

T H E   A R T   O F   M I S D I R E C T I O N

by PAUL STADELMAN

ORIGINAL EFFECTS FOR POCKET, PARLOR AND STAGE

C O N T E N T S

CARDOLOGY

The Pass.  
Invisible Pass.  
One Hand Pass.  
Reversed Card Locator.  
Thought Waves.  
Card Thru Handkerchief.  
Four Ace Combination.  
The Sensitive Ear.  
Vanishing Deck.  
Prognostication.  
Latest Rising Cards.  
Rising Cards Supreme.

MISCELLANEOUS MAGIC

Penetrating Quarter.  
Original Thumb Tie.  
Rabbit in the Hat.  
Water from Hat.  
Bill and Ring Trick.  
The Sack Escape.  
Another Way.  
Mystic Cylinders.  
New Slate Test.  
Impromptu Blindfold Drive.  
Money from Nowhere.  
New Watch Bag.  
Glass Go.  
Production Box.  
Pop Goes the Rabbit.

A Complete Mental Code - KWICK KARD KODE.

THE MIRAGE - How to build and present this illusion.

# T H E A R T O F M I S D I R E C T I O N

## CARDOLOGY:

Some original card experiments with a borrowed deck in which misdirection and patter play a more important part than skill.

It has been taken for granted that the reader is more or less familiar with the standard sleights with cards, and no attempt to describe them in detail will be made, only the variation.

In handling cards, every sleight should be covered by a natural, unhurried movement, no attempt at flourishes or fancy passes should be made, handle the deck as tho it required no effort on your part to produce the effect, thus giving the impression that the cards themselves are possessed of some "Mystic Power."

oooooooooooooooooooo

## THE PASS

For getting possession of a selected card which has been returned to the deck, the double-handed pass is the best method, but instead of cutting the deck in two portions and offering the lower portion for the selected card to be placed on, spread the deck fanwise, as though having a card drawn, and let spectator insert card anywhere he pleases. In closing up deck - slip little finger of left hand over selected card and make the pass in the usual way. The act of closing up deck covers the pass and gives excuse for the right hand being held over the deck for an instant. Try this over and you will see that it is a much more natural move than dividing the deck in halves, as the astute observer will notice that he must place the card in a certain position and with my method he can place it where ever he pleases.

## THE INVISIBLE PASS

This is not really a pass and is very hard to describe in print, but with cards in hand you should have no trouble in mastering it. It is a good idea to alternate this with the regular pass. The deck is divided in half for return of card on lower packet as deck is held in same position as for the two-handed pass, the fingers and thumb of the right hand grasping lower packet. Lower packet is then quickly drawn from under top packet and held in right hand, this hand is then carelessly waved about with the cards in it while telling what you are to do next. If the move is made right the spectators have the impression that you still hold the upper packet in your right hand while you really have the lower packet with the selected card on it. This is then dropped on the original top packet in a careless manner, deck squared up and false shuffled so as not to disturb the selected card which is on top. A few trials will convince you that this is a welcome variation from the regular pass as it depends more on misdirection than on skill and will confuse people who are familiar with the pass as the critical move is made before they think you are ready to start.

## ONE HAND PASS

Effect: Performer cuts the cards with one hand so as to make the pack "kiss". That is the top half is facing the bottom half. Nothing so remarkable in this, but after showing the cards are really facing in opposite directions he cuts the deck again with one hand and cards are all facing one way. The puzzling part is how can he cut at the exact spot the second time? I use the

familiar Charlier Pass, but before cutting, the cards are ruffled several times, apparently to show all facing one way, but really to "bridge" the entire deck. If the cards are now cut and faced, it will be found that the previous ruffling caused them to "bow" out and thumb can be placed under bow, and deck cut back into previous position.

#### THE REVERSED CARD LOCATOR

Effect: Card selected and shuffled back in deck, deck spread on table, another card selected and thrown face up on top of spread-out deck. Deck is now gathered up carelessly and when again spread out the first selected card is found next to card which was reversed and thrown among other cards.

To Work: Pass the selected card to top of deck, now cut deck but leave a gap to show where selected card is, keep your eye on this card while spreading deck in a haphazard manner. Second card is thrown face up on this card, and naturally these two cards will come out together on the finale.

#### THOUGHT WAVES

Effect: Tell spectator to concentrate on one card, take deck and remove one and place it face down on table, saying this is the card he is thinking of. Now ask name of card, show him it is not in deck, pick up card from table and show it is the card he named.

To Work: Remove any card from the deck, not allowing its face to be seen, and place it on table. Now ask name of card, and while apparently showing it is not in deck, get it to top, after he is convinced his card is not in deck, pick up card from table and while walking towards him top change it for top card which is the one he was thinking of.

