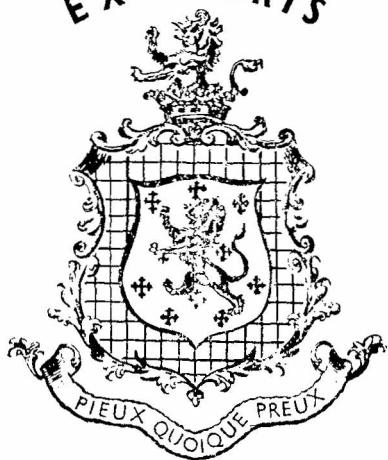


REEL MAGIC



ALBENICE

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WILL ALMA
M.I.M.C. (LONDON)

REEL MAGIC

by
ALBENICE

Professional Magician and Inventor
of
Conjuring Mysteries Par Excellence

* * *

INCLUDING
THE PENETRABLE SILK
by SPALDING

* * *

Edited by: RALPH W. READ

* * *

Sixty Six Illustrations

FOURTH PRINTING

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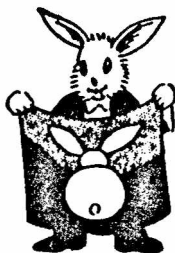
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REEL MAGIC
and
THE PENETRABLE SILK

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INTRODUCTION TO SECOND EDITION

Initially published in 1941, this work has enjoyed great popularity throughout the years, due entirely to the subtlety of the methods and the beauty of the effects.

The subject of "Reel Magic" is still of absorbing interest to the profession, and it is with great pleasure that this revised and enlarged edition is now offered, including a special pet of Albenice's which he developed subsequent to the publication of the first edition.

This additional Albenice effect has been used in his own programs for some time, and, as the secret was not known to others, it was exclusively his own. Full details will be found in the Addenda to the current volume.

Also in the Addenda will be found the complete manuscript of "The Penetrable Silk" by Spalding, which was originally published in "The Sphinx" in the form of a series of articles. Spalding independently developed a whole series of penetration effects using a reel and a silk handkerchief, all of which are very effective. We are glad that we are able to include Spalding's work in this edition of "Reel Magic."

LOUIS TANNEN,
Publisher.

FOREWORD

A GREAT MANY of the effects in this book were originated by me in connection with my work as a professional, playing engagements in Night Clubs, Hotels, Private Clubs, Parties, etc. Their effectiveness has therefore been proven in actual performance and the reader is thus assured of their practical value as entertainment and in the simple methods which are necessary when working under such conditions.

Some time ago I marketed The Serpent Silk, which made a hit with magicians everywhere and actually swept the country by reason of its novelty. One of the other handkerchief effects described herein was sold to a limited number of performers but it was later withdrawn from general sale, since it seemed more desirable to put it and these other tricks in book form for the benefit of all who may be interested.

As in all things, "nothing succeeds like success". With the thought that these tricks may add prestige and popularity to magic and magicians, increasing the entertainment quality of magical performances, such acts will be in greater demand, and all of us in the profession will profit accordingly.

For these reasons, I am pleased to present these "pets" of mine together with other tricks, old and new, employing reels of all sorts, the intention being to make this work as complete as possible.

My sincere thanks are hereby given to Ralph W. Read of New York City for his care in editing and arranging this material, and equal thanks to "Spalding" and the publisher for the valuable ideas they have contributed.

That the "reel" may make your magic look "real", is the wish of the author who believes that there are still many undiscovered mysteries possible with the ingenious little device treated herein.

New York City,
January, 1941.

ALBENICE.

FROM THE PUBLISHER

We believe we are giving the magic fraternity a treat in the publication of this volume since it contains the latest developments in this specialized field of magic with reels.

Albenice has been one of our close friends for many years and is a performer and inventor of rare ability. His presentation of magic is both artful and original, and, while still a young man, he has gone far in his chosen profession.

It is one thing to perform magic tricks, but it is quite another thing to invent effects that are truly magical—and practical. In the case of Albenice, his mind is never idle, for he is always "trying out" some new idea, some conception that is unusual and different from the run-of-mill tricks. You are instantly aware of this when witnessing one of his performances.

In addition to his original effects, now published for the first time, he has to his credit, a number of equally clever tricks utilizing other objects and principles—notably his Arabian Bead Mystery, Nite-Club Card Riser, etc.

In view of the fact that most professionals of an inventive turn, jealously guard their own conceptions and methods, we think a vote of thanks is due this author for his generosity in sharing his secrets with our readers . . . and we are sure all of you will join us in hearty agreement.

NAT LOUIS.

Chapter I

Knot Effects with Handkerchiefs

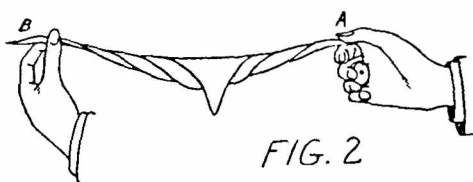
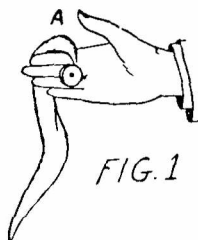
THE SERPENT SILK (Albenice)

This conception took the magic world by storm when the author released it about a year ago. A 24 or 27-inch silk handkerchief is twisted rope fashion and a knot tied at its center. Holding the silk at one corner by the finger tips, the lower corner visibly moves upwards and gracefully glides through the knot which is thus untied.

This is accomplished by means of a Controlled Utility Reel upon one side of which is a disc. When pressed down this disc prevents the extended thread from flying back into the reel. On the opposite side of the reel is a clip which goes between the middle and third fingers thus enabling you to hold the reel concealed in the palm of the hand. One corner of the handkerchief is tied to the end of the reel thread. The various moves given below are numbered to correspond with the illustrations, a careful observance of which will make it easy to master the effect.

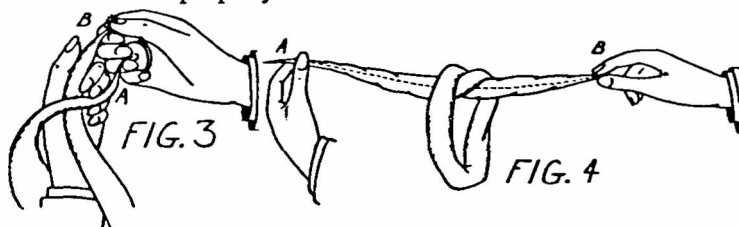
1. The silk is held in the right hand with the reel in position, Fig. 1. Note that A end of silk is tied to the thread, while the B end hangs down, free.

2. The left hand grasps the B end between tips of forefinger and thumb, at the same time pulling the silk slightly. This draws the thread far enough out of the reel so the corner tip of the A end of silk is held between right forefinger and thumb. Now twirl both hands until the handkerchief is **TIGHTLY ROLLED AROUND ITSELF**, forming a sort of rope which you pull taut so it will stay in that condition. It must be tightly rolled otherwise the trick will not work properly.

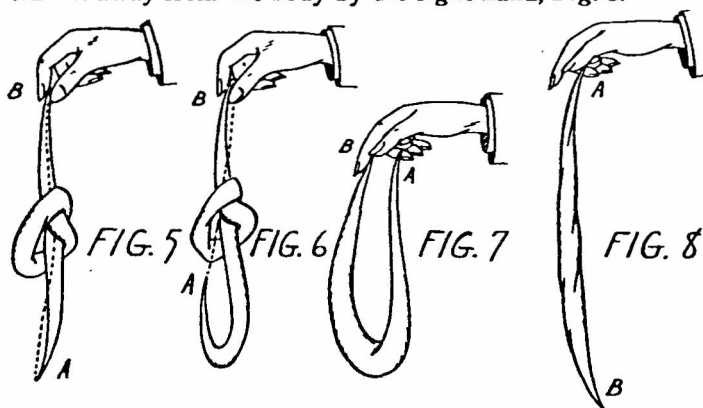


3. The right hand now brings the A end over the back of the left fingers, then over the left thumb, also over the B end, thence between left middle and third fingers which grip this A end. At the same moment, the right forefinger and thumb grasp the B end. The left hand is then withdrawn, pulling the thread out of the reel at the same time.

4. Continue pulling the A end through the loop until you have a large loose knot in the middle of the silk, or slightly below, should it come a trifle away from the middle. The loop of the knot must be large, as if pulled down small, the trick will not work properly.



5. Now, without disturbing or changing the size of the loop knot, hold the silk taut in a vertical position between the hands, left hand at the bottom, right hand at the top with the thread from the reel running through the right forefinger and thumb along with the B end of silk. The right thumb presses against the thread to prevent the reel from drawing it in, while the left hand lets go of the A end. The handkerchief is thus held out away from the body by the right hand, Fig. 5.



6. The right thumb releases pressure on the thread, the

action of the reel causing the lower (A) end of silk to jump up. When the A end reaches the knot, the right thumb tightens pressure on the thread thus stopping the A end at the knot.

7. The right thumb again releases pressure on the thread which permits the A end to glide up through the knot and hit the fingers of the right hand—at this moment, the right fingers let go of the B end which drops down. The A end stays in right hand, thanks to the reel. This switch of ends is so fast that it is never seen or followed by the human eye.

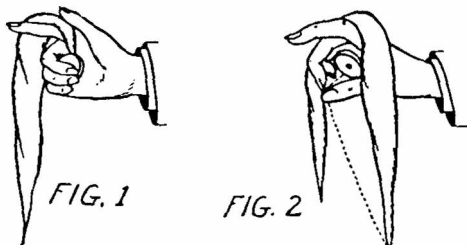
8. The silk having untied itself, appears at the finish, as illustrated. You may immediately repeat the effect, however this is not recommended. Roll up the silk and place it in your pocket or on the table, ready for the next performance.

VISIBLE SELF-TYING SILK

(Albenice)

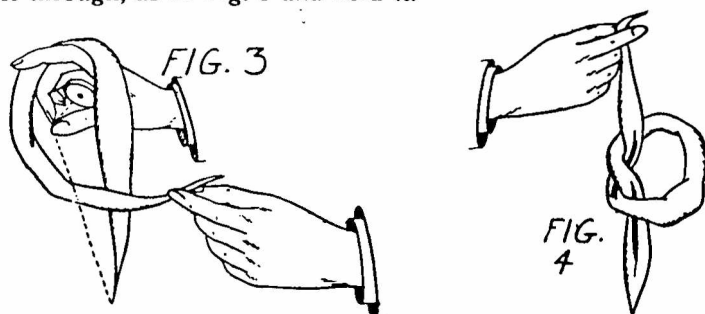
Many are familiar with the manually operated thread method in which a twisted silk handkerchief, held at the finger tips, visibly curls up and ties a knot at its center. This formed a part of the effect of G. W. Hunter of England who held a knotted silk in his other hand, this one untying while the other tied its knot. This old method was a bit complicated and required advance setting, hence could not be done impromptu.

This new method will delight performers and audiences alike, for it is simple and rapid and may be presented at any time. I prefer a 24-inch silk handkerchief, one corner of which is firmly attached to the thread of the tiny Controlled Utility Reel. The right hand holds the reel and the silk in the position as shown in Fig. 1. The forefinger is extended, while the other fingers are curled around the reel.



With left hand, grasp the tied corner of the silk and pull it, with the thread, towards you over the right thumb and down to the position as shown in Fig. 2, at the same time holding the thread between right thumb and middle finger, as shown.

With the left hand, now reach in between the thread and the long end of the silk, grasp the short, free, end of the silk, pull it through, as in Fig. 3 and hold it.



Now quickly release the thread and middle finger of the right hand, and tip the right hand downwards a little at the same time. The tied end of the silk will shoot up through the loop, being drawn snugly against the concealed reel. Tipping the right hand causes the silk to slide off that hand and a knot is thus formed in the center of the handkerchief. The moment the tied corner reaches the reel, your right fingers curl around the silk "to hold it", and you let go of the lower corner, dropping your left hand, thus making it appear as though the knot was tied while held by the lone right hand, Fig. 4.

