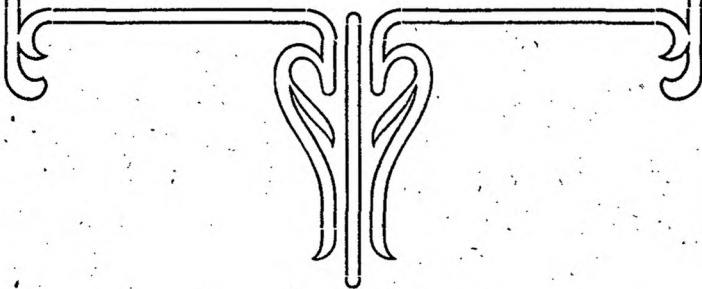


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BY
MAGICAL OVETTE



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The Divining Knife

(By LOUIS C. HALEY)

Effect: Two freely chosen cards are shuffled into the pack, which is then wrapped in paper. A knife is now shoved into the pack through the paper wrapper. Cover is torn off and knife blade is found BETWEEN the two chosen cards. Contrary to the usual procedure in this effect where the pack is bridged, or a forcing pack of two kinds in 26 sets is used, or a broad pack is secretly exchanged for a narrow one, this effect is produced with any pack and without any such subterfuges. The simplicity of it, therefore, as in all such procedures makes it all the more valuable and mystifying.

Operation: Have two parties each select a card. One card is returned and in shuffling is brought to the top. Make pass, bringing that card to center of pack and open at that point to receive the second card. Holding break at that point with the little finger, cut pack bringing the two cards to the bottom. Shuffle thoroughly without disturbing them. Lay pack on palm of left and ask assistant to cut the pack. Now take the half lying on left palm by the right hand, holding same from above. As you pass the cards from left into right the fingers of the left underneath shove the card on the face of packet a little to the RIGHT, so that it projects beyond the packet. Ask party to place his half on your left palm. Now place the other half thereon and take full pack in right (party stands at your left and cannot see the projecting card). You now wrap the pack in paper and turn it over, so that the pack will lie face up in the wrapper. Take the knife and shove the point UP AGAINST the edge of the projecting card and then INTO the pack. Then shove in the projecting card. Now tear off the wrapper in small pieces and show the knife blade between the two cards. No one can discover the secret, as you burned the bridge behind you.

As To Makeup

(By OVETTE)

Searching out the unknown is a Mania with me. I have found that just as sure as continued practice leads to mastery, so does experimentation when persistently pursued, captures the coveted prize!

To bring to light a new wrinkle is a great satisfaction.

Wrestling with problems is interesting sport. The more formidable the "antagonist" all the greater is the satisfaction when victory is won.

Since writing the "Magician's New Field" I have been on the "mat" pretty regular, and with very encouraging results. As I have won some very rare prizes, and which, in due time, in some future work, I am going to share with my brother wand wielders.

Regarding MAKE-UP try this: Get from paint store a pound of yellow ochre (used for coloring). Mix with water to a smooth paste, then put can on slow fire and let the paste gradually dry up and get solid; it will then be ready to use.

To apply: Rub solid cake with wet sponge, then gently rub on face. You will be surprised at the swell Mongolian shade—even, smooth, requiring only about two minutes to put on!

Will not rub off nor soil your costume as does grease paint. Use plain water and soap to wash off. No cold cream required. Have been using it for three years and "find him heap belly good!"

Hygenic Precaution

Here is a good wrinkle toward skin health and precaution against face blemishes. Noting how few artists seem to be aware of it, I feel that it will not be amiss to give it space here.

Before applying make-up, bathe face in cold water and dry quickly without rubbing—following immediately with the "dope." The cold water closes the pores; preventing the penetration of the "dope" which remains on surface where it is harmless and can be more easily removed.

Since China has become a Republic and "pig tails" abolished, the impersonation of a "Chink" becomes simplified! All you need is a tight fitting, black skull (chink) cap.

Comb hair back—apply the paint—put on cap—leaving as much forehead exposed as you can. With liner, just darken eyelashes—slanting them up a little.

Keep eyes half closed and your appearance as a Mongolian will prove very realistic. Your walk should be slow—slightly stooped. This will also help you in "Skirt loads." This reminds me of an American magician impersonating a "Chink"—

would come on slow and stop; (owing to skirt load), then after production would walk off fast (!) thus giving the game away! The part should be acted to the finish as well as from the start!

Startling Vanish of Live Stock

The following effect can be worked in many different ways. I will explain a way in which I have worked it successfully:

The Effect: A wire cage—16x18-12 in. high is shown and placed temporarily on a picture held by an assistant who has just removed it from an easel.

Performer fills cage full of live stock, doves, etc., covers cage with cloth, then removes covered cage and assistant replaces picture on easel.

While this is being done, a bird drops from cage underneath cloth; assistant recaptures bird, which he returns to magician, and then again removes picture from easel and holds same while performer rests cage again thereon and replaces bird in cage under cloth.

Now, hold your breath! No sooner than bird is safely returned to cage, the cloth is whisked away and reveals the startling fact that the cage and its living contents have flown to parts unknown.

Cloth is shown empty and picture free from trickery.

WHAT HAPPENED

The cage is unprepared save it has two hooks as used on bird cage to hold bottom on. For the vanish: Clever maneuvers with tricky apparatus is responsible, while the easel remains innocently postured, concealing the whole Aquarium and Menagerie without a blush!

The wonder is: How can such a preposterous deed be put over while 4,000 pairs of human lamps are focused on the scene?

Kindly leave that to US.

We have the easel covered to match, in color, the back drop! If no drops are used, use fancy center door. Carry your own portals to match your easel. We have a trap door in easel opening toward portals.

The picture itself is "honest"—but we have an extra plain

board, same size, one side of which is covered with the same kind of goods as easel. Plain side of board rests against easel. The covered side, is therefore next to picture, which is placed in front of it.

The cloth has a pocket to hold one bird. Cloth contains wire shape which fits over cage.

All ready now for the perpetration! Assistant takes up picture, and—unknown to audience—the extra board. Cage is rested on back of the extra board which lies on back of picture.

Performer fills cage with live stock and covers all with cloth, placing one bird in pocket of cloth, which is open at bottom so that bird will fall out! In the meantime, the assistant locks cage to board.

Now, as covered cage is lifted from picture the bird drops out, and assistant allows one end of picture to drop down, so that picture faces audience while being replaced on easel with load which naturally extends through trap out of sight.

As bird drops, assistant immediately picks up picture again (leaving, of course, board with load, against easel). Performer again places cage on back of picture and puts bird back in pocket on underside of cloth cover.

Performer jerks away cloth cover, revealing the startling condition!

Picture is shown all around and placed back on easel—A BAFFLING ILLUSION.

P. S.—Could produce cage and stock as “LA BOWL PRODUCTION.”

Mathematical Wonder Problem

Have a person or a number of individuals come up on the stage and write on a blackboard several rows of figures of their own choosing under each other, as in addition.

The performer draws a line underneath (see “B” in Solution), and immediately writes the correct answer or sum total under the line before the figures are written down. Can you beat it?

SOLUTION

After having written down the row of figures 6847651—A
 —“A,” and drawing the line —“B,” the per- 2084376—D
 former mentally subtracts 2 from A and writes 7915623—E
 down the remainder under the line and prefixes 7354604—F
 thereto the figure 2; thus making “C” complete; 2645395—G
 and which is the answer or sum-total—to be! ————B

Next, another line of figures is called for— 26847649—C
 “(D)”. Now after writing down “D,” performer writes a line
 “(E)” using such figures as, if added to the figures in the line
 just above them, each would make 9—See “E” in example.

Now another row of figures is called for (F). After writing
 down “F,” performer writes another line—(G), using such fig-
 ures as, if added to the figures in “F” just above them, each
 would make “9”—See “G” in example.

Now when the 7 columns of figures are added up it will be
 seen that “C” represents the correct total!

Hat Illusion

“You Never Can Tell What’s Under a Lady’s Hat!”

The Effect: Ladies hat is shown to be unprepared and sus-
 pended in center of stage by two ribbons. Now, through crown,
 which opens like a door, performer in a haphazard way, pulls
 ladies wearing apparel and hangs same on customer, and hat is
 again shown empty.

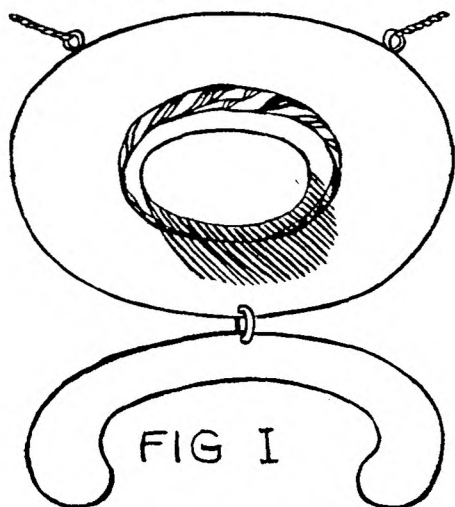
Performer now passes hand over hat and a coat-hanger
 mysteriously appears on the hat brim. Performer next removes
 shirtwaist from customer and places it on coat-hanger—then a
 skirt, which he attaches to shirt-waist.

