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OUR MYSTERIES

By

**AL BAKER, ROY BENSON, AL FLOSSO,
ROBERT HARBIN,
LEO HARTZ (Horowitz), "Think-a-Drink"
HOFFMAN, EUGENE LAURANT,
MAGINI, MIACO, RUSSELL SWANN.**
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[Enter eBook](#)

Our Mysteries

[Previous](#) | [Next](#)

[INTRODUCTION](#)

[THE FINGER KNOWS--AND TELLS](#)

By Al Baker

A truly amazing example of mind reading.

[THE GLASS TRICK](#)

By Roy Benson

An instantaneous, and seemingly impossible, disappearance of a handkerchief.

[SEVEN COINS](#)

By Al Flosso

A clever sleight to cause several coins to go from one hand to the other.

[THE PIERCED CARDS](#)

By Robert Harbin

An excellent manipulative method by which selected cards are caused to appear on a ribbon.

[DUO-FLIGHT](#)

By Leo Hartz (S. Leo Horowitz)

A superb transposition of two selected cards from one envelope to another.

[BEER AND MILK](#)

By "Think-a-Drink" Hoffman

An exceptional production of both beer and milk from pictures drawn on one piece of paper.

[THE NEST OF BOXES](#)

By Eugene Laurant

A brilliantly convincing method for performing the rings in the boxes.

[FISHBOWL PRODUCTION](#)

By Magini

A huge fish bowl of water mysteriously appears on a simple unprepared table.

[PRODUCTION OF TWO PIGEONS](#)

By Miaco

A startling bare stage production of two live pigeons from a thin silk scarf.

[THE CARD IN THE BANANA](#)

By Russell Swann

An hilarious way to discover the chosen, and marked, card.

[BIOGRAPHICAL NOTES](#)

[Previous](#) | [Next](#)

Our Mysteries

[Previous](#) | [Next](#) | [Contents](#)

INTRODUCTION

The tricks in this book have been printed in the alphabetical order of the names of the writers. All the writers are so prominent in their respective fields of magical entertainment that it was impossible to put them in any other order than chance would bring. On a bill where each artist is a headliner, the order of appearance makes no difference.

Each trick in the book not only is completely workable, but also has been thoroughly tested by public performance. Each trick has won a full measure of praise from audience after audience. Not only have audiences liked the different tricks, but they have remembered them--out of all the tricks in the shows--to talk about afterward. To the best of my knowledge, this is the first time that a magic book has been published containing original material currently used by the writers.

Professional magicians, because they are being paid for their performances, are in a very different position from those to whom magic is only a hobby. The magic of the professional magician not only must work, but must interest the audience to the point where each member feels that he has received full value for his money. This great, though subtle, difference makes it necessary for the professional magician to think more about his presentation even than he does of the mechanics of his tricks. To the professional magician, the most important matter to consider is the effect produced upon the audience. Therefore, he will devote enormous time to the consideration of the details of presentation. Each of the magicians, who have written for this book, is outstanding in creating audience interest in his magic, and each has given with his trick a description of the presentation by which to create that interest.

The tricks in this book run through all the various conditions for the performance of magic--close up and impromptu magic, night club and platform effects, and tricks for the stage. There are serious effects and comedy effects, mindreading and apparatus magic. Some of the effects will immediately appeal to the reader because they fit into his manner of performance. It is respectfully suggested, however, that he will study even those effects which he does not plan to use, because undoubtedly he will find suggestions for presentation which he can bring to use in magic which he does already.

It is my honor, and pleasure, to present for your approval exceptional magic by an all star bill.

John Mullholland

[Previous](#) | [Next](#) | [Contents](#)

Our Mysteries

[Previous](#) | [Next](#) | [Contents](#)

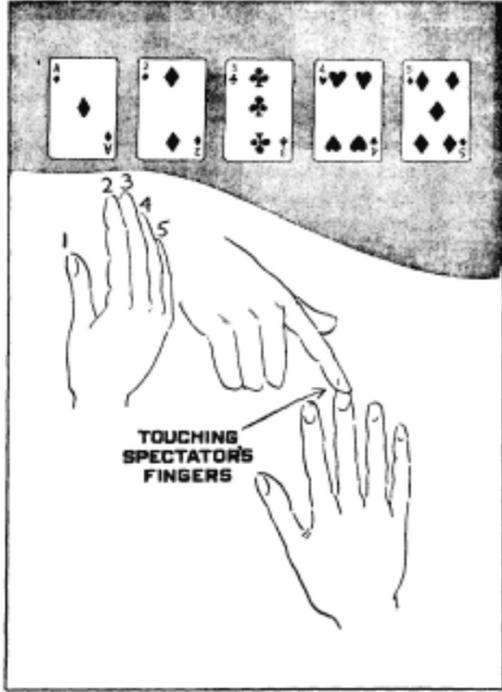
THE FINGER KNOWS-AND TELLS

By Al Baker

People have liked psychic effects ever since magicians first began performing them, and in recent years the public has leaned even more to that branch of magic. When a magician discovers a thought which one person alone knows, which hasn't been whispered to someone else or even written down, it is particularly impressive. The effect I am about to describe appears to be something of a miracle to the spectators, especially to those who take part and have their minds read. Of course, it needs to be presented with showmanship, as do all other tricks, to be completely effective. Showmanship with a psychic effect means presenting the trick exactly as if you had the power you pretend. It should be performed in as quiet a manner as possible, without any flourishes and, seemingly, without any pretense. The performer is a scientist who has discovered something greatly in advance of the knowledge of the rest of the world--he does not boast about it, nor does he rant about it. He merely, and quietly, proves it.

This is the effect of the trick. The performer removes five cards from a pack. The cards are the ace, deuce, trey, four, and five spot of any suits. It makes no difference whether they are of different suits or all of one suit. The cards are placed on a table in a row and in sequence. While the performer turns away, a person is asked to look at the cards and choose one, and only one, mentally. Then the magician turns to him and instructs him to think that his thumb represents the ace, his index finger the deuce, his middle finger the trey, and so on. Above all he is to concentrate on the card he has mentally selected by keeping his thoughts firmly on the finger which represents it. When the spectator thoroughly understands what he is to do and announces that he is ready, he is told to hold up his hand, with his fingers apart. With the tip of his index finger the performer lightly touches the tips of each of the spectator's fingers as he says, "Ace, deuce, trey, four, five." Then without saying anything else, or doing anything more, the magician turns to the table and picks up from the row of cards the very card of which the spectator is thinking.

The secret is very simple, the clue being given, quite unconsciously, by the spectator himself. But perhaps it would be best to explain the routine in order.



After the performer removes the five cards from the deck, he places them face up on the table running from left to right--at the extreme left is the ace, to the right of it the deuce, again to the right the trey, and so on. When I speak of left and right I mean the spectator's left and right. The cards are put in this order because the spectator is asked later to raise his right hand, palm toward the magician and in that position the thumb is towards the left and the fifth, or little finger, toward the right. It will be recalled

that the thumb represents the ace and the little finger represents the five. As the cards are put on the table, they run in the same direction as the spectator thinks of his fingers. This is a minor point but one which makes a great deal of difference to the success of the trick, for it eliminates much confusion in getting the spectator to follow instructions.

When the trick has reached the point where the spectator has his hand raised, seemingly nothing has happened which would give the magician the least clue as to which card is being held in mind by the spectator. As the magician lightly touches the tips of the spectator's fingers with the tip of his index finger, it seems merely as if the magician were trying to concentrate. It is not his concentration which matters, but the concentration of the spectator. When a person thinks hard upon one finger he stiffens that finger without being aware of it himself. When the performer touches the person's fingers he will get the impression he wants, namely that one finger is stiffer than the others. The performer does not push the fingers back and forth, nor exert any pressure on them, for the lightest touch will give him his clue. He merely touches them, apparently as a reminder to the spectator.

Once the magician knows which finger is being thought of by the spectator, he knows which card has been selected. He does not name the card nor even immediately pick it up. He goes back to the table and runs his hand over the cards a time or two and perhaps names them over "Ace, deuce, trey, four, five." He then picks up the chosen card or, as I prefer doing, turns the chosen card face down and announces: "That is your card."

The trick may be repeated again and again, and I have never failed to pick the correct card in four out of five tests with any group. The trick is not one hundred per cent certain but the percentage of success is very high. The few failures merely seem to make more convincing to the spectators that they have been witnessing a true demonstration of mind-reading.

