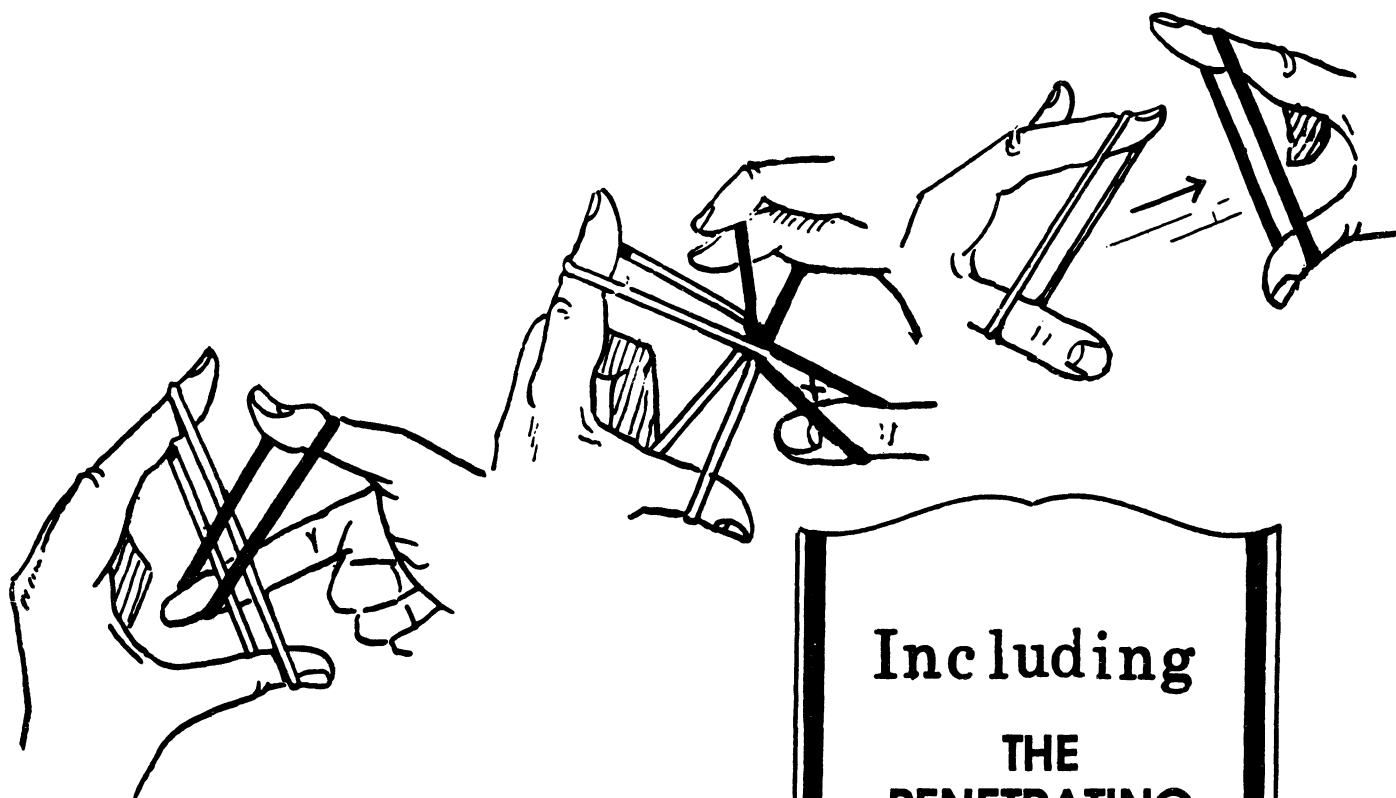


ELASTRIX

THE ENCYCLOPEDIA OF RUBBER BAND MAGIC



by
Ed. Mishell & Abe Hurwitz
("PETER PAN-
THE MAGIC MAN")

and PDF by
JRH

Including
THE
PENETRATING
BANDS

AS SEEN
ON TV
PERFORMED

BY
DAVID
COPPERFIELD

E-L-A-S-T-R-I-X

Rubber Bands — Tricks, Stunts and Puzzles

Compiled by Ed Mishell and Prof. Abraham B. Hurwitz

TABLE OF CONTENTS

A Star is Born	5
Seeing Stars	6
It's a Snap	7
Torn and Restored Elastic	8
The Two Way-Stretch	9
Ring Off	10
Betcha can't	11
Jumping Band	11
The Exchange Jump	11
For the Skeptics	12
Penetrating Bands	12
For the Kids	13
One Handed Silk Vanish	13
Loop the Loop	14
Spirit Arrow	14
Snap	15
To Make Anything Disappear with a Rubber Band	16
The Dancing Pencils	17
Snap Back	17
Comedy Jumping Hat	18
Quicker Than the Eye	18
The Rising Card	19
Disappearance of Ring or Other Object Under Hank	19
Alladdin's Ring	20
Owi Goowi the Worm	21
Elastic-Scape (U. F. Grant)	21
Thumb Penetration	22
The Deck That Cuts Itself (Al Baker)	23
The Herring Bone Design	24
Criss-Cross	24
Challenge Interlace Interlude	25
Button Holed	25
Beadazzled	26
Business card Prediction	26

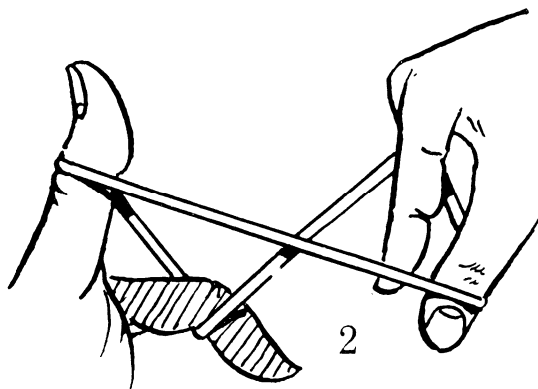
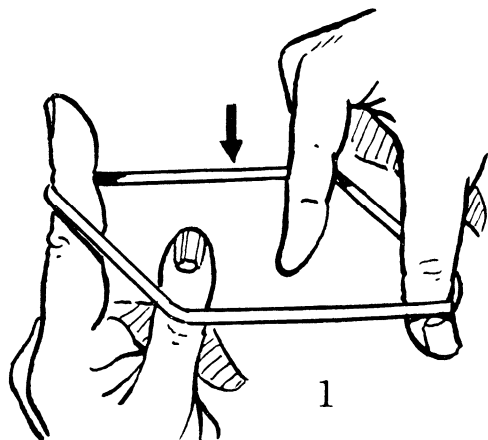
Y Not	27
Single Hand Knotting	27
Jumping Wand	28
Try Your Hand at This	28
Ring-Go	28
The Clips that Join	29
The Jumping Band	30
Lets Do the Twist	31
Bracelet and Band	31
Instant Transformation	32
2nd Thumb Penetration	33
The Jumping Band	33
A Penetration	34
Thumb-Thru	34
A Borrowed Loop	35

BONUS SECTION NOVELTEASE

Spirit Finger Control	36
Rabbit Into the Hat	36
Rabbit Into the Hat II	36
How to Make Your ears wiggle	37
The Dancing Skeleton	37
The Floating Hot Dog	38
Crash Diving Submarine	38
The Twirling Cigarette Paper	38
Matchbook Horse and Rider	39
The Deceptive Hairpin	39
The Ghost and the Arrow	40
The Lemon Pig	40
The Pipes of Pan	40

E-L-A-S-T-I-C

Rubber Bands — Tricks, Stunts and Puzzles
Compiled by Ed Mishell and Prof. Abraham B. Hurwitz



Rubber bands are a mystery even to scientists!
You would have to S-T-R-E-T-C-H your imagination to believe that you can entertain and amuse people with 50 tricks, puzzles and oddities with merely a handful of rubber bands.

There has never been such a compilation and the authors have given this area a great deal of research and enjoyed the adventure of making this collection for the benefit of the ever growing number of magicians, recreationists and hobbyists.

The diagrams made by Ed Mishell are clear and self-explanatory. We've given credit wherever we knew and we apologize to those we've inadvertently left out.

These effects can be learned and played with while riding in the subway or on your vacation when you are alone. You can be the life of the party by doing some of these for your friends or teaching someone who is bedridden to while away the time for self amusement.

I hope you will enjoy learning and doing these stunts as much as the authors had in using, collecting, discovering and compiling this material.

Note: All diagrams are from performer's view.

A STAR IS BORN

This is a *startling* and pretty effect. One rubber band is required. It is best to have a colorful band such as red, green or yellow as it shows up better.

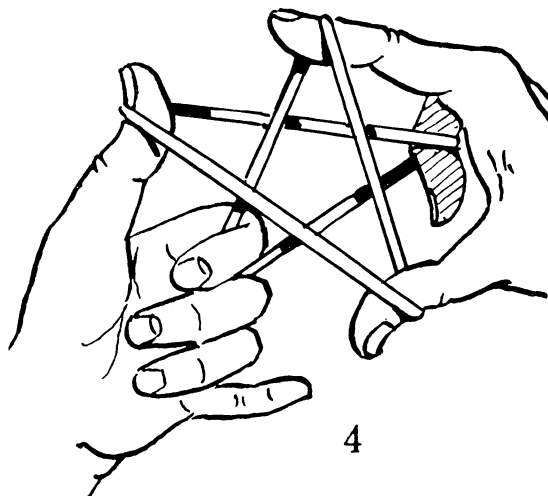
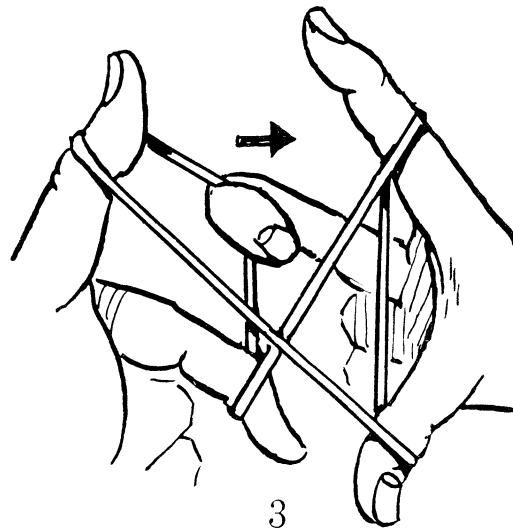
Performer places the elastic around the thumbs and forefingers of both hands — a few twists and a large star appears!

How to perform

Place band around left index finger and thumb, which are held pointing upward. The right forefinger and thumb are thrust downward into the elastic forming a square — FIG. 1.

Twist the left hand, away from you so that the left index finger points up. A large "X" will be formed — FIG. 2.