Next, through the door of the hat, performer pulls an um-
 brella, which he opens and places on shoulder of form. Then
 he unhooks hat and form with hat on, dances forth to the be-
 witching strains of Jazz!

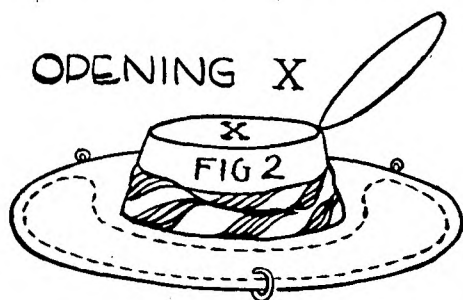
N. B.—No wires; no threads; no cobwebs; no hairs; no etc.

SECRET

A piece of tin, shape of coat hanger, and covered with lik material as hat, fits snugly against the brim when not in use-



as unnoticeable as a wireless message on its way—is held to brim by piece of bent wire which, when turned, will release and suspend hanger from brim—for use. See Fig. 1.



Opposite to coat hanger on brim of hat, are two wire rings (see Fig. 2), to hook on the suspended ribbons. The load to be produced is folded ZIG-ZAG—formed into a bundle, tied with a thread and stood on edge. Bundle must not be larger than door of hat.

Load is placed behind object on table. NOW FOR THE DARING ADVENTURE!

Show hat and place behind object over load—removing the object you have in view. (Personally, I have a Chinese idol on the table, behind this I have the load. I place the hat over the load with one hand and remove the idol with the other).

These simultaneous moves do no harm, of course, but they are as deceptive and unscrupulous as a capitalist politician! If load is properly made up it will fit snugly into hat.

Next, pick up hat and hang to ribbons. Through opening X remove large shawl. Looking around for a place to hang it, you see only costumer which is near exit or left of audience. Hang shawl on it and bring costumer near hat.

(Here is what else happens: In opening out the shawl, the space between exit and costumer and including the latter is momentarily concealed).

Lady assistant, under this cover, steps from exit behind costumer and walks along behind it as performer moves the same near to hat. These moves must be practiced to get the right angle.

Now produce the rest of the wardrobe and hang on costumer. Show hat again—push up wire releasing coat hanger.

Next, place shirtwaist on coat hanger, then skirt. (Skirt is nothing but large piece of silk goods; size according to dimensions of assistant), is held out arm's length, shielding costumer and lady who steps behind shirt waist, her back toward audience and head under hat. Skirt is placed around her and hooked, being fastened to shirt waist.

The lady has an umbrella which serves to sustain her in a necessary stooping position. However, she yields it up to the professor and pushes it through the hat. The professor opens the umbrella and places it on shoulder of the dummy.

Shawl is thrown over the other shoulder, hat unhooked, and the "BEAUTIFUL DOLL" shows how Jasazza music gets on to her nerves! With this make-up, and her back to audience, she ought to bring down the house!

In the meantime, performer takes to the wings—makes up like "Doll" and as soon as Doll waltzes off, he meanders on.

The audience thinks it is the dummy doll returned to acknowledge their hilarity.

Performer dances around a little and suddenly whirls around—throwing off disguise and the “I TOLD YOU SO” in the audience GETS A JOLT!

Caution—Never tell your seat buddy that “It went up his sleeve!”

Flower Pot Production

IMPROVED

Get an Opera Crush Hat—known as a collapsible hat.

Next, cut two discs from cardboard, one larger than the other. Largest disc to cover brim bottom of the hat. Smaller disc over top end of the hat.

Next cut strip of tan goods—khaki or tan stockings would make good material. Your strip of goods should be as wide as hat is tall, and

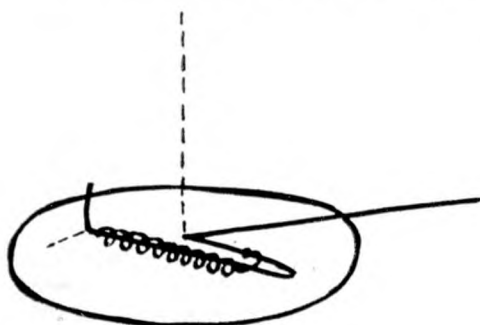


FIG I



FIG

trifle more so as to glue or sew to discs, and long enough to go around the hat. The brim, or large end, will be the top end.

Now this improvised “pot” will crush flat and a little jerk will cause it to expand to full size.

A flower bush is attached to top by spring. The bush folds one way only—see Fig. 1.

All can be concealed in a very small space. A little jerk brings it to full size.

“The Giant Memory”

Great feats of memory by which startling results can be shown are always fascinating to an audience. This trick is little known, but is a brilliant one along this line.

To get the results, the magician should have a blackboard or a large chart on the platform. If this is not possible, cards may be made and distributed, but this is the least effective mode of presentation. Let us proceed, supposing a chart or blackboard were used.. ‘On the blackboard, perhaps one hundred little numbers adjoining one another are drawn, and numbered, each bearing within its border a figure of very large denomination. Here is a sample:

27 369549

There are so many numbers on the chart that it would apparently be a super-human task for anyone to keep them all in his mind. If 27, shown above, were called out, he would at once answer: “Three hundred and sixty-nine thousand, five hundred and forty-nine.” Adepts at the game read backward and forward and do various other special stunts that are really interesting and astonishing.

The secret, of course, lies in a system. By this system the magician, when given the key number, can instantly construct or re-construct the entire figure. The number 27 shown above is the key number to the string of figures beside it, and so are all the other designation numbers that are called out by the audience. This when someone in the audience calls out a number, he is really giving the performer the problem and the means of solution. The only thing that remains to be explained is the system, and that is a matter easily mastered.

Taking the number 27, you add the two digits together. That gives 9. You multiply this by seven, which gives 63. You reverse these figures, which gives 36, the first two figures of the string. Then you add these two together, getting 9, which is the third figure. Then you add nine and six together—the last two figures—and get “fifteen.” You discard the “1” in “15”

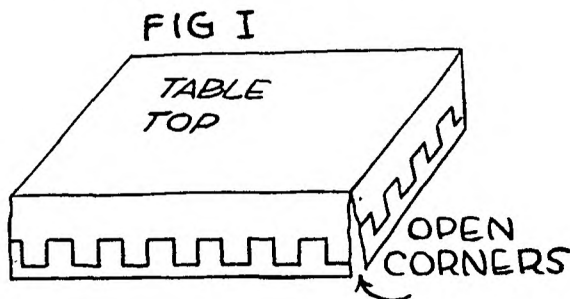
and use only the "5"—adding it to the string. This gives you so far "3695." Next you add the "5" to the "9" and get "1." You discard the "1" again, and use the "4," which gives "3695." Lastly you add the "4" and "5," which gives "9." This is added to the string, and the number is completed—"369549." All the other numbers are built up on this same system. At the very beginning you can accomplish the feat fast enough to deceive your audience, but after you have practiced for awhile, you will be able to call out the numbers with lightning speed.

Element For Fish

This magical stunt is popular with magicians as well as the lay.

Effect in Brief: Performer waves a shawl about, throws it over top of table, immediately jerking it away, and a large bowl of water with fish swimming about in it is seen on the table!

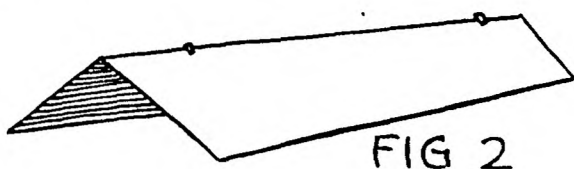
I have worked out a method by which I can produce a bowl full of water—larger than the table top!



Preparation: Secure a large bowl—can be found at department stores, doctor's or surgery supply houses. Your table or stage must be strong and the top about two inches smaller than the rim of bowl. A square top table will prove more effective.

Drapery should be in four parts—so that the eight corners will be free. See Fig. 1.

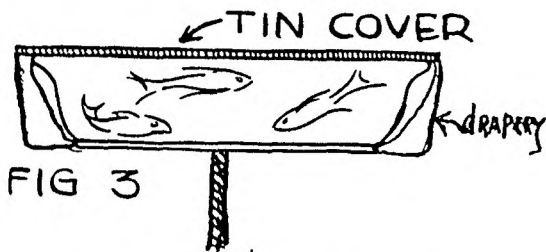
Procure a tin disc, trifle larger than brim of bowl. Cut through center and hinge the two halves together and paint black. See Fig. 2.



Place bowl on table and fill with water. If you have no fish laying around handy you can use imitation, or two or three arrows cut in fish shape will do, only you ought not tell audience about it.

Raise drapery upon brim of bowl and place tin cover over. The latter will hold drapery to brim of bowl. All is now ready for the excitement. Fig. 3.

Show the shawl, feigning you have something concealed underneath. Throw over table top. Fold tin in half. See Fig. 2—same time lifting it off and concealing under shawl.



If drapery doesn't fall quite quick enough you can load the arms with shot.

