by JEAN HUGARD

MONEY MAGIC

A COMPLETE MANUAL OF THE MANIPULATION OF PAPER MONEY

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INTRODUCTION

Bills (bank notes) are in many ways peculiarly suitable for use in pretended magical effects. It is an easy matter to borrow one, that is to say at least a dollar bill: the most effective tricks with bills are particularly adapted to close work in parlors or clubs: no bulky apparatus is required and nothing at all expensive: finally not the least point in favor of tricks with bills is that the manipulation of money is fascinating to every one and probably always will be. While the progress of a magical routine with some other object may be regarded by some "with lack-luster" eyes, the adventures and particularly the misadventures of somebody else's money will cause everyone to sit up and take notice. What better effect for stimulating the attention of an audience at the beginning of a magical performance is there than the production from a single bill of an apparently inexhaustible shower of genuine bills.

The sleights and moves that are necessary for the successful presentation of bill tricks are very few and easily acquired as compared with those required for the manipulation of cards, billiard balls and coins. The main secret of nearly all the feats which will be explained in this book lies in the presentation. A bill, being a small object in itself, and particularly so when rolled or folded, must always be held as openly as possible, and when folded must be displayed at the very tips of the fingers. All quick movements must be rigidly avoided. It is easy enough to puzzle an audience with fast work, but there is a vast difference between an illusionary effect and a mere puzzle.

A large slate and a piece of chalk, or a small easel with white paper and a black crayon, should be on hand for recording the numbers of a borrowed bill or bills. If the bill is to be returned after the trick without an exchange, the number should be called by the owner before being handed over and openly written on the slate or easel in large figures that can be easily read by everyone. If, however, the bill is to be secretly exchanged for one of your own, the number of which is recorded on your thumb nail, take the bill and call the figures yourself, letting a spectator write them on the slate or easel. Every effort should be made to do this in a natural and convincing way. I have seen
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Patter Suggestions
a performer hold an unnecessary piece of paper in his hand while pre-
tending to call off the numbers of a borrowed bill. It was quite plain
that he was reading from the paper and not the bill with the result that
the trick was not at all convincing.

Treatment of the subject has been divided into various chapters on
preliminary preparations, sleights and manipulations, impromptu tricks,
tricks with a cigarette, various kinds of fruits, etc., and other tricks
with bills.

CHAPTER I.

PRELIMINARY PREPARATIONS

a. The Insertion of a Bill into a Lemon or Orange.

First remove the capsule left on the fruit when the stalk was broken
off and at this spot insert an ice pick, making a hole large enough for a
folded and rolled bill to be inserted. Fold the bill, which is to be found
in the fruit as the climax to your trick, in half and again, then roll it
very tightly. Push this little roll into the hole in the fruit carefully, so
that the skin is not broken or split and then draw the edges of the
puncture together as closely as possible. Wipe off any juice that may
have been forced out on the rind and, with a tiny drop of glue, fix the
capsule back in place, completely concealing the preparation. Fruit thus
prepared, a lemon for instance, will stand the closest examination.

If the bill has to remain in the lemon for any length of time before
the trick is performed, and this is often unavoidable, it will become
soaked with the juice, making its return in that condition very undesir-
able. There are two ways of getting over the difficulty. You may enclose
the bill in a small piece of waxed paper before inserting it in the lemon,
in which case the borrowed bill must also be rolled in wax paper before
it is vanished: but this is not always desirable so you resort to another
expedient. Have a crisp new bill in your pocket and, after the number
of the lemon soaked bill has been verified, apologize for its condition and
hand the new bill to the lender with thanks for his confidence.

A bill inserted in the same way in an orange is not likely to become
soaked since there is generally a distinct space in the middle where the
different segments of the fleshy part meet. It is not necessary to resort
to waxed paper, particularly if an orange with a fairly thick skin is
chosen. Grapefruit are rarely used for a single bill, but rather in combi-
nation tricks in which the fruit is found to contain other fruits and
these an egg and in this last a walnut, from which the bill is finally
extracted. If a single bill is used the preparation of the grapefruit is
exactly the same as with an orange.
When the fruit is cut to reveal the bill, the cut must be made so that the sections of the fruit will be halved. When the upper half is removed one half of the rolled bill will project, becoming immediately visible to all. Needless to insist that you must roll the fruit round when cutting it and not make a straight cut right through it. If the audience is a small one and everyone can see the operation, let the owner of the bill take it out of the fruit himself and verify the number. If, however, you are working on a stage, on no account leave it at the climax of the trick. Remove the bill from the fruit, handling it so openly that all can see it plainly at every moment, and also that your hands are otherwise perfectly empty. Unroll and open the bill at the tips of the fingers, call the numbers slowly, asking the owner to check them with his record and get him to acknowledge aloud that they are correct. Your manner at this time should be one of assumed wonderment: such an attitude is far more likely to impress the audience favorably than one of calm superiority or mere casualness.

b. Insertion of one fruit into another.

In some cases one fruit may have to be put inside another, as for instance, a lemon into an orange. To do this neatly requires a little care. Cut off the pointed end of the fruit, in case of a lemon, or the part opposite the stalk end for an orange or grapefruit: scoop out the fleshy part, leaving the rind intact around the cut, for the insertion of the smaller fruit: push this in and apply the part cut off: then either sew the two pieces together with thread to match the color of the skin, or fasten them with several short thin pins, thrusting these into the smaller piece, so that the points enter the larger portion without protruding from it: push the pin heads well into the rind. In making the cut, do it irregularly, not straight across, since in this way a better fit will be obtained and the join will be much less perceptable.

If a walnut is to be put into an egg which is to be inserted into a lemon or an orange, boil the egg hard first, then cut the top off carefully, scoop out the contents to allow for the insertion of the nut, but leave a ring of the white round the shell so that the top can be glued back neatly. An alternative plan in the case of an egg is to put a fresh egg (be sure it IS fresh) in the fruit and when the time comes for the production of the nut, simply have it palmed and, when the egg is broken, let the nut fall with the contents on to a plate or into a glass. See fig. 23. See that you have a fork ready to fish the nut out with, and also a
napkin on which to wipe it. As a tour de force a walnut could be inserted in an egg, these two in a lemon, the lemon in an orange and the whole lot in a grapefruit, but it is not advisable to go to such length except for a stage performance.

c. Preparing a Duplicate Bill.

Tricks in which a borrowed bill is vanished and apparently reproduced from some impossible situation, are divided into three systems. In the first the borrowed bill is actually so reproduced: in the second the bill is exchanged for another, a duplicate of which has been placed in position beforehand: in the third the number of the planted bill is called out as a pretence is made of reading that of the borrowed bill. In the second case it is necessary to have a second bill with exactly the same number, and since every bill has an individual number, a figure must be altered or erased. To do this, obtain from an accommodating bank teller a series of bills with consecutive numbers. From these take the bills whose last figures are 1, 4, 3, and 8. With a fine pen and Indian ink change the 1 into a 4 or the 3 into an 8. To do this neatly put the bills together so that the figures coincide and hold them against a window when making the alteration: a much neater job will result than by erasing the superfluous parts of the 4 or the 8 with a safety razor blade.

A still easier method of getting a supply of bills with the same numbers is to simply erase the last figure in the number of a series of bills. This can be done quite well with a good quality ink eraser. As a result it is possible to have ten bills with the same number and, apparently, by a series of vanishes and reproductions the same bill could be made to appear in nine different places, but this would be too great a tax on the credulity of any audience. Three vanishes and reproductions would be the outside limit to use.

In the third system any bill may be used. It is merely necessary to have a record of the planted bill on your thumb nail or in pencil on the frame of a slate or on a blackboard in very tiny figures. If the figures have been written on the thumb nail, take the bill between your hands and, pretending to read its number, call your figures for the owner to write: if, however, they have been written on the frame of the slate or blackboard, call them in the same way but make the record yourself. Do this in an easy natural way, not laying any stress on it, but merely as an afterthought, and go on with the trick immediately, allowing no time for any sceptical person to suggest a verification of the number.
CHAPTER II.

SLEIGHTS

The sleights which are necessary for the manipulation of bills are few in number and will give no trouble to any one who can handle billiard balls or coins. The methods of handling a bill vary since it may be crumpled into a rough ball, or folded into a flat pellet. I will begin with methods of palming.

a. Bill Crumpled Into Ball.

In order to make a fairly stable ball, crumple the bill between the hands, first getting the corners to the middle and rolling it tightly with the hands, somewhat after the manner of rolling up a silk handkerchief. Squeeze the bill very tightly, the back of the right hand slightly inclined towards the front, the left hand underneath the right. Lift the right hand and show the "balled" bill lying on the left palm and call attention to its reduced size. Place the right palm on it again and resume the squeezing process. Grip the bill in the right palm in the regular way, a very slight contraction of the base of the thumb will hold it securely. Remove the left hand, at the same moment closing the fingers on the palm and hold the right hand stationary for a moment, the forefinger extended, pointing to the left hand. Then drop the right hand naturally to the side, keeping your eyes fixed on the left hand the whole time. Too much stress cannot be laid on this right hand action, if it is removed at once from the left hand, the whole illusion is destroyed.

b. In this case the bill is palmed in the act of apparently placing it in the left hand. Crumple it into as tight a ball as is possible and display it to the spectators at the tips of the thumb and forefinger of the right hand: face to the front and the arm extended towards the right. Bring the right hand over to the left hand, making a slight left turn at the same time, and, at the moment the back of the right hand is towards the spectators, roll the bill to the tips of the third and fourth fingers, which separate a little to receive it and at once bend in to the palm, leaving the bill there: the thumb returns immediately to its position against the tip of the forefinger and they are put on the left palm, the fingers of which close over them, apparently taking the bill. Just as in the first method the left hand is moved away and the right hand is held still for a few moments. To make the action perfectly deceptive the bill should first be really placed in the left hand and carried away, then under some excuse the hand is opened, the bill taken away, and displayed again in the right hand. Repeat the action with a perfect imitation of the motions just made but this time palm the bill.
c. The action is similar to that in b. Display the bill in the right hand as before, but hold it between the first joint of the thumb and the second joint of the forefinger, arm extended to the right, the palm to the front and the other three fingers bent a little towards the palm. As the right hand turns over in the act of putting the bill in the left hand, roll it with the thumb to the root of the little finger which bends in and secures it: as before the thumb at once returns to the side of the forefinger as if still holding the bill which is then apparently put in the left hand, the left fingers at once closing on it. The action is somewhat easier than b. and the position of the right hand is quite natural, particularly if the forefinger points to the left hand.

\[\text{FIG. ONE} \quad \text{FIG. TWO} \quad \text{FIG. THREE} \quad \text{FIG. FOUR}\]

d. The French Drop.

In which the object is held by the left thumb and finger tips, the palm being upwards, and then apparently taken away in the right hand, may also be used with the crumpled bill. It is essential, however, that it be dropped, under cover of the pretended seizure into the hollow of the fingers and not into the palm. As in the regular palm the hand apparently taking the bill, moves away, the hand really holding it remaining still for a moment or two.

2. The Slide With a Folded Bill.

The procedure in this case is radically different. First fold the bill in half, the narrow ends coming together, and in half again, then in half the reverse way and finally in half again, making a flat packet about \(1\frac{1}{2}\) in. by \(\frac{3}{4}\) in. Press the creases down tightly to make the packet as firm and compact as possible. To retain this in the hand secretly rest one end at the base of the middle finger, the other just under the first joint of the same finger, a slight contraction of which holds it securely. To place the folded bill in this position display it at the tips of the thumb and second finger, the backs of the fingers towards the audience, thumb towards yourself. In moving the right hand towards the left hand, slide the bill down the middle finger with the thumb to
the position described above, immediately afterwards replace the tip of
the thumb against the tip of the second finger. Rest both on the left
palm for a moment, then close and raise the left hand, the right remain­
ing still for an instant or so the first finger pointing to the left hand.

This sleight is particularly valuable in making an exchange of one
bill for another, that is, switching, and it will be referred to under that
heading.

A folded bill can easily be held secretly by being pinched between
the fingers, either at the back or the front of the hand. Such positions
will be indicated in the course of explanations of set tricks as may be
necessary.

3. Palming From Left Fist.

With the left side to the front, close the left hand, little finger near­
est to the floor, back of the hand to the front, and place a bill on it, the
center of the bill being over the mouth of the fist. Force the bill into the
fist with the tip of the right second finger by repeated thrusts, the back
of the right hand being towards the spectators. Then tuck the corners in
and push them down, squeezing the bill so that it becomes a rough but
compact ball.

At the last stroke with the right middle finger, force the bill out
between the left second and third fingers against the tip of the right
thumb which rolls it to the root of the right little finger, where it is held
securely by a slight bend of that finger. Withdraw the left hand from
the second finger of the right hand which remains stationary for a
few moments and then drops naturally to the side. The bill is disposed
of by the right hand as all attention is centered on the left hand which
crumbles the bill away.

The back of the right hand must be towards the front throughout
the sleight and the bill must be one that wads easily, that is to say it
must not be a new one.
SWITCHES—METHODS OF EXCHANGING ONE BILL FOR ANOTHER

1. By Pure Skill.

   a. The Palm or Finger Palm.

   It very frequently happens that a borrowed bill must be exchanged for one of your own and it is essential that this be done without arousing any suspicions. To do this, palm your bill in the left hand crumpled, of course, like the borrowed bill. Show the borrowed bill in the right hand, execute the palm, a. page 7, move the left hand, back outwards to meet the right and the moment the empty right thumb and fingers rest on its palm, turn it palm upwards, fingers straight out towards the front, showing the duplicate lying in just the position it would occupy if the other bill had really been placed there by the right hand. The sleight can be done so naturally that it is impossible for any one to suspect deception. If the finger palm, b. page 7, is used the action of the left hand is exactly the same. Also, the duplicate bill in the left hand can be held in the finger palm, in which case it is allowed to roll into the palm as the left hand is raised to meet the right.