Bring the right middle finger to the left hooking it around the left strand, furthest away from you FIG. 3 and pull to the right forming a star FIG. 4. The star should be held up away from your body to properly display it.



SEEING STARS

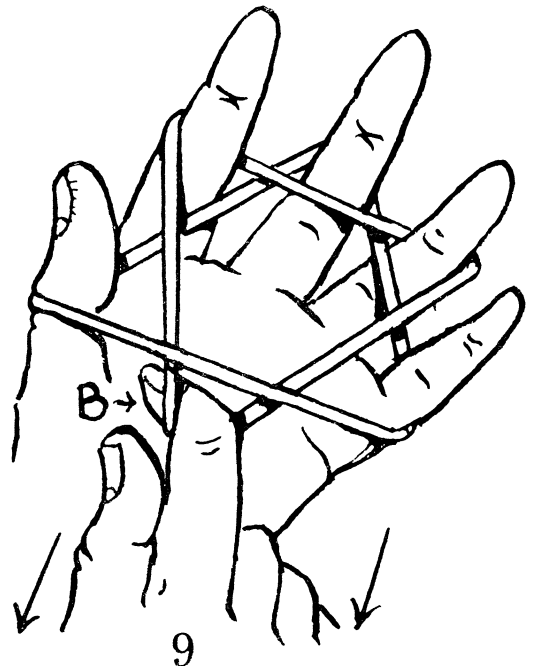
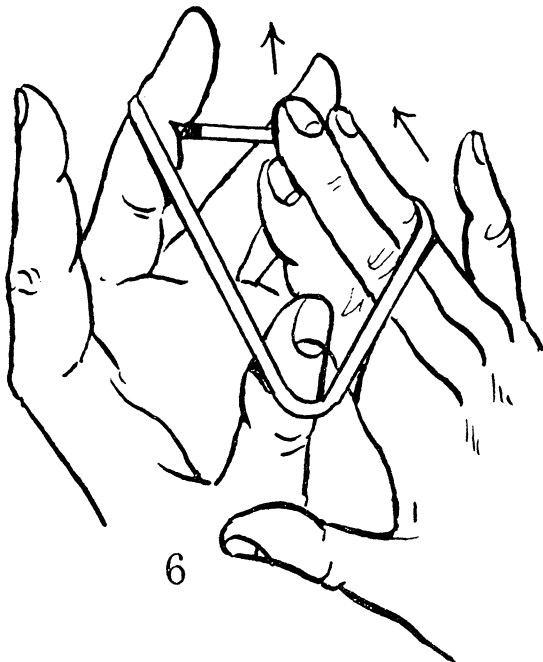
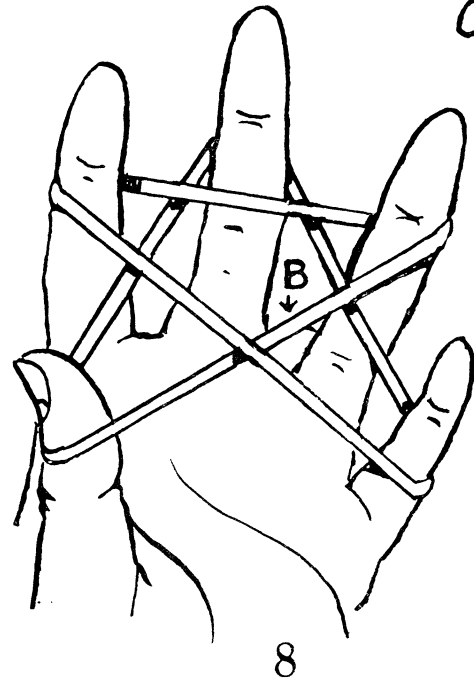
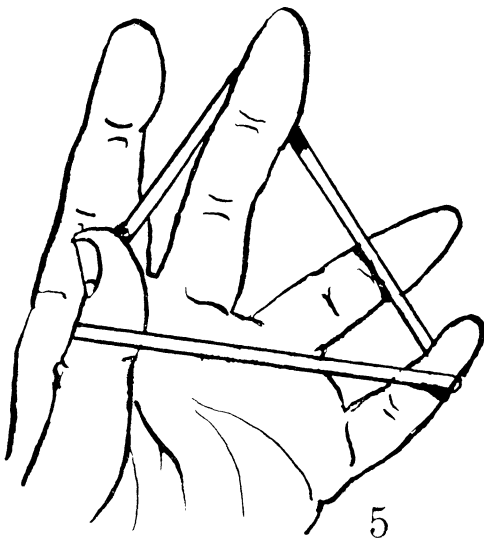
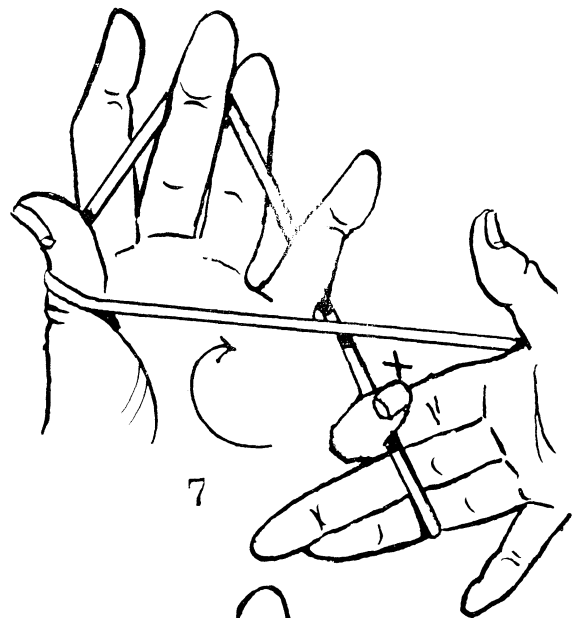
Willie Schneider, that affable close-up worker has come up with a star-studded version of the elastic band star trick and has kindly allowed us to present it in this work.

He makes his star in one hand, by placing the band around the left thumb, second finger and little finger as in figure 5.

He then inserts the three middle fingers of his right hand back under the right side of the band as in figure 6 and twists his right hand a 1/4 turn towards his audience, forming a large "X" as in figure 7.

The left index finger tip is placed in X and the band is also placed over the fourth left finger. A star will result, in the left palm as in figure 8.

By pulling strand marked B in figure 9 with the right index finger, a six-pointed or "Star of David" will be made.



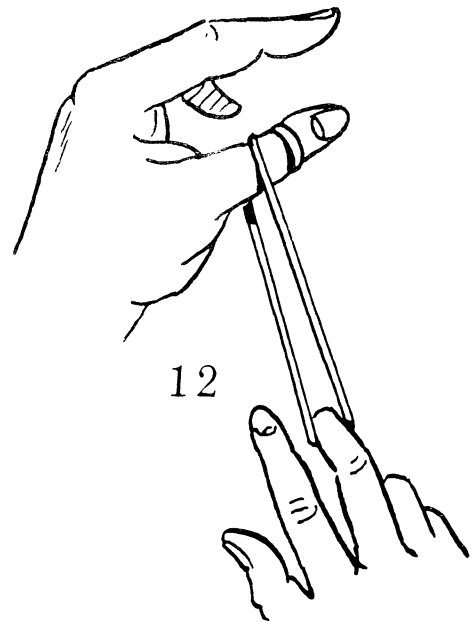
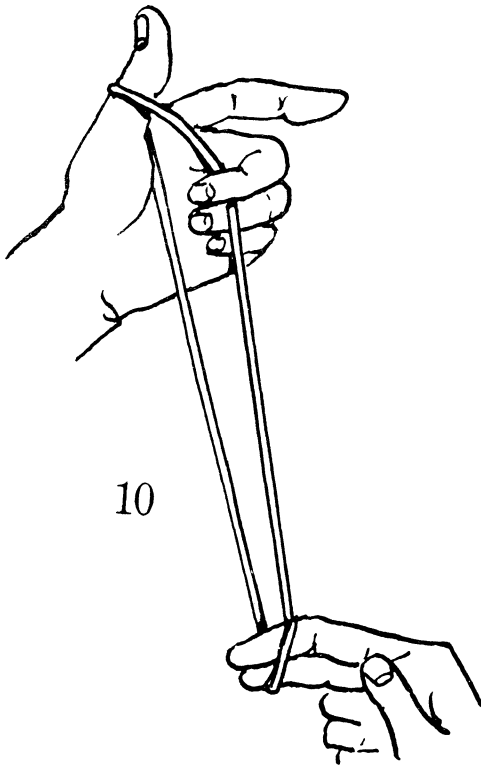
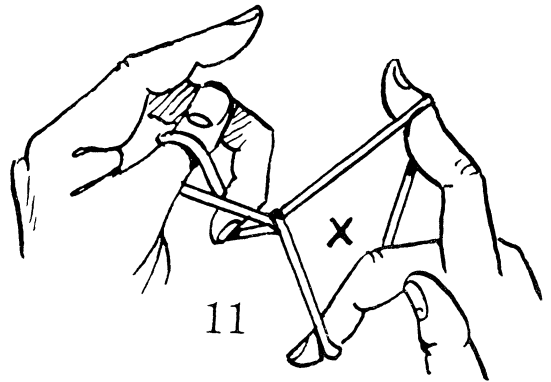
IT'S A SNAP

Jay Rene has kindly contributed this effect for this book.

It is a visible penetration of a rubber band.

You will require an elastic band approximately $3\frac{1}{2}$ " in length and about $\frac{1}{32}$ " in thickness.

Loop elastic band over left thumb as in Fig. 10. Reach over with the middle finger of the left hand, pull down upper strand. Extended right index finger bears its finger nail against the lower strand, and begins to turn palm down. A loop forms as in Fig. 11, insert left thumb at X, Fig. 11. Upper strand is placed below the ring of elastic around left thumb as shown in Fig. 12, permitting removal of the middle finger holding the release, as long as some tension is held by right hand. The left hand fingers can move away to display hand as in Fig. 12. They may take hold of spectators arm or hand, or be pressed against a surface, by releasing the band a penetration can be seen, and band flies through the air.



TORN AND RESTORED ELASTIC

This beautiful effect has been ascribed to several well known magicians including Harry Lorayne and Walter Rollins. It is well described in "Reputation Makers" by Harry Lorayne. Any thin elastic about 3" in length will suffice. Stretch it over your right thumb and forefinger, as in FIG. 13.

