



# TWISTS AND FANCIES

—OF THE—

## MODERN MAGICIAN



CONTAINING

The description and explanation of startling  
practical tricks, the apparatus of which can be  
constructed at home or secured at small cost.

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—BY—

LIONEL T. SCOTT

DEDICATED  
TO MY ESTEEMED FRIEND  
ALBERT M. WILSON, M. D.  
Editor, Publisher & Collector .  
And to  
My Confreres in Magic

The State Library of Victoria  
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**PREAMBLE**

A large percentage of books on the "deceptionist's" art are indefinite of expression and certainly not to the point, and contain, as a rule, explanations of large tricks and illusions, the apparatus of which are far beyond the scope of the "purse" of the amateur, who entertains more for the pleasure involved than for the monetary consideration.

Encouraged by the surprisingly flattering reception given my many magazine writings, and appreciating the fact that the prestidigitator of the present day, both professional and amateur, desires books and pamphlets in which are explained tricks that CAN be done and the apparatus of which CAN, with little time, be easily constructed at home or purchased at small outlay, I therefore take pleasure in submitting to my confreres a description of the results of my best efforts, which I hope will eliminate these difficulties.

To Messrs. J. E. Burgoyne and Ed. Reguera due credit must be given for some of the original conceptions that appear in this work, and I take this means of thanking them for the favors they so cheerfully and voluntarily granted.

Trusting this pamphlet will prove both instructive and beneficial to amateurs and to the profession alike, I remain, with best wishes for your success,

Yours very sincerely,

LIONEL T. SCOTT

## INTRODUCTION

To become a successful magical entertainer, it is absolutely essential that the student first become thoroughly informed of the methods of accomplishing the numerous sleights involved in securing the marvelous effects of his tricks, and that he practice until he has them perfected. Therefore, this book, containing the explanations of tricks in which the above mentioned sleights are included, but not explained, is not intended for the beginner, but for proficient amateurs and for the profession—to be sure, new sleights are explicitly described.

Although no "patter" is given in this book, it is a universally known fact that good "patter," when performing your tricks, is "Half the Battle." The manner of the performer towards his audience should at all times be polite, but not too much so, and do not try to be funny unless you are naturally inclined to be humorous. Remember, your object is to transmit the impression you are in possession of invisible mysterious powers.

## A CIGARETTE ENTRY

**First Effect:** The performer comes upon the stage smoking a cigarette. He now takes it from his mouth in his right hand. From the right it is transferred to the left hand, and opening it immediately after, the cigarette is seen to have entirely vanished. The attention which the audience paid the performer's left hand is now quickly distracted, for, glancing up at his smiling countenance, they are surprised to see the cigarette safely ensconced between the lips. The cigarette is now cast away.

**Migrating:** To fully comprehend the description of the third effect it is now necessary that an explanation of the word "tonguing" be gone over.



**Description:** Figs. 1, 2 and 3 illustrate the method of "tonguing" a cigarette. In Fig. 1 you will observe a half cigarette held between the lips. The dash lines picture the end of the cigarette contained in the mouth, and the tongue. Fig. 2 pictures the half cigarette in the act of being brought into the mouth, the tip of the tongue pressing its lower end against the under lip. Fig. 3 shows the position of the cigarette, between the lower lip and the tongue, when the mouth is closed.

**Second Effect:** Another cigarette is taken up, broken exactly in two and each half lighted. One is now placed between the lips and "tongued," while the other, which is held in left hand, is smoked. From time to time the "tongued" half cigarette is brought to view and taken from the mouth with the right hand.

The performer finally "tongues" the half cigarette again and transfers the other from left to right hand. Upon opening his mouth a second later, the half cigarette is seen to have disappeared, and is eventually found in his coat pocket.

### A FULL EXPOSE

First Effect: Come upon the stage with a lighted cigarette between your lips. "Tonguing" it under cover of your right hand, you pretend to take it from your mouth, the right hand apparently closing over it. From the right, it is apparently transferred to left hand. Your right hand is now proven empty, and after making a few passes with it over the closed left hand, it (the left) is opened and the cigarette has supposedly vanished, only to appear between the lips. The latter effect is done by allowing the cigarette contained in your mouth to come to view.