   The duplicate bill may be secured from under the edge of the vest under cover of a slight turn to the left, or hooked from the top of the left trousers pocket with the thumb, or even by deliberately putting the left hand into the trousers pocket, where the bill lies waiting, if you have accustomed your audience to the action by occasionally putting your hands in your pockets.

   b. The Slide With a Folded Bill.

   For this switch the duplicate bill is held by the second finger of the right hand in exactly the same manner as when it is palmed by the slide palm, fig. 8. Display the borrowed bill just as described for this sleight and then make the exchange by sliding it down over the other bill, at the same time pushing up the duplicate bill with the tip of the second finger which is bent in on it. With very little practice the sleight can be done so smoothly that it is imperceptible if done with the hand in motion, either towards the left hand, or even in the action of handing the bill back to the lender for him to record the number.
c. **The Baker Switch.**

This subtle method was originated by Mr. Al. Baker to whom the magical fraternity is indebted for many good things. Fold the bill to be substituted in half lengthwise and in half again, making it into a strip one quarter the width of the bill. Fold this in half and tuck the ends one inside the other, press the creases tightly so that this formation will remain intact, then open it sufficiently to allow it to fit over the tip of the third finger of the left hand, after the style of a thumb tip. When ready to present the trick secretly get this bill-cap on the left third finger and keep this closed on the palm. Borrow a bill, taking it with the right hand and then hold it between the hands as in fig. 9. Remove the right by making a gesture appropriate to your remarks and let it be seen plainly by all that it is empty. Take hold with the right hand as before, bring the hands together several times and part them again, as if testing the strength of the bill: at the third time extend the third finger and pull the bill off with the right thumb, retaining it at the lower corner of the borrowed bill. Gesture with your left hand, carelessly showing it to be empty also. Fold the bill in half, towards yourself, over the duplicate, then in half again towards the front, and finally the resulting strip in half. In the action of creasing the folds tightly, open out the little cap so that the two packets coincide, and slide them in opposite directions, the duplicate towards the thumb and the borrowed bill back into the finger palm position. The movement is practically the same as for the finger palm switch, but in this case it is much easier since the left hand can be used as cover without arousing suspicion, both hands having been so openly shown to hold nothing but the bill.

![Fig. Nine](image)

**d. Trousers Pocket Switch.**

Pure audacity is required in this method. It can be used only at the end of a trick in which the borrowed bill has been vanished and secretly conveyed to the trousers pocket, a bill of your own being produced at the climax, as being the one borrowed. Displaying this with an air of triumphant success, inquire, “Who gave me this bill? You, Sir? Thank you so much,” and you thrust the bill into your pocket. This will cause a laugh, especially if you make a pretense of going on with some other trick. However, a moment later take out the borrowed bill, leaving your own in your pocket, and return it to the owner.
It should be noted, that if in vanishing the borrowed bill it has been folded, then in the course of the trick, it must be secretly opened out in the pocket and crumpled, just as the duplicate will be crumpled in thrusting it into your pocket.

e. Change of Envelope, Containing a Bill, by Sleight of hand.

From a packet of envelopes slip the top one out from under the band. Insert in it a piece of paper with a humorous message written on it, such as, “Gone but not forgotten”, “I. O. U. $1.” or the like, and replace it on top of the packet under the band. When the time comes to borrow a dollar, take up the packet of envelopes, break the band, spread the envelopes and allow the lender to take one, put the bill in, folded of course, and seal it. Holding the remainder of the bills in the left hand, well squared up, push the top one an inch or so over the side: receive the envelope from the spectator in your right hand, hold it up for all to see, turning to the right as you do so. Swing round to the front and exchange the envelope for the top one in exactly the same way as in the bottom change with cards, that is, slip the envelope to the bottom of the packet and carry away the top one in the right hand fingers: drop this envelope on the floor and ask the spectator to put his foot on it.

The sleight is just as easy with envelopes as with cards, and if it is done with the proper swing of the hands and body is quite imperceptible. Smoothness and audacity are the main requisites. This change is a favorite one with one of our leading magicians.

2. By Means of Accessories.

a. With An Envelope.

Fold the duplicate bill in the same way that the borrowed bill will be folded later and put it on your table under an envelope, flap side uppermost. Place it so that it can be lifted by passing the thumb under both, the fingers above the envelope. Fold the borrowed bill and hold it between the thumb and forefinger of the right hand: pick up the envelope and the bill from the table, left thumb underneath so that the envelope is shown with the flap side towards the front, the duplicate bill behind it
being supported by the thumb. Under cover of a remark to the spectators, and looking straight at them, slip the borrowed bill under the tip of the left forefinger, which you have pushed over the envelope, and draw down the duplicate with the right thumb, immediately gripping it between the thumb and forefinger of the right hand. The hands should be quite close together before the exchange and the movement must be made smoothly without any snatching or quick motion of the hands. While opening the flap of the envelope, which is towards the audience, slide the borrowed bill into the finger palm position in the left hand.

b. With a Hat.

When it is necessary to force a bill of your own, the duplicate of which is to be produced from some impossible position, the following is a good method to use. Under pretence of making the choice of a bill completely convincing, borrow a felt hat and in taking it, drop your bill which you held finger palmed into the space on one side of the dent in the crown. Holding the hat by the crown and squeezing this division tightly and leaving the space on the other side open, let several persons drop bills, crumpled up, into this division. Change the hat to the other hand while shaking it to mix the bills thoroughly, squeeze this space tightly and leave the other, containing the single bill open. Ask a spectator to take out one bill and hold the hat rather high so that no one can see inside and he must make an effort to reach in: he can only take your bill. It is an easy matter, when returning the other bills, to palm one and get rid of it.

c. With a Thumb Tip.

Fold your bill as described for the finger palm, page 10, and put it in a drug store envelope at the bottom: place this envelope fourth in a packet, and have a thumb tip in a pocket from which you can secure it secretly. Ask for the loan of a bill and, one being offered, instruct the owner how to fold it, giving directions that will result in a package similar to that in the envelope. While he is doing this handle the three envelopes at the top of the package casually as if merely to show they are ordinary ones and get the thumb tip on the top of the thumb of your right hand. Take the fourth envelope, hold it in your left hand by the sides, the flap towards the audience. Lift the flap and pinch the sides to open it, then casually put the thumb tip inside. Take the folded bill from the spectator and put it into the envelope, and, of course, also into the tip, which is immediately withdrawn on the thumb. Place your right hand into your coat pocket and bring out a book of matches: tear one off and make a pretence of being about to strike it, but stop and suggest, as if purely by an after-thought, that the number be recorded by the owner, "since every bill has its individual number it can then be identified with perfect accuracy."
Your duplicate bill is taken out of the envelope, the spectator takes a record of its number, thinking that it is the one he lent, and you then dispose of it as may be necessary for the trick in hand.

d. The Cleft Stick.

In the original form this was simply a rod about 15 inches in length with a slit in each end into which a card, a small envelope or a folded bill could be inserted. The method of using it is very simple. Under pretence of avoiding the handling of the borrowed bill, it is folded and put by the lender into the cleft at one end of the stick: beforehand however, the wily magician has inserted a bill, similarly folded, into the slit at the other end and he holds this concealed in his hand. In returning to the stage or platform, the stick is turned round bringing the borrowed bill into the hand grasping the end of the rod and the dummy into view. In making this change which takes but a moment, it is absolutely necessary that the elbows be kept pressed to the sides, since any visible motion by them will telegraph to the spectators that something shady is being done.

A recent improvement is a wand which has two removable tips fitted with clips so that, after the exchange has been made the tip can be slipped off, leaving that end of the wand free. In this form the exchange is a valuable means of throwing the spectators off the scent.

e. Faked Match Box.

There are many varieties of prepared match boxes: I shall describe one only and it will serve as a model. To make it cut off the upper half of one end of the drawer so that any small object put inside the box will slide out when the box is turned over and held at a slant. To use it, have the duplicate bill folded tightly and palmed in the left hand. Borrow a bill, fold it like your own, and pick up the box, good end to the front. Push the drawer out and empty the matches on to the table. Drop the bill in very openly and close the drawer. In the course of your patter turn the box over and let the bill slide into your fingers (to ensure this it may be found necessary to secretly fold a coin in the bill) and secure it with the finger palm. Put the box, still open end downwards, on the left palm and scoop the palmed bill into it. Place it in a prominent position, on the bottom of a glass turned mouth downwards, for instance, while you dispose of the borrowed bill as may be necessary.

It will be noted that the coin folded with the bill will make it easy to push the bill into a slit already cut in an orange. When it is finally discovered there, the quarter is pocketed as interest accrued while the bill was in your possession.
f. Switching An Envelope Containing A Bill.

Sometimes it is advisable to have the bill placed in an unprepared envelope by the lender himself in which case it becomes necessary to switch the envelope. A small easel, supporting a sheet of cardboard, about 15 in. by 12 in. and covered with black velvet, is set on the table and against it an envelope, from which the flap has been cut and the face also covered with black velvet, is stood. This envelope should be just a little smaller than the one which is to receive the borrowed bill, and in it is put the duplicate. The fake will be invisible.

To use the easel you take an unprepared envelope and let the spectator place his bill inside it and seal it. Put this on the easel exactly over the prepared one. Later you have merely to pick up both envelopes as one, cut the flap of the sealed envelope and take the duplicate bill from the open faked envelope behind it.

![Fig. Thirteen](image)

**g. Envelope and Blotting Paper.**

By this method an easy and subtle change of an envelope is obtained. Take a block of writing paper, one of those which have the sheets glued together along the top edges with a sheet of blotting paper under the cover. Remove the cover and glue two more sheets of blotting paper to the first at its top edge and replace the cover. Between the first two sheets put an envelope, a duplicate of the one to be used in the trick, after having written your initials in ink and BLOTTED the writing: turn up the lower right hand corners of these first two sheets so that they can be lifted and turned as one sheet when desired.

A bill having been put in an envelope and this closed, lay it on the writing pad and with a fountain pen write your initials, take it in your left hand and with the right turn the two sheets by the turned corners, put the envelope on the third sheet and blot the writing. In doing this let one corner slip free and then lift one sheet only, thus exposing the duplicate envelope. If you have a volunteer assistant on the stage, as an after-thought have him write his initials on the envelope also. Blot this also but in doing so keep one end in sight. If done naturally this switch will pass unsuspected by audience.
h. Prepared Envelope.

Make a double envelope by inserting the front part cut from another envelope and in the bottom edge cut a slit. At the back of the partition place a slip of paper folded to the size and shape that the borrowed bill will have when it has been folded. Hold the envelope in your left hand, thumb on the flap side and fingers on the face: take the folded bill and put it in the envelope, one end going through the slit at the bottom but being hidden by the left fingers, and drop the left thumb on it. Lift the envelope with the right hand to wet the flap, but retain the pressure of the left thumb on the bill which is thus left behind and is finger palmed in the left hand as it drops naturally to the side. Close the flap and with the right hand hold the envelope before a lighted candle to show by the shadow (of the paper slip) that the bill is really inside; in the meantime dispose of the borrowed bill with the left hand.

CHAPTER III.

"VANISHES"

Methods of Making a Bill Disappear

1. By Sleight of Hand.

a. A brilliant effect can be obtained by using this method when smoking a cigarette. In your right hand trousers pocket you must have a piece of flash paper, crumpled into a ball, and on your table a small square of tissue paper. Begin by saying you will use a bill for your next trick and thrust your right hand into the right trousers pocket and palm the flash paper ball. Changing your mind you decide to borrow one. Do this, then crumple it up and wrap it in the tissue paper: secretly add the palmed flash paper ball to it and, squeezing the two little packages together tightly, show them as one at the tips of the right hand fingers and thumb, the bill package at the front. Place both together into the left hand, but let the bill packet fall to the finger palm position in that hand and display the flash paper ball at the tips of the left fingers. With the right hand tap the ash from your cigarette (which you have been smoking throughout) and take the packet from your left hand. Bend the fingers holding the cigarette inwards and touch the lighted end to the flash paper, instantly releasing it and drawing the hand back to the body. Under cover of the resulting ball of fire, which has a startling effect, drop the bill package into the left coat pocket.
b. Fold the borrowed bill into a small square package, stand with your left side towards a spectator and get him to hold out his right hand palm upwards. Tell him that you will put the bill in his hand after impregnating it with the mesmeric fluid, and so on, and impress on him that he is to close his hand on it quickly to prevent the fluid escaping. Hold his wrist with your left hand and bring your right hand, with the bill, down smartly on to his palm, counting, “One . . . Two . . . Three”. At the word “Three” press the bill firmly on his palm and let him close his hand quickly on it, your left hand helping. But you are not satisfied: tell him he must be much quicker. Again take the bill and go through the same movements but as you bring your hand up for the second downward stroke, slip the bill between your neck and collar at the back, at once bringing the hand down on his palm and instantly raising it for the third stroke. As you make this press your thumb firmly on his palm. He closes his hand, this time as rapidly as he can, your left hand assisting and then holding it closed. If you have done your part well, he will think he still holds the bill through the continuance of the sensation of pressure left by your thumb and will be very much surprised to find his hand empty a moment later.

If the bill is to be reproduced at once, do not take it from your collar: plant one of your own, folded the same way in a pocket beforehand, and bring this one out as if the bill had passed there magically. Again, this is a useful flourish for exchanging a borrowed bill for one of your own, a duplicate of which has been planted ready for a magical reproduction from some apparently impossible spot. Other impromptu tricks and flourishes affording the same opportunity will be noted later.

2. With Accessories.

a. Envelope With a Slit in its Face.

This is perhaps the most popular method and deftly done it is quite illusory. Make a slit about two inches long in the face of an envelope, parallel with its long sides and in the middle: to the inside of the rear portion of the envelope paste a small piece torn from a bill so that a little of it protrudes over the edge, so it becomes visible when the flap is opened. Fold the borrowed bill and hold it in the right hand: pick up the envelope with the left, the fingers covering the slit in front, and the thumb towards you, holding the flap down. Show the envelope, lift the flap and insert the bill, pushing it through the slit into the left hand, which drops naturally to the side as the right hand turns the envelope so that the small bill fragment can be seen by the audience.