CHEAP APPARATUS MAXIMUM EFFECT

This wrinkle may be used for production of cage of birds, live stock, etc. And to help out with other Conjuring Conceptions!

N. B.—Tin must have front and 2 sides drapery as table.

Ovette's God Joss Mystery

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Effect—Chinaman shows three big gongs, two yellow and one red, as in Fig. 1. The red gong (2) is removed from the temple and placed in the small Chinese house. After a few passes the Chinaman places a silk shawl in front of the temple for a moment and upon removing it the red gong is found back in its place, and in the house is found a glass of rice.

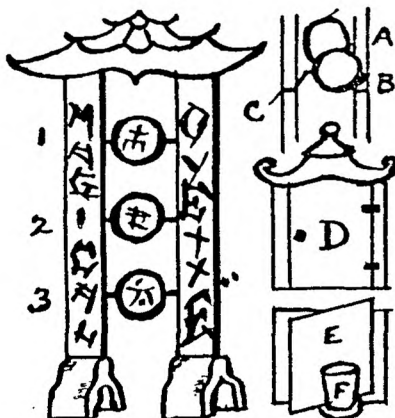


Fig. 1

Fig. 2

Secret—By looking at drawings things will be found clear. The temple looks ordinary, and it is, but the gongs are not. The top one (A) is double, like the shell coin, and at the proper time by releasing a spring, the inner or back gong (B) which is placed mouth to mouth, drops down, being hinged (C) midway between the two top gongs, as shown in Fig. 2. After middle gong is taken out and placed in house and temple covered, the spring is released which causes the gong (B) to drop down and take the place of the one removed.

To vanish gong, the little house is none other than the production cabinet built as a Chink house. The back panel revolves. This door has a little foot or shelf on one side, on which

placed the glass of rice beforehand. You show house empty and place gong in it, at the same time hooking it to back door. As you close the front door you revolve the back door, which brings the gong to the back and the glass of rice on the inside of the house. You now finish the act.

None better for silent act. Those wishing to build the above effect write me, and if member of S-A-A-M, will give permission to build.

Yours truly,

MAGICAL OVETTE.

The Needle Trick IMPROVED

Preparation:

Cut two pieces of thread about 3 feet in length each.

Thread about 24 needles on one thread at equal distance apart. Roll them up nicely and stow between gums and left cheek.

Have about two dozen needles sticking in your wand—see Fig. 1.



Fig. 1.

You are now ready.

As you remove the needles from wand to place in the mouth they drop into a groove in the wand. See Fig. 2.

The first needle does go in the mouth—the rest drop into the groove!

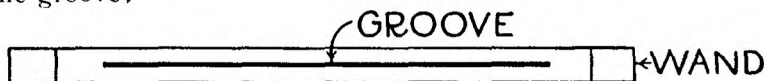


Fig. 2.

Next, take the remaining thread and place one end in the mouth. Commence chewing on it and gradually drawing it into the mouth, where, with the aid of the tongue you deposit it in the right cheek.

Now, after you take a drink, send the end of your tongue after the threaded needles—bring them down—get a hold of end of thread and slowly draw them out—all threaded!

Work in a spot light!

The Colored Thread Needle Trick

Obtain two packages of No. 7, Between Needles, and from each package take out every other needle, leaving twelve needles in each package, and leaving twenty-six needles in the hand; then obtain forty-six of the same needles, and dull the points on the seventy-two on a stone or emery paper. Then use three spools of thread, one red, one white, and one blue, or any other colors which you may wish, but make sure that the thread is silk. Then prepare a set of needles for each color, thread to be used in the following manner: Thread 24 needles on a piece of thread about three yards long, at irregular intervals, placing a knot over every other needle, and leave a piece of thread about a foot long at the end, with a large knot at the very end. Then take the first needle on the end of the string and wind the thread around it until you come to the next, then place the needle alongside the first and continue to wind until all needles are wound around one another and until you come to the end of the thread, which you fasten by pulling across the end of the load of needles close to the knot. After you have the three loads prepared in the manner just described, you proceed as follows: Place three ordinary pins in the inside of your coat tail, points up and about an inch apart. To each pin-point, hook one of the loads in an order known by yourself.

Appear on the stage and obtain your committee. It is always best to obtain a physician on the committee to examine your mouth for the purpose of testifying that there is nothing concealed in your mouth, and as he will not be backward in giving your mouth a good examination. Then pass out the three spools of thread or as many more as you are prepared to work with and the two packages of needles. Then have the committee place the three spools of thread on the table in front of you, then take one package of twelve, take the needles out, straighten the edges of the heads against your thumb nail and place them upon your tongue, draw your tongue back and pretend to swallow, but really push the needles up between the gums and cheek on your right side. Keep your hands in back of you before you swallow so that all will see that the needles are not palmed—and work slowly. Then ask one of the committee to take whichever spool of thread he wishes. Say he takes red; you then place the second package of needles on your tongue as the first and as your hands are in back of you, just before apparently swallowing, you reach under your coattail and palm the load

of needles on the red thread. After you apparently swallow—you ask your committee man for a spool, and as you take it you insert the load in the hole which runs through the spool. You can then show your mouth empty, and hands except for the spool, held only between the first finger and thumb of the right hand. Pull off the spool about three yards of thread and quickly bring the spool up to your mouth to bite off the thread, remove your thumb and throw the load into your mouth. Care must be taken here to catch load from the spool into the mouth under the tongue or else you might swallow it. You bite off the thread at the spool and at the same time force with the tongue the load up in between your right upper jaw and cheek.

You then chew the thread and make a big knot on the end, which thread you force up on the left side where you already have the loose needles. You drink a glass of water and say, "It takes some time for the needles to be threaded, as it is very dark in my stomach." After making some false faces of pain you bring the load down from your upper gum, with your tongue and teeth you locate the knot on the load. You hold the load between your teeth with the knot towards your lips and placing your hand, which is shown empty to your mouth, you pull the knot from the load and slowly pull the string. You will find that the needles unravel.

Practice the "needle swallowing" with toothpicks cut to about the size of the needles. Be sure that the needles you get are the Betweens, as they are not as long or as sharp as the others. They are wider and have bigger eyes, which makes it easier to thread.

Improved Second Sight

Appr. used is the same as employed in Spirit Plate Lifting. Blindfolded assistant must wear very thin soled shoes so as to easily feel the vibration, when performer, with foot on bulb—which is concealed under a rug—transmits the figures on the blackboard by means of the following signals:

1	2	3	4	5	6	7	8	9	10
1	11	111	1111	1-1	1-11	1-111	11-1	111-1	111-11

The dash (—) indicates a slight pause. You can make up a code of your own with the appr.

Mystic Table Lifting

There have appeared in books and magazines many table lifting effects, but never had there been one to come up to my original method which has been working for years and fooled both public and those interested in the art of magic.

The table for this astounding experiment should be very light and not very large, with a dark colored velvet covering, on top. Now a dark pin bent is driven partially down. Now take a piece of very fine catgut and make a loop so as to go tightly around the little finger. Then come across and go around the forefinger (loop thus formed being on the inside of hand). To show the trick, show hand and place on top catch middle of loop under pin and table may be carried down to the audience while it is clinging to the hand. The catgut being thin and flesh colored will not be noticed. Use the finest string and the deception will be perfect.

Marvelous Bank Note Test

You borrow a hat, also two or three bank notes, requesting that the bills be folded in such a way that it will be impossible for anyone to see the serial numbers. The bills are dropped in a borrowed hat and shaken up so it is impossible to tell which is which. The party holding hat makes a FREE selection of one of the bills. **YOU INSTANTLY TELL THE SERIAL NUMBER ON THE FREELY SELECTED BILL.** A new principle involved, no forcing or confederates, defies detection can be performed at any time or any place, easy.

PREPARATION: Take three \$1.00 bills and fold each one separately, one you fold so that only the WHITE part of bill will show; one to show only BLACK; and one to show GREEN. Note: You will find on a one dollar bill there are only three distinct colors, white, black and green. These 3 bills should be folded in different shapes, any old shape will do, so that they do not appear to be "set."

Palm the 3 bills and ask for the loan of a derby hat, the hat is taken in right hand, (bills are palmed in this hand) which bring the palmed bills inside hat, at sweat band, where they are held. You now ask three of your audience for a loan of a one dollar bill, also asking them to fold the bills up small, so it will be impossible for you to see the serial number of bills, when folded. Ask them to drop them in the empty hat. After all 3 are

in hat, place left hand in and stir the bills around. What you really do is to gather up the 3 borrowed bills in hat. This is done with left hand, which grasps the hat and shifting hands drops your 3 bills in hat. This move if properly presented in an off-hand manner is perfectly natural and will never be noticed.

You now ask some one to freely select a bill from hat and hold it between thumb and first finger, tightly. Of course, you can instantly see the color, white, black, or green, and you now know the number as it goes without saying you have noted the numbers of your 3 bills, when you were preparing the trick. You can for safety have a card on your table, with the three numbers. Side of each number you should place the color, or better still, the letter "W" for White, "B" for Black, and "G" for Green.