Second Effect: Break a cigarette into two equal parts, and light each half. Place one of these cigarettes between your lips and "tongue" it several times, permitting the spectators to see that it goes into the mouth. The other half cigarette is held in your left hand and smoked, while the one between your lips is "tongued," and every time the "tongued" cigarette is brought to view, it is taken from your mouth by your right hand. After doing this several times, you finally have the cigarette, which you "tongued," in your right hand. Place it again in your mouth and pretend to "tongue" it, in reality palming it in your right hand. Now transfer the cigarette contained in left hand to the right and smoke it.

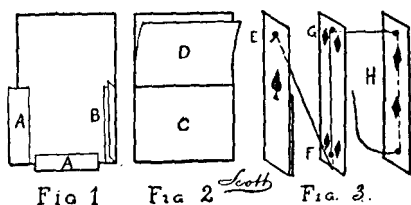
The smoke issuing from the cigarette contained at the finger tips of right hand conceals the smoke coming from the cigarette contained in its palm, and the spectators construe that a cigarette is really "tongued." Transfer the cigarette again to left hand,

pretend to swallow the one contained in your mouth and apparently produce it from your coat pocket by allowing it to come from palm to the finger tips of right hand. The cigarettes best suited for the above mentioned "tongue" manipulation are "Between the Acts." Practice with a half cigarette which is not lit.

## THE TWENTIETH CENTURY CARD TRICK

**Effect:** Two cards are strung, one after the other. A handkerchief is borrowed; the two cards, after being shown on both sides, are placed in it and all is given to a spectator to hold. A card is now chosen, replaced in the pack and eventually found by performer who vanishes it, and, upon taking the end of the string, attached to the two cards held by the spectator, the vanished card is seen to be securely strung between them.

**In the Making:** Cut a card across its width, exactly in two. Discard one of the halves and glue the remaining half card to the back of another (whole) card by means of three strips of paper, in order to form a pocket into which another card can be easily slipped, in or out at will.



In Fig 1 is illustrated the (whole) card, with the three necessary strips of paper glued to its back, at the edges of its lower half. At A A is pictured the bottom and one of the side paper strips. B represents the remaining paper strip flapped over. Now, if you were to bend the strips A A in the same manner as B, and after covering their surfaces with mu-

cilagé, place the half card evenly on this (whole) card, as represented at C in Fig. 2, you would secure a completed pocket, into which a card, D, is inserted in order that it (the pocket) might be of correct size. Place all in a book till dry. A length of stout linen thread knotted at one end, to the opposite end of which is strung a needle, is run through the face of the "pocket" card—at opposite end from the pocket and about one half inch from the end. See E of Fig. 3.

From E, it passes under and to the back of the other card and through hole F. From hole F, the thread passes over the face of the second card and through hole G. A third card is now strung through its two holes, as illustrated at H in Fig. 3. Having constructed the "pocket" card, you place the second card in it, with its face against the back of same. The string, to all appearances, seems to penetrate the card, really two cards. Take the unprepared card, H, off the string and lay both on your table, the "pocket" card, containing the other card, uppermost.

Acting: Take up the pocket card, containing the card in its pocket, (which is the card that mysteriously appears) and with your right hand hold the needle and pretend to string this supposed card. Having gone through the movements of stringing the prepared card, you exhibit it front and back. Taking the remaining card, H, from your table, you string it through the two holes previously made. While doing this, the "pocket" card, with the card in its pocket, is allowed to hang down on the thread—this diverts suspicion. This accomplished, you go to your table. In doing so, and under cover of a sharp turn, you slip the card from "pocket" card. Exhibit the three cards as two, concealing the middle card behind the "pocket" one. Square them up and place on your table. Take up your pack of cards, and allow a spectator to take a card really giving him a duplicate of



the card contained in the "pocket" card. After he has returned this card, bring it to the top by means of the "pass," and make it mysteriously appear.

Borrow a handkerchief from someone, and place the three cards previously laid upon the table on it, and allow him to hold it TIGHT! This done, make two small holes in the card which you have just produced (in the same places as the card which is contained in "pocket" card) and vanish it by any sleight you desire. Command this card to appear between the two previously strung cards, and the trick is done.

### **THE TWENTIETH CENTURY BILLIARD BALL TRICK**

**The Finished Appearance:** A solid black ball, which has a hole running through its center, and a piece of cord, to one end of which is attached a large needle, are held up to view. The ball is then strung on the core, through its center. Another solid black ball is exhibited and strung in like manner. Thus arranged, the balls and cord are laid in the center of a handkerchief, tied to hold them securely, and all is placed in a glass tumbler. A solid white ball, which has a hole bored through its center, is shown and vanished, and upon untying the handkerchief in which the blank balls were placed, it is seen to be strung between them. All are now passed for inspection.