#### CARD THROUGH HANDKERCHIEF

This effect is too well known to need description here, but if you will glue a piece of white linen on the back of a playing card and force a duplicate of it allowing duplicate to be shuffled in deck and palming fake card on back of handkerchief, both sides of handkerchief can be shown, proving (?) that all the cards are inside. This will baffle those who are familiar with the secret of this experiment.

#### FOUR ACE COMBINATION

Effect: Four Aces are removed from deck, and after being examined are placed on top of deck. They are then dealt on the table in a row and three indifferent cards dealt on top of each. Three of these piles are selected and placed back in deck, fourth pile is found to consist of all the Aces and no Aces remain in the deck. Two red Aces are now placed, one on top and one on bottom of deck, two black Aces placed in centre. Red Aces vanish from top and bottom and are found with the blacks in centre. All four are placed in centre of deck and shuffled. Deck is then divided into four piles, each pile picked up and thrown back on table, an Ace jumps to the top of each pile as it strikes the table.

To Work: While Aces are being examined, palm three cards from top of deck and when Aces are replaced put the palmed cards on top. Now deal off four cards and fourth will be an Ace, on top of this deal the next three cards, which will put all the Aces together in fourth pile. Deal three cards on each of the other cards on the table, force selection of piles so as to leave Aces pile on the table. Have red Ace on top of deck, one on bottom. Make pass

and divide deck at this place and have the two black Aces placed in centre which really places all Aces together. After showing all four Aces in centre, make pass to top, false shuffle deck. Now take off about one fourth of deck from bottom with thumb making slip pass so as to get top Ace on top of this packet. Repeat with next two packets, fourth packet already has Ace on top so now you are ready for the finish. Pick up first packet, show hands empty at the same time slide top card over side for "revolution". Now throw deck with some force on table and air will cause the Ace to turn over face up on packet. This can be repeated with the other packets, but as you have all Aces on top of each you can vary the trick by producing the Aces top, bottom or centre of packet, or any number from top that your audience suggests.

#### THE SENSITIVE EAR

The performer announces that each card produces different vibrations and can be detected by a sensitive ear. To prove his assertion he cuts the deck at any place indicated, and listening to the top card of the lower packet announces its name. This is just a stall for using the slip pass. Secretly note top card of deck, and when they show you just where to cut deck, slip top card of deck to top of lower packet, hold it to your ear and after due deliberation, name the card. Placing packet to the ear covers the move of making the slip pass.

#### VANISHING DECK

This is a simple move, depending entirely upon misdirection, but is a clean vanish for entire deck. Hold deck in left hand and remove one card in right hand and back-palm it, showing front of hand empty, now reverse card to inside of hand showing back of hand empty, replace card on deck. Say that you will do it once more for the benefit of those who don't understand. Shove card over side of deck with left thumb, pretend to take it in right hand, but as the right hand covers deck, left thumb pulls card back on deck, right hand is held as if the card is concealed in palm, make motion of back and front palm with the empty right hand, turn body to left, place deck in left trouser pocket while they are watching right hand, bring both hands quickly together, open and show deck has gone.

#### PROGNOSTICATION

Effect: Deck is thoroughly shuffled by anyone, he then separates deck into two packets - one red and one black. These packets are given to different parties to hold. Performer now writes something on a piece of paper and gives it to another spectator. Party holding black cards add the pips of two top cards in his packet and counts down corresponding number of cards in red pile, this card when turned over proves to be the card the performer wrote down before the trick started. Performer does not touch the cards at any time. The secret is exceedingly simple. Performer notes value of first two black cards which are placed on the table, say two spot and ten, he then remembers twelfth card of red packet placed on table, say Jack of Hearts. The rest is easy. First two cards from black packet will total twelve, and twelfth red card is Jack of Hearts.

#### LATEST RISING CARDS

In this version the effect is the same as usual, the advantage being that only one unprepared deck is used. The cards that rise may be marked for identification. A plate of glass is placed on each side of the deck after

after it is placed in the houlette, apparently, to prove no tampering with the cards. The houlette, glass and cards are not faked in any way. Have several cards selected and marked, and passed to top of deck. Palm off and offer deck to be shuffled. Pass the houlette and glasses to be examined. Replace palmed cards on deck after shuffling and place in houlette, now slip glass in front of cards. Place second glass in rear. Here is where the trick is worked, in placing rear glass put it between the main part of deck and the selected cards. At a few feet distance it is impossible to tell whether the cards are under or over the glass, if clear glass is used. Houlette is now placed on right hand, at second joint of all four fingers, and thumb pushes up selected cards. After cards have risen pass everything for examination.

