

DORN



ON

TRIX

Werner C. Dornfield

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D O R N Y O N T R I X

by

Werner C. Dornfield

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DORNY, THE OLD
MAESTRO HIMSELF.

When I think of all the various greats, near greats, would-be greats and little "pffts" I have come across in this magic world, one man leads all the others, and that man is Werner Dornfield, popularly known as Dorny. He is not a great magician. He will not mind if I say he isn't much of a sleight of hand artist and he seldom uses much equipment. He is not handsome, by Van Johnson standards, yet he has a most interesting face, strong and virile in the Walter Huston tradition. He has not become rich in show business, and probably does not expect to in the future. Then if he does not have great magical talent, classical features, or fame and fortune, why should he head the list? (Those readers who know him will not ask that question, but strangers might.)

In this matter-of-fact day and age, we hesitate to say that any man is "beloved" and yet that one expression definitely suits Dorny. His friends love him, and he has no enemies. No other man has done so much for so many, in such a quiet unassuming manner.

Only Dorny himself knows, (and he will never discuss it) how many people in show business he has helped, with time, money, advice, introductions, labor and enthusiasm. It is a tradition that if Dorny is at a party, or runs an affair, or even walks into a group of friends, that event will be a success. Bookers know it, because he is very much in demand as an M.C. Magic clubs know it, because he has been making successes of their events for years.

Altho Dorny has a youthful enthusiasm and freshness of mind on any subject, he is actually an old timer. In 1924, for instance, the S.A.M. held Dorny Night, and in 1928 they presented him with a gold watch when he left for a tour of Australia. In 1918 he was stationed at the Presideo in San Francisco doing an act he called Scientific Humbug. Then, as now, every line was a laugh, and the timing and instinctive sense of showmanship made even the simplest tricks something for the audience to roar at. I have seen Dorny perform the silk and egg trick a hundred times, but every time he explains that the egg is really wood, laid for him by a decoy, I laugh as heartily as I did the first time I heard it. It isn't the line - it's the way Dorny says it.

Dorny found army life just fine because he had a constantly changing audience and he and the army delighted one another. When he was sent to France, he kept right on performing in un-its similar to today's U.S.O.

After the war, he toured with Elsie Janis and Her Gang. He

played twelve different characters in impersonation bits, besides doing magic.

To show how one man can exercise a magnetic influence over those about him just thru his personality, see what happened in a Chicago theatre. Dorny played there a week in vaudeville and was not known to the musicians when he started. During the week they learned to know and like him well, and liked him so much that at the last act of the last day, instead of his regular exit music the band struck up Auld Lang Syne, their goodbye to a real regular guy. When a hard boiled theatre orchestra makes that kind of effort, there must be a reason.

For a quick resume of what Dorny has done in fraternal magic, look at this imposing list of events he has helped make a success. Everyone knows it is impossible for one man to do all that is concerned with any affair, but everyone also knows that any successful event takes a leader, an enthusiast, and in most of these cases, Dorny was "it".

Complete charge of all indoor entertainment, at first, second, third and fourth L.B.M. Conventions; first Chicago S.A.M. Convention (during which he made or built all signs, props, carnival stunts, etc.); Midwest Conclave, 1933, Powell Testimonial, 1931, Thurston Night, 1930, also 1929; Thurston, Carter, Joseffy & Jud Cole Night, 1933; 25th Anniversary Show, 1944; Doc Wilson Night; Nicola Testimonial, 1937; Caesar Testimonial, 1944; Round Table Show, 1945, and countless other events, including recent Abbott Get-Togethers, where the very sight of Dorny made everyone else hand over their jobs to him, knowing they would be done in a masterly fashion.

I think the secret of this man's life is that he has lived for others. As a joke, we have often promised Dorny that when he became old and decrepit, we would have a testimonial for him. If only the folks he has helped and befriended came, the Chicago Stadium wouldn't hold them all.

This is the man whose book you are about to read.

Frances Ireland

DORNY SAYS -

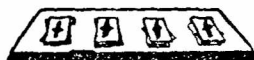
I want to explain to the reader of this book that since writing my first book in 1921, "Trix and Chatter", and having spent many weary hours learning all sorts of sleights, moves, subterfuges, etc, most of which I or no one else will ever use, I have found it best to concentrate on tricks that employ psychology instead of digital dexterity. The public is interested only in the entertainment we can give them, not how many fancy moves we can make.

I am not saying that fine manipulators are not also fine entertainers, because they are. But the average magician will not take the time and trouble to become a really great manipulator, so he is better off employing the psychological twist in his magic, a device that fools people, entertains them, but is not hard on the performer. Having picked up a number of such intriguing stunts, I shall pass them on for your consideration. Have had a lot of successful fun with them, and incidentally, have also fooled some very erudite magi.

NUMBER ONE.

We will call this effect by that name, for were I to give you the real name first, it would spoil the finish for you. Johnny "Hadja Baba" Platt showed me this one. Fooled me, too! And since then I've fooled a lot of magicians and laymen with it. It is a good "opener" if you are doing some parlor magic, or close up work. It is not a stage trick.

Casually shuffling a deck of cards, performer asks some one to assist him. Place deck face down on table, in front of volunteer assistant. Ask him to cut the deck in half, placing top half on table, face down opposite bottom half. Then ask him to take half of right hand pack and place on table. Same procedure with left half. You now have four heaps of cards face down on table.



1. 2. 3. 4.

I have numbered these heaps to assist in further explanation. Now ask assistant to take a few cards from #2 and place on #4. Then take one card from the #1 and place on #3. Now to take one card from #1 and place on #2. Now take several cards from #1 and place on #4. Then take one card from #4 and place on #1.

Now say: " So far you will admit this gentleman did all the work. I never touched the cards at any time. Now, sir, if you will turn up the top card of each pile, you'll be greatly surprised, and it

will also teach you never to play cards with a magician."

Assistant turns up top cards and finds they are the four Aces. There are other tricks of this type, of course, but this is a really great one because of the impact on the man who has done the trick himself. This adds greatly to the mystery of the effect.

Explanation? Very simple. You have the four Aces on top of the deck at the beginning of the trick. A careless shuffle and you are all set. You don't have to use the formula I have given above. I never use the same routine twice. All you have to do is to remember where the four aces are placed as you patter along. Try it and I am sure you will never do any other four ace trick for a lay audience.

THE GIANT (?) MEMORY.

Magicians seem to enjoy doing stunts that give the impression they have tremendous powers of memory and concentration. One of their pet ideas is to memorize a complete deck of shuffled cards. This is a true memory test. It requires lots of practice and patience. Then for "commercial" purposes it is not desirable because it takes so long to have the 52 cards called out to the performer, and then named in order, and even backwards, that an audience tends to become restless and disinterested.

Here is one along these lines that Martin "Kismet" Sunshine gave me sometime ago. You'll get credit for a wonderful memory, yet the whole thing can be done in 3 minutes or less. And there is no practice involved either. You can do it immediately after you have read the modus operandi. A borrowed deck may be used. Ask someone to shuffle it well. Then taking one card at a time from the top of the deck, he is to call off, rather slowly, the name of the cards while you attempt to memorize them. After he has called off about 17 cards, ask him to place the cards on top of the deck, face down, and hand you the deck.

Say: "To make it still more difficult I shall place the deck behind my back so I can't even see the cards. Now will you call off a number between 1 and let us say, 7? Six? Very well. Your card is the six of hearts. Now you, madam, will you mention a number between 7 and 12? Nine? Your card is the ace of clubs. And you, sir, how about a number between 12 and 17? Fourteen? Your card should be the Queen of Diamonds.

Explanation. As assistant calls off names of cards, you mentally count the cards as he names them. You ignore card names for cards numbers 1, 2, 3, 4, but remember the name of card No.5. You continue to count with the assistant. You ignore numbers 6, 7, 8, and 9, but remember card No.10. Continue counting. Ignore numbers 11, 12, 13, 14 but remember No.15.

Let him call off two or three cards more (which you ignore)and ask him to stop and give you the deck. You now know the names of the 5th, 10th, 15th, cards. Ask him to call out a number between 1 and 7, or use your own formula for getting a number selected.

If he says number 5, you are all set, as you know the 5th card. (You are holding the deck behind your back during this conversation). If it is number 5, bring deck in front of you, count to 5th card and show. Replace in same position in pack. Then put pack behind your back. In case he does not say No. 5, but 6 instead, simply take one card from bottom of pack and place on top of pack, and proceed, for now the card you remembered is at No. 6. If he says No. 4, take one card off top of deck and place on bottom of deck. Your No. 5 card (remembered by you) is now No. 4. The action is handled the same way with the 10th and 15th cards.

I find it a good policy to always replace the cards in their original order behind my back, so as to avoid confusion. That is to say, if you had placed one card from the bottom of the deck to make your remembered 5th card the sixth one, after counting to six in front of the spectators, put the extra card back on the bottom of the deck, when you put your hands behind the back.

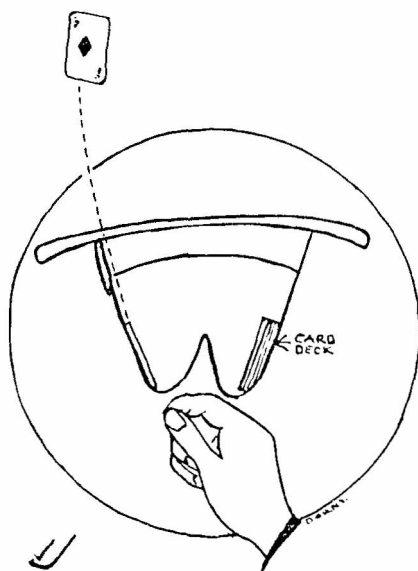
Your deck is therefore always in the same sequence as when you started. You are then ready to work on your 10th (remembered) card. If they say 10th, you are all set. If they say 12, take two from the bottom and place on top. If they say 9, take one off and put on bottom. Same way with 15. If they say 13, take two off top and put on bottom, etc.

