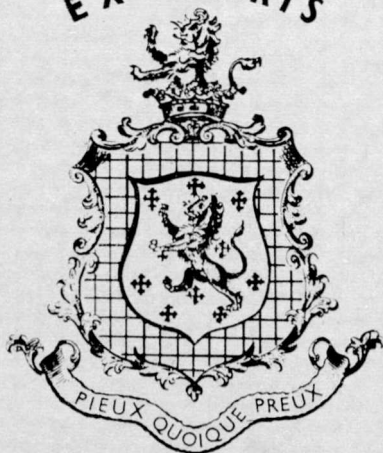




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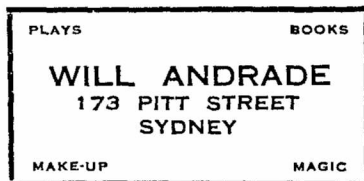
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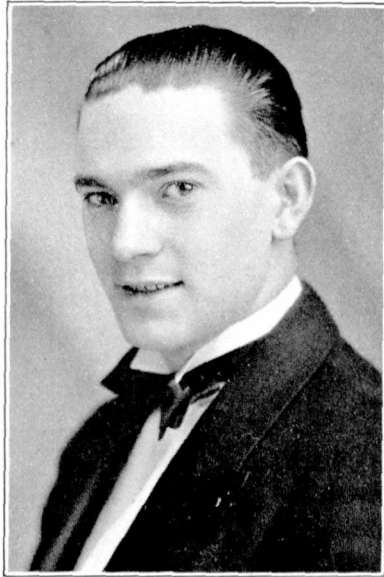
Dayton, Ohio



GIMAC

BY

WALTER A. SCHWARTZ



WALTER A. SCHWARTZ

Author of

CIGAM

CONTRIBUTOR TO ALL LEADING MAGICAL MAGAZINES

MEMBER OF S. A. M.

MEMBER OF I. B. M.

PRESIDENT ASSEMBLY NO. 21 S. A. M.—1930-1931

PREFACE

IT WAS with little expectation of such an overwhelming success that I compiled and published *Cigam*. It was so well received that upon constant urging of my friends and owners of *Cigam*, I have decided to offer this new book.

It would be folly to claim originality of every effect contained herein. All effects published in this book, that are not original, credit is given to the originator. Where the originator of an effect is unknown, I give credit to the person, whom I first saw present the effect in question.

As in *Cigam*, I am greatly indebted to Robert Weidaw, of West Hartford, Conn., whose advice, services of editing and illustrating are greatly appreciated.

I am proud to state that in this book as well as in *Cigam* that every effect is practical. Everyone has been used by myself or I have witnessed their performance by their originator.

As in the sale of *Cigam*, so will the sale of this book be, to magicians only, through the regular source of magic supplies.

The Author.

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

A NEW PRESENTATION OF THE DIME AND PENNY TRICK

HERE is a presentation of an old trick that is a baffler. With this method you will fool not only laymen, but magicians as well.

Effect—A dime and a penny are placed upon the back of the hand. First the dime is picked up and caused to vanish. Then the penny is picked up and tossed into the air—vanished. Both hands are shown empty.

Secret—Not every magician will be able to perform this trick. It only can be done by one who has a hairy arm. Of course, the dime and penny used are the ones with the shell penny and penny backed dime.

Place the dime face up on the back of the left hand in such a position that one or more hairs lie over the dime. Now, place the shell partly over the dime and partly on the wrist, which position hides the hairs.

In the act of picking up the dime the shell is slipped over the dime, this

causes the dime to vanish and securely holds the hair between the shell and the double backed dime.

The next two moves must be practiced so that they synchronize perfectly. In the act of apparently picking up the penny, the left wrist is turned over. This action shows the left hand empty, without calling attention to it. At the same time apparently toss the penny into the air. This bit of misdirection is perfect, but must be well timed. Naturally, the dime and penny will remain suspended on the back of the left wrist held by the hair. Both hands may freely be shown empty.

A good method is to roll up your sleeve and place the coins on your forearm. After they have been vanished roll down the sleeves and remove the coins at your convenience. Be sure to keep the back of your hand or forearm away from the audience after the vanish.

SPIRIT SLATE

This effect, you will find, is an easy method of working the slate trick.

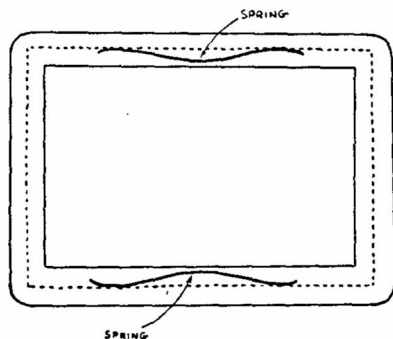
Effect—A small slate is shown on both sides. Both sides are numbered No. 1 and No. 2 with a piece of chalk. Slate is placed on table with side No. 2 toward audience. Later a message or word is found written over the No. 1 on the opposite side.

Secret—Procure a small slate and remove the slate and insert in place of the slate a silicate slate flap. This flap is made full size so that there is no play

on either side or end. Place a small spring on each side of the slate under the grooves shown in the illustration Fig. No. 1.

Now, with another silicate flap the same length as the inside of the slate, but a trifle narrower than the first one, you will find that this fits snugly in place, held by the springs. On one side of the loose flap write the letter No. 1 and over it write the word or message you wish to appear. Now, place the flap in the slate, marked side in, and you are ready to work.

Hold the slate in the right hand with the loose flap side out and letter it No. 1. Transfer the slate to the left hand turning the other side out, but holding the slate on your right side, as illustrated. Now, with your right hand you can release the flap and turn it over behind the slate at the same time calling attention to the other blank side of the slate. Number this side No. 2 and place on table and proceed with whatever routine you use to work up to exposing the message on the slate.



SCHWARTZ'S LIVING AND DEAD TEST

This clever trick was originated by me, in 1932. U. F. Grant, of Pittsfield, Mass., worked out the presentation.

Effect—Performer passes out six playing cards to as many spectators with the request that five of them write the name of a living person upon the face of the card, and the sixth one to write the name of a dead person on his card. Anyone collects the cards from the six spectators and thoroughly mixes them up, then hands them to performer, behind his back and face down. Performer brings the packet of cards to the front so that the faces of the cards are toward the spectators. He then announces whether the first card has the name of a living or the dead person upon it. He continues until he comes to the one bearing the dead name, calls out the face value of the card the name written thereon, this without seeing the face of the card.

Secret—Pass out five cards to as many spectators with the request that they write the name of a living person across the face of the card. The sixth card passed out with the request for a dead person's name, is a prepared card. With the aid of a pin or razor blade prick the back of each end of the card, and it will be possible to locate this card by sense of touch.

Anyone collects the six cards and shuffles them and hands them to you behind your back. By the sense of touch you locate the prepared card and bring it to the top of packet. Now bring the packet out in front with the face of the bottom card toward spectators, and announce that, that card bears a living name. Toss that card on the table. Replace the packet behind your back and pretend to concentrate, again bring the packet out in front and announce another living name. Now before you bring the packet out the third time secretly reverse the marked card now on top of the packet. When you bring the

packet out in front with the bottom card facing spectators you will be able to read the name and value of the card bearing the dead person's name. At the same time announce that card spectators see bears a living name. The rest is simple, when you place the packet behind your back this time place the dead name card on the bottom of the packet, then bring packet to the front and announce the value of the card and the name written thereon and that it is the name of the dead person.

A good method to use impromptu in case you do not have an opportunity to prepare a card, is for you to collect the cards yourself. As the person returns the card to the pack that has the dead name written on it, you crimp the corner of the card. Then hand pack to anyone to shuffle. It will be as easy to locate the crimped card behind the back as was the prepared card.

A NEW GIMMICK

For many years magicians have looked for something to replace the finger tip in the vanish of a handkerchief where a corner is left exposed to prove (?) that the handkerchief is still in the hand.

The wand can be utilized for this purpose. Fig. No. 1 will describe fully the construction of the wand.

Place wand on table and roll handkerchief in the hands apparently leaving it (the hank) in the left, but really leaving it palmed in the right hand. Reach for the wand leaving hank on servante. Push the wand through the hand to show handkerchief is still there. Withdraw the wand and the vanish is complete.



WALTER'S SPELLER

Effect—A borrowed pack of cards is shuffled. Spectator spells out his own name counting one card for each letter. He is asked to remember the face value of the card that falls on the last letter of his name. Spectator then cuts the remainder of the pack in half and inserts the counted packet into the center and completes the cut. Performer then asks the value of the card. He then proceeds to spell it out.

Secret—As the spectator is spelling out his name, count the letters in the name. Be sure all the cards spelled out remain in one pile. Have the spectator cut the remainder of the pack exactly in halves and replace his spelled out pile on top of either half and complete the cut. It is important that his selected card that falls on the last letter of his name remain on top of his packet.

Now, performer does a little mental arithmetic. He subtracts the number of letters in the person's name from 52. Now take one half of the remainder. The selected card will be that number down from the top. For example: Suppose the spectator's name is John. As there are four letters in his name we will subtract 4 from 52 which leaves 48 cards in the pack. Now, if the pack is cut in the center it will leave 24 cards in each pile. Spectator places his packet in the center and completes the cut. That makes his card the 25th from the top. As nearly all cards are spelled in thirteen letters, place the deck behind your back and count off (in this case) 12 cards. That makes the selected card the 13th card from the top of pack. Ask him the value of his card and proceed to spell it out. On the rule of thirteen, nine out of ten times it will fall exact. If not it will be either the plural or the one after. A little practice and showmanship will help you make it seem exact if this instance should occur.

TOUCH A COLOR

Effect—A pack of cards are shuffled and spread out face down on a table. The performer states that he has developed his sense of touch to such a degree that by merely touching the face of the cards he can disclose the color. This he proceeds to do.

Secret—The first method is one that will enable you to perform this feat with a borrowed pack of cards. Under pretense of counting the cards you separate the red from the black. Make a break between the two halves of red and black. Now "bridge" one half and shuffle pack. Now, as cards are spread out on table it will be easy to pick out the separate colors. A little showmanship will add greatly to this effect.