#### RISING CARDS SUPREME

Effect: A number of cards are drawn, returned to deck, deck is shuffled and cut a number of times, deck is held in both hands by lower end, deck is squeezed and selected card rises half way out of deck, deck with card protruding is then held in one hand and shown all round, deck is squeezed again and card rises almost completely out of deck, spectator who drew card is permitted to withdraw card completely. The moves are then repeated for other cards.

The Gimmic: Take a face card and steam apart the front and back, get a piece of thin metal the size of the card and glue the face and the back on it. Trim this face card down about 1/16 inch narrower than the rest of deck, and round the corners. This card will weigh about as much as ten regular cards, and on account of it being narrower than the rest of deck it will slide out the bottom when deck is held in perpendicular position. Glue a small piece from a duplicate card 1-1/3 inches from the bottom of the fake card on face side and another piece one inch above this. These pieces should be about 1/8 inch wide and one inch long, and should be cut to match the picture on face card, so they will not be noticed when card is casually shown.

To Work: Have fake card on bottom and fan deck for selection, then make one cut bringing fake card to centre of deck, now separate deck at this point and have selected cards returned under fake card. The deck can be given an overhand shuffle, being careful to keep fake card and selected cards together, end shuffle when fake card is about in centre of deck. Hold deck in right hand, faces of cards to audience, thumb on one edge of deck, first, second and third fingers on opposite edge, little finger on bottom to keep fake from falling out. Now bring left hand up and holding deck by bottom, make a squeezing motion, at the same time lower little finger of right hand until fake card comes down low enough for first projection on fake card to catch under bottom edge of first selected card. Push up little finger and first selected card rises half-way from deck. Lower fake card about an inch and second projection catches under bottom of card, now push up again and selected card rises two-thirds out of the deck. If a little care is taken in preparing the fake card, the whole deck may be slowly passed from hand to hand, the cards shown back and front and no one is the wiser.

MISCELLANEOUS MAGIC.

STADELMAN'S PENETRATING QUARTER.

Effect: Show three pennies and one half-penny. Place one penny on back of left hand, place half-penny on this, then the two remaining pennies on top of the half-penny, tap with fingers and the half-penny visibly penetrates the left hand. The three pennies are picked up and shown and all coins are returned to the pocket.

Secret: The gimmick used is a penny with a hole cut in it the size of a half-penny, also one extra half-penny is used.

Place the extra half-penny in the fake penny, and place one real penny on top and one on the bottom. The three pennies so prepared are evenly stacked when brought from pocket.

To Work: Show stack of pence from both sides and show duplicate half-penny, which you place on table. Move the bottom penny to top of stack, while the stack is held in palm of left hand. Now lift stack of pennies from palm and place same on table, turning left hand over quickly so extra half-penny in palm will not be seen. Pick up top penny off stack and place on back of left hand, place duplicate half-penny on this, next the remaining two coins are picked up together and placed on top of the half-penny. When tapping coins, even them up and let the extra half-penny fall from left hand palm. Show the stack of pence from both sides and return coins to pocket.

ORIGINAL THUMB TIE.

In the Ten Ichi Thumb Tie, which is the method used by most performers, the thumbs have to be turned away from each other before they can be slipped out, this looks suspicious. In the following method no movement is necessary except the withdrawing of the thumb. Use rather heavy cord, place both thumbs side by side, not crossed, have cord passed around small part of thumbs and tied. Have second cord placed between thumbs and tied around first cord. So far it would be impossible to remove either thumb with any speed. Now state that you wish to make it as difficult as possible, so you will soak the knots in water, that they may draw up even tighter. Place both thumbs in glass of water at same time straining them apart, so all parts of thumb will be wet. After a certain length of time the knots would get tighter, but the only effect the water has, if not held under more than a minute, is to make the thumbs so slippery you will have no difficulty in slipping the cords on and off at will. The water also causes the skin on thumbs to shrink.

THE RABBIT IN THE HAT.

There are many ways of loading livestock into borrowed hats, but after trying many methods, I developed the following method which is undetectable and there is no danger of soiling the hat.

The rabbit is in a cloth bag just large enough to hold him comfortably, bag is closed with a drawstring and lies on tray in the wings. I borrow hat and whilst turning hat around so as to show it empty, I load a coil of paper and some silk flags from my vest into hat. Paper and flag are now produced and as I seem to have difficulty in handling all the paper and silks (dropping them on floor etc.) assistant comes in with tray, holding bag with finger tips, bottom of tray being turned toward audience. Just as I am about to place silks etc. on tray he turns it right side up, silks are quickly placed on tray on top of bag. Assistant is then told to return hat to owner, also everything that came from hat, so I pick up silks and bag from tray and thrust

them in the hat as assistant starts to run down with hat. He says there is something alive in the hat, so placing my hands under the silks, I put my hand in mouth of bag, spread fingers to open draw string and produce rabbit. Bag is carried away with silks and paper. Outside of bag should be covered with scraps of different coloured silks, then there is no chance of detection.

