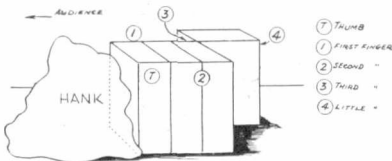
EFFECT. Performer produces four safety match boxes between the fingers of right hand. These are thrown to members of the audience. Then pretending to hear that someone was slighted, the performer reaches on table and takes "one match box" and then — reaching into the diaphanous atmosphere, magically produces three more, four in all. The surprising thing about this effect is that no shell is used in the one-to-four production, and the other production of one-to-

four is instantaneous and done in a flash.

SECRET. Only one box is concealed about the person, that is one placed



in lower left-hand vest pocket. The other three are on the table. See diagram. Both hands reach to the table at once, and one box is palmed in the left hand, performer always standing left side to audience. The other two are held as one box. Held between the finger and thumb. These are opened exactly as taking one out of a shell, and works as though on a hinge. As the one between the first and second finger is taken by the left hand to show the audience, the palmed one in the left hand is placed back of the one between thumb and first finger. This is repeated as to the production move, and after the three are produced, pretend to swallow the one between first and second finger, really placing it back of one between thumb and first finger. Then take the box from the pocket. In fact the whole effect is worked as though using a shell, and it is surprising how clean-cut this works out. A handkerchief



on table in front of the boxes hides the formation. This is a lightning fast production and most mysterious. So, in ending this explanation, may I

repeat that a set of three is on table and is the first to be used. Then the set of four to follow. It is well to have a slight hollowed out or cut out in the table top so that the last four, which are picked up in *one hand*, do not slip away. May I explain that if you will take four match boxes, hold them between the fingers, then try to close them together, you will find that they will work as though on hinges, and it will serve to give you a good idea as to the formation and the way to grasp them when picking them from the table. You will like this, but please, first of all, give it a good workout.



HAGOORT — THE "HOLLAND MYSTIC"

Hagoort first saw the light of day on the 26th day of June, 1895, at Naarden, The Netherlands. He was duly christened Jan Ludolph Hagoort. His first magic experiment was at the age of nine when he baked a cake in

his father's silk hat. When he was a Boy Scout in Amsterdam, he gave his first public performance at an entertainment by Boy Scouts to raise funds to build a new club house. Later he attended High School and the University of Horticulture at Wageningen in Holland, from which he was graduated as a Landscape Architect.

In 1921 he left his native Holland and came to the United States. But Magic held him more than Horticulture, so in 1926 at the persuasion of a great many of his friends, he started his career as a professional magician. He toured the leading vaudeville circuits of the United States from coast to coast. During 1929 and up till September, 1930, he toured Europe. He returned again to New York and is now one of New York's busiest club performers.

Hagoort is a member of the S. A. M., holding card No. 1255 in the Parent Assembly at New York.

"Why do Straight Magic?" he says, so he features comedy with his Magic, and in a way that gives the audience a double treat. His presentation of the Sun and Moon trick is one of the funniest ever seen. A production of thirty ringing alarm clocks from a hat is a masterpiece in his hands.

"JUST THE SAME"

A Magical Effect by

JAN HAGOORT, THE HOLLAND MYSTIC

Performer requests the assistance of two gentlemen on the stage and, if he succeeds in getting them, hands each of them a strip of paper, which is neatly rolled up and closed with a rubber band.

Performer takes a pack of cards, goes into the audience and forces a card on some victim. For instance the Queen of Clubs.

He requests the first gentleman on the stage to open his piece of paper and to read aloud what is written on

it. The gentleman, complying with this gentle request, reads: "The Queen of Clubs".

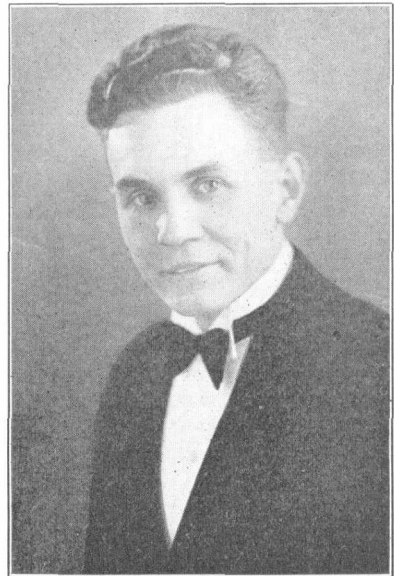
Success so far.

Performer now asks the audience to call out any slogan or proverb or saying. Let's say the selected slogan is: "Buy now, if you have the money". Without getting near the second gentleman on the stage, he requests him also to read what is on his paper.

The gentleman, upon opening his paper, reads:

"Just the Same"

and the performer, while thanking his assistants, remarks: "Now, is not this marvelous."



ERNEST K. SCHIELDGE

Ernest K. Schieldge was born in South Manchester, Conn. His parents moved to Hartford where he attended school.

It was before graduating from grammar school that he became interested in magic and more than one

teacher became vexed when he was discovered practising string tricks when he should have been studying his school work.

To be a great magician Schieldge believed that he must possess a magic wand and he still has an ebony wand which he purchased from the late Arthur Roterberg of Chicago in 1910.

He is a member of the Society of American Magicians (949) and is Vice President and representative to the National Council for his local assembly, The Northern Connecticut Conjurer's Association (S. A. M. Local No. 21). He is also a member of the International Brotherhood of Magicians (3) being co-organizer with Len Vintus and Gene Gorden of the latter, and has served as Vice President and Secretary as well as editor of the Linking Ring.

He specializes in club work and has entertained at the leading clubs, churches and schools in New England as well as in the homes of many prominent people. He is an accomplished ventriloquist as well as a magician, and for children he has a special program of Magic and Punch & Judy.

TRANSPOSITION UNIQUE

By

ERNEST K. SCHIELDGE

An orange and an apple are exhibited and may be passed into the audience for inspection. The orange is wrapped in a half sheet of newspaper and placed on a tray which is on the conjurer's table. The apple is likewise wrapped up and placed on the tray. The tray, with the two parcels side by side, is brought into the audience and a person is asked to select one of the parcels and hold it. The remaining parcel is given to another person to hold.

The performer now asks the person who selected the first parcel if he is

sure which of the fruit he is holding. Of course the spectator is doubtful, and so there can be no doubt as to which it is the Magician tears away part of the wrapper, showing part of the fruit, which, in this case we will say is the orange. The other wrapper is torn, exposing the apple to view. At a command from the magician a change takes place, for the spectator who previously held the orange packet unwraps his package and finds that he has the apple, while the other spectator who held the package containing the apple, discovers that he has the orange.

EXPLANATION: For this effect two oranges and two apples are needed. One orange and one apple are quite unprepared, but must be about the same size. The other orange and apple are used in preparing the two half sheets of newspaper, in the following manner. From both the orange and the apple, cut off a very thin paring about the size of a silver dollar, taking care it does not break. The orange paring is placed in the center of one of the sheets of newspaper, with the outside skin down, and over this is carefully pasted a square, neatly trimmed piece of newspaper about a column wide, which completely covers the paring. The other sheet of newspaper is similarly treated with the apple peeling. Thus prepared, the newspapers may be shown freely on either side. When ready for the trick they are placed on a chair, with the prepared side up, the one having the apple paring being uppermost.

PRESENTATION: After the fruit has been examined, the orange is shown and is wrapped up in the newspaper. The second sheet of newspaper is picked up, casually shown, and in this the apple is wrapped. This second parcel is placed beside the first one on the tray, the performer standing on the left of the table. In picking up the tray, the left hand grasps the

opposite side and the right hand grasps the side nearest to him, and as he starts toward the audience the tray is given a half turn in a very natural manner. Thus the fruit is "switched". The spectator making the first selection assumes that he has the orange and when the newspaper is torn at the fake portion, of course, it is really a part of the orange peeling that he sees. He is then told to hold the parcel high above his head. The same procedure is repeated with the other parcel. The trick is now practically done. The magician commands the change to take place, parcels opened up—the "impossible" has happened.



BARKANN ROSINOFF
THE TROJAN TRIXSTER

Barkann Rosinoff is one of the outstanding young magicians. He is well known to readers of the Sphinx for his column, "Poetic Patter". Rosinoff is a student at the University of Southern California, and also studied in Europe. Magic is one of the features of the University Glee Club's programs. One of his specialities is Spirit

Work and he has an interesting lecture that he presents and illustrates on this subject.

He was born in Jersey City on June 25, 1908. His professional Magic work first started in 1928.

Rosinoff founded and became the first President of the Los Angeles Assembly No. 22, Society of American Magicians, and he also is a member of the I. B. M.

He presents for you a beautiful Billiard Ball routine, entitled, "A Scandal in the Queen's Boudoir."