The reading of the number can be varied in many ways and can be worked up to a startling finish. Do not call attention to the number part of the trick until bills are in hat, also in returning bills from hat—that is, the last two bills—open them out yourself, and in this way it will not be noticed the manner of fold. This should be worked up as a Mind Reading or anti-spiritualistic trick for best results and effect.

The Great Dictionary Trick

(IMPROVED METHOD)

By LOUIS C. HALEY

In this method a free choice of books is used, and, in the case where you use an assistant, you can give your audience a positively FREE choice of the book, page and line.

Method with Assistant: Have the audience choose any one of any three books and then call aloud any page and line on that page by number. Suppose they name page 140 and line 29 from the top of that page. Now, your assistant stands in the wings and hears the numbers and immediately turns to the page and line on the page in that particular book—for he has DUPLICATES of the three books before him. He now writes that line on a slip of paper and places it in a double envelope, or under flap in slate or other piece of apparatus for production, and brings it on stage and lays same on table. Performer hands a slip of blank paper for examination (similar to one written on) and then places it between slates, in envelope or what not and later shows the identical line chosen written on the slip.

Without an Assistant: In this case, by means of a pack of

cards arranged in lots of 10 so that any 10 will total the same no matter where the pack is cut you force the page number. For forcing the line number you can use a set of bone counters with a forcing set of all duplicates in the closed compartment of a changing bag, or by any other method you desire. (Let the sets of 10 cards in pack be assorted and mixed suits), but the ORDER of the cards in the ten-set must be the SAME in every set). Positively FREE choice of a book is given, BUT you FORCE the same page and line in each book. The different line in each book is already written and concealed in three different pieces of apparatus which you have on your table, which particular one you use as needed. No one knows that the other pieces of apparatus were loaded, inasmuch as you do not use them.

“New Silent Second Sight and Bank Note Test.”

The trick is performed as follows: The lady is blindfolded and seated in a chair with her back to the audience. She holds in her hand a slate or writes on a blackboard, just as you please. You then in the middle of the audience, say that you will convey to her any date or number of words, etc., without sign or signal. The lady is breathing gently and regularly, but so that you can see her and notice the heaving of her breast or shoulders. You then start her counting by drawing a deeper breath than usual yourself. You watch her breathing and she counts her breaths and so do you and you stop her when she has breathed up to the number you want by again giving another deep breath. Let us suppose we want the number 74. You begin; the lady is breathing regularly and you give a deep breath to start her, so that as you ask for perfect silence she can hear you, and as soon as she has heard your breath she begins to count her own from the very breath (next) and when she has breathed up to the seventh breath you again give another deep breath (just long enough for her to hear you) which tells her that the number is 7, and she goes on counting from that seventh breath, and you again stop her on the fourth breath, when she at once writes down on the slate or blackboard “74.” This is the principle on which

the trick is worked. You will then understand that you can convey any figure, card, or letter by the code. You do this in a drawing room or even in a hall if you can get your audience to be silent. But where she cannot hear you from any long distance, you have someone behind the screen or curtain to start her by making some little noise with the mouth, or anything else your fancy may suggest, but this person need not have the least idea of how the trick is done and any child would do for that. All the child has to do is to make a little hum or noise each time he or she sees the operator look at the article which he (performer) holds in his hand. This noise is to start and stop the lady when necessary and takes the place of the deep breath. The operator must remain perfectly still and not make any sign or sound, but merely look at the article he holds in his hand, each time he wants the little child to make the noise, as the child or whoever is behind looks through a small hole and can see the operator and is near the lady. Thus, say you want to convey the Queen of Hearts. You look at the card or paper on which the name is written and immediately the child sees you look, makes the noise agreed upon. You then count breaths up to twelve, when you look at the card again, and immediately the child sees you look at it again, makes the sound. You then count the breaths up to three and then look at the card once more, which stops the lady. She then knows that the card is to be written down. The Queen of Hearts is conveyed by fifteen breaths, twelve for Queen and three for suit. Of course you see that you can convey anything if you only arrange a code with a number for each article. You must practice it when alone for a time with your subject or assistant and you will soon earn it.

Date of coins you only need convey, as a rule, the two last figures, as nearly all coins are of this century. Numbers of bank notes, tickets or watches. Any card from a pack, count the Ace as one and when you get to the Jack, count it as eleven. Queen twelve, and King 13. The suit will follow next, remembering that the Club is 1; Diamonds, 2; Hearts, 3; and Spades, 4. Words by the following table:

Column—1	2	3	4	5	6	7	8	9
1—A	B	C	D	E	F	G	H	I
2—J	K	L	M	N	O	P	Q	R
3—S	T	U	V	W	X	Y	Z	

Thus the name "Blitz" is conveyed by:

Column	Letter
1	2
2	3
1	9
3	2
3	8

Meaning first column and second letter, second column and third letter; first column and ninth letter; and so on. This is learned in a few minutes without difficulty.

2nd. SIGHT THAT'S OUT OF SIGHT

Performer places three ordinary dice on a slate or a tray and his assistant takes them among the audience and allows anyone to throw the dice on the tray, and the performer immediately announces the sum total of the numbers of spots uppermost on the dice.

SECRET: The least anyone can throw is three (three aces) and the most is 18 (three sixes). The code, therefore, consists of 16 signals as follows: "Assistant holds tray with both hands and if three are thrown the assistant holds the tray with BOTH HANDS. If four are thrown, he lets his left hand hang by his side, holding tray in the right. If five are thrown, his left arm hangs by his side with the FIST CLOSED. When 6 are thrown the left hand rests on the hip at the fork of the thumb, the thumb pointing behind, and the fingers to the front. If the amount thrown is 7, the left loose fist rests on the hip, fingers and thumb pointing behind. When the throw is 8 the assistant puts his left hand into his pocket. When 9 are thrown, he places left arm behind him. When 10 are thrown, he takes hold of lapel of coat with his left hand. When 11 are thrown, his right hand hangs by his side holding tray with left hand. When 12 are thrown, his right fist closes as it hangs by his side. When 13 are thrown his right hand rests on his hip at fork of thumb, fingers pointing to the front and thumb behind. When 14 are thrown, his right loose fist rests on the hip, fingers and thumb pointing behind. If throw is 15, his right hand quietly slips into his pocket. If 16, he puts his right arm behind him. When 17 is the throw he takes hold of right lapel of coat with right hand. When 18 are thrown he holds the tray on the right palm.

A few important points: The assistant should always hold the tray in both hands. When the dice are being thrown he can then let go with one hand according to the requirements of sig-

als. If the assistant's right side is towards the performer, as when 11 are thrown, and the next throw should happen to be 6, the assistant should not be in too big a hurry to turn around, but wait a second so that the thrower of dice can see the result of the throw. In the meantime the assistant lets go of the tray with his left hand so that the performer will know that the signal will come from the left side and therefore wait until his assistant turns around; and as soon as he does so, the performer catches the signal and announces the last throw. Every time the assistant has occasion to turn around he should immediately request someone on that side of the aisle or room which he is now facing, to throw the dice (this furnishes a plausible reason for his having turned around). As soon as the performer announces a throw the assistant should take hold of the tray with both hands. In case of a lady assistant, the signals can be easily arranged. For instance, if the lady has no pockets, and when 8 or 16 are thrown, she can take hold of her skirt and turn her hand over. 12 to 14 throws is sufficient. 20 minutes per day practice will surprise you in learning.

! ANNOUNCEMENT !

! EXTRAORDINARY !

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\$500.00 PRIZE VAUDEVILLE ILLUSION SKETCH THE MYSTERIOUS ANGEL

A MAGNETIC ALL-FEATURE ILLUSION ACT OF MARVELOUS FASCINATING POWER

A Detailed Synopsis of the Act Follows

Abbreviations

M.—Music. M. S.—Music stops. M. C.—Music continues.
Sl. M.—Slow music. W.—Police whistle. Bang!—Report of
police shot. Bang! Bang!—Two shots, etc.

Effects

Feature No. 1—ELEMENT OF PURGATORY—Curtain
rises; M. Performer enters, and as he advances toward foot-



lights he passes a small stand, from which without stopping, he
picks up a sheet of paper about 6x9 inches in size. Near the
footlights he shows his hands and slip of paper on all sides and
fingers wide apart. (M. S.) PAPER BURSTS INTO A
FLAME!

Feature No. 2—BIRTH OF OLD GLORY. Before the audience has recovered from their surprise, another surprise is thrust upon them. (M. Star Spangled Banner). BLAZING PAPER SUDDENLY CHANGES TO A LARGE SILK FLAG! The lower end of flag floating toward orchestra. The latter, nor anyone within three feet of performer could not possibly see from whence the flag came, as they didn't see it come—but it's there—just as though your eyes were closed and you had suddenly opened them. Its appearance is as sudden and mysterious as the flame that consumed the slip of paper.

Note These Points—(A). Paper NOT prepared beforehand—just ordinary paper—newspaper will do—and UNPREPARED is laid on the table ready for the performer to pick up as he passes the table WITHOUT STOPPING.

(B). There is no fakes—potash and sugar; acid tubes; nor chemicals, concealed in performer's hands. Nothing to get rid of except the paper and the FLAME attends to that.

