

MORE TIPS ON TRICKS

WALT
KAEBER

by MILBOURNE
CHRISTOPHER

TRICKSHOP.COM

MORE TIPS ON TRICKS

WITH A CHAPTER ON PUBLICITY

One Wizard's Comments
on Current Conjuring

By

MILBOURNE CHRISTOPER

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FOREWORD

The Winter of 1942 when "Tips on Tricks" was printed I took my magic as a civilian to the American troops in the Caribbean and South America. I was lucky enough to leave the Yankee Clipper before it crashed in Tagus Bay, Lisbon.

Then, as a soldier, with "Broadway in Khaki" the army show, I toured England, Scotland, Wales and the Hebrides. In early July, we performed for our invasion troops in Normandy, then on to Brest, and across France to Belgium, Holland, Luxembourg and Germany. When the Russians linked with the troops in our sector, I conjured at a gala mid-night show.

All along the way I jotted down "More Tips on Tricks", most of which, despite the hazards of war, got through safely to the States.

For the many letters and kind words about "Tips on Tricks" I am deeply grateful. Incidentally, I learned just a few days ago that a second printing had been run off during the war.

I write this in army khaki, but by the time this volume rolls from the press – I'll be a civilian again!

With cordial good wishes,

MILBOURNE CHRISTOPHER.

Richmond, October 14, 1945.

For permission to use material which first appeared in their pages, I am indebted to "The Sphinx", "Genii", "The Phoenix", "The Linking Ring", the British "Budget", and "Hugard's Magic Monthly."



MORE TIPS ON TRICKS

Here, fellow-wizards, is another collection of tricks, bit of patter, suggestions and presentations. Perhaps, somewhere in the pages that follow is the little tip, bit of business or idea you've been searching for to round out your act. Or, perhaps, something you read will start a train of thought which will wind up at the right destination.

But let's get on with the magic.

PAPER MONEY

This is one of my favorite impromptu tricks. I tear two six inch squares from a newspaper, then with my left hand I crumple one and with my right hand the other into tiny balls. I put them down.

"Touch one", I tell a spectator. He does. I put the 'touched' one in my left hand, and reach in my right trouser pocket for a coin – a half dollar. I call attention to it and to my left closed hand. I tap the closed hand with the coin, saying "Paper money". I open it – the wadded newspaper has changed into a crisp new dollar bill!

I like this one because it's quick, effective and really impromptu.

All you need is a crumpled dollar bill and a half dollar in your right trouser pocket. Before the trick get the dollar in your right hand finger palmed (fingers curled around it). Holding it this way tear out the two pieces of newspaper, crumple one in each hand. Put them on the table. When one is selected, pick it up at your right fingertips and apparently put it in your left hand. Actually as soon as you pick up the paper ball roll it back to your fingers that are curled and push the bill forward. Put the bill into your left hand. The move is the same one used to switch one sponge for another, or a sponge for a coin. When you reach in your pocket for the coin,

you leave the paper behind. Touch left hand with the coin, say “paper money”, open your hand to disclose the dollar and the trick is over.

ROPE TO CIGARETTE

Magicians – particularly those who work with rope – found a novel solution for the cigarette shortage in the days when people were rolling their own. They took a bit of left-over rope, gave it a magic twist – and there was a cigarette.

Here’s how the trick is done. Suppose you have just finished your rope restoration act. During this trick you will have cut off a piece of rope about the size of a cigarette and dropped it to the floor. Stooping, pick up the rope with your right hand, with your left steal a cigarette from a dropper and finger palm it. Hold up the rope to the audience. As you pretend to place the rope in your left hand, thumb palm it in your right, at the same time closing your left hand on the palmed cigarette.

While making rolling motions with the left fingers, place your right hand in your trouser pocket and exchange the rope for a match book. Put the cigarette in your mouth, light it, drop your hands to show they are empty except for the match book, and puff away – as you walk off the stage, if you wish to use the trick as a finale.

If you prefer to continue with cigarette manipulations, it can be used as a liaison trick. Magicians, who don’t show a rope routine, will need only a piece of rope in their left trouser pocket to be able to introduce the trick anytime they wish.

SIMPLY SHOCKING

The night club performer announces that, for the moment, he will play the part of a conductor – of electricity. He removes the cigarette he has been smoking with his right hand and inserts one of the fingers of his left hand into the center of a light socket (attached to an extension cord). Puff – a brilliant flare of light shoots off from his cigarette.

