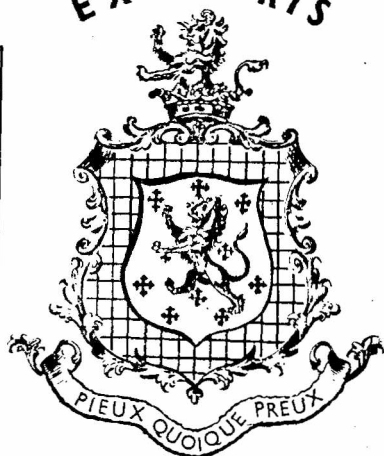


THE STRANGE INVENTIONS OF DOCTOR ERVIN

By Daniel Fitzkee

CHAS. E. SMITH
BOX 185, KINGAROO, QLD.

EX LIBRIS



WILL ALMA

M.I.M.C. (LONDON)

SYDNEY
WILL ANDRADE
MELBOURNE

THE STRANGE INVENTIONS OF DOCTOR ERVIN

By Daniel Fitzkee

Cartoons and
Illustrations By
Daniel Fitzkee

Published By
DANIEL FITZKEE
1563 43RD AVE. SAN FRANCISCO, CALIF.

COPYRIGHT 1937
DANIEL FITZKEE

INDEX

Bill and Cigarette	19	One Hand Watch Production	25
Billet Reading Test	26	Paper Tearing Effect	77
Billet Test	31	Phantom Tobacco Trick	40
Biographical	10	Production "Any Color" Silk	49
Blackboard Test	29	Repeating Vanishing Bill	21
Borrowed Cigarette Through Dinner Plate	13	Restored Ribbon	65
Burned and Restored Handkerchief	54	Ring the Ribbon	51
Cigar Fake	16	Rising Card From Tumbler	69
Cigarette in Electric Light Bulb	18	Rolling A Cigarette	15
Coins From Nowhere	24	Spooky Yarn	74
Color Changing Silk	71	Subtle Penetration	42
Comedy Slate Test	33	Suggestions	44
Cone Load	79	Suggestions On Torn Cigarette Paper Trick	49
Crush Hat Suggestions	61	Sucker Production	45
Cut and Restored Lemon	80	Stretching Handkerchief	64
Cut and Restored Turban	48	Table Acquittment	36
Diabolical Die	43	Table Knife Levitation	41
Diminutive Wine and Water	57	Table Levitation	32
Dissolving Cigarette	72	Telepathic Prediction	34
Dollar Bill and Lemon	22	Telling the Time On A Watch	53
Egg and Lemon	76	Three-Card Monte	55
Find the Joker	56	Three Times - And Out	75
Foreword	8	Torn and Restored Tissue	39
Frontispiece - Dr. E.G. Ervin	6	Transformo	52
Glass Through Table - Table Acquittment	49	Untying Silk	78
Impromptu Glass Production	46	Vanishing Glass of Water	61
Introduction - T. Nelson Downs	7	Vanishing Glass of Water (After Okito)	63
Inverted Match Through Fist	38	Vanishing Glass of Water From Bamboo Pole	62
Lighted Cigarette Through Handkerchief	12	Want Ad Test	28
Lighted Cigarette Vanish	17		
Little Demon Silk Production	37		
Marvello Paper Tearing	67		
Match Box Monte	36		
Mighty Lak A Rose	73		
Milk Transportation	60		
Needle Trick	58		
Needle Trick - Self Contained	59		



Dr. E. G. Ervin

The State Library of Victoria
"ALMA CONJURING COLLECTION"

INTRODUCTION

Nearly thirty years ago, when I first met Dr. Ervin I was not only greatly impressed with the man himself, but also the type of magic he stood for. During the passing years this impression has become increasingly strengthened.

To me the words "Ervin" and "subtle ingenuity" mean one and the same thing, for I have been privileged to share the greater part of his choicest magical inventions during a long period.

As per the old proverb, "the proof of the pudding is in the eating," a number of the most effective items in my present program are of the Doctor's invention. Therefore, it goes without saying that practicability is a fundamental quality.

A few years ago while presenting my act at the I.B. M. convention at Columbus, a single-hand production of fourteen watches caused considerable comment among magicians and others present. This is an original Ervin conception with slight modifications.

This book is replete with ideas of real value to all lovers of the real art and I am sure the reader will find much of real material suitable to his individual needs. My urgent suggestion is that he avail himself to the fullest extent as it represents a life work of a fertile brain and imagination.

In concluding I wish to express my gratitude to Dr. Ervin for his many magical favors and to congratulate Mr. Fitzkee for his good fortune in securing Dr. Ervin's consent to release these secrets.

T. Nelson Downs

FOREWORD



In my opinion one of the greatest inventors of subtle tricks with small objects is Dr. E.G. Ervin of Kansas City, Mo. For ingenious subtleties there is no one to my knowledge that equals him. And this is not alone my opinion.

The master, T. Nelson Downs, who so kindly penned the introduction to this book, uses many of Dr. Ervin's inventions, which places an unmistakable hall-mark of quality

upon them. But there are others — many of them — who confirm my opinion.

It is therefore with a great deal of pride that I realize the tremendous compliment Dr. Ervin has paid me in permitting me to give his effects to the magic world. The contents of this book represent a lifetime of thought. That magicians of the world will be the richer for it, I have not the slightest doubt. Yet there are many items so ingeniously subtle that only the shrewdest of judges will appreciate.

I cannot pass on to the effects without telling you of my initial acquaintance with "Doc." It was several years ago when I was involved in one of the foolish controversies in which I have a propensity for becoming entangled.

A letter reached me:

"As a fitting tribute to your article...which expresses the sentiments of a large number of — certain species of the human — so damned nicely, three (unknown) individuals of the species named took occasion to place their left feet in an ascribed pos-

ition, known to be somewhat in violation of a certain (theoretical) constitutional amendment, — to say, 'Here's to you.'

"Thank you. We couldn't resist it."

The letter was signed by Dr. Ervin.

I had never met him. There was nothing else in the letter. But it was the beginning of a friendship that to me has been a source of much pleasure, inspiration and education. He will probably put me on the pan unmercifully when he reads this. But it is true.

Now, except for minor changes, the text of the explanations is in the Doctor's own words. Every effect in the book is his invention. They date back for many years. Perhaps you will recognize the ancestry of some of the so-called "new ones."

I do not deserve, nor do I expect any credit whatever in this book, except to have been the one persuasive and persistent enough to get Dr. Ervin to give these, as a complete collection, to the world of magicians.

This book needs no dedication. I publish it as my feeble acknowledgment of the man and the thinking inventor, Dr. E.G.Ervin of Kansas City.

Daniel Fitzkee

DR. ERVIN

Edward George Ervin was born, by his own admission, "during that brief but peaceful interim between the Civil and Spanish-American wars." His age, therefore, being somewhere between thirty-eight and seventy-five, which demonstrates the mathematical ability of this writer. His birthplace was Dubuque, Ia.

His first preceptor in magic was the immortal Billy Robinson, stage manager to Alexander Herrmann and later to die as Chung Ling Soo while performing the bullet-catching trick. Robinson's and Ervin's fathers had attended school together.

Dr. Ervin recalls Robinson's visits to his home as an almost continuous chess game, he and the senior Ervin being veritable chess addicts. These visits took place both before and after Robinson's connection with the Herrmann company.

"If I was a pest," said Dr. Ervin. "Or a pestilence to him - and I was perhaps both - it was overlooked. A great magician, a kind preceptor. I shall never forget him."

It is not every magician who has an opportunity of appearing before royalty. Dr. Ervin did once - in an unguarded moment. Robinson was teaching Ervin a trick. It was in Robinson's dressing room. Ervin happened to look up. Herrmann the Great was standing at the dressing room door, watching his proficiency.

There was only one exit and young Ervin started for it. "No, no, don't go on my account," said the great magician. "I just wanted to see Billy a minute." And Ervin then and there was introduced to the greatest of them all in his time.

Since this time, and particularly while Dr. Wilson was publishing the Sphinx, Dr. Ervin has met a great many magicians.

He has never hankered for a professional career. "It would interfere with the hobby of tinkering with gimmicks; and two others that have seemingly been ac-

quired. Those of raising a family of one, and fishing."

Way back in 1919 Theodore Bamberg wrote about a visit he paid Dr. Ervin.

"As I entered his office, a lady was sitting in his dental chair with her back towards me. The Doctor noticed my entrance right away, and while he was busy with his right hand in the lady's mouth, the left one was busy manipulating a half dollar.

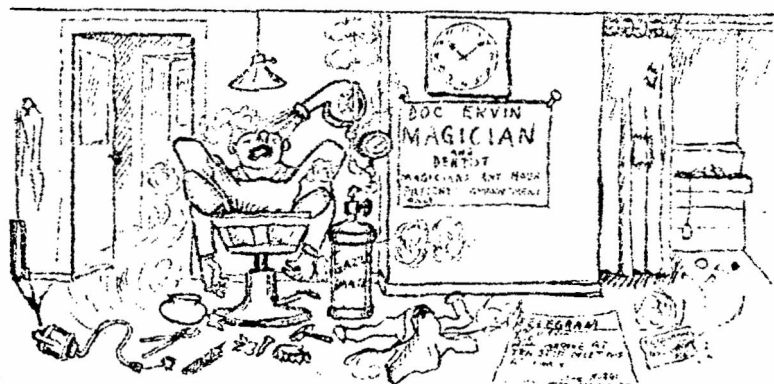
"After the patient left, the Doctor closed the door and said, "That is enough for today." He showed me many clever problems in pure sleight-of-hand.

"The Doctor has made a specialty in legerdemain only, in fact, he uses no apparatus whatsoever. The drawers in his office are filled with silks, balls, coins, thimbles and small fakes.

"He has invented nely clever devices in magic. The only mistake he made was that he sold them. This kind of secrets ought not be sold. They are too clever.

"He showed me his paper tearing stunt which in his hands is the last word in magic. It was a rare treat to see it performed.

"He performed a great number of his tricks and every one was executed with his peculiar exactness and perfect misdirection."



THE STRANGE INVENTIONS OF DR. ERVIN

When I first visited Dr. Ervin, one of the first things he said to me was, "Gimme y'ur handkerchief." I handed him the clean one. He plucked a cigarette from his mouth and started shoving it through the handkerchief. It was not a trick. He really pushed it through. But the handkerchief was not marked.

Great as Dr. Ervin's trick are, no one can execute them with the finish that Doc. himself does. They are a part of him. If I were to have my choice between seeing a two-hour show by some of the world's greatest or spending the same time watching Doc, I would string along with Doc.

But this is his explanation of that cigarette trick:

LIGHTED CIGARETTE THROUGH HANDKERCHIEF

Any cigarette and handkerchief may be used. The cigarette should be a freshly lighted one.

Cigarette is held between the first and second fingers of the right hand in a natural position. Take several puffs, each time gripping the cigarette a little closer to the "hot" end, until you have some two-thirds of its length inside the fingers.

The handkerchief is thrown over the left hand. Now place handkerchief over the right hand and the cigarette.

Just as hand is covered bend the fingers inward and grip the "wet" end of the cigarette at the base of the thumb, just as you would thump palm a thimble. Show left hand empty and take hold of handkerchief at the back. The fingers go underneath. Pull handkerchief towards you slightly. At the same time nip the cigarette between the first and second fingers of left, as near "wet" end as possible. Steal it out and allow left to drop to side naturally.

With right still holding up the handkerchief, with a quick motion bring left to center of handkerchief outside. Nip it with the fingers, still holding cigarette. Take right out allowing corners of handkerchief to drop.

Show right empty. Place it around handkerchief, about an inch from left fingers. Invert the hands - the right

up and the left down.

Now make a twist in the handkerchief, getting the tip of the cigarette in the twist. Cigarette may now be jerked away from handkerchief. Or the fingers of the left may be slid along its length, exposing it gradually as you prefer.

Keep fingers of the left together to avoid exposing the cigarette. Practice with an unlighted cigarette at first.

Ingenious as the moves are, this is no trick for a bungler. The misdirection must be perfect. With good misdirection, smooth moves, it is a masterpiece.

BORROWED CIGARETTE THROUGH A DINNER PLATE

The essentials are a large dinner plate, two table forks, and two heavy tumblers of the restaurant type, the heavier the better.

Stand plate edgewise towards spectators, the "top" side of plate to your left as you stand behind table. Place forks, handle downward, one in each tumbler. Impale the center prongs of each fork upon an edge of the plate. One in front, the other behind. The forks stand diagonally in their respective tumblers. A napkin stuffed into the tumbler assists in stabilizing your "construction," and is advised.

The routine for the use of a borrowed, marked cigarette and that of using your own is the same. Dr. Ervin prefers his own - thoroughly dry, as it manipulates more easily.

In your right coat pocket have an opened pack of cigarettes. Loose in the pocket is a single cigarette. This is between the pack and the outer lining of the pocket. It is finger-palmed and picked up with the pack.

Go into the pocket and bring out your cigarettes, getting the loose one length-wise in the fingers, behind the pack. Hold up the pack.

"I might make use of one of my own cigarettes for the purpose. But I prefer to use a borrowed one. Would you oblige me, sir?"

Drop pack back in pocket, retaining loose one in fin-

ger-palm. Allow this hand to drop naturally to the side.

While cigarette is being marked, attention might be called to the innocent plate - defying gravitation, unnatural position - "hope the jewelry and cut-glass holds out."

Receive the cigarette in the left fingers. Get it lengthwise of the fingers also. Show it freely.

Bring hands together in front of you and nip end of cigarette in right, between thumb and tips of fingers of the left. Slide right fingers along cigarette to its extreme end, nipping this in tips of fingers of the right. Hold it up, allowing left to drop to side momentarily. "Better wish it good-bye. It's going on a long ride."