(C). Performer's hands never approach his body from the time he enters until flag appears—and NOT EVEN THEN. Arms may be bared.

Feature No. 3—THE MYSTERIOUS ANGEL—(M. C.) Performer advances nearer footlights, then lowers flag until lower end touches the floor. When IMMEDIATELY his hands are seen thrust out at one side of flag. Then his head. Followed by emerging of his entire body, but the flag remains suspended as though the performer was STILL BEHIND THE FLAG HOLDING IT UP! (M. S.) BANG! Performer pulls flag away and a BEAUTIFUL LADY IN TIGHTS AND WITH WINGS IS SEEN!

Note These Points: No stage traps, no mirrors, no cabinets, no proximity to side wings, back drops, flies or curtains; and NO obstruction to CLEAR VIEW OF STAGE FLOOR, except flag which performer lowers as stated, and which the performer HELD ABOVE HIS FEET AND ANKLES AS HE ADVANCED. No Chinese, nor ancient magician's gowns. Performer wears usual evening dress suit or Mephisto Garb. A remarkably clean cut, strange, novel and charming production. Contrast this with the usual mode of producing a grown person and the conception of what Modern Magic should be will dawn upon you in its true light.

Feature No. 4—THE EXECUTION—Performer (addressing the Mysterious Angel): "Where did you come from?"

(The Mysterious Winged Lady shakes her head). "Where's your clothes?" (Angel again shakes her head).

(Here assistant hands performer a square of pleated white cloth—pure white, excepting borders at the two sides, which are black (we will call this a "robe"). Performer hands "robe" to Angel, commanding: "Here, put this around you!" (Lady makes several attempts to don the "robe" with comical effect, as her wings are in the way).

Performer (addressing assistant): "Remove the 'AEROPLANES.'" (Assistant removes the Angel's wings). Performer (placing robe around Angel's shoulders): "Now you may go." (Lady shakes her head). Come now, get back to the "GARDEN"—Adam will be uneasy. (Lady again shakes her head). (W.) (Assistant rushes in). (Performer and assistant escort the "Mysterious Angel" to a large screen near center of stage. Now, without for one instant leaving the sight of audience—lady is induced with the assistance of the two men to mount a step which extends across the front of the middle panel at the bottom of the screen. With her back against the screen, the lady is bound thereto at her waist line with black belts.

"NOW," says the performer, addressing the audience as he walks toward the footlights, "Fellers, I'll show you how to git rid of 'em." (Bang! Bang!)

Performer (without looking towards screen): "There, you see; she's GONE!" (Audience snickers).

Performer turns and looks toward screen and is surprised and embarrassed). Addressing the prisoner, who is still tied to screen, "Oh! are you still there? "No," says the prisoner, trying to get loose, "I'm still here." "Oh," ejaculates the performer, "We've forgotten something." (W.) (Assistant rushes in). A black bag is now shown and placed over lady's head and neck. A rope lowered from flies is tied tight around the prisoner's neck over black bag.

HEAVY ROAR OF THUNDER—Followed by (Bang! Bang! Bang!)—The Mysterious Angel vanishes like a snuffed out flame of a candle—immediately followed by fall of screen to floor. Proving to the audience that the lady could not have passed through the screen, as she could not have made her get-away and escaped the sight of audience, the screen being isolated, away from and without proximity to any hiding place.

Magicians will admit that this is a very pretty vanish. Lady

"robed" in WHITE, tied against a BLACK SCREEN—vanishes with such STARTLING and INDESCRIBABLE QUICKNESS. This feature alone, and of itself, is TRULY A MARVEL, which fairly takes the breath, giving the nervous and mental faculties a surprise almost equaling an electric shock. She goes—

"ALL AT ONCE
And nothing first
Just like bubbles do
When they burst."

YOU CAN NO MORE SEE HER GO THAN YOU CAN
SEE THE FLIGHT OF A RIFLE BALL.

No doubt that this is the first success at the evanishment of a grown person without previous covering or concealment by means of cabinets, curtains, boxes, sheets, screen, etc., such as magicians have been accustomed to using up to the present time. We place the LADY in FRONT of screen, and NOT the SCREEN in FRONT of the LADY. Quite a difference, isn't it?

This vanish is not only NEW—it is PRETTY, SENSATIONAL, STARTLING, PICTURESQUE; and in effect, the cleanest and by far the fairest and MOST BAFFLING VANISH EVER WITNESSED.

In the interest of the art, I will give not only the secret of this illusion—"EXECUTION"—but also the entire \$500 Challenge Illusion Sketch, "THE MYSTERIOUS ANGEL," entirely free and without any consideration or obligation to anyone who will create its equal, and leave it to Dr. Wilson to decide all points.

NOTE—This offer holds good only until secret is exposed in my forthcoming book.

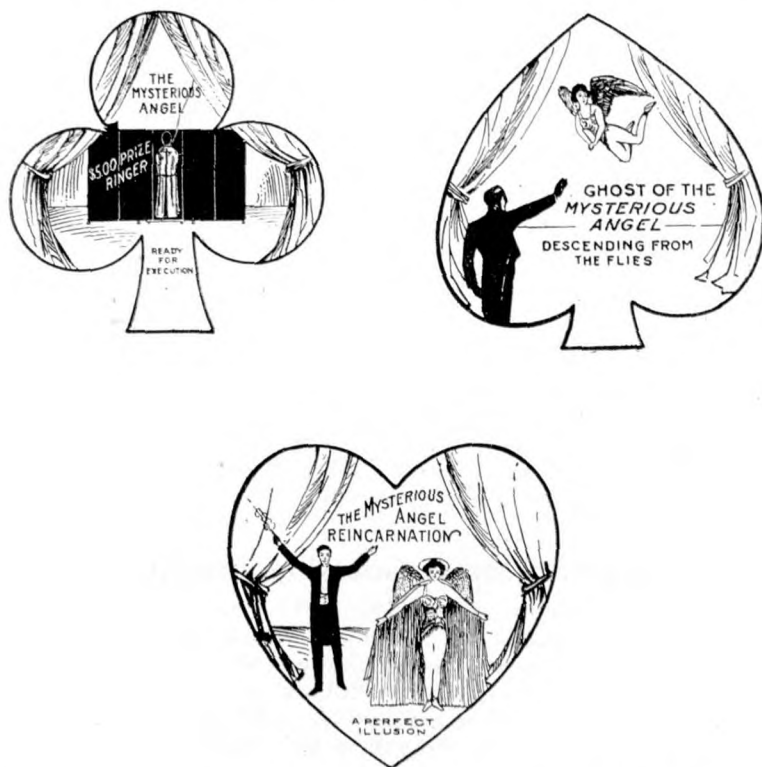
P. S.—The screen is twelve (12) feet long, six (6) feet high and stands ten (10) inches clear of the floor.

Secrets of the entire five featured New Illusion Act—THE MYSTERIOUS ANGEL—with drawings and full instruction, only \$500.00.

Feature No. 5—REINCARNATION—(SI. M.) All this excitement seems to be too much for the performer who goes into a trance, sinks into a chair, and from his jestures seems to "see things" when suddenly his eyes are directed aloft where

the "GHOST" of the Mysterious Angel is seen gently flapping her wings in descent.

When the "Ghost" alights, the performer rushes forward



and cautiously picks up the winged robe, for that is all it proves to be. Performer smiles, and two assistants take robe and place it around performer's shoulders.

The performer seems to enjoy the joke, although he makes a very comical looking "Angel" as robe comes only just below the knees. In this out-landish make-up performer strides boldly forward, near footlights, assistants remove the robe which the performer takes and within the folds of which reproduces the "MYSTERIOUS ANGEL"!!! Lady smiles. Performer takes her by the hand and they bow themselves off.

Performer returns, and by this time audience, which was dumfounded, sufficiently recovers to realize that it is the performer they owe for the absorbing, exciting and all-around wonderful entertainment, and they are not slow in showing their enthusiasm, approval and appreciation.

Note These Points—No mirrors, no stage traps. The "Reincarnation" takes place near footlights in center of brilliantly lighted stage.

No doubt this is the cleanest and most surprising materialization ever attempted—barring none.

This means and includes, of course, even the work of the cleverest "Spirit Medium" ever known. But in thus expressing ourself we must of course make ONE exception, and that is Feature No. 3 of this, THE GREATEST MAGIC AND ILLUSION ACT EVER PRODUCED IN THIS OR ANY OTHER AGE.

OVETTE,

Dundee Lake, Box 72, New Jersey

A little "history" of THE MYSTERIOUS ANGEL may not be out of place here. Sometime ago I, discovering the fact that magicians did not appreciate the possibilities of their fascinating art, so to instill enthusiasm, I created a GUESSING INSTITUTE which aroused considerable interest. Details of the institute follow.

Ovette's Magic Guessing Institute

My New Illusion Act—"THE MYSTERIOUS ANGEL," consists of five features. It is Feature No. 4—The Execution—which I submit for psychological recreation, analysis and solution. This illusion is of the same higher type and magnificence as the other features of the act, but being a little more elaborate, sensational and exciting, we call it the "Main Feature of the Act."