But that’s just the beginning. He flicks his cigarette away and picks up an electric bulb. He screws it into the socket, switches it on and off, then removes it. Holding the bulb in his outstretched right hand, he inserts the

tip of one of his left hand's fingers into the socket. With a shiver, as the electricity passes through his body, the bulb at his fingertips lights! He removes his finger from the socket, the light fades away. This is repeated. Finally Mr. Magician says, "Naturally it would be much more difficult if I didn't put my finger in the socket." He tosses the socket away yet the bulb continues to burn brightly, until, no longer amused with it, the performer blows it out and puts it in his pocket.

Need I say, the extension is never plugged in. The flash from the cigarette was a bit of flash paper touched to the burned end. The bulb business is worked with the special "battery" bulb (usually used for floating) now on the market.

SUGGESTION

I, for one, would be pleased if the dealer who manufactures the trick banana, which pops up again after every bite would combine it with the zipper banana. Sometimes, bananas are hard to get, and they don't always fit the zipper case. Further the repeat "eating" gag is good, but not as good as it would be blended with the zipper banana. So if you can elude the zipper priorities, Mr. Dealer please make one up for me.

A LITTLE FISHY

If you happen to be Bill Williston or you work as he does (the style, I mean) this should appeal to you. Throw a foulard over your arm and produce from beneath it a bowl of goldfish. As you hold it up for display reach into the bowl and pull out one of the fish. Daintily devour it, remarking as you finish "A taste I acquired in college." Standard fishbowl production and the goldfish is the usual carved carrot.

THE RABBIT HAT

Magicians have threatened to change their volunteer assistants into rabbits so often that it's about time they made good the threat. Here follows a practical way to accomplish this gag.

When the assistant first arrives on the stage, the magician dresses him for the part he is to play by placing a top hat on his head. Then sometime during the trick in which the spectator is assisting, he, (the spectator) makes a

false move, or so the conjurer claims and he (the magician) uses the rabbit threat.

“So you don’t think I can do it – eh”, the wizard chortles, “Watch!” He makes a few passes, the drummer beats on his drum, the bassoon player improvises, and finally the hat is lifted to disclose the onlooker now has two long rabbit ears!

No complicated machinery is necessary, nor bat’s blood or dust of the Woofle; only a cap-shaped gimmick with two ears attached, which nests neatly in the trickster’s topper

SERPENT SILKS

After you show your serpent silk, the one that unties itself, your assistant catches your attention. He holds up a silk. “Oh”, you say, “You have a serpent silk, too?” He nods, and zingo, thanks to a “Silk-worm” gimmick, his silk changes into a snake and he runs off.

TRICK OF A DIFFERENT COLOR

So many magicians are using the stunt wherein four eggs on a tray over four glasses are dropped deftly into the glasses without breakage — of glasses or eggs — that at least a few will be interested in the following. When Chevalier Thorn presented this feat as each egg dropped into its respective glass, the water in each glass turned a different color.

SURPRISE CONCLUSION

Down in the Caribbean, Master Sergeant John Makepeace in the early part of his show displayed a newspaper. Its headline: “John Makepeace Wows Them.” He tore the paper in strips and put it in a conspicuous place where it remained throughout the show. At the finish he opened it. It was fully restored but the headline now read, “Makepeace Wows Them Again.”

OPENING TRICK

“At first”, admits the magician, “I thought I’d open with a ribbon trick.” He shakes the three colored ribbons dangling from his left hand. “On second thought – a rope trick.” Zip – the streamers change into a rope. As his

hands are "all clear" he may then proceed with his rope routine. Secret – Hen Fetsch's "Rope Epic" with ribbons in place of the three short ropes.

MENTAL TEST

"I have marked some of these pieces of cardboard on the underside with an X", the telepathist tells the newspaperman. "I know which cards are marked, which are not. Take them in your hands and start dealing them down on the table in two heaps. I'll send you mental impulses so that you will put the marked cards on the left, and unmarked cards on the right. "Deal them face down, and try to receive my thought waves." Get it! A mental mystery, not a card trick.

Paul Curry's "Out of this World" in fancy dress. Mr. Dunninger please note! The newspaperman probably will be so amazed to find that he has separated the cards correctly that he will swing around to his typewriter and dash off a story. Or aren't you interested in publicity?