**Construction:** Four black and two white balls, having holes bored through their centers, two lengths of cord, to which large needles are attached, two common handkerchiefs and a glass tumbler are required.

**Placing:** String two black and one white ball on one of the lengths of cord; the white ball being between the black ones. Wrap all in a handkerchief, tie its corners tightly around them and place behind

some piece of apparatus, near servante. The remaining balls, two black and one white, together with a duplicate cord and needle, and a handkerchief, remain on your table.

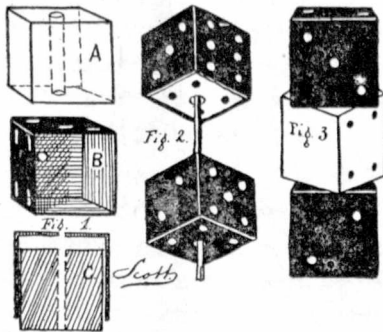
Acting: Take up a black ball, secure the needle, and run the length of cord attached to it, through the hole in the ball. Picking up the remaining black ball, you string it through its center also. Now tie these in the handkerchief, in exactly the same manner as the three balls contained in the other handkerchief on your table, and hold in right hand. Go to your table and pick up the glass tumbler with your left hand (you are on left side of table) at the same time drop the parcel in "servante" and allow your right hand to rest naturally over its duplicate, which contains the three balls. Calling attention to the unpreparedness of the tumbler, you place the duplicate parcel in it. The remaining white ball is vanished and eventually found (?) between the two black ones.

### **THE TWENTIETH CENTURY DICE TRICK**

Its Appearance: Two black dice,<sup>1</sup> which have holes bored through their centers, are exhibited. A length of cord, to one end of which is attached a needle, is run through the center of each respective die. A handkerchief is borrowed and the dice, which are placed on a table, are covered with it. A white die, with a hole bored through its center, is produced, covered with another handkerchief and vanished a la "Flying Glass of Water." Upon lifting the handkerchief, under which the two black dice were concealed, the white die is seen to be strung between them.

The Construction: Two solid white dice. A black die. A shell (representing a black die) open on one side. A double handkerchief, which consists of two handkerchiefs sewed together along the edges and containing between their centers, a square of card board the size of the dice used, sewed on, and a length

of cord, to one end of which is attached a large needle, are necessary.



Holes are bored through the centers of each die as illustrated at A of Fig. 1. B, of Fig. 1 pictures the shell and its interior. A hole is bored through the center of the side which is opposite the open end.

Preparing: Insert one of the white dice in the shell, as illustrated at C of Fig. 1, so that the hole of the die will be directly under the hole in the shell, thereby permitting a length of cord to be passed through the two of them at one insertion. In this position (shell over die) they are placed on your table with the remaining black die, the white die and the cord.

Acting: Take up the shell in your left hand, care being taken not to expose the white die. Secure the needle, and run the length of cord attached to it, through both. Taking the solid black die off your table, you string it through its center also. They now appear as in Fig. 2. After proving their solidity, you place them on your table and cover with a handkerchief. Under cover of the handkerchief, you slip the shell off of the solid white die as illustrated at Fig. 3. The prepared handkerchief and the remaining white die are now picked up and the handkerchief is placed over the die. Standing behind your table, you

allow the die to drop noiselessly into your "servante" under cover of the handkerchief's hanging folds. Proceed exactly as you would if you were doing the "Flying Glass of Water" trick, apparently vanishing the die. Uncover the dice and shell, which you placed on your table at the beginning of the trick and the white die you have just vanished has apparently appeared between the two black ones.

### A CARD AND A COIN

A card is taken and held by the tips of the second finger and thumb of left hand and exhibited on both sides, the second finger of right hand knocking it to prove there is but one card. The card is transferred to right hand in order that the left might be exhibited, fingers wide apart, on both sides. The card is again transferred to left hand and the right, fingers wide apart, is shown on both sides. The above moves are repeated and, at the conclusion, when the left hand again holds the card, the first finger of right hand slips behind it and upon being withdrawn, a coin is seen to make its appearance.