Another good method is to prepare your own deck so that it may be used at any time.

On nearly all small ticket punchers, there is a reverse side that looks like a punch, but is really a marker. Press all the red cards in your pack with this marker. This makes a slight "Bump" on the card. It is invisible to the eye, but can easily be felt with the fingers.

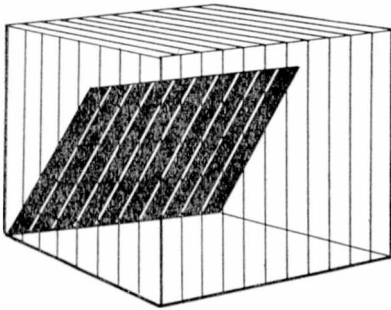
Many times it is necessary to procure a good cement that is both waterproof and permanent. Here is a formula for such a cement that will also withstand oil, acid, paints and weather.

Into one part of Powdered Litharge, add one part of clear glycerine. Mix thoroughly until the paste is smooth. Apply in same manner as plaster of paris. Mix only quantity required as it hardens very quickly.

CANARY PRODUCTION

Effect—An empty cage is exhibited. Performer's assistant holds cage far from his body. Performer fires a pistol at the cage and immediately two or three canaries visibly appear in the cage.

Secret—The cage is so constructed that the bottom and sides are exactly the same dimension, such as eight inches square. This is a good size as it seems impossible to conceal anything in so small a cage.



The bars of the cage are painted white. They must be made of round wire. The bars on the back of the cage are made of round white elastic. A false bottom is made to hinge as in Fig. No. 1. The under side of the false bottom or flap is covered with black felt, and round white elastic is stretched across it from top to bottom to give the appearance of bars. The false bottom is brought up against the back side of the cage and held in position with a small pin. The canaries are placed between this flap arrangement and the elastic bars on the back. The assistant holding the cage in his hands removes the pin with his finger nail as performer fires the pistol. The false bottom falls down into place, thus revealing the canaries in the cage.

A larger cage may be used and doves or other live stock produced.

A NEW FLOWER GROWTH

A good and very neat growth of flowers, which is sure to please and mystify your audience, will doubtless be welcomed by up-to-date magicians. The following effect is of this class and not at all expensive.

Effect—Performer exhibits a flower pot filled with sand which he places on an undraped table. He next shows a sheet of white paper and rolls it into a pointed cone which he proves empty and then places point down in the pot of sand. He fires a shot from a pistol and then cuts the paper cone close to the sand with a knife allowing the paper to unfold, thus discovering a beautiful growth of flowers.

Requirements—A flower pot having a disc of wood set in about two inches from top edge. A one half inch hole is bored in center of disc. Cover the disc with liquid glue, sprinkle it freely with dry sand and allow it to thoroughly dry. You will also need a sheet of paper about 16 inches square, a bush of feather flowers with a projecting half-inch round stem, and a hollow wand. Place the flowers within the wand letting the round end project slightly.

Secret—Show the flower pot calling attention to the fact that it is filled with sand. Place the pot on table or chair. Show the sheet of paper and roll it into a cone, hold in left hand and pick up the wand with right, insert the wand in cone, (point of cone is held upward) and rattle wand in paper. Turn cone right side up and as you do so shove the stem of flowers that project from wand down into point of cone and grasp it firmly withdrawing wand and leaving the flowers inside, then place point of cone in flower pot forcing the stem of flowers firmly into the hole in disc of wood. Step back, fire shot, produce knife and cut paper close to stem. As the paper falls away your audience will be mystified to see the beautiful growth of flowers. It has never failed to receive a round of applause.

TARGETTO

"Targetto", is a beautiful trick. It is the original creation of Robert A. Weidaw, of West Hartford, Conn. The explanation may seem lengthy, but you will be well repaid if you pursue it carefully. The time required to build it will be well spent. For a reasonable amount of labor and very small expense you will have a trick that has unheard of possibilities.

Effect—On the stage appears a small undraped table. Resting on the table is a card houlette. Behind the houlette is a target.

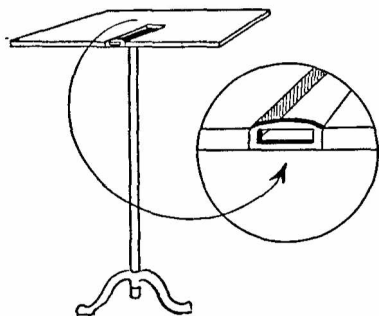
Performer passes out a new pack of cards with seal unbroken. Spectator breaks the seal, removes the cards, and thoroughly shuffles the pack. Spectator selects any card he wishes, tears off a corner and further identifies the card by writing his name on the card. He returns the card to the pack and shuffles them again. (You will note that up until this time the performer has not touched the pack). Performer now takes the pack, walks up to the stage and places the deck into the houlette.

Performer now exhibits a small pistol and announces that he is going to shoot the selected and marked card out of the pack. As the performer fires the pistol the cards are seen to fall in a shower from the houlette, falling upon the floor. Attached to the target appears the marked card, with a corner missing. The card is removed from the target and the missing corner with-held by the spectator is found to match perfectly in the card that appeared on the target. As strange as it may seem it actually is the same card.

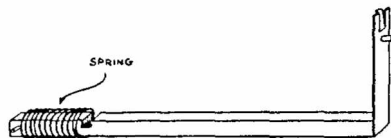
Secret—The entire secret of this wonderful trick lies in the construction of the table top and the houlette. The accompanying illustrations will explain more fully than words, the actual construction of these parts.

The table top is made of solid wood about $\frac{1}{2}$ inch in thickness and twelve inches square. From the back edge to

about three inches past the center runs a groove $\frac{1}{4}$ inch wide and $\frac{3}{8}$ inch deep. Attached to the back edge of the top is a metal ring with a $\frac{1}{4}$ inch square hole. The hole in this ring must be lined truly with the groove. Into this groove fit



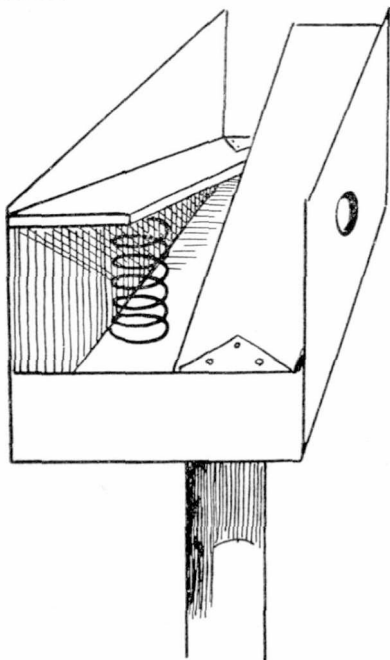
a metal piston about 3 inches longer than the groove in the table top. Drill a hole in one end and place a pin in this hole. About 3 inches from this end cut a slot on one side about $\frac{1}{16}$ of an inch in depth. On the other end of the piston attach a piece of sheet brass about $\frac{1}{4}$ inch wide and 6 inches long. The side of the piston with the slot must be the top side of the piston. At the end of the 6 inches strip attach a small clip that will hold a playing card firmly. About $\frac{1}{4}$ of an inch below this clip solder another pin about $\frac{1}{2}$ an inch long.



Insert the piston in the groove and between the end pin and the metal ring on the table top place a strong coil spring.

Now, for the construction of the houlette. The base of the houlette may be as slender as you wish. The top must be about $\frac{1}{2}$ an inch deep and with a lip on front and back about 1 inch in height. This makes sort of a box like top to the houlette. The bottom of this box must be made into 2 pieces, hinged at the outside edges. A small coil spring

is attached to each of them so as to push them up as is shown in the illustration.



The back of the houlette has a hole in it large enough to allow the pin on the rise on the piston to enter it.

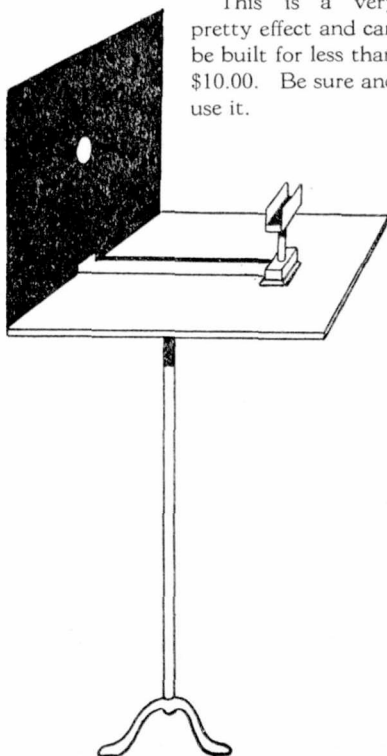
The target must be painted black with just a white bull's eye in the center. This target is attached to the table top by hinges so that it will move slightly forward or backward.

At the bottom center of the target is a piece of metal that will fit into the slot of the piston. Push the piston forward into the groove. Tilt the target forward so that the metal piece fits into the slot on the piston. This will hold the piston forward. Place the houlette on the table so that the pin on the riser passes through the hole on the back. This pin will hold the bottom of the houlette in place. When you receive the pack of cards from the spectator it will be easy to locate the chosen card by virtue of the torn corner. Bring this card to the top of the pack. In the action of placing

the pack into the houlette cause the edge of the chosen card to enter the clip on the riser behind the houlette.

The pistol used is an air gun that shoots B. B. shot. These may be purchased in any sporting goods store. As you fire the pistol, aim to hit the TOP of the target. The impact of the B. B. shot is powerful enough to push the target back on its hinges. This action releases the piston which flies back into the grooves bringing the riser flush with the front of the target. The selected card is in the clip on the riser and appears to be on the target. Needless to say the riser must be painted the same color as the target. As the piston shoots back it naturally releases the springs in the bottom of the houlette. As these bottoms are hinged at the outside edges of the houlette it causes the cards to fly in all directions.

This is a very pretty effect and can be built for less than \$10.00. Be sure and use it.