PIG LOOKING ROUND

The Waller-Grant "Pig that looks round" is a funny little trick. I've tried many kinds of slates, those with roll mechanisms, those with the thumb knobs and those with strings to move the head. Best bet is to have the head attached to the slate so that it can move freely. To make it turn round, tip the slate slightly forward and back, the momentum carries the head from one side to the other. The slate I use is the thread type. I broke off the thread, then worked the trick by the balance method as described above. It's much easier to handle and much more effective.

LIGHT PLEASE

"I need a light", the magician announces. His comedian assistant pulls a flashlight from his pocket and offers it with a smile.

"No, no", explains the patient prestidigitator, "a light for my cigarette."

The assistant nods his head and flicks the switch. The top of the flashlight pops open. Therein (thanks to the cigarette lighter mechanism) is a flame!

"TIPS ON TRICKS"

by MILBOURNE CHRISTOPHER

drawn by TOM S. LAWLESS

"ZIPPER TIP"
 AH! A BANANA —
 WHAT? YOU'RE
 HUNGRY!
 SORRY — NOT ENOUGH
 HERE FOR ALL —

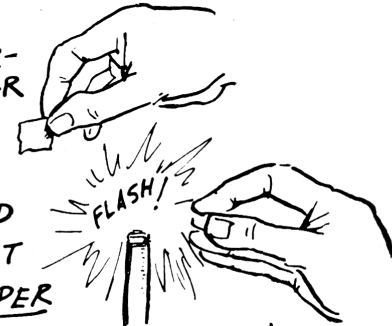
SO —
 PERHAPS
 WE'D BETTER
 SMOKE!

(SHOWN BY
 "DOC" GILLILAN)

"SPACE SILKS"
 NO TABLE OR STAND ON STAGE

"CLOSE UP"
 AFTER TORN AND RESTORED
 CIGARETTE PAPER —

A BIT OF
 THE CIGAR-
 ETTE PAPER
 IS TORN
 OFF —
 AND
 SWITCHED
 FOR A BIT
 OF
 FLASH PAPER

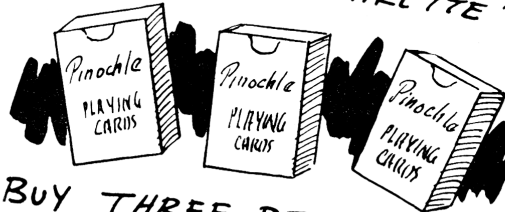


WHEN TOUCHED TO A
 LIT CIGARETTE IT
 "FLASHES"
 SPECTATOR, OF COURSE!
 "NO-CAN-DO"

SILKS ARE PRODUCED AND
 SIMPLY HUNG IN "SPACE"

"SPACE" IS AN INVISIBLE
 THREAD STRETCHED
 ACROSS THE STAGE

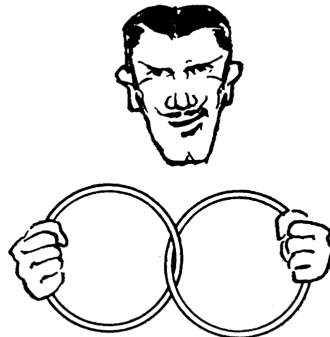
MAKE YOUR OWN "FORCING DECKS"
 FOR "CARD IN CIGARETTE"



BUY THREE DECKS OF
 PINOCHLE CARDS
 AND REARRANGE TO MAKE
 FORCING PACKS

IN DOING
 "SOFT SOAP"
 NOT ONLY
 SPOT
 THE
 HANDKERCHIEFS
 BUT CUT HOLES
 IN THEM, ALSO
 TO SHOW THAT THE TRICK
 IS NOT ACCOMPLISHED
 THRU THE USE OF CHEMICALS

"ONE FOR THE RINGS"



THEY PASS SLOWLY, MYSTERIOUSLY—
 LIKE BILLS THRU THE
 SENATE "

COMMITTEE

If you're tired of your torn laundry ticket stunt, make up a new set of papers, small pennant shape with the word "committee" thereon. Tell a story of a committeeman who got mad and tore up his badge, then on second thought changed his mind and restored his temper and his lapel decoration.

CIGARETTE TO WAND

The magician puffs on his cigarette, then puts the burning end downward in his left fist. He reaches for his wand, which isn't wherever he reaches, so he pulls it from his fist, waves it over his hand, opens his hand and the cigarette has vanished. The wand is up the sorcerer's sleeve, one tip is held in the left (cupped) hand. This tip is, of course, hollow. The cigarette is inserted in the tip, the wand is pulled from the hand, and the hand is shown empty! Need I note that this is only for whimsical wizards.