A SCANDAL IN THE QUEEN'S
BOUDOIR (1)

By

BARKANN ROSINOFF

To make a short story, each ball needs
a name
The red ones are "maids" — each one
is the same (2)
The gold and the silver will now come
between; (3)
Of course you can guess they're the
"king" and the "queen".
There isn't room now for this little
ball,
And he is a blue-blood, so handsome
and tall.
Now I'll tell you a secret I chanced
to discover —
This blue boy is really the queen's
secret lover!
If ever the king went away for the
night (4)
The boy friend would enter and turn
out the light. (5)
Please let me remind you just what
we've on hand: (6)
Two maids near the queen and
Lothario stand. (7)
What is the problem we now have to
clear?
Well, seems to me those maids are
too near.
Let's give the first a quarter to get an
ice-cream sundae; (8)

The other one can do the same—but I have no more money. (9).

At last, my friends, I'm proud to say we have a little scandal,

One that even the Daily News would be glad to be able to handle.

Just then there were footsteps outside of the gate,

And at once the queen's love was kindled to hate.

In less than a minute, a knock at the door:

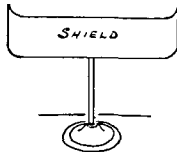
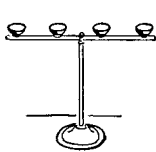
"Who stands there beside you; I suspect an amour!"

"Oh, Hubby, how could you? You know that I'm true.

Except for my maids, none come here but you."

"But who's in there now? Throw open the door!" (10)

"Only my maids, as I told you before."



1.—This effect involves the apparent removal of two red balls from a stand, while a silver and blue remain: actually blue vanishes and the reds remain. A stand (T) with four cups is required, and with it a shield or screen, to hide the balls during part of the trick. I produce the necessary balls as a pantomime effect before doing the trick proper, but you may begin by having two red balls and a shell, a blue ball, a silver ball, and a gold ball. In your right pocket have another red ball and a coin.

2.—Place solid red balls in the end cups, with a shell over one of them.

3.—Place the gold and silver balls in the center cups.

4.—Remove the gold ball; place on table out of the way.

5.—Put blue in the empty cup, and place shield or screen in front.

6.—Remove screen.

7.—Replace screen so that balls are hidden.

8.—Remove coin from trousers pocket, at same time palming extra ball that was there. As hand goes back of shield, get ball to finger tips, and expose it as though it were the one taken (?) from the end cup.

9.—Put red shell over blue ball, and place in pocket, as thought it were the other red ball. These last two moves require showmanship; in the first one, show the red ball carelessly—no fakes. In the second you "don't go to the trouble" of showing all sides. Watch these moves, as the whole trick depends on them.

10.—Remove the screen, exposing the two reds and the silver ball. Replace the gold ball in the empty cup.



LORING CAMPBELL

Loring Campbell was born in Sapulpa, Oklahoma, on March 19, 1905. He now makes his home in Wichita, Kansas, when he is not traveling over the forty-eight states on Lyceum and Chautauqua Circuits.

The Magic "bug" hit him when he was twelve years old, when he witnessed the act of Hugh Johnson, at the Novelty Theatre in Topeka, Kansas. Three years later, on the Fourth of July, he gave his first public performance, at Burlingame, Kansas, with a Minstrel show traveling under canvas. Since then he has traveled on nearly every Lyceum and Chautauqua Circuit in the country, presenting his Magic, Ventriloquism and Rag Pictures.

Most of the Magic he presents in his performances are original effects, one of which is the "Three Can Monte", his offering to you in this book.



LORING CAMPBELL

THE THREE "CAN" MONTE

By

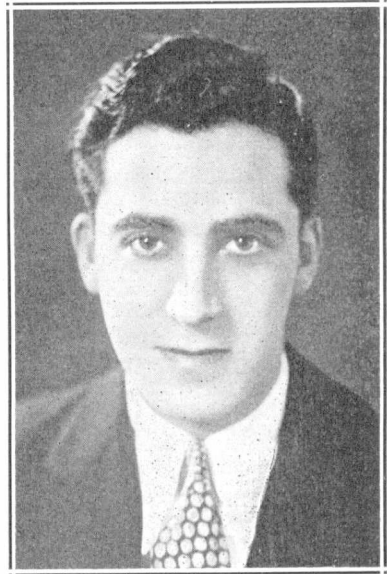
LORING CAMPBELL

This is a little trick using a standard piece of apparatus, that I have used in my own program for the past ten years. As far as I know the idea is original with me. At least I've never heard of any one else using it. Properties needed — two small glasses (one with rubber cover), a tray, a wand, and three ordinary "Chink Water Cans". Before presenting, fill two of the cans with a small amount of water and turn upside down on tray, putting all three in a row, leaving empty can in center. Fill one glass with water and put the rubber cover on, then place glass in your inside coat pocket. Fill other glass about half full of water and place on tray in front of cans. Put wand on tray and you are ready to start the trick.

Begin by telling your audience you will show them a Modern version of

the old "Three Card Monte", or three-shell game, and instead of using cards or walnut shells, you will use three empty cans and a glass of water. As you say this show cans empty, one at a time, by whirling on wand. Then set them back on tray right side up. Pour the water from glass into center can, impressing upon them that the whole idea is for them to keep their eyes on the can with the water in it. Mix three cans slightly, but not enough for spectators to really lose sight of the can you filled with water. Ask which contains water and, of course, they will guess correctly. Turn can over and pour water into glass, saying, "I just wanted to see whether you were really watching or not". "Now, we will try it again, keep your eyes on the can with the water in it and watch me closely, as I might fool you". Again fill can, which should be in the center, and rearrange their order. This time they guess "correctly" again, but you turn can so the water will run into fake part and show can empty, saying "Oh, no, you see the can containing the water is really on this side", and at the same time show one of the other cans to contain the water. Repeat this routine, fooling them again, then say, "Now, that's twice I've fooled you, or maybe it's twice that you haven't watched me closely, so we will try it once more and I am going to give you an advantage over me". Show all cans empty again and pour water into center one (which is really empty) and call special attention to the fact that this center can really contains the water. Then tell them that you are going to place a handkerchief in top of can containing water. Do this while you are talking and don't look at the cans at all, and instead of placing hank in center can containing the water, you really place it in one of the other two and rearrange their order, mixing slightly.

I should have told you that after pouring the water from the glass into can this last time, glass should either be dropped into servante or well or set behind something out of the way. Then after cans have been mixed again, ask where they think the water is. Again they will choose correctly, providing you have mixed the cans only slightly and slowly. But you say, "No, it isn't in here, this can is empty". Show empty can (show other can without hank in it empty) and say, "I told you the can with hank in it contained the water." Pick it up and remove hank and look around for glass, and pretend you cannot find it, so you say, "My glass seems to have disappeared, so I'll just pour the water on the floor". Turn can upside down and let water run into fake part, showing this can also empty. Say, "The glass seems to have vanished and so has the water. All three cans are now 'empty'." (Reach into pocket and remove glass of water which was concealed at the start of trick). Continue with: "Well, after that, I am thirsty, so I will just end this little trick by drinking the water."



LOUIS ZINGONE

only, magician to successfully master all the sleights of Erdanese.

He offers for you his latest reversed card effect.

THE SURPRISE REVERSE

By

LOUIS ZINGONE

LOUIS ZINGONE

Louis Zingone, one of the cleverest professionals in New York, was born on July 22, 1902, in New York City.

He has only been in the profession for a few years, but has achieved an envious position in the field of Magic. He is better known as a card manipulator, but is proficient in all branches of the art.

Until recently he adapted his work to society and club entertaining. But of late months he has also fulfilled vaudeville engagements.

His handling of a deck of cards is positively marvelous.

He is one of the few, if not the

EFFECT—A selected card is placed on top of deck. Second card is shown and placed in center of deck. Cards change places, card from center appearing on top and selected card appearing in center, *FACE UP*.

PREPARATION—The second card from top is face up at the start.

MOVES—Card freely selected is placed on top of deck. (Face up card is now third from top). Slide top (selected) card towards yourself about an inch with forefinger. Slide second card away from you about an inch. Square top card with the deck. Withdraw projecting second card and lay it face up on top, calling attention

to its denomination. Little finger of hand holding deck separates three top cards from the deck at one corner, allowing free hand to turn all three cards over *as one*.

(At this stage of the trick, the card just shown is face down, third from top. Selected card is second, face up. Card which was secretly face up at start is now on top, face down).

Little finger now separates the two top cards from deck at corner, allowing free hand to remove them *as one card*. They are inserted, as one card (apparently the one just shown), into center of deck. Riffle deck for effect. Ask which card is on top. Audience believe selected card is the one. Turn it over showing the card they believe you inserted in center. Fan cards showing selected card in center, *FACE UP*.



ROBERT SHERMAN

ROBERT SHERMAN

"Bob" Sherman was born in Minsk, Russia, on January 20, 1888.

He came to the U. S. A. when but three years old and at the age of eighteen started his theatrical career with Barlow & Wilson's Minstrels. Later he toured American Vaudeville Theatres.