"SELECTO"

Effect—Performer lays the greater part of a deck of cards face up on a table. Assistant leaves room and spectator points to any card of his own choice. Assistant returns and performer points to several cards saying "*Is it this*", and so on, until selected card is reached, assistant immediately identifying it. Effect is repeated, only instead of saying "*Is it this*" performer says "*Is it that*" until selected card is located. By this time some spectator will suggest that the selected card is always the 4th or 5th card pointed at. This time ask spectator to give you any number that he wants to have his card come at. This time say "*Is it this*", "*Is it that*", alternating until you come to his card on the number he gave you. Spectator will probably suggest that the assistant knows the card by the way you say *this* or *that*. Offer to do it *silently* just pointing to the cards. Assistant identifies the card when pointed at by the performer.

Secret—Lay down the cards in 6 rows of eight cards each, discarding the balance of the pack. Now, draw an imaginary line down the center of the layout which will leave 6 rows of 4 cards each on the right and the same on the left. Name all the cards on the right **THAT**, and all the cards on the left side **THIS**. Suppose that the spectator selects a card on the **THIS** side. When you point to the selected card say *is it THAT*. Naturally assistant knows it is the selected card because you said *is it that* on the side where all the cards are named **THIS**. The same applies if you say "*is it this*", on the side where all cards are named **THAT**. Therefore, by skipping around from side to side and saying "*Is it this, is it that*" etc., you confuse spectator so he can not tell which is which. Having them give you a number for their card to fall on is easy because all you have to do is silently count as you are pointing, forcing his card on the proper number. Now, reverse your layout, drawing an imaginary

line horizontally leaving 3 rows of eight cards on the top and likewise on the bottom. Name all cards on the top **THIS** and all on the bottom **THAT** and proceed as in first method. The silent method is the easiest of all. For instance, suppose the spectator selected the Ace of Hearts. Assistant notes which card you point to first, which in this case would be a Heart. Assistant knows that the selected card is a Heart. Point to several different cards and then to the selected Ace of Hearts. In other words the first card pointed at tells the assistant the suit selected and the next card of this suit pointed at, will be the selected card. If some one should catch this method, the next time have it the fourth card of the signaled suit pointed at after the signal.

If worked very speedily, the silent method is the most convincing and throws them off any solution they may have had for the previous methods.

THE ELASTIC PACK

Effect—Performer borrows a pack of playing cards. As he offers cards to spectators to choose a card he stretches them out from hand to hand for about 18 inches.

Secret—Procure a very strong and durable rubber band. Have this palmed in one hand. As you take the pack in your hand slip the middle fingers of each hand through the rubber band. Now, as you stretch your hands apart the cards will follow along resting on the sort of table made by the rubber band. Now, if the hands are quickly brought together again the deck will apparently jump right back into one hand. This effect will require considerable practice, but when it is mastered you have a pretty flourish that is well worth the time spent in practice.

"BETWIXT AND BETWEEN"

Effect—Spectator selects a card and replaces face down on bottom of pack. Pack is fanned with another card. Pack is then cut several times. The pack is then fanned out and selected card appears between two reversed cards.

Secret—The bottom card and one next to the top are reversed. The pack may then be shuffled "dove tail fashion", without disturbing this order. If you are careful when you fan cards for selection these reversed cards will not be noticed. After card is selected square pack up again. Have spectator place selected card face down on your hand. Place the deck on top of it. Pick up the deck so that bottom card faces spectator. Call attention to the fact that his card is still there and that it is impossible for you to see his card through the pack. Still holding the pack in this position, remove the top card and fan the deck with it. This is purely an excuse for removing the top card. Now, place this top card into the CENTER of the pack. Give the pack a complete cut. Fan out pack and reveal selected card between the two reversed cards.

If this trick is worked in a slow non-chalant manner it is very convincing and mystifying.

Make your own rubber cement. Place one ounce of pure Para Rubber into a jar. Add enough Benzine to cover the para rubber. Allow to set until the rubber absorbs most of the Benzine. Now, add about one pint of Benzine and stir thoroughly. This makes a strong, quick drying rubber cement.

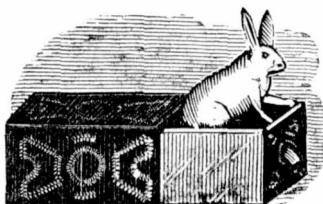
Cracked celluloid fakes and accessories may easily be repaired by using a strong solution of Acetic Acid.

WHISPERING HOPE

Effect—A spectator cuts a borrowed and shuffled pack of cards into two piles. From one of the piles he removes two cards. These cards he places in his pocket without looking at them. Performer takes the pack and removes the Jack of Hearts. He informs his audience that the Jack of Hearts is the "Whispering Hope", and that it will whisper the name of the two selected cards into his ear. Performer holds the card to his ear, pretends that the card is whispering to him and then tells the value of the selected cards.

Secret—Any deck may be used. In the process of shuffling the cards, note the second and third cards from the bottom of the deck. The deck is now placed on the table with the request that a spectator cut the deck in half in the center as near as possible in one cut. Allow him to select either pile (?). Force pile containing two noted cards on the spectator. Request spectator to count the cards in his pile the same as you count those in the remaining pile, "to see how near the center he cut." Be sure he counts one at a time from top to bottom. This is really a ruse to reverse the order of the cards. Now the noted cards are second and third from the top. To throw off all suspicion, have him take the top card off his pile and place it in the center of the pile. The next two, without looking at them place in his pocket. Retrieve his half of the deck and proceed with by-play and then reveal the identity of the selected cards.

This is a good impromptu trick that is always very mystifying.



MULTIPLYING EGGS

By
DE COSTA
(Harold A. Schwartz)

For some time I have been using the multiplying eggs in my show. I believe that my original method would be appreciated by the readers of this book.

Effect—The effect is somewhat similar to the multiplying Billiard Balls, with the exception that eggs are used instead of Billiard Balls. During the entire presentation of this effect the palm is held outward and both sides of the eggs are shown.

Secret—You will require four whole eggs. Three celluloid eggs and one wooden egg. If you cannot procure the celluloid eggs, four wooden ones will do. Celluloid eggs are much lighter and easier to handle.

Into the large end of the wooden egg drive a small pin. Attach to this pin a loop of cat gut or thin wire. This loop should be just large enough to slip over your thumb.

Place this egg into your right hand trousers' pocket. Two of the remaining eggs are vested. The other conceal under your left arm pit.

Both hands are now shown empty. In the action of showing your hands empty show first the right, and at the same time draw back the right coat sleeve, with the left hand. Now, reverse this procedure in order to show the left hand empty. As this is done steal the egg from in under the left arm pit with the right hand, making a half turn to the right, rolling the egg between the hands, produce the egg. Cause this egg to vanish (?) and find it in right hand trouser pocket. As your hand goes into your pocket for the egg slip the loop over your thumb. Hold the egg between the thumb and first finger with the loop around the thumb. Apparently place this egg into the left hand. What you really do is to allow the egg to drop behind palm, held by the loop. Now, expose the egg you have previously

palmed in your left hand. Place this egg between the first and second fingers of your right hand. Make a sort of swinging motion with your right hand, as if trying to catch another egg. You will find, with a little practice, that the egg hanging on the loop behind your palm will readily swing up into place between thumb and forefinger. As you do this, left hand gets one egg from vest. Now proceed with same routine you would with Billiard Balls, causing the eggs to vanish and re-appear until you have the four eggs produced. Vanish eggs one by one, by reversing the same procedure. The last egg to vanish (the one with the loop) may be removed without the loop being seen by the audience.

During the presentation of this trick and while the faked egg is in position between thumb and forefinger you can turn your hand completely around to show that no shell is used. With practice you can show both front and back of your hand while the egg is hanging on your thumb. To do this I find it best to hold your hand straight up and down with palm front. Turn hand quickly and egg will slide into your palm.

If you like you may use one real egg added to the present set of four. During the course of the trick drop the real egg. The breaking of this egg conveys the idea to your audience that all the eggs are real. You then have the other egg to replace the broken one with.

Party supply stores sell noise makers that are imitation cigars. These may be used in place of real cigars as they are perfect imitations.



OLD MOTHER HUBBARD

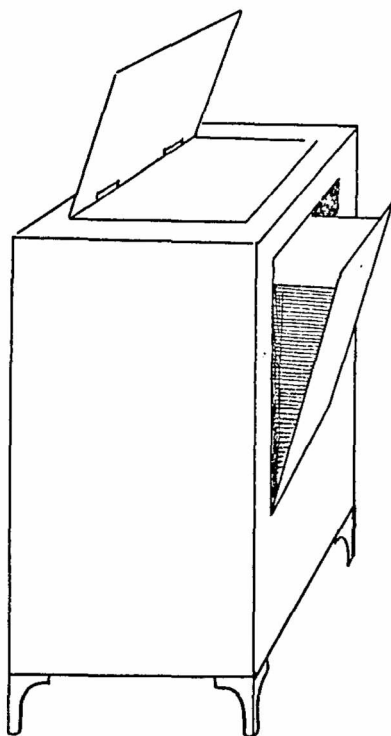
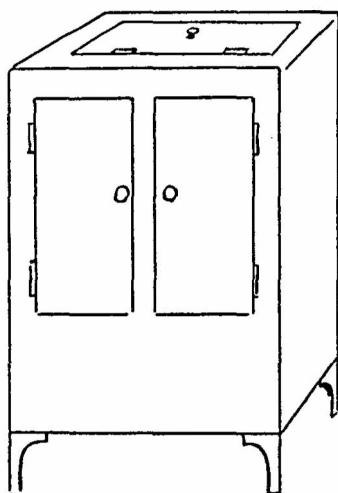
This is a modernized adaptation of an old nursery rhyme demonstrated by magic. It was not primarily intended for children's audiences, but can readily be adapted for them.

As the trick itself is not new, I believe, that to first give the story as used by myself and a short explanation of the construction will be sufficient.