Explanation: A coin is palmed in your right hand, and a card is taken up with the left. While the card is being turned over several times, the second finger of your right hand knocks on it. This is done by permitting the tip of the second finger of your right hand to rest under the tip of the thumb of the same hand and, springing it, allowing the tip of the second finger to strike the card with some force. The card is now transferred to your right hand and, in the act of doing so, the coin, which is concealed in the palm of your right hand, is allowed to drop to its finger tips, the card a fraction of a minute later, being placed over it. The left hand is now exhibited empty and afterwards approaches the card as if to take it again. This is what really happens: The fingers of your right hand go

behind the card and slip the coin away, palming it. The above moves are repeated and the coin is produced from behind the card held in left hand.

### THE FLYING BALLS

Effect: A white ball is wrapped in a white handkerchief and both are placed in a glass tumbler, which is standing on a table. A red ball is enveloped with a red handkerchief and placed in another tumbler, on the opposite side of the table. The balls are commanded to change places. Upon unfolding the white handkerchief, the red ball previously wrapped in the red handkerchief and placed in the other tumbler, has taken the place of the white and vice versa.

Preparation: Two red and one white ball, a white and a red handkerchief and two ordinary glass tumblers are used. The tumblers are placed one on each side of your table. Near one of these tumblers place a red ball and handkerchief; the white ball and handkerchief being laid near the other tumbler and the remaining red ball is palmed in your right hand.

Performing: Exhibit both sides of each hand by making use of the "changeover" palm, eventually leaving the ball in its former position, i. e., the palm of right hand. Pick up the white handkerchief, which you spread over your left hand palm. The white ball is taken up with the finger tips and thumb of your right hand and placed on the center of the handkerchief, but is still retained by the finger tips and thumb of your right. Right hand is uppermost. While the ball and handkerchief are thus tightly pressed between finger tips of the right and palm of left hand, the latter hand is turned over so that its palm faces the floor, it now being uppermost, and the folds of the handkerchief now cover the right hand. Under cover of these drooping folds, the right hand

permits the red ball contained in its palm to go to its finger tips, and the white ball to fall to its palm. The red ball is now twisted in the white handkerchief and both are placed in one of the glass tumblers. The red handkerchief is taken up and laid over the palm of the left hand, the remaining red ball picked up and apparently twisted in it, but instead the white ball is substituted and the red palmed off, using the method explained in the first substitution. Both are now placed in the remaining tumbler and the red ball contained in the right hand palm is allowed to drop into "servante." All that remains is to command a change of places and extract the ball and handkerchief from each respective tumbler.

### SCOTT'S BILLIARD BALL BOX

As the effect of the ball box described below is identical with that of the "sliding Die Box" a description of the effect is omitted, and as the latter mentioned box, owing to the "sliding sound" contraption underneath, cannot be passed for examination, it has been concluded that a variation of construction and in the method of vanishing the ball, so that even a beginner might have no difficulty in presenting the trick properly, be gone into in detail.

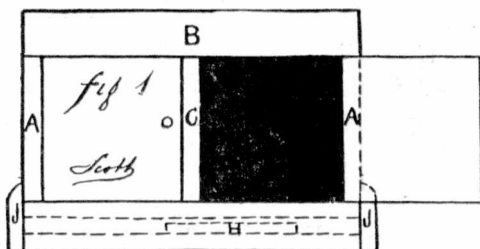
The Idea: A box consisting of two compartments, the interiors of which measure 2 1-4 inches square and are painted a dull black; see Fig. 1. Each compartment contains two doors, one at the front as in the "sliding Die Box," and the other at the back instead of at the top; see Fig. 2.

The following is a list of the stock needed:

- 1 top piece, 5 1-4 by 2 3-4 by 3-4 in.
- 2 side pieces, 2 3-4 by 2 1-4 by 1-4 in.
- 1 partition board, 2 3-4 by 2 1-4 by 1-4 in.
- 2 bottom boards, 5 1-4 by 2 1-4 by 1-4 in.

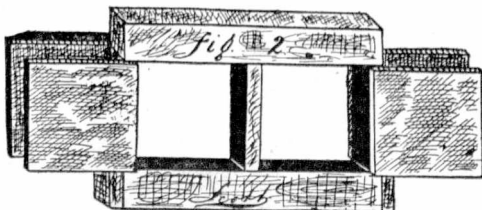
- 2 front and back strips, 5 1-4 by 3-4 by 1-4 in.
- 1 block, 2 by 2 by 1-8 in.
- 2 side blocks, 2 3-4 by 1 by 1-4 in.
- 3 doors, 2 1-4 by 2 1-4 by 1-4 in.
- 1 door 2 1-4 by 2 1-4 by 1 1-4 in.
- 4 brass head thumb tacks. A quantity of headless nails.

