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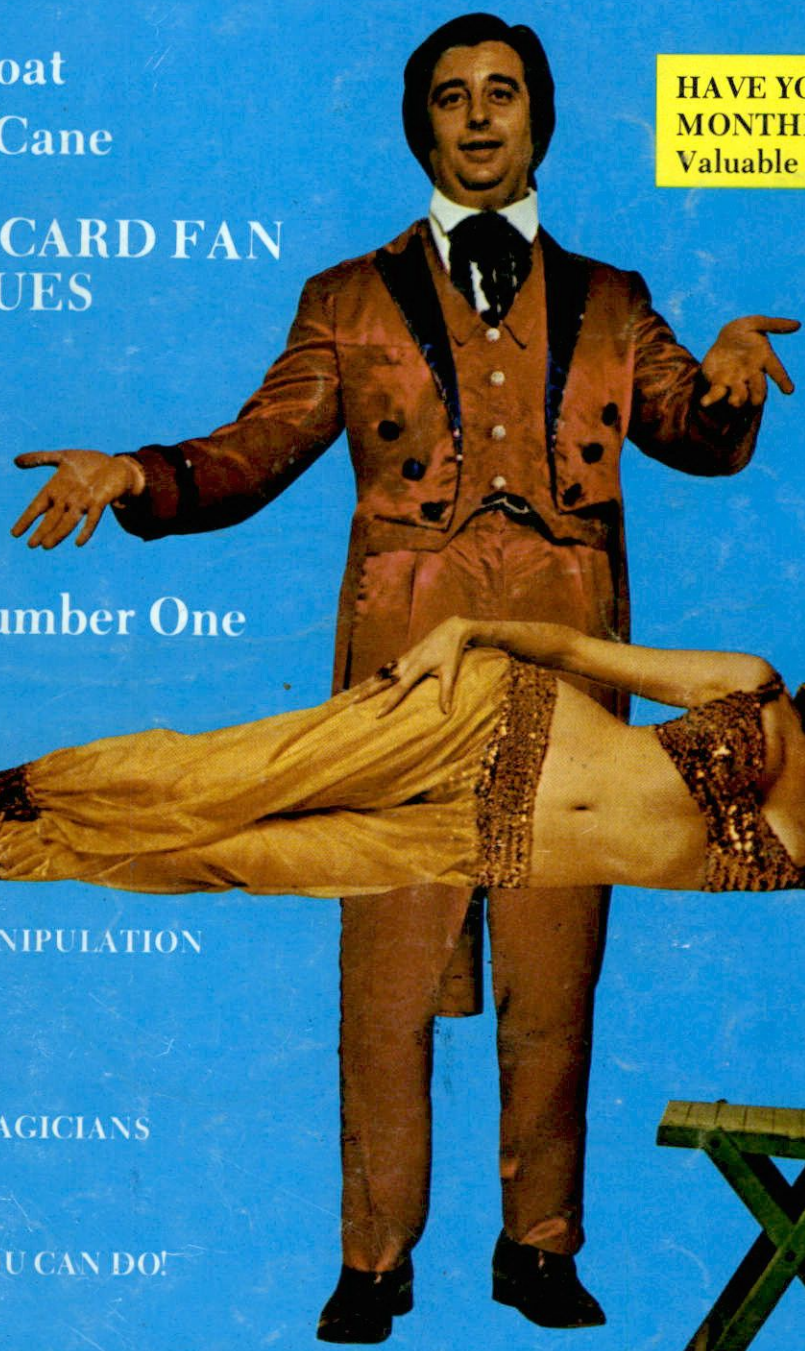
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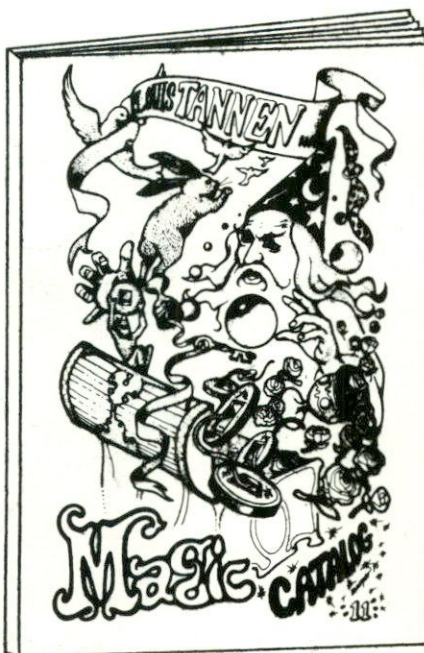
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the MAGIC magazine

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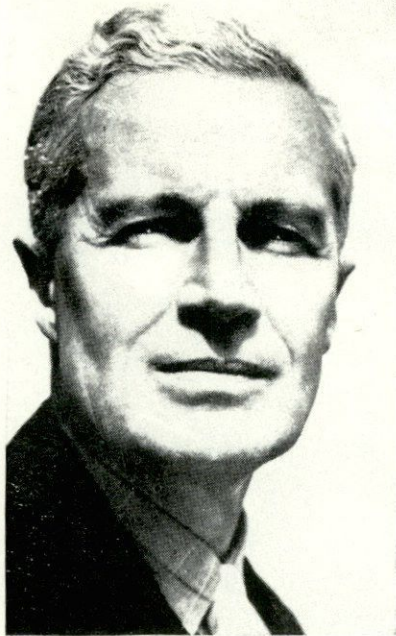
Magician: Derek Dingle

Model: Marcia Mann

Costumes by Universal Costume Co.

Photographed by Martin Shames





I'd like to give this to my fellow men... while I am still able to help!

I am printing my message in a magazine. It may come to the attention of thousands of eyes. But of all those thousands, only a few will have the vision to understand. Many may read; but of a thousand only you may have the intuition, the sensitivity, to understand that what I am writing may be intended for you—may be the tide that shapes your destiny, which, taken at the crest, carries you to levels of independence beyond the dreams of avarice.

Don't misunderstand me. There is no mysticism in this. I am not speaking of occult things, of innumerable laws of nature that will sweep you to success without effort on your part. That sort of talk is *rubbish!* And anyone who tries to tell you that you can *think* your way to riches without effort is a false friend. I am too much of a realist for that. And I hope you are.

I hope you are the kind of man—if you have read this far—who knows that anything worthwhile has to be *earned!* I hope you have learned that there is no reward without effort. If you have learned this, then you may be ready to take the next step in the development of your karma—you may be ready to learn and use the secret I have to impart.

I Have All The Money I Need

In my own life I have gone beyond the need of money. I have it. I have gone beyond the need of gain. I have two businesses that pay me an income well above any amount I have need for. And, in addition, I have the satisfaction—the deep satisfaction—of knowing that I have put more than three hundred other men in businesses of their own. Since I have no need for money, the greatest satisfaction I get from life is sharing my secret of personal independence with others—seeing them achieve the same heights of happiness that have come into my own life.

Please don't misunderstand this statement. I am not a philanthropist. I believe that charity is something that no proud man will accept. I have never seen a man who was worth his salt who would accept something for nothing. I have never met a highly successful man whom the world respected who did not sacrifice something to

I was young once, as you may be—today I am older. Not too old to enjoy the fruits of my work, but older in the sense of being wiser. And once I was poor, desperately poor. Today almost any man can stretch his income to make ends meet. Today, there are few who hunger for bread and shelter. But in my youth I knew the pinch of poverty; the emptiness of hunger; the cold stare of the creditor who would not take excuses for money. Today, all that is past. And behind my city house, my

summer home, my Cadillacs, my winter-long vacations and my sense of independence—behind all the wealth of cash and deep inner satisfaction that I enjoy—there is one simple secret. It is this secret that I would like to impart to you. If you are satisfied with a humdrum life of service to another master, turn this page now—read no more. If you are interested in a fuller life, free from bosses, free from worries, free from fears, read further. This message may be meant for you.

By Victor B. Mason

gain his position. And, unless you are willing to make at least half the effort, I'm not interested in giving you a "leg up" to the achievement of your goal. Frankly, I'm going to charge you something for the secret I give you. Not a lot—but enough to make me believe that you are a little above the fellows who merely "wish" for success and are not willing to sacrifice something to get it.

A Fascinating and Peculiar Business

I have a business that is peculiar—one of my businesses. The unusual thing about it is that it is needed in every little community throughout this country. But it is a business that will never be invaded by the "big fellows." It has to be handled on a local basis. No giant octopus can ever gobble up the whole thing. No big combine is ever going to destroy it. It is essentially a "one man" business that can be operated without outside help. It is a business that is good summer and winter. It is a business that is growing each year. And, it is a business that can be started on an investment so small that it is within the reach of anyone who has a television set. But it has nothing to do with television.

This business has another peculiarity. It can be started at home in spare time. No risk to present job. No risk to present income. And no need to let anyone else know you are "on your own." It can be run as a spare time business for extra money. Or, as it grows to the point where it is paying more than your present salary, it can be expanded into a full time business—overnight. It can give you a sense of personal independence that will free you forever from the fear of lay-off, loss of job, depressions, or economic reverses.

Are You Mechanically Inclined?

While the operation of this business is partly automatic, it won't run itself. If you are to use it as a stepping stone to independence, you must be able to work with your hands, use such tools as hammer and screw driver, and enjoy getting into a pair of blue jeans and rolling up your sleeves. But two hours a day of manual work will keep your "factory" running 24 hours turning out a product that has a steady and

ready sale in every community. A half dollar spent for raw materials can bring you six dollars in cash—six times a day.

In this message I'm not going to try to tell you the entire story. There is not enough space on this page. And, I am not going to ask you to spend a penny now to learn the secret. I'll send you all the information, free. If you are interested in becoming independent, in becoming your own boss, in knowing the sweet fruits of success as I know them, send me your name. That's all. Just your name. I won't ask you for a penny. I'll send you all the information about one of the most fascinating businesses you can imagine. With these facts, you will make your own investigation. You will check up on conditions in your neighborhood. You will weigh and analyze the whole proposition. Then, and then only, if you decide to take the next step, I'll allow you to invest \$15.00. And even then, if you decide that your fifteen dollars has been badly invested I'll return it to you. Don't hesitate to send your name. I have no salesmen. I will merely write you a long letter and send you complete facts about the business I have found to be so successful. After that, you make the decisions.

Does Happiness Hang on Your Decision?

Don't put this off. It may be a coincidence that you are reading these words right now. Or, it may be a matter that is more deeply connected with your destiny than either of us can say. There is only one thing certain: If you have read this far you are interested in the kind of independence I enjoy. And if that is true, then you must take the next step. No coupon on this advertisement. If you don't think enough of your future happiness and prosperity to write your name on a postcard and mail it to me, forget the whole thing. But if you think there is a destiny that shapes men's lives, send your name now. What I send you may convince you of the truth of this proverb. And what I send you will not cost a penny, now or at any other time.

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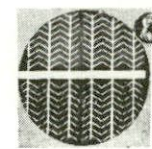
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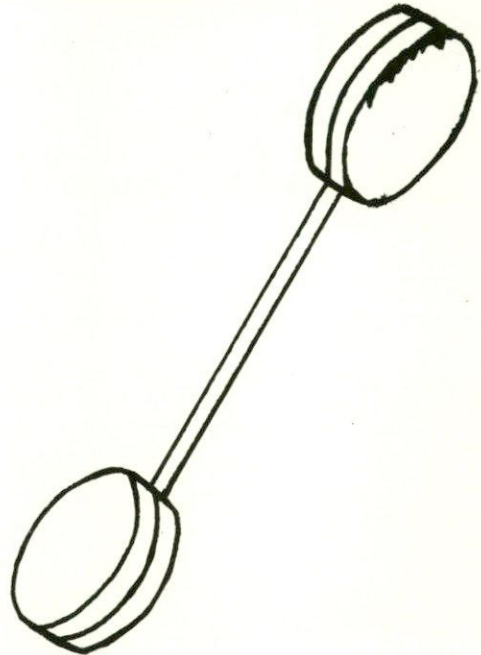
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him back, and produces a large, all-day sucker, which he hands to the child.

Paraphernalia:

You'll need a paper bag, and a specially-prepared lollipop. You can make the lollipop completely of wood, using two wood discs at either end of a one-eighth inch dowel about five inches long. Paint one side of each disc a different color, so that four different colors are used. "Wet-look" enamels are best for this. Wrap the lollipop ends in cellophane. Also, make sure you have a large lollipop under your coat, so your assistant does not leave without a suitable reward.

To Perform:

The double-ended lollipop is inside the bag. Grasp and conceal one end in your hand, showing the audience one side of the other end, calling out the flavor as you draw the lollipop from the bag. Replace it completely in the bag, twist it so upon extraction the other end will show. Replace it in the bag, reverse it, and repeat the procedure. Finally, withdraw once more and say "I'll keep this one and smoke it after dinner." This little comedy effect always gets a laugh, for most kids know that you do not smoke lollipops. Place the lollipop in your pocket, which leaves the bag empty.

LETTERS TO THE EDITOR

Lemonade?

As a recent subscriber to your excellent magazine, I am sufficiently satisfied to tell you that this is one really good and interesting magazine. As an author myself, I appreciate the difficulty in selecting what material might be interesting and suitable for your public. Your type is easy to read and the instructions are not complicated. So all-in-all, good show to you all, and remember... If life hands you a lemon, make lemonade!

RAY HERWITZ,
International Brotherhood
of Magicians,
Stockton, Calif.
Thanks Ray. Praise from a professional such as yourself is praise indeed.

Current Magi?

First let me congratulate you on the superb "Magic Magazine." Why don't you do more on current magicians? Those small, one-page articles just aren't enough! May you exist as long as the memory of our magical forefathers.

JIM VANLIEW
Magician & Illusionist
Auburn, N.Y.

Where is...?

Could any readers tell me where I might find Leon Mandrake, the Magician?

LARRY CHANDLER,
Orlando, Fla.

I'm interested in learning the whereabouts of Prince Kimo who once worked out of New Orleans. His real name is James Edgar Wiggin.

MRS. JOSEPH VINCENT
Slidell, La.

"...Dr. L.W. DeLawrence who had a magic shop in Chicago about the turn of the century?"

EMANUEL S. NEWMAN,
Richmond, Va.

New Faces.

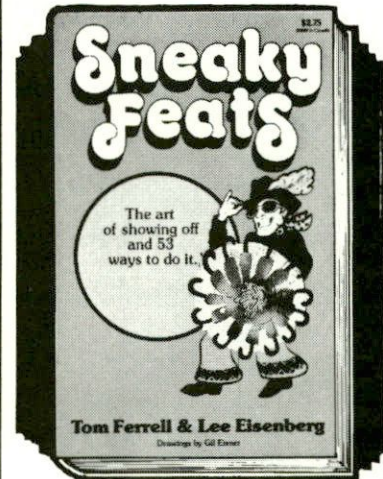
I love your magazine, but believe me you could do more to promote some of the new faces in magic. Why not a special feature on a young, new magician each month? This would do wonders for these budding careers. Don't think that "young" means inexperienced! I'm 15 years old, but have been performing professionally at the top hotels in the Catskills. I've done a TV spot on "What's My Line" also. At least *try* the concept and see if it doesn't help a lot of us younger magicians.

JEFF MCBRIDE,
Society of American Magicians
Rock Hill, N.Y.

Okay Jeff. It sounds like a great idea. But let's hear from some of the other readers too. What do YOU think?

continued on page 6

What to do
when the party
starts to die...



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I just wanted to write and tell you I think The Magic Magazine is great! There are neat articles in it.

JAY JENNINGS,
Copper Center, Alaska

More "Big" Tricks?

Why can't you include some stories on how to make your own magic equipment instead of just the close-up tricks?

MARK DRESNER,
Tacoma, Wash.

Keep an eye on the magazine Mark... Especially the feature called "The Magician's Workshop!"

Love At First Sight.

When did you become a magazine? I love you. I wish you would make a Magic Magazine Magic Club. Why don't you think about it?

PHILLIP TAVEL
Deer Park, Texas

Mixed Emotions.

When I first encountered The Magic Magazine, I didn't know what to think. I decided that if it wasn't open to the public, I would not be able to get it, so I decided that it is a great idea!

I'm just starting in magic and The Magic Magazine

has helped me a lot. Mostly, I like the Tricks You Can Do. They're really great! Keep up the good work.

LARRY SWANSON
Glendale, Arizona

Conventions.

Will there be a Magic Convention in New York this year? If so, I'd like to attend.

ERIC JOHN,
Laurence Harbor, N.J.

Keep an eye on the "Magic News" column Eric. We'll let you know as soon as we know. ●

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editorial

New things have been happening in magic, and we feel that it is an important part of our job to keep you informed of all of them, as fast as we find out ourselves. But while you're keeping one sharp eye on the future, don't overlook what has gone in the past.

One of our contributing editors, Mr. Walter B. Gibson, stopped up at our offices with a magic catalog from France. Naturally, it's printed in French, and the book is really old. The paper has yellowed at the edges, the drawings (no photographs) are ancient in style, and the clothing and hairstyles were amusing too.

But we were taken by the tricks and illusions themselves! They were selling—even then—the very same illusions that are used by magicians today!

Maybe we've managed to improve on the old timers, but magic, like so many other fields of endeavor, can be described as "the more it changes, the more it is the same!" It proves too, that you can build a beautiful future based on a firm foundation of the past. Our predecessors in magic knew what they were about, and we have them to thank for the growing interest that magic is drawing today.

Magically yours,

Byron G. Wells
Editor/Publisher

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AMERICA'S FAVORITE MAGICIAN **MARK WILSON**

JULY 1975, MARK WILSON—America's Favorite Magician, Mark Wilson, putting the finishing touches on the only "How To" course in Magic ever written.

LOS ANGELES, NOVEMBER 1975—

At the age of eight, when Mark Wilson first became fascinated with magic, there was little opportunity for formal study to become a magician or even to learn to enjoy and perform the basic fundamentals of magic.

Mark, however, refused to let his interest die, and he began studying on his own. Many hours of study, and even more of practice, consumed much of his time until he was thirteen. Having polished his skills sufficiently, Mark was able to get a job demonstrating and selling tricks and magic devices in a Dallas magic shop.

Still the showman in the young man kept stirring inside, and Mark made his first professional appearance that same year, doing magic tricks for a local Rotary Club.

"It is certainly clear to me today that much of the hard work would have been unnecessary if a really good professional training program had been available," said Wilson. "For almost as long as I have been doing magic, people have asked me, 'How can I become a magician?'"

"About five years ago, I started planning a complete professional magician's course in my mind," Wilson revealed. "Then in 1973, the work began."

Working closely with Walter Gibson, Wilson designed the only new step-by-step magic course available to the public today that includes clearly



explained and complete instructions for hundreds of tricks. Walter Gibson, acknowledged as one of the foremost authorities on magic in the world today, was a confidant of Houdini, Thurston, and some of the other greatest magicians of our age.

Mark Wilson brings to his course an ability to teach magic that has been finely sharpened over the years, and he is now internationally known for having taught many television and film stars magic techniques.

Having instructed television star Bill Bixby in the magic that was used on Bixby's recent network series, "The Magician," earned Wilson the following compliment from Bixby: "Mark actually taught me all the magic I used during my recent series portraying a magician on network television, from fantastic close-up pocket miracles to all the spectacular stage illusions you saw me perform. Mark was my teacher, my coach, and my friend.

I couldn't have done it without him. I consider him the greatest teacher of magic living today."

The exact same technique Wilson used to teach Bill Bixby in the field of magic is now available to everybody through the Mark Wilson Course in Magic. Using a basic four-step approach, the course takes each student through the facets of each and every trick. First comes the EFFECT—what the spectator sees as a mysterious miracle performed by the magician. Second is the SECRET AND PREPARATION, describing the props that make the secret work and how to assemble and use them. Third, the METHOD, is the actual performance with explanations on how to present the trick before an audience. Finally comes COMMENTS AND SUGGESTIONS, where Mark provides extra tips to make the performance sparkle and amaze an audience while at the same time entertain it. Each trick is

CREATES HOME STUDY MAGIC COURSE



WALTER GIBSON and Mark discuss the new step-by-step method of instruction.



OVER 2,000 ILLUSTRATIONS—Art Director Julie Laughlin and Manny Katz, under Mark Wilson's personal direction, spent over 3,000 long hours providing the clear detailed illustrations that are the real key to the instruction in The Mark Wilson Course in Magic.

APRIL 1975, HOLLYWOOD, CALIFORNIA—Mark receives the Academy of Magical Arts' highest tribute, "Magician of the Year 1974" from Cary Grant while Mark's beautiful wife Nani proudly looks on. Mark is the only magician to ever be awarded "Magician of the Year" twice. The Academy honored Mark and Nani in 1972 and again in 1974.



BILL BIXBY, a talented magician as well as an accomplished performer and director, receives some final instruction from Mark during the filming of a magical sequence for an episode of the recent series in which Bixby portrayed a magician.



completely broken down into every necessary step; then through the use of clear and precise illustrations, the tricks are explained step by step in Mark's new easy-to-follow method.

"Baffling and entertaining an audience can be one of the most exciting and pleasurable things to do," says Mark. "With this course, I want to share that ability with those people who are truly interested in magic."

So, from a beginning at age eight, and still a young man, Mark Wilson has emerged as one of the most popular magicians in the world, as well as being the finest magic teacher alive today.

Remember, this is not a magic kit, but a complete course on how to perform all kinds of magic—from close-up mysteries to large stage illusions. To find out how you can get your copy of the Mark Wilson Course in Magic, turn to the back page of this magazine.

Al Flosso

"The Coney Island Faker"

It's not working Al... People can see right through it. You come on like a tough guy, trying to insult people, bully them, and it just isn't working. Sure, some people can get away with it, but Al, that big, wonderful, generous heart of yours is getting in the way. You can scream at your customers, rant and rail at them, call them all sorts of names. But then, when you're collecting the money for a trick they bought, you ask if they have enough for carfare home. Al... It's not working. . . .