"You are all familiar with the old story of 'Mother Hubbard', how she went to the cupboard and the cupboard was bare and so on. Well, this story happens to be about a modern up-to-date 'Mother Hubbard'. Instead of having a cupboard, she had this new white Frigidaire. But, alas, upon opening the doors she found the Frigidaire to be bare. You can plainly see all around on the inside, there is not even an ice cube. Well, you know, along about three A. M. old 'Man Hubbard', came home. He had been playing cards all night and thought he would like a nice cold drink before retiring. But much to his surprise, upon looking in the Frigidaire, he also found it bare. But, he being something of a Magician, merely said, 'Frigidocus ice cubes pokus'. Then he reached inside and got a couple of ice cubes and a bottle of ginger-ale, a 'bit of Scotch', and mixed himself a high-ball. Then feeling a little hungry he got a ham sandwich and a string of bologna, and to top it off a bottle of 3.2."

As the story is told, so is the business of showing Frigidaire empty and producing the various articles done, as related in the story.

The Frigidaire is made on the style of a "tip-up" production box. The illustrations will clearly show the construction, and appearance of a Frigidaire. The box I use is 18 inches in height, 10 inches deep and 12 inches wide. The "tip-up" compartment is to be made large enough to take the articles produced. The ice cubes are made of glass. Frigidaire dealers have them in their demonstration kits. If you are unable



to procure a few, write to me and I will endeavor to supply you.

This is a new dress to an old trick and never fails to register well.

SLACARO

Effect—An ordinary slate such as is purchased in a ten cent store is freely shown both front and back. Sides may be numbered 1 and 2. Performer requests the assistance of some one in the audience to hold the slate. Performer has a card selected from the pack, torn into bits, these bits being loaded into the muzzle of a pistol. Performer requests the person who selected the card to take the pistol, aim at the slate and fire, explaining that if he hits the slate square in the center, that the card will reassemble itself on the slate. Pistol is fired, nothing appears on the slate. Performer suggests that maybe the charge was too great and asks holder of the slate to turn it around, maybe the card went through the slate. Sure enough, there is the card wholly restored with the exception of one corner missing. Spectator who destroyed the card, upon looking around finds the missing piece on the floor at his feet. This piece is fitted to the card on the slate and found to be the missing piece.

Secret—The slate is the only prepared apparatus required. An ordinary slate with a loose fitting flap made of black cardboard is all that is required. Naturally the card that is selected is forced upon the spectator. Take a duplicate of the card to be forced and tear off one corner. Fasten this card onto the slate with a dab of wax. Place the flap on the slate and you are ready to start. Casually show the slate front and back. Then request the assistance of some one from the audience to hold the slate. While waiting for someone to respond, rest the bottom edge of the slate on the table with flap side toward the rear. Tilt the slate back slightly and the flap will drop unnoticed onto the table top.

It is preferable to have a child as an assistant to hold the slate. Have him hold his hands over his head. Place the slate in his hands, blank side out. Naturally holding the slate in this position neither the assistant nor spectator

can see the card on the back of the slate.

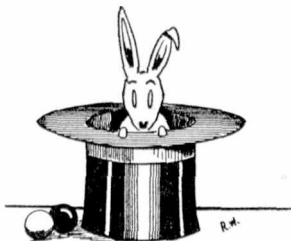
Now force the duplicate card. Have this card destroyed and loaded into the pistol. While card is being loaded into the pistol, you will have ample time and opportunity to drop onto the floor the corner from the card now on the slate.

Naturally when spectator finds nothing on slate, have the story of an over charge so as to have a reason for turning the slate around. Appear to be dismayed at the fact one corner is missing. Suggest that maybe spectator held out a corner, this he will deny. Tell him that maybe he unwittingly dropped a piece. Upon looking around he finds a piece on the floor. This is fitted to the card on the slate and is the missing piece.

Now if you have presented this effect with proper showmanship, you will be heartily applauded.

This really is a very simple trick but if played up properly it will be well received. I have used it in my own act for some time with great success.

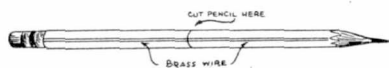
Nearly all Electrical supply stores sell a Vacuum Cleaner spray gun for \$4.95. These guns are good for spraying dye on silks, etc. May also be used for paints.



PENC-A-STRETCH

Effect—Performer exhibits an ordinary lead pencil. This pencil is held in his hand and stretched out again its normal length. Pencil is then restored to its proper size and passed out for examination.

Secret—In reality two pencils are used. One is unprepared and the other is "not so honest". Procure two hexagon shaped pencils exactly alike. With a fine jig-saw cut one in half exactly in the center.



Now with a long fine drill, cut out the lead from the center to the ends leaving just enough for a point, on the point end. Insert a piece of strong brass wire into this hole. The brass wire must be the length of the cut out lead, so that the separate parts of the pencil will meet at the center. Glue the wire into one side. First exhibit this pencil. Make a fist holding the pencil with the center about $\frac{1}{4}$ inch inside the hand. Slowly stretch the other end out as far as the wire will allow it without exposing it. Slowly restore it to its proper size. You can now switch this pencil for the unprepared one and pass out for examination.

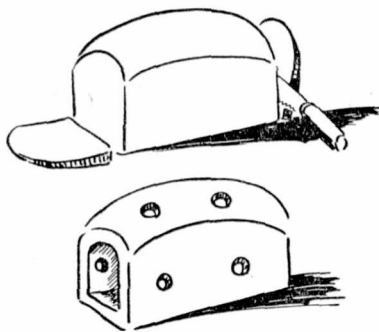
This is a pocket trick that is easy to make and easy to carry. Common every day articles such as pencils are seldom suspected of being tricked.



AN UNUSUAL RABBIT PRODUCTION

Since the S. A. M. conference in Philadelphia, I have received numerous requests for my method of producing a live rabbit from a sealed loaf of bread. Thinking that there are more who might use it, I have decided to include it here. It makes a surprising finish to any effect, wherein any live stock is caused to vanish. Naturally, you can use other live stock in the same effect as well as a rabbit.

The illustrations should make the preparation of the loaf of bread clear. Carefully unseal one end of the wrapper and remove the loaf of bread saving the wrapper intact. Cut a one-inch slice off each end of the loaf. Hollow out



the rest of the loaf as near to the sides as possible. With an apple corer, cut a hole in the top, bottom and two sides of the bread. Place the bunny in the loaf and replace the crust on the ends, holding them in place with tooth picks. Carefully slide the loaf back into the wrapper and seal the end of the wrapper. Prick a few pin holes in the wrapper to correspond with the holes in the loaf so as to give air to the bunny.

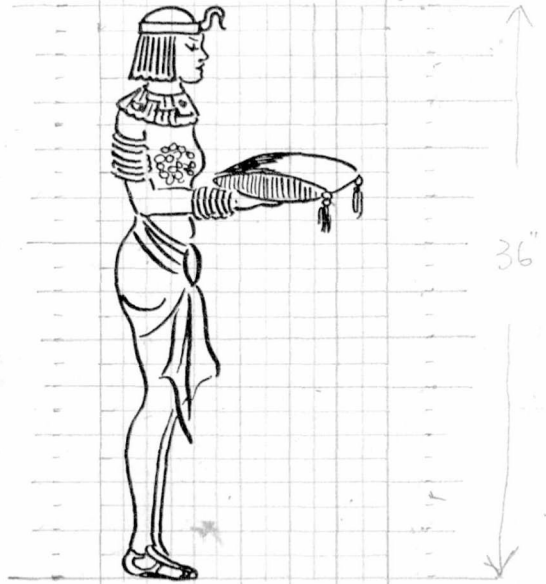
It is best to prepare the loaf before leaving for the engagement and loading a few minutes before you go on.

UNIQUE STAND

Many times we wish for something novel in the way of a side stand to replace the conventional side tables.

Some years ago we developed and placed on the market a waiter stand. These stands were about four feet high and were made to represent colored waiters, Egyptian girls and others.

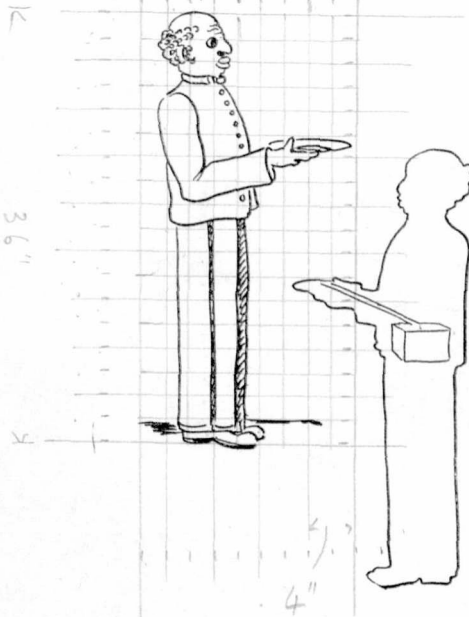
I will describe the two just mentioned. The tray on the colored waiter's hands has a trap that connects with a tube or channel that runs down to a shelf on



the rear of waiter. Thus, any article vanished on the tray may be recovered from the shelf. The pillow on the Egyptian girls hands is made in a similar manner. It is a real pillow with a square hole cut in the center, connected to a channel that runs to a tray same as shown on the colored waiter.

These stands are not only a useful addition to your apparatus, but add much to your stage setting.

Your local sign company could make these for you at a very nominal charge.



THE VANISHING STACK OF COINS

Effect—The performer catches fifteen or twenty half dollars "in the air", each coin when caught is dropped into a hat. When last coin is caught the hat is emptied on a tray or plate and hat set on table. The coins are gathered up and stacked in the left hand. Taking the stack between the fingers and thumb of right hand he next picks up hat with the left hand and shows hat empty.

He next remarks to the owner of hat. "As you have been kind enough to loan me your hat, I will present this money to you." Holding right hand containing stack above the upturned hat, he apparently drops them into the hat, as they are seen and heard to fall.

The right hand is instantly shown empty and the hat is carried to the owner, the sound of coins jingling in hat plainly audible. As the owner receives hat it is found empty.