#### GLASS OF WATER FROM HAT.

A glass of water can be produced from a borrowed hat without the use of a rubber cover for glass if performer has plenty of nerve. Simply fill glass a little over half full, place under vest with bottom of glass resting on waistband of trousers. If you wear a belt it is that much easier. Slightly expand the stomach and there is no danger of dropping glass and water will not spill out if you do not stoop over. Hold hat in front of body, relax stomach and glass will drop to fingertips and can be introduced into hat.

#### THE DOLLAR BILL AND WEDDING RING.

Performer borrows a dollar bill, has number noted, bill is sealed in envelope and assistant ordered to burn envelope. A plate of lemons is then passed out - performer stating that he will pass bill into any lemon selected. Returning to the stage with lemon he asks assistant for the bill, but he has burnt it up. Here is a chance to work in the comedy. Performer says he did not tell assistant to burn BILL, he told him to burn the ENVELOPE. After a few minutes argument, the performer says, "Well accidents will happen, we will try something else", and he gives the lemon to the person he borrowed the bill from and then attempts to borrow a wedding ring from some lady. This is good for another laugh and it will be some job to borrow a ring after what has happened to the bill. However he finally gets a ring and returning to stage tries to force ring down barrel of a pistol, but as ring is too large he is forced to hammer it flat with the butt of the pistol. Telling the lady to hold up her finger he claims he can shoot the ring back onto finger. More comedy. Just as he is about to shoot the assistant walks between the performer and the lady. Assistant has a loaf of bread under his arm, and as the pistol is fired he drops bread and runs off stage. Performer takes loaf of bread to the lady - she breaks it open and finds the dollar bill tied firmly around her ring inside the loaf of bread.

To Work: When performer borrows bill he does not call the number of that bill, but of another that is laying on the table in the wings. Bill is placed in envelope, but really into a thumb tip placed there by performer while showing envelope empty. Tip removed and envelope burnt. When borrowing ring it is taken on end of wand. A dummy ring is on other end of wand and concealed by hand, and by changing the wand from one hand to the other the rings are switched, the dummy ring dropped into a glass in full view while the real ring is passed to assistant while performer reaches for pistol. This pistol is not of the funnel variety, as this looks unusual, but has a rubber band wrapped around barrel close to end. When ring is hammered flat side of pistol is turned to audience and ring slipped under rubber band while appearing to place it in barrel. (Be careful not to turn that side to audience while firing). By this time assistant has tied bill around ring and placed both inside loaf of bread, and the number on this bill will correspond to the number you called out when you first borrowed bill. The finish of the experiment will be apparent from the description of this effect.

### THE SACK ESCAPE.

This is extremely simple and it cannot fail. Use an ordinary cloth sack and a piece of sash cord long enough to go round the mouth of the sack and sufficient left over to tie several knots. When ready to escape, bend body until top of sack can be grasped through the folds of sack and untie knots, counting them as you do so, get out and tie the same number of knots and you are thru. If sash cord is used you will have no trouble in untying the knots through the cloth of sack.

### ANOTHER WAY.

This time the mouth of sack is fastened with heavy wire which may be sealed with wax or solder, still performer escapes, leaving sack in same condition. Have a piece of broom handle about six inches long tapering at end, concealed about your person. While mouth of sack is being wired, insert this piece in sack so it will be fastened in with the mouth of sack.

To Escape: Pull out piece of wood and there will be enough slack that you can pull the mouth of sack through wire until you have an opening large enough to get through, then pull sack through wire as it was at first. There is not enough slack to be conspicuous.

### MYSTIC CYLINDERS.

While this effect has been worked before, the trouble with the old effect was that solid articles could be produced only from two cylinders, while the third was left empty, or a load was palmed into it, while other methods called for wire hooks which had to be gotten rid of before load could be produced. In this method the loads are unprepared and solid articles produced from each tube. The tubes are about 14" high and 5" in diameter graduated in size so as to nest together. In the smallest tube push a large flag about half way down, it should be large enough to wedge tightly. On top if the flag lay some billiard balls, cards, large dice or anything else until tube is filled to 1" from top. Place this loaded tube over another load, such as a bowl of water, vegetables etc. Medium size tube can be filled to top as long as the articles do not fit tight enough to bind. Large tube is empty and all tubes are placed in a row on board which is placed on backs of two chairs. Large tube is shown empty, placed over medium tube and medium tube pulled out leaving first load in large tube. Medium tube is placed over little tube which contains a double load, one wedged, the other loose. Little tube is raised thru tube bringing its wedged load, but leaving its loose load in the medium tube. Little tube is now shown and as load is half way up from the bottom there is little chance of exposing load in little tube which is now placed at end of row. Production is now started from large tube,, then the medium tube, and finally little tube. People who are familiar with the plder methos in which little tube is left empty will be surprised at the production of solid articles from it and then the flag from the little tube makes a sensational finish.