Al Flosso's Magic Shop is more than a place to buy tricks. Everybody who is anybody in magic stops in, and it's more like a social club than a magic store. It's a social club for magicians, and Al Flosso is President and Major Domo. The counters are piled high with total disarray. The back room is incredibly confused. Oh sure, you can find the neatly-boxed and plastic packaged illusions there, but you just might stumble over a trunk that Houdini once used, and who knows? That black *shmata* draped over the chair? Wasn't that Howard Thurston's cape? The back room at Flosso's emporium is a *sanctum sanctorum* through which only the privileged may pass.

Al is especially considerate to youngsters... "Tomorrow's magicians." He treats the kids with the utmost kindness, talks to them gently, and will never sell a trick to a youngster that he feels is beyond the youthful

abilities of such clients. He will never sell a trick to a kid and let him walk out the door without providing a complete demonstration of how the trick works. And Al uses his own conjuring words too. You'll never hear him say "Hocus Pocus," or "Abracadabra..." Not Al. He says things like "Yachaboobilis." And magic happens.

Al Flosso is not just a merchant of magic, either. He's a performer, a darned good performer, and one who is well respected by other performing magicians. He takes great pride in his work too. His trade marks are his extra-wide bow tie, his battered hat, and that flower in his buttonhole. Decked out in this ridiculous attire, he proceeds to manipulate coins in his own version of *The Miser's Dream*. And he's stopped more than one show. The world's top talent prefers not to follow him on a bill. At one performance, a full twelve minutes of



applause and a standing ovation held up the proceedings before the audience would allow Al Flosso off the stage.

Al's formal education is somewhat lacking. Told that somebody once said "Al never got to sixth grade," he quipped in reply, "That's nonsense! I spent five of the happiest years of my life in sixth grade!"

Al Flosso, "The Coney Island Faker," "The Little Guy," is dearly loved by the people in his craft, and by others who take the trouble to know this man.

Al, Another hundred years! ●



Al Flosso's Magic Shop is a Mecca for Magicians, young and old, amateur and professional alike. All are assured careful attention to their needs because despite his bluff and brusque demeanor, Al truly likes people!



THE FIGHT AGAINST STAGEFRIGHT

by Shari Lewis

I've always considered myself a very cool customer. No pre-show jitters for me! Nosiree—as I stood in the wings, I was always cuke as a culcumber—errh—cool as a ceecumber—ceek as a caa—well, you know what I mean—no stagefright for me!

And then one day my husband pointed out to me that the best shows were those where I was in a state of panic before the performance! And as we traced back we discovered that he was absolutely right—the time I performed for the Queen of England, my opening night of my first engagement in Las Vegas (when I got off the plane in Nevada, but my puppets (in the baggage compartment) continued on to Seattle), etc. We have since come to realize that for me, normal stagefright takes somewhat of an unusual form; namely, before a show I am calmed, subdued. I seem to create my own tranquilizer, and by being overly calm, sometimes cheat myself out of the excitement of a good show!

The reason I start with this personal sob story is this: I believe stagefright takes many forms and the secret of combating it is knowing what works for *you*.

It's possible to attack the problem from many directions.

1--Food and Drink.

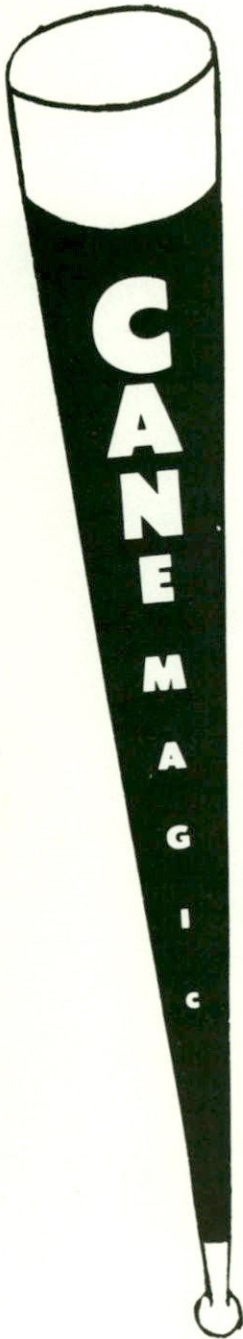
A number of years ago, when I was on an out-of-town run for a Broadway show, my co-star Darren McGavin, insisted that I eat a large, protein-heavy meal about two hours before the show, and then sleep for 45 minutes or so. This works well for me! Perhaps it's the sheer indulgence

of having a delightful meal that gives me a sense of well-being and strength. However, people who carry their tension in their stomachs would do best to *avoid* eating before a show. Study yourself. Discover which approach works best for you.

I know many performers who seem to feel that they do

continued on page 34





At one time, it was fashionable to carry a cane or walking stick, even if you did not require the aid of such a device. A gentleman was not considered properly attired to spend an evening in society unless he had a top hat, white tie, tails, spats, and of course, a cane.

Today, canes are less common, and about the only place you *will* see a cane is in the hands of a performing magician. However, the magician that works cane routines into his act can attract a great deal of attention, and cane magic, happily, is here to stay.

What we have provided here is a complete set of cane routines that can be worked into any magic show, enhancing the performer's presentation.

A Good Opener

Using the Fantasio Canes, the magician strides purposefully to stage center, carrying a black cane. As you know, your opening number should be designed to attract the audience's attention and get them settled down to watch your show. We have found that the Fantasio cane lends itself very well to a "dumb" act, or one in which no speaking is required. The presentation is flamboyant, attention getting, and will quickly still the audience so that all attention is focused on you.

When the magician arrives at stage center, he stands aside of his table, and plucks a green scarf from the table. He commences to wipe the cane with

the green scarf, and suddenly, it turns from black to green! He reacts as though he were surprised by this.

He puts the green scarf back on the table, lifts a red silk and proceeds to wipe the green cane with the red silk. You guessed it! The green cane now turns red.

He puts down the red silk, lifts a yellow silk, and smiling now, for he thinks he knows what will happen next, he wipes the red cane with the yellow silk. To his (and everybody else's surprise) the cane vanishes to be replaced by a handful of assorted colored silks.

The magician can then put the silks on the table, and go into his first presentation, which should deal with silks.

The Dancing Cane

Somewhere about the middle of your show, you pick up a black cane, and hold it in one hand. Release the cane, and it seems to have a mind of its own, drifting from hand to hand, circling your body, and apparently it has no connection whatever to you. Do not use the dancing cane routine for too long a time, as a sharp audience might quickly get wise to the secret. When you feel you are approaching that critical point, it's a good idea to throw them off by quickly switching to a "Zombie" cane effect, in which the Zombie gimmick is used with the cane. Any in the audience who thought that they were starting to "get it," will be thrown off by this and your secrets are secured.

SEX AND THE SINGLE

MAGICIAN

(A MAGICIAN'S GUIDE TO PICKING UP GIRLS)

by Jim Magus

IF YOU ARE SINGLE AND LONELY THEN READ THIS EXCITING NEWS! YOU NO LONGER NEED TO SPEND THOSE DREARY EVENINGS ALONE. HERE IS YOUR PASSPORT TO A GREAT AND EXCITING PASTIME — THE COMPLETE GUIDE TO FOOLING THE FAIRER SEX!

THIS GUIDE WAS WRITTEN WITH YOU IN MIND. IT TELLS YOU WHERE TO LOOK FOR THOSE LOVELY LITTLE CHICKS, HOW TO BREAK THE ICE WITH YOUR MAGIC AND HOW TO MAKE THEM APPRECIATE YOUR MANLY SKILLS! ALL YOU NEED ARE A FEW SIMPLE TRICKS AND THESE STEP-BY-STEP INSTRUCTIONS THAT TELL YOU EXACTLY WHERE, WHEN AND HOW TO PLAY YOUR TRADE. IT'S ALL IN THIS BRAND NEW BOOK TITLED

SEX AND THE SINGLE MAGICIAN tells you everything you ever wanted to know about magic but were afraid to ask. It's new, it's unique, it's funny, it's clever, it's original, it's titilating, it's SENSUOUS but it's not dirty! The effects and bits of business range from delightful little ice-breakers to slightly suggestive cuties but there is no blue material here.

Jim Magus has devised new effects, adapted old ones and added new twists to standard items that will get that cute thing across the room interested in your magic — and YOU! The contents listed here will give you a delightful inkling of what this book is about.

CONTENTS

The perfect Gimmick
Any Magician Can Make a Pass
Your Hands are Quicker than Her Eyes
Flash Goes the Dollar
Cigarette Killer
Zig Zag
Change Please!
Deal When the Deck is Stacked
Spector Magician
Hydraulics Calculator
Coined Card



- SEX AND THE SINGLE MAGICIAN is a witty look at magic that will give you many chuckles and IDEAS. Sold on a money-back guarantee.
- The effects in SEX AND THE SINGLE MAGICIAN can also be used by salesmen, businessmen or anyone wishing to open doors or to get the party going.
- SEX AND THE SINGLE MAGICIAN is cleverly illustrated by Dennis Patten, one of England's finest artist-magicians and the book comes to you in a plain brown wrapper.
- No matter if you're a swinging young trixter or a dirty old man, SEX AND THE SINGLE MAGICIAN has something you can use and it's guaranteed not to be detrimental to your health!

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Cane To Bouquet.

Thanks to some of the well-made, beautiful feather flower bouquets, you can obtain a cane that will convert before your very eyes into a bouquet of feather flowers.

Again, work this into a routine in which other tricks and illusions are employed, and you'll do much better if you can use this trick as a means of introducing a bouquet of flowers that will be used in a following trick. For an example of what we mean, consider that you're going to do a vanish in which you cover a bouquet of flowers with a silk, whisk the silk away, and show that the flowers have disappeared. How are you going to produce the flowers that will be vanished? Have them already on your table ready and waiting? Oh, you COULD do that of course, but imagine instead, if you begin by twirling a fancy black cane and change the cane into the flowers? Much better, right? Sure it is! Then, having the flowers that came from the cane, you proceed to make them vanish, and you've made two simple tricks into one master illusion.

The Appearing Cane.

This makes an excellent "closer," for it gives you the necessary rhyme and reason to get off the stage, usually to a great deal of applause.

You've completed your act, put your top hat on your head, and look puzzled around the stage and around your magic table. Lift a few silks and look under them. You're hunting for something that's missing, and you just can't seem to find it.



Look up at the audience, and say, "Oh, I'm sorry. I was looking for my cane. I know I had one when I came in."

While you're rummaging around through the silks on your table, pick up the black silk with the white tip, and (the cane gimmick with it) say "Well, this isn't a cane, but it sure looks like my cane did... All black with a white end..."

Wave the silk up and down rapidly, produce the cane, and then jauntily knock it against the brim of the hat. "Well, this will do for now anyway, thank you all, and goodnight."

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Silvan

Silvan is probably the magician that we'd all like to be. He travels internationally, has had his television program called "Sim Salabim!" in Italy, and turns down what most of us would consider the opportunity of a lifetime, working the top entertainment capitals in the world—because he's too busy at others.

Silvan (his real name is Aldo Savoldello) makes his home in Rome Italy, with his wife Irene and his two children Sara Olga and Stefano.

He derived the name of his television program from an old conjuring word. While not particularly common among magicians today, "Sim Salabim" once ranked with "Hocus Pokus" or "Abracadabra" as a word to do magic with.

Silvan has worked in New York, Paris, London, Rome, Tokyo, Hollywood, Madrid, Monte-Carlo and Las Vegas, and continues to make the rounds.

His magic? The photographs tell the story better than we could!

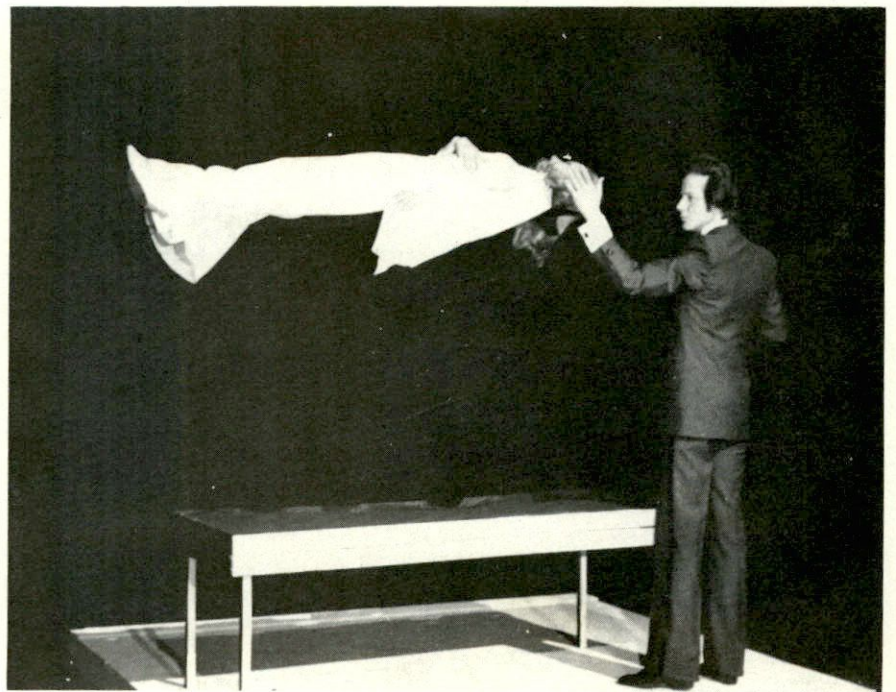
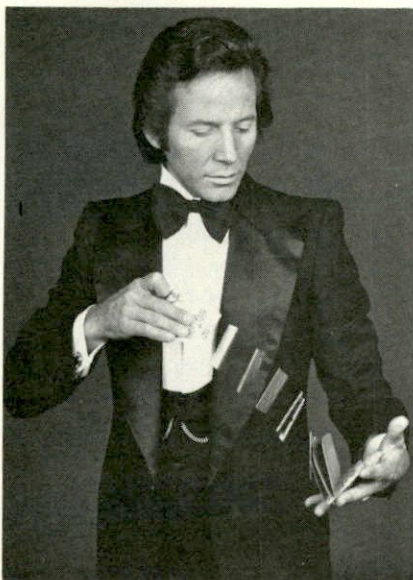
Silvan's motto is: "To know a trick is nothing. To do it is something. To present it is all!"

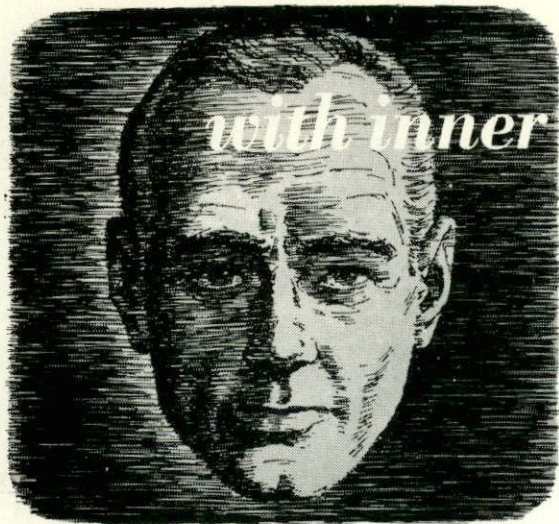


International Magic!



SILVAN'S MAGIC consists of a series of Grand Illusions coupled with an adeptness and flair for the ultra-dramatic. In the photos above, you actually see the head roll. The levitation, below right, is better than most that one sees, yet Silvan handles cards as well as the big stage presentations!





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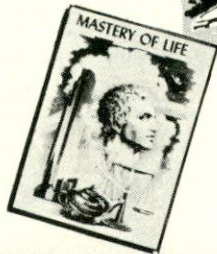
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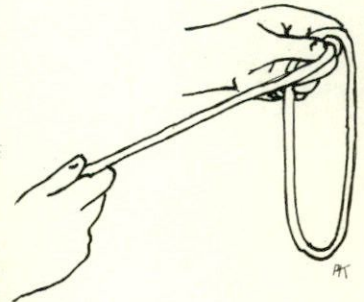
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TRICKS
YOU CAN
DO

SHADES OF WILLIAM TELL



Effect:

The next time you have occasion to use a length of rope, you can demonstrate what is called "The William Tell Knot." A loop of rope is formed as a target, one end of the rope is drawn back like a bow and arrow, and when the end of the rope is released, it shoots quickly through the loop and a knot is formed in the rope.

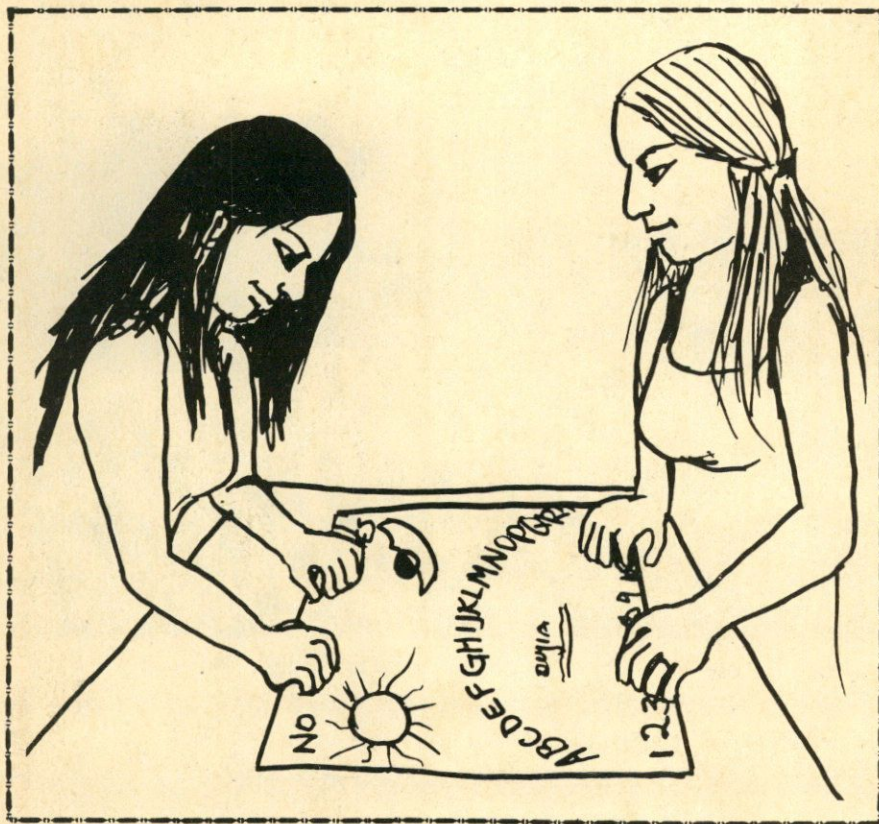
Paraphernalia:

You'll need a length of fresh, unstretched magician's rope.

To Perform:

Hold the loop of cord in the fingers as shown. Pull back the rope end and release it quickly, helping it along by snapping the forward hand. The end of the rope will fly through the loop which is then released, and the forward hand continues to hold its end of the rope. As the weight of the rope falls from the hand, the knot will tighten.

OUIJA BOARD



m
a
g
i
c

The Ouija Board is an old device that has been used for years by those who would communicate with the spirit world. The board consists of a smooth surface that is lettered with the entire alphabet, with all the numbers from one to ten, and with the words "Yes" and "no." A planchette or pointer rests on the board, and the fingers rest on the planchette. The user sits quietly, fingers lightly touching the planchette, and questions are asked of the board. The planchette seems to move of its own volition, spelling out the words that will provide answers to the seeker's questions.

We've watched these seers

at work, and frankly, were not terribly convinced of the accuracy of these devices. Your editor, for example, asked the board what his middle name was. As you will see from the masthead page, he calls himself "Byron G. Wels." The board immediately pointed to the "G", then slid around a bit, and streaked over to the "E" and then (this was the critical point) it went to the "O" followed by the "R" the "G", and the "E." It spelled "George." Quite amazing, isn't it? Especially since his name is "Gerald!"

It seems that the people who believe in this sort of thing really *want* to believe, and there's nothing you can do to shake their faith. We once saw

the board spell a series of random letters that had absolutely no meaning to anybody present. The seer calmly explained that simply because WE didn't understand, that the board was not at fault! We might have contacted a spirit that did not speak English, and was spelling the word in a foreign language!

If you'd like to experiment for yourself, you can do so without investing in the complete apparatus. Here's how:

Start with a table having a large, smooth top. A glass or marble-top table will be excellent for this purpose. As a planchette, select a wine glass with a footed stem. The wine glass is set, mouth down, on the table. Prepare twenty six

continued on page 36

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the MAGIC magazine

Dear Reader,

As you may know, many of the professional magicians have been concerned about The Magic Magazine. They contend that we might be revealing the secrets of tricks that other magicians are using on stage, and that The Magic Magazine is, therefore, a threat.

We do not feel that this is the case. The Magic Magazine has never taken a sensationalist course, has never revealed any of the great illusions that practicing magicians use, and frankly, it is not our purpose to expose the big secrets and put magicians out of work!

But the professionals ARE upset, many of them, and we were discussing the matter with our Board of Contributing Editors. A suggestion was made and carefully listened to...

"Take The Magic Magazine off the newsstands, make it available by subscription only, and the problem will cease to exist. It's a good point. Because only a serious magician or student of magic would subscribe, and this would eliminate the curious browser who just wanted to satisfy himself about the tricks.

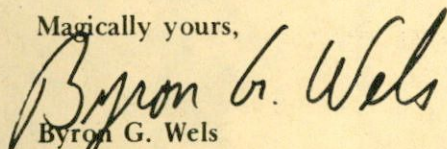
By the same token, if the magazine became available only through subscriptions, then—considering that only serious magicians would subscribe—couldn't we actually reveal and discuss the "big" secrets?

So here's a word of advice from me to you... If you like the magazine and want to continue to get it—if you want it to be even more important to you, you'd better take another look at the coupons on the facing page. Send in your subscription today. You'll start getting The Magic Magazine delivered to your home every month, and you won't miss a single issue.

And those issues that are going to be published in the future will be issues that you won't want to miss!

But do it now—please, before it's too late!