Secret—Little practice is required to work the foregoing effect which is as follows: Stack the coins between the thumb, first and second finger of left hand. Pick up the stack with thumb and second finger of right hand. Show the stack thus held to audience. Take up the hat with thumb and index finger of left hand showing hat empty. Bring hat to left lapel of coat and grasp lapel with third, fourth and little fingers, pulling that side of coat straight from body which will open the breast pocket. Remarking you will present the money to the gentleman, etc., you raise right hand in a natural manner between the body and hat, loosening the hold on coins and they will shoot inside coat striking left arm pit and drop inside pocket, as your hand comes down on upturned hat. Strike the rim of hat at about the same time the coins fall from the arm pit into lower part of pocket as the sound is supposed to be the coins dropping in hat. Shaking hat and coat gently, approach gent and hand him the hat. Coins have vanished much to his surprise.

GHOST MATERIALIZATION

Effect—A bowl of incense is burning on an undraped table. Performer has his hands tied behind him as he stands on one side of the table. The lights are dimmed and a face is seen to appear from the smoke of the incense. The face is shrouded by a hazy sort of cloak. Slowly it vanishes again into the incense bowl. Lights are brightened and the performer is still tied.

Secret—The secret lies in the table as can be seen by the illustrations. The face is painted on the tin plate with luminous paint. The cloak is also coated with luminous paint. The table is hollowed out so as to receive the cloak without exposing the plate. Performer's hands of course are tied with any of the well known rope ties.



The face on the plate could be a likeness of Houdini or Conan Doyle or some well known person and the name forced, making a better effect.

"BALLOON-O"

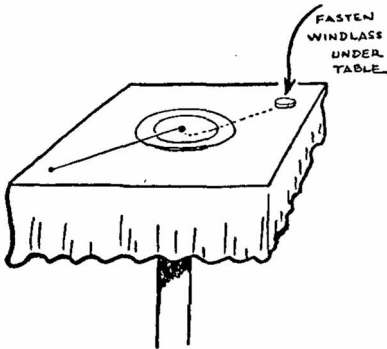
I am indebted to L. W. Place of Providence, R. I. for the creation of this effect. I have made it up and used it myself so can vouch for its effectiveness.

Effect—Performer shows a basket full of blown up rubber balloons. One is selected by a member of the audience.

This balloon is placed upon a tray and allowed to rest on a table. A spectator now selects a card from a pack and returns the card to the pack and thoroughly shuffles his card into the pack himself. Performer causes card to vanish from the pack and appear inside the balloon which suddenly bursts, revealing the card.

Secret—The gimmick required to perform this trick is a "Thornton Windlass." This windlass is attached to the underside of your table as shown in the illustration. Set the tension very strong. The table top and the tray each have a hole in them, about one inch in diameter. The thread from the windlass comes up through the hole in the table, through the hole in the tray and is attached to a small nail on the table top. This end of the thread has a slip knot loop.

One balloon has a card inside of it. This card is the duplicate of one you intend to force. Needless to say the balloon is also forced. As you set the balloon on the tray slip the loop of thread off the nail and slip it around the mouth of the balloon. Be sure that the mouth of the balloon is inserted into the hole on the tray.



Now, force your card upon the spectator. After he has shuffled it into the pack steal it out in any of the well known methods.

All that remains to do is to burst the balloon. This is usually done by touching the balloon with the tip of a wand,

a pin point attached to the wand works nicely.

As the balloon breaks the windlass will speedily remove the broken balloon leaving the chosen (?) card upon the tray.

Thornton's Super Windlass is sold by all reliable dealers for \$3.00.

DIVINATION

Effect—A large number of different colored thimbles are placed in a hat or some similar receptacle. Performer places same behind his back. He then proceeds to remove the thimbles one at a time discerning the color before the thimble is brought into view.

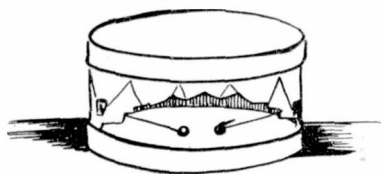
Secret—The performer has at the beginning of the trick a thimble thumb palmed. Let us say that this is a red thimble. As the performer reaches for a thimble from the hat, he transfers the red thimble from the palmed position to the end of his index finger. He then places another thimble into the thumb palmed position. (Needless to say that this exchange is done behind the back while reaching for the next thimble.) The performer now states that the first thimble he will produce will be a red one. As he brings the thimble into view on the tip of the index finger he will note the color of the one that is palmed. The red thimble is now dropped into another hat. The same procedure is followed with the balance of the thimbles. You will note that this is a one ahead system. This same routine may be adapted to a great number of other articles as well as thimbles. Colored marbles and playing cards are very good articles to use.

For a good impromptu effect at a small gathering a very good effect is to collect various articles from the audience. Watches, rings and pocket-pieces. You then can tell the make of a watch the kind of a stone in a ring and read letters or slogans on pocket-pieces. This makes a very mystifying and easily performed off-hand effect.

SPIRIT DRUM

Effect—A small drum is placed on an undraped table. A pair of drum sticks are placed on the drum. Questions asked are answered by the beating of the drum ala talking skull, Spirit Bell or Rapping Hand.

Secret—In Woolworth's store procure a small drum and attach two tappers as are shown in Fig. No. 1. The spring must be very light. A piece of spring wire is best. In the top of the table an electric magnet is imbedded with the wires running down and out the legs to assistant. The assistant presses the button once or twice as the need may be. The electric current will cause the tappers to tap on the bottom of the drum giving the impression of spirit drum beats. The electric magnet will operate on the regular lighting current.



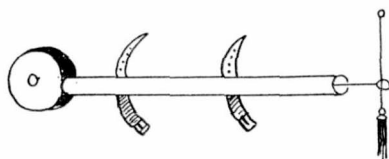
These electric magnets may be purchased in any electrical supply store. The average price is about \$2.00. They are about three inches in diameter and one inch in thickness. The center is a hollow core, square in shape. The drum must be set directly over this magnet so as the ends of the tappers are over this core.

As electricity is so seldom used to operate a magical effect this will prove to be one of the most mystifying effects in your program.

"ELECTROSIS"

Effect—The performer's assistant is seen standing on the stage with his arms crossed in front of his body. In one hand he holds a short cord with a tassel attached to the lower end. In his other hand he holds a long cord of the same kind. The performer pulls on the short cord, thus stretching it out. At the same time the long cord is seen to shorten. This is continued ala Chinese Wands.

Secret—The assistant has attached to each arm, in under his sleeve a gimmick as shown in the illustrations. These are made from pieces of $\frac{1}{2}$ inch tubing about ten inches long. Soldered on the end are two reels. The threads from the reels have a loop on the end. Through these loops run the cords. The cords are held straight up and down through the hands. By releasing the hand grip on the cords, the cords will be drawn up into the tube. The wrist will hide this action. With one cord into the tube and one out long, you are ready to present the effect. As the performer pulls down on one cord the assistant releases pressure on the other. The illusion is completed. Do not over work this effect any more than you would the Chinese Wands.



If you are mechanically inclined you can replace the loops on the ends of the threads with a snap. If this is done you may remove the cords from the assistant's hands after the effect. Exchange the one long cord for a short duplicate and pass out for examination.

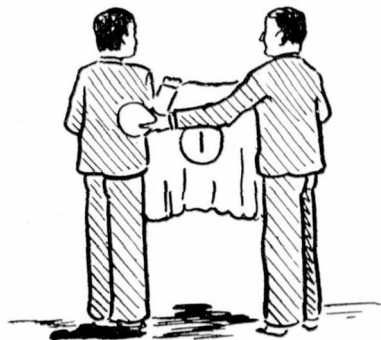
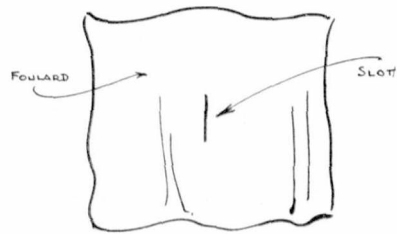
A NEW TAMBOURINE

For many years we have used the old tambourine for a production, using the two nickeled rings and a piece of newspaper. The one here described, I believe you will find much more effective and easier to handle.

Effect—A tied and dyed silk foulard is shown unprepared with the exception of a slit in the center. Assistant holds foulard while performer makes a tambourine out of the foulard and two rings. He immediately places his hands thru the slit showing both sides of the tam-

bourine, but when his hand comes out again it brings silk or whatever he wishes to produce.

Secret—The illustrations will describe the secret better than words. The slit in foulard is reinforced with elastic as in Fig. No. 1. The fake is covered with another silk the same as the foulard and slits placed in it the same as in the foulard, in Fig. No. 2. The fake is easily loaded in from assistant's back while showing tambourine as in Fig. No. 3.



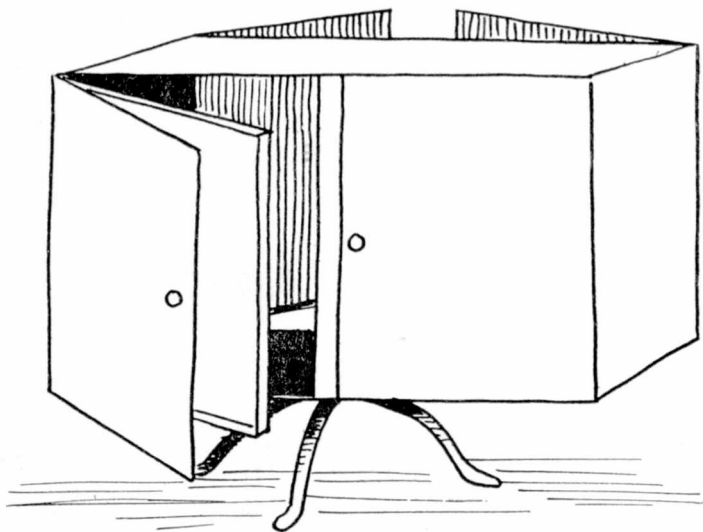
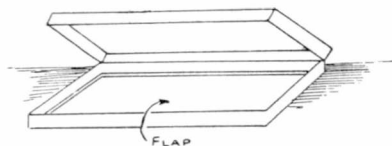
A SUCKER GIANT CARD TRICK

Here is an effect with Giant Cards that will cause as much if not more excitement among children than the old Dice Box or Egg Bag.