DORNY ON THE INVISIBLE PASS.

There has always been a lot of discussion, pro and con (mostly con) in regard to making the pass invisibly. Personally, we have never seen anyone do the pass without some sort of visible extra hand or finger motions. Of course, a good performer can execute a pass so it is invisible to an audience, by his misdirection and showmanship. To make an alleged " Invisible Pass ", it must be invisible.

I use the pass very seldom, but when I do it, I make the regular pass as described in all card magic books, BUT, I do it behind my back. This makes it absolutely impossible to see the pass being made. After the spectator replaces his chosen card in the deck, I close the deck with the little finger dividing the deck in half. Then, remarking " To make it doubly difficult I shall try to find your card **BEHIND MY BACK.**" Making the regular pass with chosen card on top of deck, you can reproduce it by your favorite method.

A CARDINI SPECIAL.



Here is one I have never seen done except once, and that was when Dick Cardini showed it to me between shows.

Effect: A card is chosen, replaced in the deck. Deck is placed in upturned fedora, Homberg or similar hat. Hat is held by performer, upside down, of course. Then spectator is asked to name his card. Performer snaps bottom of hat with forefinger and thumb. One card jumps out of hat and is found to be the one selected.

Method: After card has been replaced by spectator, you make the pass. False shuffle if you wish. Place deck in hat. When hand is in hat, place top card on end on one side of the middle fold in hat and

the rest of the deck in the other side of the fold. Now, holding the hat high above your head, snap bottom of hat with forefinger, forcing card to jump out. Now, take a bow.

ONE OF MY FAVORITES.

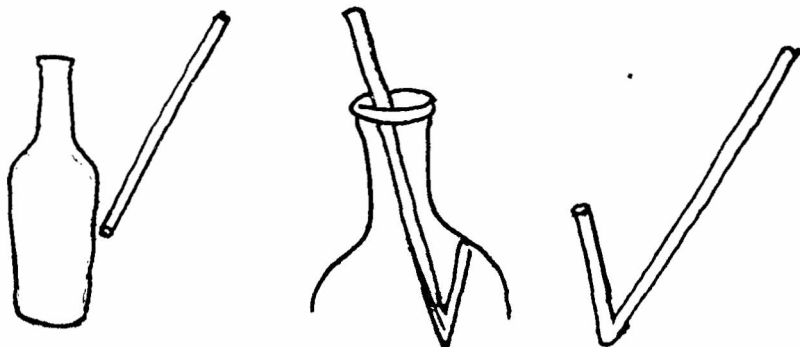
Magician selects several cards from the deck which he lays out on table, face down. Then taking a piece of paper, he writes a prediction and hands it, folded up, to a spectator to hold. Then saying "I have before me two piles of cards. This one we will call Number One and this one will be Number Two. I will now ask the gentleman who has my written prediction in his possession to call out either Number One or Number Two. Whatever number he chooses, that will be the pile of cards I shall use in the trick. You choose Number One. Very good. Now will you read what I wrote on the paper BEFORE I began the trick?"

He reads. You comment: "So it says you will select the SEVEN pile, and that is exactly what you have done. You see Number One has the four SEVEN SPOT cards, while the other pile has all in-different cards." In case the assistant choose Number TWO, he will still have the SEVEN pile, as this pile contains SEVEN cards (while the other pile only has FOUR cards) which you count face downwards, of course, so the audience cannot see the four cards are all SEVENS.

A TANTALIZING PUZZLER.

This was shown to me by Kajiyama, a versatile Japanese vaudeville artiste who featured upside down and backward writing. Magic was his hobby, altho he did none in his act.

For the stunt, you hand someone an empty beer or Coca Cola bottle and a soda straw. The trick is to pick up the bottle with the straw. The hand must NOT touch the bottle. It can be done. The drawing below will explain how.



ONE WITH A GLASS OF BEER.

x Matt Schulien, the genial magical boniface of Chicago does this and gets a lot out of it. He pours a few grains of salt on the table, with or without a tablecloth on it. Then he places a glass of beer over the salt and says he will cause the salt to pass upward thru the glass and into the beer.

Taking a pencil, knife or fork, and gently tapping the glass near the bottom, it looks as if the salt were coming thru the bottom of the glass and passing upwards thru the beer. What really happens is that the tapping causes small air bubbles the size of salt grains to form in the bottom of the glass and pass to the top of the beer.

x

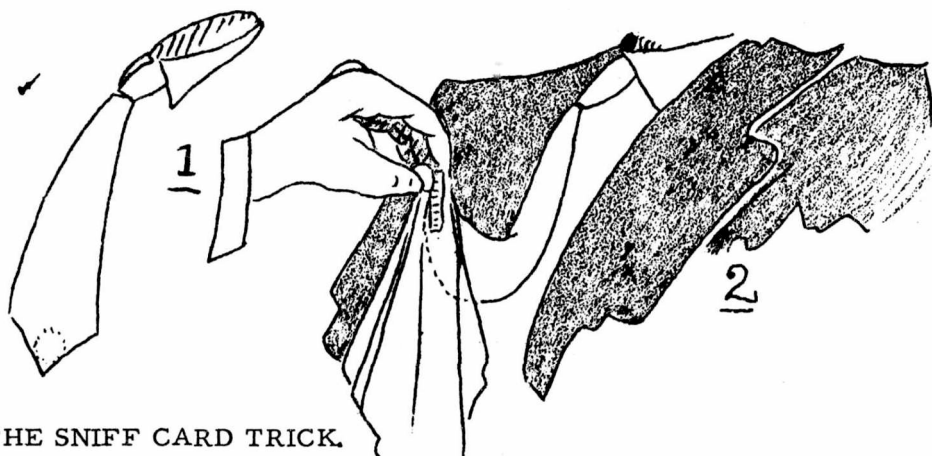
ANOTHER OF MY FAVORITES.

This trick was shown to me by an amateur but unfortunately I have not the slightest idea what his name is or where he lived. I have never seen this trick in print and thought it might interest you.

The effect is a coin vanish, but the very simplicity and audacity of the methods used are its main points. It is a close up trick, and preferably should be done at a table, seated. You borrow a half dollar and a handkerchief. Placing the coin under the handkerchief you ask a spectator to hold the coin thru the cloth. You then take

a corner of the handkerchief in your right hand and at the count of three, you ask assistant to let the coin go. It vanishes, and the handkerchief is given back to the donor.

The method is this: In the very bottom corner of your four-in-hand tie, between the outer silk and the lining silk you place a duplicate half dollar. As you apparently place the borrowed coin under the hanky for assistant to hold you merely grab the end of your tie and that is the coin he really holds. Hold the handkerchief close to your chest when you ask the assistant to grab the coin thru the cloth. The effect of this small item is very mystifying and rather unusual. The borrowed coin can either be dropped into assistant's pocket while you are pattering or you can reproduce it in whatever manner you wish.



THE SNIFF CARD TRICK.

One night after doing a show in Indianapolis, a bunch of the local magi foregathered in my hotel room for a talkfest. During the evening, Ray La Rue, who has been known for many years as Sir Edward, did a trick that I will never forget. He did it for us over and over and yet we were unable to figure it out. Finally he broke down and explained it. Have had a lot of fun out of it for it has mystified not only laymen, but some of the most astute magi as well.

The effect is as follows: Performer spreads out a lot of cards, say fifteen or more, on top of the table, face down or up. He leaves the room. In his absence, someone points to one of the cards. Performer returns to the room. Without saying a word to anyone, he begins to point at several cards with his forefinger. Finally he picks up one of the cards and it is the one previously chosen.

This can be done over and over and it will defy detection if well presented. The secret?

You have a confederate for this one. He notes what card has been chosen by spectator. When performer returns and points indiscriminately to the cards, one at a time, confederate watches him closely. When the chosen card is being pointed at by performer, confederate inhales a little more heavily than normal, hence the name sniff.

The performer knows thru this "sniff" what the selected card is, but continues to point to two or three others haphazardly and then dramatically returning to the selected card, picks it up.

This may sound like a very dizzy idea, this sniff business, but brother, it works. It must be done unostentatiously and if well presented, the silly thing will get you a reputation for great mental powers.

SPECTACULAR BAR TRICK.

Bill Salisbury, well known Chicago business man who uses magic as a hobby, showed us this one night and it caused quite a sensation.

Borrowing an empty WHISKEY bottle from the bar, Bill set it on the table. Then with a borrowed soda straw he filled the bottle with the smoke from a cigarette he was enjoying. Five or six mouthfuls of the smoke will about fill the bottle. It will not flow out if the smoke is blown in very slowly and carefully. Then he asked if anyone could get the smoke out of the bottle WITHOUT touching the bottle. This to be done in one second. Unless someone has seen this trick done, they will not be able to remove the smoke.

Secret: Whenever you get an empty whiskey bottle from the bartender, you will find there is always a drop or two of liquor left in the bottle. Place your finger over the mouth of the bottle and turn it upside down as you are apparently examining the bottle. This movement causes the few drops of whiskey to spread out inside the bottle. Then you fill the bottle with smoke as outlined above. After everyone gives up on the project of trying to get the smoke out of the bottle, you simply light a paper match, let it burn until it has a good flame going and drop it into the mouth of the bottle. With a brilliant blue flash and a "Poof" sound, the smoke is instantly removed from the bottle. A really fine effect.

TWO PENCIL GAGS.

No.1. To cause an ordinary pencil to adhere to a wooden wall or door. Grasp the pencil firmly between first finger and thumb. Place against door or wall and with a sharp, short upward move-

ment, press pencil to wall, and let go. If properly done, the pencil will be so firmly fastened to the wall that you can hang a coat or hat on it. I have done this often and it works.

No. 2. Borrow a long, wooden pencil. Hold it in both hands, with the two hands rather curled around one another, pencil within the hands. Bring both hands high in the air, then downward and hit the upraised knee. It will sound as if the pencil has broken, yet when you show your hands, the pencil has vanished. I fooled Carter the Great with this one first, then lots of others, so that tells you how long I have been doing it.