He gave up the stage to become manager of Martinkas for Houdini and Alfred T. Wilton who had purchased this well-known "house of magic," which was the birthplace of the S. A. M.

In 1920 he opened his own store in the Grand Central Terminal and his magic factory at Bridgeport, Conn.

He is a member of the Parent Assembly of the S. A. M., the N. V. A. and the I. B. M.

Sherman contributes two effects for the readers of Cigam.

"GRAINS OF SALT"

By

ROBERT SHERMAN

A somewhat different idea in manipulative magic. For many years a striking effect was presented in which grains of tobacco placed into one hand would vanish and reappear in the other hand. Skill, plus an unusual amount of nerve was the secret of this effect.

In "Grains of Salt," a mechanical version—in part—(original with the author) a similar effect is accomplished. The hands of the performer are open. The top is removed from a salt shaker, and the salt is freely poured from the shaker into the left fist. The right hand is then shown actually open, nothing in the hand whatsoever. Both hands are outstretched and with a "Go" the left hand is opened out—empty—while the right hand allows the salt to

slowly filter out from it into a plate. The transposition is really startling.

SECRET—A small pink silk bag, flat in shape and half round in design is used and across its top, the mouth so to say, is sewn two pieces of whalebone or spring steel. The action of encircling the thumb and fingers around the top of the bag will cause the spring mouth to open out allowing salt to be poured into the bag. Release of the mouth of the bag will allow the bag to close securely holding the grains of salt in it. Now, at the center of this spring opening, a short, turned over hook pin is fastened or soldered. The pin with due regard to its use has been flesh colored.

Then were you to hold this bag in your left hand flat against the palm of the hand, the pin would extend over the top of the palm and down a bit on the back of the hand. With the bag in this position in the left hand your right Coat Sleeve brushes by with an upward movement, hooking the pin onto the coat sleeve and as the left hand opens a bit the bag is carried away hooked onto the coat sleeve of the right arm. In action you face your audience, while they see the back of your Left and Right hands. Your left hand is now opened—empty—and the right hand, back towards audience, is also outstretched, empty. Both hands are then brushed together, an idle move to call attention that the hands are empty. This done the change-over motion is made from hand to hand showing empty

and at the same time somewhat pulling the sleeve up a bit. In this act the left hand grasps the "feke" as it hangs onto the right coat sleeve as the change-over is made, palm the "feke" into the right hand.

The right hand is bunched up, fist fashion, and allows the mouth of the "feke" to open up, as you pour the "grains of salt" onto plate.

The "feke" is disposed of in a casual manner as the right hand drops to the side and is either hooked onto the trousers or dropped onto the table, as you pick up the salt seller, to again replace the salt.

"J. M." ROPE TRICK

By

ROBERT SHERMAN

THE REQUIREMENTS:

Six feet of soft rope or cord.

A 12-inch length of the same rope, a knot at one end.

A 6-inch length of same rope with knot at one end.

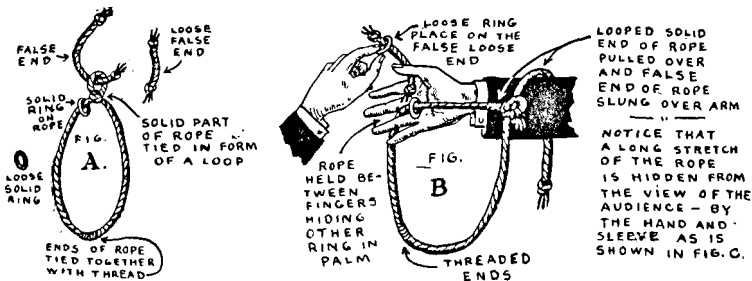
Two small metal rings, though a split feked ring can be used.

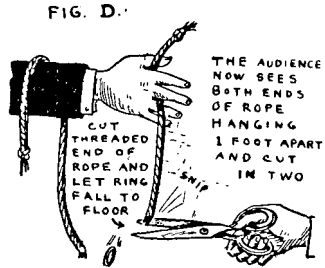
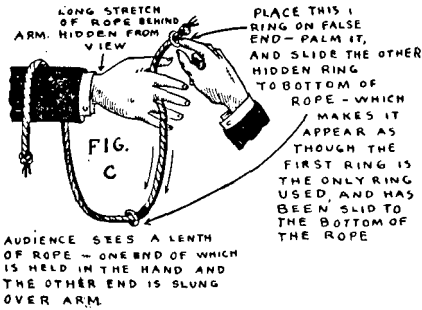
A spool of white thread and the usual pair of scissors.

THE PREPARATION:

Place one metal ring on the long length of rope.

Splice or tie both ends of the six foot length of rope together by placing each end on end and then bind tightly together with the cotton





thread, winding the thread around a number of times so as not to show from a short distance, thus appearing unprepared.

Tie or make a loop in actual center of rope opposite to the two tied ends. Note illustration A. See where tied ends are opposite loop.

Insert the 12-inch length rope through this loop and pull through so that the knot of short length is up against the loop of actual rope (as in illustration A).

Clip short 6-inch rope between the first and second fingers of the left hand and then hold the entire rope in this hand, holding it with the loop in the hand, while the long 12-inch piece hangs over as though the actual end of the rope. The ring already threaded on the rope is also concealed in the palm (as in illustration A). So prepared, you are ready.

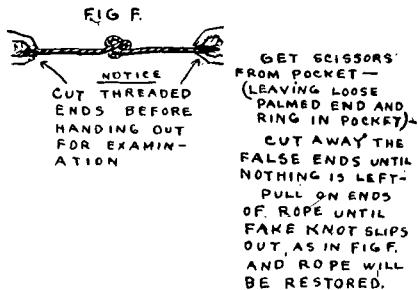
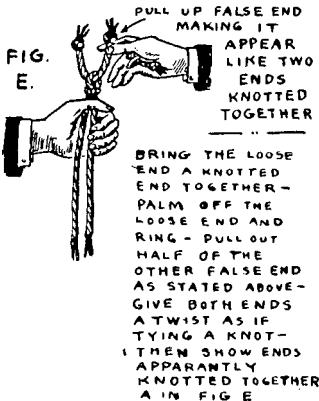
PRESENTATION:

Face the audience with the left hand and arm held over the chest.

With the right hand grasp the rope with the 12-inch length on it and move the rope back over the arm in a casual manner, allowing the end to hang over the arm, as you move the rope across the arm. (Study the illustration B.)

Note what appears to have been done as in illustration C.

Take the metal ring and appear to place the ring on the rope over the end that hangs at the finger tips of the left hand. After ring is placed on the rope, appear to slowly pull it down. Really leave it in the palm of the left hand while the other ring, actually threaded on the rope is allowed to slide down the rope, naturally down to the middle as it hangs over the arm. (Note illustration C.)



Then you cut the rope (as illustration D).

The ring drops to the floor and the rope appears to the spectators as it hangs over the arm to be two separate pieces of rope apart from each other.

Grasp in the right hand the rope, (looped end) that hangs in the crook of the arm, bringing this end together with the small end at the finger tips of the left, holding all in the left hand. It appears as though all you did was to bring the two pieces of rope together into the left hand.

With both hands together crumple the short 6-inch length of rope into the right hand. Then untie the knot in the long 12-inch rope (all this taking a bit of time) pulling the 12-inch rope through the loop, into halves, appearing to be the ends of the actual rope (as in illustration E).

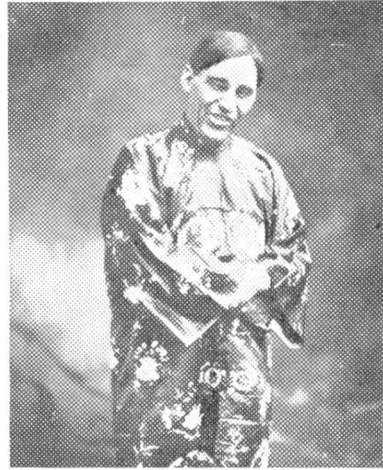
The right hand then palms the duplicate ring that is still concealed in the left hand and picking the shears up disposes of this short end of rope and the ring. It is also possible to get rid of these bits by dropping into the pocket in a most natural move.

Now tie the actual ends of the rope where the actual cut was made, allowing the apparently already-tied ends to hang down.

You now have the rope tied at both ends and it appears to be two lengths of rope tied together.

Clip or cut bits of the ends of the rope, first one end and then the other. Cut away all of the 12-inch length of rope leaving only the knot. Cut down to the knot at the actual end.

This done first untie the knot at the actual end of the rope. You can allow spectators to hold these two ends apart, while you untie the loop knot in the actual center of the rope.



DOC NIXON
"NEEK SUEN"

Doc Nixon was born February 23, 1884, in New York City.

He is a clever impersonator and using the name, "Neek Suen" thousands of people believe him to be a real "Chink" when they witness his act.