Referring to Fig. 1, a front view of the box: First attach the two sides, A A, to the top piece B, afterward nailing the partition board, C, to the very center of the top piece. Turn this frame upside down and nail one of the bottom boards (D of Fig. 3) to the free ends of A, A and C.

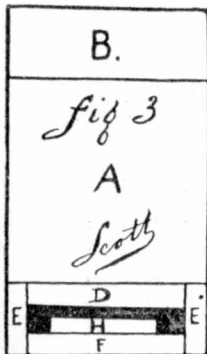


Referring to Fig. 3, a side view of the box: The "slide" contraption, is made by nailing the front and back strips, E E, to the remaining bottom board, F, thus forming a sort of trough, which is in turn securely nailed to the bottom board D.

Into the flat hollow tunnel, thus formed by D, E E and F, is inserted a small block of wood, H, which must easily slide from one length of the tunnel to the



other; see Figs. 1 and 3. The two side base blocks, J J, are nailed to each end of the box, and appear to the uninitiated as a simple decoration. The left back and two front doors are now hinged on so they will open outwardly as illustrated in Fig. 2, and a thumb tack is affixed to each to facilitate their being opened and closed.



Referring to Fig. 4: In the center of the remaining door which is five times as thick as the others, a round hollow cavity, of sufficient size to safely hold a two inch ball half shell, is bored, and all painted black. A pictures a side view of the hollow in which rests a half shell. The small notches at O O, which are at the bottom and top of the door, prevent the half shell from falling out. B illustrates the inside of the door,

the round hollow of which you are now gazing directly into—note the catches which hold the ball shell.

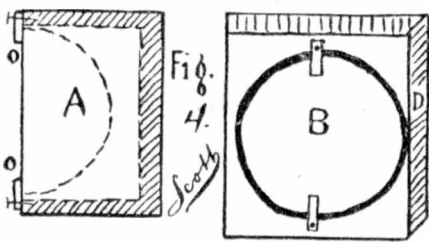
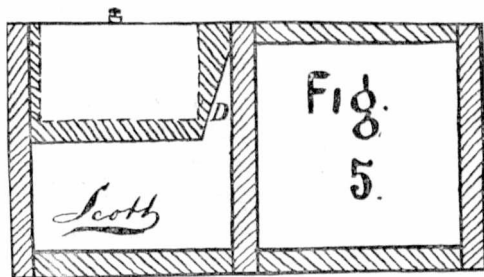


Fig. 5, which is a top view of the box, represents the trick door, in the left compartment closed. Special attention is called to this fact: The door, being 1 1-4 inch thick, could not open or close unless part of the end was cut off; see D.

Its operation; The two front doors of the box are opened, exposing to the view of the onlookers, the interior of its two compartments, which are of "inky"



blackness, but to enable them to secure a clear and unobstructed view through each compartment, the two rear doors are opened as per Fig. 2. The two rear doors are now closed, the prepared one very quickly, in order that they (the audience), may not detect its difference from the other.



A two-inch white billiard ball, with a half shell, the interior of which is painted black, covering it, is exhibited as one ball, proven to be solid by knocking on your table and the ball secretly dropped into "servante." The shell, held so that it represents a ball, is now placed in the hollow of the door of the left compartment of the box, the hollow or black part, under cover of your hand being turned so that it faces the audience, the two catches at O O turned, thus securely holding the half shell in the hollow door, and the front doors are immediately closed. Proceed as you would were you doing "sliding Die Box," finally opening all doors and proving the box to contain nothing.

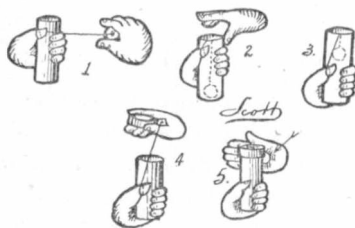
### THE SUPERB VANISH

As Seen: The artist takes up a card board tube, its cover and a billiard ball, which are given to the spectators for thorough examination. Upon being returned, the ball and tube are placed in his left hand, the tube being held in a perpendicular position, closed end down. The cover of the tube is then placed on

his table and the ball is transferred from the left to the right hand. The ball is now dropped into the tube. Taking the tube cover off of the table in his right hand, he closes the tube by placing the cover over its open end. The ball is commanded to vanish. A spectator, opening the tube, discovers—nothing!