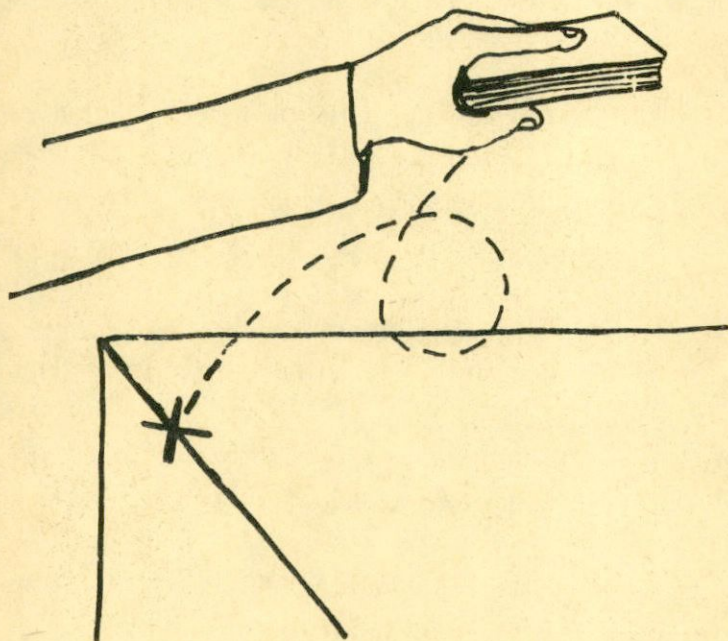
Magically yours,



Byron G. Wels
Editor-In-Chief

TRICKS YOU CAN DO

THE BOOK FLIP



Effect:

The magician balances a book precariously over the edge of a table, and then, in a rapid motion, he strikes the underside of the book with his hand and in the same movement, catches the flipping book in mid air with the same hand. Others who attempt this will bumble and fail.

Paraphernalia:

You need a hard cover book that is not too heavy, and that is not very long in the height measure. The shorter the height of the book, the easier will the trick be to do!

To Perform:

Place the book on the edge of the table, moving it back and forth until it is precisely at the balance point. The "bone" or bound edge of the book should be to your left, if you are right-handed. With the back of the hand, strike the book forward, rather than upward, and the book will describe a single loop in the air. Continue the striking movement with the fingers upward, the open thumb down, and you will (after some practice) be able to catch the book in mid air.

MAGIC

Doctor Ray Carter, a frequent contributor to The Magic Magazine, and an expert and authority on the subjects of ESP, Hypnosis, and mentalism, recently challenged Uri Geller to reproduce his "tricks" under test conditions. A sum totalling \$60,000 was offered, and Geller continued to refuse. Carter published a small advertisement in a show-business newspaper, reiterating the offer which has still not been accepted by Geller. The challenge occurred at the 75th Annual American Book Convention. Carter told Geller, "The reason I'm so upset about this is that millions of people are reading about these things including impressionable children, teenagers and college students. It is a cruel thing. While there are many amazing things the mind can do, these are not examples of them." He concluded, "I want to go on public record in front of all these witnesses and say, you are a fraud, a charlatan, and a con-man."

It was the most-exciting moment of the convention. You could hear a pin drop... Or was it a bent key?



NEWS

Art Kahn, a magician and professional photographer who lives in New Jersey, is teaching magic to youngsters at the Hudson City Branch of the Public Library on Saturday mornings. Art is an eminently capable magician and instructor, and he's turning out some highly capable young magicians, too. We can only suggest that others in our field emulate Art's efforts.

...

Mario Manzini, one of the country's top escape artists is now working with the Ringling Bros. and Barnum & Bailey Circus World, West of Orlando, Florida. Mario has always had a flair for the dramatic, and few escapists will attempt some of his feats. We've seen him in a strait jacket suspended high above the crowd, with a candle flame burning the supporting rope. Failure would mean a falling death. And as you can see from the photo, it's only a matter of time to escape from the chains before that pachyderm's foot descends on his head! All you need is some chains, a few locks, an elephant and a lot of guts!



TRICKS YOU CAN DO

WATER ON THE ELBOW



Effect:

The magician asks for a volunteer, then observes that the volunteer has a serious malady, similar to water on the knee. This is called "Water On The Elbow." He grasps the volunteer's bared elbow with one hand, proceeds to pump the arm by holding the wrist, and water—lots of it—sprurts out of the elbow, to everybody's surprise.

Paraphernalia:

A piece of cellulose sponge, about one-inch square.

To Perform:

If you're using a brand-new piece of sponge, soak it and

squeeze it to drain several times first. This will enable it to hold more water. Fill the piece of sponge with water that is good and hot before going on stage, so it will cool to luke warm before it is used. Palm the sponge in the left hand, holding it against the volunteer's elbow, then grasp his wrist with your right hand, and operate his arm like the handle of a pump. With each down stroke, squeeze the sponge against his elbow, and you'll both be surprised at the amount of water that comes out. Finally, offer a small towel so he can go back to his seat with a dry arm, and always ask if that doesn't feel better.

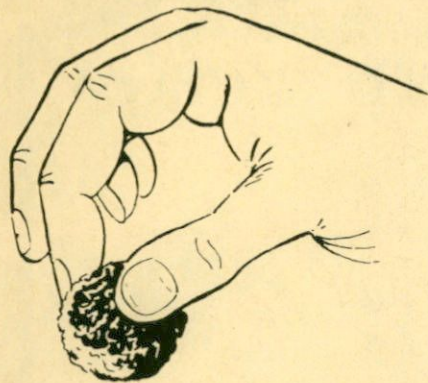


FIG. 1

SPONGE BALL

MANIPULATION

By Audley V. Walsh

Before going into the routines, let us devote a few minutes to the sleight called "The Finger Palm or Finger Pinch." This sleight is used throughout the entire routine.

The Finger Palm or Finger Pinch

Pick up one of the large balls by pinching it at the top between the right thumb and first finger (Fig. 1).

Now extend the second and third fingers and pinch the ball between them. Fourth finger (pinky) acts as a brace under and against the third finger (Fig. 2).

Next release the grip of the thumb and first finger and snap the ball into the palm with the second and third fingers but *do not release the ball from the pinch* because you will want to get it later without fumbling to add a ball (Fig. 3).

Practice this move until you

get the feeling of it being secure at the finger tips, remembering to keep the fourth finger under and against the third finger as a brace. You do not have to close your hand tight, hold it sort of limp and careless with the first finger always extended. The reason for this will be explained later.

The Finger Pinch With Two Balls

Take two of the large sponge balls, and lay them on the table. Pick up one, as explained, between the right thumb and first finger. Bring it over to the open left palm, and press it against the left hand at the root of the third and fourth fingers, *not in the center of the left palm*. Start to close the left hand, and as it closes pinch the ball between the right second and third fingers—release the thumb and first finger—and

snap the ball into the right hand. At the same moment you complete the closing of the left hand. Don't release the ball from the pinch—keep the right first finger and thumb extended, and follow through to the

Pick Up

Reach over for the second ball with the right hand. Rest the right thumb on the left of the tabled ball, while the right first finger goes in front of the ball (the side away from you). The palmed (pinched) ball is brought forward and comes to rest at the right side of the tabled ball, to which it is added by pressing with the thumb. The first finger prevents the ball from slipping away. Turn the hand to the left and up, showing the two balls as one. *Practice* this move until you can do it smoothly. If you can get someone to help

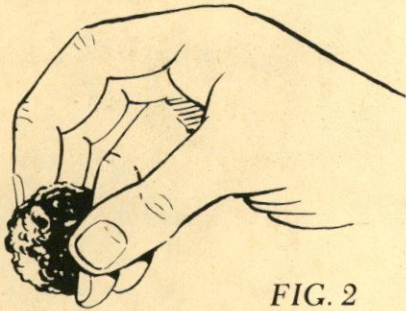


FIG. 2

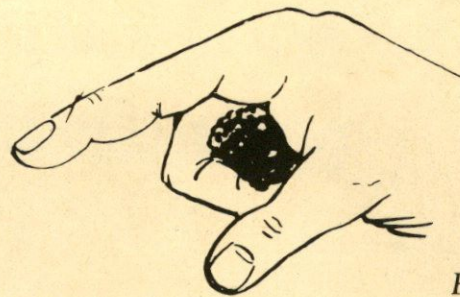


FIG. 3

you, place the two balls as one into his hand. Your left hand has been kept closed during the latter move. *Now* before you open your left hand to show that your ball has vanished, learn to

Ring The Bell

This "Ringing The Bell" is an idea I use to keep the right hand in motion. It is always in a semiclosed position with the right first finger extended, whether I have a ball palmed or not. Before opening the left

closed hand I always place the extended right first finger at the center of my left wrist and press (Fig. 4). Make the assistant do the same to his wrist, telling him it's the reason for the mystery (a nerve reaction).

This "Ringing The Bell" business gives you an opportunity to show your right hand empty, even when you have a ball pinched, by using the well known sleight described below.

Thimble Move

You have a ball finger

pinched in your right hand and your left hand is closed, apparently containing a ball. Now ring the bell with your right first finger. As you are doing this, turn the right hand down and around toward your body and open the right fingers, which brings the pinched ball under the left arm, where it is hidden. Show the right hand empty, reverse the move and complete whatever you are doing (Figs. 4 and 5).

Sleeving

After the ball is under the left arm, during the "Thimble Move," you can drop it or tuck it into the left sleeve.

Lapeling

This is a very slick move and should be mastered. Have two balls in left and two balls in right trouser pockets. Call up an assistant and have him stand to your right, as you stand behind the center of your table. Reach into your pockets with both hands and get two balls in your left hand, while one ball is finger pinched in your right hand. Remove your hands from your pockets and roll the two balls out of your left hand onto the table. Suggest that the as-

continued on page 35

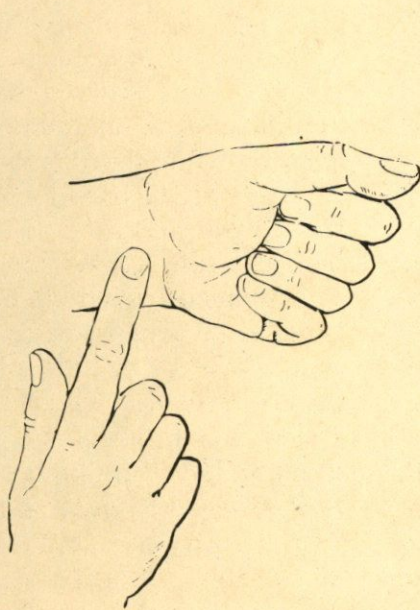


FIG. 4



FIG. 5

ETHICS among Magicians

by Dr. Harlan Tarbell

One subject is the importance of getting along with other magicians and becoming popular with them. So many times it is just a little thing that makes one popular or unpopular. Some, in their curiosity to find out how a trick is worked, or the desire to feel important in the eyes of others, do the wrong thing and become disliked. Every magician could give a list of pests that irritate him.

One thing some must learn is the respect for others' property. Some amateurs do not hesitate to go backstage when a professional magician's show is set, pick up the apparatus, examine it to see how it works, and perhaps get it out of order or mixed up. If the magician should bawl out such a pest, the latter will say, "But I'm a magician, too." But he is sadly lacking, for one of the basic fundamentals in being a magician is "Never touch anything in a magician's set-up, for everything has its definite place and arrangement."

Frakson once had a piece of apparatus set for his show and some amateur came in and loosened up one of the screws to see what was inside. This suddenly released delicate springs which caused them to break, and it cost Frakson \$125 to have the damage repaired. It had to be rebuilt in Europe

and for weeks Frakson had to leave the mystery out of his show.

I once had an odd experience. I had just finished playing a matinee in a noted kindergarten school. The curtain had been closed and I stepped out in front to talk to some friends who were there to see the show. I heard a noise backstage and I opened the curtain a bit to see what was happening. There stood a lady giving my apparatus away to the children. ... "Madam, what are you doing?" To which she answered, "Oh, I'm just giving the apparatus away to the children. You don't need it any more, do you; you are all through with the show. I thought the children would just love to have it." ... I chased down the hall and here and there to get all the apparatus back. What can one do with a woman like that? People rushing backstage, particularly in auditoriums, picking up apparatus and trying to find where the rabbit went, are truly a nuisance.

Another unpopular fellow is the one who knows a few tricks and rushes up on the stage when the magician asks for an assistant to help him. Maybe the nuisance knocks over or trips over a couple of people in his hurry to get onto the stage and show off. I have seen such

a type start making faces, acting smart, and even taking a trick out of his pocket and doing it. Magicians prefer assistants from the audience who know little or nothing about performing magic. They are the ones who give the most natural reactions of mystification. Should a magician have difficulty in getting an assistant from the audience and you think it advisable to come to the rescue and help him out, be a gentleman, act like one and volunteer your services as a gentleman from the audience would. The magician is paid to do the show—the assistant from the audience is merely incidental.

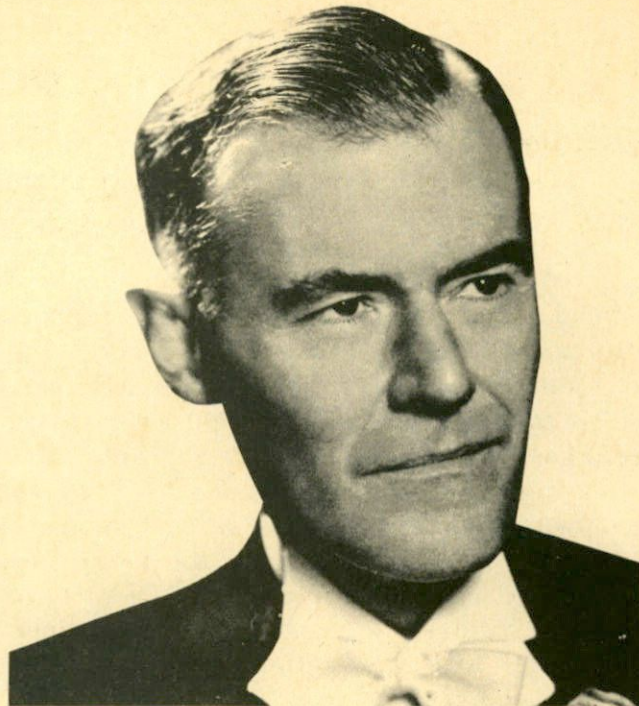
A good way to be unpopular, not only with the performer but with the audience as well, is to talk out loud during the show and explain to those nearby how the magician's tricks are done (?). Due to an inferiority complex such a person wants to show his importance and thinks by belittling another he will be made great by contrast. The audience resents such explanations, for the average person, like my friend Ashton Stevens, would rather believe that the magician performs miracles. It is the mystery and being baffled that entertains. Break down the mystery and you become unpopular. Elbert

Hubbard once said, "It is better to keep your mouth shut and be thought a fool, than to open your mouth and remove all doubt."

Then there is the fellow who stands out in the lobby of the theatre between the acts or after the show and does tricks, explaining that he knows more than the magician on the stage. To show his knowledge, he tries to explain how the magician did his tricks... "They're easy. Nothing to 'em." Why trespass upon other people's property? The magician paid for the use of the theatre or has been paid to play there. The other fellow should hire his own hall. When Dorny (W.C. Dornfield) comes in contact with some would-be-magician belittling another magician in the theatre, he says, "Yes, but he's working and you're not."

Respect the rules of an organization. If extra guests are not admitted there must be a reason and a person from the outside can make it very embarrassing for the committee by forcing his way in. The magician is a guest of honor and people want him exclusively to themselves. The presence of another magician or one who thinks he is, may only interfere with the plans and make things uncomfortable. Always remember that there are things a gentleman may do—and things he must not do.

This same fellow may insist on seeing the show backstage and at a psychological moment



stick his head out through the center of the back curtain to see what the magician is doing from behind. Or he climbs up into the flies above and looks down. Some amateurs are resentful if a performer does not let them stand or sit backstage while the act is being presented. If refused, the amateur may go away saying that the magician is a conceited snob, or other names that are unprintable. Please remember that the stage belongs to the magician alone—no visitor has any right to be there unless by specific invitation of the magician.

If a person wants to become very unpopular with a program committee just write them a letter and tell them what a rotten magician they hired, that they paid too much for him, and that the fellow writing is a far better magician at one-half the price. Now when a committee hires a lecturer or an entertainer it gives itself credit for good judgment,

and belittling or criticism of that judgment, results in resentment. If you want to get in bad with a committee and have them lay off your show forever, just write a letter belittling the magician they have selected. Anyhow, the program chairman usually gives such a letter to the magician himself. How much better it would be for another magician, amateur, semi-professional or professional, to write a nice letter to the committee thanking them for bringing a magician to town, thus satisfying the people's love for magic. By respecting the committee's judgment, he would gain their good will.

A magician was heavily billed to appear for money raising purposes in an Eastern city. Meeting him at the train, the program chairman told him that the committee had sought to promote the show by giving a luncheon for a group of the local amateurs and semi-professionals in advance.

continued on next page

This had been done but the local group knocked the visiting magician, "exposed" his tricks, told of the fakes used on ropes, gave away the "secret" of his mindreading act, etc., according to the chairman. The magician commented, "I hope you didn't take the boys seriously—you know, they like to talk and give all sorts of funny explanations of tricks." The chairman replied, "They meant it seriously, all right, and furthermore said they couldn't understand why we were paying so much money for you when they could give us a much better show for a great deal less money."

"Well," continued the magician, "wait until you see my show. If you are not satisfied 100%, and you really think that I do my mysteries the way the boys said, and your audience is not pleased—and baffled—I won't charge you a cent for my performance." P.S.: They were amazed, paid the artist in full, and made a solemn promise that they would never hire any of the local group for any affair with which they were connected.

You wouldn't believe this could happen but Bruce Elliott has the proof. He wrote to a semi-professional asking for a report on the show of a certain magician billed to play in that city. The report stated that the magician was only mediocre, his act was very slow, his mental effects were tiresome, in fact the visiting magician was just no good. A few days later Bruce received a telegram

saying: "Don't print what I recently wrote about that magician. I just saw his show and it's terrific. He has taken the city by storm." When asked for an explanation of the first report, the semi-professional said that he had not seen the show at that time but heard a couple of amateur magicians say the show was no good, too slow, etc. So the moral is—do not believe half of what you hear, and pay no attention to the other seven-eighths.

A magician seeking publicity calls upon a newspaper but finds a cool reception. Later he discovers that the editor had asked one of the local amateurs for his opinion of the visiting performer, and the local boy's jealousy caused him to expose the secrets of his feature stunts, pointed out what and where to watch for trickery, etc. This is so unfair and so unsportsmanlike. By playing fair, excellent publicity could have been gotten for both of them.

Another unpopular person in the eyes of the professional magician is the one who comes backstage and always wants passes for himself and friends. The magician is there to make money and he may not control the finances of the house. For any passes he gives, he may have to pay out cold cash to the management. Amateurs will often come to the box office and want tickets free.

For years I have tried to give my good friend Nicola passes to my shows; but he always

insists on paying his way in at the box office like any other paying customer. I know how Nicola feels about it because I usually pay for seats myself. Kellar said he never liked to play a place in which there were not at least fifty amateur magicians because he figured on not only the amateurs buying tickets but their relatives and friends as well.

Then there is the stealing of another's name. Some not only steal tricks but also the name of a successful artist. It has happened to me. A professional who regularly plays schools, was trying to book his magic show in a High School but the principal turned him down with the comment that a fellow named Tarbell did his magic show here a month ago, and we do not want any more magic, it was so terrible. This professional knew me, and was prompted to ask a few questions—"What did he do? What did you pay him, and what did he look like?" The principal replied—"He attempted some sort of second sight but made a poor showing—he did a lot of tricks that our kids easily saw through, and it was apparent that he didn't know his business, except to collect the \$25 fee upon which we had agreed. A short, fat fellow that nobody liked."

"Well," said my professional friend, "if you had said the fellow was rather thin, that his show was a tremendous success, charged you \$500 instead of \$25, and that you wanted him back

TRICKS YOU CAN DO

THE MAGIC BROAD-JUMP

again, I would say that you had Dr. Tarbell, but it so happens that Dr. Tarbell was confined to a hospital bed at the time of the show you mention."

One of the problems of the successful magician is to prevent those cheaters from cashing in on the other artists' success by copying his tricks, his name or his literature. Advertising and promotional circulars have been appropriated, a spurious name substituted for the genuine, while the testimonials are used intact—photostatic imitations being made therefrom. Build success around your own name, or a suitable stage name that is distinctly individual. Few know Houdini's views on this subject, but he once told Ralph Read that if he were to do it all over again, he would never use any name but his own, which would be "White," the English version of the "Weiss" of his parents.

Possibly some may think that I have devoted too much space to that small minority of unpopular people in the field of magic, but one rotten apple can spoil a barrel full, and one detractor can spoil many profitable engagements for dozens of worthy magicians.

In all the world there are probably no commodities as cheap, and at the same time as valuable, as are—courtesy, kindness and consideration. They bring their own reward, tenfold. ●

Effect:

The magician stands in front of a desk or table, and heels and toes together he leaps upward to land on the top surface. Others who try and do not know the trick invariably fail and fall to the floor in a heap.

Paraphernalia:

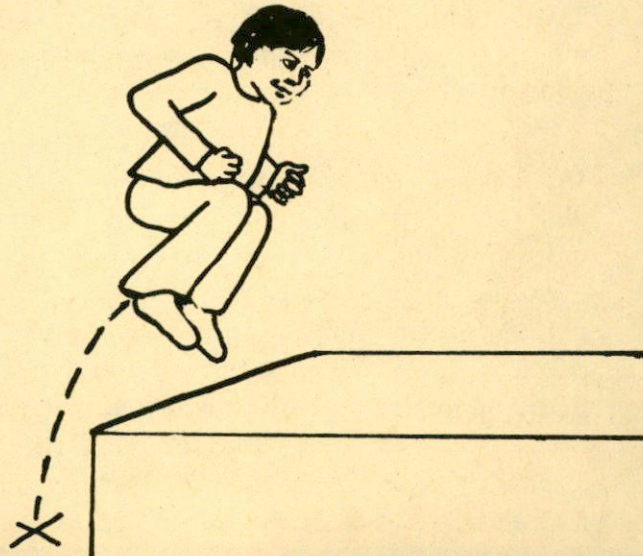
A standard-height desk or table that will support your weight.