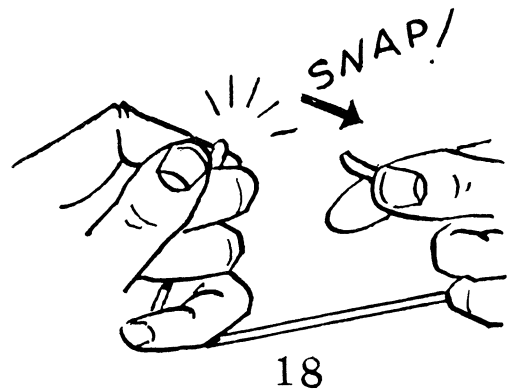
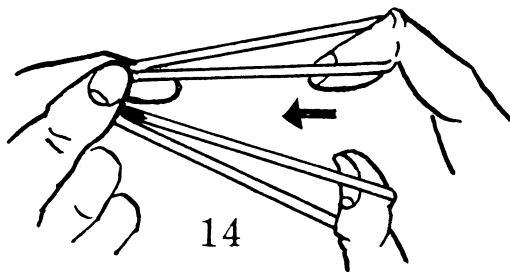
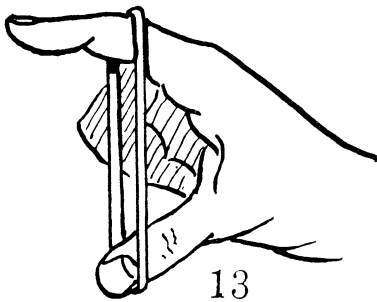
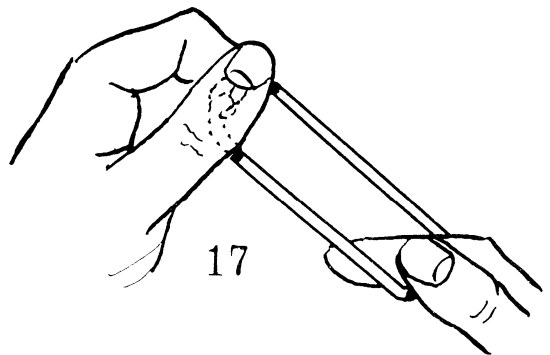
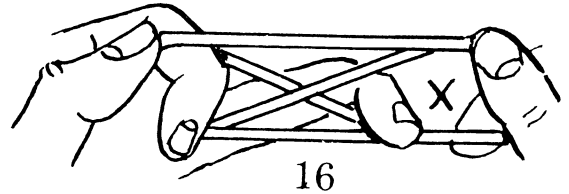
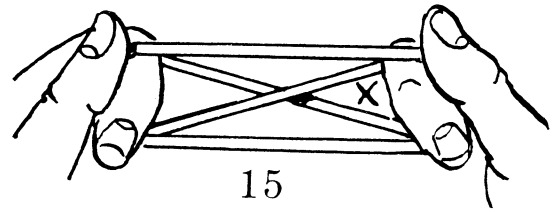
Pull the double band to the left as in FIG. 14 with left index finger and thumb.

A 1/4 outward turn of the right band, so right hand is palm up will cause an X to be formed as in FIG. 15.

Bring the left middle finger up through opening "X" FIG. 16 and hold the interlocked loose ends of the band securely between left thumb and forefinger — FIG. 17 twisting the band several times. Bringing both hands apart, letting go of the bottom end will cause the double band to look like the original single band.

Keeping the band stretched bring the right thumb and index finger close to the left, and pull both hands sharply apart. A snap will be heard. FIG. 18. Act chagrined, say "Well, being a magician, we'll soon fix that! — rubber cadabra" — Stretch the double band tightly between both hands and say "Have you gotta 'nother band? FIG. 19.

Show band fully restored in your left palm. FIG. 20.



THE TWO WAY-STRETCH

An excellent follow up for the trick previously described is the following:

After you patter "Well, being a magician I had no trouble in restoring the torn elastic." You say — "I was only kidding — what I had was *two* rubber bands!" And you proceed to fool 'em again.

Stretch the band around your two index fingers and insert your right thumb *under* the inner strand as in fig. 21. Revolve the right thumb to your left so that the band is crossed around the right thumb tip — see fig. 22.

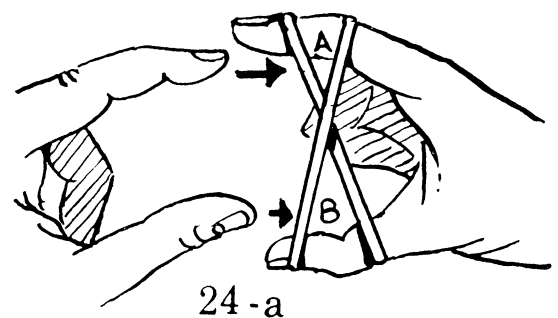
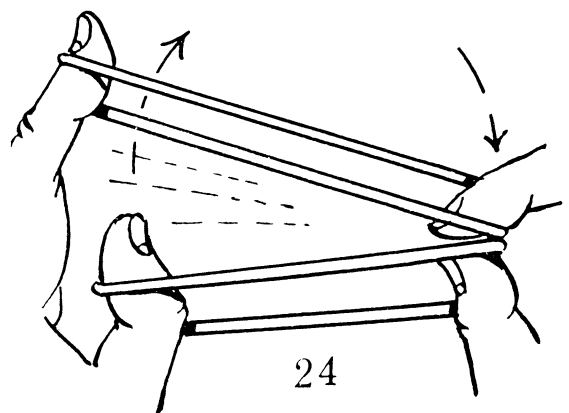
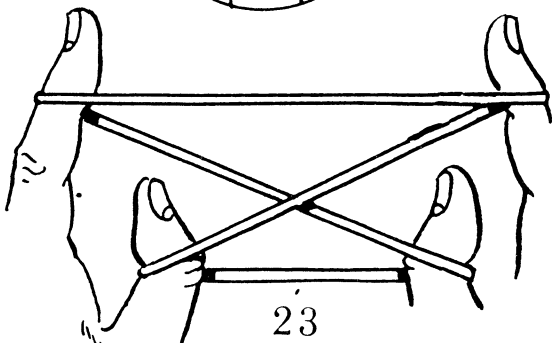
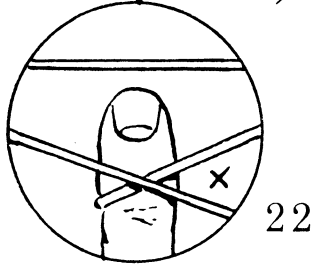
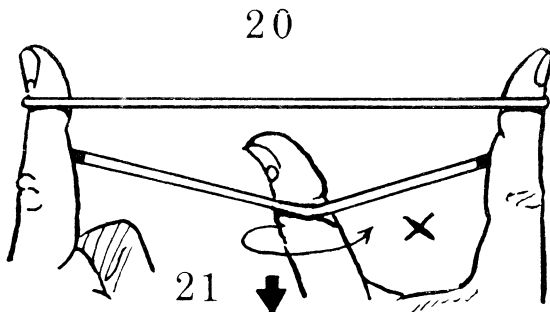
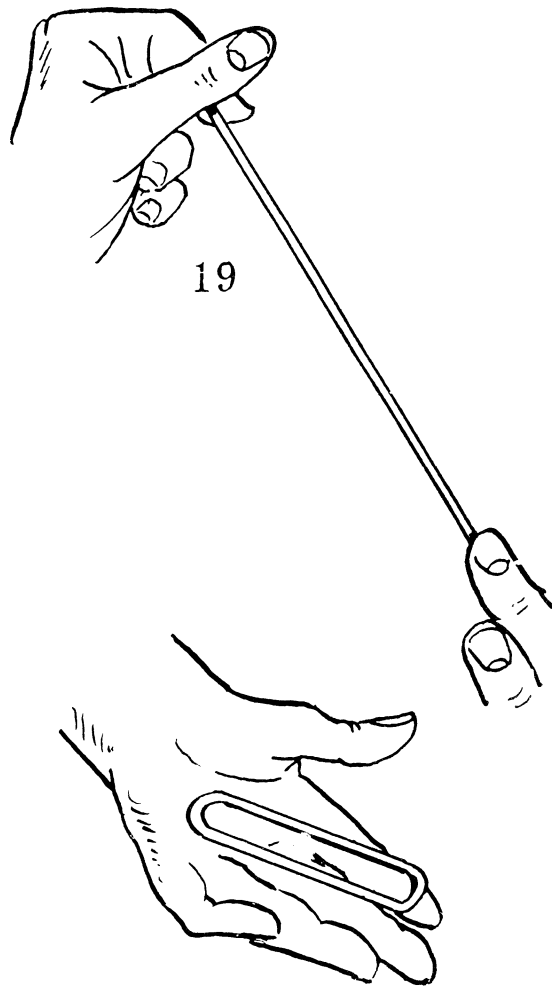
Hook the left thumb tip into opening "X" and pull it to the left — fig. 23.

Alternately pinch thumb and index finger of each hand together and separate the other thumb and forefinger holding band so that it faces your audience. It will appear as if it was two separate bands, Fig. 24.

Then, of course, remove the band from your fingers and display it as it really is — *one* regular elastic bar!! Eugene Lion has shown us a much quicker and easier way to get set for the above effect. Form a figure "8" by holding the elastic stretched around the thumb and index finger of the right hand. See fig. 24A. Place left forefinger and thumb into openings A & B and stretch both bands apart and it will result as in fig. 24. This preparation should be done surreptitiously under the table. Then you can move the band up and down, alternately over thumbs and forefingers, to simulate 2 bands.

This is a gag bit you can play on the "magi" who knows the secret of changing one band to look like Fig. 24.

Holding *two separate* bands as in figure 24 keep moving your thumbs and index fingers, then to the person who says "I know that one" show the 2 separate bands, and hand them to him.



RING-OFF

In this effect you invite a spectator to lend his ring. Then you place a long rubber band (use one about 8" in length) through the ring, place the band about the participant's two up- thumbs or index fingers, his hands being held apart. Performer just lays his left index finger against both parallel strands of the elastic to the left of right Fig. 25.

Pick up the lower strand from the left of the ring with your right hand and loop it around spectator's right thumb, fig. 26.

With your right hand take either strand to the right of the ring and move it to your left and loop it around spectator's right thumb, fig. 27.

Now performer merely removes his left index finger and pulls the ring free from the elastic. Fig. 28.