### NEW SLATE TEST.

The following experiment is worked with a pair of ordinary slates. The success of the trick depending on misdirection alone.

Have message written on one side of a slate, this side turned on table, other slate placed on top and squared up. Pick up both slates, together and open like a book showing that inside is blank and keeping slate with writing



on it turned towards body. Place the slate on table, message side down, make a mark with chalk on top of this slate for identification, mark slate you have in hand, pick up slate from table and place on slate in hand. This puts message between the slates. They are now tied together and after a suitable time opened and message revealed. If these exact moves are followed, while keeping up a continual line of patter, not one person in a hundred would suspect that you did'nt show all sides of slates.

#### IMPROVED BLINDFOLD DRIVE.

Use two linen handkerchiefs of ordinary thickness, lay first one flat on smooth surface, and fold second one until it makes a strip about one and half inches wide. Fig 1 shows how second handkerchief (A) is laid over first handkerchief (B) and (C). (B) is then folded over (A) leaving both as shown in Fig 2. Both are brought up to face and (A) placed over eyes, high enough on forehead so you can see under (A) but flap (C) hides the fact that the eyes are not entirely covered. Flap (C) now covers front and sides of face and a piece of tape should be tied over flap (C) coming under nose and tied in back of neck. This is to prove that you cannot look down side of nose.

It is an easy matter to see through flap (C) which is only one thickness of handkerchief. This sounds simple, but I have fooled some smart people with it. Try it out!

#### MONEY FROM NOWHERE.

Have fifteen or twenty coins stacked on table, covered by a handkerchief. Borrow a hat and place in front of coins, pick up handkerchief and wipe hands, place handkerchief in pocket. Pick up hat with left hand, first and fourth fingers on outside of hat, second and third fingers on inside, this leaves first finger and thumb free to pick up stack of coins behind hat. Show right hand empty, and take hat in right hand and at same time taking coins from left finger and thumb to third and fourth fingers of right hand. The hat being held by the brim, left hand and hat are now shown empty. Now take a coin from pocket and toss into hat, explaining that this is the old way to catch them in the hat, but you (here you remove coin from hat and hold at finger tips) will do it differently by throwing the coin through the bottom of hat.

Making a tossing motion to bottom of hat and thumb-palm the coin, reach into hat and produce the palmed coin at finger tips, showing that the coin really penetrated the hat.

Now make three moves as though you tossed three coins into hat, place hat in left hand and quickly place right hand in hat, leaving stack of coins in hat with exception of one which is centre palmed. Now bring up right hand and show three coins from stack and drop them back into hat. Now you can catch all the coins you like and pass through bottom of hat as you have a coin palmed in each hand. As coin is passed through hat let fingers thump bottom of hat which makes plenty of jingle.

For a finish one of the palmed coins is tossed high in the air, hat is passed to the other hand and coin is caught as you say "That one landed so hard it came all the way through" and produce other palmed coin from bottom of hat as though it penetrated. Toss the last coin back in hat then dump all coins on tray and return hat.

#### A NEW WATCH BAG.

Effect: Performer borrows a watch and tells spectator to drop it into a

little cloth bag for safe keeping. Performer holds bag open, owner of watch drops watch in top of bag, but since there is no bottom in bag the watch drops on through to floor, where it is smashed to pieces as performer steps on it clumsily before picking it up. Audience is told wrong bag was used, this one has no bottom and bag is held up so that all can see through it. Watch is now found restored in loaf of bread, or nest of boxes or anywhere desired.

The bag is made of dark, heavy material, about five inches square, on the outside is sewn a piece of the same material stiched to the bag at both sides but open top and bottom. The dummy watch is placed under this flap and held in position with fingers on outside of bag. Bag is held open and just as real watch is dropped in, the dummy is released, and it slides out the bottom to the floor, giving the effect that the real watch has fallen right through bag. The hand is pushed between the flap and bag proper, which appears as though it is pushed through the bottom of the bag. Performer calls assistant and says he gave him a bag without a bottom, take ut away, and assistant walks off with the bag containing the real watch. Performer stalls with dummy watch long enough to give the assistant a chance to load the real watch in bread and trick is concluded by vanishing dummy and restoring the real watch.

#### GLASS GO.

EFFECT: A glass is filled with water, covered for an instant with a cylindrical cover, cover is raised and glass shown empty. Picking up a borrowed hat, the missing water is poured from hat. Glass is again covered, cover raised and shown empty, missing glass is recovered from hat. Hat is returned to owner, its perfectly dry.