The secret is our old friend, the cigarette vanisher. You steal the vanisher while someone is getting the pencil for you. Vanisher is held in the right fist. Pencil is then pushed into this fist, also into the vanisher. Then placing the left hand around the other end of the pencil with about an inch or so of the pencil showing in the middle, move the hands upward at the same time releasing the pull.

Bring both hands down together as if still holding the pencil. Hit knee with bottom of right hand. With practice you can simulate a sound in this manner that will seem just like the breaking of the pencil.

THE "NERVE" CARD TRICK.

Have a card selected by someone who is told not to let performer see it, and then to place it on the bottom of the deck which is held by the performer in the left hand, faces toward the person addressed.

Then, telling them you can name the card by feeling it, you suit the action to the word and say that in order no one else should know the name of the card, you will whisper it. You merely move your lips, and the victim will say he does not hear you. Then you lean over to whisper in his right ear, at the same time extending the left hand way behind his or her head, and turning the deck. You glance at the bottom card, which you then name in said victim's ear. The victim does not get the gag but all the others will and the laugh will be on one person only.

THE VANISHING CARD.

In finishing the Twelve Card to Pocket Trick, I take the last card and say, placing it apparently in the left, but really back palming it in the right: "The last card I could dispose of by placing it here in the right hand and squeezing it, but that will never do, for like a bad penny it is always sure to turn up again after a while. A good way to get rid of it however is to take it like this and say one! two! three! you see it immediately disappears."

While pulling that line of chatter, you take the card in the right hand, by the lower right hand corner and swing it way up in the air, smartly striking the palm of the left hand with it, and each time going higher in the air and behind the collar with the card. As you say "Three!" you leave the card in the collar and bring the hand down as before, slapping the left hand with the right hand and it sounds just like the card. Then show the hands empty. It can, or need not be, exposed, as it really fools them, but since it is not real magic it is very funny to turn around as if looking for a clock and say: "I wonder what time it is getting to be", showing the card in the collar.

THE TELEPHONE CARD TRICK.

Often at private parties, to culminate a series of card tricks I have a card selected by someone and ask them to call up a certain number and ask in any manner they choose for the name of the selected card. They are told, and I repeat the effect, but not more than twice.

I have no difficult codes to learn or books with different names to carry around, for, just before I leave home I give one of the family a card with the names of two cards written thereon. Then when I do this marvelous (?) illusion, I simply force the cards and it's done. And just as good as all the practice and memory stuff you have to study for years and years.

A GOOD SUCKER TRICK.

Start out by asking for two of the strongest men in the house and try to get the obnoxious observers who do all their thinking out loud. After you get them up, roll up your left sleeve and say: "I am now going to show you a little trick in hypnotism. Most scientists tell us that hypnotism comes from the mind or brain. I claim otherwise. I claim it comes from the hips. That's why they call it hypnotism. I shall place this glass of water on my outstretched left arm. Then I shall proceed to mesmerize the arm like this. Now, after the arm is thoroughly hypnotized, I shall ask each one of you gentlemen to grasp me tightly about the wrist, one here, the other a little higher up. Now! When I say three and I'll tell you when, I shall cause the arm to become as rigid as stone, and I want both of you to bear down with all your might. But not until I say three. Then, when I say that, and you bear down with all the power you are able to summon, I shall resist your efforts and shall raise the glass of water to my lips and drink it. Ready now! One, two, three! Bear down now! Thank you!" And as they bear down, you merely reach over with the RIGHT hand and pick up the water and drink it. This is absolutely the best sucker trick I ever used and I always get splendid results with it. Try it.

DORNY'S HILARIOUS MIND READING ACT.

This is a burlesque mind reading act used for many years by Dorny with an assistant. There are great possibilities for the character of the assistant, who may be a Prince, a Swami, a comic colored boy, a dumb girl, or whatever you like. The act is just as funny for magicians as for the layman.

"Ladies and gentlemen! I have secured for your entertainment, mystification and amusement this evening the services of one of the world's greatest human phenomenons, namely Prince Specknoodlefitzodoffski, from the Oxeboobiositi Islands. I want to mention that the prince is a very remarkable man. He possesses the wonderful power of mental telepathy; that is, he is able to read your mind and tell you what you are thinking. I would advise you all to be very careful what you think while he is at work! I take great pleasure in presenting this evening Prince Specknoodlefitzodoffski from the Oxeboobiositi Islands. (Chord on).

"Prince, be seated. (Prince remains standing). Oh, I forgot - the Prince does not understand English. I'll have to speak to him in Spanish. Ahem! Meinherr Prince, bitte setzen sich. (Prince still stands). I guess he doesn't understand Spanish very well. I'll try French. Monsieur Professor de Prince, squatee voo sill voo play! (Prince sits, saying " Oy Yoi").

"You see he speaks French fluidly, er fluently. I must ask you to forgive him because he does not understand English very well. In fact, he doesn't speak a word of it - do you, Prince?

Prince: " No, not a word."

Performer: " Now before going on, I want to call your attention to the wonderful array of medals that the professor wears, but I shall let him tell in his own words where he got them. Prince, will you please tell us where you got those medals?"

Prince: "Oh, these? I don't know. They came with the suit."

Performer: "Now, folks, you know in all demonstrations of this sort, it is necessary to first of all hypnotize the subject and undoubtedly you will have heard scientists and others state that hypnotism comes from the mind, but I claim otherwise. I claim it comes from the hips; that's why they call it hypnotism. I shall proceed to obtain the hypnotism by rubbing the hips in this fashion and proceed to work on the quince - I mean, the Prince. Hey, prince, look me in the eye!"

Prince: " Which one?"

Performer: " Oh, ye gods! Both of them, of course. Let's try this

once more. When I count three you will close your eyes and see before you absolutely nothing. One, two, three! There! I have the Prince in a perfect state of hyp - hyp - "

Prince: "HOORAY! (Jumping up.)"

Performer: "No, no. I am afraid that did not work either. I'll try something else. I know. I'll give him the Keeley cure. One, two, three! (Prince sleeps). Now I have him! Now to make the experiment even more difficult, I shall blindfold the subject, using for this purpose a scarf (red bandana or silk handkerchief) which I shall place temporarily over his eyes. The reason I blindfold him in this fashion is so he will be able to keep his mind on only one thing and that is - "

Prince: "WOMEN! "

Performer: "Yes, women. NO, NOT WOMEN! You're mixing me up. Keep quiet, will you? Now, while he is in this condition I will pass down among you and would like you to hand me various objects, such as coins, cards, money, watches, pins, jewelry, and so on."

Prince: "Hang on to your pocket books! "

Performer: "Prince, what is the color of this gentleman's red necktie? "

Prince: "Red. "

"That's right! Now, what has this gentleman under his foot?

"The floor! "

"Correct again. This lady has a friend with her. Is he a lady or a gentleman? "

"A gentleman. "

"Righto. At any rate, we hope so. Now way back there are a number of empty seats. This may be TOO hard. How many? "

"Two! "

"That's right. Now, how many people in these two empty seats? "

"None. "

"What has this man around his neck? "

"A collar. "

"Right. What color is it? "

"White. "

"I have here a piece of money. What have I? "

"A coin. "

"That's right. Now see if you can guess the value of this dime? "

"Ten cents. "

(Here may be included a bit of business acceptable when working affairs for service men, when a number of pretty girls are included among the audience, or any similar gathering. After last

remark, performer says: "Now will you kindly examine this coin, sir, observing especially the date?" And he tosses the coin to an officer seated next to a girl, or young man so seated. Man looks at coin.

"Have you observed everything on the coin? Did you get the date?"

Officer: "Yes, I did."

Performer: "Okay. See if she can fix one up for me, too, will you?")

"I have here a number of coins. If you guess how many, I'll give you both of them. How many?"

"Two."

"Now I shall have the prince do something a little bit out of his line. I shall have him go from the ridiculous to the sublime and see if he can concentrate and give us the exact date." (look at coin but say nothing about it to the audience; they think of course the Prince is going to tell the date on the coin.)

"The exact date is Wednesday, September 22, 1954" (or whatever day it is.)

"Right again! You see, in spite of the fact that the Prince is blind-folded securely, he is able to tell you everything, and then some. Next I will call your attention to this deck of playing cards. I shall ask you, sir, to select one please. (Force six of hearts). Thank you. Now, Prince, see if you can get this card. It may be too HARD!"

"Two of hearts."

"Ah, you make me SICK."

"Six of hearts."

"Righto. Now once more. I shall ask you, madam, to select one. Do not look at it, please, do not look at it, please, and do not let me see it. Place it face down in the palm of my hand here. My hand is that large thing on the end of my arm. Thank you."

"Now, folks, the lady has been good enough to select a card without looking at it, therefore she doesn't know what it is and I don't know what it is. YET, if conditions are favorable, the Prince will immediately get the name of this card. All right, Prince, work fast. See if you can get the name of the card."

(Prince names any card he chooses, say six of spades.)

"Six of Spades."

"Are you sure?"

"Sure I'm sure."

(Performer then turns card toward himself and looks at it, but he does not let audience see it at all. Then lays it on top of the deck again.)

"By golly, he's right. Anybody else?"

"I have here a handkerchief. What have I?"

"A handkerchief."

"Right. What color is it?"

"Blue."

"Come on now, are you certain?"

"Yes, sir. It is blue."

"All right. If you insist, it must be blue."

(Performer has been holding a color change handkerchief as red. When Prince insists it is blue, simply change it to blue. This is a good laugh.)

"I see a great many people around here who smile to themselves as much as to say they know how it is done. They think we have a secret code and that is how the Prince gets to know everything. But you are mistaken, dear friends. To prove we use no codes, wires, or telephones in this wonderful work, I will call your attention to the next object which I shall merely touch, and then, mind you, without a single word being spoken, the Prince will immediately name the article touched. Listen!" (Hit piano key or ring small bell.)