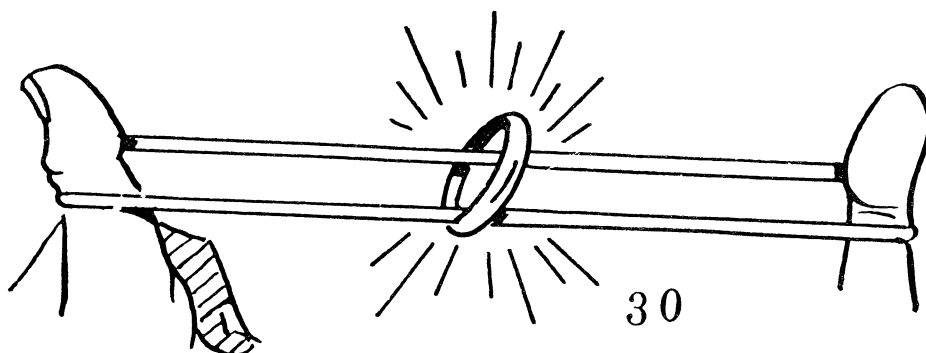
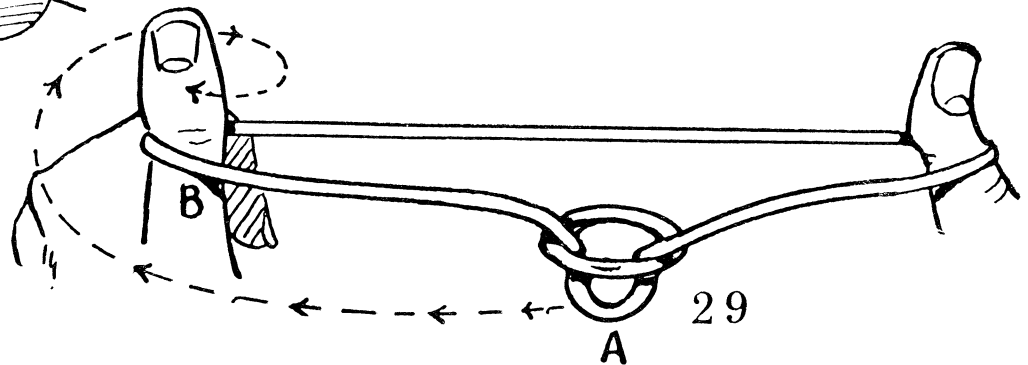
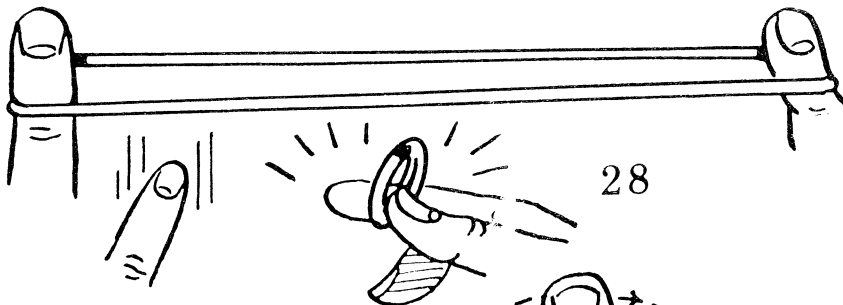
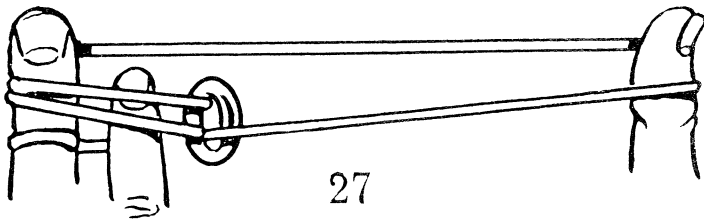
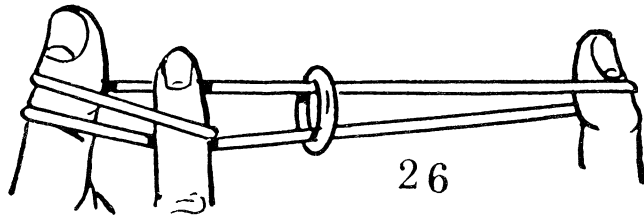
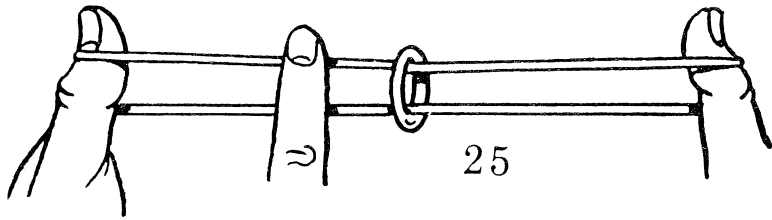
PUT IT ON

Well now you've got the ring off — here's the way you put it back on. This is so simple, quick and direct that it will even fool you when you try it. Stretch the band over both of the spectator's thumbs having him keep his hands well apart as before.

Pull down the lower strand through the ring forming a loop "A" in figure 29.

Bring this loop around his right thumb and at the same time remove the original other loop "B" circling this thumb. It doesn't seem possible but "voila" there's the ring on the rubber band and you can now take your well earned applause.

See figure 30.



BETCHA-CAN'T

This is just a little interlude of fun. Place a rubber band around a spectator's left hand, around the little finger and thumb and over the back of the hand as in Fig. 31. Tighten the top part of the band. Experiment to get the right size band.

Bet him that he can't remove the elastic without using his other hand, or by rubbing it against his body, or by using his mouth or any other outside assistance.

Tell him he must use his left hand alone. It just *can't be done!* Unless he's double jointed or has cheated!

JUMPING BAND

We will first explain the simple jumping band. Use a thin band about $3\frac{1}{2}$ " long. Place it around the middle and index fingers of your hand. Fig. 32. Then bend all four of your fingers into a fist and insert the finger tips in the entire band. Fig. 33. Keep your finger tips pointed down so that the band will not be seen around them. Open the hand, extending your fingers and the band will fly over and around the other two fingers — the ring finger and little finger — figures 34 and 35. Do your preparation in advance.

To repeat the jumping band effect. After the band has jumped from two fingers of the hand to the other two, just press thumb of the same hand upwards along the palm and under the loop spanning the palm.

Stretch out thumb and place all finger tips into the band. Remove thumb, open fist, band will jump back to its original position.

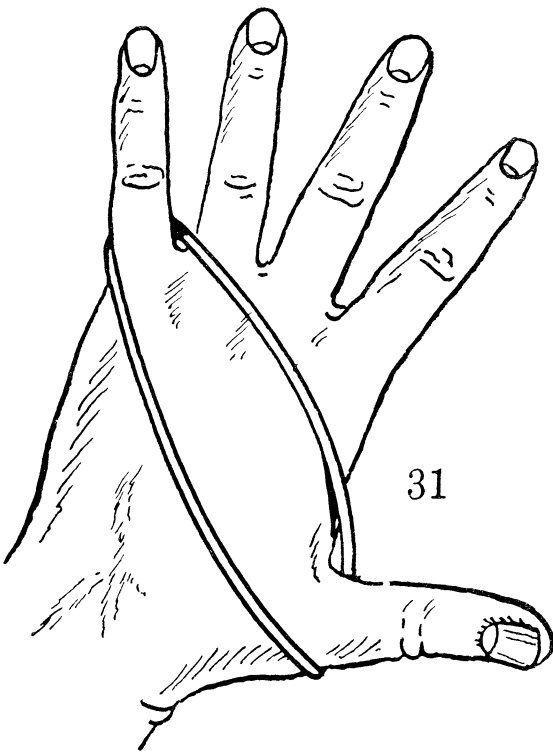
THE EXCHANGE JUMP

Proceed as you did with the simple jumping band, but this effort will require *two* bands.

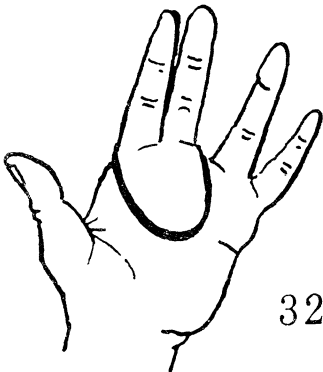
They should be contrasting colors. One is placed around the index and middle fingers and the finger tips placed within the balance of the band, as explained before.

The other band is wrapped around the little and ring fingers and is also placed around the finger tips. Fig. 36.

The hand is closed into a fist. Fig. 37. Now, when you open your hand the two bands *exchange places*. Fig. 38. Hold fist down when making jump.



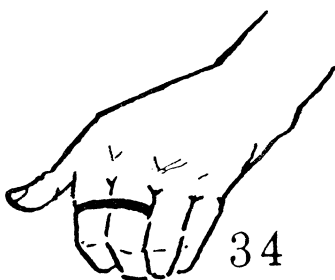
31



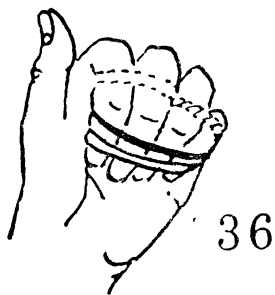
32



33



34



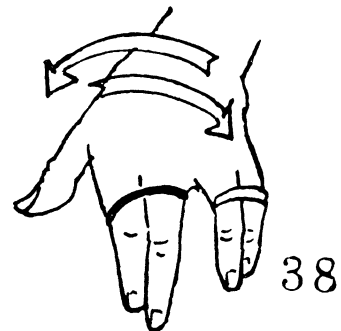
36



35



37



38

FOR THE SKEPTICS

And now to cap the climax! You use *three* rubber bands. Arrange 2 contrasting colored bands as just explained above for the "Exchange jump" and in addition take one of a different color than the other two and intertwine it at the finger tips, Figs. 39 and 40. Then say "I've locked them in. Let's see if they can jump and exchange places now."

Proceed as before and they will swap positions even though they are apparently locked securely in. Fig. 41.

PENETRATING BANDS

The effect is that performer stretches two rubber bands over the index finger and thumb of each hand. He places one band behind the other so that they are at right angles to each other, and both are still held by forefingers and thumbs.

Immediately one band seemingly penetrates the other!

For this effect we like to use two contrasting colored bands about 3" in length.

Stretch the two bands about index finger and thumb of each hand Fig. 42.