Requisites and Preparation: Secure a card board tube measuring seven inches long, two inches in diameter (closed at one end), and a card board cap to fit over the opposite end. Make a loop, of flesh colored cat gut, of sufficient size to easily slip on or off your thumb. To this loop attach a piece of fine black silk thread about nine inches in length, and to the free end of the thread securely fix a pellet of wax. Lay the tube, cap and prepared silk thread on your table.

To Vanish the Ball: Take up the tube from your table, at the same time slipping the cat gut loop over your left thumb, and allow the thread to hang down—the pellet of wax will not be perceived. Pass the tube, its cover and a 1 1-4 inch ball for inspection, securing the ball first, after having been examined. While the tube and cap are being examined, you press the pellet of wax against the ball held in right hand. The tube and cap, having been examined, are taken in right hand. Place the tube in your left hand, with the ball, and the tube cover on a table on your right.



(The above illustrations are all rear views)

Getting to Work: The ball is now taken in your right hand (Fig. 1) and is dropped into the tube contained in left, Fig. 2. While your right hand is securing the tube cover, the left slips down the tube, bringing the ball to the center of same, Fig. 3. Before placing the cap over the opening of the tube, the right hand thumb slips under the thread (between thread and tube) and, with a slow upward movement forces the ball to rise out of the tube, and into the palm of right hand—a very fine move. In this upward journey of the right hand the cap is held between the first and second fingers of your right hand.

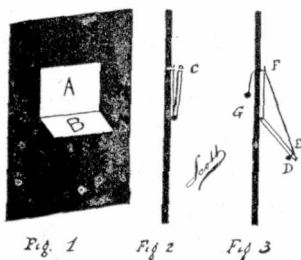
Fig. 4 shows the position of the hands after the upward move, the right hand containing in its palm the ball forced from the tube and the cap about to be placed over the tube. Right side is facing audience during all these moves.

Immediately after the ball is palmed, the tube cap is placed on the tube opening. Arrow in Fig. 5 shows the ball in right hand. Transfer the tube contained in left hand to your right and place the tube in a perpendicular position, on your table, at the same time allowing the ball in your right hand to drop to "servante." In transferring the tube from left to right hand, the cat gut loop on left hand thumb is slipped off and gotten rid of. By driving a small nail into a ball and tying the unprepared end of the thread to it, you are enabled to perform the trick with safety.

### THE CARD BOARD

As It Appears: A card is selected from a pack by an onlooker. Having noted what card it is, he places it in the center of the pack and retains the latter. A thick piece of dull black card board is exhibited on both sides very slowly, and held steadily in right hand. Upon command, the card which was selected

and replaced in the pack, instantaneously makes its appearance on the center of the card board. They are now laid on a table, card board uppermost. A "wise" spectator is sure to take the pack to ascertain whether the selected card is still among the other cards. He discovers that it is and immediately informs the performer of the fact. "Possibly so," exclaims the magician, "but if such is the case the card must have detached itself from the card board." The card board is then exhibited on both sides and passed for examination, the card having entirely disappeared.



Construction: Two cards, one of them a court card, are cut across their widths, exactly in two. A thin sheet of rubber, cut to the exact size of a card, is glued to the back of the two halves which make up the court card. The remaining half cards are glued to the opposite side of the rubber sheet and all placed in a book to dry. This rubber card, when dry, may be bent exactly in two, but owing to the flexibility of the rubber sheet, straightens itself when pressure is relaxed. Two sheets of card board, each measuring five by seven inches, are painted a dead black. The rubber card is placed exactly in the center of one of the sheets, and the upper half, A of Fig. 1, is glued on. Once dry the lower half, B, is bent over, thus covering the upper half A.

A large pin hole is pierced through both these

half cards and the card board, as per C in Fig 2, which is a side view, and the back of the lower half of the card painted a dead black. Run a length of strong black silk thread, to one end of which is made a knot (D of Fig. 3) first through hole E, thence to hole F, permitting about 1 1-2 inch to protrude at the back of the card board, and to this thread attach a shoe button, G. Now if the shoe button is pulled down, the lower half of the card, the back of which is painted black, will come up and will completely cover the upper half, the card board appearing black on both sides.

Placing: The card board, thus prepared, is laid on your table (shoe button side uppermost) directly over its unprepared duplicate mentioned above.