The trick is particularly effective when shown to only a few people such as to a group of newspaper reporters.

When properly presented they will forget the hand and fingers part of the feat and recall only that the magician was able to tell which cards they had mentally chosen. They are apt also to forget that they were limited in their choice and that they had but five cards from which to make their selection.

Of course, it is just as possible to write numbers on five pieces of paper instead of using cards. Anything at all may be used from which to make a selection as long as there is something to take their minds off their fingers.

Incidentally, it is not a trick for magicians, although I have performed it successfully for a number. It is a trick for laymen. Laymen are only interested in the effect and they don't care, when the effect is good, whether what they have seen is difficult or easy, whether a new sleight is used or whether the gimmick is silver plated.

Any further explanation is unnecessary. I feel certain that if you try it a few times you will find it to be a trick you will like.

[Previous](#) | [Next](#) | [Contents](#)

Our Mysteries

[Previous](#) | [Next](#) | [Contents](#)

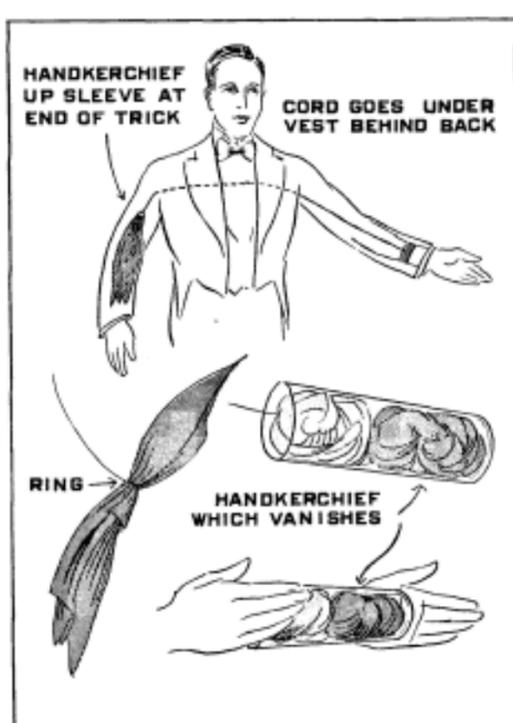
THE GLASS TRICK

By Roy Benson

This trick has been titled by my audiences. It is as popular an effect with them as anything I do. They always ask for "The Glass Trick." It will be found equally effective as an opening trick close-up, on the night club floor, or on the stage. In fact it can be shown under any, and all, conditions. Basically the trick is not new but the changes made in it have enhanced its audience appeal to an enormous extent.

The magician enters, holding in one hand two men's size silk handkerchiefs by their corners. One of the handkerchiefs is red and the other is white. Those colors are not essential, but the handkerchiefs must be of different colors. He announces that he wants one of these handkerchiefs chosen--the one selected will be the one used in the trick. The handkerchief not chosen is pulled away from the other and thrown over his arm. He picks up a highball glass with his empty hand and pushes the chosen handkerchief down into the glass. It will fill about half the glass. The magician then takes the other handkerchief and pushes it into the glass, as he explains, to act as a stopper. He then calls attention to the fact that the selected handkerchief is in the glass and cannot come out the bottom because of the glass and the other handkerchief closes the mouth of the glass. He takes the glass between the palms of his two hands. One hand covers the bottom of the glass and the other the mouth of the glass. The fingers of the hands are held straight out so that every one plainly can see the glass and both handkerchiefs. He waves the glass a very little and the chosen handkerchief instantly disappears. Instantly the glass may be handed for examination. Not only will it be found intact, but the second handkerchief will be wedged in the mouth of the glass like a stopper.

To prepare for the trick, all that is needed is a length of braided silk cord. It probably can be found in a store selling material for ladies' dresses, but I know that such cord also is carried in upholsterers' shops. It needs to be quite strong and mine is about an eighth inch in diameter. Incidentally, this silk cord is much more flexible, and therefore better, than fishline. A one inch loop is made at one end and the cords at the end of the loop bound with thread. This fastening of the loop must be most secure. That loop is for the handkerchief as will be explained later. I also make the same size and kind of loop at the other end, for I slip it on to the strap of my wrist watch. The length of the cord depends upon the length of one's arms and the width of one's back. The cord must be just long enough to go from the fingers of one hand to the opposite wrist--up one sleeve across the back and down the other sleeve when the arms are bent and the elbows held flat at the sides.



When the magician walks on the stage, the ends of both handkerchiefs are through the loop of the cord. This not only makes it easy and natural to hold the cord but it takes away the fumbling which would be required to thread the loop with a handkerchief in front of an audience. When the choice of handkerchief is made, the left hand (I hold the handkerchiefs in my right) takes hold of the bottom corner of the other handkerchief. The right hand is raised, seemingly the better to show the chosen handkerchief, and

the left hand pulls the other handkerchief free. That silk is immediately thrown over the right arm. The left hand then takes the top corner of the chosen handkerchief and the right hand--loop and all--moves to the center of the silk. Apparently, this is done merely because it is easier to push the handkerchief into the glass when it is held by the center, and this is quite true, but at the same time the loop is put in the position where it will do the most good.

The glass is picked up by the left hand. In night clubs, I pick up a glass from one of the tables. The ends of the handkerchief are dropped first into the glass and the rest of the silk pushed down on top. The handkerchief is pushed down until it is a bundle filling the bottom half of the glass. The glass is then taken by the right hand while the left takes the second handkerchief again. That silk is pushed down on top of the first. There is nothing special to know about putting in the second handkerchief. Do it just as you ordinarily would push a handkerchief into a glass.

The glass is held between the two palms. The pressure is made with the base of the fingers rather than the heel of the palms. A slight forward movement of the arms and the chosen handkerchief will be jerked, past the second handkerchief and up the right sleeve. In doing this move, the heel of the right hand is lifted out about a quarter inch. Instead of jerking the second handkerchief out, as would seem to be the natural thing to happen, all that pulling the silk out by the cord does is to wedge the other handkerchief into the mouth of the glass. When the glass is handed out for examination the remaining handkerchief is a ball of silk which stays in position corking the mouth of the glass.

It is perfectly possible to do the trick with a milk, or cream bottle, or with a comparatively small necked glass vase. In either case the selected handkerchief will slide out past the other handkerchief without the least difficulty. Personally I have always preferred using a highball glass, because it seems to be more convincing to an audience. However, for certain acts a bottle or vase may be found more effective.

The fact that the handkerchief vanishes instantly while the attention of the audience is focused on it, and the added fact that a glass with both ends closed surrounds the handkerchief, makes the effect particularly appealing to audiences. That it is so striking a trick, and yet is a short one, makes it an excellent trick with which to open a magic program.

The best patter to use with the trick is a mere explanation of what is happening. The trick is strong enough so that the little fairy story plot is not needed.

[Previous](#) | [Next](#) | [Contents](#)

Our Mysteries

[Previous](#) | [Next](#) | [Contents](#)

SEVEN COINS

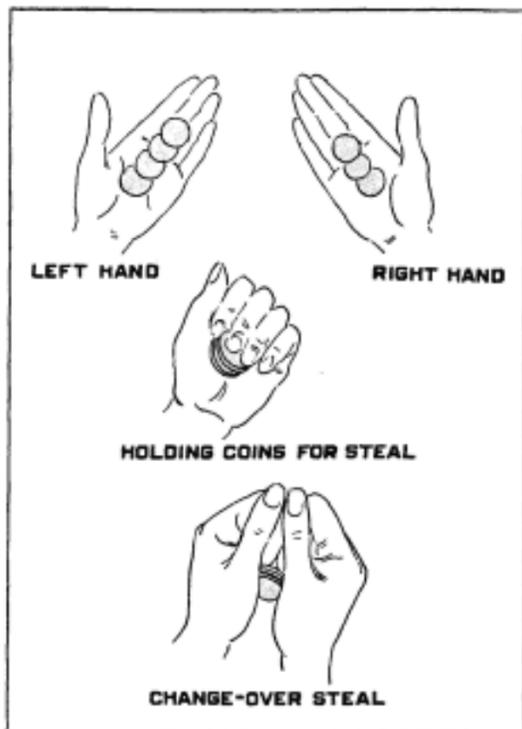
By Al Flosso

To start, it is not necessary to use seven coins in this trick. It is perfectly possible to do the trick with either three coins or five. Seven coins are most effective but sometimes I like to do the trick with borrowed coins and it is not always easy to find seven half-dollars. Half-dollars, I hadn't got around to mentioning, are the best size coins to use.