With the left hand bring out a match from the trousers pocket, leaving the bill behind. Take the envelope daintily by a lower corner, keeping the flap side to the front, light the match and set fire to the envelope, holding it over an ash tray until the flame reaches the fragment of bill, then close the flap and let all drop on the plate to burn out.
b. With a Plain Envelope.

Fold the borrowed bill as for the slide switch and hold it in full view at the tips of the right first and second fingers: take the envelope in the left hand by the lower edge, the face of the envelope to the front. Lift the flap by putting the right thumb under it and apparently drop the bill into the envelope, really letting it fall into the left fingers where it is securely held by the finger palm. Moisten the flap and close the envelope. Pick up a box of matches from the table, take out a match and strike it, close the box, pushing the bill between the drawer and the case. Drop the box on the table and set fire to the envelope, casually letting it be seen that both hands are quite empty. Be sure that a plate or an ash tray is on the table to receive the ashes. The bill can be secretly recovered at any time by taking out a match to light a candle or cigarette.

c. Another Way with a Plain Envelope.

Fold the borrowed bill tightly as usual and really place it in a plain envelope, but let half an inch protrude at the point where the three flaps of the rear side meet. Close the flap (not moistened) and squeeze the envelope tightly over the bill so that indentations in the face will retain the shape of the bill. Lift the flap again, wet it with your tongue and as you do so lift the bill with your tongue tip over the rear side of the envelope and draw it down with the left thumb. Fasten the flap down and draw the envelope away with the right hand, leaving the bill in the left, the thumb pressing it into the finger palm position.

A similar procedure but which avoids the use of the tongue in withdrawing the bill is managed thus: wet the flap at the sides only leaving the center part dry. Lift the bill out with the tip of the left thumb and slide it over the back of the envelope, holding it there with the left thumb while you close the flap down on it. The bill will be held quite firmly, but it can be pulled out at will. Display the envelope in the tips of the fingers face outwards, before a lighted candle and the shadow of the bill will appear exactly as it would were it really inside the envelope. A few moments later you can pull it away into the finger palm position with the left thumb and leave it in the trousers pocket as you get a match to set fire to the envelope.
d. With A Match Box.

To prepare a box for this method, take the drawer from a duplicate box and cut off about $\frac{1}{4}$ of an inch from one end and discard the rest. Glue this quarter inch section in one end of the case and then insert the drawer from the other side: it will not be quite flush at the unprepared end of the case but this projection will afford a grip for the secret withdrawal of the drawer later. To use this faked box let a spectator fold a bill and drop it into the drawer: hold the box so openly that it must be noticed that you have one box only and nothing else in your hands. Close the drawer and put the box on your left hand, the glued end to the front, clip the projection of the drawer with the base of the right thumb against the other side of the palm and retain the drawer as the left hand draws the case away: press the point of the thumb on the bill as the right hand falls to the side. Place the box in some prominent position with the prepared end to the front. Put the drawer in your pocket and finger palm the bill when necessary. Finally to prove that the bill has disappeared simply squash the box flat and pull it to pieces.

CHAPTER IV.

IMPROMPTU TRICKS WITH BILLS

The introduction of some little feat, apparently impromptu with a bill, always goes well with any audience. Such little tricks and flourishes may be said to provide the spice of a magical performance and oftentimes are remembered and talked about when the other items of the program have been forgotten. All of the following feats will be found effective.

1. Novel Drinking Cup.

Beforehand place a thumb tip in your left trousers pocket. Borrow a bill and hold it between your hands as you make some remark about it, casually letting it be seen that your hands are otherwise empty, then display it in the right hand and get the tip on your left thumb. Again hold the bill between your hands, keeping the tips of the thumbs pointing to the front. Roll into a little cylinder, using the left thumb tip to start it and leaving the tip inside. Hold the bill tube in the left hand and pick up a bottle or glass of liquid refreshment from the table. Pour a little into the tube, that is, into the thumb tip, and drink it, Remark that a bill always improves the flavor of a drink. With the reverse movement unroll the tube, getting the tip back on the left thumb and show that there is no trace of moisture on the money.
2. The Shrinking Dollar.

This is an intriguing effect of recent introduction. By rolling a bill tightly between the palms of the hands it wrinkles up and does actually become smaller. The more tightly it is rolled, the finer the wrinkles and the smaller the bill becomes. The effect can be shown in four stages to illustrate the process of deflation, the first reduction being to 90 cents, the next 75 cents and finally the present value 59 cents. By using one of the old large size bills and making the first reduction by switching the bill for one of the current issue, the trick becomes remarkably effective. Unfortunately these are very hard to get.

3. A Transposition.

This is a pretty little feat for table work at any time. Lay a $5 bill lengthways and on it a $1 bill in the opposite direction, the edges nearest you coinciding as in Fig 16. Roll them up beginning at the near edges, Fig. 15. When the $5 bill is completely rolled, let its upper edge turn over once and then ask a spectator to put his finger on the dollar bill to hold it in position. When the bills are unrolled the $5 bill will be on top of the $1 bill. Fig. 18. The patter may run to the effect that owing to the deflation in the value of money five dollars will now only buy as much as could formerly be bought for one dollar.

4. Breaking A Pencil With A Dollar Bill.

The effect is that a spectator holds a lead pencil (wood) by both ends. The performer borrows a bill, rolls it up lengthwise into a spill and with it strikes the pencil two or three times. At the last stroke the pencil is broken cleanly in two pieces. The two first strokes are merely feints, at the third the forefinger is extended under the rolled bill and breaks the pencil, the finger being immediately bent back to the palm. Fig. 19.

A recent variation may be noted here although it requires a sleeve pull. This has a small bulldog clip on the free end which is clipped to the shirt cuff so that it is readily obtainable. In the left hand two half
dollars are palmed edgewise. While creasing the bill the performer secures
the clip and fastens it to the inner end of the bill and with the tips of
the second and third fingers of the right hand picks up the two coins
secretly and closes the fingers on the palm. At the third stroke, as the
pencil breaks, the bill is let fly up the sleeve and the two coins are
dropped to the floor.

5. A Flying Bill.

Press the waxed button of a reel to the middle of the upper side of a
bill and put it in your wallet with others: pocket the wallet. When about
to pay for anything, take out the wallet, put your right thumb under
the thread, retaining the bill by pressure on the sides of the wallet, and
raise the right hand high. Relax the grip of the left fingers and the bill
will fly up to the right hand. Take it in the most casual way, quietly re­
move the button, the reel taking up the thread, and hand over the bill.

6. A Divination.

The effect here is that the number of a bill is noted by the owner
and the bill, with a number of others crumpled up separately, is dropped
into a hat and the lot well shaken to mix them thoroughly. The perfor­
mer picks out one bill, opens it out and reads the number: it proves to
be the one noted by the spectator. The working is very simple: in taking
the bill to crumple it, let a small shot drop into it: do this without look­
ing at it so that no one can suspect you of reading the number. By
squeezing the bills the one with the shot inside is easily found. After
taking the bill out of the hat open it yourself to call the number and get
rid of the shot.

7. Another Divination.

Near the top corner of a $1 bill will be seen a small capital letter de­
noting the series. If the last two figures of the number of the bill, when
divided by four, have a remainder of one this letter will be A. or E: if
the remainder is two, it will be B. cr F. if three, C. or G: and if there is
no remainder, D. or H. To make use of this fact, which is little known,
have a spectator take note of the series letter on a bill of his own and
cover it with his thumb. Merely glance at the last two figures of the
number at the right hand corner and make the very intricate calculation
as above. If the first of the two numbers given for each case is incorrect,
accuse the spectator of not having concentrated on the letter and then
name the second one. Make the usual fuss about the person visualising
the letter in his mind’s eye and concentrating on its transmission to you
and so on.
The same principle can be used to tell if the last figure of the bill's number is odd or even. If the series letter is A, the figure will be odd; if it is B, the number is even; C, odd; D, even, and so on. Let your victim look at a bill of his own and note if the last figure of the number is odd or even, then concentrate on the word "odd" or "even", as the case may be, and cover the numbers on each side of the bill with his thumbs. You glance at the series letter and read his thought with the usual hesitation.

8. Cigarette From A Dollar Bill.

Conceal in the left hand a cigarette on a production clip to fit the back of the middle finger of the right hand, and hold it by a slight contraction of the left middle finger, the end with the clip near the root of the finger and the clip being upwards. Borrow a bill, receiving it in the right hand, showing the hand empty without ostentation. Take one end in each hand and turning to the right, bring the hands together and part them again as if testing the bill, the last time clip the cigarette gimmick on the back of the right hand and carry it away. Let the bill then hang down from the right hand, palm to the front. Show the left hand and slowly fold the lower edge of the bill to the back, at the same time bending the right middle finger bringing the cigarette into the fold. Hold the folded bill with the left hand by the crease and slowly draw the cigarette out with the right fingers.

9. Green Silk From A Dollar Bill.

Here is a novel use for the false finger. Load it with a small silk of very fine texture and put it in the left trousers pocket, the tip downwards. Thrust your hand into this pocket to get a bill, then change your mind and borrow one: take it in the right hand as the left hand gets the fake in position between the first and second fingers. Bring the left hand upwards fingers pointing to the front, back of the hand uppermost, and lay the bill on it with half its length protruding outwards, that is, over the tips of the fingers: bend the left fingers upwards, at the same time turning the hand palm up and take the bill away with the right hand, gripping it from above, doubling it in half and carrying away the false finger with it.

Patter about the amount of silk that is used in the manufacture of the special paper that bills are made of, and slowly extract the green silk from the folded bill. Lay this on the back of the left hand, held flat as before, and under its cover replace the false finger between the left first and second fingers: then lay the bill flat on top of the green silk. Call attention to the (imaginary) change of color of the bill through withdrawal of the green silk. Take the bill in the right hand and push the silk into your left trousers pocket, leaving the finger there also.
The trick can also be done with imitation bill—stage money: this is prepared with a flap, as in a changing playing card, which when turned will show a much whiter bill. Load the silk into a small metal tube, painted flesh color, and palm it in the left hand. Lay the bill on this and fold it in half inwards: pull out the silk, apparently from inside the folded bill, really from the back. In unfolding the bill push the right thumb under the flap so that the whiter face is exposed and explain, that this is because the green silk has been extracted.

10 Tearing A Bill.

Beforehand load a loosely crumpled bill into a fold of the left sleeve, making the fold by pulling on the sleeve at the elbow, downwards and then tucking in a little of the cloth, so that the opening is towards the wrist. In this way the bill will be held securely and yet it can be taken away secretly with a touch of the fingers.

Borrow a bill and pass it from hand to hand very openly so that everyone must see you have nothing else in your hands. Grip the bill by its top edge with the left fingers at about the middle. Bring the right hand over and take hold with it in the same way. Make a quick inward sweep with the right hand, letting the fingers slide over the bill in exact imitation of the action in making a real tear, at the same time fold the right hand half of the bill down on the left hand half, opening the left fingers to receive it and closing them down on it. The resulting sound should be just as if the bill was torn. Withdraw the right hand, back to the front, fingers and thumb together as if holding half the bill, and raise the left hand a little and look at it. Without giving the owner of the bill any time for protest, put the right finger and thumb on the left hand, as if placing the torn halves together, take the same grip as before but this time at the middle of the top edge of the doubled bill, and repeat the pretended tearing in exactly the same way: again, put the supposed quarters into the left hand and then crumple the bill into a ball. Take a grip on this with each hand as before and exerting great (pretended) force, jerk the right hand away and hold it up, thumb and fingers tightly together, as if to show the fragments: a moment later slap the right hand down on the left sharply and roll the supposed pieces very tightly into a little ball.
Lean down and pretend to pick up a tiny piece with the right hand, remarking "I don’t want to lose even a cent or two", and put it on the ball with a rub. Slowly and carefully open out the bill fully restored.

Offer to tear it again: repeat the first three moves, then pull up the sleeves, right sleeve first, then the left and get the duplicate bill in the right hand. Press this crumpled bill against the bill in the left hand tightly, holding the two bills as one and again let both hands be seen to be otherwise empty. Once more take the grip with both hands and with great exertion tear the package in two, showing plainly half (?) the bill in each hand. Put them together again and, in squeezing them together very tightly, palm off the duplicate. Open the bill slowly and holding the duplicate bill behind it, again show both hands. Or you may toss the ball of supposed pieces to the owner, thus getting an opportunity of pocketing the palmed bill while all attention is on the other.

Some performers prefer to make use of the duplicate bill in the first operation and do the second tearing by pure sleight of hand. Much can be said in favor of each procedure, so that it becomes a matter for individual preference. It may be found easier to handle the bill for tearing if it is first folded into a loose spill or cone, this again is a matter to be tried out.

The feat causes much amusement if done at an unexpected time. For instance, you may be with a friend who has just put a bill down in payment for liquid refreshment: you have a similar bill palmed in the right hand. Grab his bill and ask him how he could expect to pass a bill like that. Crumple it into a ball against yours, hold them tightly together and pass them as one to your left hand. Pretend to tear the bill into two pieces and those again in half, as described above. Finally palm off one bill in the right hand and thrust that hand into your pocket, bringing out another note and getting rid of the balled bill, as you throw the crumpled bill on the counter in disgust. Your victim opens out his bill and to his surprise finds it intact.