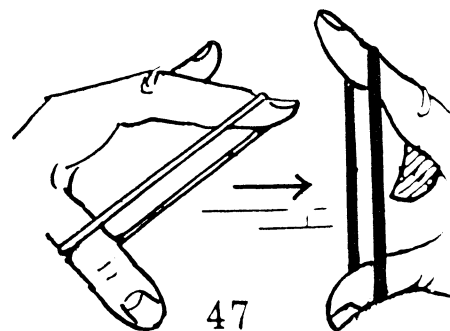
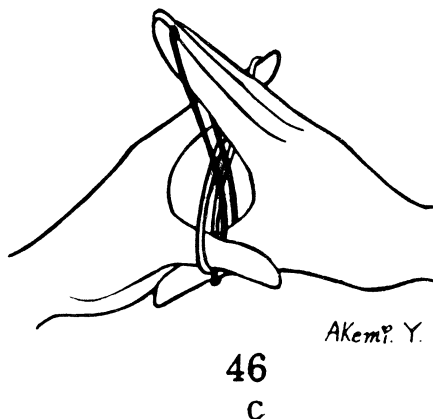
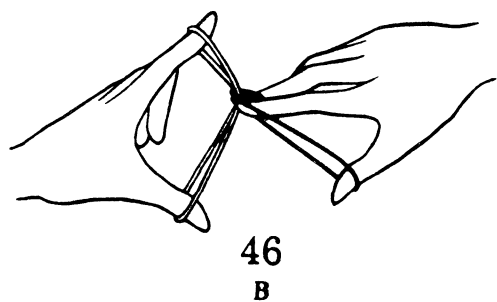
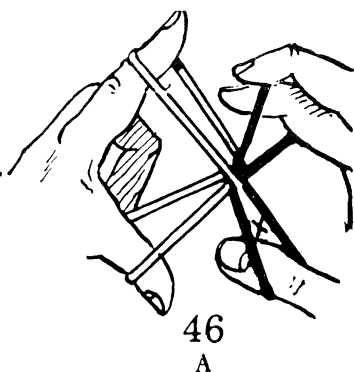
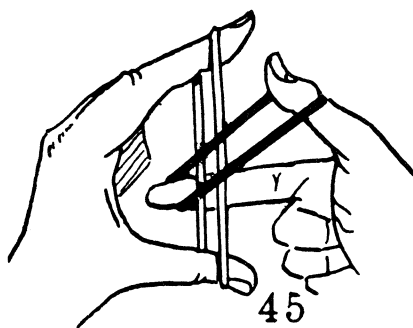
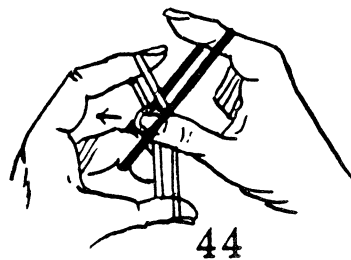
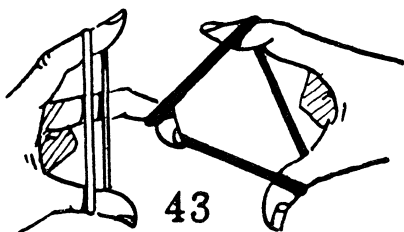
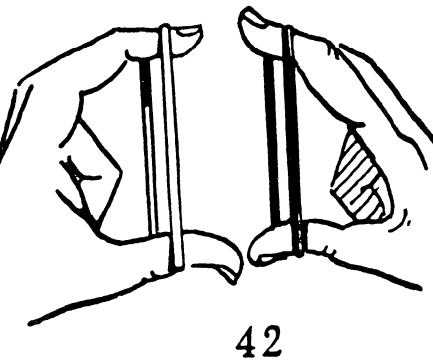
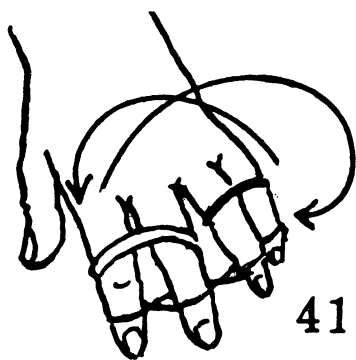
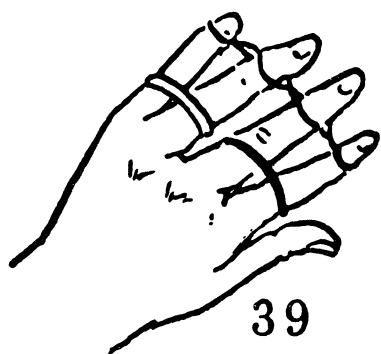
With the middle finger of the left hand hook the upper strand of the right hand band in a triangular form — Fig. 43.

Withdraw right thumb and place the right thumb tip into the fork of left thumb and index finger back into its original band and withdraw left middle finger — fig. 44.

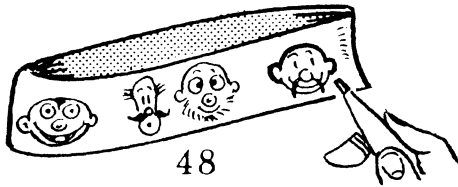
This will position the two bands, ready for the penetration — see Fig. 45. A simple way to prepare the bands would be to place one band on left index finger and thumb and hang the second band on right thumb tip, and lower it behind the first band, then insert right index finger into bottom of right band.

Place right middle finger tip on top of right index finger in a "piggy back" position — Fig. 46. Point both thumbs upward. Bring right index finger and middle finger up and insert right forefinger into loop X, release right middle finger and immediately go down on outside of right band with right index finger.

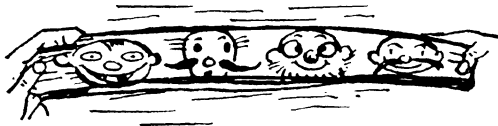
Notice in Fig. 46B rubber band in the right hand stretches out so that the right first finger is inserted between the rubber band. Fig. 46C shows the release. The rubber bands are placed against each other, apparently still trapped within each other. (This is a perfect illusion.) Keep the two bands crossed. Rub them up and down against each other and separate the bands as shown in Fig. 47.



FOR THE KIDS



48



49

This little novelty requires some preparation. Use a wide rubber band, preferably white. With black or colored ink, draw some faces on it. As you stretch the rubber band the eyes will open, the mouth will widen and the figure can be made to have a funny or grotesque caricature. This can also be done with a piece of rubber from a balloon or strip of latex. The diagrams figures No. 48 and 49 illustrate the effect.

ONE HANDED SILK VANISH

EFFECT: Performer holds a small silk handkerchief, draped from his left hand. He holds a paper bag in his right hand.

Magician then inserts his left hand into the bag. He withdraws his left hand from the bag, fingers outspread. The bag is torn to pieces. The silk has disappeared.

A second bag, previously shown empty now is seen to contain the hank.

HOW TO DO IT: For this effect you will require two identical silk handkerchiefs. They should be of the sheerest material, an outstanding color, such as red, and only about 8" to 10" square.

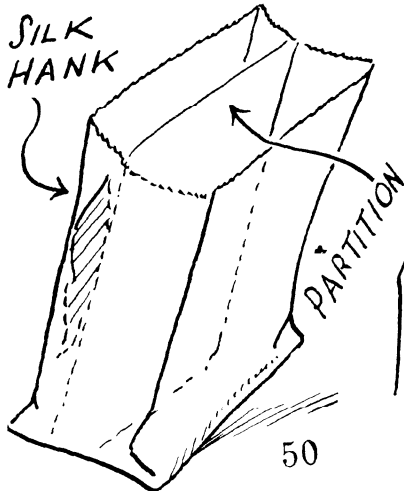
One of the bags is double. It can be shown as empty, but one silk is hidden between the two inside parts of this bag — see Fig. 50.

You also need a thin flesh colored elastic band about 3 1/2" long. The rubber band is stretched around the left thumb and left little finger — across the palm and twisted clockwise about 30 or 40 times by hooking the upper strand of loop with the right middle finger and grasping the upper strand with right thumb and forefinger. See illustration 51. Then insert a corner of the silk into the center loop and pull it through so that the hank droops from your left hand held between left thumb and index finger. Fig. 52.

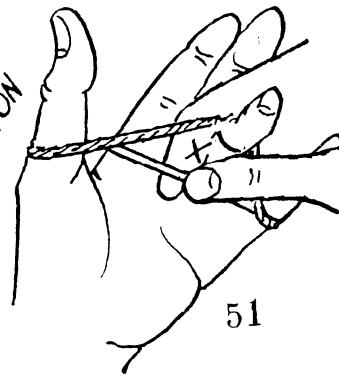
Holding the unprepared bag with your right hand — introduce your left hand into the bag, and just stretch your hand open when it is in the bag. You can shake your hand up and down when it is within the bag — and with the left finger tips help roll the silk up into a snug ball hidden in the left palm.

Withdraw left hand, back of hand to audience, fingers spread, Fig. 53.

Figure 54 shows performers view — then it takes a little showmanship as you rip up the first bag and reach into the double bag removing the hidden handkerchief and releasing the rolled up silk by just placing the left middle finger behind and under the rolled up hank and pushing downward.



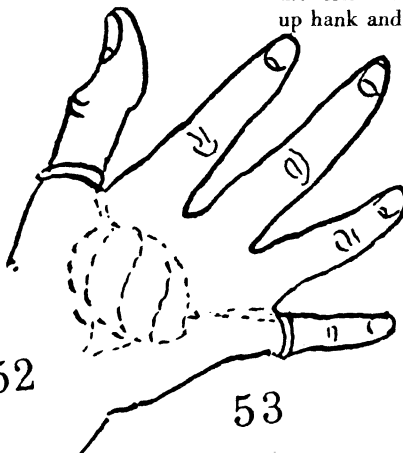
50



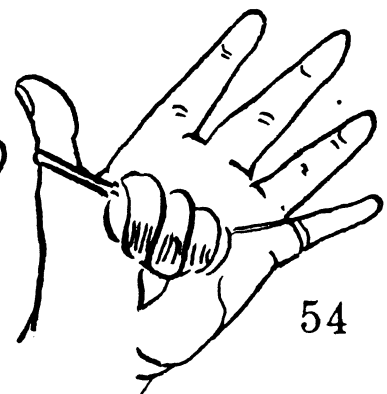
51



52



53



54

LOOP THE LOOP

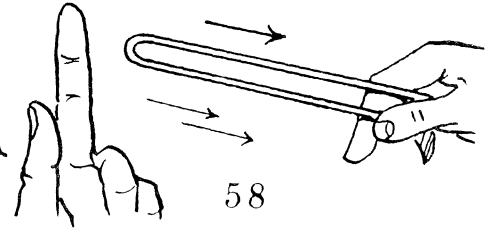
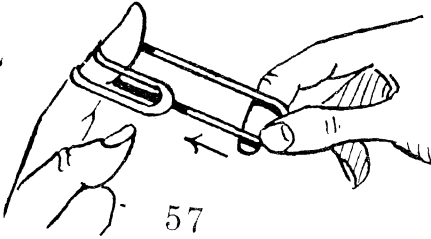
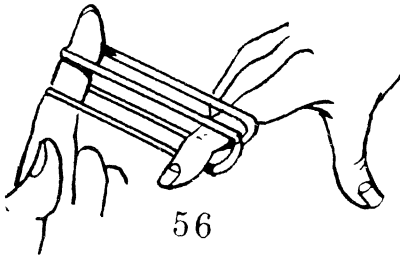
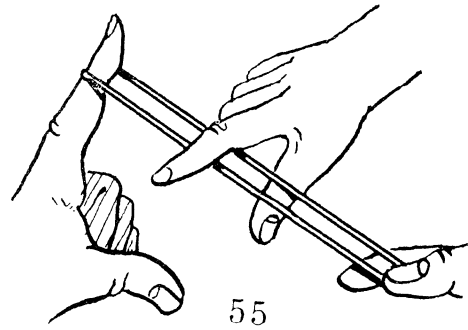
For this trick you will need a long elastic -- about 7 inches long.