Here is the effect. The magician counts out seven coins--or five, or three, at any rate an odd number of coins--on to the hand of a spectator. He then puts out his left hand and asks that four coins be counted upon his left palm. When that is done he puts out his right hand and has the remaining three coins put, one at a time, on that palm. He then calls attention to the fact that he has four coins on his left palm and three on his right. He takes one away from his left hand and drops it with the rest in his right. He closes both hands into fists and calls attention once more to the number of coins in each hand. Now he has the four in the right and only the three in the left. He jingles the coins and asks the spectators how many coins in each hand. No matter what they say, he opens his right hand to show that he has all seven coins in that hand, and then opens his left to show it empty. Then, if the coins are borrowed he hands back the money.

The comedy in the trick depends upon the magician's trying seemingly to get the audience confused as to which hand has the odd coin. Getting them worried over the location of that one coin is the business which gives the magician a chance to steal the three coins without their being any the wiser.

There is nothing to get ready and all that you have to have is the knowledge of the routine and the way to transfer the coins. Remember you can borrow the money--anyway you can try. If you can't, you can always use palming coins. As a trick by itself it is good, particularly because you can do it any time--any where, and as a part of the miser's dream, or some other coin routine, it is also good.



When you start in the first business of four coins on the left hand and three on the right, it is just to get the people thinking about their being a different number of coins in the two hands. When the thumb and first finger of the right hand--the other three fingers are closed to hold the three coins in that hand--go over to the left hand to pick up the coin, everyone's eyes follow that coin.

The moment that the right hand moves away from the left, the left hand is closed and turned over back up. On

this turnover, and the closing and turnover are one move, the fingertips slide the coins to the heel of the palm, so that they extend down edgewise between the tips of the fingers and the palm. In other words, the edges of the coins point towards the floor and stick out of the closed fist.

The right hand is then turned palm up and the third, fourth, and little fingers opened. The fourth coin is then dropped from between the thumb and first finger so that it falls on the rest. This is a perfectly natural move, even if it doesn't read like it. The right hand is then closed and the fist turned over, as had been done with the left hand. Both hands are now closed and are back up.

Then the magician goes on talking about where the coins are--how many in each hand. His right hand moves toward the left in talking and he points either with the first finger, which he opens, or with the thumb. Sometimes I do it one way, sometimes the other. Then he announces the number of coins in the right hand. In doing that his left hand moves over to the right and it looks like the right hand moved at the same speed away from the left. Actually the hands meet, and in a sort of rolling motion, so that the coins sticking out of the left hand are caught in the same grip by the fingers of the right hand. The left hand then points with the extended first finger, or the thumb, at the right hand, as the magician tells the number of coins in the right hand. The change-over is really easy to do when you get the timing down and the patter timed to go with the moves. The sleight itself is easy.

At this point the coins stick down below the right hand; that is the extra three coins do, the other four are still in the right fist. The magician then starts to shake the coins and on the first shake the right hand opens enough to get the outside coins in the hand with the others. Both hands are shaken at the same time and the audience believe that they hear coins in each hand.

Once again the hands are held still and the spectators asked to name the number of coins in each hand. When they have finished the magician says, "Chams cha la ta ax ba, which means I hope you like this trick. Come my boy hold out your hand. And here are seven coins--and here absolutely nothing." Of course, as has been suggested, the magician also talks during the rest of the trick. He says: "Listen to the money jingle," when he shakes the coins. He also tells the number of coins in each hand several times to build up the idea that he is going to have something happen to that odd coin. He never suggests that idea, but the audience don't need the suggestion for they will get the idea all by themselves.

I have a lot of bigger tricks which haven't made the impression that this one has made on audiences. It fools people and they like it and what more do you want in a trick.

[Previous](#) | [Next](#) | [Contents](#)

Our Mysteries

[Previous](#) | [Next](#) | [Contents](#)

THE PIERCED CARDS

By Robert Harbin

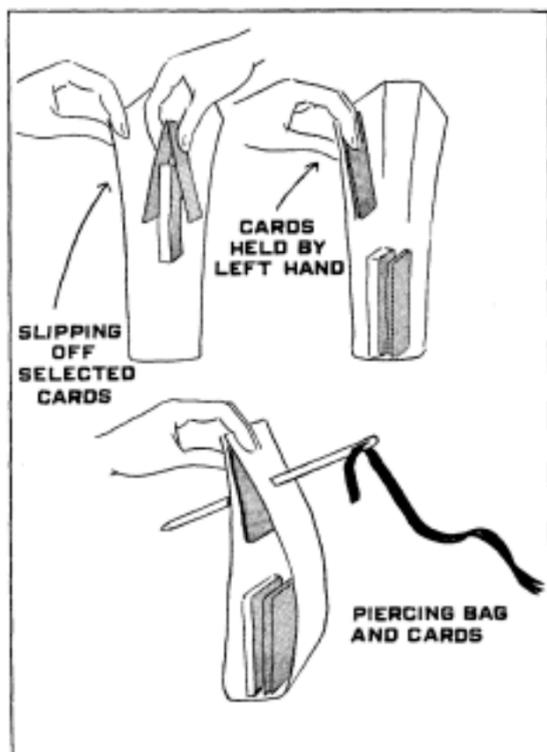
All that is needed for this trick is a deck of cards, a bodkin, a length of ribbon and a paper bag. With that equipment you will have an effect which may be performed impromptu and which I am sure that you will like because it is so effective. There are so few card tricks which are big in effect that I am certain that you will welcome this one.

The effect is not new but previous methods for performing the trick have always needed special cards, or a prepared bag, and having the cards forced. In this case you use any bag, any cards, and any ribbon, as well as any bodkin.

Two cards are freely selected from the deck and returned and the cards are shuffled. The cards are then dropped into an examined paper bag. A ribbon is threaded through the bag with a sharp bodkin. The bodkin is removed and the ends of the ribbon are handed to spectators to hold. The bag is opened and the center of the ribbon is pulled up so that the audience can see that it actually goes through the bag. The ribbon is pulled back into the bag. The bag is shaken so that the cards further are mixed inside the bag. The paper bag is torn away and the two chosen cards are found to be threaded on the ribbon.

The pack is first shuffled and two cards are chosen. The choice is entirely free for it does not make the least difference what the cards are. The paper bag is passed for examination and left in the bands of the spectator.

When the cards are returned to the deck they are both passed to the top. The deck is shuffled so that the two selected cards are not disturbed. Finally in the shuffle, slip one of the cards to the bottom of the deck. At this moment, a chosen card will be found at both the top and the bottom of the deck.



The paper bag is picked up with the left hand grasping one side of the mouth of the bag. The cards, which have been held in the right hand, are dropped into the bag. That is, all the cards are dropped into the bag but the top and bottom cards which are retained between the fingers and thumb. You have done this sleight before in other tricks. It depends upon the friction of the fingers to hold the two outside cards as the grip on the pack is loosened. This is shown in illustration number 1.

The two chosen cards are passed between the ringers of the left hand. Illustration 2. The cards are shaken about. The bodkin is then pushed through the bag and through the cards as is shown in illustration 3. The ribbon is then drawn right through so that the bag is at the middle of the ribbon. The center of the ribbon is pulled up out of the mouth of the bag. Remember at this point that the left hand still grasps the chosen cards.

The ends of the ribbon are given to two spectators--one on either side of the bag. By this time the cards have been released by the left hand. The mouth of the bag is gathered together and the cards shaken again. Then the bag is torn off the ribbon and the two chosen cards are found to be strung on the ribbon.

Too much emphasis cannot be given to the fact that the cards finally found on the ribbon actually are the cards which a moment before were so freely chosen. You may wish to have the cards marked by those choosing them. In order that the freedom of selection may better be noted, you may wish to give the deck to each person to hold in his own hands as he makes his selection.

At such times as you show the trick as an impromptu effect, you will find it very easy to get the cards, ribbon, and paper bag. You may not find it quite so easy to borrow a bodkin. On such occasions you will find it perfectly possible to make a hole through bag and cards with the small blade of a penknife and then use the point of the knife to push the ribbon through the hole.