II. Cutting A Bill In Half.

A little preparation is required but the trick is placed in this section as a good follow on for the above. You will want some sheets of fairly stiff note paper, about 5 x 8 inches, a few slightly larger sheets, a pair of scissors and some paper clips. Fold one 5 x 8 paper and make a cut on one folded side, starting about a quarter of an inch from the paper’s edge up to the fold, the cut running parallel to the original length of the paper. Conceal this prepared paper under the loose sheets, the cut side being uppermost, the scissors also are under the papers and the paper clips lie alongside. To present the trick...
Borrow a bill, take the top unprepared 5 by 8 sheet and fold it in half. Look for the scissors, put the folded paper on top of the others and search your pockets, finally lift the papers revealing the missing shears. Put the papers down, turning them over in so doing: ask permission of the owner of the bill to cut it in half and so on, then pick up the prepared paper, insert the bill keeping the slit side towards yourself and fasten the edges of the paper on each side with a paper clip. Insert the point of the scissors in the slit under the bill and cut the front of the paper only. Fold the paper and the bill in half and slide the paper off each end of the bill. Repeat any ridiculous magical formula you please to restore the bill and return it whole with thanks.

By pasting a piece of paper on each side of the slit in the prepared paper two pockets can be made to take a half bill in each. With the paper thus loaded, the trick proceeds as above up to the point where the bill and the cut paper are folded over. Part of the half bills can now be pulled out of the paper into sight, proving conclusively that the bill has been cut. Push these back into their respective pockets and slide the papers off, the restoration then follows.

A piece of the finest possible black or grey silk thread is required. To one end of the thread attach a tiny piece cut from a playing card by cutting a minute slit in it and slipping into it a knot at the end of the thread, then cover each side of the fragment with good adhesive wax. To the other end attach a similar wax pellet. Beforehand fix one end of the thread firmly to the back of a chair, bring the other end round to the front of the chair but do not press it down. Borrow a bill and in handling it let it be seen that your hands are otherwise empty. Holding it in full view move the chair to the left side of the room by taking it with one hand on the back, the other on the seat: pick up the wax pellet from the seat of the chair with the left forefinger and thumb and, in setting the chair down see that the thread is free and not under the legs. Take your position, right side to the front, run your left fingers through your hair and press the wax pellet to the back of your left ear. Stand so that the thread is taut, fold the bill round it and then crumple it into a ball so that it is firmly held by the thread. Rest the little package on the palm of your left hand and make passes over it with the right. Gradually tightening the thread by a slight movement of the body
make the bill rise slowly off the hand and remain suspended. Many movements can now be imparted to the bill and the hands can be passed round it apparently in all directions. A very pretty effect is to take a plate in each hand, putting one above and the other below the bill, and by slight movements of the head make the bill rise from the lower plate up to the bottom of the other and down again, the nodding of the head passes unnoticed since it appears you are merely keeping time with the movements of the bill. Other ideas will readily suggest them selves in practice.

13. A Magical Transfer.

While the working of this feat may seem to be ridiculously simple, it must not be despised on that account. The fact that such famous performers as Giovanni and Gai-Gali do it constantly is a sufficient guarantee of its value. To begin with palm a $10 bill crumpled up; borrow a $1 bill, smooth it out and turn it about showing all sides but concealing the palmed bill behind it. Crumple it up and in so doing change it for the $10 bill. Finger palming the $1 bill. Hand it to a spectator to hold in his clenched fist above his head.

Next borrow a $10 bill and repeat the operation, changing it for the palmed dollar bill. Do not be in a hurry to get rid of the palmed bill. Recapitulate what has been done, tell the spectators who have the bills to hold tight, going from one to the other and, in turning, ample opportunity will be found to slip the bill under the vest. Finally the bills are spread out and the change is made manifest. Presentation is about 90% of the feat.

15. Another Method.

This is a different procedure by which a dollar bill is visibly changed to a five dollar bill. Fold the five into a packet about 1½ in. by ½ in., and finger palm it. Borrow a dollar bill, smooth it out letting it cover the palmed bill, then grip it between the hands and pull it smartly out after bringing the hands together. Let the left hand be seen to be empty. Repeat the snapping movement several times and then transfer the palmed packet under the bill to the left hand: now let all parts of the right hand be seen. Fold the dollar bill in half over the hidden five letting about half of the latter protrude at the lower side. Fold again until the one dollar bill is the same width as the five, then fold both bills upwards letting the protruding end of the five spot project from the fingers which hide the dollar bill completely. Draw this last down into the finger palm and open out the $5.00 bill over it. Show the change, take out your
wallet, open it and drop the palmed bill inside as you put away the $5 bill and take out a $1 bill which you hand to the lender of the original bill. Finish by saying, "I like doing this...I make four dollars every time.

15. Multiplication.

Lay some 15 or 20 bills neatly one on the other: fold the packet thus made in half lengthways, then again and again. Put the packet in a fold of your left sleeve as in number 10, page 23. Display a single bill in your left hand and show both hands freely. Pull up the right sleeve with your left hand: take the bill in your left hand and pull up the left sleeve with the right, secretly securing the packet of bills. Pass the bill from hand to hand, the packet going with it and remaining hidden behind it. Finally, with the single bill in the right hand, open up the package behind it, hold all the bills by the narrow ends and strike them on the back of the left hand, spreading them with the thumb and fingers so that the sudden increase in number becomes suddenly visible. Neatly done the effect is very fine. The feat may be introduced after borrowing a bill or again at the close of a trick with a borrowed bill before handing it back: pocket the increase as interest.

After the production you may remark, "Since this money costs me nothing I am always glad to distribute it." Go forward as if about to do so. "Who wants a souvenir? But perhaps I'd better wait till a little latter on." Pocket the bills.

The same plan can be followed in apparently cashing a check by magic. In the fold of the sleeve place a $5 bill and five $1 bills, stacked, rolled and folded. Make out a check for $10, pull up your sleeves as above securing the package of bills and passing the check from hand to hand as you do so. Fold the check into a small packet and then develop the bills, slipping the little check packet between two of them so that all parts of your hands can be shown.

16. Bill as a Cigarette Lighter.

Prepare an imitation bill by tightly folding a genuine bill and gluing it lightly on its back, very close to one corner. Causually take this bill from amongst others in your roll, fold it tightly lengthwise, keeping thumb tip on the genuine bill, light it at candle and use it as a taper to light a cigarette. While it is burning pull the genuine bill off, drop the burning end and let it burn out. "Rather an expensive way to make light of my money, you'd think? Not at all. I just rub the ashes and get my money back as good as new", pretend to to this and simply unfold the concealed bill.
By having a match box in your pocket with the drawer pulled half out and in the space at the back a roll of folded bills, you can carry the trick a step further. In this case the first two bills are imitation money and the second one is also burnt, after apparently recovering it from the ashes. Take the match box from your pocket in such a way that no one can see that it is already open, and make a pretence of pushing the drawer out with the right hand, take a match, light the bill, close the match box, pushing the load of bills into your pocket. When this second bill has burnt out, place the ashes in your left fist, pretend to rub them about, finally develop the real bills slowly, remarking, “That’s the way to make a profit from a fire.”

17. Bill Rubbed Into Elbow.

Borrow a bill and fold it into a little compact parcel, pressing the creases very tightly. Show it in the left hand between the fingers and thumb as for the French Drop, page 8, and really take it with the right hand, imitating the action of the slight exactly. Bend the left arm upwards, bringing the point of the elbow towards the audience and the left hand close to the collar: show the bill and place it on the point of the elbow. Rub vigorously and after a few moments lift the right hand with a satisfied air and — the bill simply drops to the floor. Pick it up with the left hand, apparently take it with the right, executing the French drop, and go through exactly the same movements as before, but this time as the right hand rubs the elbow, with the left hand put the bill between the neck and collar at the back. After a little rubbing, lift the right hand, the bill has gone. Remark smiling, “I see you were too smart for me that time, you saw it go here”, and you take the bill from a vest pocket. This is, of course, one of your own that you had folded in the same way. Never produce the bill right away from the collar, since that gives direct clue to the solution of the trick.

This is a good flourish to use when you have to change a bill for one of your own before the number is taken, and this has to be done in some of the tricks to be explained later.

18. Galli-Galli’s Trick.

With a small piece of newspaper crumpled and palmed, this performer borrows a $10.00 bill, rolls it into a ball and apparently puts it in the lender’s hand, really finger palming it and dropping the paper in its place. When the spectator opens his hand and finds the paper, Gali-Gali takes the borrowed bill from the owner’s pocket. Holding it as if about to return it, he asks, “You gave me this money, Didn’t you?” “Yes,” says the owner unsuspectingly. “Thank you,” replies Gali-Gali pocketing the bill and going on with his show at another table.

**EFFECT:**—Four bills borrowed and crumpled into tight balls, pass in succession under a hat.

**WORKING:**—Place the bills at the corners of an imaginary square and cover two of them with a hat in each hand, explaining that you will illustrate a simple optical illusion. Lift the hats and cover two others and again. For example you may first cover A. and B., then A. and D., then C. and B., but this time grip the bill at B. with the back of the two right hand middle fingers and carry it away but drop the hat from the left hand at that spot as soon as the right hand lifts its hat, thus hiding the steal.

Drop the right hand hat over A. letting the second bill drop under it secretly. Pick up the bill at C., apparently put it in the left hand, but finger palming it in the right. Pass it from the left hand towards the hat at A. Lift the hat and show the two bills there. Drop the palmed bill with these in placing the hat over the two bills. Repeat the actions with the bill at D. Lift the hat and show three. Finally pretend to blow the bill supposed to be under the hat at B. across to the others and show all four are together.

By palming a crumpled bill of your own the trick can be repeated with enhanced effect, using one hat only. When the hat is raised to show the four bills together, there is an excellent opportunity for loading in a wad of stage money. Shake these out in a shower.

The patter may run to the effect that the hat at A. is a bank and you show the latest method of making remittances by radio, the final shower being by way of interest.

A. B.

C. D.

20. Cups and Balls Routine With Bills.

For close up and apparently impromptu work there is no magic more fascinating than a clever routine with the cups and balls. This is even more intriguing to the spectators when crumpled bills are used for the balls. To get satisfactory results, however, a little preparation is necessary. Cover a half inch ball with small bits of stage money by gluing them on roughly, making the ball look as much like a crumpled bill as possible. Four of these will be needed, one being substituted for a bill crumpled into a ball after being borrowed, the others are introduced in the course of the usual routine of cup and ball moves. These are not described here since they have appeared so often in books and magazines.
To make the trick seem to be really impromptu, tea or coffee cups should be used instead of the regulation metal cups, or, better, glasses round which pieces of newspaper have been moulded to shape. These are used by Malini who makes the trick an outstanding one. The final loads should each consist of half a dozen or so bills crumpled into compact balls. One of the small balls must be exchanged for the borrowed bill and this should be left lying on the table at the end of the routine and when the owner opens it out the impression that the others were also real bills will be strengthened.


Take a dollar bill, note its number and arrange cards of the same values but of mixed suits and place them on top of a pack which you put in your right hand coat pocket. Fold the bill as described on page 8 for the Slide palm and finger palm it in your right hand. Borrow a bill, fold it the same way and switch it (page 10) as you apparently drop it into a glass on your table.

Drop the borrowed bill into your pocket as you take out the pack. False shuffle this, then palm off the set up packet and have a spectator shuffle the rest. Hold your left hand out palm upwards for him to put the pack on it and make a free cut. Pick up the lower portion, adding the palmed cards and deal these in a row face down. Let a spectator take the bill from the glass, unfold it and read the numbers one by one. As he does so turn the cards showing the same values.

By having a duplicate of your bill already planted in a cigarette, a lemon, etc., you are ready to go on with a set trick. The row of playing cards can be left showing and the number of the bill checked with them on its final appearance.

CHAPTER V.

A BILL AND A CIGARETTE

The trick of passing a borrowed bill into a borrowed cigarette has again become very popular. The first mention of it that I have found is in a report of a conjuror's performance before the Prince of Wales in the early nineties. It then created a sensation, partly, no doubt, since the Prince graciously lent the bill. While there are many variations in the working of the trick, the plot remains the same. I shall describe, therefore, a standard presentation and then note, briefly, variations in details.

Beforehand prepare a cigarette by extracting part of the tobacco and insert into it a dollar bill tightly rolled up: push a little of the tobacco in at the open end, so that the cigarette will look like a regular one and can be smoked for a few moments without risk of burning the bill. Put it in a clip, or elsewhere so that it is readily obtainable when wanted. A drug store envelope with a slit across the face, an ash tray on the table and a book of matches in your left trousers pocket, complete the necessary preparations.
Begin by borrowing a cigarette (palming the prepared one in the meantime); receive it in the right hand, switch it in tapping it on the back of the left hand and place your own smoke in your mouth while your left hand drops the borrowed one into the left pocket in getting the matches. Light it and take a few puffs. Borrow a bill and have its number recorded: fold it into a tight, flat package about 1¼ in. by ¼ in. and push it into the envelope, which you hold with its flap side to the front, the lower end going thru the slit, and drop the left thumb on this. Complete the entry of the bill into the envelope very openly, being careful to allow all parts of the right hand to be seen, at the same time pull the bill almost wholly through the slit with the tip of the left thumb. Change the grip of the left hand so that the thumb will be on the flap side and the fingers, covering the bill, on the slit side. Turn the envelope, wet the flap, close it down and draw the envelope away with the right hand; the left, with the bill finger palmed drops to the pocket and brings out the matches, leaving the folded bill behind. Set fire to the envelope, holding it over the ash tray. Relight the cigarette in your mouth, remarking that you always use dollar bills as cigarette lighters, — when you borrow them.

After getting as much amusement as possible from the supposed burning of the bill, break open the cigarette, extract the bill and open it out. (In the meantime you have unfolded the borrowed bill in your pocket and doubled it in half). Make a gesture of returning the bill to the owner but stop and say casually, "You gave me this bill, didn’t you?” He naturally says, “Yes”. Thank him, put the bill in your pocket and turn, as if to walk away. This gets a laugh and gives you the opportunity to change the bill in your pocket. Bring out the borrowed bill, return it and have the number checked.

The trick is more effective and less trouble to prepare than the card in the cigarette, and can be done at the closest quarters. Variations which can be made in details follow.

a. The Cigarette.