THE NAUGHTY KNOT

(Albenice)

This novel effect is a variation of The Serpent Silk, but in this instance the knot instantaneously unties itself while the opposite ends of the silken rope are held, an end in each hand. It seems impossible that the knot could become untied while thus held but the use of the concealed Utility Reel causes it to occur with lightning-like rapidity.

The 24-inch silk handkerchief is twisted rope-fashion and the loose knot is visibly tied exactly as in The Serpentine Silk with the reel in the usual position in the right hand. Hold the ends of the silk and display the knot as in Fig. 1.

It is necessary to switch the ends of the silk which is done in a casual manner, as follows: The left hand transfers that end of the handkerchief to the right hand which now holds both ends, the visible knot hanging below as in Fig. 2. The right thumb and forefinger hold the thread and the corner to which it is tied.



After thus exhibiting the knotted silk in the right hand, the left hand grasps the free, untied, end of the silk and both hands again hold the handkerchief which appears as in Fig. 1, but the path of the thread has been changed by this switch of ends.

The situation should now be as shown in Fig. 3, the thread making a loop as it goes from the corner of the silk in the right hand, through the top part of the knot and back to the reel in the right hand.



Holding the handkerchief as described, it is only necessary to release the tied end of silk from the right hand, and the reel will speedily pull that end through the knot and back to the right hand, the knot seeming to dissolve itself since the action is too fast to be seen by the spectators.

A SUGGESTED ROUTINE WITH THE VANISHING CANE AND HANDKERCHIEF

(Albenice)

Many performers present the effect of vanishing a cane which changes in the hand to a silk handkerchief which is then laid aside.

Instead of stopping there, we suggest the following routine with several effects described herein, these making a natural sequence. To the corner of the silk in the cane nearest the cane knob is attached the thread of a Utility reel in the usual manner. The thread comes out of the cane with the reel on the outside, as in Fig. 1.



With the reel in the palm of the right hand, you hold the cane from which you remove the knob and vanish the cane in the usual manner. The reel remains in the right palm with the silk in full view and ready for you to do The Serpent Silk, then into the Naughty Knot, followed by The Visible Self-Tying Silk and The Visible 40th Century trick. A second reel will, of course, be needed for the set-up of the latter effect.

VISIBLE "40th CENTURY" SILKS

(Albenice)

To cause a silk handkerchief or flag to vanish and later be found tied between two silks previously knotted together, has been one of the popular tricks for years under the title of "Twentieth Century Silks". Double handkerchiefs have been used, also a switch of the two tied silks for a set of three tied ones; in no instance did the silk visibly appear between the two tied ones.

This new method, employing the Utility Reel, is so far ahead of the previous methods that it is rightly termed "40th Century". A yellow silk is shown and placed in a paper bag or device from which it may be made to vanish. A blue silk is held in each hand and shown separately as the hands are far apart. At the word of command, the yellow silk appears like lightning, tied between the two blue silks. The bag is, of course, found empty.

PROPERTIES AND PREPARATION:

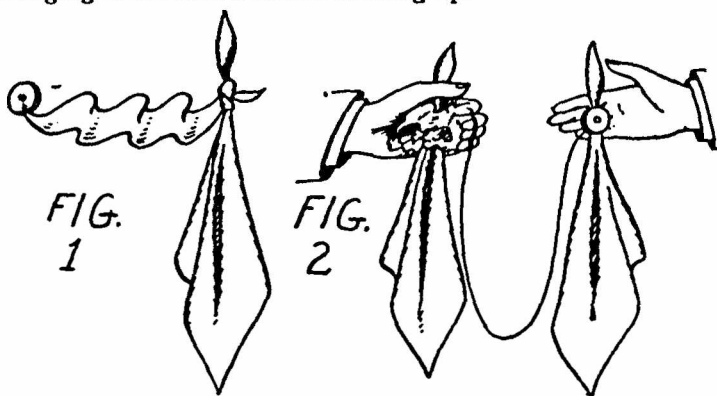
- A—Two 24-inch blue silk handkerchiefs
- B—Two 24-inch yellow silk handkerchiefs
- C—One Controlled Utility Reel
- D—One double paper bag, or "Magician's Cornucopia"

Assuming you are working with an assistant, the preparation and placement of the properties, is as follows:

First: Tie one corner of a yellow silk to the end of the reel thread.

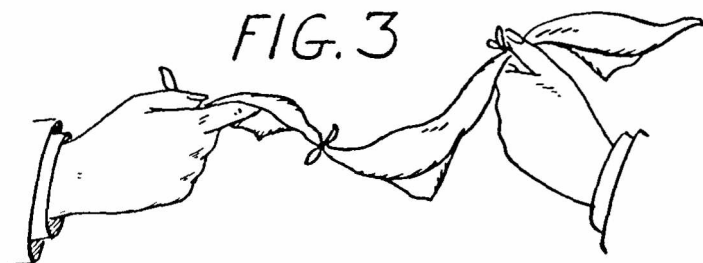
Second: Tie the opposite corner of the same yellow silk to the corner of one of the blue silks—about two inches from the corner.

Third: Fold the same yellow silk "accordion fashion" as shown in Fig. 1. Thus compactly folded, assistant holds this concealed in the left hand along with the reel—the blue silk hanging down with a corner sticking up.



Fourth: Assistant now picks up the other blue silk with right hand which then moves towards left hand, the right forefinger pointing to silk in left hand, as you say, "One silk". Right hand secretly takes the reel from left hand, and assistant separates his hands causing the thread to come out about twenty inches, Fig. 2. As you say, "Another blue silk", assistant's left forefinger points to the silk held in his right hand. The assistant now has a visible blue silk in left hand which holds the concealed yellow silk; his right hand holds a visible blue silk, and the concealed reel. The thread hangs about fifteen inches as in Fig. 2, and the right forefinger and thumb hold the thread near the reel.

Everything is now set except the visible duplicate yellow silk which the performer picks up from the table, inserts in the secret compartment of the paper bag, closes it, twists it up and breaks it—Crash!



At that instant, the assistant releases the thread in his right hand and opens the left hand slightly, releasing the concealed yellow silk one end of which flies like lightning across to the right hand and thus appears to be tied between the two blue silks. The movement of this yellow silk is so fast that its appearance is truly magical. The right hand, of course holds its end of the yellow silk so that it appears to be tied to the blue one in that hand, the string being held by the assistant as shown in Fig. 3.

The paper bag is shown to be empty, or any other vanishing method may be used by the performer. The trick may be performed without an assistant by a simple change of routine. The folded yellow silk and reel may be concealed in the blue silk to which they are connected, and the whole loosely held together with a pin so this yellow silk and the second blue silk may lie on the table. The other yellow silk is first put in some vanishing device and laid down. Then the performer picks up the prepared blue one, and the free blue one, proceeding as above described.

Chapter II

Penetration Effects with Handkerchiefs

PENETRATION EFFECTS WITH HANDKERCHIEFS

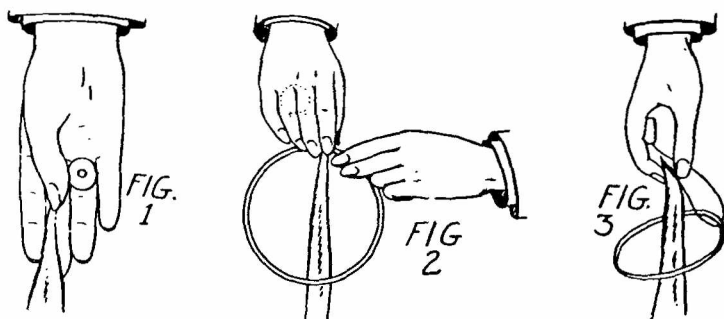
Long before the present vogue of "reel" magic, various penetration effects were accomplished by means of thread or wire arrangements in boxes, cabinets, screens, etc. Later developments brought about a silk penetration using these same principles with empty hands and a simple thread attachment to the handkerchief, no reel being employed. The recently discovered methods using a reel are a definite advance, being simpler in operation as well as faster and more effective, as you will note from the following:

"PENETRO" (Albenice)

The basic principle of such apparent penetrations is well illustrated in this effect which, though simple, is one of the prettiest illusions of this type. The Utility reel with finger clip is used, it being held in the usual position in the right hand at the base of the middle and third fingers. The silk is fastened to the end of the reel-thread, and is exhibited as in Fig. 1 (view from the rear, as seen by the performer). The left hand holds a ring about 6 inches in diameter, such as is used in the Linking Ring Trick.

The left hand brings the ring over in front of the silk so the fingers of the right hand can grasp the ring at a point near the point gripped by the left fingers, Fig. 2. As the right fingers grasp the ring, the left fingers release it and simultaneously reach in through the front of the ring and grasp the tied corner of the silk which is brought through the ring from the back to the front and again grasped by the right fingers. The left hand at the same moment, grasps the ring which now encircles the silk, this series of moves requiring but a second to execute.

The right hand is held still while the left hand moves the ring down and up the silk several times for a distance of five or six inches. This action conclusively demonstrates to the audience that the ring is actually around the handkerchief (which it is), but it causes the thread to be drawn out of the reel on the downward movement of the ring, and to go back into the reel on the upward movement. The condition is as shown in Fig. 3 which, for clarity, is a side view with the thread slackened.



At the end of the last downward movement of the ring, then about five inches below the upper corner of the silk, the right fingers let go of the tied corner of the silk which flies down through the ring and back up to concealed reel. The right fingers are still in position as though holding that end of the silk, and the ring, now free, is drawn away and exhibited in the left hand.

To the spectators, it seems as though the ring melted right through the silk, since the rapid movement of the tied corner is not apparent to them. If they are conscious of anything taking place, the impression is that of a mere ripple in the silk as the "melting" takes place. This, as well as other such tricks, should be practiced before a mirror so you may observe the effect as the audience sees it.

SPALDING'S PENETRABLE SILK

Although this effect was described in *The Sphinx* magic magazine (August, 1940), no book on reel magic would be complete without a brief description of it, and it is therefore included herein.

The effect: A large silk handkerchief, held by opposite corners between the performer's hands, is caused to visibly penetrate a cane held directly above the silk by an assistant.

Concealed in the right hand is a reel attached to one corner of the silk. You display the silk, then the left hand grasps the tied corner between forefinger and thumb and draws the silk towards the spectators. This action draws out the thread as the right hand remains stationary. From your right side, your assistant steps up and holds the cane in front of you, and under the thread. The tied end of the silk is then passed under the cane and placed in the fingers of the right hand. The silk is now permitted to slip through the left hand which is brought forward until the opposite free corner comes between the fingers of the left hand where it is held. Slacken the silk a bit, drop the right hand a little and release pressure on the reel-control, then elevate both hands until the silk is above the cane.

Penetrations may be also made downwards by reversing the process, and of course through other objects, as described in the magazine referred to above.

Chapter III

Color Changes with Silks

COLOR CHANGES WITH SILKS

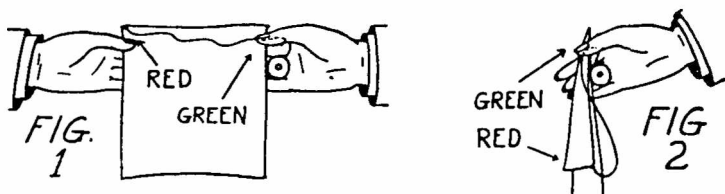
The following effects were discovered since the completion of the original manuscript for this treatise. They are so new that only two or three people have ever seen them, and then only in private demonstrations. Their extreme novelty will appeal to all "reel" performers.

A SMART COLOR CHANGE

(Nat Louis)

The right hand holds a 24-inch Rainbow handkerchief by one corner, this corner being green. The left hand strokes the silk a couple of times when the green corner suddenly changes to red. The effect is quite startling.