Nixon has been known also as "Yuen Chang Foo" and "Lung Chang Yuen", as well as "Neek Suen".

For years he has been a builder of fine Oriental illusions and mysteries, and has traveled on every leading vaudeville circuit in North America. His slogan, "Where do the Ducks Go?", featuring his Duck Vanish, has become famous in the Magic World.

He is the inventor of hundreds of mysteries. He gave the profession a wonderful Stock of Fish Bowls Production and many other water and fish bowl effects. His Bamboo Frame is one of his clever creations.

THE GENUINE CHINESE COINS MYSTERY

COURTESY OF YUEN CHANG FOO
(NIXON)

There are a number of self-termed



Chinese coins mysteries known in the art of Magic. However, it remains for the genuine to now appear in general print. There is a marked simplicity to this very entertaining and mysterious effect. You do not require a bushel of cumbersome pool checks, etc., to use for switching from the actually used color-changing-coins to the plain coins.

The real Chinese coins, the size of an American Quarter, are used. The Chinese coins have a square hole in center, which adds to the mystery since the spectator can see (?) through the coin center. Next, the redeeming feature, only eight coins are used for the complete four changes and how simple are the smart moves.

PREPARATION: Take four coins and leave tops plain and uncolored. Paint underside Red. Take four additional coins and paint tops Green. Paint underside blue. Note: paint with any colors you wish to use. The above colors are simply used to explain the preparation.

PREPARATION FOR PRESENTATION: Stack the Top Coin Plain, Red side underneath.

Second coin, Green Top, Blue Bottom.

Third coin, Plain Top, Red Bottom.

Fourth coin, Green Top, Blue Bottom.

Fifth coin, Plain Top, Red Bottom.

Sixth coin, Green Top, Blue Bottom.

Seventh coin, Plain Top, Red Bottom.

Eighth coin, Green Top, Blue Bottom.

PRESENTATION: Holding the coins thusly stacked in left hand supported by the thumb, index and middle fingers, plain coin facing up—using right hand in similar support, take off the two top coins and rest them on table top. Continue this move until you have laid out the eight coins in four piles of two coins to a pile. You

will state—"Folks, here we have eight Chinese coins. Noting the plain faces, all will be accepted as such. Next move—Beginning with the first pile, gather up and restack as set, in your left hand. You now have the eight coins restacked as originally held with the exception that the whole stack is now reversed. That is the two former top coins are at the bottom. If you restack the coins beginning with the last pile of two coins, then, the whole stack is as originally stacked. It makes no difference which stacking method you use, but, please do not change the original arrangement of the coins. Next, grasping the stacked coins, right hand thumb covering the plain face, index and next finger at the bottom of the stack covering the Blue Face, completely reverse the stack bringing the BLUE FACE to the top. Place the reversed stack in your right hand, your thumb, of course, covering the BLUE FACE. Next. Take off two coins. Do This Carefully So As To Not Expose The Face Of The Coins Held In Left Hand.

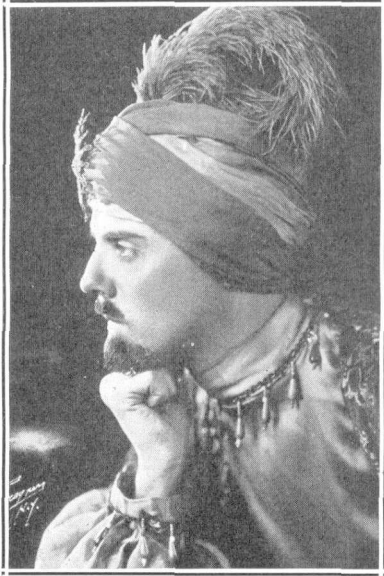
Next, blow upon the coins held in right hand, then place the rest on top of the table. We have the plain coin changed to Blue. Continue the same moves until the four piles show a Blue coin facing up. Of course it is obvious, right here the wisecracs will shout aloud — He Simply Turned The Coins Face For Face, One Coin Is Plain Faced, The Other Blue. Here is where the mystery deepens.

Next, just as the first restacking moves, take up the piles, stacking in left hand. Now you will have the simplest and clearest move ever hoped with magic. Just remove the top coin. Place at the bottom of stack. Please Keep That Top Coin Covered With Thumb, etc. Take off the two top coins. Blow again, the four piles show the face coins, all red. Next—gather up into stack. Same turn over. Same

method lay out. All the top or face coins are Green.

Gather up again and stack as originally explained. Transfer top coin to the bottom. Lay out again. All the face coins will be plain. Please Practice The Simple Clever Moves.

Switch the coins for the set of all plain, resting in your coat pocket. Toss on table for examination.



RAJAH RABOID

Rajah Raboid was born in New Orleans on January 22, 1896.

Being a successful magician he realized the value of specialization and selected mentalism as his specialty.

He has been featured in every large city and vaudeville theater in this country and Canada.

To Rajah Raboid goes the credit of blazing a new trail in the show business as far as mental attractions go.

In January of 1931 the Rajah organized his "Mysteries of 1931" company and has met with unusual success, playing to capacity houses on Broadway.

CROSS OUT A NUMBER

By

RAJAH RABOID

In this effect you ask someone to write any four numbers, from 1 to 9 inclusive, for example, 5, 8, 1, 3, then to add them up and subtract the addition from the four numbers in this manner:

$$\begin{array}{r} 5813 \\ 17 \\ \hline 5796 \end{array}$$

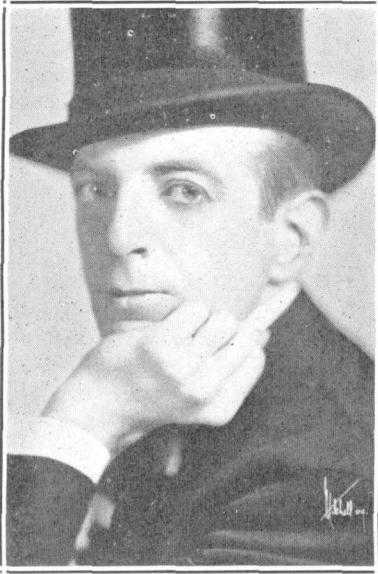
Then ask the person to cross out any one of the numbers and tell you the remaining three in any order he wishes. For instance, if he strikes out the nine and gives you the seven, six and five, you immediately tell him which number he crossed out. This is done by using the digit nine. You add the three remaining numbers that he gives you and if the total is under nine you subtract your addition of the three numbers from the number nine and the remainder is the number that he has crossed out. If the addition you have made is over nine and between nine and eighteen, you subtract it from eighteen, and if it is over eighteen you subtract it from twenty-seven and so forth.



Art stores sell metallics and lusters that are easily applied and make that old trick look like new.



A piece of black tissue paper makes an excellent flap for a spirit slate trick.



CARDINI

Cardini was born in South Wales, England, on November 24, 1896.

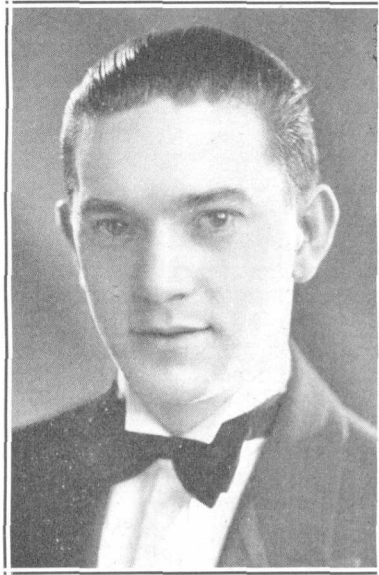
During the World War he was confined for a while in a hospital, where he saw a magical performance as part of an entertainment for the disabled soldiers. He became deeply interested and immediately began to acquire a knowledge of the art of sleight-of-hand which he practiced diligently.

After his release from the hospital he entertained his buddies at the front where, due to the cold and dampness, he often was obliged to wear gloves while performing. He patiently perfected various sleights with gloves on his hands and the proficiency he developed was destined to lead him to fame.

Shortly after the war he came to America and was an instant hit in our vaudeville circuits. His present act is an exhibition of marvelous skill. His card flourishes and manipulations of billiard balls performed with gloves on his hands are almost unbelievable. And few, if any, exist who can duplicate his performance even though they use their bare hands.



A MEMENTO OF THE MEETING OF THREE GREAT MAGICIANS, AT THE STATLER HOTEL, BUFFALO, N. Y., DECEMBER, 1914.



WALTER A. SCHWARTZ

AUTHOR OF CIGAM

MEMBER OF S. A. M.

MEMBER OF I. B. M.

PRESIDENT OF NORTHERN CONNECTICUT ASSEMBLY No. 21
OF THE SOCIETY OF AMERICAN MAGICIANS

THE ART OF TYING AND DYEING SILKS

An item of interest to nearly all Magis is how to tie and dye their own silks. I have written a few simple instructions which if carefully followed will net you some pretty silks.