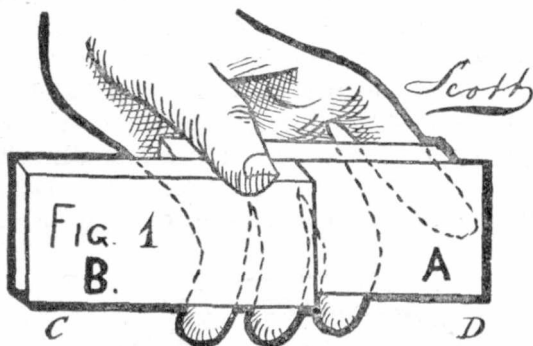
Presenting: A card is "forced," returned to the pack and shuffled by a "wise" spectator, who retains it. The prepared card board is taken up in your right hand, the first finger of which conceals and pulls the shoe button down, compelling the rubber card to bend in two, and the card board is exhibited on both sides. The card selected by the "know-it-all" spectator, is comanded to appear on the card board held in your right hand, which it does, by permitting the shoe button to escape from under your first finger, the rubber card straightening of its own accord.

This card board is returned to your table and secretly placed under its unprepared duplicate. Upon being informed that the selected card is still in the pack, take up the duplicate black card board and pass it for inspection. The prepared card board is unperceived, as your table top, on which it lies, is covered with black velvet.

## THE DOUBLE COLOR CHANGE

**Seeing It:** The performer divides a pack of cards into two equal parts, and holds them in his left hand as per Fig. 1. Passing his empty right hand over these two half packs a second later, the top cards of each half pack are seen to change into two entirely different ones.

**Working:** Divide a pack of cards into two equal parts, and hold them in your left hand as illustrated at Fig. 1, permitting a card on the face of half pack A to protrude about one inch beyond the edges of the remaining cards.



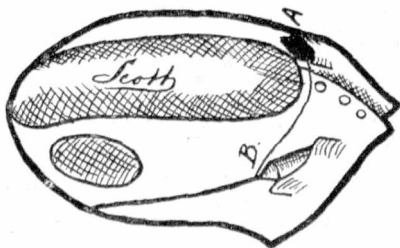
After showing your right hand to be empty, you pass it over these half packs by starting at C, going over the faces, and ending at D. Just as the fingers of your right hand reach D, the first finger of your left, which is behind half pack A, slips the last card of this pack, and it is palmed off in your right hand. Pretending astonishment at the non-success of your effort, you again pass your right hand, the palm of which contains a card, over the half packs as at first. When the fingers of your right hand again reach D, the protruding card on the face of half pack A is also palmed off. The right hand goes back to its former

position at C. In its journey toward C, it stops for the fraction of a second over pack B, and places the two palmed cards on it.

### THE LIGHTNING COLOR CHANGE

Effect: Taking up a red handkerchief, the artist crumples it in both hands, but allows part of it to be seen, and waves it gently up and down. Upon making a throwing movement, the red handkerchief is visibly seen to change into a blue one.

Requirements and Preparation: A Buatier Pull. A length of strong black silk thread, about 18 inches long. At one end of this length of thread make a loop and attach the opposite end to the handkerchief holder of your "pull." The handkerchief holder of the "pull" is now placed in the lower right pocket of your vest, and a blue handkerchief is folded "accordian" plait and inserted in the loop at the free end of the length of thread. Thus arranged, the handkerchief is placed at (not in) the opening of the lower pocket on the left side of your vest and all appears as in the drawing below.



To Perform: With your left side facing the spectators, pick up the red handkerchief from your table with your left hand, at the same time securing the "pull" from the right vest pocket. The hands are brought together as you turn, so that your right side will be directly facing the audience. Now clip the thread connecting the "pull" and the blue handker-

chief, between the thumb and first finger of your left hand. Pretend to crumple the red handkerchief, in reality gradually forcing it into the "pull." Once this is accomplished, you have but to straighten your arms and allow the "pull" to the back of your vest, under coat; the blue handkerchief, which is at the mouth of left vest pocket, is forced to fly unperceived from said vest pocket to your hands.

## **GOLDIN'S COLOR CHANGING HAND- KERCHIEFS**

### **A TRANSPOSITION**

**The Looks:** A red and a yellow handkerchief are tied together at their extreme corners, and a tip of the red is held in the right hand, allowing the yellow to dangle at its opposite end. Upon the performer passing his left hand down the length of these handkerchiefs, they are seen to have changed places, the yellow now being held by the tips of the fingers of right hand and the red dangling from its opposite tip.