"A Piano!"

"Right again. Now I see some of you are still skeptical, so to prove to you that sound has nothing to do with it, let me call your attention to this small object, and without a single word being uttered, or without a sound being made, the Prince will name it as well as he has done all the other things this evening." (Place an egg under the Prince's nose. He turns his head away disgustedly and shouts:

"An Egg."

"Correct! Now folks, to conclude the evening's festivities, I show you this small slate, empty on both sides. Then I will ask someone in the audience to hold up a number of fingers between one and five. Before I do that, will you, sir, think of a number between one and three? What is it, Prince?"

"Two."

"Right. Now, will some one hold up any number of fingers between one and five. Any number at all. Thank you." (Performer writes number of fingers held up on slate. Say it is three.)

"Now, folks, without a single word of speech, without a single sound, the Prince shall endeavor to name the number selected by the gentleman. Concentrate, please and let me have this number!"

Performer holds rolled up newspaper which he uses as a pointer to point out number on slate. Then when he asks the question, he hits the Prince on the head three times, very fast.

"Three!"

"Right. I shall do that once more for the benefit of the skeptical. Another number, if you please! Thank you. I have it. Now, prince, let me see you get this number." (Number is, say, four. Performer hits Prince on head three times, and he shouts out "three", when performer hits him another one, extra hard and heavy, when Prince yells "FOUR! FOUR!" and tearing handkerchief from eyes, runs from stage, right, while performer bows off left. With the applause, they come back together to the center of stage.)

"Now as a little extra treat, I shall ask any gentleman in the audience who would like to know the name of his future wife to please

raise his right hand. Ah, there is some one. You are so far back, sir, that all of us cannot see you. Would you mind telling me your name just to make it more interesting for those who cannot see where you are? Mr. Smith? Thank you. All right, Prince. Go to work! See if you can get us the name of the gentleman's future wife."

Prince, very dignified and dramatic, says: "As far as I can see, the name of the gentleman's future wife will be (pause)..... Mrs. Smith!" (Exit).

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(In order to have wide variety of material in his book, Dorny now includes some favorite tricks from favorite friends, and here you will find everything from a pocket stunt to a big stage trick.)

WHERE IS IT?

One of my favorites, because it is always good when asked to "do it again." Can be done at the dinner table, or anywhere. The effect: Take three match heads, three pieces of paper rolled into balls, or, especially good at the table, some bread rolled into balls. Put these in full view of the spectators on the table. Opening the left hand, performer picks the balls up, one at a time, and lays them in the left hand. That is, he places two in the hand and the third one he throws under the table. Opening the hand, the three balls are shown to be all together again. He does this a number of times yet the balls always come together.

The last time he throws the ball across the table, so all can see it really go, yet upon opening the hand, the three are again discovered together. When using bread, put the last ball into the mouth, chew it up, then simulate blowing into the closed hand, and when hand is open, the ball has joined the other two.

Before the trick, performer secretly hides one duplicate of ball or match head between the tips of the first and second finger of the right hand. When placing the second ball in the left hand, the secreted duplicate goes into the hand as well. The third one (lying on the table) is then picked up and apparently thrown under the table, but in reality, it is secreted as was the first one, between the first and second fingers. This is repeated as often as desired and when last one is placed in the mouth or thrown away (this time in reality) the three can be tossed on the table for examination and it is all done.

(Friend Blackstone).

THE PHOENIX RESTORED PAPER.

Magician produces a long strip of red tissue paper, several feet in length, but very narrow - only 1/4 inch in width. He winds the ribbon around the first two fingers on his right hand and trans-

fers it to the end of a wire. Holding the paper over the flame of a candle, he allows it to burn to ashes. As the wire is held in the right hand, he shows the left absolutely empty and drops the ashes from the end of the wire on to the outstretched left palm. Showing the right hand empty, he brings it palm down upon the left, and rubbing the ashes, draws out the ribbon, completely restored, under the noses of the spectators, who may even examine his hands.

Secret: The duplicate ribbon is pleated very closely and makes up a tiny bundle. This little bundle is wrapped in a small square of manila or flesh colored tissue paper, and the wad is pushed under a finger ring on the second or third finger of the right hand. The production of the original strip is accomplished by pleating it into a small packet, and showing the hands empty by a series of passes, after which the ribbon is drawn out by both hands.

After the original strip is burned, as explained in the effect, the ashes are laid on the empty left palm, and the audience is then given a good look at the right hand, back and front, for the little bundle is absolutely invisible at a few feet, especially if the hand is kept slowly in motion. When the right palm is placed on the left, the packet is pulled out from under the ring while rubbing the hands together. The right fingers take the packet to the tips of the left, the manila covering is slid off, and the restored strip is drawn out by the fingers. The manila or flesh colored bit of tissue used for the covering is, at the same time, rolled into a ball by the right fingers and is dropped on the floor, where it falls unnoticed, or into the pocket.

(Friend Brema)

GRABIT - Production of a Silk from Thin Air.

Take a fine black silk thread, or a length of Deknatel (extremely fine surgical thread) about as long as your arm, and make a slip knot in one end of it. Pick a silk up by its center, and over this gathered up center, place the slip knot. Draw the slip knot up snugly, about an inch back from the center point of the silk. Next tuck the silk under the left lapel of the coat, letting it lie flat and smooth, perfectly concealed. In the other end of the thread have a loop, stationary or non-slipping kind so as to freely slip over the index or middle finger.

Show hands back and front, pull sleeves up a bit if desired, and turn with the right side to the audience, calling attention again to the fact that the hands are empty. In passing the right hand in front of the left, do so with an upward movement, at which time engage the right thumb under the thread, and at the same time make a quick grab in the air and at arms length, which will make the silk be pulled from its hiding place to the very tips of the fingers of the right hand. As the movement is quick and the silk is partly or entirely hidden by the arm, it cannot be seen. As

As soon as produced, the hank should be taken by opposite borders and pulled slightly so as to free it from the thread and as the hank is passed for inspection, the thread is easily dropped to the floor from the left hand.

(Friend Brush)

THE JAR OF NEPTUNE

Matt Schulien built a terrific reputation on the eating of goldfish, and their production in magic has always been a fascinating idea.

Here is a simple idea which takes a little nerve at first, but you will soon get as adept at it as Mr. Burgess who contributed the idea.

Fasten a rubber or plastic tobacco pouch in the right jacket pocket, arranging it so that it will be wide open and easily accessible. Into the bottom of this press a very wet piece of blotting paper. On the wet paper lay a goldfish, or several.

When ready to work, show a glass or a goblet, and cover it with a cardboard or metal tube. The tube should be just a fraction bigger than the glass. Cover glass with tube, and into the glass thus covered pour clear water from a pitcher. Pour with the left hand, and while so doing go in the pocket, and at the same time into the open pouch and secure a goldfish. Don't be squeamish or hesitant. Simply pick one up and hang on to it. As you set the pitcher down on the table, the right hand picks up the cylinder, by the top, and with the hand rather covering the open top of the cylinder, because just as the hand is over the open top of the cylinder, it releases the fish, which cannot fall anywhere but in the water. After the release, the hand continues to hold the cylinder across the top, lifting it up off the glass, and everyone sees a gold fish where none was a second before.

Mr. Burgess at this point put the cylinder down for a second to comment on the fish, put it back with the left hand, which gave the right hand a chance to go back for more fish.

Your second load could be a carrot roughly carved to resemble a fish, and immediately after the production of the second "fish" you can reach into the water, grab him out, move it vigorously between the fingers as if it were alive, and then eat it. One word of warning -- be sure you get the right "fish"!

GROWTH OF FLOWERS.

There are no really new tricks. Everything we have today has been evolved from basic principles, and it is interesting to note how far back some of the ideas go. The particular trick we are about to describe is developed from several others thru the years

and can be traced back to a version produced in London during the Civil War by Col. Stodare. It was first brought to this country by Professor Hartz in 1867. The original production was as follows:

A flower pot filled with sand was placed on a stand on the top of a draped table. A cone-shaped cylinder was shown empty, placed over the pot and when withdrawn a small leaf or bud was seen apparently growing in the sand. In the meantime, the cone was lowered behind the drapery and again placed over the pot, and upon being withdrawn the second time, a number of real flowers were shown, apparently having sprouted from the sand. The load was, of course, concealed in a second inside cone and held in place by a ring caught over a hook in the top of the cone. The second cone was hidden on a shelf behind the drapery.

For modern work, the drapery has to be dispensed with, the awkward handling has to be stream-lined, and there has to be plenty of flowers. In this early version, the production consisted of a few flowers tied to a stick. We have tried to give you a good workable version of an effect which is as beautiful today as then.

Presentation: The trick is intended for the stage, with all that implies. All pieces of apparatus are at the rear, right hand of the stage if the performer is working alone. If he uses an assistant, part can be at the right and part at the left.

First the performer brings forward the clay flower pot and a square tube or cone, slightly tapering at the top. The pot is in the left hand and the cone in the right. He stands at the right of his table, placing the pot on the right hand end of the table, and the cone is placed on the floor at his right and convenient to his reach.

On the next trip he brings forward a fancy bottle or box containing sand, in the left hand, and what at first appears to be a bundle of sticks in the right hand. When taken apart, this bundle proves to be a small easel about 28 inches high. This consists of three of the sticks, and the fourth is a cloth, banner or foulard, rolled up on the stick. This is of black cloth about 24 inches wide and 20 inches long, and is covered with Chinese characters. This is hung on the easel so that the top of it is twenty four inches from the floor and the bottom four inches from the floor. It is placed immediately in front of the cone. The sand is put on the table.

The next piece of apparatus is a Foo can, which can either be brought from the back or previously placed on the table.

The flower pot is shown to be empty and then filled with sand. The performer explains that he has received from an old Chinese conjurer directions for a method of growing flowers in a single evening from seed, and in order that his audience may understand the entire process, he has brought the original directions with him.