GOOD BUSINESS SHUFFLE

"This", says the magician as he prepares to flip over the cards spread along his arm, "is the good business shuffle." The cards reverse and he added, "Notice the quick turn-over!"

TURNING PIG FINISH

Much has been written of late about the little trick wherein the pig on the slate looks 'round. Here's a finish. The performer comments, after the pig's head has turned and the audience thinks the trick is over, "And what turned his head?" He flips over the slate drawn thereon is a female pig in sunbonnet and skirt. "Why a lady pig, of course!"

SILK IN THE BOX

If you have P. & L. card box, cram a small silk (13 inch) in the space usually occupied by the card to be restored. To hold the upper section down snap a heavy rubber band around the open box, then let the lid down. To perform, pick up the box, put your thumb inside to hold down the secret section, remove the rubber band, show the box empty, then close it and snap the rubber band round the entire box (a logical use for the rubber band which hides its other purpose). Give the box to a spectator to hold. Now vanish a silk, and

tell the spectator to open the container. Out – very prettily – springs the concealed silk!

POCKET SWITCH

After a series of card tricks suppose you want to switch the deck for an audience participation mystery. This is the simple, direct method I use. With the cards in my left hand I reach in my left pocket, pull out a leather case (which I use because paper ones wear out so quickly), I put the cards inside, then toss them to an onlooker. Previously in my pocket I have placed the second deck over the case. When I reach in I leave the cards in my hand under the case and I'm ready for the next trick.

SOMETHING EXTRA

Those of you who use one of the popular torn napkin or paper routines wherein at one point you reach in your pocket and bring out one piece openly and another finger palmed, will find the ease of working to be greatly increased if you have an extra crumpled piece in the pocket. Then when you reach in you can locate at least one of them almost immediately. Without the extra piece, sometimes the securing of the piece to be concealed takes a bit too long for smooth working.

CHINESE STICK VARIATIONS

Why call them Chinese Sticks or Hindu Wands, when Chinese Strings or Hindu Cords would be so much more appropriate? The trick is with the strings not the sticks. The sticks should be incidental. Personally, I prefer square ones to round ones. To my mind, from a magical point of view, they are sounder. Round sticks suggest tubes, suggest hollowness. From a practical standpoint the square sticks are easier to hold and they won't roll off your table. One other thing, before I leave the sticks and get to the strings. I think they should be of different colors. Even though the conjurer says that he has two sticks, in a big hall it looks as though he has but one until the point in his presentation where he separates them. It should be clear from the start that two sticks are used.

The sticks should be of different color than the background they are held against for obvious reasons. Most commercial sets use string far too thin, and for no good reason. The tassels – here. Brother Wizard, you can be different. Though few remember it today, the late Welsch Miller used balloons

in place of the accepted tassels. Think of the patter possibilities! Joe Twerp, the radio comedian, once suggested that I use ping-pong balls. Not a bad thought at all. They're light, good on the visibility side and durable. If you would prefer a more novel twist, use imitation gold-fish. Get it? The wands, "fishing rods"! Another patter story starts forming in your mind, no doubt.

CHINESE STICKLER

At the point in the Chinese Stick routine, where, usually, you take hold of the "invisible string" and pull back causing the tassels to rise as though you really were pulling a string between the two sticks open the hand that does the "pulling" and let dangle from therein a piece of string exactly like the one in your sticks. During the trick you have held this piece concealed under your closed right ring and little finger. Look at the string, then look at the sticks. Put the string in your pocket, "The only problem now", you say, "is to get the string back between the sticks. You pull down one tassel and "the string" reappears. Then once again, the short becomes the long and the long becomes the short and so on far, far into the night.

If you use the sticks you will understand what I mean; if you don't, I'm amazed that you've read this far.

SUPER PRODUCTION BOX

Here's one I've had a lot of fun with lately. Show a small blue box. Make a few passes over it, then pull out a sheet of tissue. More passes, more tissue and so far, far into your program. Mystery? Well no. Magic? Very little. Humor? Definitely. The blue box is a box of Kleenex. You simply pull out the tissues one by one, letting them heap up in front of you. Amazing how many a single box holds!