**Fixing:** To the unprepared end of a "Goldin" double bag (representing a handkerchief) the outer layer of which is red, attach a yellow handkerchief. To the unprepared end of the yellow bag, which is contained in the red, attach a red handkerchief. It will now be clearly seen how the effect is accomplished, so the method of performing, which I have eliminated, is perfectly manifest.

### **COMBINATION NO. 1**

**Its Looks:** Your left hand trousers pocket is turned inside out and, after having been proven empty, is placed in its former position. A red and a blue handkerchief are taken up, and after being tied together at their extreme corners, are held in the right hand. The left hand now passes down these two handkerchiefs and they are seen to have changed



to a yellow and green. Dipping the first finger and thumb of your left hand into your left trousers pocket, you extract the vanished red and blue.

How: The two handkerchiefs which changed color are "Goldin's Color Changing Handkerchiefs." The two unprepared handkerchiefs, a red and a blue, duplicates of the "color changing" are tied at their extreme corners, crumpled into a compact parcel and placed at the top-most part of your left trouser pocket. If this pocket is turned wrong-side out the handkerchiefs are not perceived.

Performing: The "Goldin" handkerchiefs are taken up, tied and held in right hand. The left hand, passing down these handkerchiefs, supposedly changes their colors.

### SCOTT'S NEW TWIST

Effect: The artist exhibits a green handkerchief and vanishes it, afterward showing both hands to be empty. He then turns his left trousers pocket inside out and proves it to be empty; the pocket is then placed back. Taking up a blue handkerchief with the tips of the first finger and thumb of right hand, he exhibits it on all sides and gives it a sharp downward jerk, or swings it in a circle overhead, when the blue changes into a red handkerchief and the green previously vanished appears at the very tip of the red. Holding these in his right hand, he exhibits his left to be empty and takes the blue, which changed to red, from left trousers pocket previously shown empty.

Explanation: Upon calculating you will notice that the trick involves five handkerchiefs, a green and a blue being unprepared. Another green and blue are sewed one within the other, as per "Goldin's" handkerchiefs, in the form of a bag, but instead of the usual light weight ring a heavy metal ring, measur-

ing about two inches in diameter is sewed at one of their corners. Into the bag, formed by the blue and green handkerchiefs, the tip end of a red handkerchief is sewed and concealed (just the same as in "Goldin's.") Now if you were to hold this blue bag near the ring (opening) really gripping the protruding end of the red handkerchief concealed therein, as illustrated at Fig. 1, and give it a sharp jerk downward,

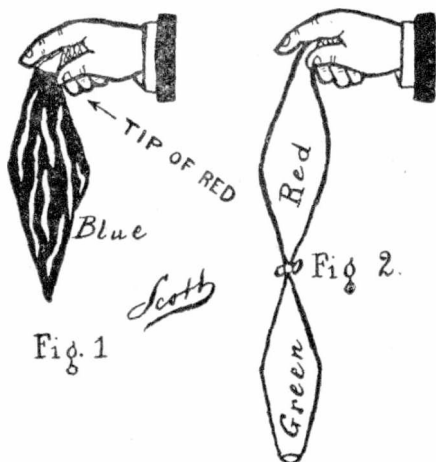


Fig. 1

Fig. 2.

the supposedly blue handkerchief, really the bag, would turn inside out and thus expose the hidden red, and a green handkerchief, really the bag turned inside out, would apparently appear at the tip of the red, as per Fig. 2. If you have a "Goldin Handkerchief" trick, all that is necessary is to discard one of the unprepared handkerchiefs attached to the bag.

Preparation: Fix the bag as before, leaving a small end of the concealed red handkerchief exposed and lay it on your table. Crumple the unprepared blue handkerchief, and place it in left trousers pocket, as you did those used in the previously explained tricks.

Acting: Vanish the unprepared green handkerchief. Show your left trousers pocket empty and replace it. Take up the bag, which resembles a blue handkerchief, by its prepared end, at the same time grasping the end of the concealed red between the finger tips and give it a sharp downward jerk. When you do this, the blue handkerchief apparently changes to red, and the green handkerchief you previously vanished apparently appears at the tip of the red. This done, take the prepared end, which hangs down, in left hand to conceal the ring shape and then transfer it from the left to the right hand; right hand now conceals the prepared end of the "bag." With your left hand you now produce the blue handkerchief from your trousers pocket. For the parlor, a better effect may be obtained by showing your left hand empty and passing it down the blue, the blue changing into red and the green making its appearance at the tip of the red.

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