The most important and hardest part of silk dyeing is obtaining good dyes, and of the colors desired. One of the best formulas for dyeing silks that I know is one supplied me by Harry C. Schreck, of Pittsburgh, Pa., and with his permission I will reprint the formula here:

This process may be used for dyeing almost any goods—chamois, silks,

satins, wool and cotton fabrics, gloves, worsted and silk yarns, laces, flowers, feathers, and, in fact, almost anything except straw goods, and should prove of great value to those in the theatrical profession, especially to the magician wishing to dye feather flowers, costumes, silks, etc., rapidly and effectively.

FIRST: Prepare the setting and drying fluid as follows: One ounce of Chloroform, one ounce of Ammonia, one Gallon of Gasoline.

SECOND: To obtain the desired shade, dissolve tube paints used in oil painting in a little chloroform, using such colors of paints as will give the desired shade. To this add as much

of the setting and drying fluid as is necessary to wet the article to be dyed, then strain through a fine cloth. Dip the article in the mixture, covering it entirely, take out at once and shake in the open air for a few minutes. It will then be dry and ready for immediate use.

This process is known as "dry" dyeing because no water is used. What remains of any color may be put into bottles and again used at any time. It is absolutely the quickest method of dyeing: there is no waste, as the remaining fluid may be saved.

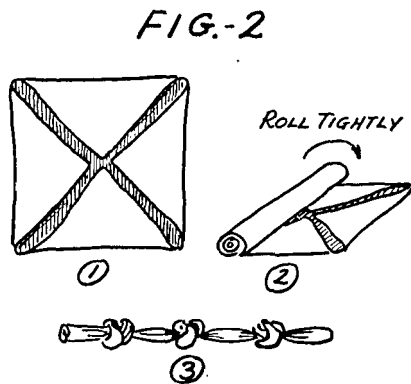
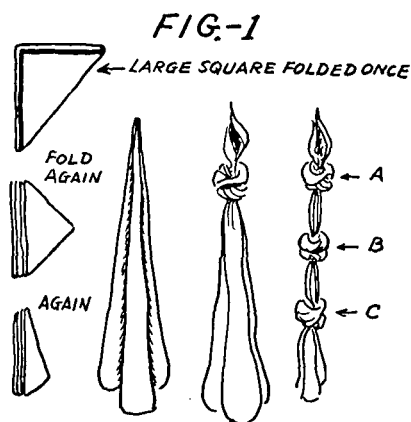
Please note that the goods are not to be rinsed, simply well-squeezed of the surplus fluid and hung in the air.

startling design and color mixtures. Various folding gives entirely different designs. Fold the silk as in Fig. No. 2 and tie the knots. Now, dip each knot into different colored dyes and let dry.

A little experimentation will show you that unusual designs may be made by merely folding the silk different ways and tying large and small knots.

Unusual effects result from using various light tinted silks to begin with. However, the most effective are those which have the correct color harmonies and contrasts.

There are definite fundamental rules in the use of colors. Guesswork is not necessary and the use of one's individual taste is to be avoided. Poor



In the case of feathers and the like, simply dip them and wave them in the air for a few minutes.

PROCEDURE: Rainbow silks are the most popular. Fig. No. 1 shows you how to tie for a multi-colored rainbow silk. After you have folded and tied the silk as in Fig. No. 1 you are ready to dye. Dip the silk into your first color up to half way on the knot marked "A" on the diagram. Squeeze out all the excess dye. Now, dip from A to B into another color and so on until silk is entirely dyed.

Let thoroughly dry and untie the knots and you will have a silk of

color contrasts might sometimes please the owner of the silks but be so atrocious that the audience is affected to the extent of criticizing the silks instead of enjoying the effect of the trick. For a few cents and in some cases absolutely free, books can be secured from manufacturers of color paints, artists' supplies, etc., which explain the proper use of colors. Books on this subject are often obtainable in libraries and you can copy down some facts.

Briefly some correct points are given here. There are only 3 primary colors: Red, Blue and Yellow. All

other "colors" and tints are derived from these and combinations of them. White and black are not colors but are used to vary the effects. Keep in mind the three primary colors and if you use a certain color, say red and want only one other color to go with it combine the other *two* of the three primaries. In this case the other two are blue and yellow and these combined make green. Thus green with red makes a perfect color harmony. That's the secret why so many red-headed girls wear green clothes.

Now, suppose you had the blue and wanted another color with it. Combine the other two: red and yellow which makes orange and then you have blue and orange—another perfect harmony.

If you had yellow to start with and you combined the remaining two primaries, which would be red and blue which make purple, you would

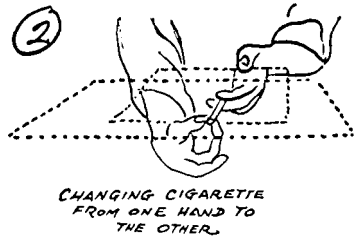
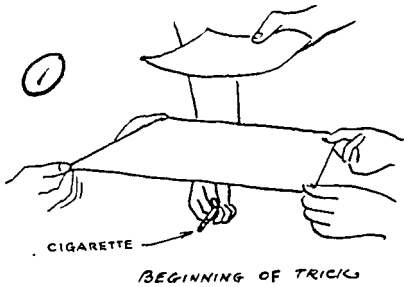
then have purple with your yellow—again perfect harmony. Now carry those fundamentals out in all the different values of those colors you wish but keep them in their right groups and not only will the effects be best in appearance but they will be *right* and that's what makes them best.

Remember this: Keep black out of any of your work unless you want black effects. Don't use black to darken any other color. If you want to darken red, darken it with a mixture of the two other primaries, blue and yellow (green). Always darken with the mixture of the two remaining primaries. If you want to lighten a color you may use white.

If you like and appreciate beautiful colors and their proper use it will be worth your while to look up the facts and faithfully avoid the mistakes.



WALTER'S PET



This little trick has been my pet for the past few years. I have had great success fooling some very clever and well-known sleight of hand performers with it. The beauty of the effect is that everything used can be borrowed and is not prepared.

EFFECT—A lighted cigarette is burned through a borrowed handkerchief and a piece of newspaper, burning a hole in the newspaper but not injuring the handkerchief.

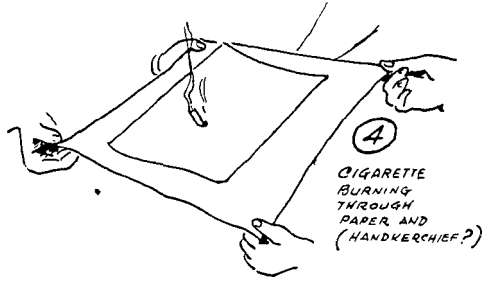
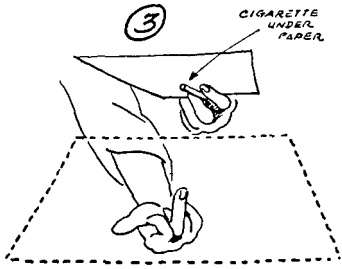
Have borrowed hank held by two spectators and lay an 8" x 10"-sheet of newspaper on it as in Fig. No. 1.

Place right hand with lighted cigarette, lighted end up, under hank, picking up newspaper with left hand at the same time. Call attention to the lighted cigarette which slightly can be seen through the hank (Fig. No. 2).

Place paper over hank again but do not let go of it, but let your first and

second finger go in under the hank and get end of the cigarette (Fig. No. 3) and pull paper away, again calling attention to the hump in the center

of hank that you explain as being the butt end of the cigarette, which will not burn. In reality it is your finger against hank (Fig. No. 3). Now,



place paper and cigarette on top of the handkerchief, grasping the butt of the cigarette with your right hand under hank as in Fig. No. 4, this will bring the lit end against the paper which will smolder and smoke and finally the lighted cigarette will come through. It is a very spectacular trick.

Be very careful that no hot ashes fall on the hank or you might also have a hole in the hank.

It is important that the moves all blend together very smoothly. To help you with this I am giving the patter as I use it and you will see how the patter and moves must synchronize.

PATTER FOR WALTER'S PET

"For this experiment I would like to borrow a cigarette and a gentleman's pocket handkerchief. I thank you. Now would you mind placing some mark of identification on the cigarette, in order that you can, if you choose, recognize the same cigarette again.

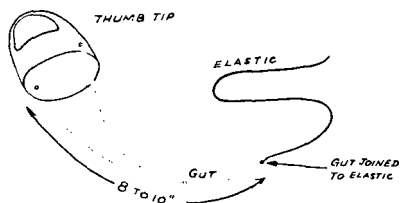
"Do you mind if I light your cigarette? Thanks, I was in need of a smoke. Would this gentleman oblige me by holding these two corners of the handkerchief and you the other two? Thank you.