The gimmic is a cylinder of clear celuloïd which fits over the glass. The cover is just the size to slip over the gimmic.

To Work: Have gimmic over glass, set on table next to cover. Borrow hat and place on another table. Pick up glass and gimmic together. Fill glass with water and place in hat saying, "This is the visible method - the invisible method is much harder", leave the glass of water in hat, pick up the gimmic, holding the hand over the bottom and it looks like a glass of water, at a reasonable distance it is impossible to tell if there is any water in it. Place cover over gimmic, raise it up again and turn gimmic upside down to show water gone. Pick up hat this way, first and fourth fingers on outside of hat, second and third fingers go in the glass and holds it firmly against inside of hat, hat is now turned sideways then upside down and water poured out of glass back into pitcher. Hat and glass are replaced on table, cover is again placed over glass (celuloïd gimmic), cover is picked up with finger on inside holding gimmic, wand pushed through cover to show glass is gone and the real glass is taken from hat and hat returned dry to its owner.

#### PRODUCTION BOX.

Six thin boards about 15" square are examined by audience. One oiece is used for bottom, four sides are now placed in position, top is placed on, magician reaches into box and produces a live rabbit. Rabbit is in bag inside right breast pocket, a catgut loop is fastened to bag and projects from the pocket out through coat.

Take bottom of box in left hand, show both sides, place on table. Now place one side board in groove in bottom, take another side board, put in place, then put on back board, now take the front side in left hand, and the top board in right hand, show both sides of these boards, also call attention

to the fact that the box is empty. Now, with the left hand slip front side into place, but appear to have a little trouble getting it to fit, all attention will be directed to fumbling of left hand, right hand passes across front of body, right thumb goes into catgut loop and bag with rabbit is lifted out and hangs behind top board. As soon as bag is secured left hand gets front side in place, as top is placed on, bag with rabbit is dropped inside. Raise lid, open bag and produce rabbit.

POP GOES THE RABBIT.

A box about 12" square is shown from all sides and may be measured inside and out with wand to prove no concealed space. Rabbit is dropped into box. BANG! A large amount of flowers or silks are produced from the box, and box shown empty all around. No covering used. This is a good way to get rid of the rabbit produced from the production box.

One side of the box has a thin wooden flap hinged about 4" from bottom on the inside, on the opposite side is a catch made of watch-spring so when flap is released it falls down holding the rabbit under it. Side of box under flap is hollowed out to hold load of spring flowers or a load of silks. Flap is held against side of box with fingers when box is shown empty. Drop the rabbit in box, release flap, produce flowers, show rabbit gone.

oooooooooooooooooooooooooooo

KWICK KARD KODE

Here is the latest in mind reading effects, so simple it can be learnt in five minutes, but good enough to puzzle an expert, as any words may be used and one card may be signalled in several different ways.

Any cards drawn from the deck are named by blindfolded assistant. It does not matter what words are used it is the NUMBER of words used that gives cue.

The first one is that of suit - like this: One word means Diamonds; Two words means Clubs; Three words means Hearts; Four words means Spades.

If nothing is said after the suit is cued, the assistant knows the card is higher than a seven. The value of the card is given in the next question. If performer says "Name it", it is a two spot or if a pause was made after the suit was given, the card is above seven and two is added to the seven making it a nine spot.

As soon as the cue for a suit is given the assistant says, "It is a red card", or as the case may be, then the performer gives the cue for higher number and assistant gives that. Here are a few examples:

"Name the Card" (three words) - a Heart

"That's right" - "A rather low card".

"How low is it?" (four words) - "A four spot".

"Ready" (one word) - "A Diamond"

"Proceed". This is a blind word and should be used now and then instead of a pause for a high card as someone may notice you say nothing for a high card.

"How high is the card?" (five words) - Five added to seven is twelve or a Queen.

A seven can be given in two ways either as a high or a low card:

First way - "What is the suit" (four words) - "A Spade"

"Proceed" - "A high card"  
"Proceed" - "A seven spot".

Second way: "Name the suit" (three words) - "A Heart".  
"O.K." - "A low card".

"How low is it tell me quick" (seven words) - "A seven spot"

Just keep this in mind - if performer says nothing or uses the blind word 'proceed' as soon as assistant names suit, the card is higher than a seven. But if the performer says something (no matter what) as soon as assistant names the suit, it is lower than a seven and performers next sentence will give exact value of card.

This idea is capable of unlimited variations, and can be used for other articles besides cards.

oooooooooooooooooooooooooooo

#### THE MIRAGE

This is one illusion in which all the apparatus may be examined before and after working. It is worked with two spectators actually assisting and the fact that they can FEEL the lady slowly dissolve, will make an impression on them they will never forget.