When you do the trick, having brought your own materials, you will find it advisable to use a fairly strong ribbon, though not more than three-quarters of an inch wide, and a fair size paper bag. The bodkin, which should have a sharp point the more easy to impale the cards, will, of course, be threaded by the ribbon before the performance.

With proper presentation the effect can be built into magic which will long be talked about. As everything which may be seen is so fair, the patter should stress right up to the end that the magician "has done nothing." When the bag has been threaded on the ribbon and the spectators have hold of the ends and actually the trick is all over--then is the time for the magician to say, as strongly as possible, just what he plans to do. That, by the way, is the best time for a magician to make his promises--after he has reached a point where it is impossible for anything to go wrong.

[Previous](#) | [Next](#) | [Contents](#)

Our Mysteries

[Previous](#) | [Next](#) | [Contents](#)

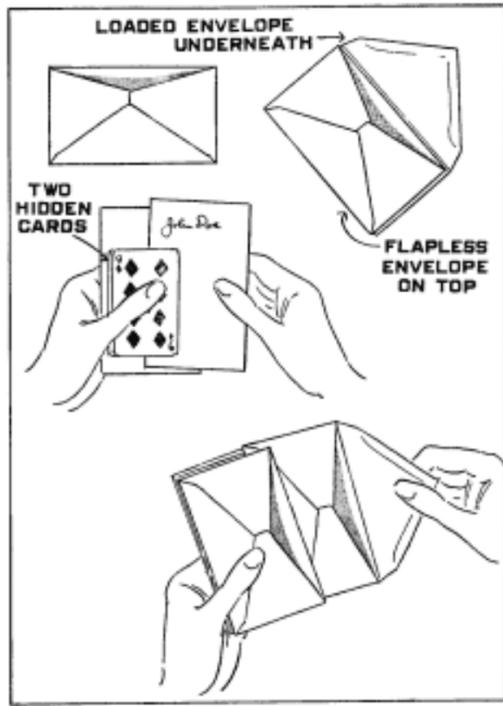
DUO-FLIGHT

By Leo Hartz (S. Leo Horowitz)

Effect. A spectator counts ten cards from a red backed deck and they are sealed in a marked envelope. A second spectator counts ten cards from a blue backed deck. Two spectators each select one of these ten cards and after they are replaced with the other cards all ten cards are sealed in a second marked envelope. The two selected cards travel into the first envelope among the red cards, leaving only eight blue cards in the second envelope.

Special requirements. Two decks of cards are needed; one pack having red backs, one pack having blue backs. It is also necessary to have ten extra cards with backs matching the blue pack. Four of these cards are of one value and four of another. In other words there are two sets of four identical cards. The other two extra blue backed cards must be different but it does not matter what they are. The magician must also have a packet of envelopes, one of which has had the flap cut off, and a pencil. The best envelopes to use are those with long flaps. I suggest using a pencil which has red lead at one end and blue lead at the other.

Preparation. From the blue backed deck remove duplicates of the two indifferent extra cards mentioned above and any six other cards. These eight cards are all put in one envelope and the envelope without the flap is slipped under its flap. These two envelopes are held together as one envelope and placed at the bottom of the stack of envelopes. Also remove from the same deck the two cards to correspond to the extra forcing cards. These are placed face up between the two ordinary envelopes at the top of the stack. On top of the blue deck place the two sets of four identical cards, arranged alternately, and the two indifferent cards making the top and bottom card of the stack of ten. Put this blue back deck back into the case. The red deck remains unprepared. If you have the pencil handy, you are ready to perform.



Performance. With the stack of envelopes in the left hand, or nearby on a table, give the red backed deck to a spectator to remove from the case and shuffle. Have him count ten cards on your extended right hand. Have him repeat the count, one by one, so that there can be no mistake. Place these ten cards face up on top of the envelopes, and immediately over the two hidden red cards, while you pick up the pencil with which you mark his initials on the top envelope. As this envelope is to hold the red cards, you use the red end of the pencil.

Now draw this top envelope out from between the ten red cards on top of it and the two blue cards beneath it, thereby adding the two blue cards to the ten red cards. This is done as if showing everyone the initialed envelope. Then cut the cards to bring the two blue cards to the center of the pack of "ten" cards and put them into the marked envelope. The envelope is then sealed.

Having put the stack of envelopes aside for the moment, pick up the blue backed cards and remove them from the case. This deck is then shuffled by the magician. Actually a false shuffle is used which will retain the top ten cards in position. A second spectator is given the cards and asked to count ten cards, naturally from the top of the deck, face down upon your right hand. Square the cards and without in any way calling attention to the act, give the audience a flash of the bottom card which is one of the two indifferent cards. Hand the cards back to the spectator and have the count repeated slowly, one by one, so that there can be no mistake in the count. Again give the audience a flash of the bottom card which will be the other ordinary card. The audience have now seen two of the cards, which is unspoken evidence that all ten are ordinary.

Fan these ten blue cards and have a spectator select a card. As he goes to remove one tell him to select two cards, one for his neighbor. Take care that the two cards are removed together, as this will insure, due to the arrangements of the cards, that he will select one each of the cards which have duplicates already sealed in the first envelope. After these cards are noted they are returned to the packet of cards. The pack of envelopes is, picked up, and in doing this the stack is reversed, bringing the loaded double envelope to the top. With the blue end of the pencil the initials of the second assistant are marked upon the flap of the top envelope. Of course, really this is the flap of the second envelope, which already is loaded with the eight blue cards. Now lift the flap and insert the ten blue cards into the top (flapless) envelope. By grasping the marked flap draw out the envelope to which it is attached and leave the flapless envelope on top of the stack. As this is done the hand and wrist are bent so that the envelopes are on edge and the envelope with the marked flap is lifted up away from the rest. The flapless envelope is towards the performer and the extra envelopes of the stack are towards the audience. Thus the two packets of blue cards are subtly and simply exchanged--the forcing packet of ten cards is exchanged for the packet of eight indifferent cards, and yet the cards were "put" into a marked envelope. The second spectator seals and retains his marked envelope.

Finale. The work is now done and it only remains to have the spectators name the two chosen cards, command them to pass from the one envelope to the other, and to have the envelopes opened to prove that this has been accomplished.

The details of showmanship are, after all, up to the individual magician. However as each point of trickery is completely covered I suggest that too much emphasis cannot be given to the marking of the envelopes, the fairness of the counting of the cards, nor, after the two cards have been chosen, to the fairness of the selection of the cards. I also suggest emphasizing the fact that the one envelope has been in the possession of the one assistant before the blue pack was touched, and that both packs were held by the assistants before you were informed as to which cards had been chosen.

The trick has long been a favorite of mine and experience has shown me that it is both convincing and astounding to audiences.

In closing let me call your attention to the fact that when the cards, held by the spectators at the finale, are returned to their respective decks, both decks are complete and "clean" for use in other tricks.

[Previous](#) | [Next](#) | [Contents](#)

Our Mysteries

[Previous](#) | [Next](#) | [Contents](#)

BEER AND MILK

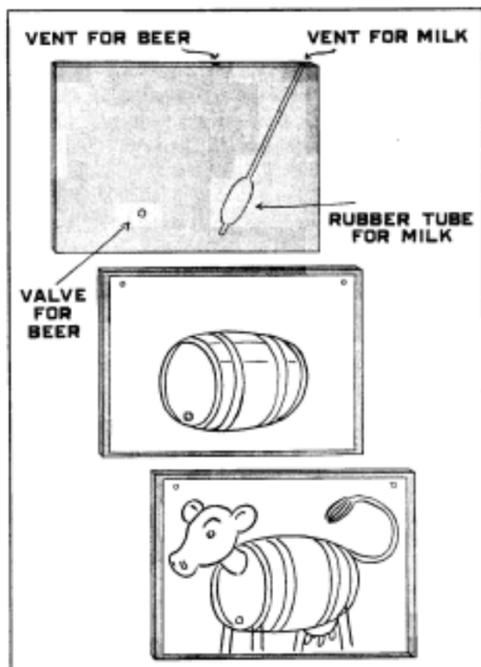
By "Think-a-Drink" Hoffman

Pouring several different drinks from one container is a feat of magic known to be several hundred years old. The first description of the effect tells about using a beer keg having several compartments each connected with the one spigot so that, in turn, one after another of the drinks could be drawn by the magician. Later a bottle was used instead of a beer keg and the mechanism was made much more simple to operate. There were several air vents which could be covered or opened by the fingers of the hand in which the magician held the bottle, very much in the way a musician plays a flute. This bottle trick was a feature in the programs of John Henry Anderson and Signor Blitz, as well as Alexander Herrmann and Harry Kellar. In fact most of the leading magicians of the past century and the early part of this one had the trick in their shows. I had always liked the idea of the trick and therefore based my entire act upon the idea, but with an entirely different set of principles and actually giving the audience a genuine choice of any drink they wished. In the time of Anderson, he seemed to give the same choice but a hundred years ago there were few mixed drinks and there were but a limited number of any kind for which a gentleman would ask.