Here he points to the banner covered with Chinese characters. He pretends to read from the banner, interpreting the directions as he goes along. This is a bit of business you can work out as you like, but remember that when reading Chinese characters, you start at the right of the page and read down, not across.

Dry seed is sprinkled over the sand. The cone is placed over the flower pot and the performer gives every indication that he expects to find something when he removes the cone. The cone is removed and the pot is, of course, as before. The performer registers disappointment. With the left hand he tilts the pot slightly forward so that the audience can see that nothing has happened, at the same time, with the right, he lowers the cone to its original position, which is over the inside cone. Next he removes the banner from the easel, and, holding it very close to his face, appears to study the characters. Suddenly he makes a discovery, apparently, and points to the Chinese directions, explaining that he forgot the water.

The banner is now returned to the easel, the Foo can is turned over the pot, but, of course, no water comes forth. The performer rights the can and goes thru the motion of turning on an invisible faucet, filling the can and then apparently turns the faucet off. This time, he pours real water on the sand.

The cone is again placed over the pot. This time with the inner cone and the load in position. When it is removed, I will guarantee that the applause will more than repay you for any time and trouble you have gone to in making up this trick.

Detail of the drawing on next page:

Fig. 1 and 2. Square rings of wire which drop over the outside of Figure 3 to hold it in square position. Fig. 1 should be large enough to rest at the point marked A and figure 2 should be large enough to rest at the point marked B in figure 3.

Fig. 3. The outside cone, folded flat when not in use.

Fig. 4. The inner cone supported by four wire legs (see Fig.6,7) folded flat when not in use, but kept in square position during performance by Fig.11. C is the removable leg that permits the holder to be opened.

Fig. 5. Pattern for the sides of Fig.4. There are four pieces like this. The wings d,d,d,d, are turned up to form hinges.

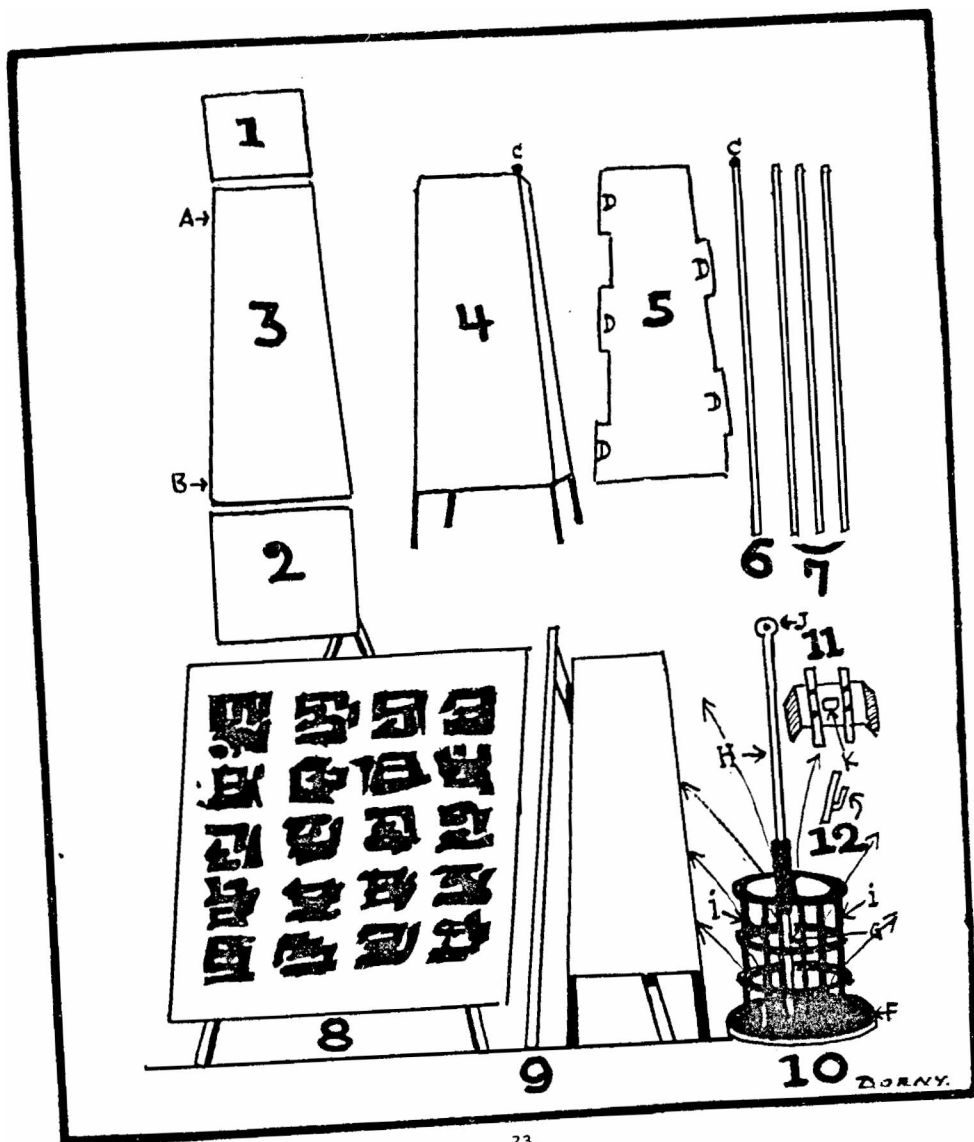
Fig. 6. The removable leg. The little button e is shown at c, Fig. 4.

Fig. 7. The three ordinary wire legs.

Fig. 8. The three legged easel and banner.

Fig. 9. Side view of easel showing how the inner cone is concealed.

Fig. 10. The flower holder. F. is the lead filled base, G is the threaded tube soldered to the central wire into which H is screwed. I, I, I are the cross wires which serve to keep the holder straight



inside the cone and J is the ring in the top which passes thru K in fig. 11. The arrows show how the flower stems should be inserted in order to make them spread when the cone is removed. Fig. 11. The little sheet metal spider which fits in the top of Fig. 4. The flowers are suspended by the ring J passing thru the slot K and held in place by the pin I. The two bent ends, M, M, fit into the slots shown in figure 12.

Fig. 12. Enlarged view of the little clip which holds the spider. Two of these are soldered on opposite sides on the inside of Fig. 4 about one half inch from the top.

The flower pot. This is of the ordinary garden variety of red clay, but the hole in the bottom should be plugged with a cork to keep the sand from escaping. A plastic flower pot can be used.

The outer cone. As the illustration shows, this is a square cone instead of a round one. It is made of heavy cardboard with cloth hinges, both inside and outside, and will fold perfectly flat. In use it is kept square by two square rings of bands of wire. These have to be carefully made, as the larger one must be just a trifle smaller than the largest outside diameter of the cone, and the smaller one just a trifle larger than the smaller outside diameter. These are simply slipped down over the top of the cone after it is squared up and serves to hold it in shape. The entire exterior should be painted gold and decorated with black Chinese characters. The interior is dead black.

The inner cone. This is made of four pieces of metal cut as shown in the illustration, the extensions being rolled up to form hinges. The pins for the hinges are four wire rods about four and one half inches longer than the sheets of metal. They extend from the bottom and serve as legs. The tops of three of the hinges are headed over slightly to prevent the rods from slipping thru. The fourth rod is loose fitting and can be withdrawn from the bottom. The small knob is soldered to it just beneath the bottom of the hinge to prevent it from coming up thru the top. On the inside of the two opposite metal pieces a small clip is soldered, as shown. Into these clips the square spider, shown in the illustration, is slipped which serves to hold the inner cone square. This spider has a slot in the center thru which the ring in the flower holder is held by a pin. The inner cone is painted dead black entirely.

The flower holder. This holder permits the load to be assembled very quickly. Make it of the tin lid of a coffee can, with a piece of No. 18 wire bent coil fashion at the bottom and fastened to the tin cover by means of molten lead. This wire sticks up about six inches. The top end has a small piece of brass tubing threaded on and soldered to it. The inside of this tubing is threaded and then another piece of wire ending in a ring at the top has its bottom end threaded to screw into this tube. This is solely for the purpose of convenience in packing. Around the base of this hold-

er are several rings soldered to upright supports which are also imbedded in the molten lead. Four other pieces of wire bent as shown extend outward from the four sides. These serve to keep the holder from swaying inside the cone and assure its being planted directly in the middle of the pot. The entire holder is painted a dull green. The flowers are inserted in the holder as shown by the arrows, some being put in vertically and some stuck in from the side so they will give a good expansion when released.

To load. The inner cone is laid on the table, the fourth leg is removed and the square spider is placed on top. The flowers, after having been arranged to show to the best advantage, are folded up against the central wire of the holder and laid in the open cone, the ring in the top of the holder being pushed thru the slot in the spider. The cone is closed and the fourth leg inserted, the hinge placed thru the ring, the holder placed in a vertical position covered with the outer cone and you are ready to perform.

The pin. This pin should be of wire or some other material covered with tape to make it noiseless and should end in a large ring. When the holder hits the sand the ring will be pushed up a half inch or so. The fact that the outer edge of the pin is heavier than the end of the ring will cause it to fall out, thus automatically releasing the load. The function of the ring is to allow the fingers to be inserted and pull it out in case of accident, such as the sand being too low.

If desired, the upright wire of the holder can be replaced by a cord terminating in a loop and released by the fingers, in which case it would not be automatic. On the other hand there would be no danger of the central support being seen. I always tie one flower to my support.

When you build this apparatus, I suggest you get a flower pot and build the rest to conform to its size. You will be surprised at the number of flowers which can be obtained in a small cone. A cone 24 inches high, three inches in diameter at the top and four at the bottom will hold two dozen carnations or their equivalent in other flowers. Flowers can be packed in as tightly as possible without any danger of injuring them. And the production of real flowers is so far ahead of feather flowers, there is no comparison. However, if for general use, the cost of the real flowers is an item, then artificial flowers as sold in department stores can be used. At a distance, and not given out, they cannot be told from real ones. They do not pack down as well, of course.