PATTER BIT

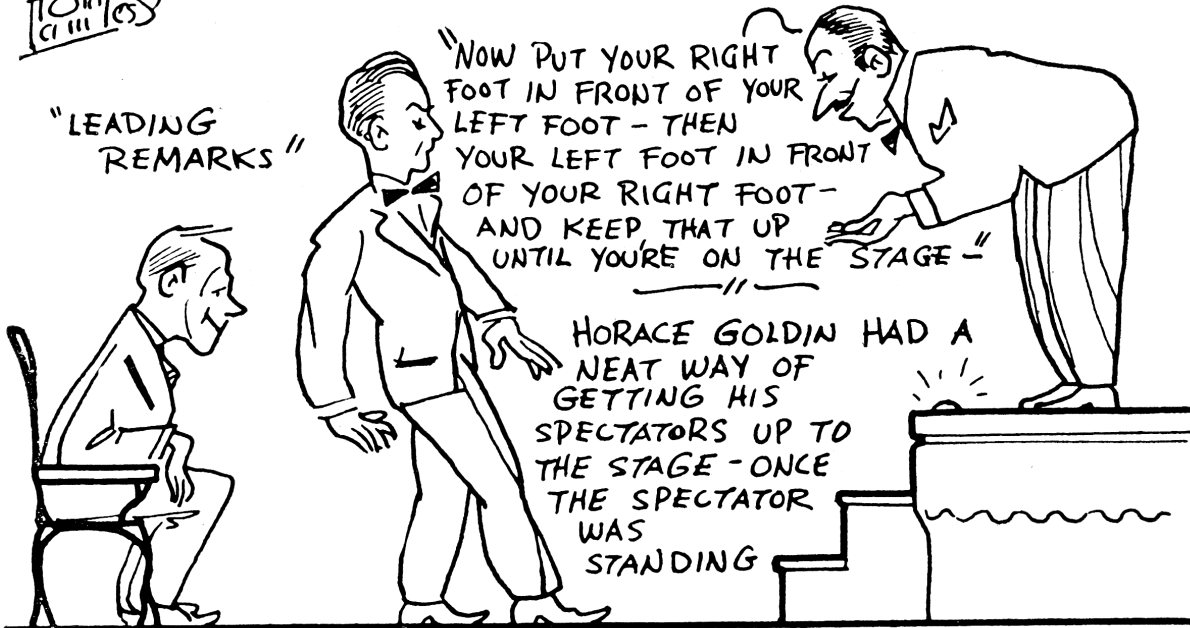
As you cascade cards from one hand to another say, "The difficult waterfall shuffle with fifty-two cards." Stop, take a single card from your pocket and add it to the deck. Repeat the flourish. "Still more difficult – fifty-three cards."

DECEPTIANA

BY MILBOURNE CHRISTOPHER

Drawn by
TOMMY
CRUIK

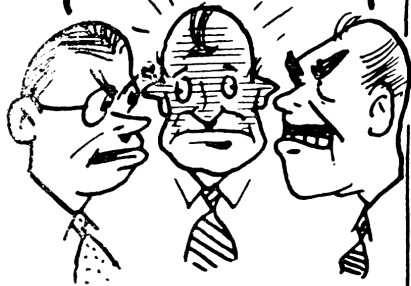
"LEADING
REMARKS"



"NOW PUT YOUR RIGHT FOOT IN FRONT OF YOUR LEFT FOOT - THEN YOUR LEFT FOOT IN FRONT OF YOUR RIGHT FOOT - AND KEEP THAT UP UNTIL YOU'RE ON THE STAGE -"

HORACE GOLDIN HAD A NEAT WAY OF GETTING HIS SPECTATORS UP TO THE STAGE - ONCE THE SPECTATOR WAS STANDING

"SH-H-H!"



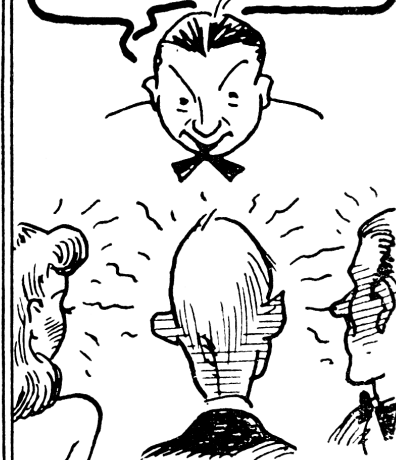
IF HIS AUDIENCE IS NOISY THE WISE CONJURER LOWERS HIS VOICE INSTEAD OF RAISING IT. IF HE SPEAKS SOFTER, THE INTERESTED SPECTATORS STRAIN TO HEAR HIM AND "SH-H" NOISEMAKERS.