Loop it over spectator's finger and place your index finger flat over the center of the stretched rubber band Fig. 55.

Doubling back you make another loop over your participant's forefinger Fig. 56.

By just releasing one strand as in Fig. 57 you will be able to pull the entire elastic free from his finger. See Fig. 58.

This trick must be done in a rapid fashion to make it effective.



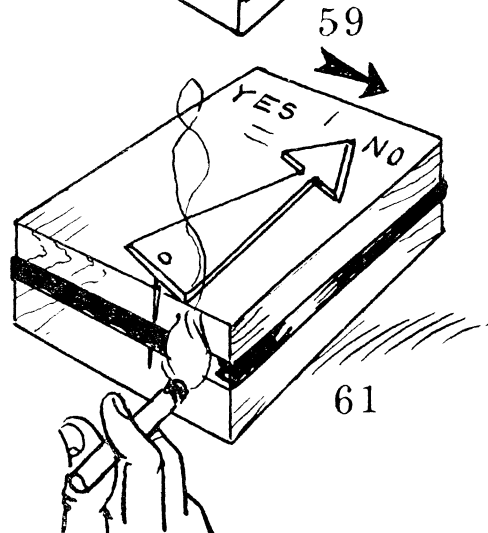
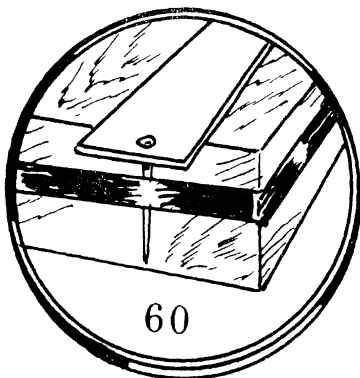
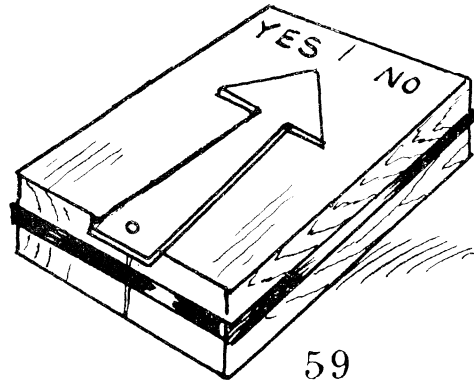
SPIRIT ARROW

This trick is based on the fact that rubber *contracts* when heated.

You have a thick rubber band looped snugly around a flat box. A light card board arrow with a pin in the end is placed on the box -- Fig. 59, and the pin slipped under the rubber band -- Fig. 60. The top of the box has the words *yes* and *no* on either side, so that the arrow points at them when it rotates.

During the act you are smoking a cigarette -- This is the *Modus Operandi*. When the cigarette heats the rubber band, the heat causes it to contract: This starts the pin revolving, which moves the arrow to point in the direction you want. Fig. 61.

Of course, you have to work the act with the right patter and presentation to make it effective. Instead of the words *Yes* and *No* -- you can use *Good* and *Evil* or *Alive* and *Dead*, etc.



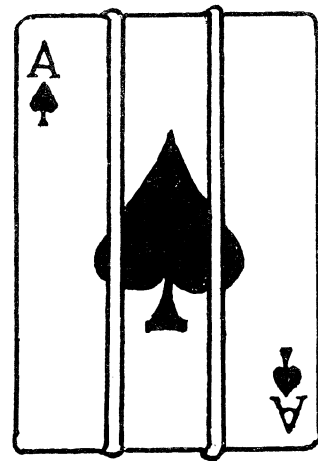
SNAP

In this quick effect you hold up a card with two rubber bands around it, snap your fingers, and immediately show that the rubber bands have penetrated that card and are now encircling the card under it.

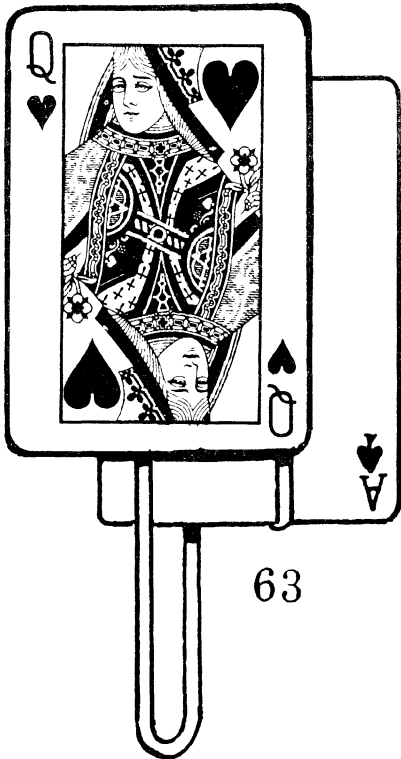
All you need are two different cards and two rubber bands. The preparation is simple. Let us say the rubber bands are to vanish from a Queen and reappear on the Ace. Put them around the Ace lengthwise — Fig. 62 — Place the Queen on top.

Now hold one of the rubber bands by the bottom, pull it down a few inches — Fig. 63, then pull it up and over the top of the Queen — Fig. 64. Hold it there with your index finger — Fig. 65. It now looks like there are *two* rubber bands around the Queen. Squeeze the sides of the cards a bit so that they don't buckle under the pressure of the rubber bands.

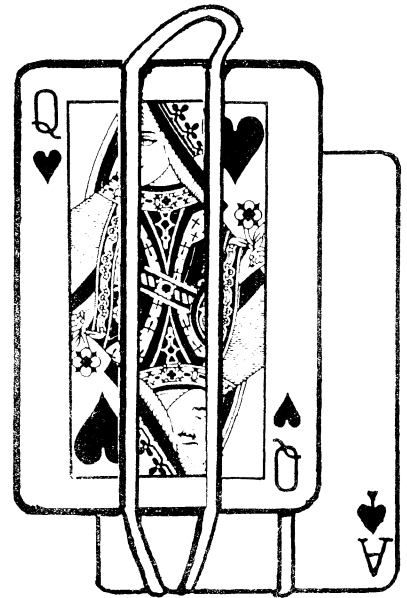
To present, hold up the prepared cards. Ask the spectator to name the card with the rubber bands on it. When he says it's the Queen, release the rubber band, and Snap! — you hand him the cards with the rubber bands around the Ace.



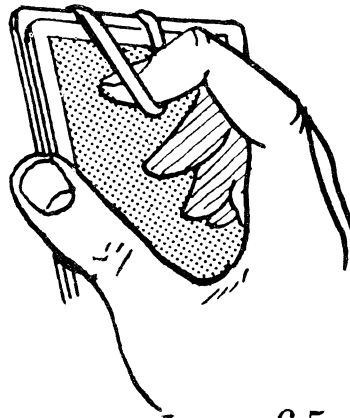
62



63



64



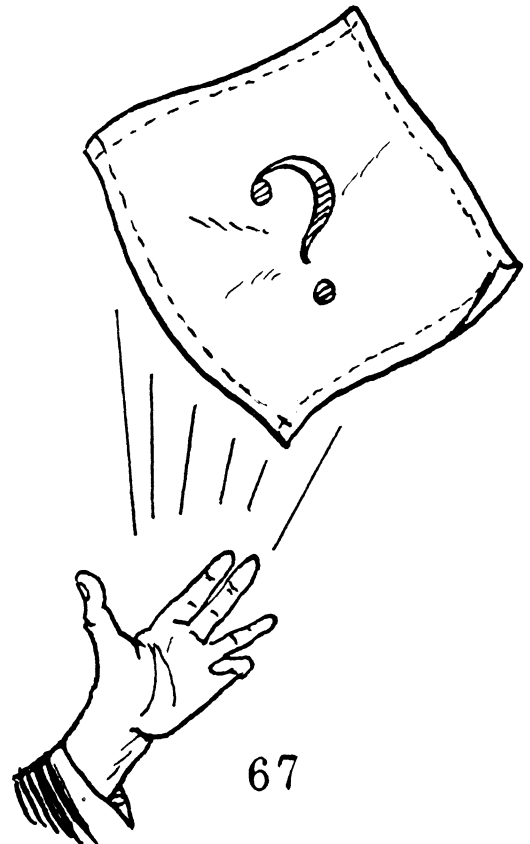
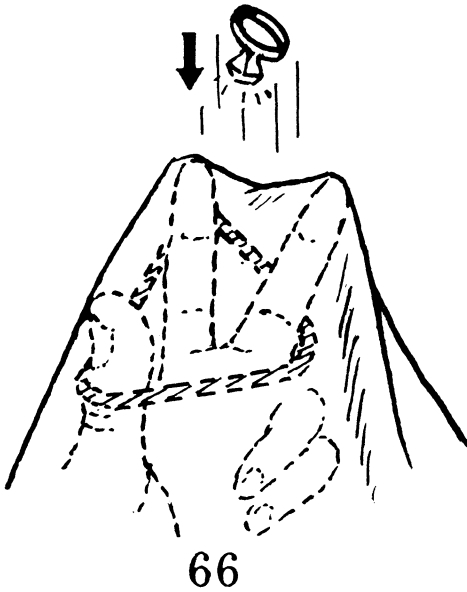
65

TO MAKE ANYTHING DISAPPEAR WITH A RUBBER BAND

Material needed — A handkerchief, a small rubber band, a small object.

EFFECT — When the small object is dropped in the handkerchief it appears as if it has disappeared — yet when it is dropped, it is there — and it is then removed and shown to the audience that it is still present.

THE SECRET METHOD — a) Take a small rubber band and place it on the thumb, index finger and middle finger. b) Then start the trick by having someone put the handkerchief over your hand. c) Let him drop the object into your hand. It is really dropping into the part where the rubber band is and a compartment is formed in which the ring is held securely — Fig. 66. When the handkerchief is shown it appears as if the ring has disappeared — Fig. 67. Drop the handkerchief to show the ring has returned and remove it from the compartment. The audience will never realize what occurred if it is done with smooth quick motions.