Another change I made in the act was to announce that I would produce the chosen beverages if the various spectators each would "Think-a-Drink." In line with this think a drink idea, I modernized and perfected another old effect which I used in my act during a time when I wanted to make the act longer. The effect is that of drawing a picture on a paper and then producing the actual article from the drawing. Pictures of rabbits and girls have been drawn on sheets of paper and the live rabbit or the living girl produced from the drawing. There was even an old effect of drawing a beer keg upon a piece of paper and drawing beer from the keg. This is the basis as far as idea goes of the effect I am about to describe. It has been modernized and elaborated as with the rest of my act. I know the effect upon the audience and the practicability of the apparatus.

Naturally I presented it in line with the "Think-a-Drink" patter but other magicians will find it just as effective using patter fitting in with their own shows. I suggested that some people had difficulty thinking of something unless they visualized it. I saw there was such a person in my audience and asked for paper and crayon. My assistant immediately brought forward a drawing board upon which there was a piece of drawing paper thumb tacked to the board at the four corners. I took the board and spun it around to show both back and front and handed it back to the assistant. She held it up against her chest and I took the crayon and started in to draw a picture. It was soon apparent that the picture was that of a beer keg. I then took an ordinary beer spigot and pushed it into the head of the picture of the keg. Then one after another I filled four beer glasses by turning on the spigot. When the fourth glass was about half full, I pretended to hear the question, "What about milk?"

"It is just as easy to visualize milk as beer," So saying I jerked the spigot from the picture and took the board from the girl and gave it a quarter turn. With a few strokes of the crayon the beer keg was transformed into a cow--a cartoonist's idea of a cow--but a cow. I immediately started in to milk that cow and the milk went into the glass with the same strong, but intermittent, streams that it comes from the more genuine variety.



The secret of the trick is the construction of the board. It looks like an ordinary drawing board of medium size. Actually the board is only a shell of very thin veneer. Inside this hollow board is a tank made of copper which has been chromium plated to make it easier to clean. The tank is approximately ten by sixteen inches by one inch in thickness. Such a size tank will have the capacity to fill four beer glasses. At the top of the drawing board is a small thumb screw which will open the air vent in the tank, and

which can be opened by the girl who holds the board during the trick. At the bottom of the tank is a valve held shut normally by a spring. When the spigot is pressed against that valve, it is opened. The valve diameter is exactly the same as that of the end of the spigot. It will be seen essential that there be no fumbling when the magician pushes the spigot into the "beer keg" and into the valve hole. In order to find this hole immediately, the spot previously has been marked on the paper. As a matter of fact the entire picture of the barrel and the additional lines turning the barrel into a cow have been drawn on the paper with a fine pencil. The only other point to know about the beer compartment is that it is filled through the air vent by using a funnel.

The milk is held in a rubber tube with a bulbous end, which is put out by medical supply houses. It is made of quite light rubber. This rubber tube is fastened to one side of the beer tank, and in just the position that the bulb end will come at that spot in the cartoon of the cow where the udder has been drawn. There is a vent at the top of this tube such as for the beer tank and the milk is poured into the tube in that way. The tip of the bulb has a small hole cut in it--large enough to permit the milk to be forced out but too small for the milk to run out. When the tube is being filled the bulb is squeezed shut and as the milk runs into the tube, the pressure on the bulb is released. This fills the bulb with milk. When the magician comes to the milking effect, he takes hold of this bulb and by squeezing it, he will squirt the milk out in a stream. Repeating this several times will give an exact copy of milking a real cow.

It should be pointed out that both at the hole for the spigot and at the udder of the cow, the paper has been cut with a razor blade before the performance. At the spigot hole, a cross is cut and the udder is outlined by the razor just inside the pencil line which is to be traced with the crayon. The first cut permits the spigot to go in easily without having to put on enough pressure to burst the paper. The second cut permits the bulbous end of the rubber to be taken in the hand as if it were the teat of the cow.

The trick is a comedy item and as such will be found very amusing; however it is also a good trick because it does not seem possible to have so much liquid hidden anywhere. The drawing board looks so fair and the five glasses of liquid look so much bigger than they are actually. It also adds immensely to the trick having the change in liquid not only because of the tricky change in the drawing in making a cow out of a barrel, but because beer is so entirely different from milk.

I sincerely hope that you will like the trick as it is, but even if it will not fit in your show, I hope that it will lead you to think of ways to modernize and elaborate some tricks which you have always wanted to do but felt were pretty dated. Old ideas and modern methods make a wonderful combination.

[Previous](#) | [Next](#) | [Contents](#)

Our Mysteries

[Previous](#) | [Next](#) | [Contents](#)

THE NEST OF BOXES

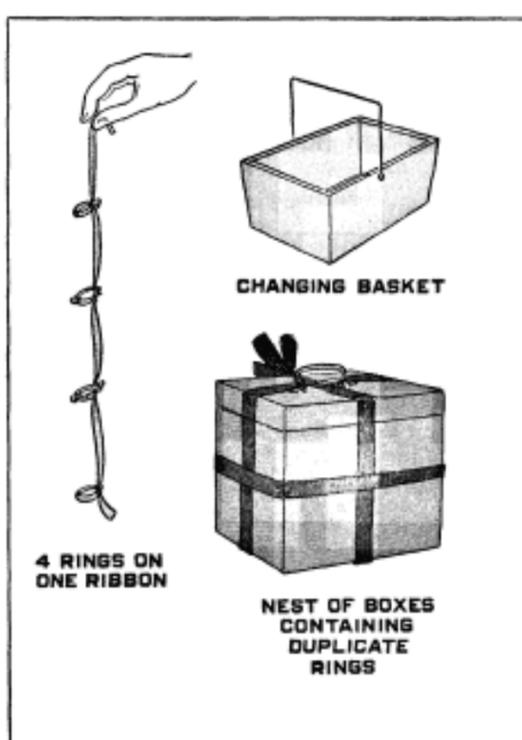
By Eugene Laurant

This method for performing the rings and nest of boxes is entirely original. It has saved me plenty of trouble and extra weight in my show. I have found the effect upon the audience of this method even more striking than the old method with the bottomless box and the special table, because it all seems so fair and is so free from fussing about.

The effect is the same as the old favorite. Several rings are borrowed from members of the audience and they are pounded up and pushed into a pistol. The pistol is fired at a box which has been in plain sight from the beginning of the performance. The box is tied with ribbon. It is an attractive lacquer box. The box is opened and another is found inside. That, too, is opened only to find a third box. The number of boxes in the nest may be left to the wishes of the magician. The last box is opened and the magician reaches inside and picks up the end of a ribbon. He lifts this up and the rings are seen to be tied, one under another, to this ribbon. The ribbon is about two feet long and the rings are tied about four inches apart on the ribbon. This idea of the rings all being found tied on one ribbon is where the trick begins to be different.

The magician says to the audience that he is in a quandary for if he gives the ribbon to the first lady he also gives her the three other rings. He suddenly gets an idea and he calls for a pair of scissors. The assistant brings the scissors in a small basket. The magician takes the scissors and cuts the ribbon--about midway between the two lower rings--and the bottom ring falls into the basket. He then cuts the ribbon twice more and lets each ring fall into the basket. He then hands the scissors to the assistant and takes the basket down to the audience so that each lender may take back her ring still tied to the little length of ribbon. It will be plain that except when the magician pounds the rings into the bullets to load the pistol, he never actually touches the rings.

That is the effect and this is the method I use. When I borrow the rings I collect them upon the end of my wand. I have four duplicates concealed at the other end of the wand by my hand. This is most natural a concealment for that hand seems merely to be holding the wand. The exchange is easily made on my way back to the stage and after I have slipped the four duplicates off the wand onto a plate, I drop the four original rings into a small basket on my table, as I pick up a hammer which I use to pound the "rings" into bullets to fit the pistol. As soon as the pistol is loaded the assistant has taken the originals off the stage.