To Perform:

The secret here is to jump for height, and to know that you will succeed. Try this by first leaping upwards, pull your knees as high as they will go, and land on the floor again. You'll probably find that your feet can clear the desk by a foot or two.

Others who try will attempt to leap upwards and forward at the same time, and they usually drop one toe, for safety's sake. This toe will strike the bottom of the desk, and when that happens, the game is over. They fall. When you perform this feat, leap directly upwards, pull the knees as high as you can, then move the feet forward to land on the desk. As soon as the feet are in contact with the desk top, straighten out the entire body and remain standing on the desk.

Fat old men, little youngsters, all can do this trick after a bit of practice, and it really amazes the lithe, gangling athletic types who say to themselves "Anything HE can do, I can do!"





THE MAGIC MAGAZINE INTRODUCES A BRAND-NEW MONTHLY CONTEST FOR MAGICIANS!

Here's how to enter:

Type a complete description of any new or original magic trick that you have developed or that you perform, on a sheet of plain white paper, double spaced. You can use more paper if you need it. Start with the "effect," then list the paraphernalia you require. Finish by showing the way to perform the trick, including patter or misdirection moves if any. If specially-made paraphernalia is required, include all dimensions. Make sure that clear, easy-to-follow sketches are included. These need not be finished sketches, but should be drawn in ink or felt-tip pen.

Make sure that your name and address in full is on each submission, and send this to:

CONTEST EDITOR
The Magic Magazine
381 Park Avenue South
New York, N.Y. 10016

Each month, the judges will select the best tricks for use in the magazine. All submissions become the property of the magazine, and none may be returned.

PRIZES

The trick selected as the best, most unique, and unusual by the judges, will receive the first prize of \$50.00 in merchandise from Magic Industries, Inc. A second prize of \$25.00 in merchandise will be awarded to the runner-up. Four third prizes, each a one-year subscription to The Magic Magazine will also be awarded. In case of ties, duplicate prizes will be awarded and the decision of the judges is final. Deadline for each monthly contest will be the 15th of each month.

GOOD LUCK!

Derek Dingle was born in London, England, in 1937. As a child, he became interested in "box magic," then dropped this interest until his emigration to Canada at the age of 27. There he met a coin magician named Ross Bertram, who was the best coin worker of the time. This impelled Derek to begin a careful study of magic with coins and cards, doing sleight-of-hand work. Twice a week, he drove from Toronto to Buffalo, N.Y. to see a card magician named Eddie Fechter, who ran a bar.

Derek spent the next years doing magic for magicians, performing magic as a technical art.

His studies however, led him to a degree as an air conditioning engineer. He gave this up recently, to devote his full time to magic.

Six years ago, he came to New York City.

We always ask a magician we're interviewing for any advice he might offer to a youngster just getting started in magic. "Try not to learn too many tricks at once," he says, "Learn the basic sleight moves. It's better to do ten tricks really well, than a hundred of them badly." He also advises that you see what the professional magicians do, and don't be afraid to take advice from others who know more than you do.

Derek now makes his home with his wife Wendy, and their 13-year-old son, Steven, in New Jersey. Steven is just starting in magic, and is doing very well.



meet Derek Dingle

Derek bristled a bit at the appellation "Magician." "A magician," he said, "is somebody who pulls rabbits out of hats. He calls himself a prestidigitator—"Derek Dingle, Finger Flinger..." he muses.

We also asked him where he thinks magic is going in the future.

"Hmmp!" He hmmped. "I'm a magician, not a fortune teller! But magic has always been there, and will always continue to be. It may rise in interest, then fall again... Just like tennis or backgammon..."

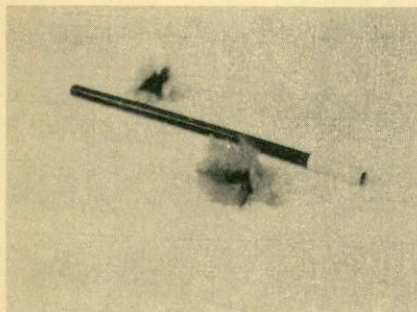
But it will never die!"

The big news, of course, is that along with Doug Henning and Charles Reynolds, a theater restaurant will be opened this Fall in New York. It will feature a 150-seat theater with built-in illusions and a bar with entertainment. Naturally, magic will be the central theme.

Mr. Dingle is busy these days, doing trade shows and private parties, and occasionally posing for covers for *The Magic Magazine*. ●

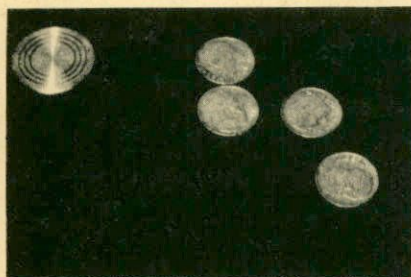
Magic You Can Learn And Perform In Minutes.

Entertain and amaze your friends with these exciting magic tricks. They are all easy to do, and will provide many hours of fun and enjoyment. Satisfaction guaranteed, or your money refunded.



Double Flower Wand

"I didn't dress properly this evening!" You hit your lapel with this beautiful, black catalin wand with the white tips, and magically, a full, gorgeous feather flower appears at your lapel. You look at the wand, complain about the color of the flower, and remove the flower from your lapel. You repeat the action, and a second flower appears—in a different color. The wand, flowers, and the secret are all yours for a mere \$6.00 postpaid.

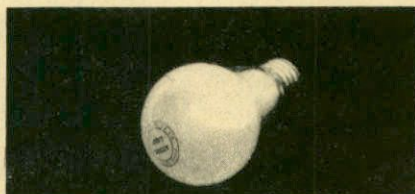


Nickels to Dimes

4 Nickels are placed on a table and covered with a brass lid. Upon lifting the lid the 4 nickels have vanished and, in their place, 4 dimes have appeared. Lid may then be passed around for examination. Precision made, and entirely self-working. Nickels to Dimes... Only \$2.00, Postpaid.

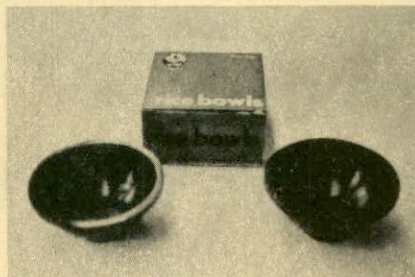
Atomic Light Bulb

A light bulb placed in your hand mysteriously lights up at your command without any apparent source of power. Light bulb and instructions. Send \$1.50, Postpaid.



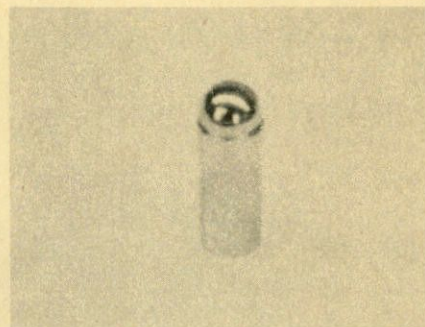
Chinese Rice Bowls

This famous classic illusion can now be a part of your own magic act! A beautiful effect, complete with gimmick and patter, yours postpaid for merely \$1.25.



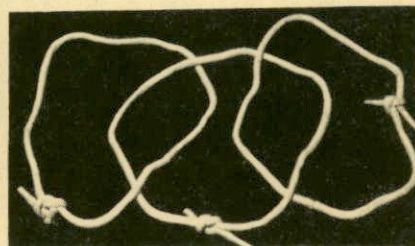
Cigarette Vanisher

With the aid of this simple piece of equipment you can cause a cigarette, pencil, or dollar bill to disappear at your command. Cigarette Vanisher complete with instructions... \$2.50, Postpaid.



Steel Ball Through Tube

A well-made steel tube is shown with a polished steel ball on top of it. The ball is obviously too large to pass through the tube. But the magician can make the ball fall through the tube easily! A real bargain trick for your pocket at only \$1.75!



Linking Ropes

Magician shows 3 pieces of rope and allows spectator to tie each in a circle with a genuine knot. Magician then proceeds to link and unlink the solid rings in a series of bewildering moves. As the final touch, the spectator is asked to untie the knot and verify that it is genuine. Complete with routine and ropes. Only \$2.95, Postpaid.



PASS, FAN, & FLOURISH!

By Carlini

(Editor's Note: Carlini, whom we are honored to count as a contributing editor, is one of the world's top "Society Magicians." He works before the crowned heads of Europe, has performed before Presidents, and regularly entertains the jet set, drawing fees that other professional magicians can but envy. Carlini is an expert at card manipulation,

and here he offers three of the basic card presentations essential to every magician.

Proceed cautiously however... These are not simple "mechanical illusions" that an amateur should undertake. They can be properly performed only after a good deal of practice—and are worthy of the practice you will require to attain perfection!)

The Basic Pass

1. A spectator having selected a card, the performer approaches him, holding the pack face downwards in the left hand. With the right hand, cut off about half of the pack and invite the spectator to replace his card face downwards on top of the cards remaining in the left hand. The position of these cards after the selected card has been replaced is important. The left thumb should lie pointing outwards alongside the left edge of the pack, while the second, third and fourth fingers are lightly curled round the right edge. The left index finger is free (Fig. 1).

2. The right hand holding the upper portion of the pack between the right thumb at the inner end and the right fingers at the outer end approaches the left hand from the right and just slightly above it.

3. As the right hand brings its packet directly over the one in the left hand, the left little finger, under cover of the right hand, bends inwards over the left hand packet, forming a break between the two portions of the pack. The left second and third fingers bend over in a similar way on top of the complete pack. The left thumb shifts its position from one alongside the left edge of the pack to one in which it is lightly curled across the centre of the left edge and pointing

THE PASS



FIG. 1



FIG. 2



FIG. 3

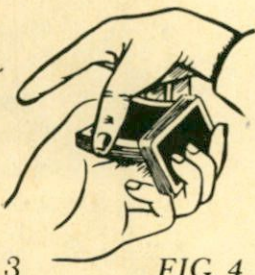


FIG. 4

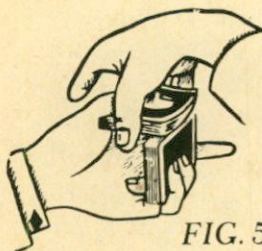


FIG. 5



FIG. 6

slightly upwards and to the right (Fig. 2).

4. The right hand motions as if squaring up the cards. Actually it grasps the lower portion of the pack between the thumb at the left side of the inner end and the second and third fingers at the left side of the outer end (Fig. 3).

5. Now for the crucial move which should be practiced slowly until you are sure of it. With the right thumb and fingers tilt the lower packet upwards, pivoting it in the crutch of the left thumb. At the same time, with the left second and third fingers (on top) and the left little finger (be-

low) draw the upper packet towards the right (Fig. 4). As soon as the lower packet tilting upwards clears the left hand edge of the upper packet, the latter is thrust downwards by the left second, third and little fingers into the left palm (Fig. 5). At this stage you will find that you have reversed the position of the two portions of the pack, the one originally on the top being now on the bottom, and the one originally underneath being now on top. The two packets are still separated by the left second and third fingers which hold a break, whilst the left little finger should be bent underneath the entire pack (Fig. 6). Extend the left second, third and little fingers, thus losing the break and completing the pack. This completes the pass and leaves you with the selected card on the top of the pack to be dealt with as you wish.

The Arm Spread & Catch

This is another effective flourish, which although rather more difficult than the preceding ones, will certainly repay the extra time spent in practice upon it. The effect is that the cards are spread ribbonwise up the left arm and in this state are thrown upwards. The right hand is lunged forward from behind the card ribbon in the air and catches the cards smartly, the action automatically boxing the cards as they strike the hand. The method is as follows:—

(a) The cards are sprung along the left arm, not more than twenty cards being used. Great care must be taken to ensure that the cards are spread evenly. This is most important, as unless the cards are even the flourish will probably be a failure. Therefore, if there is a noticeable gap or break in the spread, hold the left arm

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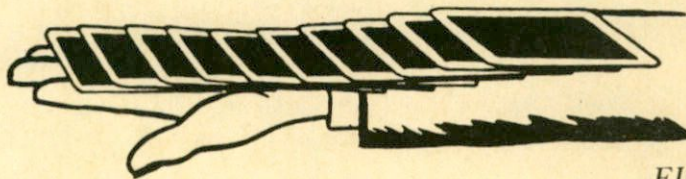


FIG. 1

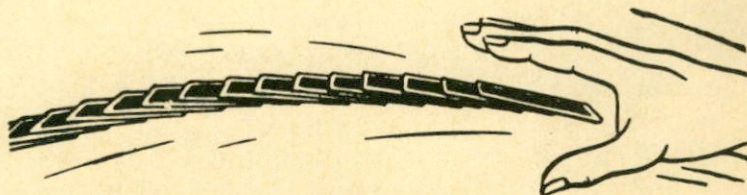


FIG. 2

ARM SPREAD AND CATCH

better shows when they've had a drink or four—I must say that as the onlooker, I've never found it to be true. Although these performers become less inhibited under the affluence of incohol, and are likely to adlib in a less restrained manner, their lack of physical control is often disastrous, and they are seldom in command of the dynamics of their performance, which tend to run straight downhill.

2--Physical Relaxation and Stimulation

Some performers find a tub pleasant before a show. Not me! I fall deep asleep after a bath, and therefore, never go that route. The important thing is for you to analyze the specific place where your body stores its tension. Some people, as I said, carry it in their stomachs. These people tend to end up with ulcers. Others have "tight" hands. They are the people who constantly pick at their fingers, clench and unclench their fists, fidget with things in their pockets, etc. Still others tighten their jaw muscles, or the back of their necks. Locate your point of tension, and find one exercise that seems to relieve you. For example: when my neck is tight, I stretch out on the floor with an ice cold soda bottle under the base of my neck, as a kind of pillow. Or, I will bend my right ear down to touch my right shoulder, and then, very slowly, reverse this and bend the left ear to touch my left shoulder, ten times to each side, alternating.

Gum chewing becomes a compulsive activity to me before a show, and seems to increase my tension, but I know many people make that their habit. (The lumps of gum to be found stuck to the flats in the wings of any theatre attest to this fact!) All that I can recommend is that you avoid a sweet gum.

Deep breaths are sometimes advocated—try it. All it does for me is make me dizzy! Find out what bolsters your confidence, too. Before I go on, I seem to enjoy brushing my teeth and spraying on a bit of perfume. This always makes my husband roar with laughter, especially when I'm playing a county fair where there are 15,000 people in the audience, and the nearest nose is acres away—but it makes me feel fresh and dainty.

There! Let us assume that you have done all you can to calm the various twitching parts of your body. Now you may need to stir your blood before you go on. I do! I consciously try to get my adrenalin flowing. I jump about a bit, even do some exercises and (most effective), I shake all over like a dog. (Did you ever know a dog who got stagefright?) Find an appropriate song and sing it over to yourself—lyrics can distract you, and even affect your mood. My favorite is "You Better Love Me While You May," from Noel Coward's musical "Blythe Spirit." It makes me feel chipper and a bit independent!

If you get the fidgets before a show, surround yourself with friendly enthusiastic people—but if you're one of those people who *needs* to build a pitch for a "high" performance, don't let others casually siphon off your energy. Stay alone, and let it mount!

3--"Five Minutes, Miss Lewis"

The next thing that I can recommend (assuming that you have practiced your performance to the point where you can't possibly make a mistake, and that your apparatus is foolproof), is that you try to avoid checking and rechecking your props right before curtain. Once you've set them up, simply assume that you haven't made a mistake—if you continue to fidget with them, you will!

As you stand in the wings, talk to yourself. I have no idea what you should say to you—I vary what I say to me according to the audience and my attitude on that particular night. On one day I may simply mumble to the audience (without them listening—they're still probably having their desert and coffee on the other side of the nightclub curtain)—"I love you—and I need you to love me—and more than anything in the world, I want you to love me." On another night, I may say to *myself*, "Ha! The audience has no idea what you're going to do—whatever you do is going to surprise them—they don't know what's supposed to happen, so it

continued on page 36

SPONGE BALLS
continued from page 23

sistant look them over. He will be in an uncomfortable position, so you reach over and *take him by the lapel* and say to him: "You are going to be the boss here, so you might as well take the center of the table." Load the palmed ball under his lapel as you pull him gently towards the center of the table. Back up until you have him in just the right position and remove your hand from his lapel, leaving the ball. And go into the routine

**The Big Bad Wolf
And The Three Little Pigs**

Requirements:

2 large balls in your left trouser pocket.

2 large balls in your right trouser pocket.

3 small balls in coat pocket, right side.

1 long finger tip in change pocket in right coat pocket.

Follow the routine just explained: Invite an assistant up, and while waiting for him, put both hands in trouser pockets and get the two large balls in your left hand, and one large ball finger pinched in your right hand. Roll the two balls from your left hand onto the table, and plant the finger pinched ball under his lapel. Have the balls on the table inspected and then ask him to touch one of the balls.

Open your left hand (palm up) and have him hold his right hand the same way. Pick up the ball he touched and *apparently* place in your left hand which you close. Reach over for the other ball on the table, pick it up *adding the pinched ball*, which you whos

as one ball, and place in his right hand. *Tell him to hold it tight.*

Place your right first finger on your left wrist (Fig. 4), tell him to do the same to his right wrist. You press (Ring The Bell). Then open your left hand slowly, showing that the ball has vanished! He is told to press (Ring The Bell) and open his hand slowly, and he finds the two balls. Try and have him keep his hand on a level plane so that the *two* balls will not fall out when he opens his hand.

You look at him and say, "I don't think you were paying attention, so I'll show you again."

Pick one of the balls out of his hand and *apparently* place it in your left hand. Pick up the other ball from his hand, add the palmed ball, turn your hand over and *show as one ball* and replace in his hand. Tell him to hold it tighter than before. *Start the bell ringing business. Stop.* Look at him slyly.

Reach over with your right hand and grasp his lapel (where third ball is hidden). Sore of whisper to him (let them all hear): "If you catch on, don't tell the rest how it's one." *While saying, "If you catch on,"* feel for the ball and withdraw your hand from his lapel with ball in pinch palm.

continued on page 38



"Ha-Ha! You call that a magic trick?"

OUIJA BOARDS

continued from page 17

cards, each with a letter of the alphabet, and put these, in proper order, in a semicircular form about one end of the table. The numbers from one to ten are spaced equally as a lower semicircle. Additional slips, with a "yes" and a "no" are placed at either side of the table.

Have a group of friends seated around the table, and explain that they must not sit with their legs crossed, or this will induce "evil" spirits who may tell untruths. Each one rests a single finger on the upturned bottom of the glass, and then you wait. Before long, the glass will start to move in a circular fashion. However, should the circles be counter-clockwise, forcibly cause them to stop. This also indicates the presence of an unkind spiritual manifestation. When the glass seems to be moving clockwise, the reaction will be one of surprise. "Who's moving it?" The fact of the matter is that the glass moves of its own volition, or so it seems.

Then, one of the participants can ask a question of the spirits, and to everybody's amazement, the glass will move from letter to letter, spelling out the answer.

Are you really in touch with the "spirit World?" Probably, the only spirits you're really in touch with are those that have been sipped from the wine glass. But you'll find that this is a great deal of fun, especially if you have a few participants who really do believe!

●

THE PRO'S NEST

continued from page 34

really doesn't matter what happens!" On some days I set myself to walk out on the stage like the Queen. On others, I may decide to walk out on stage like Little Orphan Annie, or like Snoopy. I find that this gives you something else to concentrate on as you're waiting, and sends you out on stage with an attitude. Of course, if you've chosen the wrong attitude for a particular audience, you may be in trouble—but it's an amusing game to play, and it certainly takes your mind off whether or not the audience is going to laugh at your first joke.

4--"You're On!"

Obviously, that first joke, trick, song, or whatever, should be as good as possible—because once *that* succeeds, and you get involved both in what you're doing and in communicating it to your audience, the pleasure of performing invariably takes over. Stanislavsky said, "Concentration is the source of an actor's inspiration." I was on a plane with George Blanda (the football player with the Oakland Raiders) and he said virtually the same rule applies in his business—he told me, "What is there left for me to get nervous about? I've won games throwing and kicking and I've lost them throwing and kicking. Everything that could happen to me has already happened. When it's time to kick, I have to concentrate on the job at hand. I don't have time to think of the consequences or about the people in the stands. First I

zero in on the spot where the ball is supposed to be placed. Then I get ready in case the ball doesn't hit that spot. You can't always get a perfect hold. Then I think about the step, about locking my ankle and about the arc of my swing."

Magic is complex and there is a lot to think about—including making friends with the audience. Some people like to perform to a particular face in the audience. For many years I did so—even when I was on TV. I would look into camera and direct a specific piece of business (without saying so) to my husband, or to mother and dad, or to the writer who had created that piece of business. Lately, I find that I do a more relaxed show if I focus on areas of the audience—but once again, what you must do is please yourself.

5--"Good Luck."

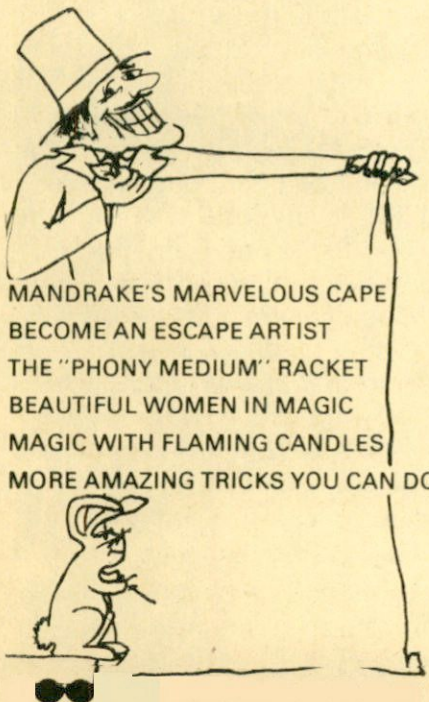
For many years I catered to the superstitious belief that I must wear this lucky personal item, or that one. (Okay—I blushing admit that my favorite talisman was a pair of pearl earrings—and they didn't even have to be real!) I feel personally stronger now that I have chucked that belief, and have convinced myself that the success of the show lies within myself. HOWEVER—I don't knock the lucky rabbit's foot, four leaf clover, or whatever gives you comfort. Feeling that you have something that strengthens you is helpful. My only advice is, don't lose it!