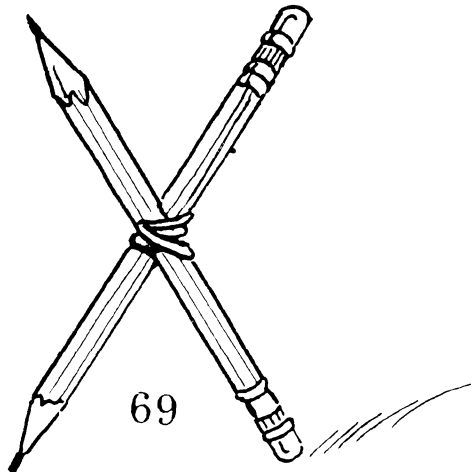
THE DANCING PENCILS

This is a stunt rather than an effect, but children find it very amusing.

Take two pencils that are the same length and encircle them snugly with a thick rubber band — Fig. 68.

Now twist the pencils in opposite directions, winding up the rubber bands as strongly as you can — Fig. 69.

Hold the pencils a few inches above the floor and release them. Then watch them dance! Fig. 70.



SNAP BACK

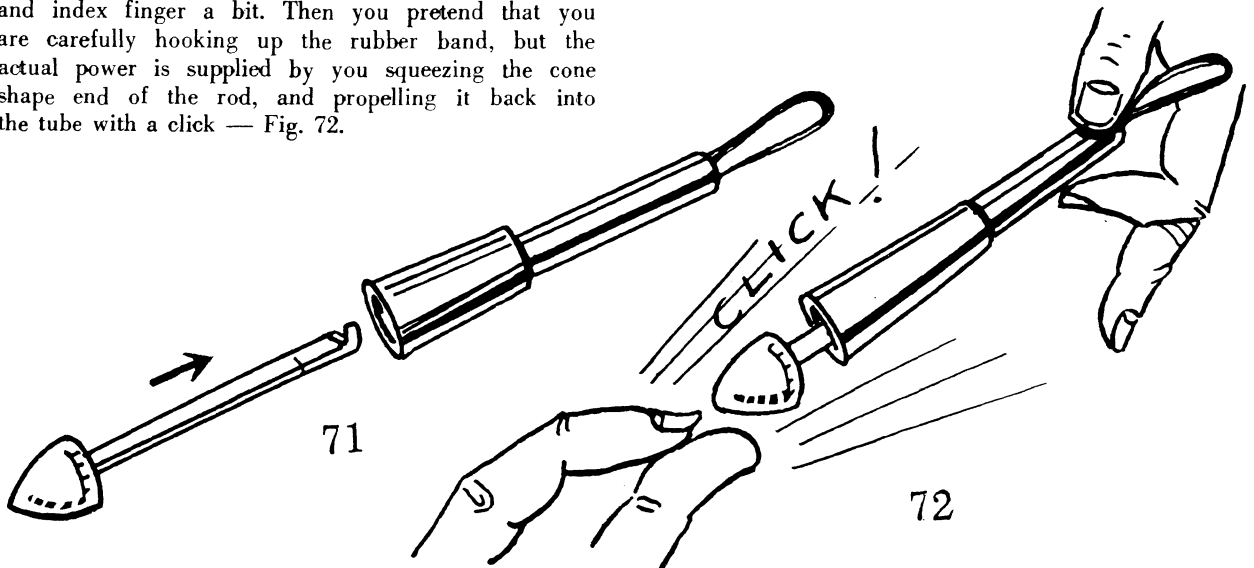
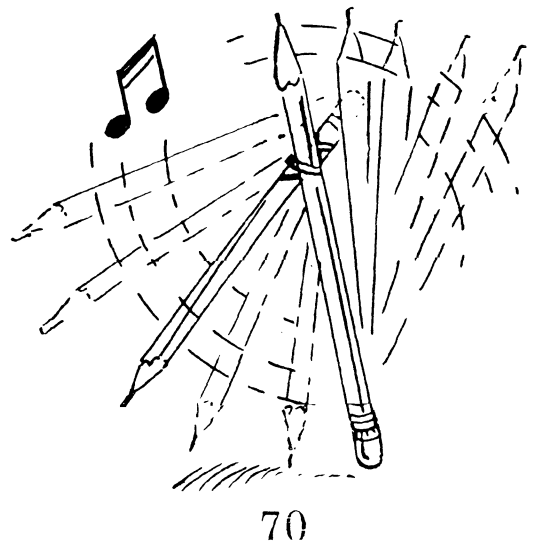
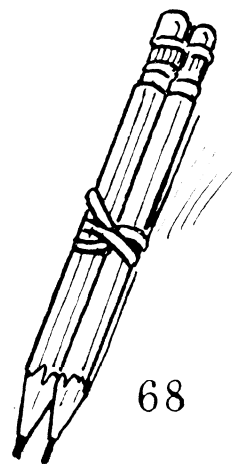
Here's another stunt that uses a rubber band. It has been well publicized as "The trick that fooled Jack Benny."

The apparatus consists of a rubber band, a tube, and a thin rod with a hook on the end — Fig. 71. You show your victim how it's done by hooking up the rod to the rubber band through the tube, and pulling it back. When you release it the rod snaps back.

However, no matter how hard the spectator tries he cannot engage the rubber band and snap it.

The secret is a master piece of misdirection. The rubber band doesn't function at all except to throw the spectator off the right track.

Before doing the trick, you moisten your thumb and index finger a bit. Then you pretend that you are carefully hooking up the rubber band, but the actual power is supplied by you squeezing the cone shape end of the rod, and propelling it back into the tube with a click — Fig. 72.



COMEDY JUMPING HAT

The hat jumping trick dates back to the old parlor amusements and later to the side show and circus.

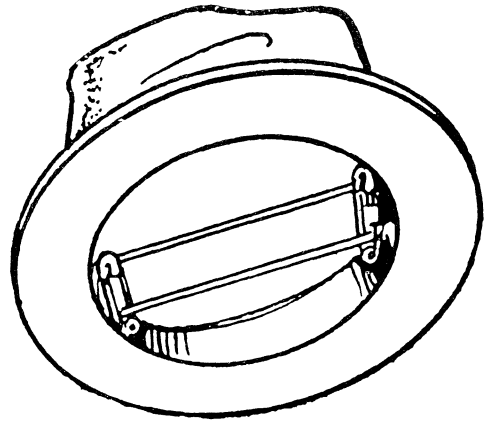
The entertainer would make his hat pop up as a repeat gag.

Use a straw hat, derby or other stiff hat. Affix two safety pins to the lower inside part of the long end of your hat (one to the front and one to the rear). Put a rubber band thru the safety pins as shown in figure 73. Adjust so there is tension on the bands when you put the hat on your head.

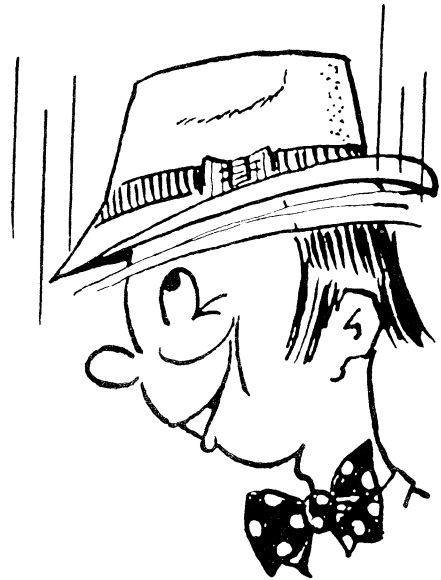
Bring the front of the hat on the temple of your brow so that it is held down by the pressure of the flesh of your forehead.

When you wrinkle or relax your eyebrow, or squint, the hat is released from your forehead and the pressure of the band on your head makes the hat jump up. (fig. 74). You can immediately tighten it again and use it as a repeat gag throughout your act. If you adjust the tension on the rubber band your hat should jump visibly higher.

If you do this in a home and you have a stiff derby or straw hat you can stand with your back against the wall with the hat pressed against the wall and by applying a little pressure as you raise your head, the hat will rise in front as you seemingly blow on your fingertips.



73



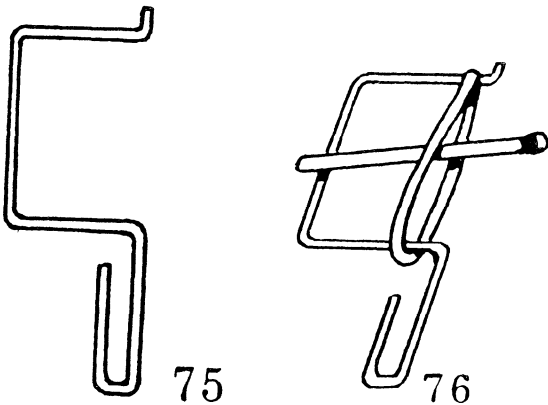
74

QUICKER THAN THE EYE

This startling optical illusion is made by bending a paper clip into the shape shown in Fig. 75 and slipping a small rubber band over it. Now cut off the head of a wooden match, and slip the match through the center of the band (Fig. 76). Rotate the match (Fig. 77) until the band is tightly wound.

Hold the clip in your left hand, as pictured in Fig. 78. Place the tip of your right finger on end A of the match, as shown, and rotate the match until end B rests under the wire. Let end A slip off your finger. With a loud snap, the match will seem to pass suddenly through the wire!

What really happens is this: The twisted band causes the match to spring back to its former position but so fast that no one is able to see it!



75

76

See Next Page

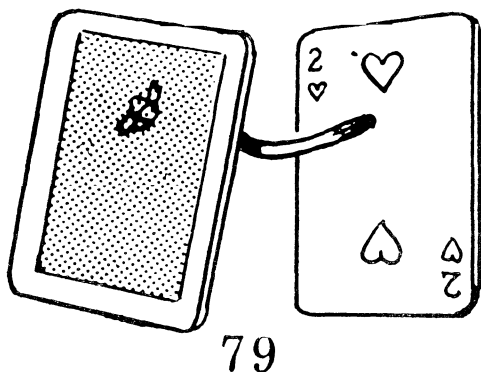
THE RISING CARD

In this effect a selected card is placed into the deck of cards. The selected card is seen to gradually rise from the deck.

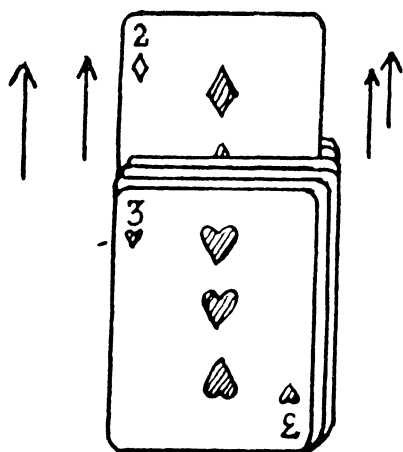
Break a rubberband forming a single strand. Attach this at the top between two cards. The best way is to thread them to a hole in each card and place a knot at each end Figure 79. Place these prepared cards in the middle of the deck. Force a card and then replace it in between this gimmick Figure 80. Holding the deck tightly you release the pressure on the deck and the card will magically rise.