Still holding the cigarette by its tip, step behind your table and place the opposite end against the center of the plate. Bring left hand to center of the plate on that side. The cigarette in that hand is palmed lengthwise in the fingers, and out of sight. Apparently push cigarette through plate by sliding fingers along its entire length. The left fingers act in unison with the right by uncovering the cigarette in that hand at the same time.

The manipulative feat is not difficult. But it does require practice. Try something more stable than the plate at first.

Toss the borrowed cigarette, the one in the left, to its owner for identification. Grasp the plate in the right hand, palm side to "top" of plate. The fingers cover the cigarette in that hand. Detach the forks and show the plate both sides.

A "getaway" of the cigarette may be accomplished easily by "hearing" someone at the extreme end of the room "request" the plate. Take plate in left, swing to your right as if to throw it. Drop the cigarette unnoticed into the pocket whence it came.

"ROLLING" A CIGARETTE

Attach a bayonet shaped pin to "under" flap of a book of cigarette papers, pin pointing to left as open edge of the book is towards you. Loosen the upper cover of the book so that it will drop down as the book is opened.

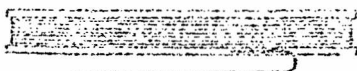
A cigarette is impaled upon the pin. This is put in the right coat pocket together with a thumb tip and some loose tobacco.

Bring the book from the pocket, the thumb tip behind it. The open end of the tip is to the right, pin point to the left. Place book flat-wise between the thumb and first finger of the left. The flap of the book drops over the first finger, hiding both cigarette and thumb tip.

Show right. "Blow" up the top paper, catching it between the first and second fingers and tearing it off. Show it and place it between the same fingers of the left, attaching thumb tip and drawing book away. At the same time leave the cigarette which is drawn from the pin, in the partly closed left fist.

Lay the book aside, pin side down, saying, "A cigarette paper in here." At the word "here" the thumb goes into the left fist, leaving the tip. The cigarette paper is pushed partly into the tip. Some tobacco is taken from the pocket and dropped into the paper. Make several trips to the pocket to give the impression that you are using more tobacco than you really are. Very little is necessary.

Make a final poke of tobacco and paper into the tip. Remove the tip. Pick up the book of papers and place both paper and tip into the pocket, as you elevate the left which is rubbing and rolling its contents. Finally show the right empty. Reach into the left fist and bring forth the cigarette. Light it.



A CIGAR FAKE

Manipulations which seem impossible may be executed by the use of this fake.

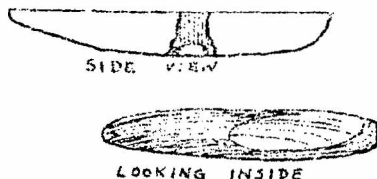
It should be constructed of 28 gauge celluloid. A plaster of Paris die and counter die are used to shape the celluloid in hot water. Cool it before removing from die.

After trimming it to suit, it is covered with the tobacco wrapper portion of a cigar. Use library paste, the tobacco being applied while slightly dampened. Pieces of wood - broken matches will do - should be placed inside the fake until it is dry. This prevents warping. A cigar band may be included, if you wish. To all appearances - even at very close range - it is a real smoke.

In use, the round end is placed on the tip of the second finger, at the back. With very little practice it may be front and back palmed, the fingers being shown wide apart each time. Various sleights will suggest themselves. Several cigars may be impaled upon pins under the coat on the left side. They may be produced one at a time, the fake being back-palmed in the act of apparently taking the cigar from the hand.

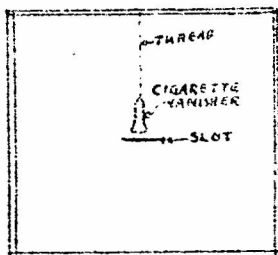
Any number of cigars may be produced with one hand and apparently as caught dropped into the hat. The fake is placed in position for another production under cover of the hat. These may now be "vanished" one at a time, and the hat shown empty.

(Ed. Note: The pasteboard imitations used for window displays may be used in the same manner. They are made to simulate the appearance of a full box of cigars.)



A LIGHTED CIGARETTE VANISH

I am submitting a substitute for the two most popular methods of vanishing a cigarette, knowing full well that the simplicity and effectiveness of the old stand-bys would be impossible to excel and difficult to equal.



Two handkerchiefs are used. They should be of the same size and preferably white. A one-inch slit is cut in the exact center of one. The slit should be stitched or "button-holed" to prevent ravelling. Then the handkerchiefs are sewed together at the edges to make the old familiar double handkerchief.

Suspended from a thread between these, the thread being attached to the center of one edge, is a metal cigarette pull. The "flare" is cut away and it is painted white. The thread, also white, is adjusted in length so that the open end of the tube hangs about one-quarter inch above the slit. See illustration.

In presenting, the doubled handkerchief - freshly laundered - is taken from a pocket, unfolded and shown, while held by the edges to which the tube is attached. Place the center of the handkerchief over the partially closed left fist. The tube is grasped through the folds of the handkerchief and maneuvered into a position with the open end just inside the slit, the opening of the slit being held inside or below the first finger as the handkerchief is held up before you. Further details may appear superfluous. But, after cigarette is pushed into tube, push both tube and cigarette well into slit before - completing your "vanish," the showmanship of which is best left with you.

CIGARETTE IN ELECTRIC LIGHT BULB

An electric light bulb is removed from a convenient socket. It lights up in the hands. It is blown out. It relights. A finger is touched to the bulb. Performer jerks hand away. It is hot. The light is extinguished and covered with a handkerchief. A cigarette is vanished. Upon removing handkerchief cigarette, still lighted, is found inside bulb.

This is a pleasing variation for those possessing one of the bulbs for the "Floating Light." As the construction of these vary, a little experimenting will be necessary for the first part. An adjustment of the screw cap on the metal end is necessary. A slight movement of the cap by the finger must open and close the circuit.

The lighting of the cigarette is accomplished by a very small particle of metallic potassium upon the end of the cigarette. Touched to the bulb, upon which you have placed a somewhat generous supply of saliva while "testing" it with the finger, the cigarette lights.

A freshly lighted cigarette, in a cigarette "tank" pinned to an accessible place upon the vest front, is another requisite - also a chair servante, black art well or, what does as well, a small pile of silks upon your table.

"Light" your bulb - the last time by blowing in an opposite direction, as it is held at arm's length. Moisten a finger with saliva. Touch to bulb and jerk it away as if burned. Light cigarette and cover bulb with handkerchief. While "adjusting" unscrew metal cap, allowing it and unit to slide from bulb, under cover of the handkerchief, onto or into the silks, servante or well. Place bulb so covered in a conspicuous place upon your table.

Vanish cigarette by any desired method. Palm duplicate cigarette from the tank. As you reach for covered bulb, introduce cigarette inside bulb under handkerchief. Hold bulb upright as it is uncovered. Finger over opening holds cigarette in place as the handkerchief is shaken out and laid aside. Cigarette is slowly produced from bulb and shown - LIGHTED.

ULTRA DOLLAR BILL AND CIGARETTE EFFECT

(Invented 1923)

The essential factors in this mystery are two bills with the same serial number. Get ten new bills at your bank. The serial numbers should be consecutive. Among these are several combinations that may be easily changed so that they will pass closest scrutiny.

A "6" may be changed to an "8," or "9" or "3" to a "7" or a "5." The simplest change is that of a "3" to a "5." The only change necessary is that of the last figure of the two serial numbers on one bill. Of course, you have a duplicate of this unchanged.

With a clean pen and some blue ink, mark in your change, allowing this to dry thoroughly without blotting. With a sharp knife, carefully scratch away that portion of the original figure necessary to make the change. A microscope aids materially in the operation.

To further prepare for the trick remove sufficient tobacco from a cigarette to allow the bill to be introduced when rolled tightly. Use the unchanged duplicate for this as this bill perhaps will be inspected closely. Place this in the right coat pocket with the tobacco end towards front of pocket. Other requirements are a few matches - also in this pocket - an unopened package of cigarettes and a cigarette pull, should the last be deemed necessary.

My patter may not fit you, but here it is in part:

"A little experiment in the fourth dimension. I attempted to present this before a Scottish club the other evening. I was out of luck. Moral: Always carry a little hold-out on the wife's Christmas money."

Take bill from pocket. "I want several of you to take down the serial number of this, but be sure to return it - the bill, I mean."

While this is being done hand out the package of cigarettes with the request that they be opened and one selected. Have this passed for examination.

Just as it is about to be handed back, take a couple of matches from your right coat pocket, pass them to

left hand and place them in left coat pocket. As this is done, finger-palm the loaded cigarette lengthwise in right, tobacco end to tips of fingers. Allow right to drop to side naturally.

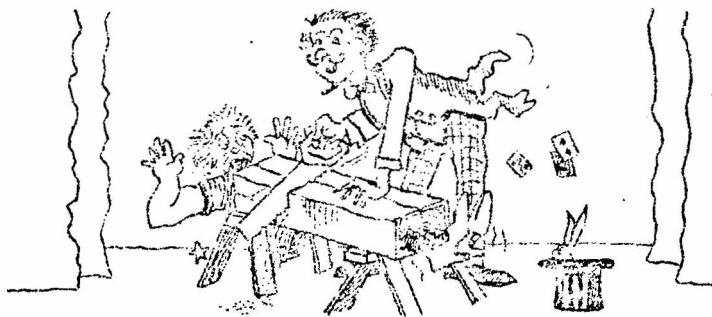
As the selected cigarette is passed to you, receive it lengthwise of the fingers, in the left. Finger-palm this and bring hands together in front of you. As you do so, nip tobacco end of loaded cigarette between thumb and tips of fingers of the left. With a stroking movement — just as you have observed smokers do before lighting up — gradually draw loaded cigarette from right fingers, placing bill end in mouth, with left.

Keep selected cigarette out of sight behind fingers. Show right hand empty as you go into left coat pocket for a match, leaving selected cigarette in that pocket.

There is not a suspicious move in the exchange. But for safety's sake practice it until you are tired of doing it, then practice it some more.

Cigarette is now lighted. The duplicate bill is taken back, and you may use any vanish for it that suits your fancy. — I usually roll it tightly, finger-palm as I apparently pass it to right fingers, and place it in the upper coat pocket during a slight turn to the left.

It only remains to take your lighted smoke from the mouth, hand it out to be broken open, bill is taken out, and the number compared.



REPEATING VANISHING BILL

A bill of any denomination is rolled tightly, passed from hand to hand. It is tossed in the air and vanishes. It is reproduced and the effect is repeated.

Should you be so fortunate as to possess a small piece of currency, without going to the extreme of putting a good bill out of circulation, so much the better. If not, cut a piece of the green portion of a "stage" bill, three-eighths by three-quarters inches in size. Put some library paste on the side opposite to the green side and allow it to dry.

In presenting this, moisten the paste side and stick the fake piece lengthwise across the side of the first joint of the first finger, right, on the side towards the thumb. The position should be such that when the thumb is placed against the finger there will be no flesh showing between the paper and the thumb. This, kept slightly in motion when that side of the hand is towards the spectators, makes a flash duplicate of a rolled bill.

To roll the real bill, borrowed or otherwise: First, crease in thirds lengthwise so that the bill when rolled will be one-third of its width. Roll tightly. In rolling, turn left side to spectators, with the knuckles of the right hand downwards, the left upwards. In this position the fake is kept from view.

Take the rolled bill in the right fingers, between thumb and first finger, the palm upward, fake away from audience. Show left hand empty. Now pass to left and show right, fingers and thumb apart. Show bill freely.

Now apparently pass to right, turning right over behind left. Show the fake, keeping hand in an up and down motion. Give hand a toss in the air, turning it over as you do so. Reproduce bill with left, from the collar, the right elbow or where you wish. The same procedure is used for a second and third vanish, varying the place of reproduction. Make the last one, however, from the trouser cuff, rolling up fake and dropping it to the floor unnoticed, as the bill is reproduced.

DOLLAR BILL AND LEMON ROUTINE

You need an unused envelope, an unprepared lemon, another lemon with a hole cut in one end, a knife and a few matches. The hole in the second lemon should be sufficiently large to admit a rolled bill easily.

The prepared lemon is placed in the left trouser pocket, the unprepared one in the right coat pocket.

With the envelope in your hand you ask, "Is there an honest man in the audience, one that may be trusted with money? -- I will modify that. Someone you think is honest will do."

Your assistant is placed on your left. Hand him the envelope, requesting him to examine it carefully. As he is doing this palm the lemon from your coat pocket and produce it from his chin. Lemon may be passed out if you wish, but this is unnecessary. Apparently place it in assistant's right coat pocket, but retain it palmed and drop it into your left coat pocket.

"The hardest part of the trick! -- I would like to borrow a dollar bill."

When someone responds have the assistant go for it, requesting the loaner to record the number in full. While this is being done tear a small hole in the face of the envelope, laying it upon a table, face downward.

When bill is given to you, roll it up tightly, after folding it once lengthwise. Pick up the envelope, still face downward.

To owner of bill: "This is your bill, I believe? -- and you don't care what happens to it? -- All right, we will proceed to put it out of circulation." The bill is placed in the envelope, pushing it through the hole -- all but about one-quarter inch. With the fingers of the left covering the protruding portion moisten and seal the envelope.

Assistant is now asked to light the envelope. As it begins to burn gradually draw bill out of envelope, finger-palming it in the left fingers. Pass envelope to the right, placing left in left trouser pocket. Introduce rolled bill into hole in lemon. Palm lemon and al-

low hand to drop naturally to the side. The move will go unnoticed as all eyes will be upon the burning envelope.

When the envelope is entirely consumed, you having held it in the fingers as long as possible, permit it to drop to the floor.

To assistant: "Good trick, eh?"

To loaner of bill: "This man says this is a good trick. What's that? You want your bill back?"

To assistant: "He wants his money back." He will, perhaps, say he has not got it.

To loaner: "Now this man borrowed the bill from you and burned it, didn't he? - Did I have anything to do with it?" The comedy possibilities should be taken advantage of to their utmost.