Effect—A card is selected from a pack of Giant Cards and placed in a box. It is then caused to vanish and appear in a four door box. It vanishes from one side to the other, finally vanishing altogether. Eventually, appearing in a frame that heretofore held a picture.

Secret—The first box is none other than our old friend the card box, only

enlarged to accommodate a Giant Card, Fig. No. 1. Four door box is made as in Fig. No. 2, the doors each having a double back of tin, enabling you to show the card both front and back. The final production is the old card frame made in a large size that will hold a giant card.



The following Tricks and Illusion were contributed by,

U. F. GRANT

Author, Magician, Inventor and Dealer

of

Pittsfield, Mass.

1. Practical Card Force
2. Fishing Trick
3. Fifty-Fifty Girl Illusion

PRACTICAL CARD FORCE

Here is a simple and very convincing way to force three cards for the rising cards, etc., without any skill, or having to go into the audience. Have the three cards you wish to force on top of the deck. Give deck a riffle shuffle keeping the three cards on top, now divide the deck into three piles as you slide each pile, this I believe they call the glide. Now pick up each pile and shuffle same, really an overhand shuffle so you can shuffle the top card to the bottom, this is done with each of the three stacks. Now, pick up first stack and have a person remember the bottom card of this stack, say anyone at the left side of audience, then someone near center aisle is asked to remember the bottom card of center pile, and a person on the right side of audience remembers the bottom card of the third pile, all three piles are stacked together and shuffled and you are all set to go ahead with whatever trick you intend to use.

FISHING TRICK

Take three cards and to each one attach a small metal paper clip, stack the three on top of one another and have on the table behind a handkerchief. Have three duplicate cards on top of the deck of cards in your pocket. Remove deck from pocket and force the three top cards as described above in the "Practical Card Force". Shuffle cards back in deck, next lay deck on table really on top of the cards with clips on. Borrow a hat and place the deck in hat. Tell audience that you have recently discovered a new method of fishing, which saves you the trouble of having to dig worms, that is when you go fishing you drop in a stationery store and buy a package of small metal paper clips, these you throw in the water, then you cast a magnetic hook in the water, and naturally the fish that swallow the metal clips will cling to the magnetic hook. To prove that this method is really practical you

will demonstrate with the cards, that is, you will have the three selected cards represent the poor fish. So take a handful of paper clips and throw in the hat saying you will have each one of the selected cards swallow one of the clips. Next introduce a small pole with a string hanging from the end and attached to the end of the string have a small toy magnet. Dip line in hat and bring out the selected cards one at a time on the end of the hook.

FOUR ACES

As there are an untold quantity of methods and effects utilizing the four aces it only seems fitting for me to include still another in this book.

Effect—The performer passes out a deck of cards to be shuffled. After shuffling the deck spectator is requested to remove the four aces. The performer then places the four aces into the deck in four different places. They are replaced in a reversed position. The deck is immediately handed to spectator to shuffle. (Apparently to shuffle the four aces into the deck). Spectator then looks through the deck and instead of the four aces, he finds four indifferent cards reversed. Performer then removes his bill-fold from his pocket. The bill-fold is held closed by rubber bands, this is also handed to spectator to open. Upon opening the bill-fold the four missing aces are found inside.

Secret—This effect is no more than an elaboration on the Card in Wallet trick. As this is a well known and marketed effect I will refrain from explaining it here. As the performer receives the deck back from spectator he reverses the four bottom cards. As the four aces are placed in the deck they are placed in position to be stolen out as explained in *Erdsnase*. At the same time the deck is handed to spectator to shuffle, the performer reaches into his pocket for bill-fold. He will find he has ample time to insert the aces inside while the

deck is being shuffled. A good way to expose the four reversed indifferent cards is to spread the deck out face up on the table. Then remove the four reversed cards and upon turning them over they are found to be indifferent cards rather than the four aces.

FIFTY-FIFTY GIRL ILLUSION

Here is a clever illusion that can be built at a very small cost. The items used are unprepared and will stand a very rigid examination.

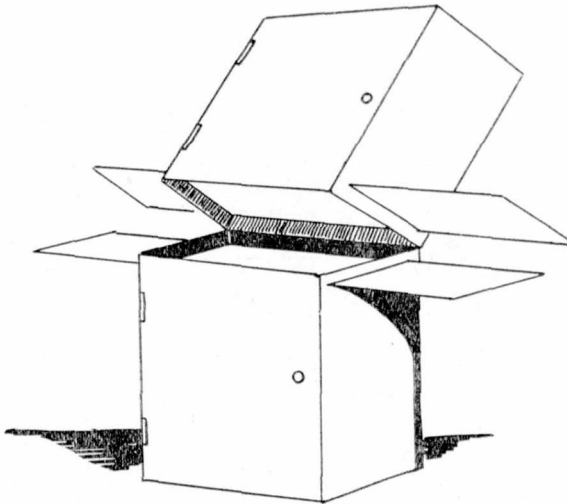
Effect—The performer shows a cabinet about five and a half feet high, twenty inches wide and fifteen inches deep, just large enough to allow a girl to stand upright inside. The cabinet has a front door hinged to it. A girl is placed inside the cabinet and the door closed. In the sides of the cabinet are two long slots

one on each side. Through these slots the performer now pushes a sharp sheet of steel, similar to a large razor blade. The ends of the steel project through the sides in plain view of the audience. Another piece of steel is pushed through from the opposite side and directly above the first one.

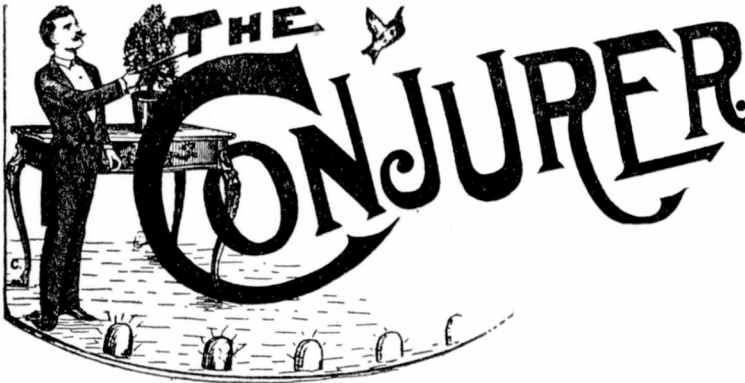
The top half of the cabinet is then folded over backward so it lies against the lower portion. The girl has been divided into fifty-fifty—half-half.

Secret—The accompanying illustration thoroughly explains the construction and working.

What makes this illusion so mystifying is the fact, that you call attention that it would be impossible for the girl to double up in one side of the cabinet. It is just deep enough to admit the girl in a standing position. But when the door is closed, all the girl has to do is turn sideways. She will then find it possible to double up, down in the bottom half of the cabinet.



REPRODUCTIONS OF OLD WOOD CUTS
USED IN THE EIGHTEENTH CENTURY



The following effects were contributed by,

HARRY HOLLIS
(Henry Ginsburg)

of

New Britain, Conn.

1. Fluroscopic Eyes
2. It's Impossible
3. Thirty Card Transposition
4. Passe-Passe Glasses
and
Vanishing Glass
5. Anti-Gravitational Liquids
6. Psychic Prediction

FLUOROSCOPIC EYES

Effect—Performer fans deck of cards behind his back, and spectator selects a card, returns it and spectator cuts deck any number of times. Spectator places deck in metal card case and seals the opening with a gummed label which is marked for the sake of identification, all this is done behind the performer's back. The lights are turned out and the box is handed to the performer. The lights are turned on about a minute later or at a signal given by the performer, and performer hands box back to spectator, *sealed and intact still marked by the original markings*. The performer immediately names the selected card and the position it holds in the deck at the present time. (Note: Seal is not broken nor is the box substituted, box is genuine).

Secret—Obtain a metal box which will hold a deck of fifty two cards. At the front, about the middle, as you open it at the edge the performer smears wax. Now, obtain a deck of cards which have the backs marked with luminous paint so they can be read in the dark.

Routine—Performer remembers the card on the bottom of the deck (say the six of hearts), fans out deck behind his back and has card removed, cuts deck and pushes upper half so spectator places chosen card on upper half, lower half placed on top so chosen card is below the six of hearts. Deck cut any number of times placed in box—gummed label is marked and stuck on box (better idea is to have label stuck to waxed side so that half the label is ready to stick on the other side. The lower half of the box has no wax on it).

When handed the box in the dark the performer pries off the label on the top side of the box as the label will not stick permanently to the wax. Removes cards and finds the six of hearts by reading luminous backs. The card below the six of hearts is the chosen card, remember

number from the top. Replace cards back in box close cover and scrape wax off and reseal box. Give name of card and location and hand box to spectator so he may verify your statement.

PSYCHIC PREDICTION

Effect—The performer shows an envelope and a visiting card or any suitable piece of paper. He tells the audience that he is going to write a prediction on the card and seal it in the envelope. The envelope is placed in the performer's pocket.

The performer produces a pack of cards and hands them to a spectator, who is told to shuffle them thoroughly and then select any card that he chooses. The performer requests the spectator to turn the card face up on the table so everyone can see it. The performer immediately draws the envelope out of his pocket and hands it to the spectator, who finds the prediction quite correct.

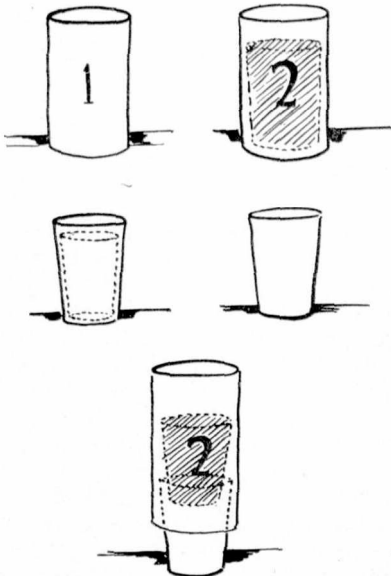
Secret—The performer has a "Card From Pocket" fake in his pocket containing 52 envelopes. Each containing a card with the name of a playing card on it. Each envelope is arranged as you would arrange the cards from pocket. Place the envelope with the false writing on it in back of the fake so you will not accidentally draw it out again. When card is turned face up, performer riffles index to proper envelope and brings it forth, with the name of the selected card sealed in it. A little showmanship and you'll have them think you are supernatural.