IF IGNORING A HECKLER DOES NOT STOP HIM - TRY THIS -

"AREN'T YOU LOST WITHOUT EDGAR BERGEN?"



"EXCUSE ME - AM I SPEAKING TOO LOUDLY?"



A PRACTICAL WAY OF QUIETING A NOISY PARTY IN A NIGHT CLUB - STOP - LOOK ACROSS - SMILE AND SAY IT!

MEMORY AID

If you memorize fifty words called out by the audience during your show, but sometimes forget a key word or two, here's a way to brush up before every performance. Have your fifty "association" words written on your slate. Show the slate boldly and read off the numbers and words of which you aren't sure. "This was last night's list", you might explain. "Tonight I want fifty more words." Then calmly erase your cues and write the words called.

CANTEEN CONJURING

For soldier audiences use a G. I. canteen faked like the bottle which pours any drink. Tell a quick story about the soldier on a hike, as he drank his lukewarm water, wished it were beer – and lo – it was, now another wanted milk – and lo – there was milk. How still another wanted wine – and behold – there was wine. End trick on a high note!

LESSON IN LEVITATION

The gimmick is standard. A little curved bit of black metal which clips onto the wand, while the "nail head" which protrudes from it is grasped between the fingers. This causes the wand to "float". Most instructions say that in ten times the number of words and leave the reader with nothing more to go on. Our problem is to make a trick of the thing.

Just to annoy the prosaic, I'll deal with climaxes first. No matter how expertly you may present the "Floating Wand", it needs a definite finish. Yes, Mr. Booth, a cue for applause if you will. Here are two possible high points. In the first you "de-magnetize" the stick which has been floating by making a Mandrake pass over it. It loses its rigidity immediately and falls limp. Right, Mr. Careful Reader, you have been floating a "Break-away Wand". At the end you simply snap out the extra section and the wand goes lifeless. Finish two is to have the wand which had been floating, rise swiftly through your clinched fist just before you bend from the waist to take your bow.

Yes, yes, in this instance you use a self-contained rising wand. Before I got into the floating moves, just one more diversion. I often use the gimmick for "impromptu" levitations of borrowed fountain pens. This, close-quarter sorcerers, is very effective, but let's get on with the floating.

The wand, with the gimmick already attached, is under my coat. I take it out with my right hand and pass it to my left hand pulling off the clip as I do.

With my right hand masking the clip, I pull a large silk handkerchief from my right coat pocket and rub it briskly up and down the wand to generate "static electricity" or whatever you claim is responsible for the eventual suspension. This done, my right hand lays the silk over the bend of my left arm and grasping the wand, snaps the gimmick back.

Here is a bit of byplay. My left hand holds my right wrist as my right hand, back to the audience opens out with the wand "sticking" to the side away from the audience. By now someone has perhaps noticed that all the fingers of my left hand are not in view. They think - No, not that. I take away my left hand. The wand is still suspended. I now, with a sweep of my arm, extend it to my right, palm facing the audience. "Of course", say I, "It would be much more difficult if my fingers were open wide." To the delight of the magicians present, I open my fingers wide.

The "nail head" is on the upper side of my middle finger deftly balancing the wand. Once open, I slowly close my fingers, then with a swinging finish terminate part one of the floating by closing my fingers around the wand and bringing it to the front and down.

Here we go again. The silk is spread over the wand. The gimmick is snapped on over the silk, then the works is floated like Thurston used to float his Sleeping Princess. To the same music, if you like. After you tire of this, bring the two hands close together, palm to palm, wand still clinging to right fingers, and roll forward with your left hand. This revolves the wand and gimmick from right fingers to left and you may float the wand with your left hand.

Another change back and forth and high-ho for the finish. That applause cue again, Mr. Booth. With your right hand you pull off the silk and the gimmick, and with your left you hold the wand. The silk and gimmick may then be pocketed and you are ready for the climax. That, you will remember, I described earlier.

THE EGG SILK

The magician holds up a white handkerchief with a large yellow spot in its center. "Looks like an egg, doesn't it?", he inquires with a smile. Without

waiting for a reply, he tucks it into his closed fist and changes it into – an egg.

You can stop here or continue with the sucker egg trick. The “Egg Silk”, in either case, adds an individual touch to the trick. If properly made, it does look like an egg. No, no, Harry, not a hard boiled one, a fried one.