6--"Finale"

I find that the best way to remove stage fright is by anticipating the problem—so after each show, I sit down with a pencil and note the tricks, bits of business and jokes that didn't work—the equipment that gave me trouble—the adlib for which I had no answer—and before the next show, try to solve the problem.

Basically, Stanislavsky's advice about concentration is the secret of licking stagefright. Concentrate on something—anything *specific*—before the show and during it—and your tension will be converted to intensity—and you'll enjoy the excitement of a good performance as much as you're audience will!

IN THE FUTURE



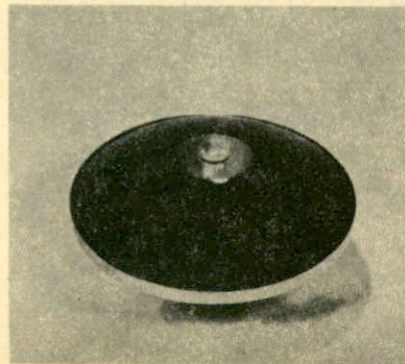
MANDRAKE'S MARVELOUS CAPE
BECOME AN ESCAPE ARTIST
THE "PHONY MEDIUM" RACKET
BEAUTIFUL WOMEN IN MAGIC
MAGIC WITH FLAMING CANDLES
MORE AMAZING TRICKS YOU CAN DO

MAGIC NEWS continued from page 21

When an outstanding professional magician visits the offices of The Magic Magazine, it's an event worth recording! We were honored recently, by such a visit from Milbourne Christopher, who kindly demonstrated some fast hand work for our company President, Mr. Carl Ruderman.



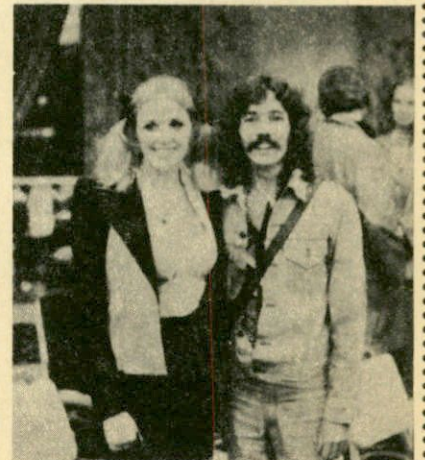
World's most amazing optical illusion? Maybe. But when you reach out to grab that two bits, all you get is a handful of air! It's there, but it's NOT there. In fact, even after you know how it works, you'll still be fooled by it, and for our money, that's the ultimate test for any illusion, optical or otherwise. This one is available from Edmund Scientific Co., Barrington, N.J. It's nine inches in diameter, and sells for \$45.00.



Are you a Master Mason? If so, and if you're reading this magazine, you might be interested in joining the "Invisible Lodge" which is an international lodge of Masons who are interested in magic! Meetings are held only during magician's conventions and get-togethers, and the lifetime membership fee is a mere \$5.00. On acceptance, you will receive a membership pin and card, along with a beautiful certificate. There are (as far as this writer knows) only 451 members thus far, and the roster reads like a Who's Who of magic, with such names as Blackstone, Houdini, Kellar O'Kito, Herrmann, Anderson, Thurston and Ballantine.

...

Dorothy Dietrich (Miss Magic Magazine) recently attended a meeting of Ring 26 of the International Brotherhood of Magicians. She posed for a quick photo while talking to Doug Henning, the star of The Magic Show.



PASS, FAN, & FLOURISH

continued from page 33

rigid and jerk the cards into the left hand against and start afresh.

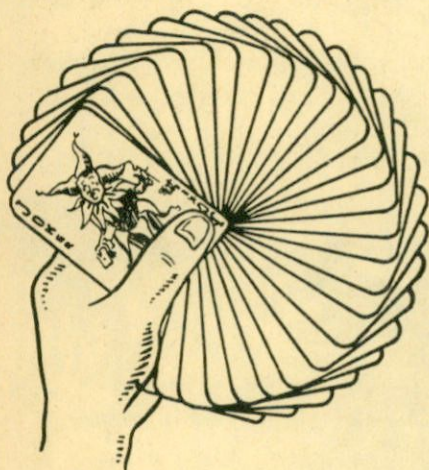
(b) Once you have obtained a nice even spread (Fig. 1) hold the arm rigid from the elbow downwards and give it a quick upward jerk. This will cause the cards to shoot into the air still retaining their ribbon formation.

(c) The right hand thrusts forward from immediately behind the card ribbon, fingers above and thumb beneath (Fig. 2), and the cards are caught and boxed simultaneously.

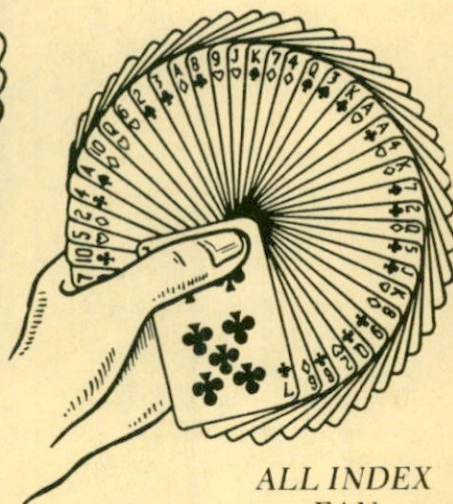
The flourish is most effective if it is performed with the right side of the body to the audience.

Index & Blank Fans

Index and Blank fans are made by performing the Two Handed and Reverse Fans with the faces of the cards to the audience. The



ALL BLANK FAN



ALL INDEX FAN

Index Fan is made first by placing an ordinary card at the face of the pack which is then fanned face outwards into a Two Handed Fan. Performed correctly every index in the pack should be visible (see illustration). Now place the Joker on the face of the pack and Reverse Fan the cards the cards face outwards. If this is done with care the result should be a completely blank fan without a line or index visible anywhere (see illustration). The effect of this simple change on an audience is astonishing. Henri de Seevah, the well known Midland Magician features it in his card fanning routine with telling effect. Upon production of the Index Fan he remarks, "My opponents' hand whenever I play cards." Then he makes the Blank Fan with the comment, "My hand!"

SPONGE BALLS

continued from page 35

Again ring the bell, show ball gone, have him ring the bell and he finds two balls.

Whether the balls fall on the table or remain in his hand does not matter. Pick one up with your left hand and pick one up with your right hand, adding the pinked ball. Turn both hands up apparently showing two balls.

Then say: "Now hold the two balls please."

Reach into your right trouser pocket and get the fourth ball, roll it onto the table, and show your hands empty. Pick it up and *apparently* place it in your left hand. Ring the bell. (You can use that thimble move here. See Fig. 4 and 5.) As I said, ring the bell, and show that your ball has gone. He rings the bell and finds three balls.

Tell him to put the three balls on the table and pay closer attention. (From now on you use him only as a spectator, addressing all your remarks to the audience.)

Now say, "Well folks, here we have three balls, I'll put one ball in my left hand." (Do do.) "Two balls (pick up the second ball, add pinch palmed ball), in my left hand, and the third ball I put in my pocket." Do so (But! *bring it out again in pinch palm*).

Ring the bell, open your left hand and show 3 balls, which you roll out onto table.

Repeat the moves, putting the third ball into pocket, *but* this time bring out the right hand from coat pocket with a *small ball* in a pinch palm, leaving the large ball in your coat pocket.

continued on page 59

Something new in magic? There seems to be! Now you can buy many of those expensive illusions and illusionettes in do-it-yourself kit form. We spoke to Art Kahn, President of Zanadu Magic. He explained that the materials are completely furnished except for paint, and this permits the builder to choose his own decor. The kits come with complete, carefully written and illustrated instructions, and you've really got to TRY to make the illusions fail to work! In addition to the fun of building the illusions, you also save up to 50% of the cost, if you bought them fully manufactured. It's a great buy, and we've ordered a few for our own show.

• • •

Have you ever wondered how the "big illusions" and the "illusionettes" are done? Two new books from Micky Hades Enterprises can give you the answers, and perhaps trigger a few ideas that you can add to your own show! In looking through the new copies, your editor kept saying "So THAT'S how it's done! If you're into magic at all, you won't want to pass these up, as they belong on every magician's bookshelf. "The Conjuror's Book Of Stage Illusions is \$10.00, 86 pages. "12 Illusionettes by William Larsen" is \$2.50, runs 18 pages. order from Micky Hades Enterprises, Box 476, Calgary, Alberta, Canada T2P 2J1. ●

TRICKS YOU CAN DO

SIMPLE CARD FORCE



Effect:

The performer invites a member of the audience to take some of the cards from the deck he is holding behind his back. He repeats the offer, then tells the volunteer to take the next card on the pile and show it to the audience. The magician now knows the chosen card, which can be returned to the deck.

Paraphernalia:

Any standard deck of playing cards.

To Perform:

When readying the deck, sneak a look at the bottom card and remember it. Hold the deck behind your back,

with the backs of the cards up. You should be upstage of your subject, he should stand with his back toward the audience. You turn your back to the audience so he can take as many cards as he likes. You then turn to face him (and the audience) to see if he's taken "enough cards." Ask him to take a few more, and turn your back once again. This can be repeated a few times. Finally, when you turn to face him again, say "that's enough. Good." and as you say this, slip the bottom card to the top of the cards remaining in your hand. He will take the next card and show it—you already know what it is!

TRICKS YOU CAN DO

RING, ROPE AND PIN

Effect:

A soft clothesline is shown about two feet long. A loop is made in center by pinning rope together with a safety pin. The center of rope is covered with a handkerchief, after rope has been placed on a table. Ends of rope stick out from two sides of handkerchief. A ring is shown, placed under handkerchief for a moment, and when rope is withdrawn, it is seen that ring is on rope in center of loop. It can be a borrowed ring.

Paraphernalia:

- 1—A piece of soft clothesline about two feet in length.
- 2—A safety pin.
- 3—A ring. A borrowed finger ring may be used.
- 4—A handkerchief.

To Perform:

Make a loop in center of rope by pinning rope with safety pin, Fig. 1. Rope with loop is placed on a table, with ends of rope spread out horizontally at sides. At the side of loop rests the ring. Cover rope and ring with an opaque handkerchief, you own or borrowed, Fig. 2.

Reach both hands under handkerchief and open the safety pin, thereby releasing part of rope, Fig. 3. Close the pin, and slip the ring over the pin and loop of rope, Fig. 4. Open pin and

run it through free rope to make original loop again, Fig. 5.

Grasp left side of rope with left hand and place right thumb in the right hand loop, Fig. 6. By pulling rope from under handkerchief with left hand and holding right thumb in loop, the right end finally slides through the ring leaving the ring in original loop of rope, Fig. 7.

Another way is, after rope, pin and ring have been arranged as shown in Fig. 5, enlarge right hand loop a bit, and remove hands from under handkerchief. Casually place right hand down on top of handkerchiefs so that second finger tip comes inside of right loop. The left hand takes hold of end of rope at left and pulls to the left, pulling rope, ring and pin entirely away from handkerchief. By holding right second finger in the loop, the right end of rope is easily slipped through the ring under handkerchief, bringing rope into position as in Fig. 7.

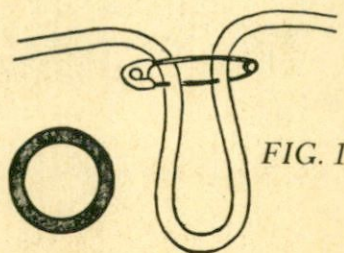


FIG. 1

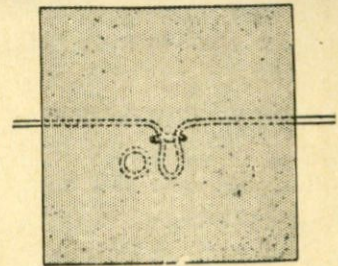


FIG. 2

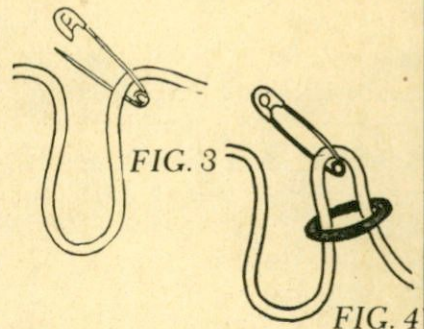


FIG. 3

FIG. 4

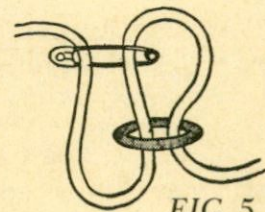


FIG. 5

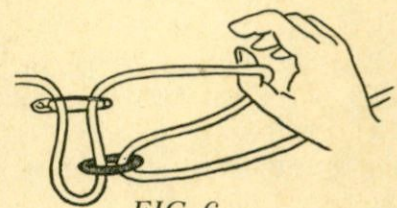


FIG. 6

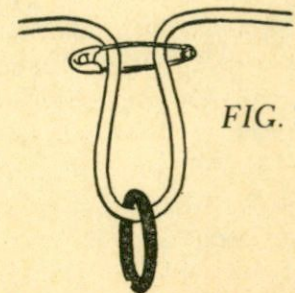


FIG. 7

PROFESSIONAL'S CORNER

While magic is blossoming in popularity each and every day, many of the professional magicians who would like to use magic to supplement their incomes or derive more income from the craft, miss out on opportunities because they hear about them too late.

The Magic Magazine would like to help bring magicians and people who need magicians closer together. Are you a professional magician? Why not send in a one-page resume and an 8 x 10 photo of yourself in your costume or doing your act? Tell us too, how far you'd be willing to travel to make a booking, and what your fee would be for an evening's performance.

Are you an amateur magician or do you have an interest in magic, and occasionally require the services of a professional to do a business show, entertain at conventions or sales meetings? Drop us a line and tell us your specific needs. We'll put you in touch with the professional magicians in your area that can tie it all together for you.

The Magic Magazine is the central clearing house for casting in the magic crafts. We're setting up listings by state of mentalists, sleight-of-hand experts, ventriloquists, and illusionists. If you need magicians, just tell us where and when. If you're a magician, by all means register with us. There is no charge whatever to the magician or to the client. We want The Magic Magazine to be a service to all. ●

TRICKS YOU CAN DO

THE RISING INITIAL

Effect:

The performer explains that heat always rises, and that he can capture and use this quality for his next trick. He selects a cube of ordinary sugar, and writes somebody's initial on the cube. He then drops a cube into a cup of hot coffee or tea, holds his subject's palm over the liquid, and when the subject again looks at his palm, his penciled initial has floated up from the cup to appear mysteriously on his palm.

Paraphernalia:

The only thing you'll need is a sugar cube and a pencil

with a very soft lead. An artist's charcoal pencil is ideal.

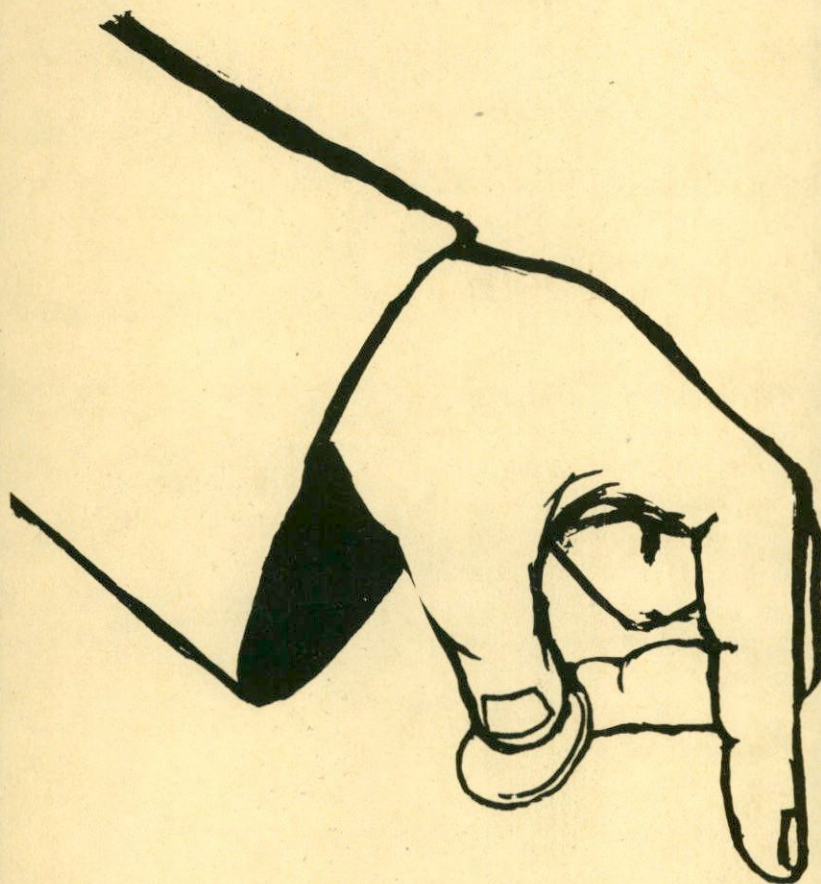
To Perform:

After explaining what you propose to do, unwrap a cube of sugar and write the initial of your subject on the surface. Secretly wet your thumb, then drop the sugar cube into the hot liquid. Take your subject's hand, with your thumb against the subject's palm, and press the thumb against the palm as you pull his hand over the cup. Finally, ask him to turn his hand over, and his initial will appear to have floated up from the cup, to appear on his hand.



**TRICKS
YOU CAN
DO**

DISAPPEARING COIN



Effect:

The magician shows a coin held in his outstretched hand, and with a quick, deft movement, the coin vanishes.

Paraphernalia:

Wear a jacket with loose-fitting sleeves, and pull the shirt sleeve upward from inside the jacket so an unrestricted path up the sleeve is provided for the coin.

To Perform:

Hold the coin (a quarter is best) between the thumb and middle fingers of the

right hand. The forefinger is not used in this trick.

The top of the hand should be on a line with the arm, and the jacket sleeve should hang limp and open under the arm. To perform the trick, simply snap the fingers, as though there was no coin at all. The coin will fly backward, up the sleeve. The performer must now "follow through" by showing the open hand on both sides, and then he simply drops his arm and the coin falls into his hand where it can be palmed and reproduced.

**TRICKS
YOU CAN
DO**

WITH DEADLY AIM...



Effect:

The magician points a pistol at his assistant's head. Another assistant stands to the side of the first one, holding an inflated balloon behind the first girl's head. The pistol is fired, the balloon bursts with a bang, and the first girl grabs her head and crumples to the stage.

Paraphernalia:

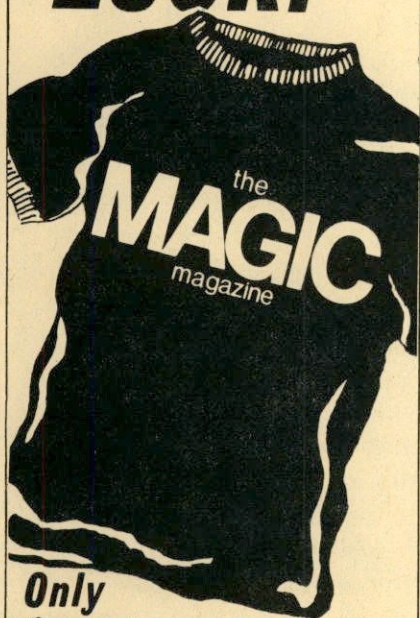
You need an inflated balloon, a small bit of cellophane tape, and a straight pin.

To Perform:

When you fire the gun, the second assistant simply touches the balloon with the pin which is taped to her fingernail. The balloon will burst, the first assistant falls "dead," then all get up to take a bow.

TRICKS YOU CAN DO

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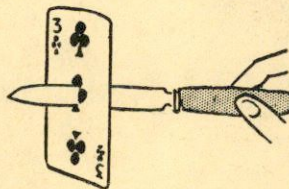
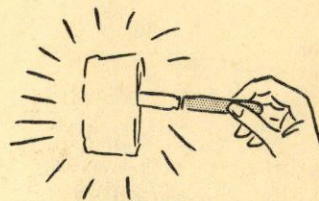
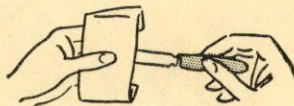
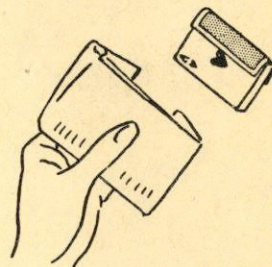
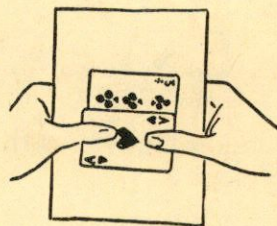
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State _____ Zip _____

FLASH CARD STAB



Effect:

A card is freely selected by a member of the audience and is returned to the deck. The deck is then wrapped in tissue paper, and forced on the blade of a knife, held by the volunteer. The magician touches a cigarette to the tissue which burst violently into a flash of flame, and all the cards but one fall to the floor. The remaining card is impaled on the knife blade and turns out to be the one selected.

Paraphernalia:

A standard deck of cards, a sharp kitchen knife with a

long blade, and one sheet of flash paper.

To Perform:

When the card is selected and returned to the deck, shuffle the deck to bring the selected card to the top. As you wrap the deck in the flash paper, bend the top card around so it wraps about the deck. Naturally, when the blade is forced through the deck, it will pierce this card and everything is now in readiness for you to touch off the paper.

TRICKS YOU CAN DO

THE WANDERING WAND AND ENVELOPES

Effect:

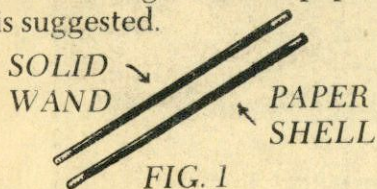
Two long envelopes are shown empty. A magic wand is placed in one, yet it mysteriously disappears and is found in the other envelope.

Paraphernalia:

1—A solid wand and a paper shell to match, Fig. 1. The shell is of such size that the solid wand will easily slip out and yet it fits fairly snugly around wand.