As you may surmise, the Utility reel causes one corner to change places with a nearby (not opposite) corner. The first position is the same as in The Serpent Silk. The thread is attached to the red corner which, with the reel, is held in the right hand. The left hand grasps the red corner, drawing it and the thread to the left while the right hand slides along the silk until the green corner comes into the right fingers. The present situation, as seen by the performer, is shown in Fig. 1.



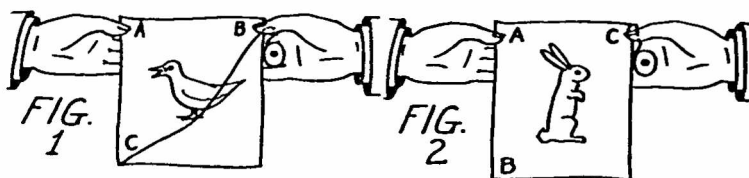
Have the thread slack and let go of the red corner so the silk now hangs by the green corner from the right hand, Fig. 2. The fingers of the left hand now loosely encircle the silk and stroke the green portion below the right hand a couple of times. While stroking with the left hand, let go of green end (and thread) and in the twinkling of an eye, your right hand holds a red corner instead of a green one!

THE QUACK RABBIT

(Nat Louis)

Magicians are familiar with the 24-inch silk known as the "Rabi-Duck" silk. It is a single handkerchief which, when first exhibited, bears a grotesque likeness of a duck. Since every magician is expected to produce a rabbit, the performer flips the silk in his hands causing the duck to instantly transform itself into the desired bunny.

The use of the Utility reel simplifies the operation and makes the change more magical than ever. The performance is made easier by using the wedge for locking the reel with the thread extended (see "Card on Ribbon", described later). The silk is held between the hands so the duck shows, the position, as seen by the performer, being as in Fig. 1. Note that the thread is attached to the corner marked "C", the thread being slack and running up through the right fingers, thence to the reel which is concealed in the right hand.



To make the change, the left hand firmly holds corner "A", while the right hand releases the thread and corner "B" so it drops in front of the silk. The reel yanks corner "C" into the right hand, thus altering the position of the design so it now appears as a rabbit. Just before the right hand releases the thread and silk, a little back and forth wave of the hands will free the thread from contact with the back side of the silk as it runs from corner "C" to corner "B". The finish is illustrated in Fig. 2.

Chapter IV

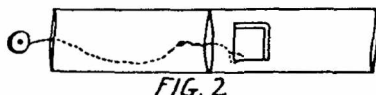
With Playing Cards

WITH PLAYING CARDS

Card on Ribbon
(Albenice)

This novel method of producing a chosen card is quite new. A spectator selects a card which is then torn to pieces. The performer causes the pieces to vanish, when, suddenly the card, fully restored, appears on the center of a length of ribbon held by its ends between the assistant's hands.

The ribbon is a double one, being one yard long and 1½ inches wide with vari-colored stripes or bands running crosswise the full length. The two single yard lengths are placed one on top of the other and stitched along both edges, or joined there with the new "Liquid Thread." The ends are left open and a slit is cut crosswise through the center of one ribbon, the slit running almost from edge to edge. The edges of the slit may be treated lightly with Liquid Thread to prevent raveling and avoid any roughness. The slit can not be noticed due to the colored stripes, although, for the sake of clarity, the slit is shown wide open in Fig. 2.



Other requirements consist of:

One Utility Controlled Reel.

One mechanical card (picture card) which folds into quarters, its rubber hinges causing the folded card to open out full size when released.

One "Forcing" pack of cards, all alike, and the same denomination as the folding card.

One "Devil's Handkerchief", "Conjuror's Cornucopia", "Card Box", or other device for vanishing the torn pieces of card.

With a needle, run a thread through each of the four center "corners" of the folding card, Fig. 1. The button has been removed from the end of the reel-thread which is drawn out of the reel and with a needle is run into the double ribbon and the needle pushed out through the ribbon about 1½ inches away from the slit. The end of this reel-thread is then tied to the thread at the back of the folding card which is now folded into four and poked into the ribbon through the slit, the whole ribbon and card arrangement being now complete, as shown in Fig. 2. The assistant holds the reel palmed in the right hand, at roots of middle and third fingers while the forefinger and thumb hold the ribbon and the thread. The left hand holds the other end of the ribbon the slit side of which faces the audience. Be sure there is a little slack in the thread so the action of the reel will quickly jerk the card out and into full view, expanded, in the center of the ribbon, when the thread is released at the proper moment.



The performance is now obvious—the performer forces the card which he then tears up, placing the pieces into the vanishing device. He says, "Go!"—the assistant releases the thread and the card appears on the ribbon as though materialized from thin air, and there must not be any movement of the assistant's hands during the operation.

Anxious to give these effects the broadest application, our editor, Ralph W. Read, suggests a very simple but most ingenious method of locking the reel with the thread extended. Merely press down the control-disc on the reel and insert a small wooden wedge as shown in Fig. 3. Thus locked, you may set the ribbon in advance, place it on the table and do the whole trick without an assistant. This same idea may be applied to other tricks in which it is necessary to lock the reel in advance and have it placed for later pick up. The thumb readily pushes the wedge out of position and is lightly held against the reel after the release is made.

RIISING CARDS THROUGH THE AIR

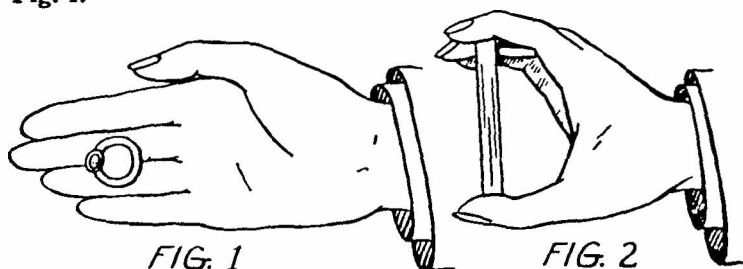
(Albenice)

While this trick comes well in the middle of the book, it was for causing cards to ascend through the air from a pack held in the left hand, to the right hand held high above, that the reel was originally devised many years ago. Indeed it was called the "Card Reel" and is even now referred to by that name by many in the magic profession. It was not "controlled", and the standard routine was to place the reel in the vest pocket.

The cards were selected from the pack, replaced, and gotten to the top (back) of the pack by the performer who secretly secured the waxed button and pressed it against the rear card of the pack. The thread ran up through the fingers of the upper (right) hand, and when released, the reel drew the card up to the waiting hand above.

The author has never seen the trick performed otherwise, and always regarded the method as clumsy due to the many moves involved in the procedure. Experimenting with the Utility Controlled reel, we have devised a method so simple that it revolutionizes the presentation of the trick.

Remove the waxed button that comes with the reel and replace it with a larger button $\frac{3}{8}$ or $\frac{5}{16}$ of an inch in diameter, the edges of which will protrude over the sides of the reel. Place the reel clip between the fingers of the right hand so the reel lies about midway between tips of fingers and palm, Fig. 1.



Take the pack, face down, in right hand (over the reel), spread the cards and have two or three selected and returned

to pack where you get them to the top, face down. You now hold the pack, face towards the audience, in the right hand, and ask, "Is that (front card) your card"? The exact position of pack and right hand is shown in Fig. 2, however this is a **SIDE VIEW** in order that you may note how in this natural position, the waxed button comes right up against the desired spot at the top of the rear card (the first one selected).

As you ask the question, and the spectator says, "No, that is not my card", your left hand comes up to the pack, the left thumb going back of the pack where it can easily press against the extended edge of the button and thus affix it to the rear card. The left fingers are on the front of the pack which, thus held in left hand, is lowered, while the right hand (with reel) is raised, causing the thread to unreel.

Upon releasing the left thumb, the first card ascends to the hand above, is shown, and the button secretly removed by the right thumb. The card is laid aside, the right hand again takes the pack as in Fig. 2 and the left hand casually waved to show it is empty. The left hand again takes the pack as before and the succeeding cards made to ascend in the same manner. It has been a long habit to have three cards selected but two are ample for any demonstration.

THE CARD FOUNTAIN

(Buatier De Kolta)

This card effect employs a Thornton reel and is therefore described in Chapter V devoted to the various tricks which may be performed with that particular device.

Chapter V

Miscellaneous Tricks

MISCELLANEOUS TRICKS

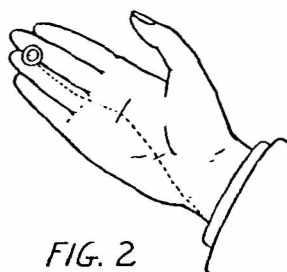
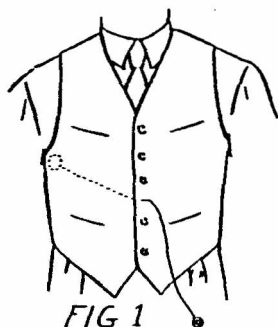
Button, Button, Who's Got the Button?

(Nat Louis)

The publisher sure devised a red hot number when he conceived this snappy impromptu trick. It is so subtle that the method is never even suspected, yet it is very easy to do when you have the secret gimmick—the reel having a safety pin attached.

At any time or place, you show an ordinary button on the palm of your right hand. You pass your left hand over the button for a fraction of a second—the button has vanished, leaving no trace and both of your hands absolutely empty! And it does not go “up your sleeve”, since you can remove your coat and immediately repeat the trick with arms bare to the shoulder.

To prepare, remove the vest button that is fourth from the top, and tie it to the end of the reel-thread in place of the regular waxed button. Pin the reel inside the vest just below the right armhole and draw out the thread so the button can be pushed through its proper buttonhole where it will be held in its usual position. See Fig. 1 which shows the thread slack for clarity.



To perform, stand with your left side towards the spectator. You have previously placed the button near tips of right middle and third fingers with the thread running along the back of the right hand, Fig. 2; thence through the buttonhole and to the reel. Nobody notices the missing button on the vest. The thread is hidden by your left arm and hand which is brought up near the right hand. As you cover the flat right hand with your flat left hand for just a moment, the right hand fingers tilt down and open quickly, allowing the button to fly unobserved, back to its place on the vest. Keep your hands flat all the time and of course open the fingers wide and show both sides after the trick is done. Practice the trick before presentation so your moves will be smooth, easy and natural, and you will fool everybody with it.

If desired, you may merely unbutton the fourth button, and have a duplicate button on the reel-thread, the working being the same. At the finish, you may button the duplicate which flies under the vest, leaving the regular button as usual.

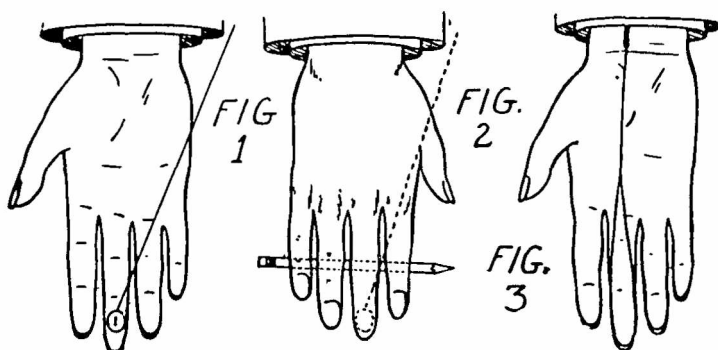
THE MAGNETIZED WAND

To cause a wand, borrowed pencil, etc. to cling to the inverted palm of the hand is adroitly accomplished with the aid of the pocket reel, or the Utility Controlled reel.

Place the reel in the right lower vest pocket and draw out the thread so you can affix the waxed button firmly on the middle finger of the right hand, near the tip, as in Fig. 1. With the back of right hand towards the audience, fingers pointing upwards, take the wand and hold it upright with the lower end resting on the button for a moment.

Then take the wand, or pencil, in the left hand as you turn the right hand over so the palm is downwards, and slip the wand under the right hand, between the thread and the fingers. When you get it balanced, remove left hand and the pencil will adhere to the right fingers as though magnetized, Fig. 2. You, or a spectator may withdraw the pencil, in which act you flip the button off the finger so it can fly back into the pocket, thus removing all evidence of trickery.