1. A good sleight of hand switch can be made by finger palming the fake in the right hand: receive the borrowed cigarette in the left hand, finger palm it in bringing the hands together in front of you, nip the end of the fake with the tips of the left thumb and forefinger, then, with the stroking movement that smokers use, draw the loaded cigarette from the right fingers. Tap it on the back of the right hand and place it in your mouth. Drop borrowed cigarette into pocket while getting the matches.

2. An easy and well covered switch can be made by using a match box, in the drawer of which, at the back, a hole has been made for the
insertion of the faked cigarette. Load this and have it in the right hand coat pocket; receive the borrowed cigarette in the right hand and feel with your left in the left hand pocket for matches. Bring the hand out empty and apparently place the cigarette in it, really thumb palming it in the right hand. Take the box from the right hand pocket, dropping the borrowed cigarette: put the match box in your left hand and let the loaded cigarette drop into that hand as you open the box to get a match. This leaves all clear since your hands can be shown plainly with one cigarette only. Needless to insist that the good end of the box must always face to the spectators.

3. Again the switch can be made under cover of a packet of cigarettes which you have in the left coat pocket together with the loaded cigarette. Remarking that the trick you are about to attempt is rather trying on the nerves you ask permission to smoke a cigarette and take out the packet with your left hand, loaded fake secretly beneath it. Decide, however, that it would be better to borrow one and receive the one proffered in your right hand: put it in your left hand as you remove the packet with the right, really carry the borrowed one away and leave the loaded one visible in the left hand, the rest proceeds as usual.

4. To avoid making a switch the following method appeared in The Jinx, that indispensable compendium of practical magic. The loaded fake is replaced in a new packet from which it was extracted through a slit cut in the bottom with a razor blade and the cut repaired with a spot of glue. Instead of borrowing a cigarette, offer your own package to a spectator, tearing it a little at the corner nearest the fake, asking him to remove a cigarette. If it is the right one ask him to place it between your lips himself and light a match for you. If not the right one just hand the cigarette to a spectator and continue in the same way until you are handed the loaded one.

**FIGURE TWENTY-TWO**

b. The Bill.

Instead of returning the same bill to the owner use two bills with the same number prepared as explained on page 6. Load one of them in the cigarette, the other may be introduced by announcing that you are about to try an experiment in burning a bill and would like to borrow one for that purpose. It is not likely that any one will offer a bill promptly, so you bring out several of your own and have one chosen from amongst them; these are bills from which you have erased the last
figure leaving all the numbers the same. Let a spectator record the number and you lay stress on the fact that every bill issued has its individual number so that it can be identified instantly. Do not say “cannot be substituted” which would rouse an undesirable train of thought in the spectators’ minds.

Again the duplicate bill may be introduced by first working one of the impromptu tricks already explained, in the course of which ample opportunity is given for exchanging the borrowed bill for yours, the duplicate of which is loaded in the cigarette.

Mr. Tom Bowyer in The Linking Ring, Vol. 6, No. 4, gives his change of the bill as being made in apparently wrapping it in a handkerchief, really palming the bill and giving the spectator a wad of paper sewn in the corner, to hold, the bill itself being dropped into a pocket. When the cigarette is broken and the dummy bill is taken out, the borrowed bill is palmed from the pocket the lighted end is let drop to the floor and under cover of looking down to put his foot on it, he switches the bills

c. Vanishing the Bill.

The popular method with the slit envelope has already been explained. A handkerchief, with a wad of paper sewn in one corner, has also been mentioned. A better plan, when using a handkerchief, is to have it double, that is, have two handkerchiefs sewn together round the edges and cut a small slit in the middle of one of them. In using it the duplicate bill is really wrapped, i.e. it is pushed through the slit, and held by the spectator. When the cambric is whisked away by one corner the bill is safely ensconced in the bag formed by the double handkerchief and appears to have vanished.

Two points should be noted regarding the envelope vanish: if a piece of paper folded to represent the bill is put inside beforehand, the envelope can be held in front of a lighted candle and the shadow of the paper will be taken for that of the bill.

Again a fragment torn from a bill can be gummed inside the envelope so that part of it will show over the top edge of the rear part opposite the flap: this is hidden by the fingers until the bill has been pushed inside and is then allowed to become visible. The spectators then imagine they see the bill actually burning.

Instead of burning the envelope, a little tobacco can be stuffed down in one corner: after the bill has been abstracted via the slit, seal the envelope and drop it into a glass, the flap side to the front. Finally, when the bill has been found in the cigarette, tear off the end of the envelope and pour out the tobacco into the glass, thus completing a logical transposition. Tear the envelope in half lengthways destroying all trace of the slit.
THE LATEST VERSION

In the hands of a competent performer this method is by far the simplest and the most convincing, seeing that there is no switch of either the bill or the cigarette. The latter is borrowed, marked and placed in the performer's mouth by the spectator himself, and it is not removed from the performer's lips until the moment arrives for the production from it of the borrowed bill. Next the loan of a bill is obtained, the owner himself recording its number. Possession of this is made possible by the slit envelope method, but the paper put in beforehand to represent the bill when held before a candle flame is flash paper.

The folded bill is held palmed, or rather clipped, between the left fingers. From the back of the matchbox, out of which a match is taken to set fire to the envelope, a little ball of flash paper is secured and held at the roots of the second and third fingers of the right hand. At the moment when the burning envelope sets off the wad of flash paper in it, the glowing end of the cigarette is pressed on the palmed flash paper ball and quickly drawn away from it. The two flashes should follow each other instantly and so represent the magical passage of the bill from the envelope to the cigarette.

The cigarette is taken from the mouth and held with both hands, fingers in front, thumbs behind. The folded bill is rolled behind the cigarette which is then broken, the tobacco and the paper pressed round the bill and it is produced as if being taken from the cigarette itself. It should be noted that a bill of any value can be used.

The originator of this clever method, is Mr. Paul Fox, formerly of Chicago.

A STAGE VERSION

For a regular stage performance there is a trick revolver with which the feat can be done with fine effect. A cigarette shell made of rather stiff paper and with a pinch of tobacco at one end, is loaded into the barrel beforehand, the open end of the shell towards the muzzle. It is held firmly in position just inside the mouth of the barrel until the lower part of this is twisted, when the revolver being pointed upwards the fake cigarette will fall into the hand. The action is perfectly covered by holding the lower part of the barrel with the left hand as the right hand cocks the hammer.

The cigarette shell being in position, you borrow a bill, its number being genuinely recorded: it is then folded and rolled tightly so that it can be inserted into the barrel of the revolver and, of course, into the cigarette shell. This tight rolling of the bill will excite no suspicion since the bore of the weapon is very little wider than the shell. The loading should be done so openly that everyone can see that the bill is actually inserted in the pistol. Draw back the hammer with the right hand and twist the barrel with the left, letting the fake cigarette drop into that hand, then hand the revolver to a spectator, to hold, point upwards, above his head.
Borrow a cigarette, receiving it in the right hand and passing to the left hand, really thumb palming it and showing your fake. Thrust your right hand into trousers pocket for a match and drop the borrowed cigarette therein. Light the faked one, take a puff or two. Stand with your profile to the spectator with the gun and tell him to aim at the cigarette in your mouth. He pulls the trigger. “Well, I think you clicked that time. Let’s see.” Break open the cigarette and take out the bill, first being careful to make it clear that you have nothing in your hands besides the cigarette. Have number verified and return the bill to owner.

CHAPTER VI.

A BILL AND A LEMON

The performance of this trick has made the reputation of more than one magician. As with the bill and cigarette feat there are many variations in the working of it: I will first explain what may be termed the standard method and then proceed to other presentations and variations. The effect, briefly, is that a borrowed bill, the number of which has been recorded by the owner, is vanished: a lemon, previously examined, is cut open and a bill is found inside it; it is identified by the number.

The only preparation necessary is to have a small wad of paper sewn in one corner of your handkerchief, and to soften the stalk end of a lemon by pressing it with the thumb, care being taken not to break the rind. The handkerchief is pocketed and the lemon put on the table. To begin, ask for the loan of a bill, and while the owner is writing the number, take the lemon to the audience and have it examined: this done, take the fruit back and drop into your right hand outer coat pocket. At any suitable opportunity put your hand in this pocket and push the point of your thumb into the previously softened end, making a hole big enough to enable you to push the folded bill in with ease.

Take the bill from the spectator and invite a spectator to come on to the platform with you. Fold the bill lengthwise, and again, then the opposite way, making a small wad the same size as that in the corner of your handkerchief. Take the latter out with the left hand by the wadded corner, throw it over the right hand, which holds the borrowed bill at the tips of the thumb and fingers: bring the wadded corner to the middle of the handkerchief underneath, and present it to the spectator as being the borrowed bill, which in reality you retain and hold clipped between the first and second fingers. Give the folds of the handkerchief two or three twists and ask the spectator to hold these in his left hand, thus preventing him from making any untoward investigations. While you
are showing him just how high to hold the handkerchief and bill, thrust both hands into your coat pockets: with your right thumb push the bill into the lemon and bring it out, the thumb tip over the hole and the fingers on the other end. By giving it a rotary motion so that it spins with the "holey" end away from the spectators, you can toss it in the air and catch it. Anyway put it in the glass, good end upwards. Announce the passage of the bill into the lemon: whisk the handkerchief away by seizing a corner and waving it towards the lemon: spread it out and show both sides, then put it back in your pocket.

Take the lemon, holding it with the good end upwards and cut it in half round the middle: lift the upper half off and show the bill protruding from the lower portion. Do all this as openly as is possible, then let your volunteer assistant take the bill out unfold it and call the number, which the owner acknowledges to be correct. Ask the spectator to take the bill back to the owner while you remain in the center of the stage and garner the applause.

NOTES: a. A rubber pocket inside the coat pocket, but somewhat smaller, will make the trick easier on the clothing.

b. Instead of the wad of paper in the corner of the handkerchief, the double handkerchief may be used to good advantage. Let the spectator hold it spread out by two adjacent corners, place the bill against the middle and let him drape the fabric over it himself, a very convincing procedure. Slip the bill into the slit and it finally falls safely between the two thicknesses. Of course this method is only suitable when duplicate bills are used, see note j.

c. Two lemons are sometimes used; one already "holed" is carried in the pocket and is switched for the unprepared one. Ample opportunity is afforded for this if the good lemon is examined before attention is focused on the bill. The lemon should always be produced from the spectator's nose, hair or beard, if that now rare kind of personal adornment is in sight.

d. It is advisable to have a crisp new bill in your pocket and after the number of the borrowed bill has been identified, hand the new bill to the spectator in exchange for the lemon soaked bill.

e. The lemon may be introduced before the bill is borrowed. As it is being examined palm a folded imitation bill. Then fold the borrowed bill exactly like the fake bill and hold the two together as one, between the thumb and first fingers, the fake to the front. In putting this on an ash tray, slide the borrowed bill to the finger palm. Pick up the lemon and set fire to the dummy bill, and as you, and the spectators watch it burn, stand with your hands behind your back and push the bill into the lemon. Done casually the action passes without notice. Some performers who make a specialty of the feat, wear the thumb nail long and cut to a point to cut the rind so that the necessary hole can be easily made.
f. Before vanishing the bill hand an empty matchbox to lender of the bill, telling him that you are going to pass the bill into it. Later when it is opened it is found to contain a note, reading, “Have been here but it was too easy. See if you can find me”. This was folded small and slipped between the end and top of the case after the matches were emptied out. When the drawer was pushed home the note dropped inside.

g. Tear a small jagged corner off the bill to be planted and put it in a small drug store envelope, close this and put a duplicate envelope on it. Tear a similar piece from the corresponding corner of the borrowed bill, take the envelopes, as one, drop this corner into the open one in front, close it and apparently throw it to the floor for a spectator to put his foot on it, really pull it back with the thumb and throw the one containing the corner of the bill already in the lemon. If this corner idea is used there is no need to take the bill number.

h. On a piece of paper the same size as a bill write, “I.O.U. $1.00.” Fold this as you will fold the bill later and have it in a position from which you can finger palm it when required. When you wrap up the borrowed bill in the handkerchief simply switch it for the note. In this case the handkerchief may be borrowed, a strong point.

i. The trick can be done by mechanical means. There are knives on the market which have a clip on one side of the blade to hold a folded bill until the fruit is cut, when it is released and apparently produced from the middle. This cannot be recommended since an assistant is needed to carry off the borrowed bill after it has been switched, place it in the clip on the knife blade and then bring the knife on, an unnecessary complication.

j. The trick is greatly simplified by using duplicate bills, the numbers being made to correspond in the manner already explained, page 6. The lemon, properly prepared, can be held by the spectator throughout, so that it becomes a mere question of vanishing the duplicate bill. Some performers (not professionals) actually burn it, a rather expensive sacrifice on the altar of high art.

**RICH MAN, POOR MAN, BEGGAR MAN, THIEF.**

A Presentation by Charles Waller

This original and highly entertaining method makes the trick suitable for any audience, even children will get a lot of fun out of it. To prepare, force a hole in the end of a lemon and put it in the right hand coat pocket, between two handkerchiefs which hold it upright, the hole being upwards; place a large pocket knife in the left coat pocket and a handkerchief with wadded corner in the outside breast pocket.
Begin by inviting three spectators to come up and help you present a little impromptu comedy. Display four cards on which the names of the characters are written, viz: Rich Man, Poor Man, Beggar Man, Thief, and drop them into a hat, retaining the Thief card palmed. Shake the hat vigorously and let each helper take a card, holding the hat, of course, so that they cannot look into it. The Thief card thus falls to you as you pretend to take it out last of all. Line your actors on the stage in the order of the jingle and call the roll, each in turn holding up his hand and calling, “Present, Sir,” you yourself replying as the Thief. Call upon the Rich Man for a bill: the number is taken and it is then wrapped in your handkerchief (wadded corner): in doing this stand with your left side to the audience, close to the Rich Man, who is at the left end of the line, and, under cover of your body and his, push the bill into the lemon in your right coat pocket, the work of a moment only.