Performer invites two men from crowd to come up on stage and examine the apparatus, which is an oblong framework of metal, open both ends, both sides and top permitting a clear view of the interior, and a plain wooden table large enough to hold the frame.

Frame is placed on table and lady placed full length in frame. The whole is now covered with a large cloth. The two committee men assist the performer and his assistant to carry the framework to the footlights. They are now asked if they can feel the weight of the lady, no sooner do they reply in the affirmative when they feel the frame getting lighter and lighter (a fact). Cloth is removed and lady has vanished.

Frame is again placed on table. Performer raps all four legs of table to prove absence of mirrors or reflector. After frame is again covered the lady reappears. Committee then assists lady out of frame and examines everything.

#### THE APPARATUS.

The Table: 36" high - 48" long - 30" wide.  
The Framework: 5'6" long - 2' high - 2' wide.

The bottom is made of heavy netting. The framework consists of metal strips 1½" wide by ¼" thick, put together with thumb screws. You will need 4 side strips 5'7" long - 4 end strips 2' long and 4 uprights 2' long.

Two ½" metal rods 30" long to be fastened to each end of frame as handles.

One piece of cloth 3' wide by 4' long, same colour and material as back drop you intend using. Two thumb tacks, two one ounce lead weights in the bottom corners of cloth.

#### PRESENTATION

After committee has examined frame and table, lady is brought forward, she is apparently hypnotised, and placed full length in frame which has been placed on the table. Performer and the assistant throw large cloth over frame

and table. Cloth should be long enough to come to floor in front, altho it is not necessary to come all the way down at the back. As soon as lady is hidden from sight she rolls through back of frame, removes cloth from her costume, cloth should be rolled not folded as creases would show. Lady gets behind table, removes two thumb tacks from the heel of her shoe and tacks cloth to back of table. The lead weights will hold the cloth perfectly straight. Performer now asks two committee men to take hold of two frame handles, one at each end standing to front of table, while he and assistant get to back of table. Each one is instructed to grasp handles with knuckles up. Performer and assistant now bear down with hands next to committee men and pull up with opposite hand, giving the impression that they can feel the weight of the lady. If lady weighs 100lbs you need only exert 2 lbs pressure apiece, as each one is supposed to hold one fourth the lady's weight. All walk slowly to footlights, committee are asked if they can feel the lady vanishing. Performer and assistant relax pressure slowly, cloth is removed and lady is gone.

This move is impossible to detect if practised a few times. Performer and assistant replace frame on table, cover as before, lady removes cloth and conceals it, then crawls into frame assuming former position. Cloth is then removed and lady discovered. Everything may be examined.

Take your time in performing. Impress every point on the audience and you have an illusion that will puzzle the most intelligent.

#### A BETTER FINISH FOR MIRACLE.

Instead of using camouflage cloth tacked to table legs, and hiding lady behind this, have slit in back drop close to floor, as frame is being covered lady slips through frame, goes through backdrop and reappears from audience at finish..

The strong part of the illusion is when frame is carried to footlights and lady "dissolves" slowly as proven by lessening of weight, also the fact that a borrowed table may be used and the frame is unprepared.

T H E   E N D .