The banner. This is made of any kind of cloth, or even tough paper. Paint on Chinese characters with gold paint, the cloth being black. Decorate the bottom with long thin silk or metal

fringe or strung spangles. While this thin decoration does not obscure the vision of the audience as far as the outer cone is concerned, it makes it impossible for them to see the fine wire legs of the inner cone.

(Friend Butler)

ORIGINAL BILLIARD BALL TO HANDKERCHIEF CHANGE.

Dorny claims he was never much of a sleight of hand man, but this routine is his very own. We will let him tell it in the first person.

In my work I try to have all my tricks follow in sequence, as for instance after finishing the Eight Thimble Trick, I retain one thimble on the right forefinger and then hitting the left open palm with it, I say to suit the action, "One, two, three!" At the count of three the thimble is apparently placed in the left hand which is closed around it and then slowly opened, displaying instead of the thimble, a red billiard ball. Then I do the Billiard Balls, one to four, and getting down to the last ball, I place it on top of the left closed hand (fist) and with the empty right hand held wide open, I hit the ball the same as in the thimble trick, saying "One, two, three". At the count of three the ball disappears or changes into a white silk, which drops from the bottom of the left hand, the effect to the audience being that the ball has been smashed or changed into a silk.

Going back to the thimbles, after flashing the eight, remove them one at a time, keeping the one on the tip of the right forefinger for the last. Take it off with the left hand, and tap it on the table to prove solid, etc., at the same time slightly turning your left side towards the audience. The right hand meanwhile goes into right pocket (coat or trousers) and obtains the ball which is palmed. Back of hand kept towards audience and thimble replaced on tip of right forefinger.

Then you say: "One, two, three" each time smartly slapping the palm of the left hand with the thimble. At "three" you thumb palm the thimble, at the same time throwing the ball from the right palm into the left, which immediately closes around the ball with back of hand to audience.

Then rubbing and squeezing the ball, which the audience still thinks to be a thimble, you slowly open the hand, displaying the ball. Take ball in right hand and in act of tapping on table to show solid, let the thimble go south in the well or servante, or working without a table, dispose of it in the pocket.

Proceed with the billiard ball moves and multiplications and vanishes until you have one left. (The half shell is still on this ball). Beforehand you roll up a handkerchief with one corner

projecting about half an inch. Place this ball (handkerchief) under your right coat lapel, with the projecting corner upward. I use a pin to fasten the lapel to the body of the coat, thus forming a little pocket in which the rolled up silk will rest snugly until required. Proceed as follows. Take the red ball (with the half shell) in left hand and slightly turning left side toward audience place right hand naturally on right coat lapel, thumb inside and fingers out. With practice it will be found that the little handkerchief ball will come out, into the palm of the hand, with the projecting corner catching between the roots of the thumb and forefinger, where it is held by a slight compression of those fingers.

As this is being done you say: " Now I could get rid of the last ball by placing it here in my left pocket, like this (suiting the action to the word) but that would not be magic. Anyone could do that." (Left hand comes out of pocket for a moment, then is replaced and takes ball out, leaving the shell behind). " BUT if I place the ball here, on top of my left hand, hit it smartly three times like this, thereby causing it to change into a little silk handkerchief, that would be a real trick."

As you are saying this, the left hand brings the ball to the right, which has the handkerchief palmed. As the thumb and forefinger of the right grasp the ball to place it on top of the closed fist, the handkerchief is transferred at the same time to the left hand to the same position it had in the right, namely, grasped between thumb and forefinger roots, by the projecting corner.

Now as you count " three" the right hand comes down on the ball, palming it off and the left hand opening causes the handkerchief to unroll, but does not fall to the floor as it is gripped between the fingers as above stated. Then the left hand immediately closes again and the wise one will suspect the ball is hidden therein.

When you slowly open the hand, after having taken the silk in the right and laid it away, thus disposing of the ball, you will have slipped them a nice sucker trick.

This may sound complicated in reading, but try it out with the props in hand and you will find it very practical. I have done it hundreds of times.

(Dorny)

THE ENCHANTED FRUIT.

Just as in the Growth of Real Flowers it was pointed out that if you were really a magician, the things you used would be real, just as easily as not. So it is with this trick, which uses real fruit. You cannot deny the impressiveness of using real objects in magic.

Preparation: Procure an orange and an apple of exactly the same size. Now take another orange, slightly larger, and cut in half, scooping out one half until you have a rather thin shell. The California oranges are best for this. This shell will fit snugly either the apple or the orange. Place this shell on the orange, which lies with other oranges and apples in a fruit dish on the performer's table.

Performance: Performer borrows two hats or has two hats on stage. Or, in keeping with the food idea, he can have two plastic bowls of the size and depth of a hat. Holding hat No. 1 in his left hand, he picks an orange from the dish, tosses it in the air, catches it and drops it into the hat. He does likewise with an apple. (Of course, the two particular fruits are used, as prepared).

Reaching into the hat, performer slips shell off orange and onto apple, then lifts it from the hat, tosses it into the air and then drops it into hat No. 2. Commanding the fruits to change places he then takes the apple (minus shell) from hat No. 2, drops it into hat No. 1; taking the orange therefrom and dropping it in hat number 2, showing that the transposition has taken place.

He now takes the apple from its hat, wipes it with a napkin and hands it to some little boy in the audience, returning the hat with thanks to the owner. Returning to the table, he takes orange, wipes it with the napkin, removing in its folds the shell, pocketing the napkin; then hands the orange to some little girl, returning the hat to party loaning it.

The kids will start to eat the fruit at once, usually, thereby convincing everyone of their reality.

Note: In tossing the apple with the orange shell on it into the air the fruit must be held with the orange side to the audience. If, as you toss it, you revolve the apple rapidly, you will find that the gyroscope principle applying to the whirling apple keeps it secure in that position.

(Friend Haley).

A CARD FAIRY TALE.

A pack of cards is really shuffled several times, a spectator chooses a suit and the cards of that suit are removed, just as they chance to lie at the end of the shuffle. Taking this packet, the conjuror tells a little story, at each word he removes one card from the top of the pack and replaces it at the bottom, but whenever he names a card or a number, he turns over the top card which is found to correspond. This is continued to the last card of the suit.

Requirements: A pre-arranged deck and the ability to riffle-shuffle. The heart suit is taken out and arranged in the following manner, face up; 7, 5, 3, 10, 9, 6, jack, ace, king, 4, 2, queen and 8. The packet is turned over and placed on top of the rest of the deck which is then placed into its holder.

Performance: The magician removes the deck from its holder and shuffles by the overhand method by undercutting about twelve cards from the bottom and running them on top of the heart suit. He then offers the deck to a spectator to choose a card but is careful to spread the heart suit only, any one of which is taken. This card is left in the spectator's hand and the performer again shuffles the cards, this time using the riffle shuffle. The deck is divided by the right thumb just at, or a card or two below the eight of hearts and the two packets genuinely riffled. In squaring up the deck, the performer again divides it, this time a few cards above the middle and again a genuine riffle is made.

The two riffles should be made rather slowly and very openly, and the deck each time should be squared up in such a way that there can be no doubt as to the shuffles being genuine. Yet it will be found that the heart suit is in exactly the same order - altho spread thruout the deck. The performer now has the suit of the chosen card named, Hearts.

He removes the hearts from the pack calling special attention to the fact that they are taken out just as they chance to be after the shuffles. They should be removed by spreading the deck face up and taking out first the eight of hearts, throwing it face down on the table, then the queen, two and so on. One heart card having already been removed by the spectator, there will be only twelve in the packet. Conjuror remarks: "We should have thirteen cards," so saying he picks up the packet, turns it face upwards and counts them, at the same time noting where chosen card belongs and making a break there with his finger.

Finding only twelve cards he remembers that one card is held by a spectator. He cuts the pack at the break and asks the holder to replace the chosen card therein. Remarking that no matter how much a deck may be mixed up, the cards of a certain suit will always return to their original order, he tells the following little tale, at each word passing one card from the top of the packet to the bottom. But when a card or number is called off, the top card is thrown face up on the table.

This is the tale of the Jack of Hearts, who stole the tarts. He ate (8) seventy five (7 - 5) and was so sick (6) the King thought he was threatened (3-10) with appendicitis, but the Queen at once (1) came to (2) the rescue and by good fortune (4) saved his life. Like the cat he had nine (9).

(Friend Hugard)

DUPLEX DATE READING.

Two parties note the date on their own half dollar and place the date sides of the two coins face to face. You take them in that condition in extreme left finger tips and rub them with right palm, then you take them in right fingertips and rub them with left palm. Again taking them in left fingertips, you pass them back to their owners, still with their date sides face to face.

Everything seems absolutely fair, yet fingertips to forehead, you impressively announce both coin's dates. Do not pass this up because of its extreme simplicity, but try it and note the effect on the spectator, which is really what counts. It all lies in a subtle exchange and re-exchange of one of the coins. Have in the palm (date side out from palm) an extra half dollar. Take the two borrowed coins by their edges in left thumb and fingertips, which are bunched in a circle about the coins. Right hand, in stroking upper coin, silently leaves the extra coin on top of it, and at the same instant left fingers allow the lower borrowed coin to fall into left palm, DATE SIDE UP, where you easily read its date. Nothing seems changed, as two coins are at fingertips, upper one date side down.

Right hand rubs them, then takes them from above by fingertips, exactly as left hand held them. Turning right hand over, DATE OF FORMER UPPER BORROWED COIN IS EXPOSED. Left hand in rubbing them leaves borrowed coin on top, date side down, and your coin falls back into right palm.

Left hand again takes coins and returns them to company in same position as when borrowed. Right hand disposes of the extra coin to pocket, you revealing the dates at your leisure.

(Friend Jordan)

THE KNOCKOUT.