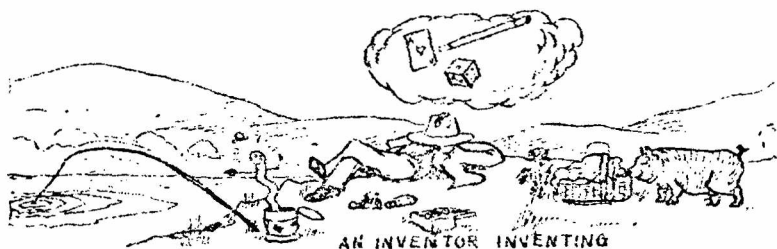
Finally: "Well, we'll see what can be done about it. Where did you put that Joplin peach?"

Dive your hand into his right coat pocket, taking from it the lemon you have palmed in your left hand.

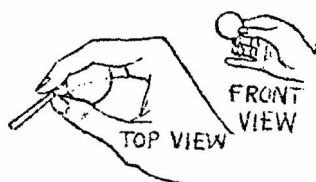
"Your knife, please." I borrow this if I can, if not I use my own. The lemon is held in the hand so that the bill end will not show. The lemon is cut cross-wise, opened, bill produced and handed to your assistant. Request him to return it to its owner with many thanks. "Wait a minute - "

To owner: "What is the number of your bill?" (Do not omit this.)

Owner calls off the number which is verified by assistant who is courteously thanked for his kindness.



COINS FROM NOWHERE



While this is essentially a manipulative feat, it will not be found so difficult as it might appear at first.

Up to five coins are produced singly after showing hands empty. The "hold-out" for the remaining coins after the first one is produced has not heretofore

appeared in print to my knowledge. It might be new, but we will not argue about that.

Thin coins are preferable. If five are too difficult for you, begin with four or even three. These are finger-paired in the curved fingers of the right. Both hands are brought up in front of you, the palms facing the audience. The curved fingers hide the load as both hands are shown empty. While the left hand has nothing whatever to do in the matter - yet, the curve of the right fingers should be simulated in that hand also.

Turning your right slightly to the audience, produce one of the coins at the finger-tips. Bring the left up and make a move as if to place the coin in that hand. But hesitate and, dropping the right to the side, slowly show the left empty, both sides, as if the idea had not occurred to you before.

While doing this a rearrangement of the coins is taking place in the right. The produced coin is held flatwise against the thumb, between the thumb and the two first fingers. The other coins are gotten directly behind it, parallel with the fingers, these two fingers being held closely together.

With the coins in this position the hand may be shown at almost any angle. The back of the hand is seen, the palm also the thumb crotch. It only remains to place the already produced coin in the left hand and turning right to audience again continue with your production singly, the new ones being also placed in the left.

ONE-HAND WATCH PRODUCTION

This is an adaptation of the thumb crotch coin production, using thin flat imitation watches. It was presented by T. Nelson Downs at an I.B.M. convention at Columbus. One reporter credited him with producing forty-eight watches, another thirty. He states he did produce fourteen - two loads of seven watches each.



Unless your manipulative skill equals his to some extent, a lesser number - perhaps five - will be best for a beginning. A jeweler may assist in the construction of the watches. Their diameter should be as large as you can manipulate easily.

Place the five watches, nested face downwards, in the thumb crotch, or between the thumb and first finger of the right, the stems against the thumb. The arm should be extended. The watches are held parallel with the floor, the thumb hiding them. The production is made with the left side to the spectators, the palm towards them. Before proceeding, close thumb and first finger against the watches and make a turn to the left. Open the fingers at the completion of the turn. This shows back of hand.

Turn back to the first position, again closing finger and thumb while turning. You are ready for your first production.

With the arm extended, place the second finger under the watches - LIGHTLY - and draw the underneath watch from the stack, catching it between the first and second fingers. Bring the thumb against the watch near the stem. Push it upward quickly, grasping stem between thumb and first finger. This brings watch into view, dial or face side towards audience.

Turn quickly to the left. This watch is placed between the thumb and first finger of the opposite hand,

face outward.

A little by-play such as shaking watch at the ear, allowing the right to drop to the side momentarily, adds to the effect.

The right is extended again and the second watch is produced as before. This may be placed between the second and first fingers of the left, after making the turn.

It might be well at this point to show the right empty by the procedure described. The production of the third and fourth watches follows. These are placed between the remaining fingers of the left. The fifth watch may be placed in the palm of the left or retained in the right as you show it. Finally take them from the hand and lay them aside one by one.

Should you find the production difficult to master, the move is easily acquired by using one or two watches at first, increasing the number with your proficiency.

MERHISTO SEALED BILLET READING

Required for this test are a small pad of paper in the left coat pocket, a pencil and a folded sheet of paper from the pad finger-palmed in the right fingers. An ordinary business envelope is also used. This is unprepared.

After the question is written and folded by your sitter the envelope is shown "empty." This is done by picking it up in the right hand. The fingers - and the folded sheet - go inside, holding the folded packet against the back of the envelope. The left fingers hold the flap and the envelope is held open for inspection.

The envelope is now taken into the left hand with the flap side towards the spectators, the folded paper remaining inside.

Previous instructions to your sitter will insure that his question will be folded similar to the dummy now in the envelope.

With the envelope in your left hand, flap still towards sitter, question is taken in the right fingers to "drop" into envelope. But instead of being placed inside,

it is slid down the back of the envelope, outside, the left thumb being placed upon it. The question is retained in the left fingers as the envelope is taken in the right hand, the flap open.

The left hand, holding the palmed question is dropped to the side momentarily as you moisten the flap for sealing. Moisten it generously. Remember, the more saliva, the less liability of an inquisitive sitter attempting to examine the question suppose to be within the envelope.

"Here. Seal the question yourself. I don't want to touch it." Hand the envelope to be sealed as you go into left coat pocket for a match, leaving the question there as you do so. Hand the match to the sitter.

Go into the pocket again for the pad. Get the real question to the top of the pad while it is in the pocket.

The envelope is now burned by the sitter who assures himself that the "question" is still inside by holding the envelope up to the light.

While envelope is burning, go into coat pocket for the pad, unfolding the question in the pocket. Bring out the pad with the question open and flat upon it. The question is easily kept from sight behind the pad as you proceed to "write" an answer. You glimpse the question as you do so.

Finally drop both in your pocket as you proceed to give them your answer.

With a little practice in presentation this will be found very effective.

NEW VERSION WANT AD TEST

The properties required: A number of duplicate want ads; an unprepared envelope and a thumb tip.

In selecting the duplicate ads matters are simplified by making use of a short one containing fifteen to twenty words. This is copied with black ink in abbreviated form - the first half on the left thumb-nail and the remainder on the right.

The duplicate want ads are folded once and hooked over the inner flap of the envelope about the center. The envelope is leaned against your thumb-tip on a table.

Begin by requesting someone to cut from an advertising page of any newspaper a number of want ads. Borrow the paper if possible. A few more than the sufficient number of the ads makes no particular difference.

When the ads are cut request the party to fold them once in the center so they cannot be read.

Pick up the envelope, getting your right thumb into the thumb tip, taking the envelope up by the thumb and first finger. Each of the fingers covers a half of the duplicate ads.

With the left fingers open out the flap of the envelope, showing it all around.

With the flap upward on the audience side, the envelope is passed to the left hand. But as you take it in the left raise finger and thumb holding duplicates high enough to drop them into the envelope. Catch the thumb-tip, through the envelope, with the thumb and finger of the left hand. Pull tip off right thumb and hold it in envelope - open end up.

The selected ads are now picked up and placed one by one into the thumb-tip. When the last one goes in the right thumb follows it in and carries away the tip. This is disposed of in the pocket or otherwise.

All that remains is to have someone select any of the duplicate ads still in the envelope. This is "read" by glancing at thumb nails. This method is absolutely above suspicion and it has been found very effective.

ONE MAN BLACKBOARD TEST

The usual pellet test, however subtle or ably presented, must of necessity be confined in a way to a very small portion of an audience, seldom more than two, the remainder being somewhat in conjecture at the finale as to what has really taken place. I believe that the spectator prefers to see what has happened rather than to take someone's word for it.

The effectiveness of this blackboard test, founded upon Dr. Ervin's billet test invented many years ago, depends upon the performer's ability to surround it with some degree of showmanship. It may be utilized for any word or group of words. Here we merely suggest a dead name test.

The requirements are: a blackboard of suitable size; a pencil; a match; a piece of chalk and two slips of paper exactly alike.

The blackboard should be upon an easel and if not upon a platform it should be placed in a corner of the room. The slips of paper are more easily manipulated if of a fairly stiff grade of paper. Linen paper will be found satisfactory. The two pieces should be alike in appearance. It might be well to examine them for water-marks. To handle nicely, they should be three inches in length and one and three-quarters inches in width.

Fold them once the long way and once the short. One of the slips is finger-palmed in the right, lengthwise of the fingers. This hand is dropped naturally to the side. The other slip is together with the pencil in the left.

A somewhat prominent spectator is selected for your test. If he is not already so seated, place him so that no one is directly behind him. Hand him the slip in the left hand, unfolding it. Offer the pencil. If he has one pocket yours. He is requested to think of and write upon the slip the name of some deceased person - someone unknown to the audience - and refold the paper.

You add in a whisper, "And if you should remember the disease the person died of you might include that also."

While he is writing step to the blackboard, show it freely and leave it back to the audience.

With your right hand partially closed the palmed slip is absolutely unsuspected. Assuming that the spectator has finished his writing and folded his slip, step to his side. The right side is better. Hold out your left hand for the slip. Take it lengthwise in the fingers. Show it freely, bringing it upward slowly. When the left reaches the chest level or thereabouts the right is brought up to meet it. Avoid any rapid movements.

Bring the finger tips together and when they meet push slip in RIGHT forward, gripping it between thumb and finger of left. Slowly draw right along slip as if you were drawing slip from left. When fingers of right reach end of dummy slip release the end in the left fingers and with a continuing uninterrupted upward movement hold the right up showing the slip.

The left goes into the left coat pocket for a match, leaving the spectator's slip in the pocket.

The move is a deceptive one. To all appearances you have done nothing more than passed the slip from one hand to the other. This is not necessary to experienced performers: But do not attempt the move in public until it is S M O O T H and convincing.

Showing hands otherwise empty hand match to a spectator requesting him to burn the slip. When the slip is nearly consumed drop it on a saucer.

Step behind board as you take slip written by spectator from pocket under cover of taking out chalk. Unfold the slip and print or write its contents on the board in letters that may be seen from any part of the room, meanwhile giving your "victim" several intense looks. The slip goes into your pocket with the chalk. The board is left back to audience as you step away from it to explain what has transpired.

Now your "victim" undergoes a little questioning: "This was a relative? - Did you write down the first or second name that came to your mind? - Do you recall the disease the person died of?"

As your audience is unaware of your whispered request in this connection, this usually goes over big.

At this your subject is asked to inform the audience as to what he wrote upon the slip. Dr. Ervin usually asks, "Just a little louder, please."

After this, someone - anyone - is asked to TURN THE BOARD AROUND.

BILLET TEST

While Dr. Ervin has expressly forbid me to use his Billet Test, upon which the foregoing is based, because portions of it have been "invented" repeatedly recently, I am going to include it. I do this for two reasons. The first is that it is worth while. The second is that you are entitled to the original and still the BEST version.

The billet test is exactly the same as the blackboard test except that you have a two and one-half by four inch pad instead of the blackboard.

At the place where the sitter burns the dummy slip the performer's left hand goes into the left coat pocket for the pad. While the hand is within the pocket the original slip is unfolded against the pad. Both are brought out together. The writing is glimpsed and BOTH THE NAME AND THE DISEASE ARE WRITTEN ON THE TOP SHEET. This writing assists in memorizing the information. Top sheet and slip are torn off and crumpled into coat pocket. Name and disease are rewritten on the second sheet.

In another version in which the spectator's slip is not burned the dummy slip is switched as before and sealed in an envelope which is initialled. At the end after the glimpse, the spectator's slip and the top sheet are not crumpled, but merely torn off and returned to the left coat pocket. After writing his answer performer returns pad to left pocket, refolding slip and bringing it out finger-palmed. Taking envelope, performer tears it open and extracts original from behind. This he hands out for comparison while he crumples dummy and envelope.

Dr. Ervin suggests curling the two top sheets of the pad slightly to cover the unfolded slip in glimpsing.

A TABLE LEVITATION

The means of levitating a table are many and varied. A simple feke for the purpose; that is easily attached and detached and disposed of may be constructed as follows:



Secure a strip of 28 ga. sheet brass one-fourth or five-sixteenths inches in width. This is shaped to conform to the backs of the second and third fingers at

their base - similar to two half-rings.

To the portion between the fingers is soldered a sharpened pin some one and one-half inches in length. It should have sufficient strength to withstand the necessary stress of manipulation.

See the illustration.

This is painted flesh color.

The table used requires no preparation, aside from it being as usual light in weight and covered on the top with cloth or felt.

With the point forward the feke is held between the second and third fingers. With the pin between the fingers the hand may be shown quite empty, dropping the feke into position as the hand approaches the table. The pin is pushed beneath the covering of the table top for the entire length of the pin. Push it in about the center of the table.

Your "manifestations" follow after which the pin is withdrawn and the feke is disposed of as the table is shown.

COMEDY SLATE TEST

This effect requires little magical skill. You might introduce it as "an experiment in thought transference, sometimes called telepathy, on the Gene Dennis order."

Lying upon a table one atop the other are two ten cent school slates. Call the upper one number one, the lower, number two. On the bottom of number two is a message.

Stand with your right side to the audience. Take the slates up together, number two away from the audience. Hold them perpendicularly. Show the outside of number one. Open them apart as if they were hinged, showing the inside faces of both slates. Close them together.

"Oh. I am always forgetting something. We can't expect the spirits to give us a message without a piece of chalk."

Go into the pocket for anything white - a small pellet of paper does as well. This is placed between the slates. The slates are closed again.