The shell can be easily made by wrapping a piece of paper around the wand and pasting the outer edge. The paper can be painted or lacquered the same color as wand. A black wand with white tips is suggested, for ease in making.

2—Two paper envelopes about two inches longer than length of wand, Fig. 2. The average wand is about 14 inches long. Envelope should be about three inches wide. A bright colored paper is suggested.



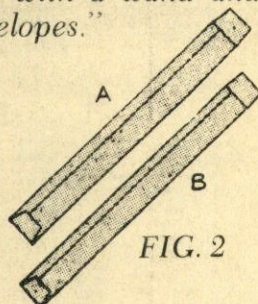
To Prepare:

Wand is placed in paper shell. To the audience, the wand looks unprepared.

Place on table near the two envelopes.

To Perform:

"This is a Chinese mystery with a wand and two envelopes."



Pick up wand (with shell) in right hand, and rap on table to show it is a solid wand. Pick up envelope A with left hand. Open the end of envelope with wand (and shell) and show the envelope to be empty.

"An empty envelope."

Hold envelope upright, Fig. 3, and allow the solid wand to slip quietly and secretly out of the paper shell. This is done with shell sticking halfway out of envelope. Place envelope with wand against some object so as to be in full view. Pick up envelope B with left hand.

"Same kind of an envelope."

Squeeze a bit to open so it can be casually shown empty.

"According to the ancient Chinese if this wooden wand is placed in this en-

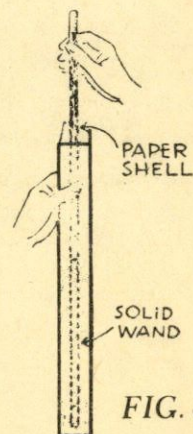
velope, it will suddenly disappear."

Place paper shell inside of envelope B, and close down the flap.

As you say the above words, roll up envelope from bottom and make a small roll of entire envelope. The paper shell will flatten and allow this. In this way you can use the envelope again. Or, if desired, envelope can be torn in half and then into a number of pieces as the paper shell tears with envelope.

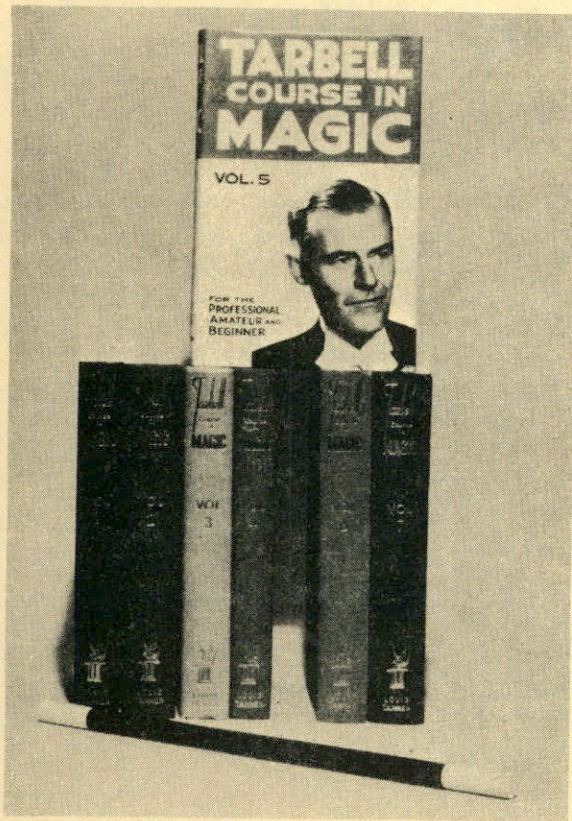
Put the remains of envelope B aside on table. Pick up envelope A and, reaching inside, produce the wand.

"And appear in this other envelope. Strange people these Chinese."



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TRICKS YOU CAN DO

COLOR-CHANGE CARDS

Effect:

Three cards are freely selected. They are returned, and the pack is shuffled by the performer.

Holding the pack face downwards in his right hand, the magician removes the top half portion, and turning it face upwards, asks the first chooser if the particular card cut at is his. He replies in the negative.

The lower half of the pack, still held face downwards, is now slowly passed over the face of this card, and it is seen to change into the first of the selected cards.

This movement is repeated, the first selected card changing into the second.

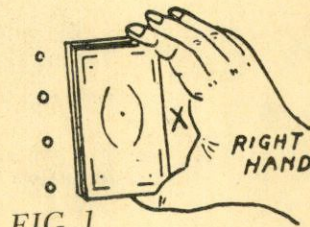
Finally, the second card, without any covering, instantly changes into the last one selected.

Method:

Have three cards selected and then replaced together in the centre of the pack in the order taken.

In the art of closing the pack, insert the little finger of the left hand under the first selected card, and bring them all to the bottom by the "two-handed" pass.

Now shuffle the pack without disturbing the three bottom cards, keeping the faces turned away from the audience during the shuffle.



The pack is now taken, back uppermost, in the right hand between the first finger and thumb at the right hand top and bottom corners, as shown.

Holding the pack in this position, the left hand approaches the right, back uppermost, and, placing the top joints of the four fingers and the tip of the thumb, divides the pack in half.

The top packet is turned face outwards, displaying the face of the card cut at.

At the same time the left side of the right hand packet (still held face downwards by the right thumb and forefinger) is placed on the fingertips of the left hand.

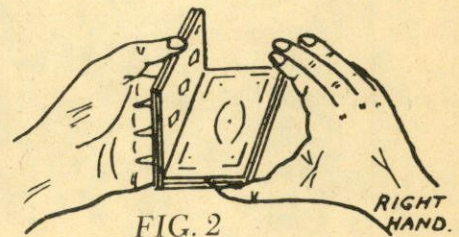
The chooser of the first card is now asked if the face card exposed is the one he selected to which question he replies "No."

Holding the two packets at right angles, the fingertips of the left hand exert a slight pressure on the bottom card of the right hand packet,

and the two portions are separated about a quarter of an inch.

As this is done, the pressure on the bottom card (which is the one first selected) will cause it to project a quarter of an inch over the left side of the right hand packet.

The top corner of this projecting card is immediately pushed between



the underside of the upright packet and the top joint of the left first finger, and held clipped in this position.

The right thumb and first finger now raise the bottom portion upwards, holding it in a position parallel with the floor, and, at the same time the left fingers bend inwards, raising the clipped card up and level with the face card of the left hand packet, in which position it is held and retained.

The right hand packet should at this point be level with the top side of the face card.

The two halves are now held at an angle of about forty-five degrees, and the right hand packet is slowly

passed downwards over the face of the left hand packet, disclosing finally the face of the card first selected.

The above moves are repeated for the change of the first chosen card into the second.

The instantaneous appearance of the last card selected makes an effective conclusion, and is accomplished as follows:

Having shown the second card, the hands and pack will again be in position.

The bottom card of the right hand packet (this will be the last one selected) is clipped between the upright packet and the left first finger as before.

Instead of the right hand raising up the portion it holds, the two packets are separated.

As soon as the gripped card is clear of the right hand packet, the left hand moves upwards, carrying its packet with it. At the same



moment, the left fingers bend upwards, raising the gripped card quickly and noiselessly up to the face of the left hand packet, disclosing the last card taken.

This last movement must be made rapidly. The second chosen card will appear to the audience to change visibly into the third one selected.



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Did you miss one or more of the early issues of THE MAGIC MAGAZINE? Because of the number of requests from readers, we are happy to say that back issues are now available in limited quantities and on a first-come, first-served basis. Prices are \$2.50 each.

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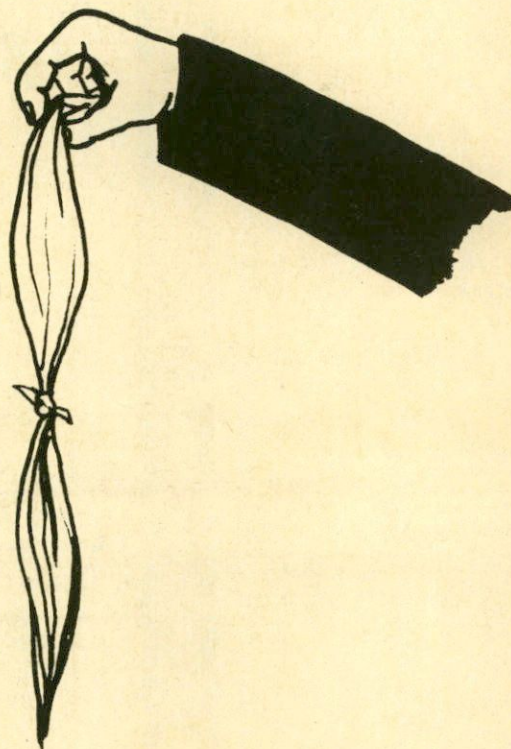


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TRICKS YOU CAN DO

SELF-KNOTTING SILKS



Effect:

Show two silks, each a different color, and wave them at either side of the body, holding one in each hand. Quickly take the corners of both silks in one hand, throw them into the air, and catch one of them as they fall to the ground. The silks have tied themselves together in mid air!

Paraphernalia:

You'll need a single rubber band.

To Perform:

Bind the rubber band tight-

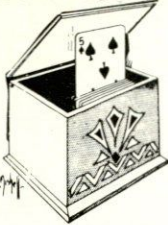
ly around the thumb, index and middle fingers of the right hand, just above the first joint of the index finger. Poke one end of the silk through the rubber band and the fingers.

After showing the silks to be truly separate, bring the hands together, and poke the second silk inside the rubber band with the first. Quickly throw the silks into the air, and catch them as they fall, holding onto one silk only. The bunched-up silks will conceal the rubber band, and look for all the world, like a genuine knot.

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This may be repeated with as many cards as desired. All cards are the ones originally selected - marked or signed if you like. No duplicate cards are used.

There are no threads or the like to worry about. This can be used right up close. Use any deck of cards. No sleights to get the cards to the top of the deck, etc. The chest is about 5x4x4 inches in size, in a mellow blue with white design. A top quality product.



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The prop of 1001 uses. Limited only by your imagination. A beautiful piece of equipment you will be proud to own. One of the many effects possible is — Magician shows pan empty, he breaks an egg into the pan, salt, pepper and finally a shot of lighter fluid are added to the contents, a match is dropped into the pan and it is seen to burst into flames, the cover is now placed into position to put out the flames. Immediately removing the cover, the pan is seen to contain two doves or a small rabbit, candy, or a cake that fills the pan, the load is the size of the pan.

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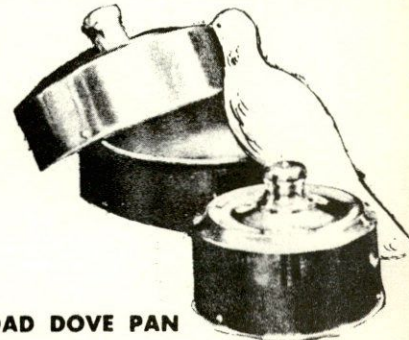
Same as above only after the first production is made lid is placed on table and you are loaded again, immediately a second surprise production is made.

NO. 428 - \$19.95 No. 412

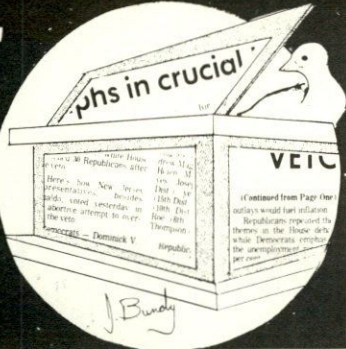
CHICK PAN

This is a miniature pan, designed exactly like the dove pan. 5" outside diameter, 4 1/2" high. Produce candy, cupcakes, a baby chick, cracker jack, rubber chicken, etc. Ohhhh SO CUTE

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The apparatus consists of a small box with lid, and each part of this box—sides, ends, top and bottom are wood frames, the openings covered with newspaper.

You put a dove into the box. For the take-apart feature, the lid is removed and pushed over arm, thus breaking the paper. Same procedure followed with other parts, and bottom pushed over head, thus proving in a most convincing manner that the livestock has vanished. Use any table: no drapes: no body holders. It will fool the best of them.

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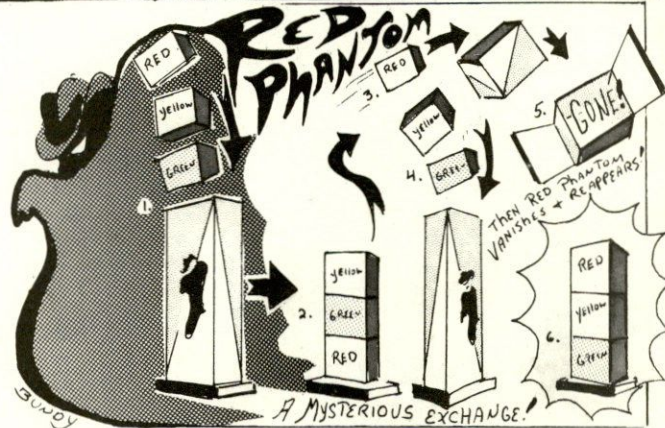


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Place a black record into it's record jacket. A red handkerchief is pushed through the center hole of the jacket. Pull the record out and the color changes to red to match the silk.

Another black record mysteriously changes to yellow, and a third changes to blue! The jacket is shown empty.

Three beautiful silk hanks, the records and the record jacket are supplied. Entirely self-contained



This tops the list. You are supplied with a tall, wooden base with a long wooden rod upon which rests three colored blocks. These blocks are Red, Yellow and Blue, and also has a large box with swinging doors at its front and rear.

Although there is just room enough for these blocks, one on top of the other, to fit on the wooden base, nevertheless the Red block (Red Phantom), placed on top of the three, successively appears at the bottom and in the center of the three blocks. And for a climax, this migratory block is placed in the box.

Both doors are opened, you see through the box, and as quickly as you can say "Abracadabra," the block has vanished from the box and appears in the wooden base. This is very colorful, well made, has eye appeal and is well recommended. This trick can be done immediately as it requires no sleights or intricate moves.

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Glorpy # 63

THE GERKULATING GHOST



Magician displays a beautifully patterned 24-inch SHEER SILK, which can be held up to the light before you do the effect. Then the corners are folded in, so that you have a small square or "Ghost Trap" in front of you. A perfectly flat trap we might add!

All of a sudden the center begins to rise slowly and then with a lot of action — it comes to life! Performer's hands are in full view and can be watched — nothing to see. Old Glorpy has his day — he kicks about and actually leaps up a full FIVE INCHES — and then just when everyone is ready to grab him, the sheer silk is shaken out — there's nothing there. Or as one of Glorpy's friends suggested, the magician can even blow it open to show it empty — not touching it in any way!

The handkerchief is completely self-contained. Nothing is added or taken away. It requires practically no skill and IS IMMEDIATELY READY TO PERFORM AGAIN. There are no angles.

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REAL! These are not the toy kind. Regulation size & design. Snap on quick! Come with 2 keys. Chrome plated.

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Here's a magic effect that's truly a miracle. You hold hanky up by corner, fondle it, talk to it and then command it to dance as you shake it a bit near the floor. Suddenly it floats up, jumps and starts to dance like mad. You can make it waltz, fox trot, rumba and even rock n' roll. Amusing, amazing, unbelievable! But wait! That's not all. While it is dancing you can even walk away from it, even down into audience, and it will continue to dance as if bewitched. Best of all it will dance according to the commands you give it. Especially entertaining when set to music. A big surprise. Very uncanny!

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A glass overflowing with sugar is shown. You can pour out some of the sugar and let them taste it. You then show a fancy metal tube and poke your wand through it to prove it is empty. The tube is placed over the glass. You then remove the tube and it is seen that the sugar has VANISHED and the glass is filled with delicious candy which may be passed out to the audience. With this device, you can also change a glass of tobacco into a glass of cigarettes and vanish a glass of milk. No skill required. Complete apparatus and instructions \$6.95

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DEVIL'S NEWSPAPER PRODUCTION. Newspaper is seen flat thing different. A small tent on any table. You pick it up, surrounded with lighted candles show all sides, then fold in half dies so entire tent is transparent and suddenly pull out large parent when flaps are opened loads of silks, objects, etc. And to prove there are no chances I mean a good size load. At for double compartments. Still finish, you fold flat and replace you close flaps and reach into on table. Can also be used to top and pull out a rabbit, vanish things, make transpositions, etc. Full secret, routine, etc. Secret & plans. This is great magic.

RAJAH MYSTERY TENT. Something different. A small tent on any table. You pick it up, surrounded with lighted candles show all sides, then fold in half dies so entire tent is transparent and suddenly pull out large parent when flaps are opened loads of silks, objects, etc. And to prove there are no chances I mean a good size load. At for double compartments. Still finish, you fold flat and replace you close flaps and reach into on table. Can also be used to top and pull out a rabbit, vanish things, make transpositions, etc. Full secret, routine, etc. Secret & plans. This is great magic.

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VANISHING QUARTER. Borrow a quarter. Place it under a hanky. Ask spectator to hold it over a glass of water and let it go. He does so and quarter hits bottom of glass with a loud clink. But when he removes hanky, his quarter is gone . . . vanished! Then you produce it from some other place. Every body thrills to this.

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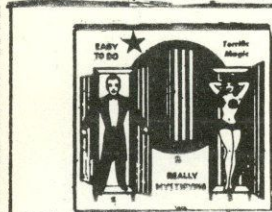
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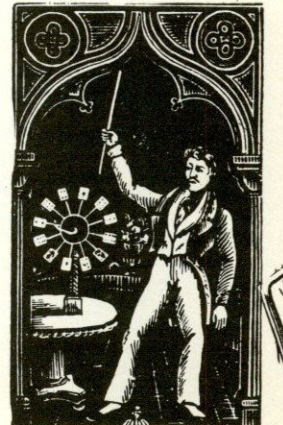
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WORDS FAIL TO DESCRIBE THE CLEVERNESS OF THIS MARVELOUS AND AMAZING WAND!

EFFECT . . . Magician displays a 14 1/2" long wand in gleaming black with white tips. Holding the wand with the finger tips of ONE HAND, he actually places the other end of the wand in his mouth and slowly swallows the wand until only 2 inches of the wand remain visible!! With 2 inches of the wand protruding from his mouth, he now shows both hands to be completely empty!! NOW, WITH ONE HAND, HE PULLS THE WAND OUT OF HIS MOUTH AND AGAIN DISPLAYS THE WAND!

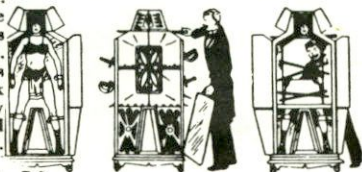
Magician then drapes an 18 inch silk hanky over the wand. (SILK IS PLACED ON THE WAND SO THE WAND IS VISIBLE AT ALL TIMES.) Now, holding the wand by each end with his finger tips, HE CAUSES THE WAND TO INSTANTLY AND VISIBLY VANISH, LEAVING ONLY THE SILK HANKY!! Hanky is then placed in the shirt or breast pocket, AND AGAIN THE HANDS ARE SHOWN TO BE COMPLETELY EMPTY!!

- It's Sensational! Nothing Added or Taken Away!
- No Pulls, Magnets, etc. It's a Complete New Principle in Vanishes!
- Self Contained and Mechanical! No Skill Required!
- Can be Carried in the Vest Pocket Ready to Work any Time or Place!
- Individually Boxed with Silk Hanky Included!
- This is All New!! Does Not Work on the Walsh Cone Principle!

869 PRICE \$3.95

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This was featured in the Great Thurston Show, and also a feature with Blackstone. Girl is shackled inside a cabinet with separate doors for head, body and legs. Metal plates are pushed through at neck and waistline. Upon opening the doors, the head and legs are seen but the body has vanished. Back panel is let down, permitting a clear view through the cabinet. Doors are again closed and when opened, the girl steps out unharmed. No mirrors are used.



-The Missing Torso

WORKSHOP PLANS \$1.00 No. S-52

Broom Illusion

This well-known sideshow effect is the one in which the girl is put into a trance and placed in a standing position on a platform. Two Brooms are now placed under her arm-pits. One broom is removed, leaving her suspended by one broom only. Her feet are then lifted until she is in a horizontal position where she remains suspended with the broom supporting her under one arm only. Finest quality

WORKSHOP PLANS \$1.50 No. S-53



Tricky Bottles \$12.50

A sure fire laugh getter! Two bottles and two covers are used. A spectator uses one set and you use the other. Both covers are shown empty and then placed over the bottles. They are tilted back and forth, the spectator following you every move. However, upon raising the covers, your bottle is always upright while the spectators is always upside down! This may be repeated as often as desired. As a climax, your bottle turns over in its cover quicker than they can say, "Blackstone." Complete with real glass bottles, covers, routine. A sure fire trick.



823

STREAMLINED HIPPY HOP RABBITS

NO. 429A



The ever popular theme with kids and grownups alike where are the rabbits? The fun of the chase and the excitement of the sucker switch at the end! Good fun, good magic!

Two cut out rabbit plaques on a wooden base, one black, one white, each with a wood cover. The covers are empty

Each rabbit now covered with his own cover, commanded to change places, first being turned around to apparently show the backs of the covers. Covers are lifted, the rabbits have changed places. After a few times, the audience calls you on the turning around. All now believe the rabbits are white on one side and black on the other. A bit more fun and you finally show them the back sides of the rabbits - YELLOW ON ONE AND RED ON THE OTHER! One of the greatest sucker tricks of all times, and this is a beautifully made outfit to do it with. Decorated in brilliant colors for good visibility.

PRICE: \$22.50

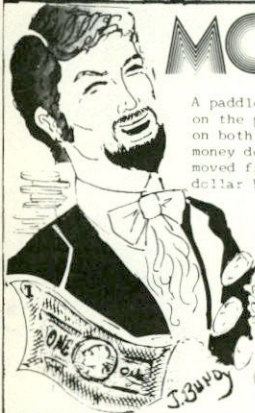
Ours is the only model made with DELUXE # 844 cut out rabbits-not square plaques Quality plus!