"Now, what I propose to do is to place this piece of paper on top of this handkerchief and the cigarette underneath, like this and cause the cigarette to come up through the

handkerchief and the paper, burning a hole in the paper but not injuring the handkerchief.

"Now, if I place the lighted end against the hank it will burn a hole, of course! See, you can just see the glow of the fire under the hank. But, if I place the butt end against the hank it won't do any damage, will it? No, of course not! Nevertheless, I will place the lighted end against the handkerchief—now it is coming through the hank and the paper and you can see it starting to smolder and burn the paper. Now, you can see the fire coming right through the paper. Now is this your cigarette, sir? Thank you and here is your handkerchief, none the worse for its use."

CIGARETTE VANISH



EFFECT—Cigarette is placed in handkerchief, a la thumb tip method. Hank is wrapped into a ball and handed to spectator to hold. Upon rolling the handkerchief the cigarette has vanished. Since the cigarette was placed in the handkerchief the performer's hands have not approached his body and his hands may be examined.

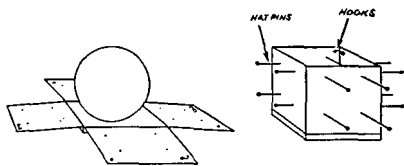
SECRET—Get out one of your old thumb tips and drill a very small hole

in each side. Attach a piece of Japanese gut and elastic as shown in illustration. Fasten the free end of the elastic to your vest under the left arm pit. Carry the thumb tip in your right vest pocket. Drape handkerchief over the left hand and as you call attention to the lighted cigarette casually place your thumb in your vest pocket thus getting the tip on your thumb. Make pocket in the handkerchief leaving thumb tip. Now, place cigarette in the tip being sure to crush it in so it will stay. As you start to ball the handkerchief up turn it toward you releasing your hold on the tip and it will quickly vanish as would a pull. Either shake handkerchief out to show that the cigarette has vanished or hand it to a spectator to examine and, of course, he finds the cigarette gone.

A MINIATURE SWORD BOX

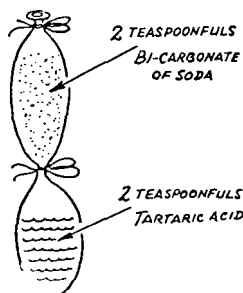
Club Magis have often wished for an effect that would be similar to a large-sized illusion that could be carried in a suitcase. Here is a Miniature Sword Box.

EFFECT—A small four-sided box is shown with the sides dropped down. A rubber balloon is blown up and placed in the box and the sides closed up, enclosing the balloon in the box.



Eight hat pins are then inserted through holes in the sides of the box. These puncture the balloon, which is heard to break. The pins are then removed, the sides of box dropped down and there is the balloon, fully restored.

SECRET—Make a small box eight inches square similar to the one illus-



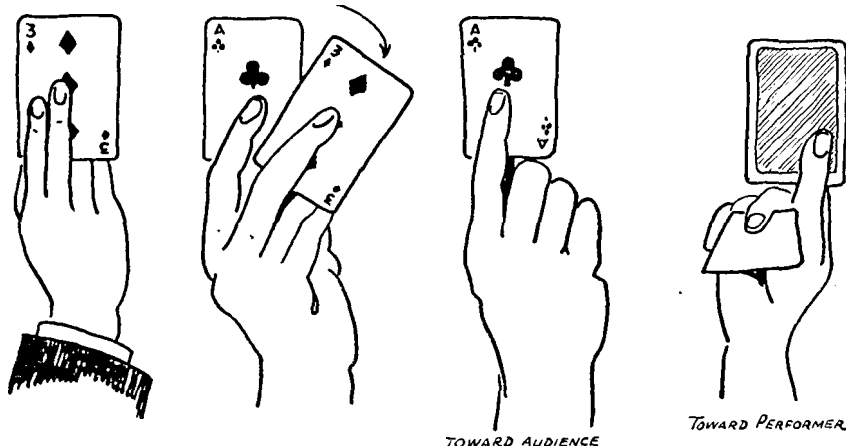
trated. Procure 8 large hat pins. Two balloons duplicate in color are required. One balloon is unprepared, but the other is tricked. Place two teaspoonfuls of strong Tartaric Acid in the balloon and tie a piece of thread around the middle as shown. Tie with a bow knot so it will untie by merely pulling one end of the thread. Now, place two teaspoonfuls of Bicarbonate Soda in the balloon and tie the top tight. When the middle is untied and the two chemicals mix the balloon will become inflated. Experiment a

few times so you will know exactly how much of each chemical to use. Now, for the presentation. Show the box and unprepared balloon. Blow up the balloon place it in the box and close up the sides. Insert the pins and of course the balloon is ruined. Now,

palm in the prepared balloon and pull the thread allowing the chemicals to mix. Remove pins starting at the bottom, so that the balloon will be fully inflated by the time the top pins are removed and the sides dropped down to expose the restored balloon.



ONE HAND COLOR CHANGE



This is a beautiful effect. I do not know the originator of this effect. I have seen it used by a great number of manipulators, but it was first shown me by Jay Karson at Springfield, Mass.

EFFECT—A card is selected by a spectator and placed back into the deck, deck is shuffled, and performer quickly locates card, and shows it to spectator. "But the card is the wrong one," insists the spectator. Performer asks the name of the card and the card in the performer's hand is seen to change into the selected card which can immediately be handed out for examination.

SECRET—After receiving card into the deck, the card is secretly brought to the top of the deck. Performer then takes the two top cards as one, covering the selected card. The cards are held by the first two fingers and

thumb of the right hand. The other two fingers are pressed against the back of the second card. In this way the fingers at the rear and second finger at the front form a pivot on which the front card swings. As soon as the fingers are in the position described, the thumb slides the rear card towards itself, not downward, but sideways. The first finger follows thumb in movement, and as soon as the thumb and first finger are holding rear card only, the other three fingers bend down to the palm of the hand where card is concealed, then later placed secretly on the deck in the other hand. The cards must be held at the bottom corner opposite the numeral. This manipulation is one of the most beautiful invented, and with care and patience the mastery of this effect will be worth the time to perfect.

A TOM THUMB LEVITATION

In these days of a Tom Thumb craze it is only fitting that a magician should put a large illusion out in miniature size. I will call mine the "Levitation of Princess Nellie."

EFFECT—A small celluloid doll placed in a pint whiskey bottle is caused to rise and fall at will but when handed to a spectator he finds it impossible to do.

In the five and ten cent store buy a small celluloid doll about an inch and a half long and about an half inch thick. Puncture the bottom with a sharp knife and insert a couple of "BB" shots to give a little weight to the doll.

Take a pint whiskey bottle (clear glass) and fill it to the top with water. Now, put the small doll into the bottle. You will find that it will float. Place a new cork into the top of the bottle and if you put it on tight, the doll will go to the bottom. Experiment with the cork till you just have it so a very slight pressure on the cork will cause the doll to sink. You are now ready to perform the trick. Grip the bottle with thumb on one side and four fingers on the other. You will



find that when pressure is applied to the side of the bottle that the doll will go to the bottom. And when the pressure is released it will float to the top again. Cause the doll to go to the bottom and hand the bottle to a spectator at the same time pressing the cork in tight. He will find that he can not move the doll from the bottom.

If you leave the doll in the water too long it will fill up with water and won't work. Take the doll out and shake it good and get the water out, and it is just like new again.

I am indebted to Dan Sylvester for this presentation of the old wind or lung testing trick.



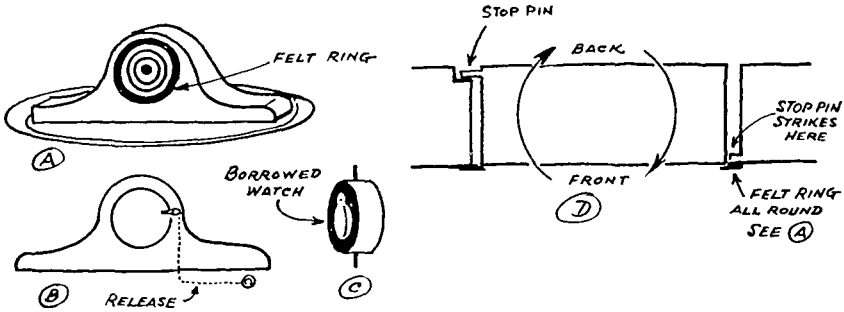
A NOVEL PRODUCTION

EFFECT—An empty milk bottle is shown. A pitcher of milk is poured into bottle and a piece of paper is put on top a la drum head. Bottle is carried into audience and shown all around. Yet upon breaking the paper yards of silk or ribbon are produced. The milk is again poured back into the pitcher.