Some performers prefer to use a reel with a pin on it so it can be attached on the vest near right sleeve armpit, the thread running down the sleeve. On the end of the thread a loop of fine catgut is attached in place of the waxed button.



This catgut loop slips under the nail of the middle finger, Fig. 3, and the color of the catgut is such that it blends in with the skin's color. A mere bending of middle finger at the finish lets the loop fly back to the reel.

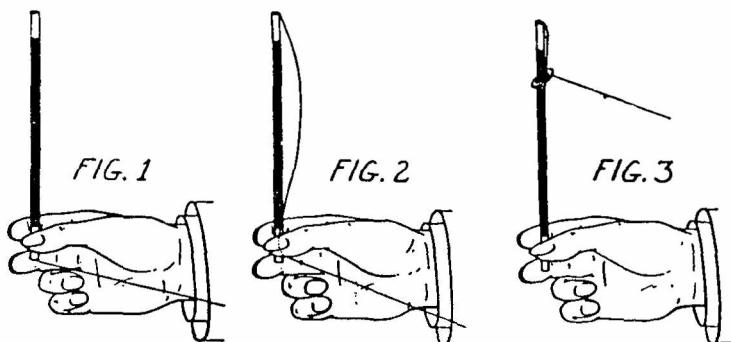
RING UP, RING DOWN

This is a clever impromptu stunt that can be performed by using one of the small reels and preferably a magician's miniature wand which is easily carried in the vest pocket. A borrowed lead pencil can also be used but the smoothness of the little wand makes it work much easier.

The reel may be placed in the lower right vest pocket, or pinned under the vest just below the right armpit. In either case, the thread is run across the body and up through the under side of the third or fourth buttonhole on the vest where the waxed button rests until wanted.

A small ring of celluloid or glass is used, or a smooth finger ring is borrowed. While this is being done, you exhibit the little wand holding it upright in your right hand with the waxed button pressed against the lower end, Fig. 1. With

the left hand, grasp the wand at the top end which is brought downwards to the left, while the right fingers slide along the wand, carrying the thread with it. The left hand pushes the wand through the right hand which is now at the bottom end holding the thread, as in Fig. 2.



Taking the ring in your left hand, you slip it over the top of the wand, Fig. 3.

Now, by placing the left hand at the top of wand and with the right arm pressing against the clothing (over the concealed thread) the reel action is stopped. Thus, if the hands move slightly so as to make slack in the thread, the weight of the right will cause it to glide down the wand, and the up and down movement of the ring may be repeated. The button is finally flipped off the wand, and is drawn back, out of sight.

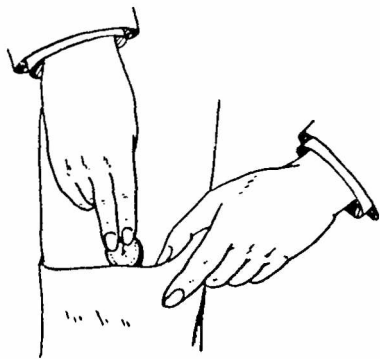
SIGHT AND TOUCH VANISH

James F. Herpick

In this amazing vanish of a half-dollar, the spectators see the coin and feel its presence right up to the last second—then, Presto! it's gone.

The strong, fast acting Wrist Reel is needed for this effect. Fasten the wrist strap around the right wrist up inside the coat sleeve but dispense with the finger ring which accompanies the reel. Just before doing the trick, secretly reach up inside the sleeve, secure the waxed button, draw it down and hold it between the right forefinger and thumb.

Show the coin, handling it freely in the left hand, then transfer the coin to the right fingers which secretly press the button onto the under side of the coin. The left hand now grasps the cloth at the front of the right trouser leg and turns up a fold enough to completely cover the coin, Fig. 1.



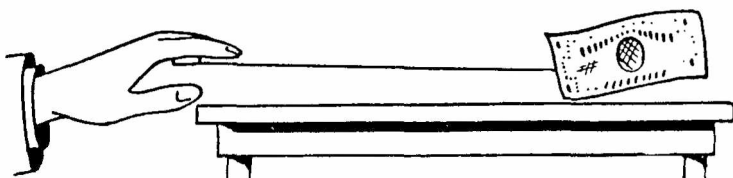
Put the coin all the way down in the fold, then the left hand turns the fold back a moment so the coin can be seen. Have somebody press their finger on the fold so they can feel the coin through the cloth. Your right fingers still hold the coin in the fold until the spectator's finger presses on the coin through the fold. Then your right fingers barely move enough to release grip on the coin which, after the slightest change of the spectator's finger, or a slight move of your leg, will instantly fly up your sleeve. Your right hand covers the flight from the fold, and is immediately withdrawn and shown empty with the left hand, the cloth fold straightening out and showing no trace of the vanished coin.

FLYING DOLLAR BILL

When there is available a dark, or medium, colored cover on a table, or even on a dark wood surface, you can work this astonishing trick with ease.

Use the Utility Controlled reel to the waxed button of which you stick a dollar bill. Place this in your pocket where it can be readily gotten when ready. Reach into the pocket and palm the reel in the right hand. With the left hand unfold the bill and hold it, also the attached button, between the left forefinger and thumb.

Now place the bill at the opposite end of the table with the left hand pulling out the thread from the reel. The right hand remains still, on a level with the table, and holds the release, Fig. 1. Upon releasing pressure with the right hand, the bill will fly back like lightning, whereupon it and the reel are replaced in the pocket. Your thumb detaches the button under cover of the pocket and you need no instructions what to do with the bill thereafter. This novel stunt should be worked as a surprise.



THE ELUSIVE DOLLAR

James F. Herpick

The dollar flies invisibly in this trick and winds up within a sealed tube which requires some time for the spectator to open.

In the right trouser pocket is the ingenious brass Bill Tube ready for the secret insertion of the bill. In the same pocket is a Utility reel from which the thread is drawn around your back into the left trouser pocket. A dress hook sewed just inside this pocket retains the waxed button. If the previously described wedge is used to lock the reel, no hook is needed. All is now ready.

Borrow a bill, have it marked and its number noted. You fold and roll up the bill tightly, looping a small rubber band around the upper part. The left hand openly puts the rolled bill into the left trouser pocket. Quickly and secretly, you affix the button to the bill and allow it to fly, unobserved, into the right pocket. You have been holding your right arm and hand extended, but it now goes into the right pocket, detaches the bill, inserts it into the tube and closes the secret compartment.

You instantly bring out the tube and hand it to the bill owner who must unscrew the crosswise bolt and then the screw-cap, or cover, to get it open. Inside, he finds his marked bill!

Chapter VI

The Thornton Windlass

THE THORNTON WINDLASS

This is a much larger and more powerful device than any we have described heretofore. It has an extremely long "pull", the thread being drawn out forty-two feet (not inches) when fully extended. Many effects may be accomplished by its aid, among them the following:

FLYING DOLLAR BILL ACROSS A ROOM

The reel is carried in the vest pocket and the bill is placed, or with seeming "carelessness", dropped on the floor somewhere. You walk away from the bill, discover that it is missing, and suddenly see it across the room. With a wave of the hand, you release the thread and the bill flies clear across the room through the air and into your waiting hand through which the thread runs. The effect is the same as the previous effect on a table, but this time the flight is a long one and in the air most of the time.

BALANCING A CHAIR ON TWO LEGS

With the Thornton Windlass in your pocket, you secretly get hold of the waxed button in the right hand while the left hand tilts a dining room or kitchen chair slightly backwards so it rests on its hind legs, the chair back being towards you. You hold the chair back with both hands as you get it to balance as nearly as possible. Actually the chair is tilted a trifle forward from an exact balance and is held in that position by the thread which you have secretly affixed during the operation. Both your hands are held up, free and waving as though to control the balance of the chair. At the finish you quickly step towards the chair and your right hand catches hold of the chair back which would otherwise fall away from you with the slackening of the thread. The button is easily removed, and another miracle has been accomplished.

RISING CARDS

Some have used the Thornton Windlass for the rising cards through the air but with ordinary sized cards it is not nearly so smooth and deceptive as the Albenice method given elsewhere in this book using a smaller reel.

With the large Jumbo sized cards, the Windlass will lift them from hand to hand with proper adjustment of the tension but very few have attempted the trick with such cards. Another and a very beautiful rising card effect is known as . . .

BUATIER DE KOLTA'S CARD FOUNTAIN

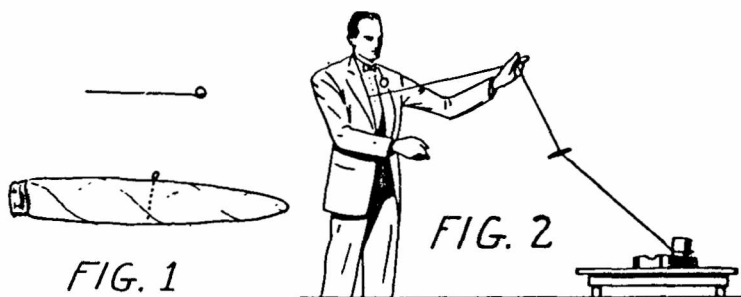
De Kolta used no windlass or reel but some modern performers have worked the trick with a Thornton Windlass. Three chosen cards are shuffled back into the pack which is placed in a glass goblet on the table. Upon command, the selected cards rise one at a time from the pack. Then the audience is asked to call for any cards—more, more are called for, until the performer announces he will cause all the cards to rise from the goblet. And they start at once to literally fly up out of the goblet until not a card is left in the glass. The method of threading is rather complicated and much too long to describe here, however your magic dealer can supply the necessary data should you wish to try it. But the difficulty in setting and controlling the windlass action is even more difficult, and failure has followed most attempts to perform the trick by this method. It is mentioned here for the sake of completeness.

THE FLOATING CIGAR

This trick requires some pains in preparation, and, of course, in presentation, to get the desired effect, but it is so pretty and uncanny that it is well worth the effort.

You will need a headless pin bent at one end to form a hook so it can be inserted crosswise at an angle in a cigar, Fig. 1. The Thornton reel is in the vest pocket with the thread attached to an ash tray resting on a table across the room, or stage. The ash tray must be heavy enough to bear the pull of the thread without moving from its position on the table.

A cigar, yours, or borrowed, is shown, placed in your lips, lighted and a few puffs taken to get a good large coal of fire on it. During these actions you secretly insert the pin and get the hook onto the thread. As the cigar hangs on the thread, it is not exactly parallel with the thread, but slightly to one side so the fire will not be directly under the thread, but the fire end is slightly to the front. This is so the fire may be seen as much as possible during the trick. For the same reason, be sure to blow the ash off the cigar just before you hook it onto the thread.



You pretend to balance the cigar in the air until you get it in a position where the cigar floats in that particular position when you remove your hands. By getting one hand under, or over the thread, you can cause the cigar to rise, sink, move a bit forward and backward, etc., Fig. 2. For the finish, one

hand elevates the thread slowly so the weight of the cigar will cause it to glide along the thread away from you as you walk towards the ash tray into which the cigar finally lands. You pick it up, disengage it from the thread which you slip off its fastening on the ash tray, letting the thread go back to the reel, and you are free for other tricks.

This trick is most effective when done in very dim light—dim enough so the fire on the cigar is easily seen. The light may be on full at the start, but lowered when the floating, etc. starts—and the dim light lends much to the weirdness of the effect.

A cigarette may be used but needs the added weight of a short, heavy nail inserted in the puffing end, beforehand, to make it glide on the thread.

THE DANCING HANDKERCHIEF

When the performer has assistants behind the scenes to manipulate the thread, there is no need of a reel, however, working alone, the trick can be done using the Thornton reel. The silk is tied with a knot near one corner so as to resemble a doll or puppet. The knot may be tied in full view around the thread, or the hooked wire used in the Floating Cigar may be stuck into the knot and thus suspend the "doll" on the thread.