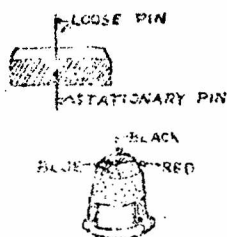
As you close them open the bottom end slightly, allowing your "chalk" to drop to the floor. Still holding the slates with the message away from your audience, separate slates. Take number one in the right hand and number two in the left. This is done as you "look" for the chalk.

When you stoop to pick up chalk slate number two goes ON THE TOP of number one. This brings the message inside.

Now turn your left side to the audience and expose to spectators what was the inside of number one slate. This apparently shows all sides of your slates clean.

Have slates tied. Then have spectator "think of something pleasant." When slates are opened the "message" is a gag of some kind. (If you can't think of a gag, maybe Frank Lane will sell you one of his funny books. -ED.)

TELEPATHIC PREDICTION



This is an elaboration of the old spirit tissue trick. The requisites are: a celluloid thimble with three colors upon it to match the pencils used; a square of wood, one and one-quarter inches in size; a pad to hold the tissues for marking; three colored, very short lengths, the ends of which are cut so that they may be individually identified by feel.

The pad and the pencils are in the right trousers pocket.

The wooden square has a stationary pin protruding about one-half inch on one side in the center. On the opposite side of the square is a hole in which is a loose pin, the same length as the stationary one. This is so fitted that it may be removed easily.

Hold the block of wood in the left hand loose pin upwards, the stationary pin between the fingers. Hand a blank sheet of tissue and the thimble to a spectator.

Spectator is requested to select one of the colors on the thimble and to name some number between one and one hundred. He is also asked to roll up the sheet of tissue, place it upon the pin and cover it with the thimble. As these requests are made simultaneously it would be impossible for anyone to recall the sequence a moment later. Your success is dependent upon this fact.

While directing what to do, the performer stands with his hand in his pocket. With the pencil of the color designated the selected number is marked upon the tissue on the pad. This is rolled up and held between the first and second fingers as the hand is removed from the pocket.

Now a bit of misdirection: As the spectator is about to comply with your requests: "I don't believe you examined the inside of the thimble. At this point the

wood square is passed to the right fingers, the pellet impaled upon the stationary pin, underneath. The left hand points to the thimble.

"Place the thimble over your tissue on the block and hold it." The base is transferred to the left hand, being TURNED OVER in transit. The spectator's tissue and pin goes between the first and second fingers momentarily as it is handed to him, the pin and tissue being retained between the fingers to be disposed of in a pocket. A very little practice will enable you to do this undetectably. Your trick is, of course, done but not finished.

"A little experiment in telepathy. This gentleman has placed a blank piece of tissue paper upon a pin in this block of wood and has covered it with a thimble. Now, without touching it in any way, I am going to prove to you that it is possible to will a person to think of both a color and a number, and to invisibly cause them to appear upon the blank paper under the thimble."

Once more the person is requested to repeat the selected color and number. Then ask him to remove the covering thimble.

A repetition of any trick is inadvisable, but should you deem it necessary:

"We shall try someone else this time. I want you to announce both the number and color selection the instant it comes to you."

Proceed as before, finger-palming the marked pellet. But hand the wood base to the "victim" with the stationary pin downward. Request him to "place your tissue right here." As he lays his pellet upon the base roll it to the back. Turn the base over and drop the marked pellet upon the base instead.

"Oh, no. Put it upon the pin."

When it is covered finish with any variation you may wish to employ.

TABLE ACQUITTMENT

Table tricks are pleasing and diverting and the following will be found simple and deceptive. It requires no preparation outside of a paper cup similar in height to the glass to be used.

This is introduced open end upward under your napkin. These, held in the left hand, are raised just above the level of the table as you pick up your glass of water - not too full - in your right.

The glass is held up, shown freely and placed ostensibly under the napkin, but actually between the knees. In a continuing upward move the paper cup is taken in the right, the left gripping it on the outside of the napkin, and it is raised above and placed upon the table. The edges of the napkin are straightened around it.

Following your explanatory patter the paper cup is crushed flat through the napkin. The napkin is drawn away. As you reach for the glass of water, apparently driven through the table, ample opportunity is given for a getaway of the crushed paper cup into a pocket.

MATCH BOX MONTE

(Way back in 1922 or 1923 Dr. Wilson, in the Sphinx, in commenting on several methods for this effect, said this one by Dr. Ervin was the best of them all. -ED.)

Construct a "rattler" for this effect as follows:

The material should be thin oil-board. The box in size should just fit inside of a metal bottle-cap. Before gluing the top on place five or six - no more - lead pellets inside. Pieces cut from "wire" solder are preferable. If shot are used flatten them slightly to prevent rolling. The top should be glued from the outside to prevent the pellets from being included in the process, trimming it afterwards. Paint it flesh color.

Get three identical empty safety-match boxes. Palm the fake in the right hand. Show two of the boxes empty. The third is shaken with the right hand to verify that it contains matches.

Place the hands in the trousers pockets momentarily, leaving the fake there while the hands are shown empty.

Do not call attention to this.

Palm the fake again and select your first "victim." Start with the "full" box in the center and "leap-frog" the boxes a few times slowly. Request "victim" to pick the one containing the matches. Whichever one is selected, show it empty by opening. Shake another one.

After several selections have been made place the hands behind the back for a moment. Switch fake to the left hand. This anticipates the possibility that someone may discover that the "full" box is picked by the same hand each time.

Very little practice will enable you to keep the fake out of sight under the hand. Work slowly and insist upon your spectators doing no "guessing," Make them use their eyes instead.

If you wish to make a slight preparation for the benefit of the ever-present wise guy, glue a few matches to the bottom of one of the boxes. Show that one of them really contains matches.

LITTLE DEMON SILK PRODUCTION

(ED. NOTE: Herman L. Weber, "Namreh," has called this Dr. Ervin's greatest invention.)

This feke is used for either a one or two-hand production of a thirteen-inch silk, utilizing the "thumb-crotch" for the purpose.

It is best constructed of metal but celluloid answers as well. It is boot-heel shaped, seven-sixteenths inches in thickness, one and three-eighths inches across its round portion, with an opening on an end an inch in length. It is painted flesh color.

A silk is placed inside, with no edges protruding.

In working, it is held between the thumb and first finger, opening against the thumb. The moves are exactly as those described in Coins From Nowhere, page twenty-four, up to the production.

For the one-hand production, it should be made with



the back of the hand towards the audience. Drop the feke in the palm and slowly draw the silk into sight with the tips of the fingers.

For a two-hand production: Bring the hands together in front of you and allow the feke to drop flat between them. Draw the silk from the feke, pushing it in sight in front of the box, between the closed fingers until it is free.

The silk is now grasped at an extreme corner, in the hand holding the feke. Throw it across the opposite hand and draw it through. Show hand empty. This is repeated. But this time the feke goes into the hand ahead of the silk which is drawn over the feke through the partially closed hand, and the opposite hand is shown - empty.

INVERTED MATCH THROUGH FIST

An ordinary match is reversed while being pushed through the closed fist.

The match is first pushed through the closed left fist, head first through the thumb side. The fist is turned over and the match is pulled out - head first, of course. This is repeated by way of explanation.

The third time brings trickery. The match, instead of going through the fist, is pushed between the second and third fingers, the match protruding about one-half inch. The fist is turned away from the spectators slightly to hide this. The first finger of the right follows the match into the fist, the tip of the finger pressing against the match - close to the fingers. The fingers act as a fulcrum and the match is levered around the muscles at the base of the thumb. The right finger is now removed from the fist. This hand is opened and shown empty.

Meanwhile the first and second fingers of the left finish the maneuver of getting the now reversed match straightened in the fist. The fist is turned over with the remark, "But by merely blowing upon the fist, the match reverses itself and comes out - TAILS."

A little practice is required for smoothness.

TORN AND RESTORED TISSUE

Impale two sheets of the tissue to be used upon a pin just out of sight beneath the edge of the coat. These should be folded flag-fashion and placed upon the pin separately.

A third sheet of the tissue is picked up, shown freely and also folded flag-fashion. This is, of course, because the "restored" tissue has been folded thus. Unfold the tissue and tear into as many strips as you desire. Roll these together into a compact roll, showing the hands empty.

Should the duplicates be placed on the right, take the roll in the tips of the left fingers. Hold it up and give it one or more quick jerks or moves. At the same time detach the "load" from the pin. Finger-palm it and drop the hand to the side naturally.

Wad the roll up tighter. Give it another jerk. Now bring the right hand up and place the two folded tissues against the torn pieces - place them IN FRONT. Slowly unfold the outside or foremost sheet, holding both the roll of torn pieces and the folded packet in front of it against the unfolded one.

As the front sheet is partially unfolded, allow the other folded whole-sheet packet to drop to the floor. Finish your restoration as if unaware of the "accident." It will receive some attention from your spectators.

As you finish you suddenly notice the "fallen" packet with some embarrassment. Roll up the "restored" sheet together with the torn pieces. Drop them into a pocket.

Pick up the supposedly dropped "torn pieces" and restore whole.

Should you wish to add the "explanation" one of the prepared sheets described for MARVELLO may be utilized for the purpose with pleasing results.

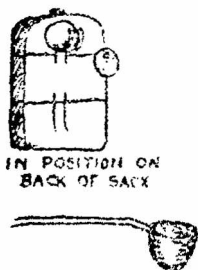
(ED. NOTE: In the Sphinx, September, 1920, Dr. Ervin explains a similar restoration, except that the spectators are given a choice of several different colored sheets. Instead of one pin, several are used - each with its own colored tissue. The effect and method are the same.)

PHANTOM TOBACCO TRICK

A quantity of tobacco is poured into the left hand from which it vanishes. It reappears in the right hand, previously shown empty.

Procure a sack of granulated tobacco, Bull Durham preferred.

A feke is necessary. This is a little metal cup to which have been soldered two long pins. The cup is shaped like a half-egg - just as if you would cut an egg in two cross-wise. It's diameter at the mouth is seven-eighths inches and the depth is five-eighths of an inch. The pins extend from the cup about two inches and they are about three-sixteenths of an inch apart. See illustration.



Push the pins of the feke lengthwise into the back of the tobacco sack, between the tobacco and the cloth. Start about an inch and one-quarter from the open end, the pins protruding from the sack again about an inch from where they enter. See drawing.

In this position the cup closes itself against the sack and is invisible from the front. Push the pins in and out several times so that they work smoothly. Open the sack and loosen the tobacco in the top, being careful not to disturb the packed condition of the remainder.

A load of tobacco is placed just out of sight in the right sleeve. Use a little more than you think necessary, as frequently a portion of it persists in sticking there. Care should be taken not to unload this until the proper time. For this reason it is suggested that the package be taken from and replaced in the upper outside left coat pocket or the upper vest pocket on that side.

To present: Show the package of tobacco freely in the right fingers, keeping the feke towards you. After showing the left hand empty close it into a fist like a cup. Hold the sack in front of you and place the left fist behind it.

Now tip the sack towards you until it is in a horizontal position. Get the cup into the fist. Rotate the sack one-quarter turn to the right and pull the package back and forth upon the pins. - The cup is still in the fist.

Fill the cup with tobacco until it shows above the closed fingers. With the sack still horizontal, rotate it back to its original position, bottom of sack away from you. With one movement bring the sack towards you, pushing pins of fake into the sack.

This closes the now filled cup against the package. Bring the sack to a perpendicular position and apparently wipe away surplus tobacco with the bottom of the bag.

The package of tobacco is now disposed of and the right hand is shown empty. The left fist, still closed, is slowly extended and as much attention directed to it as possible.

Meanwhile the right hand is dropped to the side, annexing the tobacco from the sleeve, and closed.

A word of explanation may now be advisable, after which the left hand is shown empty and the right - otherwise.

TABLE KNIFE LEVITATION

A feke made of a flat piece of metal one and three-eighths inches long and five-sixteenths of an inch wide, has a clip on the back. See drawing. It is painted flesh color.



A small quantity of magicians' wax is placed on the side opposite the clip. The clips are placed between the second and third fingers of the left, the base in the palm.

The knife is picked up in the right and shown freely. Pass it to the left and press it into the wax as the right is shown. Now pass the knife, clip attached, to the same position in the right. Show left. Then proceed with suspensions as desired, finally passing into the left, slips between fingers, as right is shown. Slip off clip or use "peg and paddle turn."

A SUBTLE PENETRATION

Dr. Ervin makes no claim to the origination of this little antiquity, the feat of apparently pushing a wand, pencil or similar article through a handkerchief draped over the fist. In explaining this version to me, the Doctor called my attention to the fact that in the several or more versions we knew there always remained folds in the handkerchief that had to be pushed or pulled out of the way to make the penetration possible.

Dr. Ervin's method clears the way before the penetration begins...

Drape a handkerchief over the hand, the fist partially closed. One corner of the handkerchief extends up the arm, the diagonal corner falling over the fist. A trifle more of the handkerchief is to the front.

As you are doing the draping, separate the fingers and thumb just enough to permit the inside corner of the handkerchief to fall against the palm. Close the fist after so doing. A slight pull of the corner of the now-formed "tube" eliminates the possibility of any obstruction whatever.

After your "penetration," while you are picking up the wand or pencil from the floor perhaps, tip the fist towards you. Open it and allow this inside corner to drape over the thumb again, closing the fist. This is done as you slowly draw the handkerchief from the still-closed fist to show it - unimpaired.

A rehearsal of this, with a handkerchief in hand, gives you the idea - but watch your angles. Keep the top of the fist tipped towards you - enough so that a too watchful observer might not "observe" - the hole, already in the center of the handkerchief - before you begin.

A lighted cigarette may be used - with sufficient rapidity in your moves to avoid disaster. But see to it that it is not too well lighted.

THE DIABOLICAL DIE

This little deception is one of the Doctor's best known novelties. It is done with a die measuring nine-sixteenths of an inch and a metal cover three-quarters of an inch square. Both are unprepared.

The effect is simply that the die changes position while under the cover.