SECRET—The bottle is made similar to a mirror glass. It is best to take a bottle to a glazier and have him cut the bottom out and cut a mirror to fit the inside. This mirror is glued in with a water proof glue. DuPont Household Cement is the best. One

half of the inside of the bottle is painted white. Bottom is again glued in place. Have bottle on stand with clear side toward audience. Pour in milk from an opaque pitcher so spectators cannot see how much milk is used. Now the bottle can be shown all around, the painted side making the bottle appear full of milk. To empty the bottle hold the bottle with the painted side to spectators. When you raise the bottle the milk will be seen to come from the bottle. Be careful when you set the bottle down not to again expose the white side.

WATCH TARGET



EFFECT—A borrowed watch is crushed and loaded into a pistol, then fired at a target, held on tray, by assistant, and watch appears in Bull's-eye completely restored.

SECRET—Borrowed watch is exchanged for a cheap watch a la change bag or your favorite method. Performer then mutilates the cheap watch with a hammer or by dropping it on the floor. Remains are loaded into pistol, equipped with watch funnel.

The target is mounted on a tray, as illustrated. The Bull's-eye is on a

spring swivel and the release is connected by a thread to a ring on the bottom of the tray. As performer fires the pistol the assistant pulls the thread causing the Bull's-eye to reverse, thus exposing the restored watch.

Needless to say the assistant has obtained the real watch and loaded it on the rear of target while performer is ruining the duplicate watch. A stop pin on the Bull's-eye prevents it from revolving too far. A black felt ring covers the space between revolving section and stationary part.



COLORED SANDS OF MOHAMMED

EFFECT—Three paper bags are shown, each filled with different colored sand—red, blue and yellow. The bags are hung on a hook, on an easel. Performer dips out a handful of each to show which bag contains each of the colors. Spectators are requested to watch the bag containing the red sand. The bags are then moved about, a la three card monte. Each time spectators think they have picked the bag containing the red sand, they are mistaken as the performer clips off a corner of the bag allowing sand of another color to run out.

SECRET—The secret of this effect lies in the bags. Each of the bags has the bottoms faked into two separate

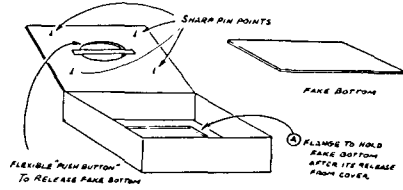
sides, which is done by pasting a bag within a bag. Each of the bags contain red sand in one of the fake pockets. The other pocket contains sand of either of the other colors. To present, each of the bags is filled with red, blue and yellow sand and placed on the easel and moved about. No matter what one the spectator chooses you cut the corner of either of the other bags and allow some of the red sand to escape proving them wrong. This can be continued by placing a sticker over the cut and proceeding as at first. Having each bag faked enables you to repeat the effect several times. Dyed salt will do and is easier to obtain than colored sand.

A UTILITY BOX

This box will prove useful in vanishing envelopes, cards, balls, rings, watches or any article not too large to pass through the opening in flange (A).

EFFECT — Box is seen on table with lid open. Any article is placed in the box, the lid closed and box removed from the table. When the box is opened the article previously placed in the box has completely vanished.

SECRET — The box is bottomless, and a fake bottom drops down from the lid when the box is closed. The illustration will make the construction of this box clear. One easily can be made from a cigar box. Remove the bottom of the box and cut it down, so it will fit **INSIDE** the box. Make a flange of metal (A) to fit around the bottom of the box to prevent the fake bottom from falling out. Put four small sharp pointed pins on the top of the box (B) and make a small push button in the top (C). Cover the outside of the box with fancy cloth, also the inside of the cover and one side of the fake bottom. Paint the inside of the box and the other side



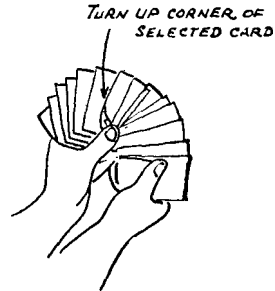
of the fake bottom black. Press the fake bottom (painted side toward the cover) against the top. It will be held in place on the cover by the four pins. Open the cover and place the box on a table over a black art well. Naturally any article placed in the box will go into the well. Close the top and press the button and the fake bottom will drop off and slide to the bottom. Remove box from the table and give to assistant to hold. Of course, when the box is opened the article has vanished. This could also be made up as a "break-away" box and taken apart to prove the article was not concealed in the box.

The Utility Box as suggested here is a conception of L. W. Place, an enthusiastic Magi.



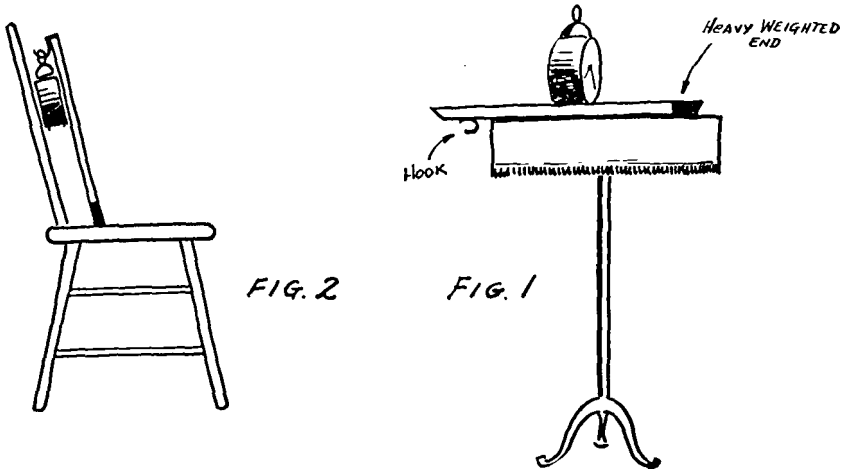
A SIMPLE CARD LOCATION

Request spectator to select card from proffered fan and replace in fan. Do not close up the fan but raise up to spectator's eyes, apparently to enable him to get a last look at the card. At the same time turn back the bottom *left hand corner* of spectator's card with right thumb. Thus you get a peek at the index of the card. Close up the fan and go into regular routine of any card trick where it is essential to know selected card. This is a very deceptive location. If all the



moves are blended into one it is so fast there is no fear of detection.

VANISHING ALARM CLOCK



I am indebted to John Olms of Germany for this effect. He gave me the idea during his last visit here.

EFFECT—An alarm clock stands on a tray on top of a deeply-draped table. Performer covers clock with foulard and picks it off the tray. LEAVING THE TRAY ON THE TABLE, he walks forward and tosses the foulard into the air. Clock has vanished. Some one suspects the deep draped table. Performer takes tray off table and sets on chair and removes drape from table. Clock is then produced your favorite

method.

SECRET — The front of the tray is weighted and a hook is placed on the back as in Fig. No. 1. I presume you know how the foulard is made. Under cover of the foulard in the action of covering the clock, you pick up the clock and hang it on the hook on back of the tray. When you remove the tray from the table pick it up by the BACK and stand on the chair as illustrated (Fig. 2). It is a good idea to have assistant remove the chair after clock is reproduced.



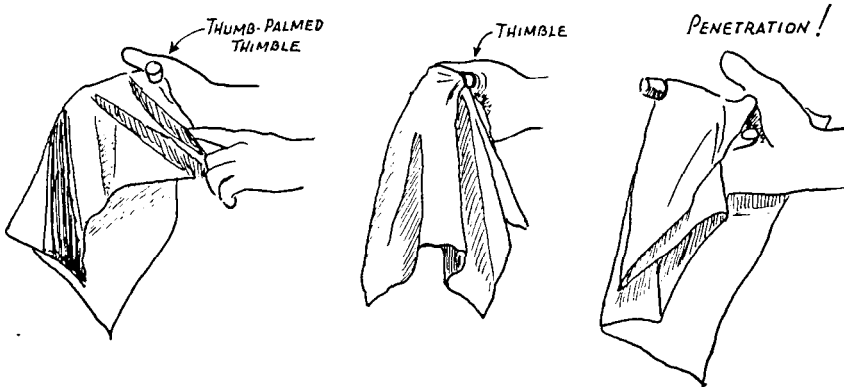
A SURPRISE HANK PRODUCTION

This is an original twist to the old Rose in Buttonhole effect.

SECRET — Fasten an elastic to the bottom of the inside breast pocket of your coat. Have the elastic just long enough to reach to the top of the pocket when not stretched out. Now make a loop of the free end and pull a silk hank through the loop half way.

Stretch the elastic out and place the Hank under the arm pit. A slight pressure will hold it there. When ready for the appearance of the hank just release the pressure and the hank will apparently appear from the pocket. The hank may now be removed from the pocket as it will readily slip out of the loop.

PENETRATING THIMBLE



This little effect, if worked very fast, is extremely mystifying, and you will find it baffles those who might know the "two thimbles" or the "thimble and cap" methods. I am right handed so this is written as I do it. If you are left handed just work opposite from these instructions.