This is one of the impromptu tricks stressed by Dorny in his lecture. The trick cannot be fully appreciated until tried out.

This is especially suitable for close up work at a table. Before starting secretly put a drinking glass half full of water just inside the buttoned coat. Dorny has the bottom edge standing on his belt, buttoned coat holding it upright.

State that you are going to show what control you have over a coin (any piece of money). Lay the coin on the table, cover with a playing card and over this place a soft hat (fedora or the like). Inquire what someone would like, heads or tails , (preferably the man on your right).

No matter what he says lift hat and card showing coin. If correct says: "See how easy it is to handle with a little kindness", and if wrong, say: "That's funny. It doesn't seem to work this evening."

On the second trial, have him lift the card himself and while doing so, under cover of the hat, which is naturally held out of the way close up to the buttoned coat, secure the glass of water, placing it under the hat with the right hand and grasping glass thru top of hat with left hand.

State that you will attempt it in a different manner; having party place down card, you place hat (and glass of water) on card, coin is taken, palmed and apparently thrown thru bottom of table. Again inquire what is desired - "heads or tails ". Tell party to lift hat himself, and reposing under it, much to his surprise, he will find the half filled glass of water.

(Friend Thompson).

A TANTALIZER.

Performer offers a wooden wand for examination (or a plastic one). Also a newspaper. He then kneels on the floor on one knee and has spectators surround him. He then wraps wand in the paper and after a few mystic passes, paper is handed to one of the spectators who opens it and finds wand has vanished. It is then reproduced, if desired, from wherever performer chooses. Performer can remove coat during trick if desired.

Preparation. Use an ordinary wand, and a piece of newspaper large enough to wrap around wand and permit of ends being twisted. If you desire to reproduce it, hide a duplicate wand about the person.

Open seam on inside of right trouser leg for an inch or so and fix it like a buttonhole. This opening should be about an inch below the knee. The exact position can best be found by kneeling on left knee and you will find that a sort of small pocket forms a short space below the knee. This is where you make the opening. On inside of trouser leg, attach a bag, narrow and long enough to let the wand go well down in it.

Presentation: Hand out wand and newspaper. Then get down on knee and have audience surround you. Lay paper over right knee and roll wand up in it rather loosely, then twist upper end. As you do this, the opposite end, by practice will be found to be right over the opening in the trousers. Just before removing the paper from the opening, stand up and the wand will slide down into the long pocket. Then twist the opposite end and it is done. This is a real mystery, once mastered.

On this subject of openings in the clothing, a fine silk production can be obtained by just such buttonhole type of openings being made in the trouser legs and sleeves of the suit. Tiny beads are sewn to one corner of 18" silks, and they are then loaded into the openings by pushing them in with a long pencil or smooth stick. The silks are spread out within the garment as smoothly as possible and the tiny bead left at the opening. For production, just grasp the bead and pull. A dancer around Chicago who did magic during his act had his tuxedo filled with these openings, and as he whirled in the dance he produced silk after silk, absolutely from nowhere - or so it seemed. Of course, this type of production is for stage or floor show work, and a black tuxedo or tails are best suited to concealing the openings.

(Friend Maly)

THE NEEDLE TRICK WITH COLORED THREADS.

Performer hands out three or four spools of thread of different colors, two packages of needles and a glass of water. Spectators may also look in performer's mouth if desired. The needles are taken from the paper and placed on the tongue and swallowed (?) then the other paper of needles treated the same way.

You then ask the spectators to hand you any spool of thread they wish, and the spool they hand you first you will use, as there is no forcing. You break off about two yards of thread, chew it up and swallow it, drink the glass of water, and if desired, let them look in the mouth. You bring the knotted end of the thread to your lips, take hold of it, and pull the threaded needles from the mouth.

Preparation: Take two packages of seven or eight needles (medium size,) and three or four spools of silk thread of different colors. Get a small circular file and a sharpening stone. With the file smooth out the hole which runs thru the spools so that it is perfectly smooth. From each package of needles take half by taking out every other needle. Thus each package, altho it contains only half the needles, appears to be a full package.

The needles taken out are dulled on the stone and threaded on about two yards of silk thread, knotting each needle in position on the thread. Wind about two inches of thread around one needle, then lay the needle alongside of the first, and wind again about three inches of thread and another needle, and so on until all the needles are wound on, then make a large knot at the end of the thread and wind up all the thread around the needles up to the knot. Slip knot down over points to hold thread from unraveling. Make up one of these sets for each color thread.

Take four ordinary pins and place them in the inside of the back coat lining at the bottom, or on the back of the trousers,

points up, and hook each load on the point of a pin, remembering the position of each color.

Presentation: Take all needles from one of the papers and put on tongue and push needles up from tongue to a position under left upper cheek. Practice with toothpicks about as long as the needles until you get this right. Do the same with the other paper of needles. Ask spectators to hand you any spool of thread they want and as they hand you a spool and you reach for it, let the other hand go back and pick off the load corresponding to the spool given you.

As you are handed the spool in your right hand you bring it down over the load, letting it go into the hole in the spool and hold the spool with the thumb over one end and forefinger over the other, thus showing hands empty.

Pull off with the left hand the required length of thread and bring up right hand to bite thread off spool, at the same time removing thumb from the hole in the end of spool and letting load go into mouth, which load you then conceal in your right upper cheek. In letting the load go into the mouth, catch it with the tongue.

Chew up, apparently swallow thread after knotting the end, but really conceal in the left cheek. Bring up the knotted end of thread to lips, and start to produce the load, which will have been brought down to rest on the tongue during the unrolling process.

(Friend Mueller).

RUSSELL'S DUCK OR DOVE VANISH

A very deceiving vanish as every square inch of the apparatus is freely shown to the audience at the beginning of the trick.

Effect: A small table is wheeled on the stage. On this table the performer erects a cage, over which the two assistants spread a foulard. The birds are handed to the performer who places them in the cage from the rear. At the shot of a pistol, the foulard is removed, freely shaken, the cage is "knocked down" and the table top is removed and placed flat on a rear table having a 7/8 of an inch board top and no drapes. The base of the first table is tipped forward and the birds have "flown".

Explanation: Refer to the diagram on next page. 1. is a fancy table which is to be set in the center of the stage, about six feet from the back drop, when the act opens. B is a table leaf that folds up under the table. The outer side of this leaf is covered with the same material as the back drop. When the release D is pulled the leaf drops down flush with the rear

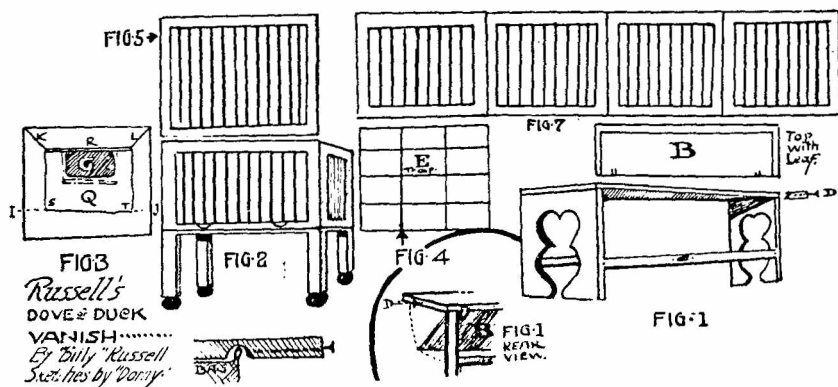


table rail C. E is a trap in the table top (4). This table top is divided into squares by tacking on metallic ribbons or metal strips as the lines show. In one of these squares the trap is placed. E. is a window bolt release. When pulled, trap E raises (spring hinges) into cage leaving trap open for performer to insert birds. 3 shows the under side of the table top (4). Q is a black canvas bag to hold the birds.

G is the opening in the canvas bag which is bound with a circle of heavy wire. This opening comes just under the trap E, and is always open until the curtain H drops over it when the two bag releases I and J are pulled, which allows the bag to swing free on the cords K and L. H is a small black cloth curtain weighted with a metal rod in the bottom, the top being sewed to the canvas bag just above the opening. The curtain is rolled up on the metal rod and placed just above the opening when the trick is being prepared. When this curtain drops it covers the opening in the bag and prevents the birds from escaping. (7) is the sides of the cage, hinged together. 5 is the top of the cage.

Performance. The table, Fig.2 is wheeled on the stage, the board Fig. 3 being in place and forming the top. Place this table three feet in front of table, Fig.1. The cage is now erected in full view of the audience. Two assistants pick up a large foulard which is lying on the table, Fig.1. Opening it in front of table, Fig.1, it is held in such a way as to hide for a moment the table (fig.1).

The assistant on the right end pulls out the left release (D) and leaf drops down. By this time the performer will have finished erecting the cage on table (figure 2). Assistants bring the top of the foulard forward and spread it over the top of the cage, hiding all of same. Foulard should hang about three inches below bottom of cage. Birds are now handed to performer one by

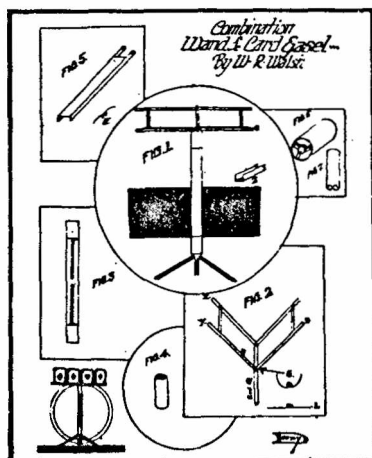
one. He placed them in the rear of cage and down thru the trap into the bag. He closes the trap and fires pistol. Removes the cloth and pigeons have vanished. Removing cage, it is folded up and placed to one side. Assistants, one on either side, raise up the bottom board of the cage (also is top of table). The back being lifted up first, they pull the wire releases I and J and the bag swings clear of the board from the two points K and L. The curtain H unwinds and covers the hole in the bag. Assistants swing board back and place it on top of table (figure 1) the bag containing the birds coming down behind the leaf and the performer shows the skeleton of the table. All parts of the apparatus are now in full (apparently) view of the audience.