The effect is accomplished by a manipulative move which enables the performer to imperceptibly remove the die from the cover, turn it around and return it. Ask a spectator to place the die upon your outstretched fingers and note the uppermost number. Receive it so that the die rests on the middle of your middle finger. The spectator places the cover over it.

The thumb and forefinger grasps the cover on either side. You stand slightly to the right of the spectator.

"Your right hand, please."

Both cover and die are passed to the spectator's hand. Your hand should travel from twenty-four to thirty inches. As your hand starts the cover is held between the first finger and thumb, the second finger underneath holding the die in place. Move second finger downward and slightly away from you. This allows the die to partially fall from the cover, cornerwise. The side of the die rests against the third finger and the bottom against the second.

The top of the cover is now tilted outward just enough to allow the die to fall free of the cover and make one quarter-turn. The cover is immediately lowered over it again. In performing the move it is simply a slight in and out movement. Do not allow the die to move any further than to just clear cover.

As your hand reaches spectator's your fingers are extended just as they were a moment previous. The entire move is accomplished as you pass the die to the spectator. Rapidity which induces "talking" is unnecessary.

With some practice you will find this effect extremely deceptive. Dr. Ervin performs it perfectly.

SUGGESTIONS

"Conditions are sometimes met with by club performers that render any setting up extremely difficult. Your entrance with the guests already seated, or being allotted a none-too-large space in a crowded banquet room, might be mentioned.

"For these conditions the utility possibilities of a "crush" (opera) hat should not be overlooked. They are easily carried and their appearance is not un-magical.

"Exchanges and vanishes are easily made by their aid. Detachable holders may be affixed to a side or back for the die tube or other small accessories. A varied program may be brought on in them set up and ready to go. They are converted into a carry-all, affording a quick exit at your finish, with your equipment safe from the scrutiny of the too curious.

"While on the subject of hats, I might suggest that the crown of a discarded fedora, trimmed to suitable measurements and reinforced by cardboard - stitched or glued to one side - makes a very desirable chair servant, also easily transported. A flexible wire hook sewed to opposite ends of the cardboard meets all requirements for an attachment to the chair back and may be bent to any necessary angle while attaching."

-Excerpt from a letter by Dr. Ervin to this compiler.



A SUCKER PRODUCTION

Sucker "gags" are sometimes carried to extremes, especially at stag functions, yet I have found the following of sufficient "sucker" propensities to be acceptable, and not obnoxious even to the occasional unwilling volunteer. It is the production of an old-fashioned red brick from his clothing.

As to the brick itself: So not attempt to use an imitation. They cannot be imitated. Select a used one. Clean it thoroughly. Should it be guiltless of lime or mortar paint some on.

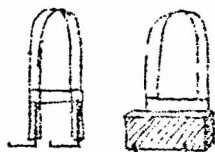
A hanger is required. It is constructed as follows: Extend a strip of doubled stitched cloth from the lower edge of the vest in front over the right shoulder to the same point in the back. The material from a discarded pair of suspenders answers admirably.

A doubled piece of the same material about five inches in length is sewed across the ends, in a position to be about six inches above the vest edge when in place. Get two metal "L-shaped" hooks. They should be made of wire, aluminum preferred, one-eighth inch in diameter.

The vertical leg of the "L" should be six inches long, the horizontal line two and one-half inches and the spur, the short upright line, one-half inch.

These hooks are stitched firmly to the cross-strip and to the two ends of the main strap. They should be so arranged that the two projecting pieces lie flat against the body when not in use. Paint the hooks black.

The vest is put on over the hanger, the L-hooks protruding just below the edge. Put a safety pin through



the vest at the shoulder, the brick edgewise in the hooks and you are ready.

Dr. Ervin produces a lemon from the volunteer's chin just ahead of the brick production. He does this standing close to or against the "victim's" right side. This is tossed to the audience with the right hand. While doing this the brick is detached from the hanger with the left hand.

The brick is introduced beneath the coat at the back and held upright. The assistant is turned round with his back to the audience. If conditions permit the brick is tipped outward sufficiently so that it will not hit his heels. It is permitted to drop to the floor with a bang. Otherwise it is slowly drawn into sight.

The brick is easily loaded while setting up but owing to its weight and bulk the production is perhaps preferable as an opener. It is a life-saver for getting on speaking terms with a hard audience. We all have them.

AN IMPROMPTU PRODUCTION

Effective impromptu tricks seem to be in demand. They exist, but not in profusion. All too few of them are suitable for stage or club work notwithstanding that they might be mild knock-outs among magicians. Your magician friend will show you his "pet." But duplicate it if you can. He has spent years, perhaps, perfecting little details in its technique and presentation. After an attempt or two to do it "just as he does it," we give it up.

This is a very simple production. All details may be mastered with a limited amount of practice. While it is not actually impromptu, to all appearances it might be almost classified in that category. The production is accomplished away from chairs, tables or other accessories and the hands do not approach the body in any way.

A sheet of somewhat stiff wrapping paper is required. It should be twenty-four to thirty inches square.

A square, straight-sided water tumbler is used. It should not be too tall. Sufficient water to half-fill the glass may be poured into it.

A sling to hold the glass is made of a piece of the paper. A strip one inch wide is necessary. This strip is run around the glass lengthwise and pinned together at the top, forming a loop. One end of the strip continues on up past the top of the loop a distance of about eight inches

Thus, your gimrack is shaped something similar to a figure "6." The glass rests lengthwise in the loop of the "6." The extended strip affords a means of picking up the glass. Cut the corners off of the end of this extended strip, bringing it to a point, so that the end will correspond with the corner of the large square of paper. A rubber band around the strip and the glass will hold all secure.

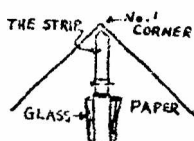
The glass so prepared is placed at a rear corner of your table, the paper covering it so that one corner of the paper is over the glass.

The paper square is picked up by the extreme corner, the strip and glass of water behind it, as you step forward. Be sure the hands are extended at all times. It is well to moisten the thumb and fingers slightly before you proceed.

You are holding the paper up corner-wise with the glass concealed behind it. Pick up the lower opposite corner. Bring it up and away from you and place it against and in front of the top corner. Drop the rearmost corner. Repeat the move. You have shown both sides of the sheet and the original top corner is again at the top.

Now bring up the lower corner again - this time towards you, placing this corner between the top corner and the strip. Drop the front top corner.

Form the cone around the glass of water in a vertical position. Slide the glass to be bottom of the cone. The opposite hand slips the strip and rubber band and produces the glass.

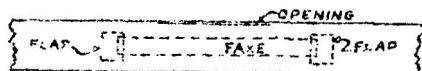


CUT AND RESTORED TURBAN

While certain essential features are sometimes lacking in the presentation of many self-contained tricks, the following version will be found not only effective but the turban, once it is made up, may be used indefinitely - except for an occasional pressing.

The size is immaterial. Dr. Ervin makes his three and one-half inches wide and some ten or twelve feet long. Bleached muslin is the most suitable cloth. The material is doubled, or folded, once and stitched its entire length - except for six inches on one edge in the center.

The edges of the opening are hemmed. The turban is turned inside out and pressed.



Before stitching sew upon the inside two flaps. They should be two inches wide and one inch long. They are located so that their ends are about two inches beyond the ends of the slit. Naturally these flaps are both sewed on the same side of the turban.

To these flaps is pinned or sewed - preferably the latter - a cloth feke of the same material as the turban. It is one-third less in width than the finished turban. See drawing.

In presenting, the turban may be shown freely. In cutting, hold the slit towards you. Fold the turban in the center, grasping the fold so that it is out of sight in the fist. Reach into the opening and pull out a loop of the feke, drawing it out of the fist and in sight.

Cut this across with a pair of scissors. Then trim as close to the opening as you desire. Turban is now grasped, one hand on each side of the opening, and given a quick pull. This draws the remainder of the feke inside. The turban is restored.

A loop of thread attached to the center of the feke assists in locating and drawing out the feke.

A TORN CIGARETTE PAPER IDEA

"I presume you sometimes do the torn cigarette paper. We all do. Try it sometime - with a gadget in the pocket to write a number on your duplicate paper.

"You need only one color - black. When paper is restored - with their selected number on it, the mystery deepens.

"Here's a little kink on getting the duplicate piece. Moisten your thumb first, then bring out the piece between first and second finger, getting it under your book of papers. Open cover of book. (Away from you.) Blow up and tear off top sheet. Then lay it back on book again.

"Draw book away - between the top sheet and duplicate paper, as you say: 'I only use ONE piece of paper.'"

- From a letter to Mr. Fitzkee from Dr. Ervin.

"ANY COLOR" SILK

Under the right coat edge, impaled upon a pin, is a wadded green thirteen-inch silk. Draped around the left side, under the vest, are about five silks of the same size, in varying colors. One corner of each of these is attached to a strong thread. This thread protrudes through the vest at about the second vest button. A knot is on the end of the thread.

You select someone from the audience with apparent Irish characteristics and ask him: "What is your favorite color? - Thank you, I have it."

Make a grab into the air, knuckles outward. As the left makes the grab the right gets the wadded green silk from the coat edge, bringing it up quickly to the left which opens partially to receive it. With a continuing movement it is brought around thumb and drawn from the fist.

A corner of this is placed against the vest. The knot on the thread is picked up against the corner. The left describes a circle with the other corner to show the same color both sides. When the outer corner is brought back, the vested silks are quickly drawn outward and upward under the green silk, the left draping the green

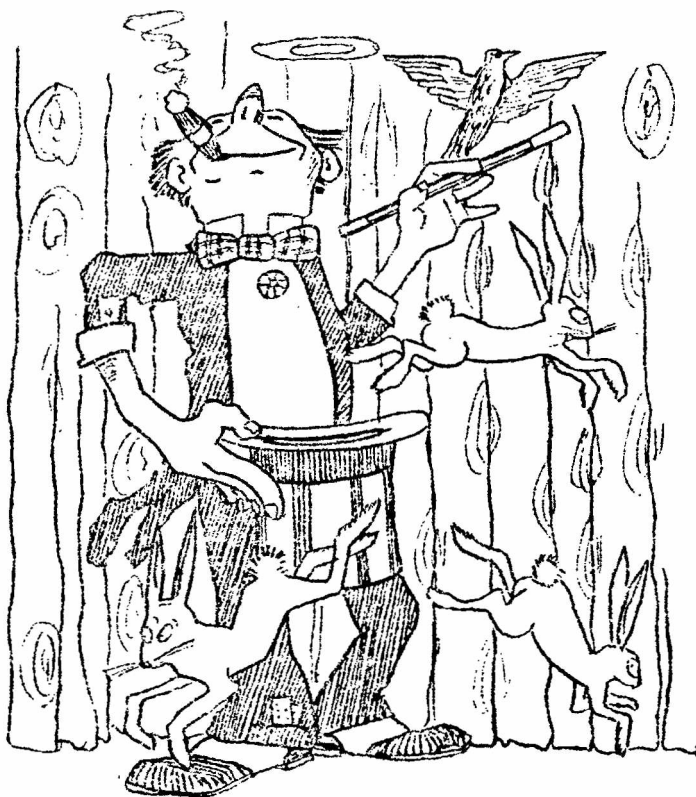
silk around them.

"Somebody else; another color. QUICK!"

At this, left is drawn down silks and you show your production.

"Pardon me. I had to do it as you all thought of a different color at once."

Both productions must be executed with a degree of rapidity for effectiveness. The effect requires a little experimental practice on timing.



RINGING A RIBBON

With a little practice and attention to details this addition to the many methods of performing this effect will be found sufficiently deceptive to almost fool yourself before a mirror.

Required are a ring of the "linking" variety, a five-foot length of ribbon, the easily-acquired move and a little misdirection. The width of the ribbon is immaterial.

A request is made for a spectator to assist you. Put him upon your right.

The ring is held in your right hand, upright and diagonally in front of you. This means that the ring is not extending straight out in front of you or parallel with the body. While upright, it extends at an angle.

The ribbon is laid across the top of the ring. It is shown freely, perhaps removed, replaced and shown again. The last time it is placed upon the ring adjust it so that the "B" end in the illustration hangs about ten inches below the bottom of the ring.

Holding the ribbon at the top of the ring in the right, make a fairly quick turn towards your assistant, allowing the "A" end of the ribbon to swing between yourself and the ring. Simultaneously request him to "catch the end."

At the instant he is grabbing your swinging ribbon, and with your eyes focused upon his movement - not your's - catch a finger of the left in the "B" end of the ribbon, raising this end sufficiently to permit it to drop upon your left side of the bottom of the ring.

The move requires practice and should be timed with as little rapidity as possible.



The "B" end is now grasped in your left. Instruct the assistant to "hold the ribbon tightly and WATCH." With effort, give the ring an upward toss towards his end of the ribbon, where it lands encircling the ribbon.

TRANSFORMO

A billiard ball, held at the tips of the fingers, instantly changes to a handkerchief.

This effect depends upon the use of a small sheet of rubber and a thirteen-inch silk. The silk must be of the same color as your billiard ball.

Roll the silk into a small ball and place it in one corner of the rubber. Wrap the rubber around the silk, catching all sides of the rubber at the base of the thus-formed ball. Now place the ball in the mouth and draw in, producing suction. At the same time hold the base, or stem, securely with the fingers. You will find that the rubber ball can be made any size desired, depending upon the amount of suction exerted.

The usual size is one and one-half inches - or the size of the billiard ball you use.

When the rubber is the required size, twist the base, or stem, a few times to keep the air from escaping. Tie it securely with a strong thread. Ordinary waxed cotton cord is good. Be careful that none of the silk is caught in the stem as the air leaks out very quickly in this case. Trim the "stem" as close to the cord as you think safe.

The little balloon will exactly resemble a billiard ball. The silk gives the color and the rubber the glazed surface.

Have the fake billiard ball in the right coat pocket and a solid ball in the right hand. Place it in the left hand - really palming in right. Vanish it and reproduce from coat pocket.