The thread arrangement is practically the same as in the preceding trick to which illustrations you are referred. Since it is best to lay or drop the handkerchief on the floor after you have hooked or knotted it onto the thread, the end of the thread should be attached at a suitable height at one side of the stage or room—and not too far forward, otherwise the thread may be seen by the audience.

By manipulating the thread with your hands, as in the Floating Cigar, you can cause the handkerchief to "rise from the dead", bob its head about, nod, seemingly in response to your remarks, dance about, etc. If the wire hook is used, the doll may be made to glide along the thread as though it were trying to escape your grasp—then with a quick flip you would actually catch it and thus end the trick.

If a table or heavy stand is on the stage so the thread may be attached to it, you can easily disconnect that tied end at the finish and let it run back to the reel in your pocket.

Chapter VII

The Lightning Pull

THE "LIGHTNING PULL"

Although called a "pull", and of ancient origin, this is a reel or windlass of sturdy type having an exceedingly strong spring. Usually made of brass, it has a tube or short nozzle to lead the cord out of the drum. A spring stop is affixed to one side of the drum to lock the cord when extended. An ingenious "pincer type" device on the end of the cord enables it to be easily and securely attached to the object that is to be vanished—up the sleeve, or under the coat. Thread is not strong enough for the heavy duty done by the device, hence strong cord is used, and the cord is never visible in the tricks for which it is employed.

LAMP CHIMNEY AND SILK

This is one of the most dramatic effects for which the "lightning pull" was ever used, since the vanish is visible to all beholders, and the handkerchief really goes like "lightning". The trick was a feature in the vaudeville act of the late Nate Leipzig who achieved fame in that field in his early days, and as a club performer in his later years.

The corners of a red and a yellow silk are tied together, the handkerchiefs being rolled up and placed in full view. A blue silk is shown and poked into a clear glass tubular lamp chimney which is held horizontally between the hands which cover the ends of the chimney.

One, two, three, go! In a flash, the silk vanishes from the chimney and upon unrolling the other silks, the blue silk is found tied between the red and yellow handkerchiefs.

The pull is in the vest pocket where pressure of the right arm through the coat will release it at the proper moment. The cord goes down the right sleeve, and on the end of the cord is a loop of catgut instead of the regular hook. The blue silk is easily gotten in the catgut loop just before inserting the silk into the chimney. The "lightning" vanish requires no further explanation. The silk, drawn close against the pull, will hang within the sleeve, out of sight.

The red silk is a double one with a duplicate blue silk inside. There is an opening near one corner of the double red silk and one end of the blue silk is fastened just inside that corner; the opposite corner of the blue silk is free, this end being just inside the opening in the red silk. It is to this end that you tie the yellow silk, then roll all up in a ball. When you grasp one end of the red and unroll it with a jerk, the blue silk is drawn out of the double red silk, and, of course appears tied between the two handkerchiefs.

THE VANISHING BIRD CAGE

(a la Buatier De Kolta)

Magic owes much to De Kolta who flourished many years ago, and is still remembered by some of the veterans who are with us today. In addition to the standard handkerchief vanisher, De Kolta invented the Flowers from a Paper Cone and we believe he was the first to perform the vanishing bird cage trick given below.

His cage was of the round type illustrated, and was made so it folded, or buckled, to a fraction of its height as exhibited. Too large when folded to go "up his sleeve", and fairly heavy, he used a Lightning Pull to make it vanish under his coat.

The pull may be under the left armpit, attached to a belt harness which is under the vest, but allows the outlet tube to be on the outside of the vest armhole so the cord can run through a ring sewed on the middle of the back of the vest, thence down and into the right pocket of the trousers where the hook or clip is easily gotten.



The hook is held in the right hand, the cage picked up from the table and exhibited and the hook secretly attached. A foulard is then thrown over the cage, the full round shape of which is plainly visible, and a last view of the cage is given by lifting the foulard. The spring is released by a slight yank on the cord which draws the cage from beneath the foulard and under coat where it remains up against the ring on the back of the vest. The foulard hides the cage for the moment necessary in its flight, and a wave of the foulard shows it to be absolutely empty and subject to any amount of inspection.

This method is entirely different from that used in connection with the modern bird cages which are usually rectangular in shape and for the disappearance of which no reels are used.

THE FLYING RING

With the pull in the right trousers pocket, the cord is led up across the back of the vest and down the left coat sleeve so the clip or hook, is within easy reach. A finger ring is borrowed and placed on any finger of the left hand. In this handling of the ring you have secretly attached the ring to the cord which is on the palm side of the hand, while the back of the hand is exposed.

A spectator wraps a handkerchief over the left hand and ties it with cord around the wrist "to prevent the escape of the ring". But at the last moment before the tying, you release the pull which speedily draws the ring from the left hand up the sleeve and into the right trousers pocket where the right hand secretly palms it and this hand is similarly tied with a handkerchief.

The spectators name any finger of the right hand on which they wish the ring to fly from the left hand—and of course, this is easy of accomplishment, since you can slip the ring onto the desired finger under cover of the handkerchief around the right hand. The handkerchiefs are removed by a spectator, first from the left, then the right hand, and the miracle has been accomplished!

Addenda

Improved Visible “40th Century” Silks

The Penetrable Silk

IMPROVED, VISIBLE "40th CENTURY" SILKS (Albenice)

This form of the trick is a later development of the "Visible '40th Century' Silks" described earlier in this work, and adds some novel and distinctive touches which will appeal to the critical artist. A red silk vanishes while all eyes are on it, and in the same instant appears between two yellow silks previously seen to be unprepared—thus every phase of the effect is actually visible to the spectators—something not previously accomplished while the silks are held in the hands.

As the performer can not have three hands, he tucks a corner of a yellow silk into his outer breast pocket, holds the other yellow silk in his left hand, and the red silk in his right hand—all silks in full view. He tosses the red silk into the air—it vanishes—at the same moment the red silk appears tied between the two yellow ones, making a snappy opening effect, and we doubt if any opener could be more astonishing—and different.

PROPERTIES:

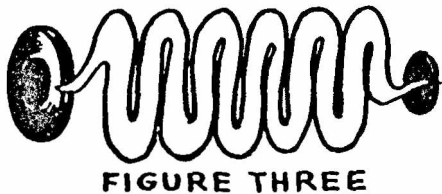
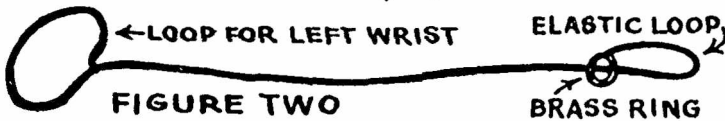
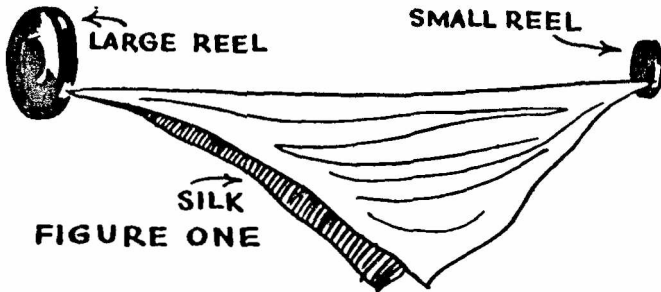
- 2—18-inch yellow silk handkerchiefs
- 2—18-inch red silk handkerchiefs
- 1—Utility Reel
- 1—Pocket Reel
- 1—Elastic "Pull" Vanisher

The Elastic Pull is made from heavy silk covered "cord elastic" starting with a piece about 42 inches long, exact length to be determined by tests described further on. One end of the elastic is formed into a loop to go around your left wrist. To the other end of the elastic is fastened a tiny brass ring, enabling you to form an elastic loop here. Fig. Two.

PREPARATION:

One corner of one red silk is attached to the thread of the Utility Reel; the diagonally opposite corner of this same silk is fastened to the thread of the larger Pocket Reel, Fig. One.

Remove your coat and roll your right shirt sleeve all the way up to your shoulder. Loop the Elastic Pull around your left wrist, pass the elastic around your back and loop the other end (where ring is) around the first joints of the first two fingers of your right hand. You will quickly become accustomed to the tension of the elastic which is later to cause the red silk to vanish (up the right sleeve). The elastic must be tested for length, and lengthened or shortened as needed. You need a strong tension, yet sufficient freedom to move your arms. Put on your coat.



With both left and right hands, grasp the center of the red silk that is attached to the two reels, and fold it accordion fashion as follows: Fold the right half into pleats until the

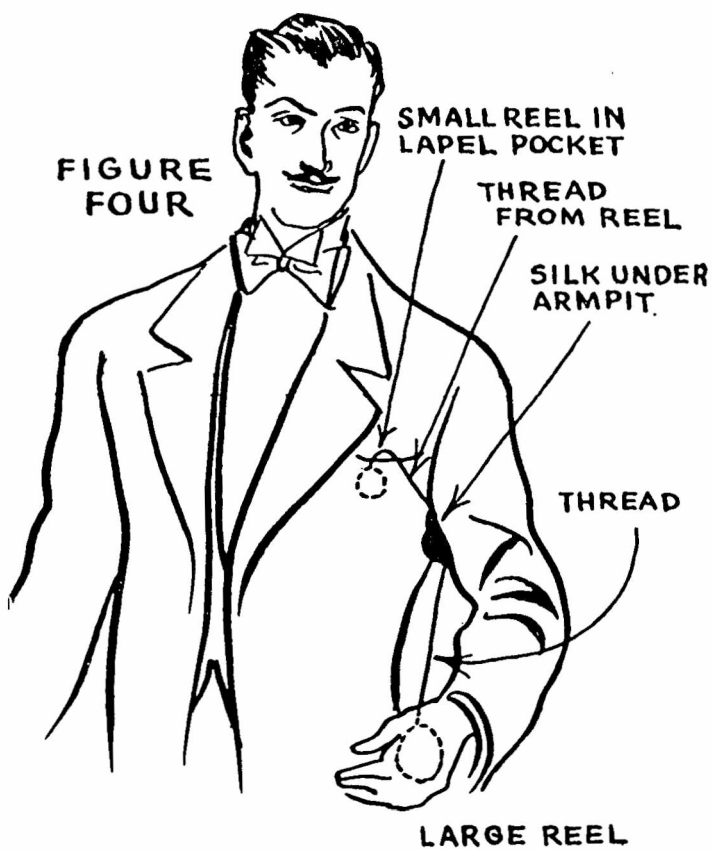
end with the Utility Reel is brought up to the left hand. Now with right hand, fold the other half of the red silk into pleats until the larger Pocket Reel comes up to your left hand, Fig. Three. Remember, you are doing this pleating while the elastic is at tension, so you should have the tension adjusted so you can stretch your arms in these movements.

The small Utility Reel is now placed into the outer breast pocket of your coat. It will remain there, near the top, during the action, but you may wish to have a little pocket inside the breast pocket, to make it secure. Holding the large Pocket Reel in your left hand, your right hand tucks the folded red silk under your left armpit as far as it will go. This action causes the threads to pull out of both reels. Press your left arm against your body, thus holding the folded silk snugly concealed under the armpit, Fig. Four. The threads will not be noticed against dark clothing, and the spectators are looking at the things your hands are doing, anyhow, as they don't know what you intend to do. Go through this arrangement and placement of the reels and red silk a few times, and you will quickly get the knack of it and find it quite simple. Any edge or end of this red silk that may protrude from beneath the armpit, just poke it back in, out of sight. The ends of this red silk should be on the outside or top and bottom of the pleated silk, as the bundle goes under the armpit, and once properly placed, will remain that way under pressure of the left arm. With all of this preparation, you will note that your arms still have freedom of movement to pick up the other silks without seeming awkward. Place the two yellow silks and the duplicate red silk on top of the reel in your left hand, and you are all set to present the trick.