I sincerely believe that "Execution" will prove the most beautiful and charming magic effect, as well as the most remarkable and astounding vanish ever witnessed! Nothing like it has ever been seen on the American stage. However, you must judge for yourself. If you will turn your judgment loose, give it full power to act, and compare "Execution" with any "vanish" you have ever seen, I will be perfectly satisfied with your decision. The following, in brief, is the effect:

Lady, "The Mysterious Angel," not a mere form, shell or dummy, but a Living Being, robed in white, and without for one

stant leaving the sight of audience, is placed in front of a large black screen and chained thereto at waistline, a bag is drawn over her head and neck and tied tight around neck with end of rope which dangles from the flies. Notwithstanding this sumbrance and security, the lady vanishes like a bursting bubble or an extinguished candle flame, leaving only the dangling rope and bag. The screen is 12 feet in length, 6 feet in height and stands 10 inches clear of the floor for its full length. Immediately the vanish takes place two assistants push screen over toward footlights, so that it falls to the floor with a crash, leaving a clear view of the entire stage.

This illusion act, as a whole, is an innovation, a magical triumph, which sets a new pace, marks a new epoch in magic and raises the art to a higher plane, to the end that an early decease of our beloved art will be averted by keeping abreast of Live-wire Science, which measures our progress and which is destined, finally, to even determine a social status in which the world's creatures will, for the first time in history, enjoy a Real and True Civilization.

CONDITIONS

This is not a "Guessing Contest" where the prize is awarded to a single winner. Our arrangement gives every guesser in equal chance to win, regardless of how many other guessers may be successful. Every guesser who offers the correct solution of the mystery will receive the complete secrets and full instructions regarding the entire act, together with the numerous drawings—all entirely free.

TERMS

One "guess" will be allowed FREE on all orders from my lists amounting to 50 cents or over. Two guesses free on orders of \$1.00 or over. Three guesses on orders of \$1.50 or over, etc., etc., allowing one "Guess" on each 50 cent value of purchase. Orders of \$5.00 or over will be allowed 12 guesses, and one guess or each additional value of 50 cents or over. Twenty-five guesses will be allowed on all orders of \$10.00 or over, etc., etc.

ONE SECOND PRIZE OF \$10.00 VALUE

The person who sends in a guess which comes the nearest to those who guess correctly will be entitled to select items from my lists to the value of \$10.00 entirely free. If two or more per-

sons come equally close to the ones who send in the correct solution the second prize will be divided equally between them.

When goods are selected from MYSTO lists or catalogs one guess will be granted free on each \$1.00 value of order over, etc.

YOUR MONEY BACK

The person sending in the first correct solution of "Execution" will receive not only the New Five Featured Illusion Sketch, "The Mysterious Angel" free, but also his money back in full in the form of a free selection of goods from my lists.

DR. WILSON TO ACT AS JUDGE

In order that everyone may be sure of a square deal, I have asked Dr. Wilson, editor of "THE SPHINX," if he would serve as judge and we take great pleasure in announcing that the doctor has kindly consented.

Dr. Wilson knows magic from A to Z and is capable of weighing all the points and comparing their worth and significance to a fineness, so that all guessers can feel assured of a square deal as far as the doctor is concerned. What the doctor says "Goes" and will be final and I will have to abide by his decision as well as you.

VALUE OF MYSTERIOUS ANGEL

My New Illusion Act, "The Mysterious Angel," is easily worth up in the four figures, but I have priced it at a very conservative and nominal figure of \$500.00. The Mysterious Angel is just the kind of an act the Big Line wants; it should box readily and solid for at least \$600.00 a week and costs to buy a trifle—comparatively insignificant. The act, therefore, should pay for itself in a couple of weeks or so, even if the nominal price of \$500.00 was paid for it.

A REAL \$500.00 PRIZE FREE

But your chance to secure the act for nothing is good. The question in regard to Feature No. 4, "Execution" is just this: How is it done? What is your idea as to how this remarkable feat is accomplished? What, in your opinion, is the solution to the problem? What becomes of the lady and how is such a feat made practical? I want you to guess the means employed. How does the lady, such a bulk of human flesh and blood, change to nothing, dematerialize, while encumbered as she is and while in full view and with such suddenness that it thrills the human senses and defies any language to describe.

There may be more than one way by which this effect is accomplished, no doubt there is, but the number of "Ways" that are practical are surely so few that it would seem almost certain that out of a few carefully thought-out guesses, one of them would hardly fail to be the same as we employ.

It is well worth your while to secure as many chances as you can handle and go right to work on them. In sending in your answers or guesses be sure and write very clearly and on separate sheets of paper with date, and sign your name to each one of them. Don't bother Dr. Wilson with questions, etc., about this matter. Send all orders and guesses to

MAGICAL OVETTE,

Box 72, Dundee Lake, New Jersey.

All winners will be notified and the prize awarded (after Dr. Wilson has passed upon them) at the close of the period of guessing, November 15th, 1917.

Remember, I can supply you with ANYTHING in the line of Magic Goods or Accessories at the very lowest catalogue prices and better than the usual terms. I can also supply you with all goods from the catalogues of Thayer, Los Angeles, Cal., Iysto, New Haven, Conn., or C. Pentz, Minneapolis, Minn. I guarantee this. All Goods Guaranteed the Best on the Market. Why not let me supply your magical needs and get your chances in the GREAT \$500.00 VAUDEVILLE ILLUSION SKETCH ENTIRELY FREE? Fair treatment and a square deal guaranteed to all. Remember, in winning this new all-featured vaudeville act you will become possessor of the newest and greatest magical attraction existing at the present time, as well as the most notable innovation novelty the Magical World has experienced for at least a half century. We want your opinion on the main feature of the act—Feature No. 4—"The Execution." You may be the very first one to hit upon the right "method." It's really a cinch. Don't put this matter off. Become one of the Guessing Students NOW.

A FAIR PROPOSITION

Every magic effect has a way of its own, which is always simple, but which is secret and cannot be known unless revealed or exposed.

One person is as apt as another to hit upon the "way" or "how" an illusion effect is accomplished. If the effect is new,

the professional has little or no advantage over the novice guessing—all have an equal chance.

WHY NOT TRY YOUR LUCK?

You can never tell what you can do until you try. I for the "way" and so, of course, others can and will solve the problem. You are as apt to guess right as anyone else and be one of the lucky ones. It's only a matter of giving the subject a little thought which you can do during spare time when you are doing nothing else. Guessing closes November 15th, 1919. Time soon rolls around. Don't wait until the last minute. Make your guess in early. Remember, the first winner gets not only the \$500.00 Prize, the Great New Illusion Act: "The Mysterious Angel," but also his money back in additional Magical Goods from my lists of his own selection, free.

Other Features of the Act

FEATURE No. 1—ELEMENT OF PURGATORY

This trick ranks about 99 per cent in points of advantage in its execution and 100 per cent in effect. In other words, it is what can be rightly called a Perfect Trick. It's one in a thousand. Not one trick such as this is produced in a generation! I challenge denial with proof.

FEATURE No. 2—BIRTH OF OLD GLORY

The magical production of a flag is not new, of course, but when the performer shows hands perfectly empty save a flapping sheet of paper and so large a flag appears as from nowhere and floating out at full length from hands while hands remain at arm's length from body and no sleeve work; and, if you were sitting within three feet of performer and failed to see where the flag came from, what would you call such an effect? But, supposing you happened to know the secret and still was unable to see the flag appear, but could see it was there and feel its force striking your body and its magical breeze fanning your cheeks as if to say: "Please stand back and give me room!!" How would that strike you?

FEATURE No. 3—THE MYSTERIOUS ANGEL

Did you ever see a lady produced under such circumstances? If so, when? where? If this feature is new and the effect as stated, and it must be, then what is \$200.00 for this secret?

alone, being a commodity of indefinite reproductiveness? To say nothing of the enhancement of the performer's reputation; which is, in itself, an incalculable asset!

FEATURE No. 5—RE-INCARNATION

Is of similar character but even more perfect. But it is not the value of the features as single units alone that must be considered, but also their collective significance, effectiveness and power, resultant of their unique inter-relationship. Creating an act of "Character" and an exceedingly novel and bewildering Sketch" of great rarity, of absorbing and fascinating interest and magnetic attractiveness.

Don't miss this, your opportunity, by which you may secure this magnificent and valuable prize without risk or cost to you.

MAGICAL OVETTE,

Box 72, Dundee Lake, New Jersey.

Solutions

BY THE PROFESSOR

Magicians freely and earnestly endeavor to penetrate the secrets of "Execution" (Feature No. 4 of the \$500.00 prize Illusion Sketch, The Mysterious Angel). Scores of magicians have wrestled with the mystery showing ingenuity, cleverness and insight in magical problems.

We have selected a few of the best guesses which we print below (omitting the names), believing they will prove not only very interesting reading, but also, perhaps, quite inspirational!

(Note: It should be understood that "guesses could not be correct where scenery, mirrors or any of the old means which are employed in ordinary magic, are considered in the solution of "Execution," as this solution depends on means not known to the "Herrmann or pre-Herrmann" era!)