Detail. Release I and J are made of heavy wire like motorcycle wheel spokes, they operating thru holes drilled in the wood. A window bolt may be used at D. A friction catch in the rail (C) will engage the leaf when it drops and keep it from swinging. It is well to sew a heavy wire across the top of the bag at R. A small ring is sewed to the canvas bag at S and one at T. These rings fit into two small notches cut into the table top where they are engaged by pushing in the two releases I and J, thus holding the bottom of the bag in place until released as shown at U.

Two hand holes should be cut into the table (figure 2) as shown at V and W, and two more on the opposite side of the table, thus making it easier for the assistants to pick up the table top.

A WAND AND CARD STAND

(Friend Russell)



This is a piece of utility apparatus rather than a trick, but being designed by the famous maker of the Walsh Canes, you might like to try to make it.

The effect is that during the performance the wand which you have been using changes to a small card stand on which you can exhibit cards for various effects, or with a little revision, can be made into a silk stand.

The apparatus consists of three separate parts. The first is the wand itself, figure B, which is a brass tube with chrome tips. It is more easily made by having the entire tube nicked or chromed, and then enameling it black to within two inches of each end. I suggest this manner of construction because it tends to keep the wand within a reasonably

small diameter. Two slots are cut into one side of this tube, which terminate at each end in a right angle. These allow the pistons which operate the legs and the rack to slide back and forth. The rack, numbered 2, is similar in construction to a collapsible music stand, and I believe the drawing will make this quite clear. It will be well, however, to draw your attention to the lower rods which are of channel bar construction, shown by Z in the drawing of stand, figure 1.

This permits of rods X and Y which are made of flat steel or brass, to fold within Z and also forms a ledge for cards, so they will not fall off the stand. Plug, figure 4, has rectangular hole in top to contain rod Q which is fastened securely within this plug.

At the intersection G a small spring, as shown by L, is placed. This causes rack to open readily when pushed from end of wand. This part is now ready to insert in top of wand, figure 3. A double-headed screw is now fitted thru slot in wand and inserted in plug, figure 4. This fitting must be so adjusted that when lowered, the wand will entirely contain the collapsible rack and when pushed forward, will permit of rack being completely expanded.

Plug, figure 6, is so cut out at one end that there are three offsets as per drawing, to which the legs are fastened. The legs are of channel bar construction and are as shown in figure 5. Three small springs as shown in E, are inserted in holes M of plug, figure 6. The other end of this spring will be found to slide freely down the side of leg. Fig. 5.

This will permit the legs to spring open as soon as released from the wand, figure 3. It will be necessary however to force this plug within tube, figure 7, where the notch cut in this tube will limit the spread of the legs. When this has been fitted, and the proper adjustment made, a hole should be drilled thru the tube, figure 7, and a round-headed screw inserted, which will hold plug, figure 6, solidly in place and at the same time serve to guide tube, figure 7, which is the piston for the lower part of the wand, and which forces the legs out when guided thru the slot in wand, figure 3.

When this is assembled, you will find that you have a very practical piece of apparatus that will give both novelty and convenience to your act. I have used this regularly and while it is not too easily made, any one fairly skilled in mechanics can make one.

Note: Both pistons should fit within wand, figure 3, as tightly as possible, at the same time permitting them to slide freely within the wand.

APPROPRIATE MUSIC FOR MAGICIANS.

All big time acts carry their own music, but the majority of magic acts, working as they do in schools, churches, lodge halls, etc. seldom have the benefit of an orchestra or even a piano. However, now and then they engage in a show where such music is available, and then, from lack of experience, they have no idea what selections to ask for.

When building a show, a magician often has the use of his wife or daughter as a piano player, but does not know what kind of music is suitable to such a show.

Music sets a wonderful mood for magic, and if it is available, the magician should take advantage of it. The following suggestions will give you an idea of what others use and what is suitable. Thus you can avail yourself of any opportunity to enhance your show with music.

If you reach the point where you feel you should have special music arranged for your particular act, be sure to keep the arrangements simple, with full melody for piano. If you are fortunate enough to travel with your act, you will find that orchestras and pianists vary greatly in their ability to read music, or their willingness to work their way thru complicated orchest-

Opening music, walk on music, should be in 2/4 time, fast, bright, provocative. There are many suitable selections among songs, marches, etc., some of which are:

- | | |
|---------------------------|--------------------------|
| 1 California, Here I come | Just One of Those Things |
| When You're Smiling | From This Moment On |
| I've Got Rhythm | Billboard March |

For manipulation of all kinds, waltz music is preferred, but other sweet music is good:

Smoke Gets in Your Eyes (for cigarettes)

Two Cigarettes in the Dark " "

Blue Danube Waltz Emperor Waltz (Johann Strauss)

Missouri Waltz Southern Roses " "

Loveland Blue Danube " "

2 Till We Meet Again Song of India -(Rimsky-Korsakov)

Amaryllis Scheherazade

Zendia Waltz - Witmark (Thurston's famous music)

For Drunk Acts, pouring drinks, bottle tricks, etc.

Roll Out the Barrel
Champagne Waltz

How Dry I Am
Cocktails For Two

For anything to do with hats, including the popular paper hat:

Easter Parade

For cooking tricks, dove pan, Welsh rarebit pan, etc. on the final production of the cake, cookies, etc.

Tea for Two

Shortenin' Bread

For the Christmas tree (corn stalk) made from newspaper, (as it is pushed upward into tree shape):

Jingle Bells

Trees

For Oriental and Chinese tricks, there are many to choose from. Some are:

Chinese Lullaby (from East is West)

Chong

Limehouse Blues

Excerpts from the

Chung Lo

Mikado

Chinatown, my Chinatown

So Long, Oolong

Very powerful music, useful in illusions where sound must be muffled, or dramatic moments in a show where great volume of music is desired:

Marziale d 'Aida

Stars and Stripes Forever (Sousa)

Madelon (French Marching Song, Bousquet)

Anvil Chorus (Il Trovatore)

Soldier's Chorus (Faust)

Toreador Song (Carmen)

Hall of the Mountain King (Grieg)

Vagabond Song (from the Vagabond Song)

Pomp and Circumstance (Sir Edw. Elgar)

Zampa by Herold

Berliner Luft (German)

Old Comrades (German)

On The Road to Mandalay (Oley Speaks)

Parade of the Wooden Soldiers (Leon Jessel)

Mysterious and Creepy Music:

Triumphant Entry of the Bojaren

Zumar

Allah's Holiday from Katinka

The Vamp

My Hindoo Man by Eugene

Death of Salome (Strauss)

Funeral March of a Marionette (Gounod)

The Rising Cards: Anitra's Dance (Greig - Peer Gynt Suite)

Comedy touch when spectators are coming up to help:
Elephant Walk

Background music for tricks involving story themes on foreign countries:

French: La Marseillaise, Madelon, Marietta, Marche Militaire.

Spanish: Toreador Song from Carmen, La Paloma.

British: Tipperary, Rule Britannia, God Save the King.

Irish: Harp That Once Thru Tara's Halls, Irish Jig, Wearin' of the Green.

Scotch: Campbells are Coming, I Love a Lassie, Annie Laurie, Scotch reels and jigs.

American Indian: Indianola, Red Wing, Laughing Water, Indian Love Call.

Italian: Ciribiribin, Gondoliers' Song.

Russian: Russian National Hymn, Rachmaninoff's Prelude in G Minor.

Mournful music: Chopin's Funeral March.

Miscellaneous :

Dagger Dance, Victor Herbert
Ballet Egyptienne, Luigni
In a Persian Market

Turkish March, Mozart
La Petite Tonquinoise, Scotto
Mimi, Con Conrad

DORNY TALK.

Wand. Magicians cannot perform a single trick without the aid of a magic wand, and I think so much of mine that I always carry it in my purse. The reason I carry it there is two-fold. One is for safety's sake, the other is that there is so little money in the purse at all times that I have a lot of room for the wand.

Paper Napkin. I have here a small portion of a cheap table d' hote dinner - a paper napkin. They are making everything out of paper nowadays and if it keeps going much higher in price, they'll have to start making shoes out of leather again. I tell you it's terrible. So is this paper. I'll prove it by tearing it in several small pieces like this. I used to do this with scissors but I had to cut it out as the scissors were too sharp and caught on to the trick.

Egg with hole. This is a wooden egg, laid for me by a decoy.

While catching coins. Always after what we haven't got and would give up our lives to get. Money is the root of all evil. Here we find the root in the air instead of in the ground. It is just as easy to take money out of the bank as it is to put it in. Easier, in fact. And money, if it's well invested, will always come back and bring more with it.

Any envelope trick. Will you sir, oblige me by examining this envelope, and if found to be like Marilyn Monroe, in good shape, will you seal it tightly.

Egg. I have here a whole day's work for a hen - one egg.

Handkerchief. It really doesn't make any difference what color the handkerchief is, as long as it is RED. I call your attention to another handkerchief which is just the same as that one over there, only this one is different in that it has no border around the edge. Some people call THIS a border, but I think that's just a rumor.

Clock. Here is something I call the Star Spangled Banner, for whenever I hear it I have to get up.

Rice Bowls. A few mystic words and the rice has doubled up. So will you if you eat too much of it.

Coin in Ball of Wool. The coin might have become mixed up in the yarn, so I will ask you to unroll it beginning at the end nearest you, for the other end is way inside and it would take too long to do it that way, so just take your time and see if the coin is caught anywhere en route.

Any cooking trick. I learned to cook in the army. The beauty of army cooking is that it does not take long. Never mind how it will taste. How does it look?

Matches. Calling your attention to one of these small red headed matches that light when you strike them and strike when you light them. Did you ever notice that the heavy end of a match is always the LIGHT end?