Note—I don't think it is necessary to say that two fakes are used. There is a fake with 26 pockets in it. (Sold by all magical dealers.) Therefore, it is necessary to have only two cards in each pocket.

PASSE-PASSE GLASSES

Effect—Passe-passe with a liquid (milk) using transparent tumblers. Performer exhibits two tumblers and two cylinders. He then fills one tumbler with milk and covers both glasses with the afore mentioned cylinders and milk transposes from one glass to the other.

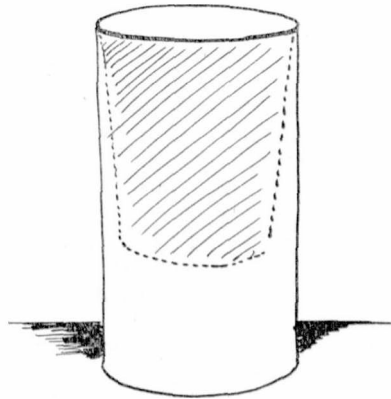
Secret—Two transparent celluloid inserts are used. One insert is in glass No. 1 the other is filled with milk (about $\frac{3}{4}$ full) and covered with cylinder No. 2. Both glasses remain uncovered. Performer picks up glass No. 2 and shows it absolutely empty and places cylinder No. 2 (cylinder containing insert with milk) over it, and the insert goes into glass No. 2. He then fills glass No. 1 with milk and covers with cylinder No. 1. Transposition is easily accomplished by lifting insert with cylinder and leaving glass on table. Tubes should be no larger than Campbell soup cans.



VANISHING GLASS

Effect—A Transparent glass is filled with milk and paper cylinder placed over all. The glass and cylinder are picked up and milk is poured out over top of cylinder. Then cylinder is smashed, the glass has vanished.

Secret—Cylinder is prepared by pasting (Lily cup) paper cup into tube so cup fits half way down cylinder. Cup is filled with milk and glass is filled during performance. Cylinder is then placed over glass—glass is dropped into B. A.



well. Cylinder picked up minus glass and milk poured out, really poured from paper cup, to prove that glass still remains in tube. (?) All that remains to be done is to show that glass has vanished by squashing paper. Both effects can be worked together—the latter as finish for former.



IT'S IMPOSSIBLE

Effect—A spectator selects a card without looking at the face and places it face down on the table. Then he selects a second card and looks at it and returns it to the deck. The deck is thoroughly shuffled. The performer states that he will cause, in a mysterious manner, the card that the spectator looked at to change places with the card on the table without touching the unknown card. He then passes all the cards before the eyes of the spectator, but the spectator fails to see his selected card, because it is not there. The performer then has the spectator, without looking at the card, pick up his card and place it in the deck reversed. This is accomplished by turning the deck with faces up. Next the deck is spread out upon the table and the chosen card is reversed.

Secret—The first card selected is placed face down on the table. (Performer sees to it that the spectator does not see the card). The spectator selects another card, say for instance the three of hearts. He returns this card to the deck. The performer brings this card to the top of the deck, false shuffles, etc. The performer then cuts the deck executing the "slip" bringing the top card, (the three of hearts) to the top of the lower half of the cut.

The performer now has two halves. He reverses the top half so the cards of half the deck are facing upwards and the other half downward. (However, make sure that the lower half is facing downward). The performer then runs through the cards asking the spectator if he can see his card "in this half". (Upper half). When the performer comes to the last card he continues and passes a few back up cards before the spectator. He then exclaims that the spectator is unable to read the backs of the cards, so he draws out the cards that are back up leaving the top card of the lower half with the face up cards, thus reversing the selected card. The other half of the deck is turned face up and is

passed in front of the spectator and the selected card is not seen.

The performer then reverses the top card (unknown to the spectator), so top card is face up on deck and has card on table placed in the deck in reverse order face down (deck is face up with a reversed card in center of deck) top card is again reversed and cards spread before spectator who finds selected card reversed.

Note—For reversal of top card before and after unknown card is placed in deck it can be accomplished by palming the bottom card (face up) and placing it on top of deck—and vice versa.

30 CARD TRANSPOSITION
(Improved Routine)

Effect—A red and a blue backed deck of cards are used. Spectator counts ten cards from each pack into each hand of performer. Performer counts them over again to see that there is no mistake. One packet is wrapped in handkerchief and placed in spectator's pocket. Three cards are mysteriously caused to leave performer's packet and be found to have joined those in spectator's pocket. Cards in performer's hands are counted after each card has been transposed.

Secret—After ten blue cards have been counted into performer's hand, he requests the spectator to place blue back pack on table. The same is done with the red pack so performer has ten cards in each hand. One packet is handed to spectator. In this instance we will say that the red packet is handed to spectator to hold. Performer once more counts the ten cards from the blue packet to make sure that there are exactly ten cards. Performer then counts three cards and makes "break" with the first finger between the third and remaining cards. Finish counting. Square packet keeping the "break" with the little finger of the left hand. You now have three cards that can be easily "palmed" into the right hand. Give the blue packet to spectator

and take the red packet with the left hand making a "break" between first and second cards with little finger. In the act of squaring up the cards place the three palmed cards in the right hand (These are blue cards) upon the red packet, leaving four cards above the "break" (a red one and three blues). Be careful not to let the spectator get a glimpse of the blue back cards.

Now, false count by lifting the four cards above the "break" as one card (as in the double lift), (with the exception that the first finger of the right hand extends across the face of the bottom card). Count the rest of the cards by sliding the top one off and lifting it off in exactly the same manner the first four cards were lifted off together.

Now, being careful not to expose the blue cards remove a handkerchief from your pocket and wrap the packet up with the thirteen cards in same. Then hand the packet, wrapped in a hank, to spectator and take back blue packet. Take the blue packet and false count three cards in your own manner or the one explained in Erdnase. With little by-play cause three cards from blue packet to vanish from your hand to red packet which is wrapped in handkerchief. By false counting you may prove that there is one card gone each time.

Finally count seven cards in your hand dropping each card to the floor as counted. Have spectator count his cards one at a time and hand them to you. You show that three blue back cards are in his packet and drop them singly to the floor. His cards total up to thirteen.

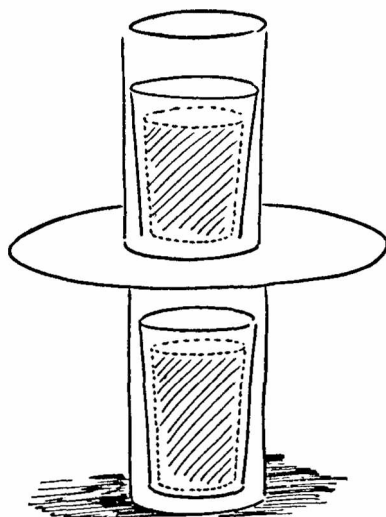
ANTI-GRAVITATIONAL LIQUID

Here is another trick that works well in conjunction with the Passe-Passe Glasses.

Effect—A glass is filled with a colored liquid and covered with a cylinder, a sheet of glass or a plate is placed on the

cylinder and on top of this is placed an empty glass covered with a cylinder. Hokus-Pokus and the liquid in bottom of glass travels up-ward into the top glass. Cylinders removed and liquid found in upper glass while lower glass is empty. Cylinders can be shown empty.

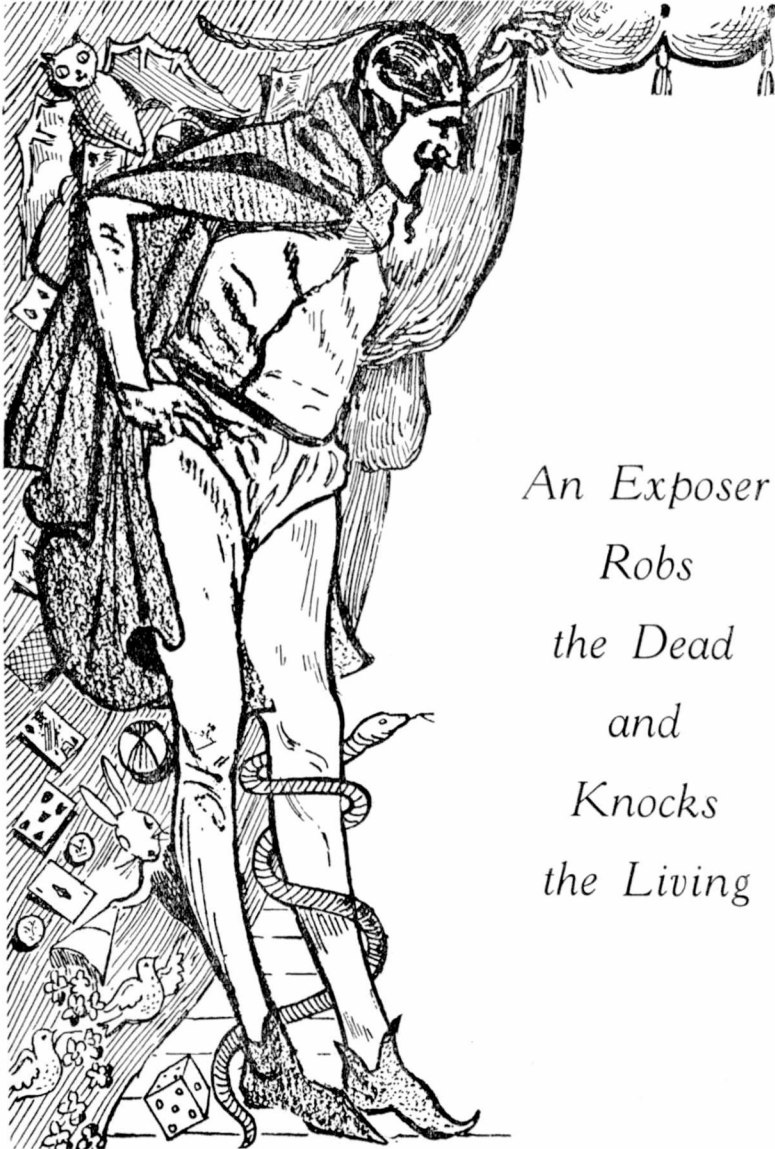
Secret—Glass number one has transparent celluloid fake or insert in it. This is filled with colored liquid and



covered with cylinder and plate. Glass number two is empty but cylinder number two has a celluloid fake or insert three-fourths filled with milk or colored liquid in it. Glass number two is placed on plate and covered with cylinder number two, thus inserting fake with colored liquid into glass number one. Top cylinder removed showing liquid in top glass. Plate removed and lower cylinder lifted with insert by pressing insert against side of cylinder and placing over B. A. well (lined with sheet rubber) as glass falls into B. A. well both cylinders can be shown empty.