MONEY PADDLE \$2

A paddle as pictured is shown to be empty on both sides. A dime is placed on the paddle. Suddenly, the paddle is given a shake and there is now a dime on both sides! This is repeated with a second and third dime, each time the money doubling, until you end up with six dimes! Six dimes are visibly removed from the paddle, which is again shown empty (both sides). Shake-and a dollar bill appears, which is removed. Shake-and a \$100.00 bill appears! This is removed and the paddle is shown blank on both sides. At this point everyone will ask "How did you do that?"-Shake paddle and a mirror appears-"It's all done with mirrors!", EVERYTHING IS COMPLETELY EXAMINABLE! (Money not included).

ORDER NO. 868

sold else where for \$5.00 NOW only \$2.00



\$3.75

THE COLOR CHANGING ROPE

When we first showed this "Lightning fast," "self-working" trick to the boys at our store, no one could believe it. Just imagine-you, the magician step forward displaying a length of white rope between your fingers. Then instantly, faster than your eyes can follow, the rope changes color to a brilliant red!

The Zanadu Color Changing Rope is a self-working illusion. The rope itself performs the lightning fast color change without the rope ever leaving the audience's sight and without any cover whatsoever!

This fantastic effect has been so popular that we've been just flooded with requests for more.

Don't miss your chance to present something new and different in your act.

CHEN-LEE WATER SUSPENSION

This is a wonderfully puzzling parlor or stage illusion so low priced as to defy belief. A bright yellow metal cylinder with red and black Chinese figures



is shown, then held in one hand while the other pours a glass of water into it - but not through it! The water stays in the bottomless cylinder! Then a silk is pushed through the cylinder and comes out dry! The water has vanished - until any empty glass is pushed up through the cylinder, emerging from the top filled with water! Three startling effects in one. Oh, yes, about that low price; would you believe \$5.95 What a buy! # 830



MYSTERIOUS EGG PRODUCTION. Produce egg after egg from folds of empty handkerchief. Then more eggs. All of these are poured one after another into a hat. Now for a climax you throw contents of hat out to audience and believe it or not, all eggs have vanished!!!

No. S3 50¢



CIGARETTES FROM EVERYWHERE. Famous trick done by magicians. Now you can do this too! Show hands empty, then pluck an endless supply of cigarettes right out of the air. As many as you wish - even hundreds! Keep throwing them in a hat. Still later - hat is empty! Where did cigarettes all come from and where did they go? This is nice

No. 58A 75¢

SPONGE BALL ROUTINE

No. 471

A great many surprising magical effects can be performed with our sponge rubber balls. Have a spectator point to any one of two rubber balls. Pick up that ball, give it to the spectator, and tell him to hold it in his hand. You pick up the remaining ball, and apparently hold it in your hand. With your other hand, you reach into your pocket, take out a small magician's wand, then wave it over the spectator's hand and also over your hand. When the hands are opened, the spectator is holding TWO balls and your ball has vanished.

Another effect is to show 3 balls, visibly place 2 of them in your empty hand and one into your pocket. When your hand is opened, there are 3 balls!

Price includes 4 sponge balls, and instructions. Marvellous value!



Everything complete \$2.00

CANDLE THRU ARM ILLUSION No. 439

This illusion is fast becoming the most popular of any of the "penetration" tricks, because a burning candle is used instead of the usual sword or knife blade.

A metal tube through which you have pushed a candle is shown, the candle removed, and the arm placed into the tube. Candle is then lit, and pushed right through the sides of the tube and arm, coming out the top, still lit!

An impressive trick your audiences will remember longer than any part of your show. Large enough for big audiences, but can be used close-up with equal effectiveness.



DELUXE MODEL \$12.95

CRAZY SPOTS \$1.95

Two hinged flaps are shown with a different coloured spot on each. The flaps are closed, and when opened again the spots are seen to have changed to two entirely different colours! The plaques are closed and reopened once more and one spot has changed colour again! Then the plaques are handed out for examination.

Well made apparatus and a very cute item for the pocket.

58

Spooks Alive!



IMAGINE BEING ABLE TO DO A DANCING HANDKERCHIEF ROUTINE CLOSE UP AND WITHOUT THREADS! SPOOKS ALIVE MAKES THIS POSSIBLE!

Yes, you can borrow a pocket handkerchief, tie a knot in one corner, and it COMES ALIVE!

It will stand on end, turn sideways, stand out right in mid-air, shoot up above your head, WIGGLE FURIOUSLY AS IF IT IS ALIVE AND WANTS TO GO PLACES! Then, all of a sudden, it goes limp and lays down as if dead!

Pick it up, and, as you hand it back to its owner, it comes to life again and wiggles back and forth as they take it!

This can be a real highlight in your apparently impromptu demonstrations.

This is visible action magic which will be talked about after the show is over. There are no threads and you can work it close up. A very clever gadget is the secret.

PRICE... A LOW... \$3.50

No. 65

CHINESE LINKING RINGS

Dozens of Amazing Feats

THE FAVORITE TRICK OF ALL MAGICIANS!

One of the most amazing feats of ancient and modern magic! It continues to mystify intelligent audiences year after year. Few if any have ever been able to detect the amazing secret of these Linking Rings. *The closer they watch, the less they see!* You can even pass the Rings out for inspection from time to time. Clever? Say! They'll all talk about your skill and cunning for months after. *Yes! It's a sensation every time.*

Baffling! Mysterious! Astonishing!

Briefly, the effect of the trick is that a set of rings after being inspected are mysteriously linked and released in many varied combinations. One moment they're all linked into a long chain. Then suddenly they all separate and become single rings again. If anyone thinks they can do it, invite 'em to try. Rings only behave for you! What is the *strange secret?* Why do the Rings refuse to perform for others?

No #120 CHINESE LINKING RINGS. 3 1/2 Inch Size \$3.98
 No #225 LARGE PROFESSIONAL. 5 Inch Size.. \$4.98
SET OF 8 - 8 INCH RINGS \$19.50

Due to the heavy weight of these rings (they are well made of solid steel) We must ask that you add 60¢ extra in addition to our normal postage charges.

VANISHING WHISKEY GLASS

Anyone can do it

Audience may sit anywhere - and still be fooled!




An ordinary whiskey glass containing any kind of liquid is held in full view on palm of hand and the other hand covers glass. Both hands are squeezed together, hands immediately opened. **THE GLASS OF LIQUID HAS GONE!** Disappeared as clean as a whistle. Both hands are shown positively empty.

Now, here is another surprising feature. **THE SAME GLASS**, not a duplicate, is produced from behind knee or from spectator or anywhere your fancy dictates. **DO IT AGAIN.** There is no get-ready preparation. We guarantee this to be as stated.

Vanishing Whiskey Glass. Price \$1.95

No. 173

"Flash" Paper



FIRE FROM YOUR FINGERTIPS. Hottest trick in years! Thousands of joke, magic & trick uses. "Flash Paper" breaks in brilliant flash of flame when touched by lighted cigarette, match-head after being blown out or hot object. A small piece crumpled in ash tray is terrific joke.

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Flames from fingertips No. J-16

DRAGON'S BREATH

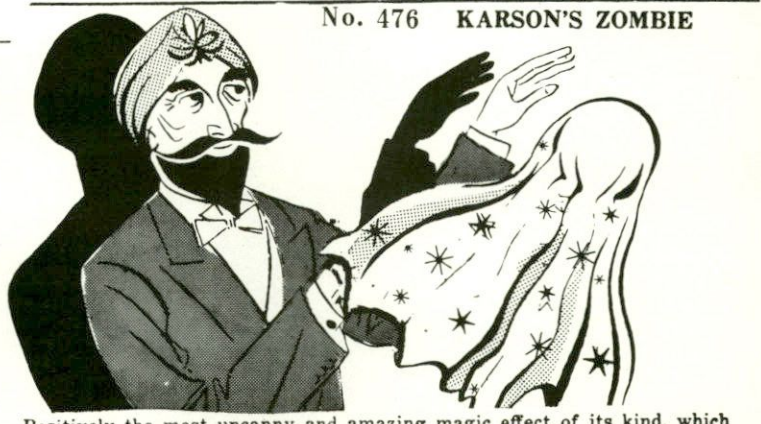


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\$1.95 Special 6 for \$9.95

No. 476 KARSON'S ZOMBIE



Positively the most uncanny and amazing magic effect of its kind, which has taken the magic world by storm and is the most talked of effect of the past decade.

The magician weaves a strange and fantastic story about zombies. He tells about a mystic silver sphere that these zombies must have about them day and night, about the ghostly and radiant power that this ball has locked within itself; and that this amazing sphere gives the zombie another form of life after he or she is dead.

He tells the audience that should this ball come in contact with the performer or any member of the audience while it is radiating this mysterious influence that they, too, would become zombies—and thus he will control it with a piece of cloth.

The ball is on his table, a silver ball, about 4 inches in diameter, like a mirror it reflects the many lights about it. The cloth is shown on both sides, then placed over the ball, the magician still holding two ends of the cloth.

Slowly and unbelievably the form of the ball rises, taking the cloth with it — it rises up and up, until it is clear of the table. Then it floats away from the table, under the cloth, and now it sinks down out of sight leaving the cloth in performer's hand; but, wait, it now floats up and into view, toward the performer, then toward the audience, taking the cloth with it—up and up until the cloth is almost out of the performer's reach. Finally, the ball slowly descends to the table, the cloth is removed, the ball is now inert and placed on it base.

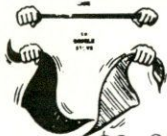
Willard S. Smith, writing for the Linking Rings, says: "We have read the raves about Karson's Zombie, but had never seen it worked until Joe did it for us across the counter. One of our favorite effects is the floating ball, so it isn't strange we were fascinated as the silver sphered Zombie rose from the table, floated high in the air, back again, suddenly vanished only to reappear under the foulard. Here is a trick that will never die. It will live to become one of the classics of magic. Yes, we bought it . . . it is a trick you enjoy doing in front of the mirror."

We would like to have you know some facts. We urge you to take every statement for its full value. There are no threads used. This is a one-man stunt, two people are NOT needed. The performer has absolute control over the ball at all times. The cloth is unprepared. (see below for cloth)

Price, Ball and complete instructions, no cloth \$12.50

Beautiful cloth for ZOMBIE - Deluxe 32" cloth - #29 - \$5.95. Super Deluxe-sparkling-DRAGON cloth-\$12.50-#26. Want some great ideas for your Zombie? Floating Ball Magic Book has Fantastic ideas that will amaze any audience. Price-only \$2.95

No. 814 **VANISHING CANE** PLASTIC MODEL



The magician steps forward on the stage twirling a black cane between the fingers. Then he taps on the floor to prove it solid. Holding the cane with both hands, one on each end, it instantly changes into two 24 inch silks or four 18 inch silks. It may be done surrounded very close to the audience. Cane, cap and instructions.

\$9.95

Silks make it easier to do this trick. You can use two or four 18" silks — price \$1.75 each — or two 24" silks — price \$2.95 each. Choice of any colors SPECIAL — 2 silks — 24" — black and white (perfect to change black & white cane to) — Both for \$4.50 (reg. \$5.90).

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No. 151 Multiplying Billiard Balls. Price **ONLY \$1.00**



#119 **CHINESE RICE BOWLS**

This is a smaller edition of the large stage-size trick. The effect is the same: Bowls shown empty and one filled with rice, other bowl placed over this and rice doubles in quantity. Rice is leveled off, and other empty bowl placed over it again. This time when top bowl is removed, rice has vanished and in its place bowl is filled to the brim with water. Use salt, tobacco, sugar, or coffee instead of rice. A fine little effect and yours for only \$1.95

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No. J-39

SUPER GLASS PENETRATION



Never before — never again a trick like this! Most baffling — most outstanding solid thru solid mystery I have ever seen! Truly a mechanical genius! Cards are placed on both sides of a solid plate of glass set within a frame. An ordinary pencil is then passed right thru both cards and the glass! It actually passes thru everything in full sight of everyone! Frame and cards can be examined before & after. I defy anyone to discover how it is done!

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YES! A CLEAR CRYSTAL BOWL OF FIRE FROM UNDER AN EMPTY FOULARD!



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No. 475 PRICE... A LOW... \$6.50



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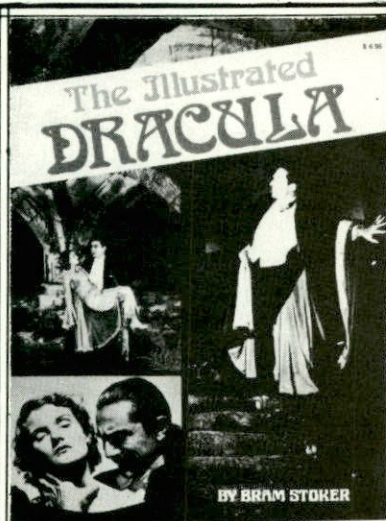
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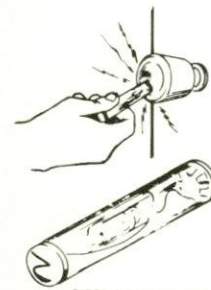


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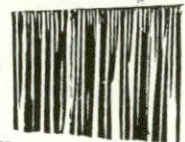


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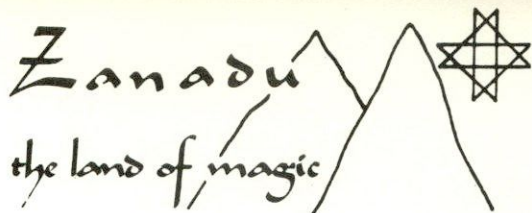
Have you ever wondered about those escape artists? Art Kahn, President of Zanadu, tested this one at a police station, opening and closing police handcuffs while the cops were telling him how foolproof their handcuffs were! We provide the cuffs and complete routine, along with the special gimmick for only.....\$7.50

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Forget about all the others. This one is new and different! You show both hands to be empty, suddenly a large-diameter ball appears at your fingertips. The ball then floats mysteriously between your open hands! Complete with all instructions for only\$3.50

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Using the power of your mind (and our secret "gimmick") you can mystically cause spoons or keys to bend before the eyes of your audience. This one has even baffled magicians, let alone scientists! Only.....\$3.75



What's the difference between a professional stage magician's act and your own? Probably, it's the stage-size illusions that the professional uses. But those big, expensive illusions are not expensive any longer. ZANADU saves you money! Now you can buy your favorite illusions in easy-to-build kit form. All parts are precut and drilled for easy assembly, following the clear, well-illustrated step-by-step instructions. Build them yourself and save a whopping 70% or more!

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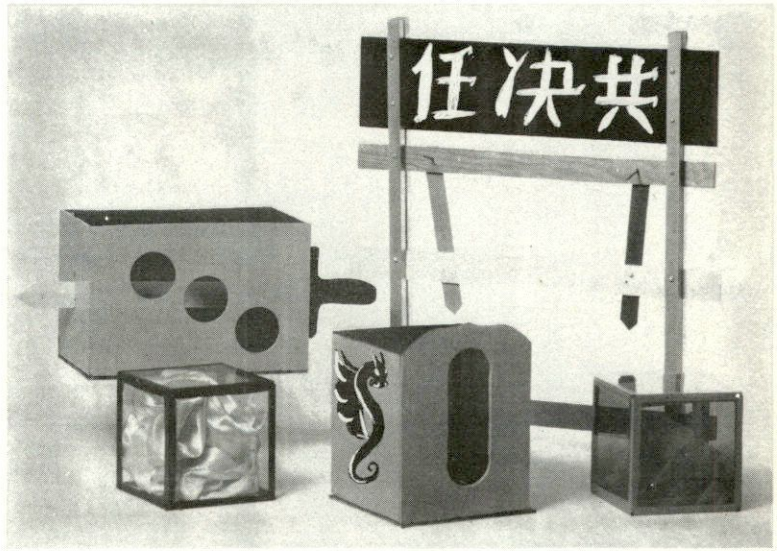
A brand-new illusion, exclusively Zanadu's. No sleights required. A black plastic box is shown on all sides. Suddenly, at the magician's command, the black box becomes crystal clear to reveal its contents. No fakes, sleights or flashing. Complete kit including all parts and instructions only.....\$10.00

SQUARED CIRCLE.

An empty box and shiny tube are show. From them, you can produce masses of silks, flowers, livestock—anything at all! This illusion almost works itself, it's so simple! Leaves audiences totally baffled. Complete kit with all hardware, materials and instructions, only.....\$12.00

KRYSTAL KUBE

A clear Lucite box, 216 cubic inches in size, is shown to be completely empty. While holding the cube in full view of the audience, it suddenly is jam packed with silks or flowers! A beautiful effect, full stage size. All materials furnished in kit form with detailed instructions, only.....\$10.00



SWORD BOX

You show a completely empty box, place the screen inside to conceal the action, then run a sword through the rabbit or dove or other load that you placed inside the box. Remove the screen and the audience sees the sword going through the box—the load has vanished! Replace the screen, remove the sword, and when the screen is removed again, the rabbit or dove reappears unharmed. A beautiful effect in kit form for only.....\$13.00

TEMPLE GATE

The gate of a ZANADU temple is shown, then covered with a sheet of ordinary newspaper. Magician tears through the paper to produce a large number of colorful silks or other load materials. Easy to assemble kit complete for only.....\$13.00

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SPONGE BALLS
continued from page 38

Look around, and say: "How many this time?" No matter what they say, Ring The Bell, show three balls. Then say: "Is anybody paying attention?"

Repeat the effect. This time *add the small ball* to the second ball placed into your left hand. Put the third ball in your coat pocket and get another *small ball in pinch palm position*. (Take your time.)

Look around, and say, "Now! How many?" (Have individual spectators guess) after they are all attention, Ring The Bell, open your hand slowly and say: "No. Two and a 'half'." (This gets a good laugh every time, so build it up before ringing the bell and opening your hand, showing two and a "half" balls.)

Say: "I'm glad you are all paying attention." And this time, one small ball in the hand (put small ball in left hand) one large ball *add the small ball from the pinch palm* in the hand, and the other large ball in the pocket, leave large ball in pocket and get *third and last small ball in pinch palm*, ring the bell, open hand and say: "The Big Bad Wolf and the Two Little Pigs," and let them roll onto the table.

Then continue: "One little pig" (put in left hand) "Two little pigs" (add small ball pinched palmed in hand to the second small ball and place in hand). "And the Big Bad Wolf we will put back in his cave." Pick up large ball and put into coat pocket, and *get finger tip onto second finger* and bring out the hand.

Ask, "How many pigs should there be?" Whatever the answer, ring the bell, open your hand, and allow the three little pigs to roll onto the table. Special attention—your finger, while "ringing the bell," is on your left wrist, *leave it there as you open your hand* and allow the three balls to roll onto the table. As they start to roll out of your hand, bring the first right finger from the wrist, over the left open palm. After the balls have fallen onto the table, *close the left hand*, turning it toward your body, *at the same time* extend your second finger (with the tip) allowing the closing left hand to withdraw the fingertip off the second finger...right hand is drawn away from left hand and points to the three little pigs on the table. If the swing is made right, the fin-

gers of right hand will be toward the ceiling. *Left closed and right open*.

Continue: "This little pig went to market" (pick up first small ball between the second finger and thumb of right hand, and put into closed left fist, *into tip*) "And the second little pig we will send along with him to keep him company" (pick up second small ball and push into finger tip with second finger, *withdraw finger with finger tip*) "And the third little pig wee-weed all the way home." (Pick up third small sponge ball, and put into your coat pocket, *leaving the finger tip*.)

Ask: "How many pigs went to market?" Ring the bell, show hand empty.

Then say "I'll bet The Big Bad Wolf had something to do with it," as you take your bow. ●



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HANDKERCHIEF VANISHER
This clever device enables the magician to take a handkerchief, poke it into his left hand and when the hand is opened, the handkerchief is gone. Both hands are then shown on both sides. A simple effect. Absolutely no skill required and can be done immediately.



\$1.50

FINGER CHOPPER

You can prove that when the blade goes DOWN it will cut any object placed in the center and bottom holes. This is demonstrated with a SLICE OF CARROT AND A CIGARETTE. BLADE CUTS BOTH! A spectator is now invited to place his finger through the center hole. You then force the blade down THROUGH the finger and the cigarette in bottom hole is CUT IN HALF but the finger is not even touched. A foolproof trick!

THE MYSTIC CORD PILLARS



A superior pocket trick. You, or a spectator, pull a cord back and forth through two plastic pillars

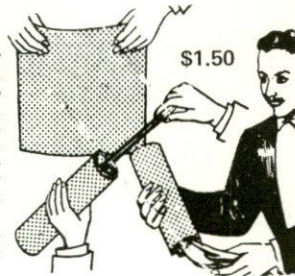


MAGICAL COIN BLOCK

This easy to do trick will amaze your friends. Place a penny on a table, cover it with the block. Remove the block, and the penny has changed into a dime! You can also make a coin vanish with this clever piece of apparatus. The block can be examined.

SILK PRODUCTION TUBE

A very popular trick! Performer shows a piece of black cardboard on both sides. He then rolls it into the shape of a tube. His hands are shown on both sides to prove he is not "palming" anything. He then pokes his wand into the tube and produces two colorful silks. Simple to perform and very effective. Complete instructions, tube and 2 small silks furnished. Use your wand or we can supply a handsome wooden wand with white tips for.

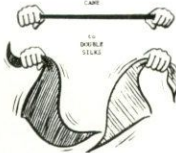


\$1.50

which are joined together at the opposite end. Then a knife is inserted between the pillars and the pillars separated to show the cord has been completely severed. The pillars are put together again and the cord still can be pulled back and forth, for you have magically restored it. Can be done repeatedly. No skill required.

CRAZY SPOTS \$2.00

A clever pocket trick that you will have a lot of fun with. It's entertaining for any group. Two hinged panels, each with a large different colored spot in the center, are shown. When the panels are closed together, then opened again, it is seen that the spots have not only changed places, but one spot has changed color; then both spots are the same color. Your audience think they're "seeing" things! It's great for a vision testing gag. Self-contained and no skill. And it's small enough to fit in the palm of your hand.



ULTRA MENTAL DECK \$2.50

This famous deck has taken its place among the classics of card magic. One of the effects is to place the full deck of cards on the table and state that you reversed ONE card in that deck. Have a spectator name ANY CARD. Pick up the cards, fan them, faces up, and you finally come to one card and one card ONLY that is reversed. This proves to be the card named by the spectator! Remember, spectator has a FREE CHOICE and may name any one of the 52 cards in the deck, and that is the only card which is found to be reversed. Complete with deck, and instructions for several other unusual effects.