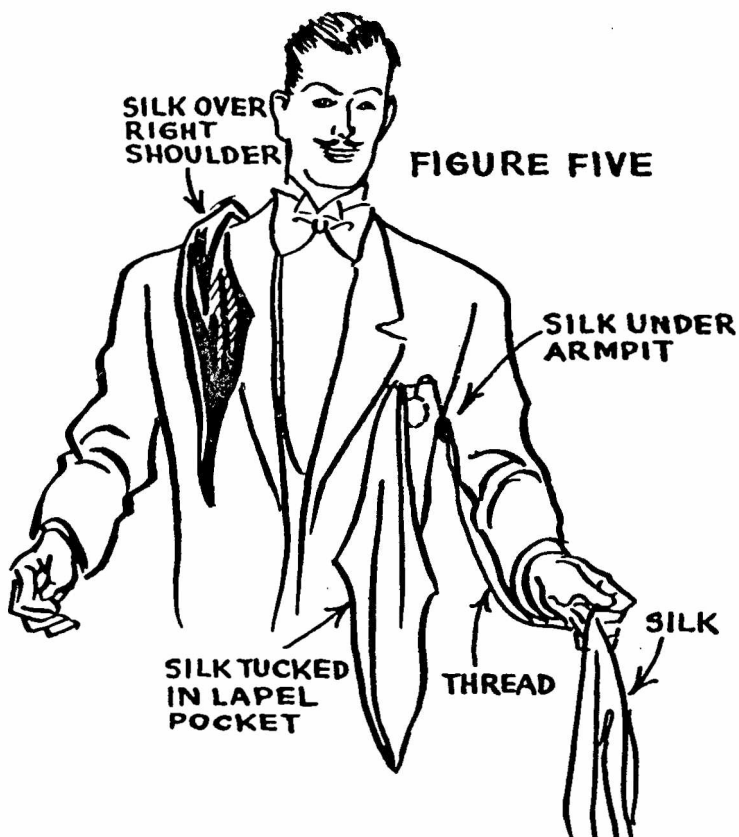
TO PERFORM:

Make your entrance, or come forward, and closely follow the action as here described. With your right hand exhibit the red silk and toss it over your right shoulder.

Your right hand then takes one yellow silk from the left hand, exhibits it with a wave, and tucks just one corner of it into your outer breast pocket, alongside the concealed Utility Reel in that same pocket. The left hand displays the

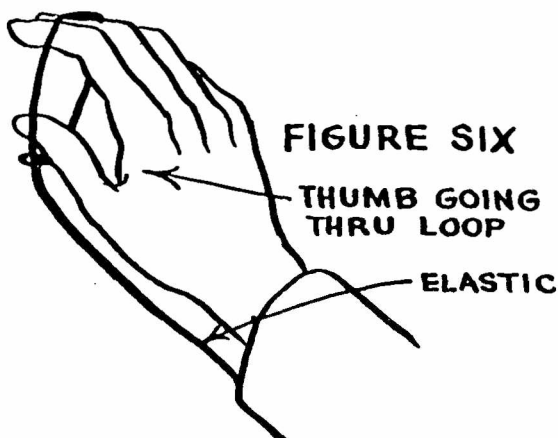


other yellow silk which it holds, and this left hand then drops down to your left side, the set-up now as in Fig. Five.



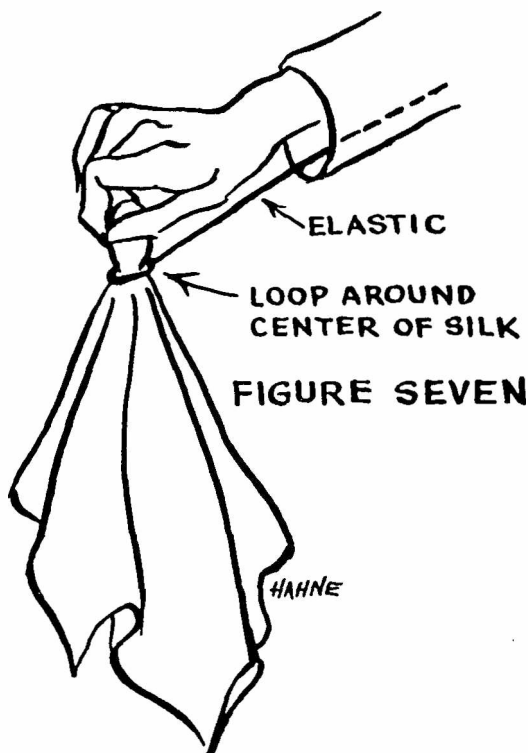
Now for the vanish of the visible red silk and the flash appearance of the red silk between the two yellow silks. The empty right hand reaches up and grasps the red silk on the right shoulder. During this action, the right thumb is in-

serted into the loop of elastic around the two fingers, Fig. Six. This opens the loop and makes it easy to slip it over the center portion of the red silk which you grasp as you remove the silk from your right shoulder. Now, with your right thumb and first two fingers, grasp the silk near the center and hold it out in front of you, Fig. Seven. This illustration shows how the elastic loop slides off your fingers and encircles the handkerchief. A slight pull will tighten the elastic around the handkerchief, thus preventing it from slipping out.



You are all set for the co-ordinated actions that produce the big effect. You, of course, have practiced these co-ordinated movements many times, so you know exactly what to do without having to think about it. With the visible red silk held in the right hand, the elastic pull attached to it as explained, drop the right hand to your right side, release your hold on the red silk—and at that same instant, raise your right arm and your left arm, simultaneously. The red silk flies, unseen, up your right coat sleeve—both arms now extended at shoulder height, and horizontal with the floor, at the completion of this vanish. At the same instant that the visible red silk vanishes, the duplicate red silk from under your left

armpit, becomes released, and suddenly appears extended and suspended between your left finger tips and the breast coat pocket. The double action is so fast that the appearance of the red silk in this position looks truly magical! The spectators assume that the red silk is actually tied between the yellow silks, and this impression can be furthered if your right hand

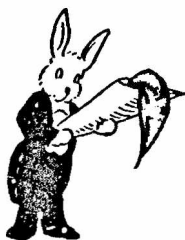


now reaches down and grasps the lower corner of the yellow silk as it hangs from the pocket, lifts up this lower corner and holds it up over your right shoulder, so the three silks are in a diagonal line from the right shoulder down by the breast pocket and thence down to the left hand. To the spectators, it looks like a lightning flash miracle.

At the finish, you can reach into the breast pocket with your right hand, grasp the end of the red silk which you cover over the Utility Reel as the latter is removed from the pocket—you holding them against the end of the yellow silk as you remove them from the pocket so gripped in the right fingers that they appear to be tied together. The left hand similarly holds that end of the red silk against the end of the yellow silk and the silks may thus be held out away from the body to complete the pretty effect.

NOTE: Raising both arms at the same time greatly assists in the vanish of the red silk from the right hand, this action bringing the silk around the back under your coat. The elastic alone is not strong enough to draw the silk quickly up the sleeve, so it needs this extra tension of extending both arms. To set up for the trick is quickly done after a few trials and the co-ordinated actions will become second nature, once you get familiar with the details.

Albenice has used this as his opening trick for some time, hence the effect is audience-tested, and is well worth the time spent in mastering it.



THE PENETRABLE SILK

by SPALDING

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INTRODUCTION

Reels and motivated threads have long been used in conjuring. However, having the opinion that the extent of their adaptation has never been fully appreciated, I experimented in an endeavor to create something new and artistic employing them.

The result is the "Penetrable Silk." I tested the effect before audiences for approximately a year and then released a description of the basic principles to The Sphinx for publication in the August 1940 issue. Thereafter the popularity of the effect became established with the magical fraternity and numerous requests for personal instruction were received. The demand has been large for an illustrated written description enlarging upon the original routine.

My request of you, the reader and eventual performer, is that you pay particular attention to the details of description, and practice the effects described before a mirror. I am sure that then you will master a routine which will enhance the mystery and artistry of your act.

Permit me to say that I have no one to thank for the principle, methods or effects described. However, I owe an expression of deep appreciation to the members of The Order of the Wand for acting as a patient and helpful audience during the experimental stages of the Penetrable Silk.

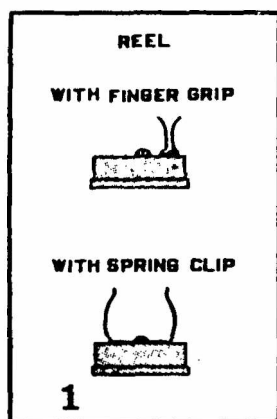
SPALDING

The Penetrable Silk

In General:

THE EFFECT: A large silk handkerchief visibly appears to pass through various solid objects such as the arm of an assistant, a cane, a large ring or hoop, or the arm of a chair.

REQUISITES: A large silk. For all general purposes such as parlor, platform, or stage, a twenty-four inch square silk is the most practical. It should be of the grade and weight usually stocked by magical dealers. It should not be too light in color, either a rainbow blend of the darker colors, solid Chinese red, purple or green are the best.



A reel. For all general purposes the small, threaded, controlled type of reel known as the Utility Reel is the best. The standard model is furnished with a finger grip. For greater facility in handling, the author has removed the finger grip and replaced it with a spring clip which, when clipped to the finger, gives free use of all fingers and also eliminates the possibility of the reel slipping. Illustration 1.

If for any reason a silk larger than the suggested twenty-four inch size is used, it may be operated with a Wrist Reel which is supplied by most magic dealers with a wrist strap and a ring to slip over the middle finger. The principles to accomplish the effects described herein, apply to this type of reel as well as the Utility Reel, although they are written contemplating the use of the Utility Reel.

PREPARATION: One corner of the silk should be tightly affixed to the end of the thread coming from the reel. This can be accomplished in one of several ways, which are listed below in the order of their desirability for effectiveness.

1. Tie or sew the end of the thread from the reel to the corner of the silk, about one-eighth inch below the tip.

2. Tie or sew the male part of a small dress fastener to the end of the thread from the reel and then either sew the female part of fastener to the corner of the silk or press the female part of fastener over the silk to the other part of the fastener attached to the thread from the reel.

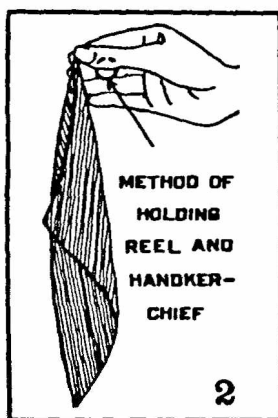
3. Tie a small paper fastener such as the "Noesting Petite" Fastener No. 1 to the end of the thread from the reel and press both sides of fastener tightly over the corner of silk.

4. Affix a small piece of magician's wax to the button on the end of the reel thread and press firmly against the corner of the silk until it adheres.

It is to be noted that in the event the silk is attached to the reel thread by any of the methods described in suggestions two to four inclusive, the silk can be detached easily for use in some other effect or routine, or passed out for examination if desired. However, the writer is of the opinion that the first method is far superior to the others for all general purposes and recommends its use.

It is well to mention here that, should the action appear too slow, after the reel thread is attached to the silk and the effects described herein are attempted, the tension in the reel spring should be increased. This can be accomplished by drawing out several inches of the thread from the reel and re-affixing the silk, i.e., shorten the reel thread. However please bear in mind that for freedom in handling, the thread for use in the reel should be approximately forty inches long.

METHOD OF HOLDING REEL FOR ALL EFFECTS: If the reel in its standard form, i.e., with the finger grip, is used, it should be placed flat against the middle finger of the right hand just at the second joint of that finger, with the grip section of the reel between the index and middle finger held between those fingers just above the second joint. The small hole in the reel for the thread should be outward, toward the tips of the fingers.



If you are using the reel with the finger clip, fasten the clip just above the second joint of the middle finger with the thread hole of the reel outward, toward the fingertips.

In either case, you will note that the position suggested allows freedom of the thumb to operate the release control on the reel while the effects are being performed.

Strive to assume a natural position of the fingers of the right hand and whenever the silk is exhibited in that hand, grasp the corner of the silk between the index finger and thumb just above the reel with the back of the hand toward the audience. Illustration 2.