LIT CIGARETTE

At any time during his moments of amusement the magician takes a package of cigarettes from his pocket. He removes one. There is a flare of light and the cigarette burns brightly. He puts it between his lips and smokes it.

This might be used as an opener. The method: a cigarette tank is embedded in an empty cigarette package. A lit cigarette is clipped in place and the package is put in your pocket until ready for use. When you feel ready for a cigarette, finger palm a bit of flash paper in your right hand. Remove the cigarette package from your pocket and take out the cigarette, when it's a few inches away from the pack touch the flash paper to it and shoot it off. The effect to the audience is that the cigarette at this point lights itself.

UNDERCOVER

The innocent looking packet of paper matches is our topic for today, err – ah, that is it's uses, magically speaking, as an unsuspected aid. When you lift the cover to remove and strike your match you can glimpse on the underside (cover not match) a list of words for your dictionary trick (You do know Mr. Baker's little masterpiece, don't you?), a list of names for your mental act or even your program if you're one of those magicians who can never remember what comes next. Mind you, don't stare for twenty minutes at the cover's underside, you read it in a glance. The spectator thinks you have taken out your matches to light a cigarette (or at least that's what we hope he thinks).

Another use for the handy match folder can be made in the Jardine Ellis mindreading effect. In this case a small mirror is affixed to the underside, (yes, Oscar, any sort of reflector surface will do). If you are not familiar with this excellent Ellis trick read his little book, write Sid Lorraine or query Doc Tarbell.

Both Bruce Elliott and Bob Hummer have suggested that graphite might be rubbed over the striking surface of a match-box so that your "daub" will be handy at all times for card tricks. Other daubs can easily be carried inside the folder, so that you could even use three different kinds, though I don't know why you'd want to use more than one.

Having the name of a card written inside the flap, and giving the packet to a spectator with instructions to remove a match and light a folded paper containing the name of a card written by someone else is, of course, by now standard practice, as is having a half dollar in the closed package and letting it slide out in your hand as you open the flap to extract a match. The coin is materialized after the box has been put back, or it can be produced from the flame of a match. Useful gadgets, match folders, aren't they?

HERRMANN ITEM

If one of his committeemen from the audience stepped out of line, Alexander Herrmann would give him a warning tweak on the nose, producing a shower of cards from that point at the same time.

COLOR BLEND

This non-mechanical blendo may be presented at any time during your silk routine, or used simply as a colorful quick trick.

In effect three small handkerchiefs, red, green and yellow are rolled together and secured with two rubber bands one lengthwise, the other at right angles to it. The packet is tossed into the air and on being caught is ripped open to disclose a large silk in which the three colors are blended.

Each move is covered by excellent misdirection.

Before – a rainbow silk of the proper colors is rolled between your hands into a compact packet thus secured by a rubber band. This and several loose rubber bands are in your right trouser pocket.

To perform: Three small silks are shown and rolled together. They are held rightly at the left hand's fingertips. Your right hand reaches into your trouser pocket for a rubber band. Once inside your palm the rainbow silk bundle, actually it's not even necessary to palm it.

Just wrap your hand around it and bring out your hand, back to the audience with one of the loose rubber bands at your fingertips. Snap this around the bundle of silks in your left hand. Then press the rainbow bundle against this bundle. It is impossible to tell the difference in appearance between the two if they have been wrapped correctly. Hold the two together in the left hand as you make a pass with the right, then change over and make a pass with the left. In doing this both hands are shown empty.

Now in changing the silks back to the left hand, change over only the rainbow packet and keep the other one hidden in your right hand. Raise the rainbow packet, now in the left hand, a few inches in the air, and as you do that reach with your hand for another rubber band.

Dispose of the concealed silks in your pocket, bring out another loose rubber band, snap it around the packet and toss the colorful bundle in the air. As it comes down, catch it. Whisk away the elastics and open it out to show that the colors have blended.

The fact that both bundles (the three silks and the rainbow one) look exactly alike makes the substitution of one for the other an easy matter. The trick is over long before the audience has an inkling that anything out of the way has been done.

The size of the silks used depends on you, though it is advisable to use the largest you can handle competently.

SAUSAGE IN THE NEWS

“Good news”, says the magician, as he holds up a page of newsprint. “Here’s an item which says they’re putting more meat in sausage again.” He points near the center of the page. “There’s something in that”, he adds. He snaps his finger, breaking through the paper and pulls out – a string of sausages.