Hold the fake at the tips of the fingers, keeping the stem from view. Give a little move of the hand, at the same time bursting the rubber ball. This releases the silk which you continue to wave until it is completely unfolded. The tiny piece of rubber falls to the floor unnoticed.

The best rubber is that in the cundrum. One of these will make ten or more fakes.

TELLING THE TIME ON A WATCH

Two similar watches of the open-face type are required for this little mystery. Ingersoll Juniors do admirably. Both watches should be "run down." You will also need several sheets of opaque tissue paper, seven or eight inches square. Two, only, are required for a single attempt. The others are for use in case you wish to repeat it.

Memorize the exact time on one of the watches. Then wrap it tightly in one of the tissue sheets. Put the watch in the left hand and place another unfolded sheet of the paper on top of it. This is held in place with the thumb.

Taking the other watch from the vest pocket, request someone in the audience to set it at any time he wishes. Have him place this watch face downward on the tissue paper in your hand. Still holding it thus, ask him to "give it another turn for luck - we don't care what time it is. But do not allow him - or anybody - to see the face of the watch again.

This watch is now wrapped tightly in the tissue and the TWO packages are passed as one into the right hand. The watch set by the spectator goes beneath.

The now upper watch, the one you set, is held in sight by the thumb and finger. The lower watch is dropped into the finger palm. The upper watch is now passed to the left hand as you dip your right into your right coat pocket for a rubber band to band the parcel, leaving the duplicate watch there.

Your back is now turned to your audience. If you are repeating the effect the first watch is taken from your coat pocket, glimpsed and gotten under another sheet for your next attempt. You may now "stall" for time as long as you wish in getting the "vibrations" from the watch.

Practice the move thoroughly before presenting it.

BURNED AND RESTORED HANDKERCHIEF

The effect of burning a borrowed handkerchief is simplified, rendered safe and may be presented undetectably by the use of a little square of muslin or cambric, doubled, folded into a triangle and tucked into an old stand-by, the cigarette vanisher.

A corner of the cloth is allowed to protrude about three-quarters of an inch. This, attached to the rubber pull, is placed in an accessible place. Probably the left vest pocket is preferable. Have a few matches in the same pocket.

A handkerchief is borrowed and the performer takes occasion to notice that there is no laundry mark on it. The owner's permission is obtained to place a mark upon it for purposes of identification.

Taking the handkerchief by the center in the right hand, go into the vest pocket with the left for matches. Get the vanisher into the fist at the same time. Drape the center of the handkerchief around the tube and piece of cambric. The piece may now be pulled out a trifle for the time being.

Set the piece on fire and allow it to burn freely before apparently noticing it. Put out the fire with a moistened finger, pushing burned piece well into the tube. Then release the pull - still poking at the "burned spot."

The handkerchief may now be shown whole, or rolled up and returned to the accommodating owner with the declaration that you are not responsible for accidents. "Please do not examine it until you get home." Practice the move before a mirror. The effect is worth it.

THREE CARD MONTE

When you introduce this explain that you do it "with no intention whatever at deception - merely to show how the giant cards adapt themselves to a little old-fashioned sleight-of-hand."

Six large red-spot cards are used. You also need four black cards all alike - Jacks or Queens are best. Glue three of the black cards to the backs of three of the red cards at one end. Allow the rear, or black, card to project just enough so that its free end may be lifted easily with the tip of the finger. Trim and sandpaper the glued end evenly. One of the black cards is unprepared, as are three of the red cards.

In presenting, the seven cards are shown - one black and six red. They are given a sort of shuffle and the three prepared cards are brought to the top. - A small pencil dot in one corner of each of these eliminates any guessing. The cards may be fanned and shown again, then squared.

Stepping to one of the spectators, he is requested to lift the end of the top card, peek at it and remember it. He is also asked to keep his eye on his card as you slide it from the pack and stand it up against a tumbler on your table. Do this with two more spectators, using the remaining two prepared doubled cards - each time placing their "cards" against tumblers. Keep the faces of these cards concealed.

"I will now select one myself." Take the black card but do not disclose its identity. Lay the remaining cards aside.

Turn to the first spectator. "What was your card?" The Jack of Spades. - You look at your card questioningly - " - The what?" The Jack of Spades. To the second spectator you put the same question and go through the same "business." To the third party; - likewise.

Turning your selection towards them, "There was only one Jack of Spades in the pack and I got that myself." Turn their cards around.

FIND THE JOKER

This effect and method are very much similar to the preceding Three Card Monte. There is a difference in the ultimate effect however and a slight difference in the preparation of the cards.

Three identical red cards and three identical black cards are used. They should be Jumbos or Giants. All cards should be laid face down. Glue one a black card to the backs of two of the red cards, at one end. Glue one red card to the back of one black card, at one end. Put a weight on them until dry. Cards should be glued so that back card projects a bit so that it may be picked up separately with the tip of the forefinger. When dry trim and sandpaper glued edges.

In presenting, show the "three" cards freely front and back, glued ends outward. Shuffle them from hand to hand, leaving the "black" card in the center. Bring the up facing you and separate the first or "red" card from the packet. Replace it in its former position. This is for some watchful observer who might have "noticed" that the black card was in the center. Turn packet over end for end which brings open ends outward.

Now raise the top card, a black one, and permit it to be seen freely. Drop the end and remove double card from packet, placing it open end down against a tumbler. Raise end of next card which will show as a red card, but really the black card. Show it, drop end and place double card against another tumbler. Turn remaining card around. Snap and show it, placing it against another tumbler.

Now the shift: If you placed the first card, supposedly the black, against the left tumbler, leave it there. Shift the two (your) right cards, which places the black card against the - your - right tumbler.

"The black card is where?" You will be informed upon holding a finger or wand over the cards singly. Turn cards around. For second and third attempts place the apparent black card against a different tumblers each time. As a finale use a "marker" to add "kick."

DIMINUTIVE WINE AND WATER

The wine and water trick is seldom presented owing, perhaps, to the inconvenience in carrying its essentials. This version is sufficiently effective for small gatherings - or even club presentation.

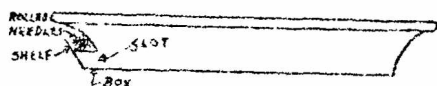
Use three small whiskey glasses and an ordinary tumbler. The whiskey glasses pack in the tumbler for carrying. The tumbler is used as a container for the liquid. The liquid itself is carried in a six-ounce bottle.

Dissolve a level spoonful of oxalic acid crystals in about five ounces of water. Mix this several hours before using. This permits the crystals to dissolve thoroughly and clear.

In one of the glasses place a pinch or two of tannic acid, also crystals, adding a few drops of water. This glass is placed in the center of the other two glasses on the table. In the right hand glass put a mere "smear" of tincture of iron. Don't get too much. In the left hand glass put a drop - no more - of the same.

In accordance with your patter - whatever that might be - the right hand glass produces sherry that you are tempted to say "here's how" over. The middle glass gives you plain water. And the glass upon your left gives a perfect imitation - in color - of old port.

By pouring the contents of the center glass into your tumbler first, followed by the "sherry" and the "port," you are back from whence you started - plain water. A little experimenting with the "sherry" is necessary as it is an easy matter to get too much color.



Tray For Needle Trick - Pg. 59

NEEDLE TRICK

This is an absolutely safe and a very effective method of presenting the needle trick.

Upon your table is a spool of thread and a packet of some fifteen needles. In the lower left coat pocket is a small flash-light. In the right coat pocket you have your duplicate roll of the same number of threaded needles.

A spectator is asked to step up and assist you. He is requested to remove the needles from the packet and to break off three or four feet of thread from the spool, rolling it around the needles. This done, he is dismissed.

The roll is received from him in your left palm. Show it freely. While showing it, roll it just out of the palm. Pick up the spool and place it in your right coat pocket, getting the duplicate roll. Bring it out lengthwise between the tips of the first and second fingers.

Curve the fingers of the left upward just enough to hide the roll of needles in that hand, as you explain: "This gentleman has rolled some thread around this bundle of needles, etc." You touch the roll with the fingers of the right but you also drop the duplicate roll from the right into the palm of the left, behind the other roll.

"I wonder if I could get just a little taller gentleman this time," pointing to someone else in the audience, showing as you do so the right empty. Call no attention to this. This is for the reason that the new assistant is not going to observe the necessary difference in the two rolls. As he rises pick up the duplicate roll in the right fingers, holding it up. Go into the left coat pocket for the flash-light, leaving behind the non-threaded roll.

Hand him the duplicate roll and the flash-light. He is to examine your mouth. Then when you say, "ready," he is to place the roll in your mouth and RETAIN HOLD OF THE END. The thread is slowly pulled from your mouth and appear, of course, threaded.

NEEDLE TRICK - SELF-CONTAINED METHOD

This method of performing the needle trick embraces most of the essential features of other methods but includes the added factor of simplicity.

The needles may be of any size or number. In rolling the threaded duplicate roll confine the thread to the eye end as much as possible. Knot the outside end and paste it to the roll with a particle of library paste. The paste will dissolve readily in contact with saliva.

In addition to the rolled threaded packet you will need a spool of thread, an equal quantity of needles in a package or packages and a special tray.

A metal ash tray, some five or six inches in diameter, oval in shape, will be suitable. This is prepared by cutting a slot along the bottom edge of the tray. It should be two inches long and one-eighth inch in width. Remove the rough edges with a flat file. Solder a small metal box, enclosing the slot, to the outside of the tray. It should be sufficiently large to hold some two dozen needles. Upon the top of the box is soldered a "shelf," one quarter of an inch wide, inclining slightly upward. This should be long enough to hold the threaded roll so that it will roll into the hand easily when the tray is tipped.

This tray is on your table with the threaded roll upon the "shelf" which is on the side away from the audience. Pick up the needles and remove them from the packages, dropping them on the tray. Pick up tray with left, tip needles into the right and drop slowly upon the tray once more. Arrange these in a somewhat straightened row. Take tray in right and apparently tip needles into left - needles going into slot and threaded roll dropping into left hand.

Pick up roll from left, thumb hiding the thread, and place between tongue and teeth, threaded end inside the mouth. Show, tip head backward, placing roll in cheek. Drink half of water. Break off thread and place it in the mouth, getting to the opposite cheek. Drink remaining water. Finish. Paint inside of slot and several fake "slots" with black paint around entire edge.

MILK TRANSPOSITION

The requirements for this effect are a straight-sided glass, the familiar celluloid tube painted to resemble milk, and a cardboard cylinder.

The tube, painted inside to the required height, should slip from the glass freely. The cylinder should fit the tube sufficiently tight to pick up the feke when placed over it. It should be about twice the height of the glass used and may be decorated as you desire.

Your milk container is placed upon the front edge of the table. The glass - inside of the feke tube - is laid upon the opposite edge, opening to back, behind a silk or similar article. Have the cylinder - convenient.

In working, a hat is borrowed and placed upon the table, rim upward, just behind the milk container - so that it will be necessary to move the hat in picking it up. With the table on your left, grasp the front rim of the hat between the thumb and first finger of the left. Tip the hat towards the back of the table as you reach for the container with the right.

While elevating the container to show it, nip the glass and the feke tube between the second and third fingers of the left, placing them in the hat, right side upward, as you tip or roll hat forward into position. Call attention to the container. - A simple move but it requires practice.

Milk to the proper amount is here poured into the hat - or rather, into the glass - to the consternation, perhaps, of the owner. Your thoughtfulness regarding borrowed articles is demonstrated when you remove the feke tube. Place it upon your left palm.

The cylinder is introduced and attention drawn to it rather than to the feke. The cylinder is placed over the feke. Twirl the cylinder upon the wand to effect a suitable evanishment of the "milk." Then remove the glass and its contents from the hat.

By way of precaution: While the celluloid tube is upon the hand, prior to covering, avoid any tipping. For some reason paint will persist in tipping with the feke.

VANISHING GLASS OF WATER

All you need for this effect is a small celluloid fake. Cut out a piece of celluloid, about 28 ga., to fit the inside of the glass to be used. Allow the ends to overlap about one-half inch. A paper pattern will help. Use a glass with straight sides. Place celluloid in glass and force to the contour with several matches or tooth-picks. Pour warm water into the glass, with the celluloid thus fastened in place, gradually increasing the temperature until the boiling point is reached. Allow this to stand a few minutes. Cool slowly and chill celluloid before removing it. This gives you a fake which will fit OUTSIDE of glass. Beneath a handkerchief, it may be picked up without glass coming with it. If it is too tight bend it a trifle.

Place the fake upright behind some silks or other articles upon your table. Show a glass of water freely and set it inside of the cylinder. Throw a handkerchief over the glass and pick up the fake. Show the shape of the "glass" through the handkerchief by twisting it at the lower end. Raise the handkerchief, if you wish to show the fake as the glass.

Pass the fake and handkerchief from the right to the left hand, putting the left hand under the handkerchief. Push the hand through the cylinder and under cover of the handkerchief push the fake down the wrist and well into the coat sleeve, still holding the handkerchief over the left fist. Catch an extreme corner of the handkerchief at the right and give it a quick jerk, quickly opening the left at the same instant.

The fake makes possible an effective variation of the sucker die box type. Pass the glass of water into the hat "visibly or invisibly, as per the familiar routine. After the glass has been passed into the hat "visibly," the fake is removed under the handkerchief, the glass remaining. Vanish fake as before and tighten the fist to somewhat resemble the glass. Raise one corner of the handkerchief at a time to show that glass has really passed into the hat. When the demands are insistent, show glass has vanished. Reproduce from hat.

GLASS OF WATER VANISH FROM BAMBOO ROD

You will need : (1) An opaque pitcher with a hooked cloth bag inside, or a black art well, rubber-lined. (2) A small glass, and a rubber-covered duplicate, if you are reproducing it. (3) A double handkerchief with a celluloid disc or ring insert. (4) The bamboo rod.