EFFECT—Thimble is placed on right forefinger and covered with a silk handkerchief. A wave of the hand and the thimble is seen on opposite side of silk, apparently penetrating right through the silk. **ONLY ONE THIMBLE IS USED.**

SECRET—Place the thimble on right forefinger and hold silk in left hand by the corner as shown in Fig. No. 1. Drape the silk over the thimble and your finger but thumb palm the thimble under cover of the silk. The silk will then be covering your finger with the thimble on the outside as in Fig. No. 2. Bend back forefinger again getting the thimble on again and the penetrating is complete.

It is advisable to use a thimble a size larger than the one that fits your finger and a soft but opaque silk handkerchief about twelve inches square.



PASSE THIMBLES

EFFECT—A red thimble is wrapped in a blue silk handkerchief and a blue thimble is wrapped in a red silk handkerchief and given to spectator to hold. Thimbles then change places joining their respective colored handkerchiefs.

You require three thimbles, two red and one blue and a red and a blue silk handkerchief.

SECRET—Thumb palm a red thimble and place the blue on your forefinger. Under cover of the blue

silk you exchange the thimbles, really wrapping the blue one. Then go through the same procedure with the other thimble. Of course, to the spectator it appears that you have wrapped the red thimble in the blue silk and the blue one in the red silk, and when unwrapped and found reversed the effect is found very mystifying.

Great care should be taken that the palmed thimble is not exposed when wrapping the thimble in the silk.

A COLOR CHANGE

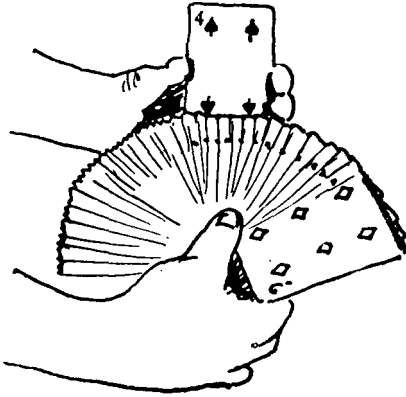


FIG. 1

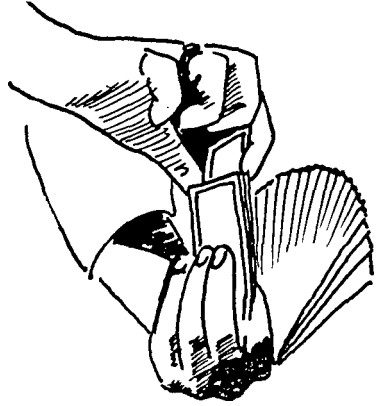


FIG. 2

Color changes with cards are old and numerous. This one you will find a little different.

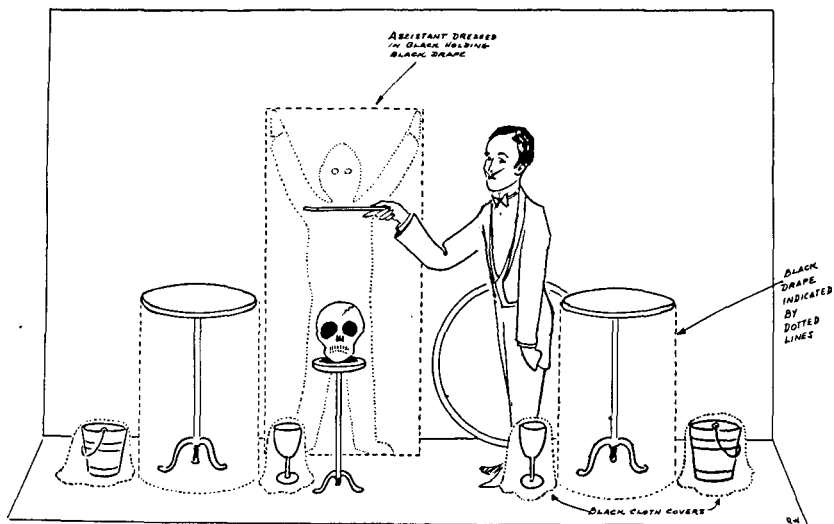
EFFECT — The deck is divided into halves. One half is held in left hand while the half in the right hand is fanned. By passing the fan over the half in the left hand the front card changes.

SECRET — The cards are held as in Fig. No. 1. The first time the fan is

passed over the deck the fingers of the right hand steal a card from the back of the pack (Fig. 2). Pass the fan over the deck again leaving the stolen card on the fan of the deck. At the same time steal another from the back. This, as you readily see, can be repeated several times. The fan may be shown quickly front and back with the stolen card on the back of it. This makes a nice lead up to the vanishing pack.



A COMPLETE BLACK ART ACT



In these days of modern magic, there has been a demand for Black Art. This act runs about thirty minutes and requires a good sized stage to act upon. Great care should be taken in construction and routineing an act of this kind. Lighting effects must also be carefully watched.

EFFECT—The curtain slowly rises on a darkened stage. All that can be seen is a human skull to the right of stage. In a deep voice the skull renders a prologue of the act, expounding the mysteries that are about to follow. Suddenly the skull vanishes and in its place stands the magician, dressed in a beautiful white satin evening suit. Magician reaches in the air and from nowhere produces a gleaming white wand.

He points to the right, then to the left and immediately two stands appear. He then produces two white goblets from the air and places one on each stand. Then a borrowed watch is placed in the goblet on the right. Magician walks over to stand on the left and produces same watch

from that goblet. A rabbit is then produced from one goblet and placed in the other and caused to vanish. Goblets then change to water buckets. Magician reaches into air and produces a hoop and dipper. He dips the dipper through the hoop and pours water into one bucket, and continues until bucket is filled with water. Water is then poured from one bucket into the other to show that real water is used. Bucket of water is lifted and tossed toward audience. The water has vanished.

Magician claps his hands and a beautiful girl stands beside him with a sword in her hand. Magician takes sword and slashes at her head, which falls to the floor, but is caught by the hair before it lands. Magician then places the head on one of the stands. Head then answers questions such as telling time, date, etc. Head is then placed on top of body and girl walks off.

A Ghost suddenly appears and starts to wrestle with the magician. Finally a shot is heard and the ghost drops to

the floor. The lights are turned up and the performer appears in the rear of the house and comes running down the aisle to the stage.

SECRET—The first requisite is a good curtain, one that is closed on each side and top and back, all made into one piece. A good grade of black flannel is the best. Two female and one male assistants, besides the magician. Each of the assistants must wear a costume made of the same material as the curtain. These costumes should be made all one piece covering hands and face. Small black silk eyes will enable the assistants to see. The stage is set as in Fig. No. 1, with all props obscured with covers made of same material as the curtains. A small light on each side is sufficient.

Performer stands on one side of skull, which is exposed. Performer is holding a black sheet in front of him. In a deep voice he goes through the prologue. Immediately he drops the sheet over the skull and he has appeared and skull vanished. Assistant carries off the skull. Assistant No. 2 is holding wand wrapped in Black Cloth Bag. Performer reaches into bag and produces wand. As he points to right and left the assistants snap the covers off the tables. Assistants hold covered goblets over the tables. As the performer reaches for them assistants snap off the covers. The borrowed watch is placed in one goblet and assistant (dressed in black cannot be seen) reaches in and takes watch out and runs over and puts it in the other goblet. As assistant No. 1 does this assistant No. 2 places rabbit into first goblet. Rabbit is in a black bag so cannot be seen. Rabbit is caused to vanish the same way. Assistants now replace goblets with water buckets. Bucket No. 1 is a plain bucket. But, bucket No. 2 has an insert painted a dead black. Incidentally all goblets and buckets are painted black on the inside.

Hoop and dipper are produced in same means as the wand. As performer dips through hoop assistant pours water into dipper from a black pitcher. Performer pours water from bucket No. 1 into No. 2 and assistant steals the insert with the water.

Assistant No. 3 (a woman) now dressed in white, walks out holding Black drape in front of her. As performer claps hand she merely drops the drape. Assistant No. 2 now is standing directly behind her with head made up the same as No. 3 but covered with a hood. She has a similar hood in her hands. Assistant No. 1 is directly behind her. As performer swings the sword, assistant No. 1 removes hood from No. 2 and No. 2 places hood on No. 3 falling to the floor at the same time. Performer clutches her by the hair, and places head on table. She really is walking along and opens trap in table so head will appear to be in center of table. When performer apparently places head back on body, the assistant snaps hood off No. 3 and over her own head at same time.

The Ghost is Assistant No. 1 shaking a white sheet. As he wrestles with performer, the performer gets behind sheet with the assistant and as white sheet shields him, he goes out in under back of curtain and gets around to front of house. As he gets out in audience he fires pistol and assistant drops sheet and runs off. Lights come up and with nobody on stage. Performer runs up to stage and takes bows.

Needless to say, many hours of rehearsal and experimentation are necessary to produce this act. We have tried to illustrate most of the props so that anyone so inclined can build this act.

This original act was first produced in 1886 by Louis Schwartz, SR., in connection with Almund Benami.

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