SOLUTION SUBMITTED

Waterbury, Conn., Sept. 13, 1917.

Magician, illusions, etc., regarding the Mysterious Angel is that my belief No. 1 is the Optical Illusion is employed. No. 2. The vanish being produced by an elevated trolley line which can be readily detached automatically, mechanically or by hand. An electrical flash and report of pistol distracts the attention of the audience, should performer desire this method. When same

is thus performed the lady vanishes through the springed bounding outlet of the screen in a flash.

ANOTHER SOLUTION—No. 3 and 4

Regarding Mysterious Angel or Execution. While during the roar of thunder and bang of revolver an electrical flash can be played away from screen, then presto she, the lady, is hoisted or raised above the tops away on pulleys.

The above is all I can conceive as most practical.

Enroute Oxford, Neb., November 1, 1917.

Magical Ovette, Dundee Lake, N. J.:—

Dear Sir: Enclosed find a one dollar bill for a copy of your *Magicians New Field*. My solution of the Execution is this: Center panel of the screen revolves, similar to product cabinets, etc. Angel is strapped or locked to this panel. On the reverse side is "dummy" angel—connected with or rather tied to, ropes from above. Suitable wires guide "dummy" in flight upward. At the instant the panel is revolved in the screen, this is, reversed, the real 'Angel' is swung to the back of panel and the "dummy" raised in its flight upwards. The two moves may be simultaneous. The "dummy" angel is composed of wire frame in the robe. Revolving panel may have powerful spring working with catch so as to work automatically, making only a half turn at each release, working like old time watch target. Angel could work panel catch herself. Above may be only "pipe dream," but is my version of the Execution part of the Mysterious Angel. If there is anything due send it along.

Yours very truly,

HOW I THINK FEATURE No. 4, THE EXECUTION OF THE MYSTERIOUS ANGEL IS DONE

After the lady (Mysterious Angel) has been bound to the screen, she passes her body, under cover of the robe, through the screen, which is divided at the center; the shape of the box is retained by the black belts with which she was bound and its passage is therefore not noticed. Then while her head is still seen by the audience, the lady puts on a costume like that of the assistants, under pretence of getting loose. When the black bag is placed over her head she passes her head through the screen because the bag is not really placed over the head its shape being retained by means of a balloon which is afterwards operated with a string, or the bag itself is so constructed

as to look like if a head was in it. Afterwards the lady who is back of the screen and whose feet are not seen on account of the step which is at the bottom of the screen, puts on a man's wig and at the moment of thunder she rushes in from back of the screen, impersonating the performer assistant, the screen falls down and the lady, of course, is not seen, but after a few moments she slowly gets away and the illusion is continued, or she gets away through the rear, impersonating the assistant.

Highland, New York, June 11, 1918.

Dr. Wilson, Kansas City, Mo.:—

Dear Sir: Below is my opinion as to how the "Execution" in the illusion sketch is accomplished:

"The Mysterious Angel" is put on the step in the center of the screen and a "robe" is thrown over her, as explained in your leaflet. There is a wire form outlining the form of the Mysterious Angel, so that when robe is put thereon it appears as though a person was under robe. I may as well say here that the Mysterious Angel in her struggles against the magician who endeavors to force her back on the step, bends her head and thereby puts it in a "form" which covered with cloth would mislead the public into thinking that it was really her head. However, before the black bag is put on she has released herself from her belts by merely unbuckling them with her hands if she wishes or does as explained later. The black bag has been drawn completely over her head, she lowers herself until her head is entirely out of the wire form. Pushing against the screen she opens a swingdoor and steps out on the stage floor. Her release thus far is accomplished. As the screen is ten inches above the floor there is a "protective color scheme" involved to mask the appearance of the lady behind the screen. By that I mean that there are curtains between the lady and the audience in harmony with the surroundings. The curtains go far enough so that when the lady lies down behind the screen no portion of her can be seen. Performer now can make disappearance known and the screen is immediately thrown down TOWARD AUDIENCE which, thanks to the step, does not go ALL THE WAY down, but leaves enough space between the floor and the bottom of the screen so that "THE MYSTERIOUS ANGEL" can get between them. She cannot be seen on account of the curtains which are between her and the audience. Instead of unbuckling her belts she can merely let them take care of themselves as she goes through the door. After the screen has been thrown down she

can worm her way to the end of the screen and as screen is taken off she goes with it.

Aurora, Illinois, January 22, 1918.

Magical Ovette, Dundee Lake, N. J.:—

Dear Sir: I enclose a guess as to how "EXECUTION" is done which I hope is correct. I have a small screen, built with a movable panel, such as is mentioned in my solution, which I made up some time ago to use in the vanishing doll trick and which I call "The Flight of Venus." I have two figures made of cigar box wood, one a full figure and the other just the head and shoulders. I also have a cloth skirt, the top opening of which will let the head through, but not the shoulders. I pass out for examination the full figure and skirt, holding the fake in the same hand with my wand. After the skirt and figure are returned I put the figure up through the skirt, but in so doing under cover of the skirt, I substitute the fake which I push up through the top opening the size of the opening, keeping it from going too far. The figure I now have palmed in the hand which holds my wand, and under cover of laying the wand on the table drop the figure in black art well. I now lay the skirt with fake sticking out (everyone thinks it is the figure) on the floor where everyone can see it, push the fake back in the skirt until it is out of sight, and after drawing the magic circle around it I suddenly crumple the skirt up, showing that the doll has disappeared. This last seemed like a weak ending for the trick, so I began to try and think of some way to make the doll reappear somewhere else at the time I crumpled up the skirt and finally hit on the following: I made out of cardboard a threefold screen, the middle panel being made with a pivoted center panel which is a little higher than the doll. This sets on my center table just behind a black art well and is so arranged that my assistant can, by pulling a thread, turn the movable panel around half way, or until the back faces the audience. The center panels of the screen are black, and the border white. On the back of the movable panel I have a duplicate doll fastened with a little wax. In the black art well I put a baking powder can with one wire from a coil connected to the can, and the other put through a hole in the side of the can and bend down until it almost touches the bottom of the can, thus making a spark gap. These wires must be well insulated and connected to the secondary connections of the coil. The primary wires are connected to a set of batteries with a switch in the circuit. Now, if the switch is closed

there will be a spark in the bottom of the baking powder can. I put a small quantity of flashlight powder, such as a photographer uses in the can between the spark gap and this is the way the trick ends: Just as I crumple up the skirt I say, "GO." At this my assistant closes the switch and the spark sets off the powder and this flares up in front of the screen, blinding for a minute, the audience, and under cover of the flare my assistant pulls the thread, the panel turns, and where the blank panel was before is the doll, which I take off the screen and pass out for inspection. I have only done this trick once, as it is more of a parlor trick the way I do it, but do not see why it could not be worked up so as to be able to do it on the stage, the only trouble being that the parts are all so small. What do you think of it?

Yours very truly,

Wanatah, Indiana, January 2, 1918.

Magical Ovette, Dundee Lake, N. J.:—

Following are my guesses on the "Execution Act." Two on this order and three on last:

I. When rope is fastened to sack over head of Angel, Angel slips down behind step, afterward gets behind performer, or assistant.

II. After rope is tied Angel gets behind assistant.

III. In the start Angel is hid behind performer.

IV. Double robe is used. Angel hides in back half.

V. Angel hides behind chair or table and gets into robe just before the closing.

VI. In the opening act Angel is hid behind step.

New York City, October 3, 1917.

Dear Mr. Ovette:—

Have tried to figure out your "Execution Illusion" but don't believe I have the correct solution yet. However, I am sending herewith two (2) drawings which represent my idea of how it is worked, without trap, mirrors, etc., and yet screen can be folded flat. Working is as follows:

FIRST—The screen used is a large "Wonder Screen" except for the pocket for load. In place of this pocket the seat is used, as shown in Illustration I.

SECOND—Screen can be placed about five (5) feet away from back drop, which, as I have attempted to show in illustra-

tion II has a slit in center through which plank (unseen by audience) extends to within two feet of screen. Plank is held to floor (back stage) by either rope or wire, with a stool or "horse" in center to hold it up.

OPERATION—When "Mysterious Angel" is placed in front of screen (which is in center of stage) she is tied with rope and cap around neck, but rope is faked so that she can make a quick escape. While lights are flashing assistant (off stage) releases string catch on revolving panel (Panel No. 2, Illustration No. 1) which causes panel to turn as "Angel" releases herself from rope and cap. As soon as she is on other side she steps onto plank, through slit in drop and goes back of drop, where assistants quickly pull plank in. Of course, this must all be done while lights are flashing, for no matter how quickly the panel turned, the audience could easily see it turn in full stage light. The best illustration of how the panel should work can be seen in the chair which is used by Martini and Maxmilian, the burlesque magicians.

I have another guess coming, but believe this one will be enough, as it took me long enough to work this method out. While I don't believe I will be the lucky one, I can only wait and see.

FRONT VIEW

Panel No. 2 is faked on same style as Wonder Screen.

No. 2a represents board used for seat.

No. 2b pivots for panel to turn on.

Back of panel 2 is same as front.