The Rich Man, being generous, presents the bill (wrapped up in the handkerchief) to the Poor Man: make him improvise a little speech as he does this. The Poor Man, not to be outdone, hands it over to the Beggarman with a few appropriate words. Acting the part of the Thief you may, if you like, don a mask and pick up a toy pistol, then sneak up to the Beggarman, seize a corner of the handkerchief, whisk it away and the bill has vanished. Invite your fellow actors to search you, saying that all they will find will be, “This lemon”, which you take out with your right hand, thumb tip over the hole in it, and “this knife”, taking it from the left hand pocket.

When the others have searched you and admit that there is no trace of the bill to be found, tell them there is only one possible place for the bill to be . . . . inside the lemon. Cut it in half and show the bill. Then as you say your conscience would trouble you if you kept it, hand it to the Beggarman, who handles it very gingerly, as being devil’s money (you prompt him), passes it to the Poor Man, who in turn gives it back to the Rich Man: he opens it out, compares the numbers and declares that it is the original bill. The comedy is ended, all take a bow and you shake hands with your actors and thank them for giving such a wonderful show.

MIRROR GLASS AND FLASH PAPER VARIATION

REQUIREMENTS:— A bill, two flash paper envelopes, on one of which the number of the bill is lightly written in pencil, mirror glass, candle in candlestick, knife, matches and lemon.

PREPARATION:— Insert the bill in the lemon (page 4) and place the duplicate envelope in the mirror glass behind the partition. This envelope should have inside a folded slip of paper, the same size as the folded bill.
WORKING:— Borrow a bill, begin to fold it and pick up the envelope as if you were about to put the bill inside. However, you stop, spread the bill out and ask the owner to note down the numbers as you call the figures. Read the pencilled figures written on the envelope, then fold the bill, insert it in the envelope and drop this into the front compartment of the mirror glass. Throw a silk over this and move it to another table, giving it a half turn as you do so. Pretending to overhear an objection to the glass being covered, remove the silk, take the envelope out and hold it before the lighted candle, showing the shadow of the bill (folded paper slip). As you look at the audience let the envelope touch the flame accidentally (?).

Pretend to be embarrassed, try to borrow another bill and so on. Finally take the lemon, hold it over the candle for a few moments, cut it open and show the bill. Have the number checked and finish.

BILL, LEMON, EGG AND WALNUT

THE EFFECT:— A bill is borrowed, its number recorded; it is put in an envelope and this is placed in a spectator's pocket. A lemon is produced magically, it is cut open and an egg taken from it: this is broken, producing a walnut, inside which the bill is found and the number is checked. The envelope is opened and in it is found a comic note to the holder.

PREPARATION:— Prepare two bills, either by altering the last digit, 1 to 4, or by erasing the last figure in each bill. Fold one and insert it in a walnut, glueing the shells together afterwards. Cut off one end of a lemon and scoop out the fruit, dry the inside with a piece of newspaper by pushing it in and rubbing it well around the inner side of the rind. Insert a fresh egg (test it in water, if it sinks it's fresh, if it floats you'd better not use it) and replace the end of the lemon, securing it with small pins, pushed in so that the points are towards the cut end.

On the table have a writing pad, prepared as on page 16, and between the sheets put an envelope with the word “To” written and BLOTTED: inside this envelope you have put a note which reads... “You're a fine custodian, aren't you?” On the pad place a duplicate envelope and a fountain pen. You must have a fork and a napkin also on the table. Vest the lemon and place the walnut in your outside right hand coat pocket.

WORKING:— Borrow a bill and change it for your own either by a straight switch (page 10) or by working an impromptu flourish or trick, many of which have already been explained. Have the number of this bill recorded and put it in the envelope. With the fountain pen write the word “To” on this, and, as you ask the spectator whom you
have invited up to help you, for his name, blot the writing and make the switch for the duplicate envelope with that word already written on it and blotted (page 16). Complete the address, blot the writing but this time keeping part of the envelope in sight, and give it to the spectator to put in his pocket.

Palm the lemon and produce it from your volunteer assistant's nose. Cut off the end of the fruit, or better peel it round from the good end and expose the egg. Take this out, putting the pieces of the lemon in your pocket and palming the walnut. Break the egg over a glass, letting the walnut drop with the contents of the egg. Fish out the walnut with the fork, wipe it very openly with the napkin so that no exchange can be suspected and let the spectator break it and take out the bill, the number of which is then checked. Finally he takes the envelope from his pocket and reads the message aloud. Thank him and give him the bill to return while you take your bow.

**FIG. 23**

**BILL AND GRAPEFRUIT**

**EFFECT:**— This version is suitable for the stage only. A grapefruit hangs from the flies, where it has been visible to the spectators throughout the performance. The artist, going into the audience to borrow a bill, produces an orange, a lemon, an egg and a walnut from various places, beards, nose, pockets and so on. These he carries back to the stage, together with the borrowed bill. A spectator is invited up to assist and is given the bill to record the number and then wrap it in tissue paper. The packet is put on a plate. The performer passes the walnut into the egg, the egg into the lemon and the lemon into the orange, which he throws towards the hanging grapefruit. He then explains that he will pass the borrowed bill into the walnut which is now inside the fruit (hen and otherwise) in the hanging grapefruit. Gesticulating, knife in hand, he touches the tissue packet containing the bill, there is a flash and the packet vanishes, the spectator jumps up and rushes wildly to his seat in the audience. The grapefruit is let down; it disgorges the orange from which the lemon is extracted, this in turn gives up the egg and from this the walnut is taken. This is crushed and the bill produced. The number is identified.

**PREPARATION:**— The bill and the fruit are prepared as in the preceding trick plus the grapefruit, but the egg is blown, one end cut off and the walnut inserted. The grapefruit is hung in a mesh bag from the
flies by a cord working over a pulley so that it can be let down when required. Set a table with two wells in the center of the stage, to one side, nearer the foot lights, a smaller stand and on this a plate and a piece of tissue paper. Place an orange and a lemon under the vest on the right hand side, palm an egg and finger palm a walnut in the left hand. Just off stage and within reach from the edge of the wing, set a stand on which is a lighted candle and a box, the latter is just so high that a table knife can be laid on it in such a way that the end of the blade is in the flame. A packet of flash paper is held in a paper clip sewn to the edge of the coat.

WORKING:— Begin by asking for the loan of a bill. On the way down to the audience palm the orange in the right hand and produce it from a spectator: the proper way to do this is to apply the orange to the spot from which it is to appear and then draw the hand back so that the fruit seems to emerge at the finger tips. Thrust the left hand under another spectator’s coat and bring out the egg: under cover of this action, palm the lemon from the vest and produce it from someone's coat pocket: finally find the walnut in a person’s hair. All this may seem a rather formidable undertaking but it is not so in reality. Smartly worked you are always a move ahead of the audience and the skill required is nothing to the great effect obtained. One point is all important, however, pick your victims as you go down with a certainty that every one can follow your movements. As each object is produced hold it high up for all to see while the other hand gets the next. Borrow a bill and return to the stage with it and the orange, etc. and switch the bill on the way. Put the orange just in front of one well, the lemon behind the other well, the egg and walnut near the front of the table.

Invite a spectator to come up to help you. Hand him the bill and the tissue paper, but before he wraps up the bill have its number recorded. Palm the packet of flash paper and taking the bill packet from the spectator, hold the two together as one, squeezing them tightly, let the bill packet fall into the finger palm position and put the flash paper package on the plate. Announce that you will pass the four objects one into the other and the whole lot into the hanging grapefruit. Meantime you have disposed of the palmed bill packet into a pocket.

Take the walnut in the right hand, the egg in the left. Tap the nut against the egg two or three times, then let it drop over the egg into the left palm. Show the right hand empty, take the egg in that hand, changing over the nut and show the left hand empty. Take the egg again in the left hand and draw attention to the lemon while the right hand vests the nut.
Squeeze the egg between the hands and then show it on the left palm, claiming that it is smaller: squeeze it again, palming it in the right hand and hold the left puffed out as though it held the egg. Pick up the lemon with the right hand, dropping the egg into the well, bring the hands together as if forcing the egg into the lemon, finally opening them and showing the lemon only.

Toss this and catch it several times, then vest it, apparently throwing it at the orange. Go to the table and place both hands round the orange as if picking it up but really let it drop back into the well, then pretend to throw it towards the grapefruit. The package that supposedly contains the bill is all that remains, say that you will not even touch this. Go to the wing, reach for the knife, return with it and explain that you will pass the bill, here you touch the flash paper with the hot end of the knife, the package vanishes with a flash, the spectator jumps up and runs back to his seat to the merriment of the audience. (You had given him whispered instructions.)

The grapefruit is let down, cut open and the orange taken out, to be followed in due course by the lemon, the egg and the walnut. Put this last on the plate, go down to the foots, break the nut very openly and show the bill, spread it out and read the numbers, asking the owner to call out if they are correct. Thank him and return the bill.

It must be understood that the sleights given above are not necessarily suitable for every performer: whatever method gives the results is the right method for each individual. A routine like the above can be mastered in one-tenth the time given by many to useless flourishes with cigarette butts and will give results a hundredfold greater.

A BILL AND A BANANA

This is a novel feat from which I have seen a performer extract a lot of amusement and amazement. Briefly a banana is produced from a spectator's coat pocket: a card is chosen and its value noted: a borrowed bill is vanished. The banana is peeled and is found to be cut into the number of pieces denoted by the spots on the chosen card and in one of the pieces the bill is found embedded.

The method of cutting the fruit under the skin is well known to magicians. It is simply a matter of passing a threaded needle into and out of the skin, the needle always reentering at the point from which it emerged, going round the circumference of the fruit until the starting point is reached. The thread will then be around the fruit underneath the skin and by pulling on both ends of the thread it will be pulled through the fruit cutting it into two parts. In this way divide your banana into four sections. Along the length of one of these make a
vertical slit down one of the ridges generally found in the skin of a large banana, pull the cut open a little and cut out a vertical section of the flesh with a sharp knife. Into this insert your bill after folding and rolling it very small, then press the sides of the slit closely together. Neatly done the preparation is imperceptible.

To work the trick, place the banana in your left sleeve. Go amongst the audience to borrow a bill, seize a spectator's coat lapel with your left hand and let the banana slide out under his coat immediately recovering it with your right hand. Hold it up for all to see and then ask the spectator to take charge of it, put it in his inside coat pocket. Take out a pack of cards from someone else's pocket (the pack was secured with the left hand under cover of showing the banana), and force a four spot. An easy way is to have the four fours on the top, palm them and let a spectator shuffle the rest. Hold out your left hand palm upwards, have the pack placed on it and cut by the spectator. Pick up the lower portion and add the four palmed cards in so doing. Lay these out and have one selected and put in spectator's pocket without being looked at.

The bill part of the trick is worked similarly to the preceding tricks: a bill is borrowed, switched, the number of the duplicate taken and then vanished by whatever means you may prefer. Finally take the banana, peel it carefully from the top down over a plate: when the first cut is reached give it a little shake and let the first section fall: continue in the same way so that the four pieces are shown. Puzzled about this at first, suddenly remember the chosen card in the spectator's pocket. This is taken out and proves to be a four, which, of course, explains the mystery of the four pieces of the banana.

Take these down to the audience on the plate and have the three unprepared pieces taken by spectators, This is easy enough since the only reason you give is to have them taste the fruit to prove it is quite ordinary, simply keeping the prepared section out of reach. This leaves you with the part containing the bill which you say you will give to the owner of the money as compensation. After a little cross talk with him, break the fruit open and produce the bill. Finish by having the number identified.
CHAPTER VII.

MISCELLANEOUS TRICKS WITH BILLS

1. A Borrowed Bill Passed Between Two Cards.

The Effect:— Two cards freely chosen from any deck, are fastened together with rubber bands which encircle them lengthways and sideways, and are then placed in an envelope, which is closed and held by a spectator. A borrowed bill is vanished and is found in the envelope between the two cards. The number of the bill is verified.

The Working:— Two bills with the same number are required. (Page 6). Fold one of them into a small flat packet, about 1\(\frac{1}{2}\) in. by 1 in. and finger palm it. From a pack of cards, your own or borrowed, let two cards be freely chosen, the palmed bill will not be in the way and you keep it concealed under the cards. Receive the first card in the left hand, the right still holding the pack. Show the card back and front, put the pack down and take the card in the right hand, sliding it under the bill, and hold this pressed against the back with the tip of the thumb, the fingers on the face of the card.

In the same way take the second chosen card with the left hand, show it front and back and put it on the back of the card in the right hand, the hidden bill thus coming between the two. Stretch several small rubber bands around them both ways, making the tension such that the cards are held together tightly but are not bent. Drop the cards into an envelope which has been examined, close it and let a spectator hold it. Up to this time you have laid stress on the names of the cards leading all to expect a card trick is to follow.

Borrow a bill and by one or other of the switches or flourishes the duplicate is brought into play. Have the number recorded and later vanish it by any method that appeals to you. Finally the bill is recovered from between the two cards in the closed envelope which the spectator takes from his pocket and opens himself. The onlookers not knowing anything about the possibility of the bills having the same numbers will find the feat an insolvable mystery.


As usual two bills with the same number are necessary. One is folded flat to a rectangular shape just a little smaller than a playing card. Split a card, preferably a court card, place the folded bill between the two parts and then glue them together at the edges, being very careful not to get any glue on the bill. Dry the reconstructed card under heavy pressure.
To do the feat place the prepared card in your right hand trousers pocket, and a duplicate of the card on the top of the pack. Force this card on a spectator and, as he holds it up for all to see, palm the prepared card from your pocket and add it to the top. Let the spectator put the card face down on the pack in your left hand, as you take a fountain pen from a vest pocket. Hand him the pen, make a double lift bringing the prepared card face up on top, hold the deck firmly squared as he writes his initials on the card. Slide this card off the deck at the same moment turning the cards over towards your body so that no glimpse can be had of the duplicate card now face up on top. Lay the pack down on your table with this card below the rest and safely out of sight.