The Effects

Basic Principles:

EFFECT NO. 1: To pass the silk upward, using two hands, through a cane or the arm of an assistant.

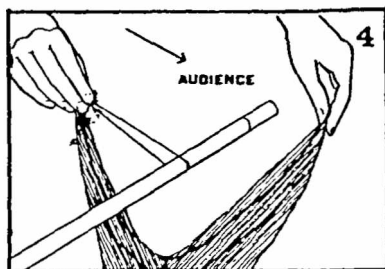
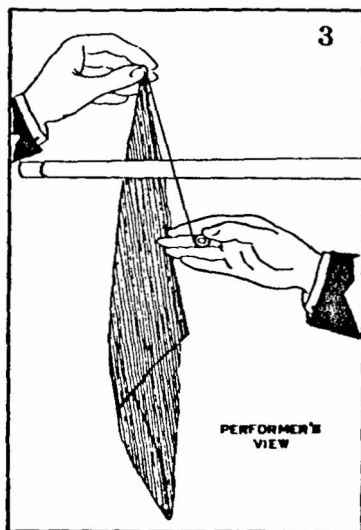
Stand facing your audience. The silk (with reel held as in illustration 2) is in the right hand, casually dropped at your side. Raise the right and left hands, back of hands toward the audience, to meet just below the chest level, slightly to the right of the center of, and about four inches outward from, the body. Take the tied corner of the silk between the thumb and index finger of the left hand and carry it out to arm's length toward the audience, shaking the silk once or twice as though to exhibit it. This action pulls the thread out of the reel as the right hand remains in the same position and is, of course, held naturally. At this point the thumb of the right hand should press the reel control to eliminate the possibility of the thread pulling in the following action. The assistant now approaches from the right of the performer and with his left hand passes a cane, or his left arm, in front of the performer under the thread, holding the cane or arm stationary, directly under the thread and about eight inches outward from the performer's right hand and horizontal with the floor.

If everything has been handled correctly, so far the set-up should appear as in illustration No. 3.

The performer now passes the tied end of the silk under the cane or arm between the thumb and reel control, and releases the pressure on the reel control slightly with the right thumb to take up any slack in the loop formed by the thread. Now allow the silk to slip through the left hand by bringing that hand directly forward under the cane or arm until the corner of the silk diagonally opposite the tied corner is between the thumb and index finger of the left hand. These fingers hold that corner. Now bring the left hand in toward the body sufficiently to allow slack enough in the silk to indicate definitely to the audience that the silk hangs under the cane.

Illustration No. 4 will indicate the correct position at this point, as viewed from the performer's right side.

To cause the silk to pass through the cane or arm, dip the right hand an inch or two, at the same time releasing the right thumb completely from the reel control and immediately raise both hands upward until the silk is well above the cane



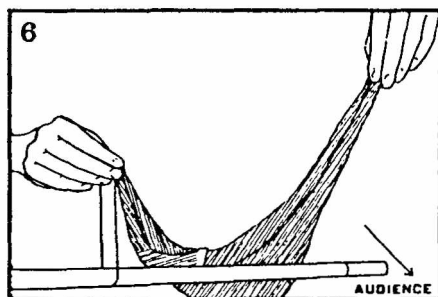
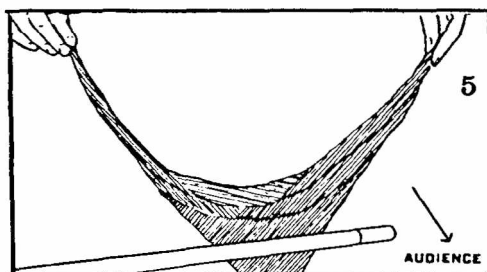
or arm. The rapidity of the motion in raising both hands is dependent upon the rapidity of the action of your reel. The slower the better, for effect, but not so slow that the point where the corner of the silk passes around the cane or arm

is noticed by the audience. Illustration No. 5 is a view from the performer's right side after completing the penetration.

EFFECT NO. 2: Using two hands, to pass the silk downward through a cane or the arm of an assistant.

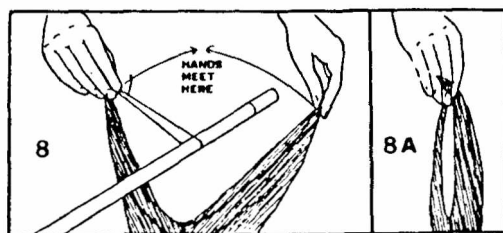
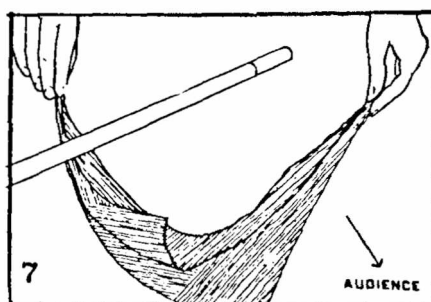
To accomplish this effect, use the same procedure as in Effect No. 1 with the following changes:

a. The cane held by, or the arm of, the assistant should be over instead of under the thread extended between the two hands of the performer.



b. The performer carries the tied corner of the silk held in the left hand over instead of under the cane or arm to between the right thumb and reel control, allowing the silk to slide through the left hand by the same method as in Effect No. 1, until the left thumb and index finger grasp the corner diagonally opposite the tied corner. The silk is also allowed some slack over the cane. Illustration No. 6 will indicate the correct position at this point, as viewed from the performer's right side.

c. To cause the silk to pass downward through the cane or arm, drop the right hand an inch or two at the same time releasing the right thumb completely from the reel control and immediately dropping both hands downward until the silk is well below the cane or arm. Illustration No. 7 is a view from the right side of the performer after the completion of the penetration.



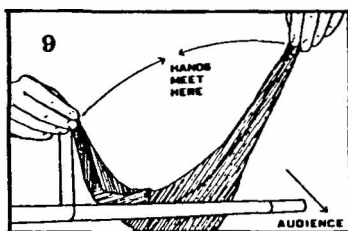
EFFECT NO. 3: To pass the silk upward, using one hand, through a cane or the arm of an assistant.

To accomplish this effect use the same procedure as in Effect No. 1 with the following changes:

(a) After the point where the silk has been drawn through the left hand and the untied corner taken between the thumb and index finger of the left hand, both hands are raised together to meet about ten or eleven inches directly above the cane or arm, Illustration No. 8. The untied corner of the silk in the left hand is transferred to between the tips of the index and middle fingers of the right hand, Illustration 8A, and the

left hand dropped naturally to the side. Very slightly release pressure on the reel control, when the right hand is in position, until the slack in the thread is taken up.

(b) To cause the silk to pass upward through the cane or arm, dip the right hand just an inch or two at the same time releasing all pressure on the reel control and immediately raise the right hand so that the loop formed by the silk is well above the cane or arm. Again the rapidity of the motion of raising the right hand is dependent upon the rapidity of the action of your reel.



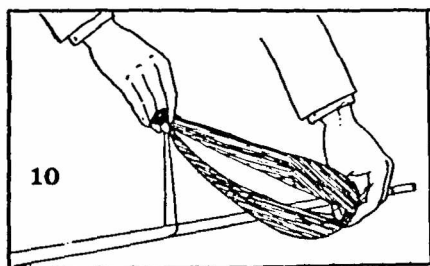
EFFECT NO. 4: To pass the silk onto a cane or the arm of an assistant.

To accomplish this effect use the same procedure as in Effect No. 2 with the following changes:

(a) After the point where the silk has been drawn through the left hand and the untied corner taken between the thumb and index finger of the left hand, both hands are raised together to meet about ten or eleven inches directly above the cane or arm, Illustration No. 9. The untied corner of the silk in the left hand is transferred to the tips of the index and middle fingers of the right hand, as in Illustration 8A. The left hand now takes the bottom of the loop formed by the silk and carries it forward and upward about eight or nine inches, allowing the audience to see that the loop is not around the cane or arm. During this action, very slightly release pressure on the reel control until any slack in the thread is taken up.

Illustration No. 10 will indicate the correct position at this point as viewed from the performer's right side.

(b) To cause the silk to pass onto the cane or arm, with a slight throwing motion of the left hand (which holds the loop formed by the silk) toward the cane or arm, release the silk at the same time releasing all pressure on the reel control. Immediately upon the return of the tied corner of the silk to the reel, press the right thumb against the silk and middle finger of the right hand and tug upward several times to show that the loop of the silk is around the cane or arm.



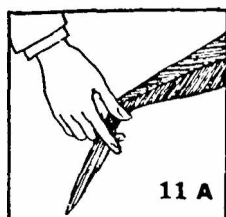
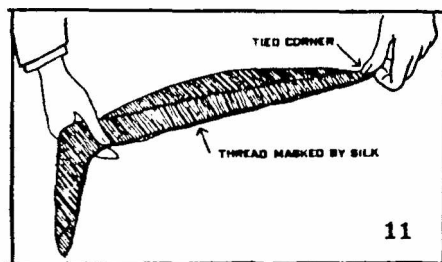
Advanced Principles:

The preceding effects have illustrated the basic principles of the Penetrable Silk. In the effects which follow, the moves to accomplish the same results are much more subtle, a little more difficult to master but worth the trouble as they are adaptable to almost all conditions under which the average performer works. In most of these effects, evidence of the reel and thread is almost entirely covered. The principle involved in all of the following effects is the drawing of the thread of the reel while the silk is being exhibited in both hands, using the folds of the silk to hide the thread, and the corner of the silk in the right hand to hide the reel. The movements throughout should be graceful and flowing rather than a stilted series of motions.

There are just two methods which are used to get the silk into position to execute these effects. In both cases, you stand facing your audience.

METHOD A: Used in Effects Nos. 5, 6 and 7:

The silk and reel are held in the right hand, as in Illustration No. 2, arm dropped to the side. The right hand is now raised to a position a little higher than the waist, and with a slight waving motion, throws the silk outward over the index finger while the tied corner of the silk at the reel is held against the finger by the thumb, back of hand, of course, toward the audience. At the same time, the left hand is raised to meet the right, and the tied corner of the silk is grasped between the index finger and thumb of the left hand. Both hands are now moved away from each other on a straight line toward the sides, drawing the silk through the fingers and thumb of the right hand with the silk coming out of the palm of that hand by the little finger. This motion is continued until approximately three quarters of the diagonal length of the silk has been drawn through the right hand. Illustration No. 11 will show the correct position of the hands at this point. Now the index finger of the right hand is raised allowing the remaining one quarter of the silk to fall over the middle finger



and the remaining silk drawn through the right hand up to a point where the index and middle fingers can grasp the silk about an inch or so from the corner. Illustration No. 11A will show the correct position of the right hand at this point. The thumb of the right hand now should press the reel control, because the action of the foregoing has drawn the thread out of the reel. All of the foregoing action should be done in one smooth operation without any hesitancy throughout. I am sure a little practice will enable you to accomplish this.

The silk is held momentarily between the two hands as though to exhibit it before the effects employing this method are started.

EFFECT NO. 5: To pass the silk upward, using two hands, through a cane or the arm of an assistant.