"EXECUTION," HOW I THINK IT IS DONE

The step on which the Angel stands, with her back to the screen, is attached to that part of the center panel (of the screen) which is pivoted at the center, top and bottom. This movable panel is covered with the same kind and color of material on both sides, as is the rest of the screen, and thus either side of this movable panel can face the audience without their being aware of its being turned. This panel is arranged so that it can suddenly be turned and will stop when the back side is facing the audience. Fastened to the side away from the audience, at the time the illusion begins, is a collapsible form of black wire so arranged that it can be suddenly collapsed. The head part of this form is covered with a duplicate black bag and the rest with a duplicate "robe." The form is held to the panel

with duplicate leather straps. When the Angel is standing on the step and before the rope from the flies is tied around her neck, the panel is suddenly revolved and the rope is really tied around the duplicate black bag over the shell. The necessary time is taken in adjusting the rope, etc., to allow for the following: After the panel has revolved the Angel is, of course, out of sight of the audience and at once releases herself from the straps. At the same time a bridge is pushed out through an opening in the back drop and rested on the shelf upon which the Angel stands. Angel crosses bridge, bridge is pulled back and by this time the two assistants are ready and they push screen over so that it falls flat on the floor. Of course, at the proper minute just before the screen is tipped over, the collapsible form is collapsed and thus the bag and "robe" hang loose and it appears that the Angel has vanished.

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EXPLANATION

Here is My Proposition: Send me \$1.50 and your photo and I will have a half-tone made and publish your picture with your name in my new book—"NEW ERA MIRACLES." After book is published, the half-tone will be yours free!

At the same time, you are also invited to send in a brief sketch of some interesting adventure or noteworthy incident which you have experienced as a magical entertainer, whether as a professional or an amateur, a sort of an autobiography as it were.

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If you already possess a half-tone you can send that instead of the photo, in which case you need send only 50c and we will return the half-tone after publication of the book. **DON'T FAIL TO GET IN ON THIS!**

MAGICAL OVETTE,

P. O. Box 72, Dundee Lake, New Jersey.

To Take Off a Man's Shirt Without Removing His Coat

(By "OLIVETTE")

This method employes a confederate. Select a boy—most any age under 80 will do. Have him remove his coat, vest and shirt. Now the shirt should be put on again as follows: Put over head like you would a bag without a bottom. The arms do NOT go into the sleeves, the shirt rests collapsed on the shoulders and around the neck. The sleeves should lay along the arms, the cuffs buttoned around the wrists in usual way. Collar and tie should now be adjusted and the vest and coat put on and buttoned up tight. The front shirt-flap will cover the space not concealed by vest.

Now, of course, the shirt should be smoothed and pressed down so as not to look bulky about the neck and shoulders. Coat should be kept buttoned up even while shirt is being removed—which is done as follows: Unbutton the cuffs and one end of collar, grab neckband with each hand on either side of head (or back and front) and pull shirt, collar and all, right up over the head.

Production and Grand Vanish of Eight Billiard Balls at Finger Tips

Get four thimbles to fit the fingers of the right hand. Glue the closed ends of each one on to a ball and paint them flesh color. Make four little pockets with opening nearly perpendicular just inside of the right lapel of the coat so that by the act

of merely taking hold of the lapel (a perfectly natural position) you can slip the four fingers of the right hand into the thimbles.

HOW TO PRODUCE—Produce the four balls with the left hand in the usual way and while all eyes are centered on the left hand your opportunity to produce the other four balls on the ENDS of the fingers of the right hand is all that could be desired. The surprise to the audience will win their approval of your performance.

TO VANISH—Attract attention to the left hand and vanish one ball by tipping it into the shell. Now bring the right hand up and take the ball with the shell on and knock it against one of the others to show it to be solid. Then place the shell back, palming the ball from the shell in the right. Now vanish another ball (into the shell) and while doing this get rid of the palmed ball and the one with thimble on first finger by dropping them into the profound or by simply reversing the method by which you produced them, or by your usual method. Now palm out the next ball from the shell as before and vanish the third and last ball into shell. Pick up your wand and tap it to show that it is solid, lay down the wand and as you do so get rid of the rest of the balls from right. The last ball (and shell) can be gotten rid of by means of a billiard ball vanisher or any one of the many ways which may best suit your fancy.

The above is one of my methods, but you can vary it to suit your own taste. The attention should be centered on the left hand all the while producing and while vanishing the back of the right hand should be kept to audience and held natural—not out straight.

A Good Comedy Bet, or “One on the Audience”

Have about a half dozen pieces of white ribbon about one by three inches in size, distribute among the audience and ask what color they wish their ribbon dyed. After all have named out loud their choice of color tell them to get the dye at a drug store and that they will find the directions on the package!

CAUTION—This should be followed quickly by the vanish of the performer.

A big effect, at a trifling cost, will be found in the “Astrah

Economic Illusion." I have been working it myself at a saving of 225 lbs. "Excess."

May be worked in any parlor. Use a two-piece curtain, which should lap a foot or more. You can easily make a form with wire such as used in making ladies' hats.

Instead of using a table or threading the "form" try this: Get a strip of wood four feet long, 2 inches wide and one inch thick. Or a broom handle might answer the purpose very well. Cover the stick with black cloth and attach end to center of form or where it will balance so as to not tip down (see sketch).

Have a piece of felt or any dark goods stretched on floor near curtains where they divide. Lady appears from front and stands sideways to audience in front of performer, who stands in front of curtains where they part.

Performer keeps his position while holding sheet in front of lady. Performer draws sheet against lady, then moves it away toward audience, gives it a few shakes and brings back against lady again, then repeats these moves.

In the meantime, lady ducks to floor and crawls through curtains, grasps the stick and slips form between curtains and in front of performer in the position which she had just previously occupied herself.

Performer draws sheet around form and takes the latter in his arms and lifts to a horizontal position. Gradually moves hands away and lady is seen suspended in mid air!

The "Sleeping Beauty" (wrapped in sheet) is seen to float up and down, advance toward and recede from audience according as lady manipulates the stick. Finally, form descends to floor and performer lifts to perpendicular position and repeats the moves with the sheet while lady again makes the change by substituting herself for the form.

All is done under cover of the sheet, which should be not less than 72x85 inches.

The Future of Magic

BY LOUIS C. HALEY

(Author of the Dramatic Art of Magic)

Watchman, what of the night? I wish I could say for him, "The morning breaks." But, I am afraid the night, not the day for magic is coming on. Why do I say this? It is because I am a sincere friend of the art, that I am impelled to say it.

The thing that is causing the decay of our beloved art is VAUDEVILLE. But, you say, by thus multiplying the opportunities for people to witness magic, you will make it popular with the masses. That would be true, if real magic is presented in vaudeville. But, it is not, for the reason that the professional devotees of the art are after the MAZUMA, as Hornmann once said. The result is, they do not CARE how they treat their art as long as they get the money for the act. Some of them like Ziska, Jansen, and other well-known first-class big acts will not mistreat their art, but there are too many that are on the vaudeville stage that offend even the first principles of magic. They make their fine art secondary to the idea of getting a laugh from their auditors. This is what is KILLING magic. The managers want to hear the people holler and hold their sides at ribald humor—they have NO REGARD for any art. Their SOLE PURPOSE is to get MONEY. The result is that nearly every act in vaudeville is diseased with comedy-rot. This talk will not please the professional magician, because he is getting his eating off the poor carcass of magic, but he will in time know the truth of this when his job is gone, as it will surely go. But, I am telling this to the great fraternity of magic, who love the art.

The publisher of this book, a man who has been on the stage with one of the best of acts for 15 years, quit because he prefers to respect his art and be sure of three meals each day. Here are some of the acts that are billed as comedy acts: Tabloid musical comedy, comedy juggler, comedy circus (dog and pony), comedy sketch, comedy acrobats, comedy quartette, comedy

drama, comedy seal, comedy dog act (even the poor dogs), comedy monologue, comedy song and dance team (even the clog dancer must be FUNNY), comedy fiddler (no matter if the man is a violinist he must desecrate his violin in some way, comedy roller skaters (not the kind that stand up in front of a brass bar and the judge's bar later), comedy everything and lastly—may Herrmann, Kellar, and the great men of magic gone before read this with shame—the COMEDY magician. Their art has become a COMEDY. Look at the Gabby Trickster, the Talkative Tricksters, Van Hoven rot, Jarow, the mind reading duck, the comedy magician, the Jazz magician, the World's Worst Wizards, Burlesque Magic, the Nut Magician, ad nauseum. It does make me sick. If you tell me that this does not HURT magic, you are telling me a LIE, for you know better. All these Johnny magicians, each one, claim that THEIR act is a riot. Leave out the I in riot and you have the answer. A booze-filled brain will imagine all sorts of things. When Kellar was here he met me as the gentleman that he is—all great men are gentlemen—and twice he gave the poor amateur complimentaries to his matchless performances. My experiences with these riot acts is that they haven't time to even meet the local magician, who has been a devotee of the fine art for 25 years. But the real gentleman magician is glad to meet the local man and I have met such men as Hilliar, Kalma, Harry Bouton, The Great Leon, Van Der Koor, and others.

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