Method: Needed a set of spring sausages and a piece of newspaper. When the magician walks out he has the sausages in his right hand (fingers masking them) and held near the fingertips of the same hand is the newspaper. When he mentions the news item he shifts the paper from his right hand to his left and turns it over with this hand so his cupped right hand (finger extended) can point to an item.

Yes, as you probably have noticed, the paper has been shown on both sides during the process but not TOO obviously, I hope. He breaks through the paper, and pushes the right hand in the opening, letting the sausages expand as it goes through. All he has to do then is pull the sausages out. The effect from the front is very surprising and – funny!

TIPS ON PUBLICITY

Before he plays a town, the wise wizard buys copies of all the newspapers published there and studies them thoroughly. He notes the names of columnists and feature writers and he tries to get each paper's point of view as to what it will or won't print.

COLUMNS

Easiest section of most papers to crack is the daily column. If you have an amusing anecdote to tell, or can do a close-up trick which will impress the writer, he will be happy to give you space. He needs new material each day and if you give him items that he can use, you are helping him as much as he is helping you.

ITEMS

I have had mentions in columns telling how difficult it was for me, a magician, to find rabbits because so many hospitals and research workers were using them. A much used story was one of a spectator who seemed to know what I would do before I did it. It developed he had seen me before in *several* other places. When I was lucky enough to get an airplane reservation without priority, the girl at the airport said "you must be a magician" and that was a story for the columns. Amusing things that prominent people say or do during your act, are often column-worthy. Usually after a trick or two for a newsman, I talk about modern magic and magicians, the strange things that happen, and my experiences here and there. Quite often the writer devotes his whole column the next day to an interview or commentary on conjuring in general.

PHOTOS

Your professional eight by ten photos should be made by a first class photographer. If the papers have a section devoted to local entertainment, you should arrange for your photograph to appear. Even when the theatres you play have press agents, the personal touch helps in putting your publicity across. A note of thanks should be sent when a newsman facilitates *the printing of a story* or cut for you.

SPECIAL PHOTOGRAPHS

At Easter time, pull a rabbit out of a basket for a group of children, or from a stylish new hat for a fashion model. For Halloween, with a setting of pumpkins, ladders and such like, you can break a mirror or otherwise flaunt superstition. If a famous ball player does magic as a hobby, arrange for a shot to be taken of the two of you trading tricks in the dugout.

WOMAN'S PAGE

I have had stories on woman's pages on the many women in the history of conjuring who have been magicians. I have given recipes for cake, etc., which when printed, were prefaced by a description of my performances of the Rare-bit Pan or Cake in Hat, the non-magical recipe for the non-magical cooks who couldn't hocus pocus up their goodies by the way of a wand followed.

TABLE CARDS

Try to have the hotel or club in which you are playing print up attractive cards for the tables with your photograph and a few lines about your background thereon. This helps to fix your name in the minds of those who see you, and many carry the little cards away as souvenirs. If the place isn't interested it's worth your while to have them printed yourself. Often important private dates and future bookings may be traced to a little thing like a table card.

GIVEAWAYS

Lucille and Eddie Roberts, Dell O'Dell and Russell Swan, among others, have had great success with mementos for their audiences. Looped pencils which can't be taken off one's lapel unless the secret is known and little puzzles which may be worked at home – for example the (T) puzzle and the Horses and Riders are ideal. All, need I say, have your name printed prominently as a reminder.

MAILING LISTS

Most progressive magicians have large mailing lists. Newspaper men, bookers, managers and such, like weekly or monthly clippings about your work. New printed matter and personal letters keep your name before them.

INTERVIEWS

When you are interviewed have the facts the reporter wants at your finger tips. Give the right information. Have three or four funny stories to tell. Do a trick or two, but not too many. Try and tie in the tricks you do with the news. If there's a stocking shortage, produce a pair from a piece of newspaper. If telepathy is the subject of the moment, do a mind reading trick. Be topical, up-to-date!

RADIO

It's easy to arrange interviews in most cities on woman's programs or "around town" features. Make sure that news stories are sent out on your appearance in the studio, and try to get the station to build up the program by advance plugs.

LOBBY DISPLAYS

A large, well-framed photograph of you in the lobby of the theatre or hotel in which you are performing is good advertising. It would pay you to have one specially made and to carry it with you. Magazine stories or interesting news features may be enlarged photographically for eye-attracting displays, too.

THE SHOW

Your best advertisement is a good show. Be considerate of the musicians, stage hands, waiters, etc., in the place you are playing. They can help you and your reputation tremendously.