Once back stage, the assistant ties a short piece of ribbon--about four inches long--with a single knot on each ring. The rings and their ribbons then are placed in the side flaps of a changing basket--two rings on each side. A pair of scissors is now put in the basket and the assistant is ready to enter with the basket and scissors the moment he is called.

The nest of boxes has been in full view of the audience from the start of the performance. There is nothing at all out of the

ordinary about the boxes except that I use, and suggest should be used, an exceedingly handsome set of decorated lacquer boxes. I feel that beautiful boxes add materially to the effect from the standpoint of the audience. In the innermost box is the two foot long piece of ribbon (need I mention of the same kind and color as those small pieces now hidden in the changing basket) and on this ribbon are tied four rings. I use four good looking rings of the usual size and designs. Incidentally I overlook exceedingly large or odd looking rings when I originally borrow them. As soon as I take this ribbon from the box I swing it slowly back and forth. This keeps even the eagle eyed person from being certain of his identification.

After the pistol has been discharged, I go over to the nest of boxes and open each in turn until I find the ribbon and the rings. The scissors are then called for and are brought out in the basket by the assistant, which is proper. The assistant should always offer the magician on a tray or basket, whatever is called for, never with his hands. An assistant should follow the same rules as a waiter in handing anything to the magician. The scissors are taken and the ribbon cut. It is perfectly natural for the magician to hold the ribbon over the basket for otherwise the ring would drop on the floor. The ribbon is cut again and again. Each ring goes into the basket. The scissors are then handed to the assistant and at the same time I take the basket by the handle. Taking the basket by the handle releases the flaps holding the borrowed rings and as those rings come into view, the flaps cover the duplicate set. I then step into the audience and let each person pick out her own ring.

It is unnecessary to describe the construction of the changing basket minutely for it is a stock item with the dealers. It is a tricky thing to make and besides the ones offered for sake are very well made and attractive looking. At times in performing this trick I find only three rings in the nest of boxes and finally discover the missing fourth ring in some unexpected place. According to the show you do, this addition may or may not be worthwhile.

With this method everything is so simple that it cannot fail to work. There are no mechanical traps nor heavy tables. The trick has been a great favorite of mine for years and largely because it has been such a favorite of my audiences. It has never before been released for publication and would not now be let out except for the fact that it is to be in this book.

[Previous](#) | [Next](#) | [Contents](#)

Our Mysteries

[Previous](#) | [Next](#) | [Contents](#)

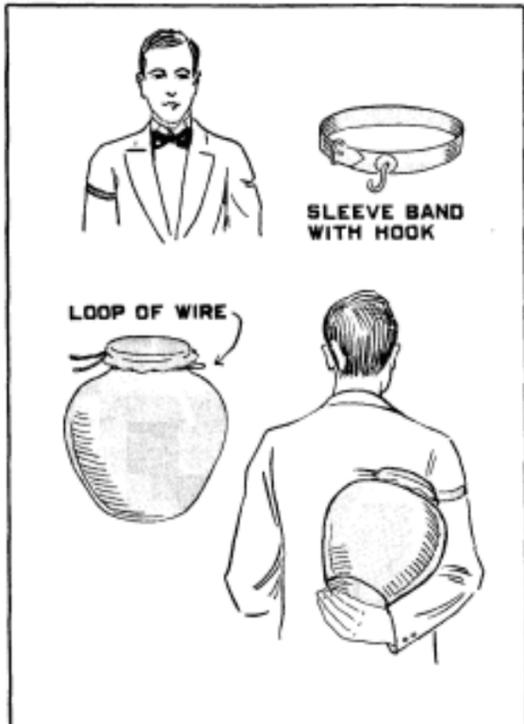
FISHBOWL PRODUCTION

By Magini

For a number of years this fishbowl Production was used as the opening effect in my stage shows. It is quick and very astonishing because a very large howl is used and the production is made on an undraped table so far down stage that it is almost against the footlights. The trick is completely mystifying to the lay audience and to magicians as well. Although I believe that it is wrong to design shows to fool other magicians, it is rather satisfying to find a trick which they don't catch and which at the same time is liked by the general public.

This is the effect of the trick to the audience. The curtain goes up and two assistants are standing on the stage. Both are wearing red uniforms with capes lined with gold. The capes are thrown back so that the linings show. One assistant is a girl and one a boy. They both stand in the same way--with the right arms behind them and with the left arms bent at the elbow so that their left hands are over their hearts. The girl has a silk cloth of heavy material over her left arm. The girl stands a little to stage right of the center of the stage and the boy stands opposite her on stage left. The magician walks in rapidly and quickly pulls the cloth from the arm of the girl. He opens the cloth with a jerk and catching hold of one corner tosses the cloth so that the boy catches it by the opposite corner. The magician, and the boy, rush down stage holding the cloth. It is held over an undraped and empty table and jerked away by the magician. On the table now stands a large glass fishbowl three-quarters full of water. The cloth is tossed to the boy and the magician takes his bow.

The fishbowl should be described because, while it is quite a usual design for fishbowls, it is not the design usually used by magicians. It stands twelve inches high and is fourteen inches in diameter at its widest part. It has the usual small rimmed neck but the body of the bowl is tapered rather than being round as is probably more common a design. This vase shaped bowl, I found, looked bigger to the audience than does a round bowl--of course, either looks infinitely bigger than a flat bowl.



The boy assistant actually has the bowl behind his back and brings it out with his right arm under cover of the cloth as he and the magician walk down stage. The point is that without a gimmick it is impossible for the assistant to grip the bowl so as to hold it behind his back and anyway it is far too heavy a bowl for him to hold merely by the strength of his arm. The gimmick consists of two parts. One part is a wire twisted around the lip of the bowl and again twisted to make a small wire loop at the side of the bowl. This wire when finished

looks like a figure 8 with the lower loop big enough to go around the bowl and the upper loop about a half inch in diameter. The second part of the gimmick is a leather strap with a buckle. This strap--I used a dog collar--is covered with the same red material that is used in the uniform. To this strap is fastened (and most securely) a harness hook from which the spring has been removed. This strap is fastened about the right arm of the assistant just above the biceps and so that the hook hangs down on the inside of the arm. To get loaded the assistant bends over a table upon which the bowl has been placed and hooks the wire loop on the bowl with the harness hook. He then stands and the bowl hangs down. He curls his arm around and his hand under the bowl and pushes the bowl behind his back. The weight of the bowl comes entirely on the strap on the arm. The only physical effort the assistant has to make is to push the bowl behind his back, which is very easy. The reason that the bowl is only three-quarters filled with water is, first, because the water more easily may be seen than in the case of a full bowl and, second, because it does not make the bowl so heavy. A bowl of this size will hold about an average pail of water.

Under cover of the forward run with the magician, the assistant swings his arm forward and the moment the bowl is above the table, he stoops until the bowl rests on the table and the harness hook is out of the wire loop. He then steps back and stands a few feet away until the cloth is tossed to him. The cloth and rubber top usual for such bowls is used, that is, sheet rubber on the inside and canvas on the outside with a rope run in the hem. The rope is made of such a size that it will fit tightly over the lip of the bowl. A corner is left of the cloth or an extra small loop of rope is made so that one or other is available to catch hold of and more quickly and easily jerk off the cover. The cloth is essential, for the rubber covers used with the smaller bowls will not hold the weight of the water in so large a bowl.

The table upon which the production is made should be quite heavy so that it does not tip or collapse when the bowl lands on it. I used a heavy Kellar base with a fiveply round board top ten inches in diameter. It is essential for the full effect of the trick that the table should be of the simplest possible construction

It has always seemed rather silly to me for a magician to produce something for which he has no use and so immediately the bowl was produced I went into the "Winter in China" effect and used the water in the bowl to wet the pieces of torn paper. When that trick was over the bowl was removed by one of the assistants. But whether you wish a bowl production as a trick to lead into another or as an effect complete in itself is not the point at the moment. You will find this less bulky to carry about than the special table jobs and besides you will have a much larger production. You will have to rehearse with your assistant but then what trick is there in which you can use an assistant without rehearsal? The main thing with this trick, or, for that matter, with any other, is the effect upon an audience. To an audience it is real magic, as years of performance have proven.