VANISHING CANE \$7.50

The magician steps forward on the stage twirling a black cane between the fingers. Then he taps on the floor to prove it is solid. Holding the cane with both hands, one on each end, it instantly changes into two very close to the audience. Cane, cap and Instructions.

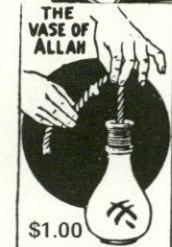
THE SHRINKING BALL \$1.00

EFFECT: A one inch red plastic ball is held in the palm of the right hand and casually rolled into the left hand. A miniature wand is taken from the right hand pocket and passed over the left fist. Upon opening the left hand the ball is found to have shrunk to one-quarter inch.



THE MASTER KEY \$2.50

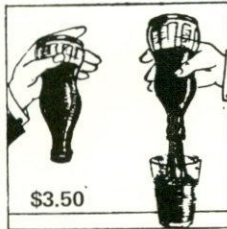
A ring is borrowed and the performer places it secretly on the MASTER KEY, as shown in the illustration. It is impossible for spectators to remove the ring from the key. They wonder how you ever put it on! When they give up, you easily remove the ring. Excellent pocket trick! Each key is precision made from brass. A pocket trick of lasting quality.



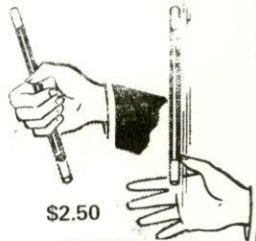
THE VASE OF ALLAH

A colorful vase is offered for examination. Performer then places a piece of rope in the vase, holds the rope in the air, but the vase remains suspended. Both vase and rope can again be examined. A really clever trick, easy to do and will mystify any audience. Spectator tries to do it but fails.

HYDROCOKE
The cap is removed from a full bottle of Coca Cola. The bottle is turned upside-down but not a drop flows out. But when performer places a glass underneath bottle, the liquid immediately gushes out. However, when glass is removed, liquid STOPS flowing. Back goes the glass and liquid pours again. Performer has full control at all times. A humorous effect!



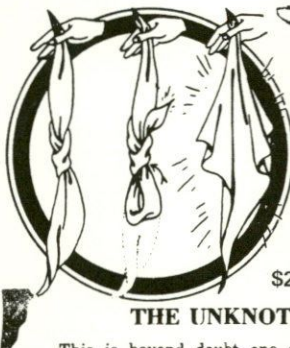
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THE MONEY MAKER

This is sensational! Insert a blank piece of paper into the machine, turn the knob . . . and from the opposite side . . . OUT COMES A REAL DOLLAR BILL! Insert the dollar and it changes to a \$5.00 Bill, then the \$5.00 changes to \$10.00. No skill required. Pocket size . . . made of plastic. Will create fun and mystery!

A beautiful 14 inch plastic wand with white tips and black center. Can be used as a regular wand but it's also full of tricks, 5 of them. For instance, while holding wand, it suddenly starts RISING in your hand. It can be made to JUMP out of your hand. Can also be used to produce a silk, etc. Excellent value.



THE UNKNOTTING SILK

This is beyond doubt one of the spookiest effects in silk magic. A knot is tied in the center of an 18" silk, in view of the audience, as shown in the first illustration. Holding the silk at arm's length, the audience sees it untie itself right in front of their eyes! This uncanny, "creepy" effect is really easy to do when you know the secret. Furnished with illustrated routine and an 18" silk.



E-Z EGG BAG

One of most popular tricks in magic! A bag is shown empty, but the magician places his hand inside and produces an egg. Many other comedy effects are explained in the routine which we furnish, together with the bag and solid egg.

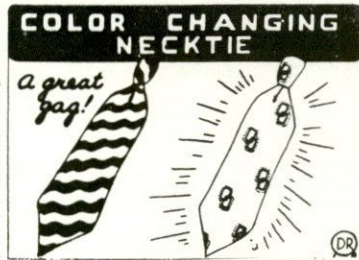


VIOLET THE SKUNK PUPPET

This is a finely made skunk hand puppet. She looks alive. She acts alive. Her life is in your hands. Routine included shows how the skunk can pick a selected card from a deck of cards. Very funny when the magician guesses the card and a skunk guesses right.



\$6.50



COLOR CHANGING NECKTIE

You wear a "crazy" colored tie that is bound to attract attention. Pass your hand over it . . . and in a split second, it CHANGES into a conservative tie! Do it anytime! No threads, strings or wires used in this method. You get "mad" because someone doesn't know your tie is so being a magician, you CHANGE the color immediately! Recommended for M.C.'s, comedians, etc.



SWAMI MIND READING CARD

A new sensational mind reading effect! From a deck of 52 cards, a spectator selects one card and places it in his pocket. Magician then shows a large card with picture of the SWAMI and explains that the Swami had his eyes CUT OUT by enemies who were jealous of his magical powers. However, the Swami still retained his magical powers and to prove this, when a SECONd specta- tor looks through the eyes of the SWAMI, the instantly and correctly announces the name of the selected card. Complete with deck of cards.



PRESTO COIN VANISH

A splendid trick that looks like sleight of hand but is easy to do. Performer places a half dollar size coin on his leg, and covers it with a fold of the trousers. When the fold is opened, presto, the coin has vanished! Performer then produces the coin from his pocket and offers it for examination.



\$2.00

5 ROUTINES with RUBBER EGGS

INCLUDING 3 RUBBER EGGS!

5 ROUTINES WITH RUBBER EGGS

The five different routines are for Comedy as well as Magical effects. All easy to do! The three rubber eggs look REAL and compress into small space.....

MAGIC WATER JUG \$1.00

NEVER SEEMS TO RUN DRY

A Smaller version of the Six Shot Lota Bowl. Stands about 4" High and holds an amazing load relative to its size. You empty it over and over but it never seems to run dry.

THE VERNET FLOWER HOLDER \$10.50

The perfect, opening effect or finale... A magician's dream come true!!! Instantaneously produce two dozen flowers from the fingertips! It happens with two exquisitely-engineered fleshtone gimmicks, one for each hand. Lightweight, indestructible, and noiseless. With specially designed tiny thumb-moistening pads for smooth production. Virtually invisible gimmickry! Includes right and left hand holders, 20 brightly-colored ultra-thin flowers with plastic leaves, 4 special flowers with fleshtone leaves, water container, photo-illustrated instructions, plastic case....



SILK SERENADE

Pleasing to behold. Smooth as a Silk Serenade...

Place a black record into it's record jacket. A red handkerchief is pushed through the center hole of the jacket. Pull the record out and the color changes to red to match the silk.

Another black record mysteriously changes to yellow, and a third changes to blue! The jacket is shown empty.

Three beautiful silk hanks, the records and the record jacket are supplied. Entirely self-contained..... \$5.00



\$2.00

MYSTERY PADDLE

A principle never before used in a paddle trick makes a variety of tricks possible. A coin placed on an attractive plastic paddle is caused to vanish, re-appear, change from heads to tails, or change to another coin. Coin removed and placed in pocket, instantly re-appears on paddle. You'll like this one, for only \$1.75—



FLOWER IN BUTTONHOLE \$1.00



Here's a good opening number! While both hands may be in his pockets, suddenly a beautiful flower magically appears in the performer's buttonhole. A popular effect.

\$2.00



SNAKE SURPRISE BOX

When the performer opens this beautiful 5" x 3" x 3" leatherette box, it is empty. The box is then opened by a spectator. Out pops a thick 20" long green snake making a squeaking sound. A startling, surprising magic trick & joke.

VANISHING WHISKEY GLASS

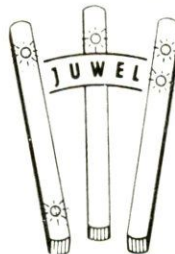
A sensational trick that is easy to do. You show a real glass, filled with whiskey or other liquid. Place glass on hand, cover it with other hand, and immediately THE GLASS and LIQUID have VANISHED. Complete

\$1.50



FOUR THIMBLES \$1.00

The art of making a thimble appear and vanish is fascinating. These thimbles are easy to work with because they are made specifically for the performer of Magic Tricks. Four thimbles are given with a complete set of instructions for performing and manipulating the thimbles. It is possible to do some amazing magic after a little practice.



HOPPING DIAMONDS \$1.50

A set of three plastic rods with inset sparkling jewels. The diamonds appear, disappear and change color. One of the finest existing pocket tricks. The variations are limited only by your imagination. Each set is packed in its own plastic case. Complete instructions, three rods and case.

SLICKO

A large glass tumbler is shown, then you turn it upside down to prove it is empty. You then fill the glass with water or milk. All this is done right in front of the audience. You then take a long knife, place it into the glass, hold the handle of the knife, lift the handle and glass is suspended



\$1.50

PHOTO-MAGIC PADDLE



\$1.00

A nifty pocket trick you can do with a borrowed deck of cards. A white plastic paddle is shown to be blank on both sides. You next show an empty envelope, on the outside of which is printed "MAGIC PHOTO DEVELOPER." The paddle is placed into the envelope and held by a spectator. A card is now "freely" chosen from the deck by the spectator. When the paddle is removed from the envelope a miniature photograph of the selected card has magically appeared on it. Furnished complete with envelope, 2 paddles and instructions. Also included is a manuscript, "Five E-Z Methods FOR FORCING A CARD." All for only.....

MONEY CHANGER

Borrow a \$5.00 bill. Place it inside an empty tube. Show that the tube is empty. Press the tube flat as the audience watches. You have changed the \$5.00 bill to a \$1.00 bill, or make the money disappear \$1.00



\$1.25 CHINESE RICE BOWLS

This is a smaller edition of the large stage-size trick. The effect is the same. Bowls shown empty and one filled with rice, other bowl placed over this and rice doubles in quantity. Rice is leveled off, and other empty bowl placed over it again. This time when top bowl is removed, rice has vanished and in its place bowl is filled to the brim with water. Use salt, tobacco, sugar, or coffee instead of rice.

SUCKER (SLIDING) DIE BOX

Performer shows a handsome wooden box with four doors, two in front and two doors on top. In the box is seen a large wooden die. A man's hat is borrowed, the die is removed from box and placed into the hat. On second thought, magician removes die from hat and places it back again into the box. He then commands the die to disappear and shows the box to be empty by opening one of the doors. He closes the door, shifts the box towards LEFT side and a click is clearly heard. Audience shouts for the left door to be opened but when this is done, it is seen to be empty. This is repeated with the RIGHT door, again a loud click is heard and finally, at the height of the excitement, ALL FOUR DOORS are opened and the box is EMPTY. As a surprise finish, the hat is turned over and THERE is the die! A fine trick with great comedy possibilities. Easy to do!



\$25.00

\$1.00

MIKO

Six cards are shuffled and placed face down on the table. One card is selected. The victim is handed a dice to roll. The numbers on the dice are to indicate what the card on the table is, that no one has seen as yet. THEN SOMETHING FUNNY HAPPENS—the victim is willing to bet that you won't be able to produce a card according to his figures. Strange to say, the magician always can, and when the victim sees the card, it is like getting hit with a cyclone, first he looks, then he smiles and then breaks into loud laughter. The funniest card trick ever invented. You get six special cards, a dice, and complete instructions

WONDER BLOCKS

Three small enameled wooden blocks are shown, which are placed into a tube in the following order, blue, white and red. On removing the blocks, they have changed their colors to red, white and blue. Other amazing effects possible. Easy to do \$1.00

CLIPPER

A narrow strip of newspaper is cut in half, then the magician blows his "magic breath" on the cut ends and the paper is instantly restored to ONE piece. Each strip can be cut and restored about 10 times. Ten strips included and illustrated instructions. This trick won first prize at a magicians' convention \$1.00



Magic Screw

\$1.50

Try to get the ring off! The trick is to take the nut off and remove the ring. Almost impossible to do unless you know the secret. Startling—mystifying—bewildering. No skill necessary. Precision made!



\$1.00

JIFFY COIN TRICK

A spectator's MARKED coin (for identification) is placed into the magician's pocket, when immediately he produces a round metal container, held together by rubber bands. When opened, another metal container with rubber bands is found. When this is opened, it contains a sealed cloth bag, in which is found the MARKED coin. Terrible

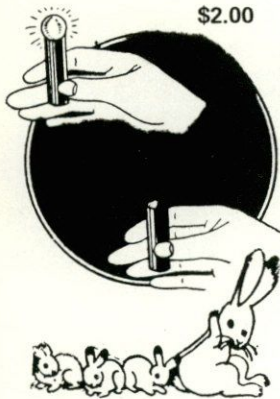
ODD BALL

A three-fourths inch colored ball is seen threaded on a cord. Ball is placed inside a two-toned plastic box with a clear top so ball is visible at all times. Cord is tied around the box and box is held by the spectator. THEN — LIKE REAL MAGIC — THE BALL VISIBLY ESCAPES FROM THE TIED CORD AND ALL CAN BE EXAMINED!
• No Skill Required • Can Be Worked Surrounded • Good Clever Magic. RETAIL \$1.50

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Coupon on page 63



\$2.00

STEEL BALL AND TUBE

A brass tube and solid steel ball are offered for examination. The ball is LARGER than the diameter of the tube, but the magician causes the ball to sink INTO the tube and rise again. Of course, should a spectator try, he finds it impossible as the ball remains on top of the tube. A splendid pocket trick

"MULTIPLYING RABBITS" \$.75

A very funny pocket trick! Two sponge rubber rabbits are shown, Mama Rabbit and Papa Rabbit. They are both placed in a spectator's hand. When he opens his hand, in addition to Mama Rabbit and Papa Rabbit, there are four little baby rabbits. Instruction for other effects included! This trick requires a little sleight of hand

DELUXE COIN SLIDE \$1.00

A New and larger model in plastic. Now you can turn a stack of quarters into nickels or into aspirins, etc. A beautiful pocket trick ready to be performed any time. Spectator can put a nickel into case, push it in, pull it out again, and the nickel has turned into a quarter. Many other effects are possible such as vanishing coins, turning upside down, changing coins in stack of coins, etc.



\$2.00

MIRROR GLASS

With the aid of this glass, you can vanish, produce or exchange many articles such as handkerchiefs, flags, ropes, etc. Very useful in combination with other tricks. With each glass, we include Grant's "26 Tricks with a Mirror Glass."

\$2.50 FLOATING GLASS

Whether you are a professional or amateur magician, you will be thrilled with this fantastic effect. A glass filled with milk, first clings to your finger tips, then actually floats in mid-air. You have full control of the glass at all times, yet no threads or wires are used. Floating Glass, complete with several amazing routines



\$1.00 WEDDING RING MYSTERY

Spectator examines a solid metal wedding ring, then threads it in center of string and holds both ends of string. With amazing rapidity, magician removes the ring and again offers it to be examined. A beautiful trick for stage or "close-up"



\$1.50

SPONGE BALL ROUTINES

Here is a clever routine with four soft sponge balls about 2" in diameter. Performer starts with nothing and one by one four balls appear. Complete with sponges and routine.



REPEAT BILL TRICK

Magician displays six one dollar bills. Three bills are counted off. When the remainder are counted, THE STEAD OF THREE BILLS BEING LEFT THERE ARE SIX BILLS! Again three bills are discarded. When the remainder are counted, THERE ARE SIX BILLS LEFT! This is repeated five times, with the same result. Complete with natural looking bills and clever patter.



INDIAN SPINNER

The spinner rotates one way, stops and reverses upon command for you. Try as they might, it spins only one way for them. A real footer

\$1.00



"ROYAL" SPIKED COIN

An E S P prediction. You tell in advance which symbols will be on the ends, even though they change each time

\$1.00

EFFECT: The magician places a half dollar inside a box puts on the lid, and then pushes eight spikes through the box, apparently going through the coin. He then removes the spikes and shows the coin unharmed

\$1.00



FANTOM CIGARETTE HOLDER

Performer enters smoking a cigarette in a long holder. A paper is formed into a cone and the holder with the lit cigarette dropped inside. The cone is opened, shown on both sides, and EVERYTHING has vanished. Paper is tossed aside—hands empty—performer reaches into his coat and reproduces the holder, with the cigarette in it, still lit! Complete with holder, reproduction feature and instructions. Easy to do

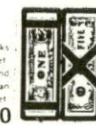
CARD TO MATCH BOX \$.50



A card is exhibited to the audience, past the palm of the hand fully over it, and right in full view of the audience it has changed into an ordinary safety match-box.

MAGIC WALLET (with 4 Routines)

You can do 4 different magic tricks with this handsome plastic wallet. All the tricks are EASY to do and require absolutely no skill. Can also be used as a regular wallet. Excellent Value! \$1.00



FIND THE HOLE

When the Secret is known you can push a coin through a solid sheet of rubber without making a hole. This visible penetration is a new principle in magic. Completely automatic, "E-Z" to do fantastic, real magic. Complete with glass, 4 rubber sheets and complete instructions.

\$1.50



CHOP CHOP TRICK \$10.50

While the ball is put under the cup it appears and vanishes, is found in your pocket, under cup again, turns into a lemon and obeys all your commands. The precision construction and the apparatus furnished with the 3 1/2" Shiny Metal Cup make it all easy to do. An excellent close-up trick for small shows, living rooms, bars, etc.

MAGICIAN'S TABLE

An attractive table every magician will be proud to own. The lightweight but sturdy telescope stand is made of aluminum and folds small. Can be set up or taken apart in one minute.

TABLE No. 1, as illustrated, includes a fine quality black VELVET top, gold fringe, and one secret well to vanish or produce silks, cards, etc. \$40.00

TABLE No. 2, not illustrated, includes a black PLASTIC top, but no well. Both tables have warp-proof tops, size 14 x 14 inches. \$35.00

COLOR VISION

A wooden cube with six different colors is shown, also a plastic box and cover.

A spectator is asked to place the cube into the box and note the top color on the cube before placing cover on the box. The box is handed to the "magician" who immediately reveals the correct top color. Everything may be passed for inspection. No skill is required. Seems impossible but is easy to do!



COIN PRODUCING BOX

They hand you a marked penny or dime. You hand them a sealed match box, which contains a sealed bag which contains the marked coin. A small miracle

\$1.00

NEW! TELESCOPIC CARD

A cute card revelation effect! Hand your friend a small colorful plastic telescope and tell him to take a look. He sees NOTHING. So you do a card trick, with a borrowed deck. Your friend "freely" selects any card. You guess the WRONG card (purposefully). Your friend thinks you are a poor magician. So you tell him to look again into the telescope... and he now sees a miniature picture of the exact card he selected! Complete with 2 telescopes and "5 methods" for forcing cards...



RABBIT TIE CLASP

MAGICIAN'S TIE CLASP

This handsome gold plated Tie Clasp should be worn by every amateur and professional magician. The rabbit in hat emblem is finished in baked enamel

\$1.00



PENNY BALANCER

This trick seems almost impossible, but you can do it immediately, with the aid of a secret "gimmick". Here's the effect: You balance one penny on the upright edge of another, as seen in the first illustration. You then TWIST the penny so it is now crosswise to the other coin and still continue to balance both coins as shown in the second illustration. Both pennies are now given for examination. Others trying to balance the coins FAIL. You can do it again and again. This trick makes a JUGGLER of you in one lesson! Note: Your hands are shown EMPTY at conclusion of trick.



\$1.50

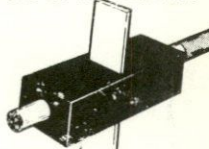
EASY BUT TERRIFIC!

Stop Smoking \$2.00

Performer shows block of wood with hole through long dimension and slot through center hole at a right angle to it (see sketch). He places a cigarette into the hole at one end and pushes it through until the cigarette protrudes from the other end.

Next, performer picks up a thin piece of plastic with a hole in the center of it. He pushes this plastic piece down through the slot stating that he is going to cut the cigarette in half. (He explains that he bought this cigarette chopper so that he would cut down on his smoking by cutting his cigarettes in half.)

Now the plastic chopper is showing on both sides of the block containing the cigarette --- BUT the cigarette is NOT cut! --- it is still in one piece and it is running through the hole in the chopper. The entire assembly - block, chopper and cigarette - is handed out for inspection as the performer says - "There's a message in this for me - Don't cut down - STOP SMOKING!"



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		Silk Production Tube	\$1.50				Chinese Rice Bowls	\$1.25	
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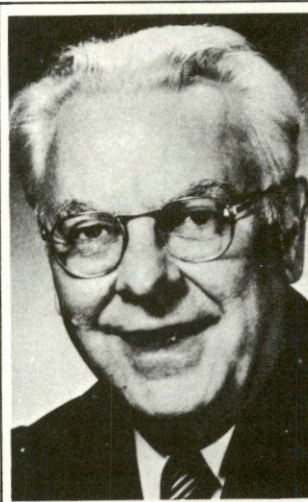
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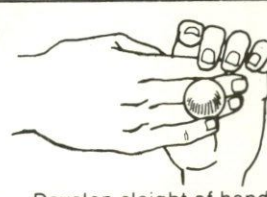
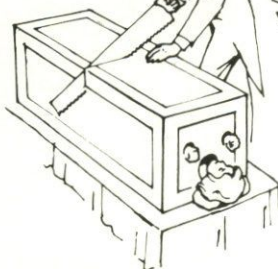
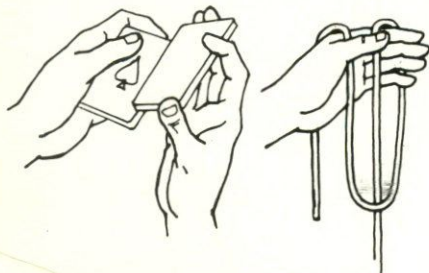
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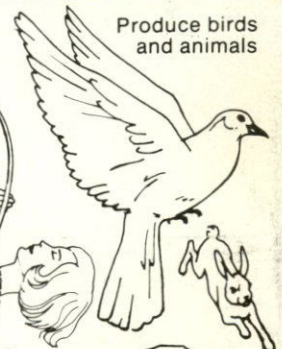
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