A REPRODUCTION OF THE COVER DESIGN
ON BROTHERHOOD SECRETS

Published 50 years ago



*An Exposer
Robs
the Dead
and
Knocks
the Living*

ODDS and ENDS
of
PATTER

by

HARRY BERNARD
(The Devil's Friend)

Connecticut's most popular
Magician of Ceremonies

PATTER

For Aerial Fishing: I use gilt for bait in catching goldfish—I guess that's what makes them guilty when they're tried, no no, I mean fried. Oh, yes, when I catch a Haddock, I use aspirin.—Catch on!

For Rising Cards: They're Bicycle Cards—Watch them race (raise) out of the glass. When I use Steamboat Cards they sail out. I suppose Laundry Cards would be a wash-out.

For effect using water: The orchestra will now play a little watery music—for instance—Oh Water pal was Mary.—Water you expect for nothing!

For effect involving the use of Candy: I learned this experiment in a candy factory in India—you no doubt have heard of the Mahatma Ghandi (candy) A sweet gag, at that.

Sawing a Woman in half: I will now saw a woman in half and that reminds me I once Saw a woman in strange places, but that must have been another section.

Torn and restored Newspaper: (After paper is torn performer says) I now have here a jig-saw puzzle which I will attempt to put together and if I don't, well no news is good news.

Mutilated Parasol: This parasol reminds me of a woman, that is it has ribs and it's good-looking and it's covered in beautiful silk and it's attractive. But there's one thing you can do with a parasol that you can't do with a woman—and that's shut it up. (Performer suits action to words in closing parasol.)

For paper tearing (Skeleton Design) The orchestra will now play the Skeleton song entitled—I Ain't Got No Body.

Balloons from a hat: I learned this trick during the inflation period. Last season I was performing magic with a beer circus—YEAH! three and two tents. (Three rings and two tents 3.2—one thing about me I explain the jokes, too.)

Sorry I can't perform my rabbit trick for you to-nite, but the assistant needed a new fur coat.

P & L Firecracker trick: This trick always reminds me of my Uncle who was a firecracker drinker—that is, He was no good after the fourth.

For Cake in Hat: This experiment is performed by special permission of the Cake-Eaters' Union and complies with the Poor Food laws.

For Dove Pan: I will now pour a little Benzine in the pan, and light it. If it explodes, people will say he hasn't benzine (been seen) since.

Egg Bag: Keep your eye on the egg madam, no, don't look at me, I'm not the egg.

Watch trick: Looks like a bashful watch, it's covering its face with its hands.

Milk-o: I know a midget magician who does this trick, but he uses condensed milk.

Coffee and Milk trick: This is a good trick to do when you're in the bread line, and talking of bread lines, I played in a town last week, that had two bread-lines right next to each other—I asked a fellow, why two bread-lines, and he said the line on the right side is white, and on the left side is rye.

Rabbit trick. I used to produce a great many rabbits, but had to stop as people were telling me I was getting superfluous hair.

Canary trick: It seems the little bird likes fish—notice how he hangs around the perch.

Floating Electric Light Bulb: Looks like floating power, but no free wheeling.

Introducing your assistant: The little lady has an electric personality, everything she buys is "charged".

Bossie Cow trick: (Performer to orchestra leader) Please play the Cow Song—Cud she—I'll say she cud.

Egg trick: This egg is so fresh that the chicken doesn't even know I have it yet.

HINDU WANDS

When I came home last night my wife said to me, who was that baby you were out with last night, and I said, don't be foolish, that was no baby, that was Ghandi. And by the way, Ghandi and I are fast friends, in fact Ghandi is still fasting. Well to get on with the business—Ghandi being a rather clever magician himself, showed me a little trick last night, which I will try and present to you. It consists of these two Wands. You will note two holes on each end, the purpose of which allows this cord to run thru them. And on the end of each cord is a tassel. By pulling on the short tassel you will observe it gets longer while the longer tassel becomes shorter and vice-versa (at this point performer pulls cords thru several times, stating over again about tassels becoming longer and shorter, etc.) I will now separate the two wands at this end—and by pulling on this tassel, we still have the long and short of it once again.

I can see by the expression on your faces, that you do not seem to trust me—I assure you that the two wands are not connected at the ends I am holding in my hands—to prove that, I will separate the wands at this end showing you that all's well that ends well, and still by pulling on the short tassel it gradually becomes longer, while the long tassel becomes shorter—Looks like pulling taffy and talking of taffy and India reminds me of a delicious Indian candy—You no doubt have heard of the Mahatma Ghandi (Candy).

THE COIN BUCKET

(Ala Miser's Dream)

Being an optimist I have held onto this champagne bucket for the past 14 years, hoping that some-day soon it will get its old job back again and judging from the appeals for repeals it looks like it won't be long now. However, it sure has come in handy during the depression as being a great aid to me in collecting silver, while we're off the gold standard.

If the audience will pardon my intrusion I should like to pass among you (not thru you) to take up a magical silver collection. (At this point performer goes into audience, producing coins from various places of audience's person, etc., also using some of the following gags)—all you have to do is reach for it—I wish I had Insull's reach. Here's one out of the gentleman's chin—chin money. There's a picture of justice and an eagle on every half a dollar. I know a scotchman who wore a half a dollar so thin that justice was riding the eagle.

Why look, here's a half in back of this gentleman's ear and here's a half in his better half's hair. Now that we have inflation, I'll probably be doing this with buttons next week.

(For a closing, performer says) Well I've got a bucket full, so I guess I'll take it down to the bucket shop and invest it and then finish up by kicking the bucket.

THE CHINESE LINKING RINGS

Ladies and Gentlemen, I am about to present for your approval one of the oldest experiments in the art of magic known as the Chinese Jig-Saw Puzzle. It was the invention of a famous chinese magician by the name of Rosenberg and the puzzle was first brought to this country by Prof. Lucifer the man who invented the match—however that was a lucky strike.

You will notice I have here eight solid gold rings, the reason I had these silver plated is because at present we are off the gold standard. However, I shall count the rings—one—two—three—four—five—six—seven—eight—which shows you the advantage of an education at (local University). At this point performer passes rings out for examination and says to spectators during examination "you may pass the rings around to the others to also examine, but I wouldn't pass them too much as you may wear them out." Performer now goes into his regular routine of this trick making various designs, etc., and at this time stating, I will endeavor to form several designs with the Chinese Jig-Saw providing I will be successful in putting the rings together. (Performer now names each design or figure as it is made. I do not believe in injecting any comedy patter at this point of presentation. After routine performer states "I trust that you enjoyed the Chinese Jig-Saw puzzle and I promise you that I'll PUZZLETIVELY perform it again at my next performance.

THE PHANTOM TUBE

The next presentation to be offered I have termed the Horn of Plenty, altho it's nothing to blow about. I call your attention to this peculiar shaped horn made of magic tin, (steel isn't in it) also two rings which fit over each end. You will notice that the horn has a hole at one end and same runs clear thru to the other—you will observe that the horn is entirely empty. I shall now place a piece of tissue paper on each end of the horn and over this the ring forcing a sort of drum-head. I could use cellophane but then that would give you a chance of seeing thru this experiment, which is exactly what I do not care to do. I will now put a little light on the subject by placing this flashlight in back of the horn and upon lighting same you will observe that the horn still remains full of nothingness.

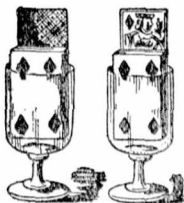
Now that we are all set for the mysterious part of this experiment I call upon the spirit of Gabriel, who is at present flying around over the white house. "Come on Gabriel old boy and blow your horn—yes folks,—Gabriel has arrived and if you listen closely probably you will be able to hear the horn. (Off stage, assistant blows tin horn).

(Break paper and produce a white silk and as you pull same out of tube)—say: It looks as though Gabriel left part of his sheet in the horn, Oh no, it's a handkerchief, which proves that Gabriel has other things to blow on besides a horn. (Start producing colored silks) It looks as if our friendly spirit left part of the rainbow in the horn, according to all remarks in reference to the different colored silks produced, such as looking into the tube or horn and saying, I see a storm coming, Oh, no, it's all right, it blew over and produced a blue silk, etc., etc.

If you are using the double load ideas—for a finale, would suggest the following: After all of the silks are produced, performer says, usually at the end of the rainbow one finds a pot of gold. (Load in double fake which should contain for stags a miniature chamber or for mixed audiences a miniature coffee pot) Performer then says, but as we are off the gold standard it seems we only find the pot. (Make production).

VANISHING BIRD CAGE

At this time I wish to present an experiment taken from the old adage "The early bird catches the worm". You will note the little bird is already for his journey in quest of the worm. Of course, you know what a worm is—in fact, there are two definitions, one, a caterpillar with a raccoon coat or a caterpillar who played strip poker and lost. Well let's see if our little friend is ready. Performer says to bird—Well, Pete are you all set for the big worm hunt?—Oh, you are, O. K.—Contact (at this point drummer—if you are lucky enough to have an orchestra—gives a continual roll on drum.) Watch—one, two, three, Go—and you will observe our little friend, being of a very cagey nature—also took the cage along with him.



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