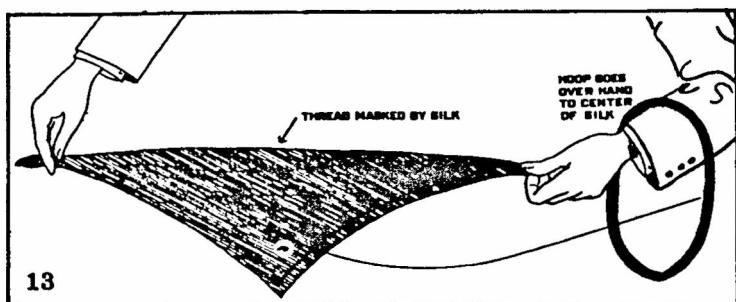
After the silk has been momentarily exhibited as described in the foregoing, the thumb of the right hand maintains the pressure on the reel control, and the left hand drops the tied corner of the silk. The assistant now raises the cane or arm in front of the performer, and the performer raises the silk over the cane or arm with his right hand, and then lowers the right hand to a position about ten or eleven inches directly above the cane or arm. The silk is now on the side of the cane or arm towards the audience. The left hand now reaches under the cane or arm and takes the tied corner of the silk and carries it around the cane or arm up to between the reel control and the thumb of the right hand. At this point, the left hand takes the untied corner of the silk between the thumb and index finger from the right hand, and both hands are lowered in an arc until on a level with the cane or arm of the assistant. The left hand should now be about twelve inches in front of, and the right hand about eight inches behind, the cane or arm. Now slightly release pressure on the reel control to take up any slack in the thread. If everything has gone right, you should be back to the position as in Illustration No. 4, and the execution of the penetration is similar to Effect No. 1; i.e., to cause the silk to pass through the cane or arm, dip the right hand an inch or two, at the same time releasing all pressure on the reel control and immediately raise both hands until the silk is well above the cane or arm. See illustration No. 5 for completion of the penetration.

EFFECT NO. 6: To pass the silk upward, using one hand, through a cane or the arm of an assistant.

To accomplish this effect, use the same procedure as in Effect No. 5, up to the point where the tied corner of the silk is transferred from the left hand to between the reel control and thumb of the right hand. Very slightly release pressure on the reel control to take up any slack in the thread. Now, drop the left hand naturally to the side and momentarily hold the silk in position with the right hand to exhibit it to the audience.

The penetration is executed similarly to Effect No. 3; i.e., dip the right hand just an inch or two, at the same time releasing all pressure on the reel control, and immediately raise the right hand so loop formed by the silk is well above the cane.

EFFECT NO. 7: To pass the silk upward, using one hand, through a solid ring or hoop.



One additional requisite for this effect is a ring or hoop. The writer is of the opinion that a ring or hoop, about eight or nine inches in diameter, is best suited for the effect. It should be fairly light in weight for facility in handling and also so that the strain on the reel thread is not too great. It may be made of transparent material such as bakelite or lucite to show the absence of mechanical device, but unless made so that the joint is visible, it is expensive. A wooden ring with edges well rounded, of the following dimensions, sprayed with Duco of a color contrasting with the color of the silk, is recommended:

Outside diameter	8½ inches
Inside diameter	7½ inches
Thickness of wood	½ inch

To start this effect, have the silk and reel in the right hand at your side, as in Illustration No. 2. The ring should be on the left arm just at, or slightly above, the wrist, with the left hand held at about waist level. Now bring the right hand up to the left and draw the silk through the right hand as described in Method A. Illustration No. 13 shows the set-up

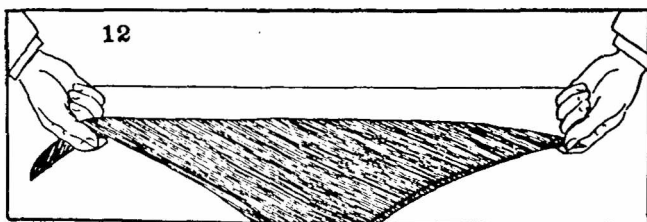
at this point. Now raise the left arm above the level of the right hand and tilt the left wrist to allow the ring to slip off the wrist, over the left hand onto the silk, lowering the left hand to the same level as the right hand when the ring has arrived at a half-way point on the silk. Both hands are now raised to meet at about upper chest level, and the tied corner of silk in the left hand is transferred to between the reel control and the thumb of the right hand. If you do this effect without an assistant, take hold of the ring between the index finger and thumb of the left hand (show the flat side to the audience, not the edge of the ring) and lower the right hand to about ten or eleven inches above the ring, at the same time slightly releasing the pressure on the reel control to take up any slack in the thread. (It is obvious that if an assistant is used to hold the ring, the left hand should be dropped naturally to the side.)

The penetration is executed similarly to Effects No. 3 and 6, i.e., dip the right hand just an inch or two, at the same time releasing all pressure on the reel control, and immediately raise the right hand so that the loop formed by the silk is well above the ring.

METHOD B: Used in Effects No. 8 and 9.

The silk and reel are held in the right hand, as in Illustration No. 2, arm dropped at the side. The right hand is now raised to a position a little higher than the waist, and, with a slight waving motion, throws the silk outward over the index finger, while the tied corner of the silk at the reel is held against the finger by the thumb, back of the hand, of course, toward the audience. At the same time, the left hand is raised to meet the right, and the tied corner of the silk is grasped between the index finger and thumb of the left hand. (Up to this point the method is similar to Method A.) Now, as the silk is grasped by the left index finger and thumb, the tied corner should be toward the inside of the left hand and the silk over the top of the first joint of the left index finger. This permits the four fingers of the left hand to slip between the silk and the reel thread. The hands are now moved away from each other on a straight line toward the sides, drawing the silk through the fingers of the right hand, coming out of the palm of that hand by the little finger. As this action takes place, the four fingers of the left hand are circled inward to-

ward the palm, and the hand turned so that the palm is tilted slightly upward. This further action should cause the thread to pass through the curled fingers from the index finger, around the little finger and the silk, over the top of the first joint of the index finger, thus separating the thread and the silk by about three inches. The drawing of the silk through the right hand is continued until about approximately three quarters of the diagonal length of the silk has been drawn through the right hand. Now the index finger of the right hand is raised, allowing the remaining one quarter of the silk to fall over the middle finger, and the remaining silk drawn through the right hand up to a point where the index and middle fingers can grasp the silk about an inch or so from the corner. As the corner is grasped the third and little fingers of the right hand curl inward, between the reel thread and the silk, and the palm of the hand is tilted upward. This action should separate the thread from the silk by about three inches. The thumb of the right hand now presses the reel control. If everything has gone right up to this point, the position of all should appear as in Illustration No. 12. As in Method A, all the foregoing action should be done in one smooth operation without any hesitancy.



EFFECT NO. 8: To pass the silk downward, using two hands, through a cane or the arm of an assistant.

After the silk is in the position as indicated in Illustration No. 12, the assistant raises the cane or arm in front of the performer. As the cane or arm is coming up, the performer raises the right hand, and lowers the left, in a circular motion with the silk stretched between the hands until the silk is

straight up and down in front of the performer. During this action the cane or arm is allowed to come between the thread and silk and stops when horizontal to the floor at about the lower chest level of the performer. The positions of the hands are now adjusted, until the right hand is about ten or eleven inches directly above the cane or arm. The performer, maintaining pressure on the reel control, now withdraws the middle, third and little fingers, of the left hand, and the right third and little fingers from between the thread and the silk. The left hand carries the tied corner of the silk in front of the cane or arm, up to between the reel control and thumb of the right hand. Then the untied corner of the silk is taken from the right fingers, with the index finger and thumb of the left hand, and both hands are lowered in an arc until the silk hangs just above the cane, and the left hand is about twelve inches in front of, and the right about eight inches behind, the cane or arm. If everything has gone right, the set up should now appear as in Illustration No. 6. The execution of the penetration is similar to Effect No. 2; i.e. to cause the silk to pass downward through the cane or arm, dip the right hand an inch or two, at the same time releasing all pressure on the reel control and immediately dropping both hands until the silk is well below the cane or arm. See Illustration No. 7 for the completion of the penetration.

EFFECT NO. 9: To pass the silk onto a cane or the arm of an assistant.

To accomplish this effect, use the same procedure as in Effect No. 8 up to the point where the tied corner of the silk is transferred to between the reel control and thumb of the right hand. The completion of the effect is similar to Effect No. 4; i.e., the left hand now takes the bottom of the loop formed by the silk, and carries it forward and upward about eight or nine inches, allowing the audience to see that the loop is not around the cane or arm. During this action, very slightly release pressure on the reel control until any slack in the thread is taken up.

See Illustration No. 10, for the position at this point.

To cause the silk to pass onto the cane or arm, the same procedure is used as in Effect No. 4; i.e. with a slight throwing motion, towards the cane or arm, of the left hand, which holds the loop formed by the silk, release the silk, at the same

time releasing all pressure on the reel control. Immediately upon the return of the tied corner of the silk to the reel, press the right thumb against the silk and middle finger of the right hand, and tug upward several times to show that the loop of silk is around the cane or arm.

ROUTINED ACT

A few words are now in order for routining the presentation. In these articles nine effects are listed. Actually there are only five different effects insofar as the audience is concerned, but there are alternate methods for the accomplishment of four of them. The following is a routine the writer has found particularly effective.

1. Effect No. 7 (Pass the silk upward, using one hand, through a solid ring.)
2. Effect No. 5 (Pass the silk upward, using two hands, through a cane.)
3. Effect No. 9 (Pass the silk onto a cane.)
4. Effect No. 6 (Pass the silk upward, using one hand through the arm of an assistant.)

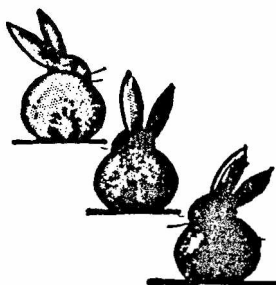
Notes

It is well to mention at this point that if the effects described have been ardently practiced, undoubtedly the thread in your reel has broken and your reel has become a little noisy. In consideration of the manufacturers and distributors of the reels, I do not feel at liberty to go into the nomenclature of the reel, or a description of its takedown and reassembly. However, the following suggestions are in order and will help to minimize your problems with regard to broken threads and noisy reels.

I have experimented with a good many types of thread, of cotton, silk and Nylon base, for use in the controlled Utility reel. Although something may be said for the merits of other types, it is my opinion that the advantages of Nylon thread overbalance anything that may be said for the other types.

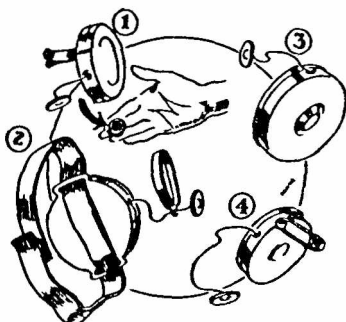
Therefore, I recommend the use of size "A" of Clark's Nylon Sewing Thread for the re-threading of the Utility reel, as it is easily obtainable and the best for all practical purposes in the performance of these effects. The tension of the reel and length of thread were commented upon earlier.

Generally, the noise of the reel may be occasioned by two things. The first is the action of a loose control disc. Noise from this source can be greatly reduced by affixing a small daub of magician's wax on each of the opposite edges of the disc, spread slightly over and under such edges where the disc is under the lip of the reel container. If your first application seems to slow the action of the reel, use less wax. The second is the slapping of the reel drum against the bottom of the reel container. Noise from this source can be greatly reduced by inserting a second (the reel in standard form already contains one) washer at the bottom of the reel container. This washer can be made of a piece of a regular playing card, and in form, of course, should be the same as the one already in the bottom of the reel container. These washers should be given a slight coating of a fairly light machine oil.





REELS FOR REEL MAGIC



1. Utility Reel

2. Wrist Reel

3. Pocket Reel

4. Sleeve Reel

Illustrated above are several types of reels which are used to accomplish various tricks described in this book. . .

No. 1 — UTILITY CONTROLLED REEL

This tiny reel measures about one inch in diameter by $\frac{1}{4}$ inch thick, being easily and securely concealed in the hand by means of the finger clip. The action of the reel may be checked at any point by finger pressure on the control disc.

No. 2 — WRIST REEL

This one straps around the wrist inside the coat sleeve, the thread running through an eyelet on a finger ring against which the button rests, ready for instant use.

No. 3 — POCKET REEL

Has the usual thread and waxed button but no other attachments. Placed in the pocket, its own resistance is usually sufficient to keep it there while in use.

No. 4 — SLEEVE REEL

A medium sized reel, attached to which is a safety pin for fastening inside the coat sleeve, or under the vest, coat, etc.

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. . . for prices and detailed information regarding reels, silk handkerchiefs, cards, wands and all other accessories used in connection with "REEL MAGIC" effects.

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