Put the initialled card in the spectator's pocket: if it has been well prepared you may let him do this himself. Borrow a bill and either call the number wrongly from figures on your thumb nail, or switch the bill for your duplicate in the course of an impromptu trick and then have its number taken. Vanish by one of the methods already given (page 16) announcing that you will pass the bill into the spectator's clenched fist. Make him hold his hand closed above his head. Order the bill to pass into the his fist: it vanishes but he doesn't get it. Assert positively that he must have it somewhere: he searches his pockets and so on, Finally remember the initialled card. The spectator takes it out, tears it open and extracts the bill. The number is checked and found to be the same, proof positive of its magical transit.

3. Quick Change.

The effect of this pretty trick is that a $1 bill is magically changed to coins of the number shown by spots of a chosen playing card.

The necessary articles are— a wine glass, a tube made by rolling a piece of thick paper and fastening it with paper clips at top and bottom, a pack of cards, ten coins— half dollar, quarter, dime, two nickles and five pennies— and a piece of tissue paper. The tube must be large enough to cover the wine glass and high enough to hide a small parcel placed on its foot. From the pack take the four tens and any other three cards and reverse them all on the bottom, so that when the pack is turned over the four tens will be on top.

Wrap the coins in the tissue paper, turn the wineglass upside down, place the package on its foot and over all place the paper tube.

Begin the trick by borrowing a dollar bill: wrap it in tissue paper, making a packet as much like the coin packet as is possible. Look around for the wineglass, then remember that it is in the paper tube: lift this off, gripping the packet of coins against the side. Figure 26.
Turn the glass right side up, put the bill package inside it and cover it again with the tube, at the same time leaving the coin package there also.

Take up the pack of cards and shuffle it freely as far as the top three-quarters is concerned, but keeping the reversed cards in place on the bottom. Let a spectator make a free cut, drop the left hand to your side asking him if he is satisfied; bring your left hand up again with its back uppermost so that the packet is turned over. Deal off the four top cards of this packet, the four tens, and have one chosen but not looked at.

Now propose to have the bill divide itself into the exact number of pieces indicated by the spots on the chosen card. Remove the tube, gripping the bill package, let this drop into a well and lay the tube on its side, end towards the spectators. The chosen card is turned over, it has ten spots. The package is taken from the glass and the coins are counted by the owner of the bill, ten coins exactly.


A novel idea is introduced in this trick by L. A. Winter in the Dec. No. 1934 of the indispensable Magic Wand.

Fold an imitation bill (stage money) into a very small square packet, creasing it tightly; put this in your right hand trousers pocket, together with a good bill. Introduce the feat as one demonstrating a curious chemical experiment in connection with bills in which you will use one of your own and one borrowed bill. Bring out your own bill and palm the dummy at the same time. Have the number of your bill plainly written on a slate by a spectator, then fold it just as the dummy is folded and hold the two together in your fingers as one bill: show all parts of your hands, unostentatiously but plainly, to convince everybody that one bill only is in evidence, but don’t SAY anything to that effect.

Drop the dummy into a glass on the right hand side of your table, drawing back the real bill into the finger palm position. Now borrow a bill from the person who wrote the number of your bill on the slate and let him record the number of his below yours. Take the bill from him and fold it the same way, switching it for your own and drop this into a glass on the left of the table. The position then is this. ... dummy bill
in the right hand glass, your own bill in the left hand glass and the borrowed bill palmed. Drop this into your coat pocket in taking out a box of matches. Keep the glasses well separated so that there will be no confusion in the minds of the spectators.

Take out your bill, as you say, really the fake: open it out keeping it covered as much as possible and crease it into a long spill, when its falseness cannot be noticed. Light a match and, to prove that under certain conditions, a bill will not burn, draw it through the flame: do this successfully twice, but the third time allow it to catch fire and drop it into the glass to burn away completely. Act as if you were upset by your failure and apologise for it, but after all, you say, no great harm has been done, you have merely lost a dollar. Offer to try again with the spectator's money and ask his permission to try the experiment again, taking out his (?) bill and opening it out. He will probably object, especially as you refuse to guarantee it will succeed this time. Probably he will object. Anyway read out the number which proves that the bill you now hold is yours, so that the bill destroyed must have been the spectator's.

The situation is an intriguing one and it is up to you to reproduce the borrowed bill in as surprising a way as possible. For instance you may borrow a cigarette to soothe your nerves and do the latest version of the bill and cigarette trick, see page 33.


This trick has an amusing, not to say startling and unexpected finish. Prepare two envelopes of flash paper, exactly alike, and in one, A., place a folded piece of flash paper, to represent a folded bill: lay the other envelope, empty, beside a candle. Put an old watch from which the works have been removed in your left trousers pocket with a book of paper matches: vest envelope A. and you are ready to show the feat.

Borrow a bill and have the number recorded. Fold it into a small square packet, creasing the folds tightly, making it about the same size as the packet in envelope A. and put it in envelope B. which you have brought down with you. Return to stage and, without moving your elbows, keeping them pressed to your sides, fold B. in half and palm it, as you would a playing card, in the left hand, draw A. from the vest and hold it in the right hand just as B. was held. Take the matches from the left trousers pocket, leaving B. there. Strike a match and light a candle on your table: hold envelope A. in front of the flame to show that the bill is still there, the folded piece of flash paper simulates this. In the meantime
you have replaced the matches with your left hand, broken the envelope B. abstracted the note and put it in the watch, which was left open for that very purpose. Your right side is towards the spectators and your whole attention is given to the envelope A. so that the action of the left hand is hidden completely.

Ask the owner of the note to hold his left hand closed above his head and announce that you will pass the bill invisibly right back into his hand. Strike an attitude as if about to do this, then, having palmed the watch in the meantime, put your left hand to the lower left vest pocket and pretend to lift the watch out and unhook it from the chain. Take the watch to the spectator and put it in his hand, at the same time making a pretence of noting the exact second so that the flight of the bill may be timed.

Have him hold the watch in his closed right hand above his head. Hold up envelope A. and in making a great fuss about getting the correct elevation, draw near the table and accidentally bring the envelope into the flame of the candle and with the usual result... a flash and nothing left."That was faster than I intended. Will you show us that the bill has arrived. I think it broke the record that time." The spectator protests that the bill hasn't reached him. After arguing with him as long as it causes amusement, offer to let him keep the watch in settlement, leading him on to open the case to examine it. Much to his astonishment he finds the bill and identifies it as his own by the number. So your reputation as a wizard is not only re-established but enhanced.

6. The Bill In The Candle.

a. This trick has been worked in various forms by generations of magicians: it has stood the test of time and creates as much surprise today as ever it did. For stage presentation a mechanical candle is required which will be described later: for club or parlor the following is a good method. On your table place these articles, a business envelope, prepared blotting pad, (page 15) with a duplicate initialled envelope in which is a slip of paper folded to represent a bill, fountain pen, candle in candlestick: behind a screen put a tray, table knife and small piece of candle, hollowed out.

To present the trick, ask for the loan of a bill and have the owner record its number carefully. Have a boy bring the bill to you. Show the envelope, fold the bill, place it inside and close the flap. Write your initials on its face and switch for the duplicate envelope in blotting the writing. Add the boy's name and blot this in the same way but keeping part of the envelope in view all the time. Hand the envelope to the boy, light the candle and put it in his other hand. Tell him to hold the envelope in front of the candle to show that the bill is still there, whispering
to him to let it catch fire. As the envelope burns, pick up the blotter, go behind the screen, take out the bill, push it into the hollow candle and palm it, pick up tray with knife on it and return to the stage. This is all done in a moment or two, while the audience is enjoying the discomfiture of the owner of the bill. Place the tray on the table and work up as amusing a scene with the boy as you can. "Would you like to pay up now or after the show? Afterwards? Very well, does that suit you, sir? (to the owner of the bill). "No? You want it now? Well, (to boy) what are you going to do about it?"

Finally cut a small piece from end of the candle that was lighted and cut the remainder into three parts about equal and have one piece freely chosen. Stand it on the table just in front of a well, take the tray and the other two pieces and toss them out to the audience.

Hand the tray to the boy to hold. Pick up the chosen piece of candle, really dropping it into the well and showing the palmed piece. Score this round the middle with the knife on the tray, keeping the left thumb over the hollow end, break it in half and show the bill projecting from one side. Let the boy take it out holding it with the tips of his fingers, and return it to the lender who identifies the number.

b. In this method resort is had to the use of duplicate bills of your own, (page 6), one of which is inserted in a candle by carefully cutting an oblong hole, just large enough to take the bill folded and rolled very small, the candle is then placed in a candlestick, the good side to the front. Alongside this place a piece of tissue paper and under that a piece of flash paper, crumpled into a ball.

To present the trick begin by borrowing a bill and switching it by whatever method you have made your own, then have the number of your own bill recorded. With your left hand pick up the tissue paper and the ball of flash paper behind it: with your right hand very openly crumple the bill, put it on tissue paper and roll up the bill in it, squeezing it against the ball of flash paper tightly and holding both as one. Pass them into the left hand, letting all parts of both hands be seen very plainly: in this action you have turned the balls over, the flash paper coming uppermost. Let the bill packet drop to the root of the left little finger, a slight contraction of which will hold it securely, and take the flash ball in the right hand. Approach the candle (previously lighted)
and pretending to show that the bill is inside the paper, let it touch the flame, instantly drawing back the hand. A ball of flame results, leaving nothing: at the same moment drop the other packet in your left coat pocket. Apologise for the accident and if you can appear to be really disconcerted, so much the better for the effect.

Finally cut the candle into three pieces and lay them in line, the loaded one in the middle, and have one chosen. If the middle piece is called for, toss out the other two: if one of the end ones, toss it out and resort to the “right or left” ... “my right your left” dodge, and toss out the other unprepared piece. Score the loaded piece in the middle and break it in half, the thumbs covering the cut at the back. The bill will then project from one part, drop the other into your pocket and let the owner take the bill from the remaining part, Get rid of this piece as the number of the bill is verified.

c. Mechanical Candle, Stage Version.

A special pistol is required: in the barrel of this is a tube covered with glossy white paper, making it appear to be a piece of candle. The tube has the edges of one end turned very slightly to prevent it sliding into the barrel any further than this shoulder and also to give a grip for secret abstraction when that is necessary. The candlestick has a plunger which can be raised to the top and held there by a catch, release of which lets the candle sink down inside the candlestick. In addition a plate and a table knife are set on the table beside the candle which is lighted.

To present the trick ... blow out the candle and cut it into four pieces, first cutting off the end that was lighted: these should be about the same length as the fake piece in the pistol. Have one of these freely chosen and put it in the candlestick, the plunger being set ready for release. Borrow a bill, the number being recorded by the owner. Fold and roll the bill and load it very openly into the pistol and also, of course, into the fake piece of candle. Take aim at the piece in the candlestick and fire. While talking about not being a very good shot and hoping the bill has not gone for good and so on, you have ample opportunity for getting the tube out into the right hand and finger palming it.

Lay the pistol on the table and pick up the candlestick in the left hand which releases the plunger as you apparently grasp the piece of candle with the right hand: in reality this slides down into the candlestick and you show the fake. Pull out the bill, have the number verified and return it with thanks.

In a variation of this effect, three candlesticks and three differently colored candles are used. The latter are all hollowed out at the lower
ends and the candlesticks have openings at the back and plungers, which are set so that on releasing a catch anything placed in the openings will be carried up to the top and, therefore, into the candle above.

A bill is borrowed, the number is taken as usual, folded and dropped into an envelope, really into the fingers behind, the face of the envelope being to the front. The flap is closed, a match is taken from a box, and in closing this, the bill is pushed between the drawer and the cover. Then the envelope is burned and the matchbox dropped on the table. The hands being thus left empty. One of the candles is chosen and the bill is recovered in the right hand in taking a match to light it. Finally it is secretly pushed into the hole at the back of the candlestick and the plunger released carrying it up into the hollow candle.

In due course this is broken in half and the bill taken out. The trick ending as usual with the verification of the number.

7. A BILL AND AN EGG.

a. The wand with the hollow end, fitted with a plunger, operated by a stud, has stood the magician to good purpose for a very long time, but it has been superseded by a fountain pen which works the same way. One of these fake pens will be required for the trick together with a Roterberg card box, a bill, an egg, a saucer and two envelopes. To prepare—tear a small corner off your bill and put it in a paper clip sewn under the edge of your coat at the right hand side: roll up the bill and insert it in the pen and put the pen in your vest pocket. In one envelope place a piece of paper folded to represent the bill and put it under the flap of the card box, fasten down the flap first. Put this on your table, together with the saucer, an egg and the empty envelope, also a pair of tweezers and a cloth to wipe the bill after its production from the egg.

To present the trick, finger palm the corner of your bill then borrow a bill from a spectator. Apply the palmed corner to it, tear a corner off and apparently hand it to the owner of the bill, really pushing your
corner forward and drawing the other back. Fold the bill and place it in the envelope, close the flap and drop the envelope in the Rotenberg card box: close this and give it to a spectator to hold. As an after-thought ask him to take the envelope out and initial it. As the flap of the box is now locked to the lid, he gets the duplicate envelope which he initials. The envelope appears to have the bill inside it and the box will stand the closest examination, everything appears to be aboveboard so far.

Show the egg and have it examined: take the envelope from the box and burn it (always see that an ash tray is set for this). Break the egg shell with the fountain pen, at the same time forcing the bill into the egg. Extract it with the tweezers and show it triumphantly. Wipe it dry and spread it out, then hand it to the owner to fit the corner to it.

b. For this presentation begin by asking for the loan of a bill: when one is offered, ask the owner to write down its number and, as he does so, palm an egg from your vest pocket. Go to him to take the bill and produce the egg from his chin. Hold this up to view in your left hand and get a thumb tip on your right thumb from trousers pocket. Give the egg to the spectator to hold and take the bill. Fold it up as small as possible and, holding it at the tips of the right thumb and fingers, thumb to the rear, let another spectator throw a handkerchief over your left fist, holding it with the little finger nearest the floor.