Fingers hold flap

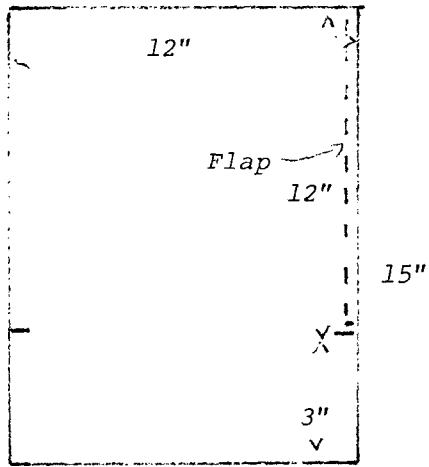


Fig 1

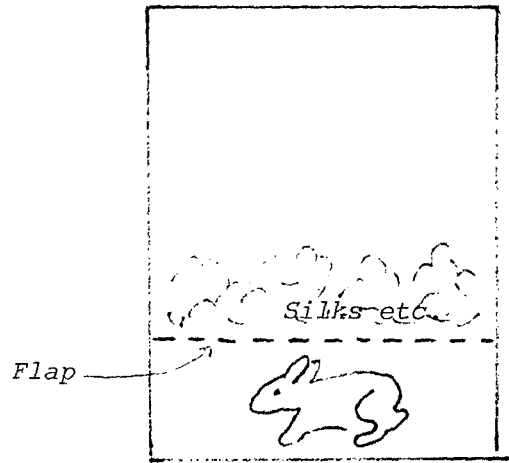
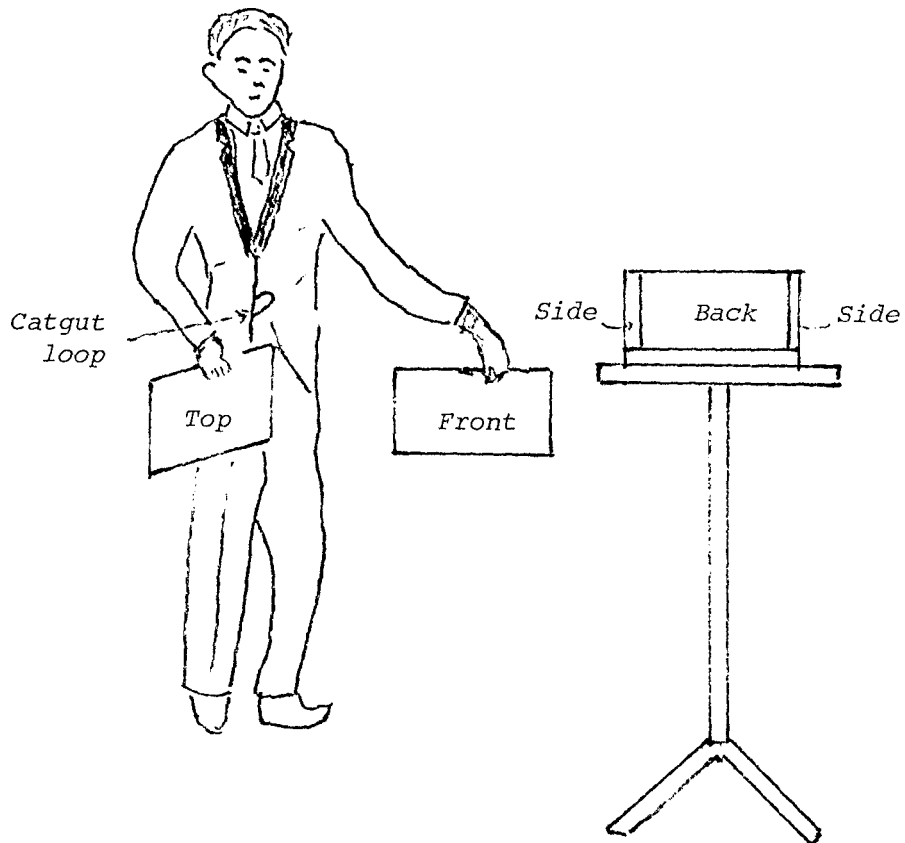
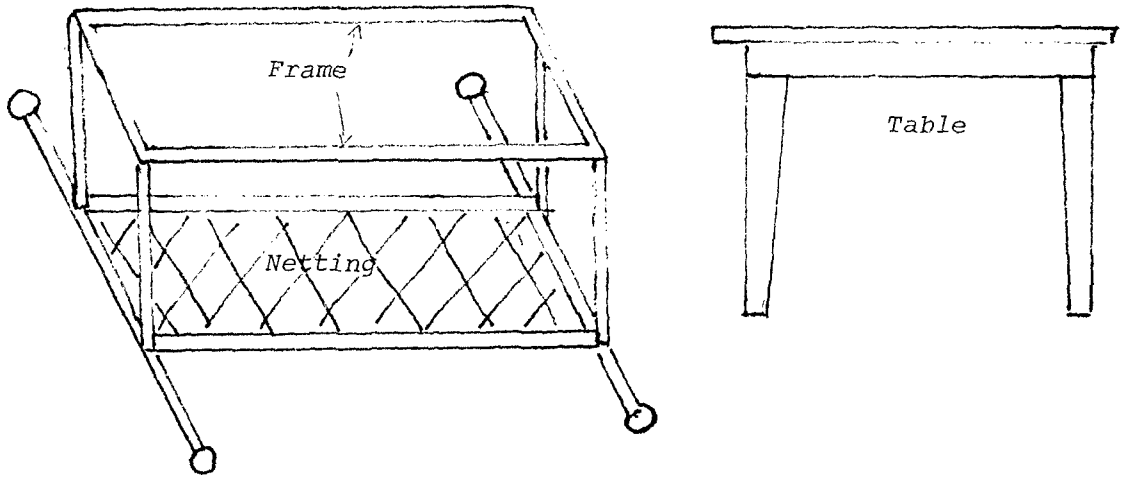


Fig 2

### PRODUCTION BOX

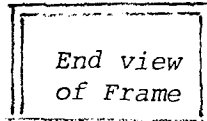


MIRACLE ILLUSION.



← AUDIENCE

Assistants from audience hold here.



Magician holds here. Push here with left hand.

Pulls up with right hand.

IMPROMPTU BLINDFOLD DRIVE