The rod is shown and a small amount of water is poured into the glass from the pitcher. The rod is held upright and the glass of water is placed upon its end, being held there temporarily. But a little more water is necessary.

More water is poured into the glass and the pitcher is placed at a convenient position. The handkerchief is thrown over the glass and the latter is dropped into the pitcher with a continuing movement, as the "glass" beneath handkerchief is brought up and placed on the end of the rod.

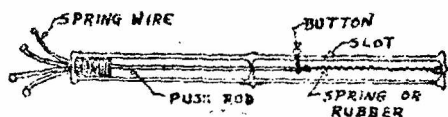
As the handkerchief covers the end, the wire standards in the rod are pushed up into position and held. The disc in the handkerchief is adjusted so that it rests evenly upon them when the rod is held upright. At command, the standards are released, sliding back into the rod. With a shake of the rod the handkerchief flutters to the floor.

A palmed sponge, containing a few drops of water, to drip from the rod at the proper time, is suggested.

"One of the ricks of Tu Long, and old Chinese magician. Tu Long, contrary to his name, was rather the other way. So much so, in fact, that he presented some of his tricks upon a chair to enable them to see him.

"At one of his performances in London, his assistants had failed to provide him his chair. Rather than wait for it he proceeded to do his tricks upon the end of this little bamboo rod, or worship stick.

"I am going to show you just how he did this one."



The rod is constructed of two joints of bamboo - in one piece. Its working is similar to the coin wand. Four spring brass uprights are soldered to the push rod. These are about two and one-half inches in length. Upon their outward ends, adjusted to spring outward to the diameter of the disc - about one and three-quarters inches - beads of solder are placed to prevent wires catching silk. The spring or rubber band for drawing standards into the rod is optional.

VANISHING GLASS OF WATER A LA OKITO

This version of the well-known "Okito" vanishing glass of water, originated by Theodore Bamberg, eliminates the mechanical table and any setting up. The essentials may be almost carried in the pocket.

Required are three plain card-board tubes, two glasses and a small metal tray.

In diameters the tubes should nest easily without sticking. It is best to begin with the inner, or smaller tube and construct the larger two accordingly, should you be unable to procure them already made up. The large, or outside tube, should be three-quarters of an inch longer than the height of the glass. The middle one should be an inch taller than the outside one. The innermost tube should be one inch taller than the middle one.

The glasses should be straight-sided with no flare. The duplicate glass is for reproduction, if you wish. Make the inner tube tight enough so that glass of water may be picked up with it.

Place the tray upon a chair or another table. Have a pitcher of water handy. Arrange the tubes singly upon the back of your table.

Show the tray and the three tubes singly. The glass is half-filled with water. Place it upon an undraped table. The inner tube is shown and pushed over the glass, followed by the other two in their order.

Pick up the small tube without showing it empty this time and lay it on the tray, an end leaning on the rim.

This will allow very little of the water, if any, to drain out. Then pick up the tube next in size, showing it empty, before laying it also in the tray.

This has been presented a great many times, just as described. Spectators never doubt but that the glass is still inside the remaining tube. It only remains to pick up the last tube and show it.

THE STRETCHING HANDKERCHIEF

This is a pleasing variation of the well-known stretching handkerchief.

Pin or stitch the upper left coat pocket across the center so that you have two sections, opening upwards.

In the front section is a piece of cambric or linen to match the handkerchief used. This is some three and one-half inches square and may be hemmed if you wish. A tip of this is left protruding.

In the bottom of the other section is a full-sized handkerchief, and on top of this another one half its size.

In presenting, the smallest handkerchief is removed from the pocket for whatever purpose you might wish. You note with consternation its insignificant dimensions. Twist it up, give it one or two pulls and place it back in the front section out of sight, pulling the tip of the middle-sized handkerchief in sight.

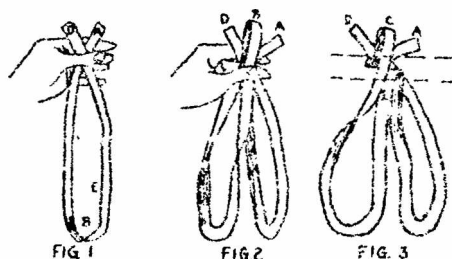
Seemingly not entirely satisfied, take the now-protruding handkerchief from the pocket and give it a few more twists and pulls. Return it also to the front section out of sight and pull out the tip of the largest handkerchief, patting it in place.

But you are still dissatisfied. Remove the large handkerchief, getting the corners into the fists, and proceed to twist and stretch it a little at a time until you have accomplished your purpose.

RESTORED RIBBON

This method, as a ribbon restoration, was originated by Dr. Ervin in 1929 and sold by Herman Weber. In late 1931 it was re-originated and sold as a rope trick by another inventor. The method was exactly the same but a rope was used instead of ribbon. The following explanation is in Dr. Ervin's own words. - ED.

The ribbon is first doubled with the ends upward, the loop end hanging down. An end, "A," - see drawing - is laid across the first finger of the left hand. This end protrudes outward about two and one-half inches. The opposite end, "D," is laid across this to form an "X" which is held between the thumb and first finger with the palm of the left hand towards the audience. Fig. 1. The loop end, "B," is now brought up and poked through the circle formed by the thumb and first finger and placed across the "X." Fig. 2.



This formation is held by the thumb and first finger and shown freely. You reach for your scissors. But in so doing you "accidentally" drop an end or the loop, making it necessary to arrange the ribbon again.

In the second formation the ends are crossed exactly as before. But in bringing up the loop, "B," a different procedure is used. Even at close range this looks precisely like the first.

In picking up "B" grasp the ribbon at the point marked "E" in Fig. 1. This is about three inches up from the extreme loop as it hangs downward. This makes the double loops to be formed even in length, just as in the first formation.

Loop "E" is brought up and apparently poked through the circle of the thumb and first finger from below, just as in the first arrangement. But this time the end of the loop, "E," stops at the juncture of the thumb and finger and is held there by these fingers.

Then a short loop, "C," - Fig. 3 - which is a doubled continuation of end "A" is grasped from above through the circle. Use the thumb and finger of the right hand and pull the short loop above the left fingers instead of loop "E."

This leaves the ribbon as in Fig. 3. The dotted lines represent the space covered by the finger and thumb. This is all done in a smooth continuing movement. With very little practice it may be executed indetectibly - even with the palm of the left hand towards the spectators. In actual performance the ribbon as shown in Fig. 3 is held as shown in Fig. 2.

In presenting, get a spectator for an assistant. Hand him the scissors. "If I were to ask you to cut this ribbon so that we would have two pieces of about the same length, where would you cut it?"

The reply is invariably, "At the loop."

"Do you prefer to cut it just as I am holding it? Or would you permit me to make a slight change in it?"

The reply is also invariably, "Just as it is."

"Very well. Seeing that it's you, go ahead." And he cuts the ribbon across the protruding loop, "C."

"How many pieces did you say there are now? - Two? - Correct. - Suppose we cut it in a few more pieces." Take the scissors and cut across the four protruding ends, "A, C, C prime and D," snipping off about one-third their length. Count them as they fall. "Three, four, five, six. - She loves me, she loves me not. -" Then cut across the remaining half, counting these also up to ten. At this moment grasp the ribbon below the fist and pull it into the hand a little, causing the remaining short pieces to drop to the floor with the others.

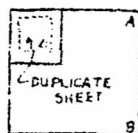
Your assistant is requested to pull one end of the ribbon and at the end you and the spectator are holding it between you.

MARVELLO PAPER TEARING

This was first originated in 1912 by Dr. Ervin. This fact is merely mentioned because it has been "re-originated" by several since that time. Its disadvantages, the necessary preparation, might be overlooked because of some of its advantages. It is self contained and the papers, before and after, may be shown freely. - ED.

The paper should be opaque for best results. The size is immaterial.

The papers are prepared by folding in as few folds as possible, according to the size, a duplicate sheet. Paste another sheet of the same tissue to the packet at a corner nearest the center of the unfolded sheet.



Over this paste a square of paper slightly larger than the folded packet. This is pasted along the inside edges only, leaving the outer edges at the corner of the tissue open.

See that the paste does not penetrate and stick the folded packet together, thus making it difficult to unfold. Blot until dry. If the paste is used sparingly, as it should be, there will be very little wrinkling.

With one or more of the prepared tissues on your table you are ready. Stand at the right side. The prepared corner of the tissue is upstage. The corner marked "A" in the drawing is away from you.

The sheet is picked up by the "A" corner with the left fingers. Keep the corner "B" to the audience and pass the sheet to the right fingers.

With your right side slightly to the audience, tear the sheet squarely across one end. This is the end opposite to the pocket which is held in the left hand. Now another tear across the same end, this time about one-third of the remaining sheet. Still another tear. This tear across the now right edge of the pocket.

Lay these pieces against the pocket upon the back. Wad into a compact packet. Bring down the outside flap of the pocket first, then the inside flap. Lay them over the wad. Press together firmly, and keeping the wad be-

hind the folded sheet, slowly unfold it to show it restored.

For a sucker effect, place two sheets of the tissues in the pocket. One of these is loose. At the restoration - after the usual "explanation" of the trick, you might do the following presentation.

Palm the "restored" piece after rolling it up. Tear up and restore another of the prepared sheets, laying this aside as you call attention to the supposedly "torn" pieces.

"The question is: What do we do with the torn pieces? - These being conservative times, we - sometimes - place them together, and use them - some other evening."

Slowly unroll the palmed sheet and show it also restored.

ED. NOTE: In connection with 'Marvello' Dr. Ervin has written me some very good advice which applies with considerable force to all tricks we do. Conscientiously observed, it might be more valuable to the reader than any effect in this book.

"The fact that the principles might be considered 'self-contained' should not be misconstrued. The trick itself is not. And the effect that will 'work itself,' still remains to be originated.

"I am going to add - with emphasis - that a 'flop' can only be avoided in presenting any 'self-contained' trick - be what it may - by the necessary attention to the little angles and details that go much further in putting your trick 'over,' than dependence upon so-called self-contained principles alone."



RISING CARD FROM TUMBLER

A weighted gimmick is necessary for this method. It requires just a little precision in construction for success. But the result will amply repay you.

A triangular piece of lead or block tin is needed. Cut or mold it. It should be one inch from corner to corner and one-fourth inch in thickness. Drill a small hole through one corner edgewise. Through this is tied a strong thread which is knotted at the exact corner.



The thread is about fourteen inches in length with a loop at the opposite end.

Across the bottom in the exact center, attached by a rivet or a small screw, is piece of flexible spring metal about one and one-half inches in length. The length varies according to the size and shape of the tumbler used. For this a portion of the spring from a pocket tape measure, Woolworth variety, will do nicely.

A pointed end to engage the cards in rising is satisfactory if the cards are unglazed. Otherwise a three-quarter inch length of soft rubber tubing, about one-quarter or three-eighths of an inch in diameter, is best. This is attached crosswise to the end of the spring, a slit being cut lengthwise in the center of one side of the tubing for this purpose. It should be firmly waxed in position when adjusted. The tubing should be sandpapered occasionally where it engages the cards.

Do not omit a layer of thin felt upon the back of the gimmick to prevent talking.

If a thin tumbler is used, two or more fingers encircling bottom of "bowl" will render the gimmick imperceptible below the pack while manipulating it.

In presenting it, the gimmick as prepared is in the

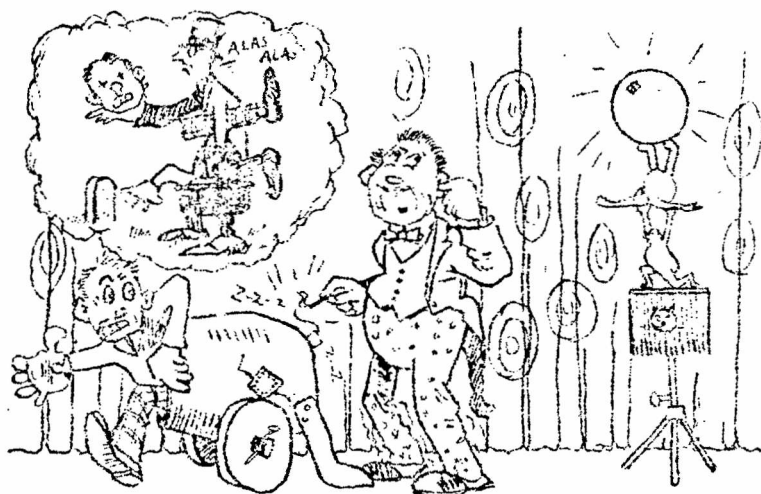
lower left vest pocket, the loop attached to an upper vest button.

The cards to rise are selected, returned to the pack and brought to the top. Your own method is the one to use. - If you cannot handle this part, use a forcing pack and duplicates of the forced cards lying on the table, face upward. The pack is placed upon them as the tumbler is picked up and shown.

Place the cards in the tumbler face outwards. As you turn to face the audience hook the thumb in the thread attached to the gimmick and lift it into the tumbler behind the cards. Permit it to drop to the bottom of the glass.

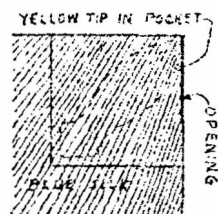
A slight push of the tumbler forward, the thread taut, and a card rises. This is taken from the deck with the right hand and the gimmick is allowed to drop in place again for succeeding cards.

After the cards have been disclosed, engage left thumb in thread, lift gimmick, palm it and return it to your vest pocket as the cards and glass are shown.



COLOR CHANGING SILK

The effect of changing the color of a silk by pushing it through the fist is not unlike the many and varied versions of its kind. This method requires neither fakes nor apparatus. At the finish there is nothing requiring a getaway.



Two silks of different colors are required. Perhaps, blue and yellow will do. Because it is the more opaque we select the blue for the necessary preparation.

Cut a two-inch square of the same blue material and have it hemmed on two edges to correspond with blue silk. Stitch the small square evenly to a corner of the large silk, turning under the inner edges.