[Previous](#) | [Next](#) | [Contents](#)

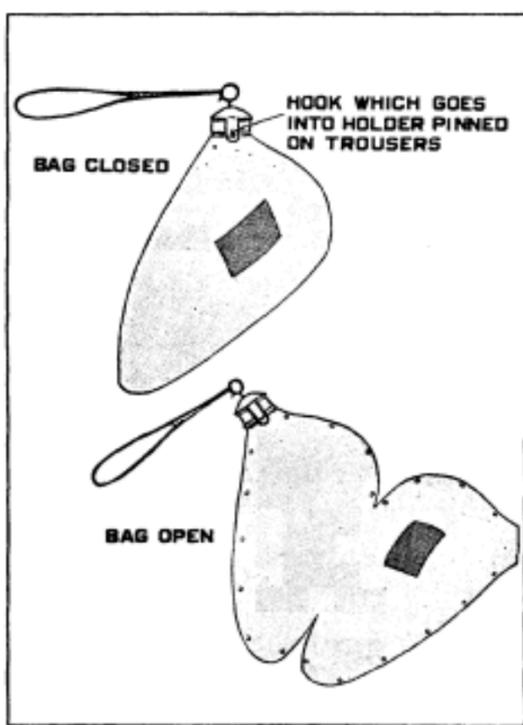
Our Mysteries

[Previous](#) | [Next](#) | [Contents](#)

PRODUCTION OF TWO PIGEONS

By Miaco

By this method a magician can produce two pigeons, or but one, or if he would rather he can produce a small rabbit or a bundle of silk handkerchiefs. The effect is that the magician shows a large silk handkerchief. It is perhaps best that it be folded when first introduced. He shakes it out and spreads it between his two hands as he holds opposite corners. He shows both sides of the silk and one after another he picks up each corner and puts them into his right hand. When all four corners are held together the handkerchief hangs down in the form of a bag. The magician then reaches into this bag and brings forth his pigeons one at a time. The production is made in just the same manner if the magician is using either a rabbit or handkerchiefs. With the rabbit, of course, but one production is made.



The load is kept in a specially made bag to which there is a wire handle. Perhaps it would be best to describe this bag and its construction before attempting to describe either where the bag is hidden or the sequence of the moves necessary for the production. The shape of the bag illustrated is for holding a pigeon, or made a little larger for holding two pigeons. The bag was designed so that a pigeon could be put into the bag or taken out without, in any way, injuring the bird. Particular attention is called

to the wire netting for air at the pigeon's head. The smallest size dress snaps hold the bag closed after the pigeon has been put into the bag. The handle is made of wire, doubled so as to make a loop at its outer end. The end of the handle attached to the bag has a hinge joint. This joint is so made that when the handle is at right angles to the bag it hits a stop which keeps the handle from falling down. The joint, however, permits the handle to move up. Right at the top of the bag, and by the handle joint, is fixed a hook made of flat metal. This hook is about three-quarters of an inch wide. There is a flat metal tube made with an opening of the size easily to take this hook. To this tube is soldered a safety pin.

In order to hide the load, the safety pin on the tube is fastened to the seam of the seat of the trousers just above the crotch. The hook is put into the tube so that the handle of the bag points towards the magician's right. Both the bag and handle are covered by the tails of the magician's dress coat.

The large silk should be of quite thin material. The silk should be only heavy enough so that it is not transparent. To two corners of the silk should be sewn bone, or plastic, rings such as ladies use for drawstring bags. These are purchasable at any notions counter and are just a little larger than a finger ring.

When the handkerchief has been shaken out at the start of the trick, the magician immediately sticks the little finger of each hand through these rings. His right hand moves so that his first, second, and third fingers are behind the silk. The thumb is in front of the silk and shows to the audience as does the little finger. The bone rings are not noticed. First the silk is shaken and then held out to show the one side. As this side is shown the magician has his arms straight down and a couple of inches in front of his legs. This is a most natural way of showing the silk because the magician draws everyone's attention to the silk by bowing his head and looking at it himself. After the silk has been shown on this side for a few seconds--the trick should not be hurried--he swings his left hand over to the right in order to show the other side. As the swing is made the right hand moves back a few inches so that the fingers inside the silk can grasp the handle of the load. As the back of the silk is shown for the same length of time as was the front, ample opportunity is given for the magician to get a good grip of the loop of the handle. The moment the handle is grasped it is lifted enough to free the hook from the holder. As the magician brings his left arm back so that the first side of the silk is again toward the audience, he steps to the right one step. As this step is made his hands are lifted and the handle is permitted to turn in the fingers so that it hangs perpendicularly and, because of the hinged joint, the bag hangs straight beneath the handle. The left hand drops the corner it was holding and in letting go swings the corner so that the silk wraps about the bag. These moves have to be described in sequence, but in actual performance several are done at the same time. When properly done they so synchronize that it seems to the audience that all the magician possibly could have done was to show the back and front of the handkerchief.

At this point the magician is holding the handkerchief, shoulder high, by one corner. The left hand then lifts one corner after another to the fingers of the right hand. All the fingers are free to grasp these corners except the middle finger which goes through the loop of the handle. When all the corners are in the right hand the magician reaches in at the opening, caused by the slack of one of the sides hanging down, and quickly pulls open the snaps. He then lifts the pigeons out of the bag. Once the production is made, the handkerchief, and the concealed load bag, is put on a table or handed to an assistant.

It will be obvious that the silk from which the production is made should be of such a size that when it is gathered into a bag it still will be longer than the combined length of the load bag and handle.

This production has proven to be appealing to audiences because it seems to them that the magician actually materializes the pigeons in a thin silk bag which was made before their eyes. It is a clean production and easily portable. Because at the moment that the load is swung behind the handkerchief, and before it is wrapped in the silk, it can be seen from behind, the trick cannot be done with people all around the magician-but they may be on three sides.

[Previous](#) | [Next](#) | [Contents](#)

Our Mysteries

[Previous](#) | [Next](#) | [Contents](#)

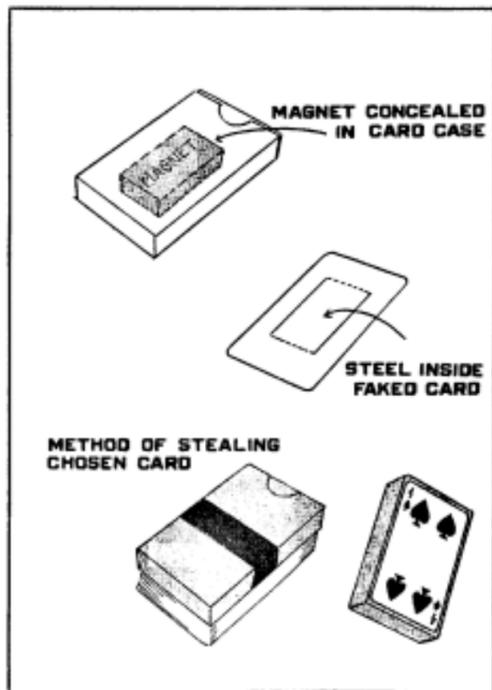
THE CARD IN THE BANANA

By Russel Swann

The main purpose of this bit of magic is to create amusement. Of course, all magic is designed, or should be designed, to amuse audiences but this trick, although mystifying, puts more stress on comedy. The amount of comedy which a magician is able to get from the trick depends upon his acting ability. Things seemingly go wrong and it is up to the performer to convince his audience that those things actually have gone wrong.

The effect of the trick is that the magician walks over to a table as he shuffles a pack of cards. I have used this trick only in night club shows. He puts the cards on the table and asks a gentleman to choose one card. The choice actually is free. The magician patters and the card is shuffled into the pack by the gentleman after he has autographed the face of the card. The magician asks that the man choose a number and count down to that number. He does so but contrary to the magician's promise the card is not found. The gentleman is asked to count off more cards from the pack until the number is reached again. Still the card is not found. He is asked to count a third time but still the card is missing. The magician gives up and goes into the next trick in which he brings from his pocket a banana. He peels the banana half way down and bites off a piece and eats it. When he bites off the second piece a folded card is exposed. It is taken out of the banana, unfolded, and shown to be the signed card. That is the way the audiences remember the trick--but there is a little more to it.