Transfer the bill to the tips of the right first and second fingers and, with the thumb push the fabric into the fist at the top, making a little well and leaving the thumb tip inside it. Push the bill into the well, i.e. into the thumb tip, and recover this on your thumb. At once thrust your right hand into your coat pocket and bring out a rubber band, leaving the thumb tip behind. Place the band round the little pocket and put the handkerchief in a spectator's hand so that the little bag is above his thumb and forefinger in the fork of his thumb and the folds hang down from his closed hand: thus he cannot make any untoward investigations.

Ask another spectator to hold the egg up high and suddenly whisk the handkerchief away, spread it out smartly and the band will fly off, the bill has vanished. Put the handkerchief in your pocket, a mistake that enables you to get the tip on your right thumb again. Return the handkerchief with an apology and take the egg. Tap the broad end on the table, cracking it a little and push the thumb tip smartly into it, leaving it there. Fish about in the egg with the tweezers so that the bill will not be suspiciously dry when it is pulled out. Finally bring it out, wipe it dry and finish the feat as usual.
8. A Life Saver and a Bill.

This is a puzzling feat even to the cognoscenti. A bill is borrowed and the number taken down: from a number of packages of Life Savers one is freely chosen and held by a spectator. The bill is burned and the ashes wafted towards the chosen package. This is opened by the spectator and the bill is found in it as is proved by a check up of the numbers.

From a friendly Bank teller, in exchange for a ten spot, get ten 1$ bills with numbers running from last figure ending in 0 up to 9. Erase these last digits and you have ten bills with the same serial number. Fold these separately and roll them tightly then insert one in each of nine packages of Life Savers which you have opened carefully. Close all the packages so that no trace will be seen of the preparation. You have one bill left which you keep ready to switch for a borrowed bill.

Begin by having one of the packages freely chosen, lay great stress on this, and pocketed by a spectator. Borrow a bill and work one of the flourishes or impromptu tricks with it, then switch it for your own bill, the number of which is recorded. On your table you have a piece of tissue paper, under which is a packet made up of a piece of paper the same size as a bill, folded and wrapped in tissue paper. Wrap the bill in the same way and hold the two as one, finger palm the bill packet and put the other in the left hand. Put your right hand into coat pocket to get a match and drop the palmed packet. Burn the package on an ash tray. Toss the ashes into the air and fan them towards the spectator who holds the package of Life Savers. He opens this himself and in it he finds a bill. This is identified by the owner by its number.


In the 16th and 17th centuries the Spanish dollar was cut into eight pieces owing to the lack of small change: each of the pieces was worth twelve and a half cents. Hence the expression “two bits” for twenty-five cents, “four bits” for fifty cents, and so on. Mr. Tom Bowyer makes very effective use of this in the following trick.

Beforehand place two pairs of scissors, one of them being the trick, unopenable kind, in the right hand trousers pocket, also a dollar bill, folded into a packet about 1½ in. square, showing as much black as possible.
To begin, show a sheet of newspaper, take the unprepared pair of scissors from your pocket, finger palming the bill, and cut off a piece about 8 inches square. "What's this?" you ask. "A piece of paper? No, I call it a BIT of paper".

"I cut it in half. What have I now? Two bits. That's right."

"Again, how many? Four bits. Correct."

"And once more, how many? Eight bits. Fine."

"Now, watch. I fold the eight bits so." Fold the pieces and switch them for the palmed bill. Put the scissors back in your pocket and leave the pieces of paper there.

Unfold the bill and show it still "eight bits" but more valuable. Offer to distribute in "bits" as souvenirs. Take out the faked scissors and hand them to the boy with the bill, telling him to cut it into small pieces. After getting as much fun as possible from his vain attempts to open the scissors, pretend to have just remembered the law against mutilating money. Take the scissors and pocket them, at the same time palming the pieces of paper. Fold the bill, apparently take it in the right hand and give it to the boy, really exchanging the pieces for it, to be held tightly and used to give his pals a treat afterwards.

I think it would be wise to have some candy to give out to make up for the disappointment when the lad opens the supposed bill and finds eight bits literally.

10. Another Bill Torn and Restored.

The sleight-of-hand method has already been described, (page 23) the one now to be explained requires the use of an imitation bill. This should be rolled up and crumpled several times until it is quite soft and pliable. Roll it into a ball and conceal it under the right hand lapel by impaling it on a pin pushed into the coat point upwards.

To do the trick, borrow a bill and have its number recorded or a mark placed on it. Crumple it up several times to show the money in . . . creases (an ancient wheeze but it still gets a smile) do this with the left hand as your right hand adjusts lapel, secures the dummy bill and finger palms it.

Take the borrowed bill from the left hand, putting the two bills together, as one, and squeezing them tightly. Pull up the right sleeve with the left hand, then take the fake bill only in the left fingers and, with the right hand, pull up left sleeve and leave the genuine bill in a fold there.

Open out a little of the fake bill and tear off a small piece: repeat until the whole bill is in fragments: do the tearing in the most open
manner, proving beyond possibility of doubt that you have one bill only in your hands. Squeeze the pieces together with the left hand (it is a good idea to leave one piece a little larger than the rest and use this to wrap the rest in) and adjust your left sleeve with the right hand, palm­ing the genuine bill. Hold the two together again as one, showing the hands hold nothing else: drop the ball of pieces to the finger palm in the left hand and very slowly open out borrowed bill, showing it intact.

11. The Miser’s Dream With Bills.

The plan of producing quantities of bank notes from a hat as a finale to The Miser’s Dream dates back to Robert-Houdin, but the idea of actually catching handfuls of bills in the air is much more recent.

The best way to prepare for the feat is to stack six bills evenly one on top of the other: fold the ends over to within about an inch of the other end, then double the folded part on itself and tie a weak black thread around it. Take a second pile of six bills, fold and tie them the same way, then put this second pile on top of the first and tie the two bundles together round the folded parts with weak black thread. Con­tinue in this way until the resulting package is as big as can be held comfortably concealed in the hand.

To produce the bills after the bundle is palmed with the tied ends to­wards the finger tips, simply break the two threads running over the top of the outside package with the tip of the thumb, then press the thumb on the inner loose ends of the first six bills and spread them with a jerk of the hand. Let them flutter down separately into the hat or whatever receptacle is used. Continue in the same way with the rest of the packets.

This production is very effective and can be used after any bill trick, but it is, of course, peculiarly appropriate to The Miser’s Dream. In pouring the bills, thus collected, on to the seat of a chair, a large load of bills (stage money) can be loaded into the hat, to be later shaken out in showers. In order that these shall make a big display some performers mount the bills on springs after the style of de Kolta flowers.
This very intriguing feat is by Annemann, the famous editor and proprietor of the up-to-date magician's Vade Mecum, The Jinx. The effect is that three bills are borrowed and dropped into a small change bag. A spectator takes one and retires to a far corner with his back to the performer. He concentrates on the number of the bill and the performer calls the figures one by one.

The explanation is simple enough but the presentation requires realistic acting to give the proper flavor of a telepathic experience and not just a mere trick. You have three bills already in the bag and the numbers of these are written lightly on the frame of the slate which you use to record the figures as you call them. The borrowed bills are dropped into the other compartment, the switch is made and the spectator gets one of your bills. You instruct him to go to the other end of the room, turn away from you and concentrate on the number of the bill. The other two bills of yours are given to two of the spectators who lent bills, however you have three still in the bag so it's a fair exchange.

After much mental effort call the first number of one of the series on your slate frame, if this is right, you know the bill the spectator holds and you continue with that series. If it is wrong, however, accuse the spectator of not concentrating and tell him to set his mind on one figure only, the last number. Call the last number of one of the other two series and, if it is right, continue with it, but if wrong again you know he must have the remaining bill. Complain that he is not treating the experiment seriously, that he is not sending clear impressions and so on. Then get the right figures, hesitatingly and making mistakes, 1 for 7, 0 for 9, for example, but correcting yourself. The first errors, if they occur, actually strengthen the impression that you get the figures by telepathy.

An assistant, preferably a lady, is blindfolded and seated at a distance from the performer. In order to demonstrate silent thought transmission he borrows a bill and concentrates on the number. Without a word being spoken the lady calls the figures correctly.

The system used is one of signalling with the fingers, the bill being held vertically, full face towards the recipient: the blindfold being of the trick variety. The changes in the fingering are covered by the operator raising the bill to his eyes to note the next figure to be transmitted. With a little rehearsal the signals can be made very quickly and the last two or three figures should be held in reserve so that they can be called while the operator keeps perfectly still.
THE FINGER CODE

0. Bill held by the top edge.
1. Bill held in right hand, thumb at the back, first finger across the face.
2. Bill held same but with two fingers extended.
3. Bill held same three fingers extended.
4. Bill held same four fingers extended.
5. Bill held by bottom edge.
6. Bill held in left hand, forefinger on face.
7. Bill held same two fingers on face.
8. Bill held same three fingers on face.
9. Bill held same all four extended.

14. Two bills From One.

A bill can be folded in such a way that it appears to be two separate bills, as shown in fig. 4. The folds are made as follows.

1. Fold the bill lengthways, CD, on AB. In the middle of this crease make a straight cut with a razor blade about 1\( \frac{1}{2} \) inch long, EF, Fig. 1. Press all creases tightly.
2. Fold the bill in half the opposite way, BD on AC. Fig. 2.
3. Spread the bill flat again and make the crease GH diagonally across the upper half from a point G, midway between A. and K. to a point H. on the cut EF. half an inch from the middle crease. Make a similar fold JI. on the lower side. Fig. 3.
4. Open the bill out, fold it lengthways and then press it into the shape shown in Fig. 4.

15. Two Bills From One.

This ingenious idea can be used to get possession of two borrowed bills secretly.

Fold a bill of your own to shape shown in fig 4, and then fold the protruding part O. over P. Have this secretly in your right hand, holding it by a slight contraction of the middle fingers.

Borrow two bills, the numbers of which are recorded by the owners. Fold them separately lengthwise in half, and then in half again the opposite way. Lay them on the table one on top and across the other like the fake.
Pick them up again, putting them together lengthwise and slipping one into the fold of the other, then in pretending to press the creases more tightly, slide the fake over them, finger palm the two bills, straighten out the folded part of the fake and put it down on the table. Deftly done there will be no suspicion that the two bills are not there. Place a glass on the upper right hand corners to hold the two (?) bills firmly.

The two borrowed bills are now in your possession to be disposed of as you will. For instance, you may pick up a sealed envelope and stand it against some object on the table, the bills remaining behind it. Take the fake from under the glass, fold it small and put it in an envelope with a slit in the face, getting it out in the usual way into your left hand. Pocket the fake in getting a match, and set fire to the envelope. Pick up the sealed envelope and the two bills behind it, tear off an end and pull the two bills out one by one, apparently from the inside, really from the back. Other uses will suggest themselves to the thoughtful performer.


For ease and certainty of working this version, which was worked out from a suggestion by a clever amateur magician, Dr. E. C. Costelloe, of Brooklyn, N. Y., has many advantages plus the effect of the torn and restored card.

Very little preparation is necessary. Two cards alike are required: place one on top of the pack, from the other tear a small piece and put it in a paper clip sewn just under the edge of your vest on the left side. The card itself you roll up from the narrow end, bend one end of the resulting little tube over, closing it and push it into a lemon, closed end first. To make this easy, first cut off one end of the lemon and with a sharp knife cut out enough of the flesh to allow for the insertion of the rolled card, push this in well and insert the tip of the thumb into the card to enlarge the opening. Place the lemon, thus prepared, in the right hand outer coat pocket, the opening upwards, with a handkerchief on each side to keep it upright.

To present the feat . . . . take the deck, force the card after having given the cards a false shuffle, and ask the spectator to tear it in half, and again. As he does this take the piece from the clip under the vest and hold it between the tips of the left first and second fingers. Receive the pieces from the spectator between the right thumb and first finger and tear them in half again, thus adding the extra piece imperceptibly. Put the pieces together and casually take the extra piece and hand it back to the spectator to retain. I cannot recommend this method of manipulating the added piece to highly. Roll the remaining pieces in
manipulating the added piece to highly. Roll the remaining piece in tissue paper and exchange the packet for one of flash paper, dropping this into a glass on the table.

Borrow a bill and have the number recorded. Fold it into a packet about 1¼ in. by ½ in. in size. Invite a spectator to help you and place him on your left. Take an envelope in which you have beforehand gummed a folded piece of flash paper, the same size as the folded bill, at the middle of the bottom edge. Insert the bill by pushing it up into the envelope as you hold it flap downwards in the left hand, at once pulling it back into the hand with the thumb and finger palming it. Hand the envelope to the spectator so that his fingers close on the wad in it which he imagines to be the bill. At the same moment drop your right hand to your pocket, as you say that you have a sponge for wetting the flap. Push the bill into the lemon and of course, into the card, which makes the insertion easy and sure. Bring it out at once, the thumb over the hole, the fingers at the other end. Apologise for the mistake of having a lemon instead of a sponge, lean over, wet the flap and close the envelope.

Wrap the lemon in a handkerchief, twisting the folds round it tightly and give it to someone to hold. Burn the envelope over an ash tray and drop the ball of flash paper, supposed to contain the pieces of the chosen card, into the flame. It flashes off as does the wad of flash paper in the envelope. Card and bill have both vanished: unwrap the lemon and cut it in half showing the card protruding from one side. Withdraw this, open it out and have the piece fitted. Then discover the bill which you let the spectator remove from the lemon. He calls its number which is checked by the owner and found to be correct.

*A Few Patter Suggestions*

When tearing a bill .... I'll turn it into small change.
When borrowing a bill .... I want a rich man to lend a poor man a dollar bill.
When opening an envelope to insert bill ....
  Open mouthed ........ like a woman.
After inserting a bill ....
Again like a woman. Any woman will shut up if you give her money.
I never use a $20. bill for this trick .... they always show a yellow streak.

How does a dollar bill resemble a man's head .... One bone.
$2 bills unlucky? I'll take all you like to give me.
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