Inside of the pocket thus formed sew in another small piece. This latter piece is an extra piece to simulate the corner of the yellow silk. Sew this extra piece at one end only — the end towards the center of the blue silk.

Now sew up the outer edge of this pocket. — All but an opening about an inch in length along one edge. A little pressing completes the work.

In presenting, the yellow tip is pulled out of the pocket its entire length. The blue silk is rolled tightly around this into a ball and the end tucked in. This, with the yellow tip upward is placed just out of sight in the upper left coat pocket.

Roll up the yellow silk. Pass it apparently to the right hand, but retain it in the left. The right makes a quick move to the right trousers pocket as if placing the silk there.

"Oh, no. I wouldn't deceive you that way." Show silk still in left. Roll it up again and place it in the left, leaving a corner of it protruding from the fist.

Turn the right side to your audience, pulling the right trousers pocket in and out. "You see, the pocket has nothing to do with it whatever."

In the meantime, you have pushed the yellow silk well down into the coat pocket and secured in its place in the fist the prepared silk. The yellow tip sticks out in sight.

The "change" requires no describing. Only this: In drawing the remaining corner of the silk containing the pocket from the closed fist, close the fingers sufficiently tight to pull the pocket over the little tip. As it is shaken the blue silk is seen merely as - just what it appears to be.

THE DISSOLVING CIGARETTE

This effect appears to be a skillful bit of subtle and seemingly impossible manipulation. A cigarette, held between the extended fingers is seen to dissolve as the fingers are closed together. Add a simple sleight and the cigarette is gone - shall we say, with the wind?

The feat is impossible without the use of a specially prepared feke which is constructed like the dissolving cane. It is not difficult to make, patience rather than skill being essential in its construction.

You need a strip of thirty-gauge half hard brass. It should be five-eighths inches wide and twelve inches long. To eliminate the noticeable taper, as in the cane, with a file and fine sandpaper gradually bevel the strip evenly from its thirty-gauge thickness upon one side to a "knife edge" upon the other. Smooth and polish it.

Now roll this upon a metal rod one-fourth inch in diameter. Then roll it upon another rod one-eighth inch in diameter. Roll and shape the strip until it will retain the diameter of a cigarette, which is about $11/32$ inches in thickness. Trim the ends evenly when drawn to cigarette length. Finish with a thin coat of dull white paint, not lacquer.

Merely hold the feke between the two extended fore-fingers and push them together. Details for sleights to accomplish the evanishment are so familiar they are unnecessary.

MIGHTY LAK A ROSE

This is a simple production of a flower - one only, preferably a rose. In Dr. Ervin's hands, as with everything I have seen him do, it is invariably effective.

The rose, recently cut, is drawn stem first into a paper tube some three-quarters of an inch in diameter. The tube should be a trifle longer than the stem and the flower which should not exceed six inches in length.

The tube and rose are placed inside the vest between the two upper buttons, in such a position that the tube may be easily withdrawn.

An unprepared sheet of paper eight or nine inches square is shown freely and rolled into a second tube. To satisfy a supposed inquiry the paper is unrolled and passed to the left hand as the right is shown empty.

The paper, with its now "curled" ends at the top and bottom, is passed back to the right. It goes between the first and second fingers as the left is slightly elevated and slowly shown.

While attention is directed to this hand the right thumb is introduced into the vested tube. The tube is thus withdrawn against the inside of the paper. The paper is again rolled up - with the tube inside.

As Dr. Ervin cautions:

"The 'move' appears simple to an extreme but a mirror will furnish ample proof that 'angles' still exist and must be respected."

The American Beauty, or whatever it might be, is slowly drawn from the tubes - a mystery as to how it got there, if you have made it so.

Again, Dr. Ervin:

"Now a suggestion as to its disposal: The prettiest girl or most charming lady is all very well - but either is inclined to invite an argument. 'Will the homeliest man in the audience kindly raise his hand?'"

A SPOOKY YARN

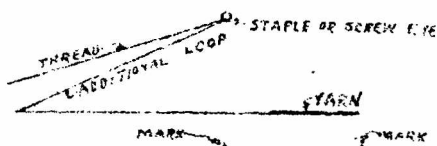
"The antiquity of this little illusion, if it might be called such, detracts nothing from its effectiveness. I recall assisting Dr. Wilson stage it for a group of dental students in 1907. It appeared in the Sphinx at a later date."

From a letter to this editor from Dr. Ervin.

A piece of yarn about three feet in length is shown freely. It is grasped by its extreme ends, drawn taut between the hands and - First, it is placed in a horizontal position. Upon removing the fingers from one end the yarn remains suspended. It is then placed in a vertical angle and lastly perpendicular with the same result. At command the yarn drops to the floor and may be passed for examination.

You need an assistant and, of course, a thread. The thread passes through the length of yarn from end to end, leaving an inch or more protruding from one end. The opposite end goes through a staple or hook directly over the center of the stage, thence to the assistant in the wings.

For the horizontal suspension the thread should be of sufficient length that a loop, in addition to the single thread, also reaches him.



A small piece of paper placed directly under the staple and another piece about four feet to its right are advisable to assist in locating your correct position in presenting.

With your assistant upon your left and the length of yarn in your hand, you first take your position upon your right - over the mark. The yarn is shown and drawn taut in a horizontal position. The assistant suspends it by drawing upon the lower loop thread, as your left fingers release that end.

Both hands grasp the yarn again and it is placed in a vertical angle. The assistant draws in the loop until a single thread only remains between the yarn and the staple. The left is released and you have another suspension.

Both hands again grasp the yarn. You now step to your center mark. You hold the yarn in a perpendicular position. - Another suspension.

At command, the assistant draws the thread from the yarn, you holding the end sufficiently secure for the purpose. The yarn drops to the floor. It could hardly do otherwise.

Light woolen yarn is most suitable for the purpose. Any heavier material such as rope or string is inclined to sag.

THREE TIMES - AND OUT

For those that follow the silk color change through the fist with an explanation of "how it is done," the mystery may be carried still further - even after you have fooled them twice (We hope. -Ed.) - by a very simple expedient.

In the left vest pocket reposes a second tube loaded with a silk of a still different color. Suppose you have completed the color change and have gone so far in your "explanation" as to expose the TWO silks.

Throw one of these over the right shoulder quite close to your collar. Poke the remaining silk into the original tube, stealing it into the right, and show the left empty. Now reach for the shouldered silk BUT MISS IT. Turn your right side slightly to the spectators and turn your head to look at the silk as you reach for it the second time.

Simultaneously the right goes to the left vest pocket and switches tubes for the one containing the third color. Then go on with the "explanation."

It would be superfluous to detail specific moves and sleights involving the tube color change. These routines are too well-known and too varied to require elaboration.

EGG AND LEMON

This effect and method appeared in the Sphinx of June 1921 under the title, "An illusive Metamorphosis." I abridge that explanation here for completeness. - ED.

An egg and a lemon are each wrapped separately in a silk of corresponding color. They are placed in glass tumblers and change places.

You will need: An egg, preferably blown; a yellow silk; a white silk; and two lemons of the same size as the egg. Two tumblers are also needed.

One of the lemons is impaled upon a pin, point downward, just out of sight under the edge of the coat, left side. The other lemon, one of the tumblers and the yellow silk are placed upon a table or chair at your right. The egg, the other tumbler and the white silk are upon another table or chair at your left.

Turning to your left, pick off the impaled lemon from beneath your coat, palming it. Pick up the white silk and throw it over the left hand containing the palmed lemon.

With the right hand pick up the egg and place it under the silk. But wrap up instead the lemon, palming the egg in the left. Place the lemon wrapped in the white silk into a tumbler.

Now turn to your right, keeping the palmed egg out of sight. Pick up the lemon and apparently wrap that. But substitute the egg and palm off the lemon. Probably it is sufficient to palm the lemon in the left. Turn back to the "egg" in the white handkerchief and call attention to that.

Only the denouement remains.

ANOTHER PAPER TEARING TRICK

This explanation has been abridged from the September 1921 Sphinx. - ED.

The duplicate tissue is rolled into a small pellet, clipped between the tips of the first and second fingers of the right, and held under the book of papers. Open the book. Tear off the top sheet and lay it on top of the book. Slip book from between the fingers, allow sheet to fall onto fingers holding the pellet.

The sheet is now torn and the pieces are rolled into a small ball. Ball of torn pieces and duplicate pellet are held together as a single ball, torn pieces underneath. These are placed between thumb and first finger of the left as the right is shown.

Return papers to the right, separating the pellets and clipping torn ball between first and second fingers of right. With right hand inside of left, or towards you, begin to unroll the whole sheet.

When you have the sheet about one-third unrolled, bring it towards the mouth - not too close - and blow upon it. Unroll a little more and blow again.

In the meantime, still keeping the hands together and under cover of the left, get the torn pieces between the extreme tips of the third and fourth fingers of the right. Still under cover, bring the hands towards the mouth for another blow, extending fingers holding the pellet towards you. Extend these fingers as much as possible so that the hands will not appear to be too close to the mouth.

Then pick the torn pellet from the fingers with the lips, mouth-palming (Yes, Doc., I agree it is a new word. - ED) it. Blow again, this time without getting the hands so near the mouth. Conditions might demand another blow or two, still further away.

Dr. Ervin advises that just because this looks so easy on paper do not yield to the temptation to try it out before experimenting with the getaway move.

UNTYING SILK

Five or six years ago this effect was explained by a Canadian inventor in one of the magical magazines. His explanation was a verbatim copy of Dr. Ervin's instructions, written twelve years prior. I apologize for repeating it here. But the method is Dr. Ervin's and he is entitled to the credit. — ED.

This method requires little more preparation than the old version. But the effect is worth it.

The thread, the length of which varies with the length of the performer, is attached to a very small flesh-colored ring. In performing, this is upon the second finger of the right hand. From the ring, the thread passes through a small screw-eye, secured to the inner edge of the sole of the left shoe near the ball of the foot. Thence it goes upward to a corner of your silk handkerchief.

Thus prepared the handkerchief is tucked in the inner left coat sleeve. Until ready the ring is hung on a little hook near the left vest pocket. The thread will not be noticed.

When ready reach for the handkerchief, unhooking the ring and getting it on the right second finger. A single knot is tied in the silk, using the threaded corner to tie the knot.

A pull on the thread by the right hand causes this corner to pass upward through the loop and apparently untie itself.

Adjust the length of the thread so that when the knot is tied and the corner dropped, the upper corner is on a level with your waist.

In tying the silk place the knot well to the top as this exaggerates the spookiness somewhat by giving the corner a long crawl. Do not tie the knot too tightly.

The trick is best presented very slowly.

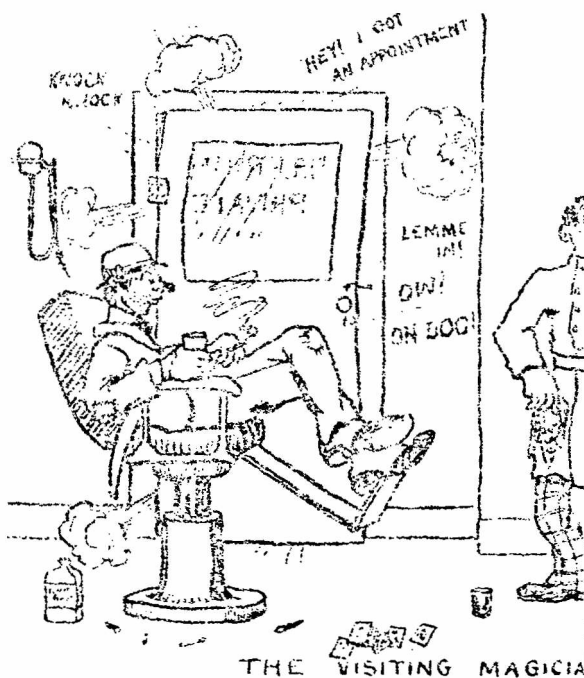
A CONE LOAD

For completeness I include this abridgement of an explanation which appeared in the July 1921 issue of *The Sphinx*. - ED

With this method several silks, a glass other commodities, all for use in your program produced, with no sleeve or body work, away or chairs; and your paper cone may be shown

The silks should be folded to six or seven square. Put flowers on the bottom, if you use the folded silks upon them. Upon this set a ter - a cover is unnecessary if it is not to the silks around the glass endwise.

From here you proceed as detailed under "Production," page 46. The methods are identical for this variation of the load.

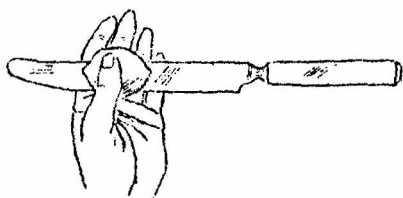


A CUT AND RESTORED LEMON

The requirements for this effect consist of a lemon half-shell, a lemon and a table knife. The two latter articles may be "borrowed," provided the lemon is planted for the purpose as it must fit the shell.

As a shell for a lemon is hard to obtain, Dr. Ervin suggests a substitute: Cut a lemon in half lengthwise and carefully remove the pulp portion from one of the halves. Retain as much rigidity of the rind as possible.

Use a lemon that will fit inside the shell.



The shell may be palmed from the pocket as the performer reaches for the lemon. Get it with the left hand. The lemon is passed to the left and inside the shell. Both are brought to the fingertips as the knife is picked up. The shell is outward.

Hold knife up, directing all attention to it. This is to cover the difference in size of the shell.

Turn left side to spectators. Palm lemon in the curve of the left fingers. The palm is towards the audience. The thumb holds the shell against the lemon. Hold the hand as shoulder height.

Slowly "saw" the knife between the lemon and the shell, permitting them to separate, until the knife meets the palm. Withdraw the knife, palming shell and lemon in the left - shell to palm - as you wipe the knife upon a napkin. Drop the lemon in the right, retaining the shell.

Dispose of shell as you toss the lemon to a spectator, asking him to "select either half."

The illusion will be found quite convincing.