Once the card is in the hand of the magician, it is easy to get it in the banana. All that he has to do is to hold the card in the ordinary palming position and close his hand as this will fold the card in half. If the card is given a quarter turn on the palm and the hand closed again, the card will have been folded in quarters. Before the show the banana has been prepared by cutting through the skin (along one of the "seams") a slit a little longer than half the length of the card. As a banana is very soft it will be found both quick and easy to push the card into the banana. The slit should be made starting at the center of the fruit and cutting up toward the end.



How does the magician get his hands on the card without touching the pack? This, too, depends upon his acting ability to make convincing, for he does not touch the cards once he has given the pack to have the card selected. There is a special card used in the trick. This card is made special by being split in two and glued together after a safety razor blade (or similarly sized piece of thin steel or iron) has been placed in the middle of one side. When this card has been made it looks like an ordinary card but has a core

of steel. Glued inside the card case, and at the lower end, is a magnet. The reason for having the magnet at the lower end of the case is that the deck may be put half way into the case--I am, of course, assuming that a case is used which opens at one end. If the case is put on top of the card with the metal insides, even though there be an ordinary card above this prepared card, the cards will stick to the case when it is picked up again. This is the basis for the trick.

This is the routine and the patter for the trick.

"Sir," (laying the pack on the table) "will you be kind enough to take any card in the pack? Please don't take the top or bottom card for there is a possibility that I might have learned which cards those are. Would you mind writing your name on the face of the card." (Here I hand him one of those giant fountain pens.) "Will you, sir, kindly hold the card up so that others may see it. Now just drop the card face down on top of the deck."

Time should be taken at this point in the explanation to mention that when the magician was walking over to the table, seemingly shuffling the cards, actually he was so shuffling that the card with the hidden piece of metal was kept on top of the pack. We have now reached the point in the trick where the freely chosen and marked card is on top of the card with the metal core.

"Funny thing about cards you can always draw the Queens if you have the Jack." On the laugh, the magician drops the case directly on top of the pack. He had taken the case out of the pocket where he had put it when the cards were first introduced as the gentleman had been signing the card. "Now, sir, will you shuffle the pack please. I won't touch it." The case is picked up by the magician and replaced in his pocket. With the case and into the pocket goes the card with the metal core and the selected and signed card. During the time the man shuffles the deck and later on hopelessly hunts for his card the magician has plenty of time to slide the card away from the magnet, to fold it, and put it in the banana.

"We're going to count down in the pack to a number thought of by you. Think of any number at all--from one to fifty-two. Remember, sir, you are going to do the counting, so don't make it too hard on yourself. Pardon me what was the number?--And the card thought of? All right count down to number ten--Remember I haven't touched the cards--and hand me the Four of Spades. (I am using that card and that number merely as examples.) Oh it isn't that card? What number did you think of, sir? Let's start over again--count ten more cards." (Here the magician begins counting with him.) Hand me the Four of Spades. Wrong again? Well start counting again." (Then as an aside)--"Last night it took me two hours to do it--last week I couldn't do the trick at all.

"Try it once more--count ten cards and hand me..." Here the magician walks around so that he can look over the shoulder of the gentleman and as the wrong card comes up again he shows by his expression that it is not the right card. He reaches over and picks up all the cards from the table and throws them over his shoulder.

"Well, Ladies and Gentlemen, the next trick is a little trick using an orange." He takes a banana out of his pocket. "Would you care to join me, sir?" Another banana is taken from the pocket and handed to the man who had just helped with the cards. Still another banana is silently handed to a second person. The magician peels the banana half way and starts eating it to the point where the folded card is half exposed. He curiously looks at the card in the banana, takes it out, and unfolds it. "Ah, the missing Four of Spades. Your card, sir? And your signature--known only to you and to God."

[Previous](#) | [Next](#) | [Contents](#)

Our Mysteries

[Previous](#) | [Contents](#)

BIOGRAPHICAL NOTES

AL BAKER

Al Baker is a white haired, dignified and rather ministerial looking gentleman, who, in the simplest manner possible, performs the most amazing feats, all the while, in a completely inimitable way, amusing the audience by the wit of his patter. The very agility of Al Baker's mind, which permits him to twist the old minstrel gag or a current newspaper headline into the most amusing of jokes, has also made him one of the most inventive of magicians. His forte is simplifying method in magic, and making it magic by the naturalness and subtlety of the presentation.

ROY BENSON

Roy Benson is attractive in appearance, meticulous in attire, careful in presentation, and beautifully clean in manipulation. Nevertheless he depends upon his patter to a major extent. His jokes may kid the world in general, his tricks, himself, or his audience but he is very careful that his humour is in good taste and without sting. He has acted both on the legitimate stage and in moving pictures and his presentation of magic is materially enhanced because of his acting experience.

AL FLOSSO

Al Flosso grew up in magic. He presents his magic at a breathless pace. Something always is happening while he is before an audience--a trick, a piece of business, a joke--and with each item the laughter builds. It is not possible adequately to describe his rapid-fire manner; nor is it possible to describe just what makes him so good a comedian. Through years of experience he has developed his style of performance and his comedy and both are excellent. He has specialized in coin work and his production of coins from everywhere invariably is liked.

ROBERT HARBIN

Robert Harbin is a gentleman of impeccable attire and pleasing appearance who presents his mysteries in a straightforward and dignified manner. His performance is always markedly different because of his great cleverness as a creator of new magic. His own creations are always outstanding because of the fact that he invariably devises the simplest possible manner for producing his effects. Harbin is a prominent English magician and has been featured at Maskelyne's.

LEO HARTZ

Leo Hartz (S. Leo Horowitz) has been a real student of magic for many years. Innumerable magicians are indebted to his clever inventive ability for manipulative tricks which they featured in their performances. His own sleight-of-hand is unbelievably clean and smooth--so much so that he never seems to be doing any manipulations at all and yet the tricks happen. All his magic is outstanding for its naturalness. Long as he has been in magic, it is but comparatively recently that he has become a full time magician.

"THINK-A-DRINK" HOFFMAN

"Think-a-Drink" Hoffman's success is due in part to his own pleasing personality, in part to his superb showmanship, and in part to the cleverness and novelty of his act. For several seasons, Hoffman has received star billing wherever he played and the reviews of his act have been universally excellent. He has been praised by reviewers with every complimentary superlative to be found in Webster's Dictionary. His act consists in the production of an endless variety of drinks--you think of what you would like and he has it instantly. It is not a press agent's fancy, but fact, that Hoffman is "The Highest Paid Bartender in the World."

EUGENE LAURANT

Eugene Laurant, as was Howard Thurston, is loved by his audiences the moment he steps foot upon the stage. He has that rarest of abilities--of making each person at his performance feel that he has always known him and always liked him. As a magician he is exceedingly deft and vastly entertaining. As a showman he is superb. Whatever he does he embellishes until it becomes unique. For example, no one, layman or magician, ever speaks of the Chinese Rings, or the Linking Rings, after one of Laurant's performances but of "Laurant's Rings". The combination of genial gentleman and master magician has made Laurant today, and for many years past, one of America's outstanding magicians.

MAGINI

Magini, judging from his youthful manner and appearance, no one would imagine has had thirty years of professional experience as a magician. He presents his magic with a dash which does not show the careful planning nor the skillful technique. As he runs easily from one miraculous feat to another, the magic seems to work itself, and he is but a good humored and kindly gentleman to whom miracles are an every day occurrence. This ease of manner and certainty of presentation is, of course, the result not only of the years of experience behind the footlights but also the careful planning of an artist.

MIACO

Miaco is a superb showman. From the moment he steps in the spotlight, he compels genial and interested attention from the audience. By his personality and deportment and dress he is so obviously a gentleman--so obviously belongs--that his audiences automatically like him. Miaco's manipulations are deft and clean cut, his magic both entertaining and mystifying. He comes before the audience to amuse them, and though to watch one of his audiences it is obvious that they are having a good time, it is quite as obvious that Miaco is happy to be with them.

RUSSELL SWANN

Russell Swann presents his magic so that his audiences have an hilariously good time. He does his tricks so that those who witness them do not know how they are done, but he does not stress the mystery element. He comes before his audiences as a handsome gentleman who knows a number of feats of magic, and he is so entertaining in showing this magic that he is quite the sort of a chap everyone would like to know personally. Through his agreeable manner, his wit and his skill as an actor he amuses his audiences to the nth degree. Swann is magic's real humorist.

[Previous](#) | [Contents](#)