This effect may be accomplished with unprepared cards. As your spectator selects one card and notes it the performer turns aside and encircles the entire deck with a rubber band, vertically.

Chosen card is forced flush into the center of the deck, pushing down the elastic band which is masked by the thumb and fingers of the performers hand. As the thumb releases its pressure gradually on the deck, the card will slowly raise from the deck. The card can be made to jump out of the deck by releasing the thumb quickly.

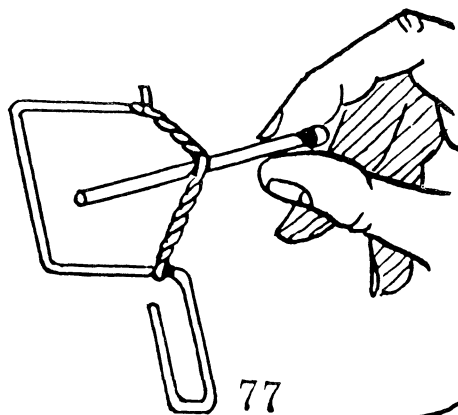


79

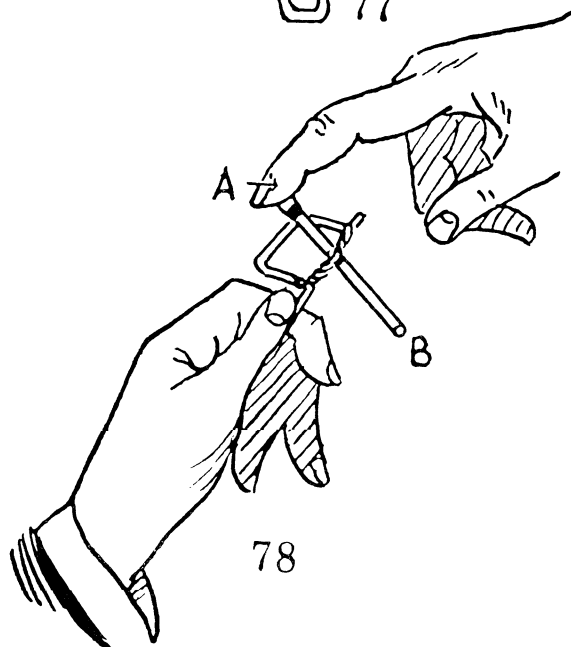


80

See Next Page



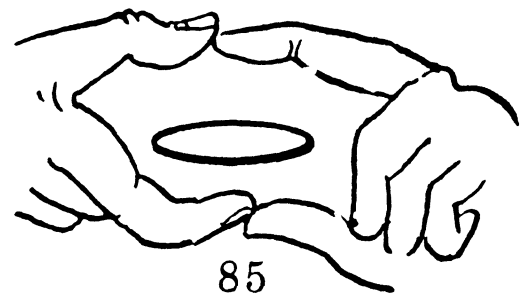
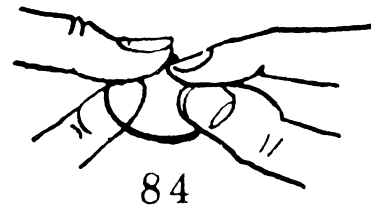
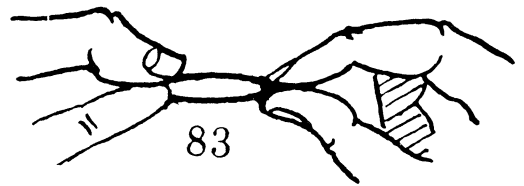
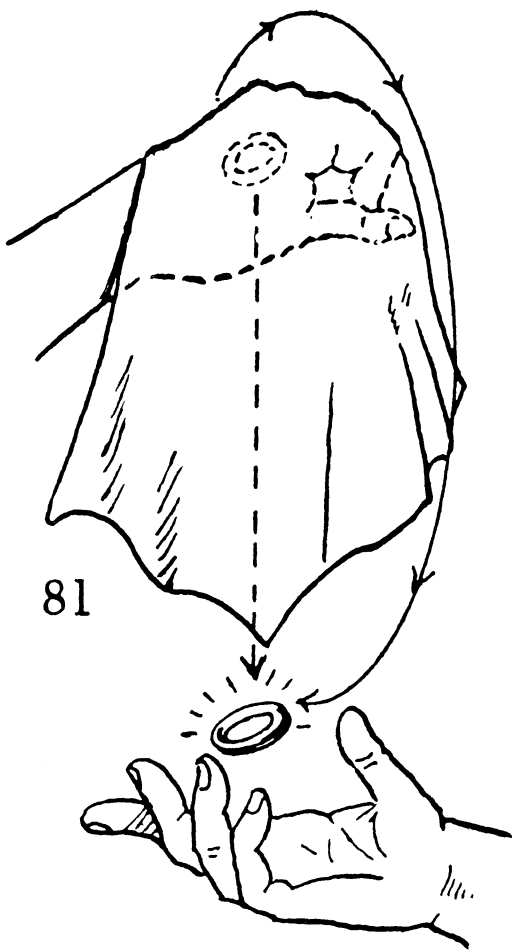
77



78

DISAPPEARANCE OF RING OR OTHER OBJECT UNDER HANK

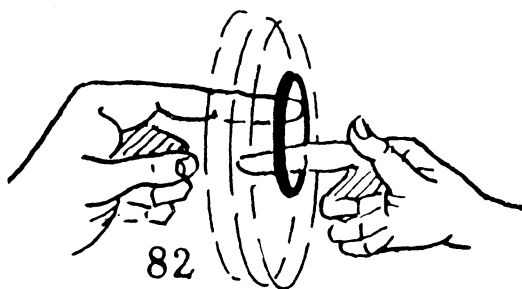
To make a smaller object like a ring or a coin disappear. Take a ring from someone in the audience and place it in your left hand. Tell your spectator to cover it with a handkerchief over your left hand. Your right hand should direct the action (this is important). Turn over the left hand underneath the handkerchief with the palm still closed over the ring face down. Tell the spectator to put the rubberband around the left hand still holding the ring. At this point you indicate with the right hand and gesture with a circle around the handkerchief, showing the person how to put the rubberband around the left hand embracing the left hand covered by the handkerchief holding the ring. As your right hand comes to the bottom of the handkerchief you open your left hand which is face down and drop the ring into the right hand completing the circle figure 81. You bring your right hand unnoticed to the side of your body. After the rubberband has been placed by the spectator on the left hand covering the handkerchief and hand which is supposed to contain the ring you extend both arms to the side far apart and with some magical action or gesture you now have them take off the handkerchief and they will find that the ring has magically transferred from the left hand to the right.



ALADDIN'S RING

EFFECT: A ring made out of ordinary rubber band and turned around the performer's forefingers, both thumbs and forefingers of the performer's hands are put together, and the ring is made to fall in a mysterious manner Figure 82.

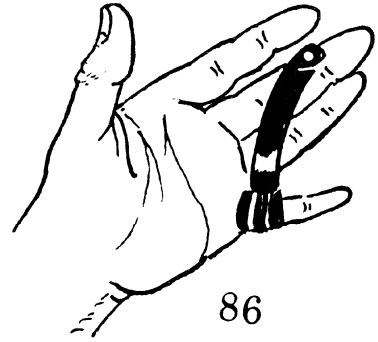
EXPLANATION: After the rubber band is turned around, the performer places his thumbs and forefingers in the position as shown in Figure 83. It is quite a simple matter for the band to fall when the conjuror opens his fingers but not separating them. See Figures 84 and 85.



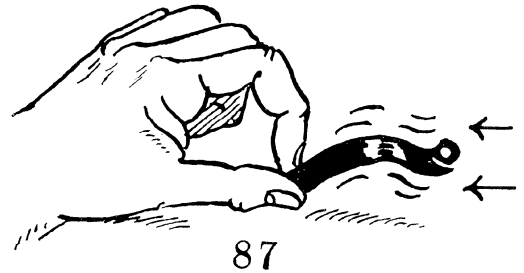
OWI GOOWI THE WORM

Use a large thick dark rubberband cut in half to a single strand. Ask the child if they like to go fishing and if they have any worms. Tell them you have a special worm you would like to show them. You place part of the rubberband on the back of your hand and it will crawl and disappear like a worm.

THE METHOD: Wrap about one quarter of the rubberband around the bottom of your little finger as in Figure 86. Pull the rest of the rubberband taut. Grasp the lower part of the rubberband between the thumb and index finger while it is still taut. As you place the rubberband on the back of the hand gradually relax the grip between the thumb and index finger as in Figure 87. The rubberband will crawl back into your closed hand while it is held with the fingers down. This effect can be made more exciting by painting an eye and mouth on the thick rubberband with white ink.



86



87

ELASTIC-SCAPE U. F. ("GEN") GRANT

That prolific inventor and dealer in things magical came up with this one — It is to be found in his "The encyclopedia of U. F. GRANT MAGIC."

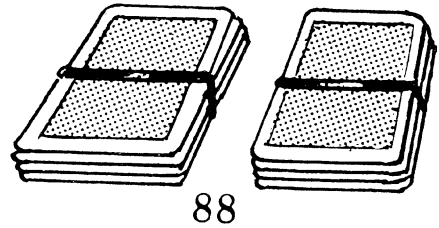
The effect is that a spectator thoroughly shuffles the deck and cuts it into two halves. He gives you either half. Performer turns his back, while spectator removes any card from his half and after remembering it places it face down on the table.

Each half is encircled with a rubber band. The two halves, thus banded are placed together and the chosen card is placed between both halves of the deck. On opening the deck, the chosen card is seen to have vanished.

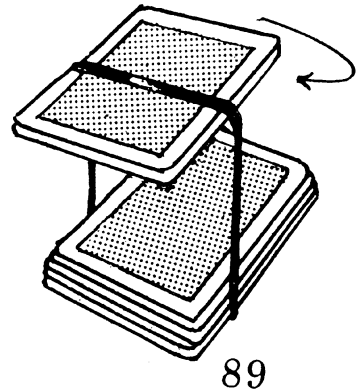
Performer again closes the two packs together and tosses them on the table. The selected card jumps right out of the deck.

For this effect you will need two rubber bands just long enough to fit around each half of the deck across their widths, snugly.

Spectator shuffles the deck and cuts it into two equal packets. He encircles each half with a rubber band Figure 88 and gives either half to the performer. He then withdraws one card from his packet and places it face down on the table. In the meantime the performer turns his back and lifts three or four cards from his half as in Figure 89. The magician then twists his top smaller packet so that an x is formed as in Figure 90 and then places the two portions of the packet together lining up the rubber band on the sides and holding his thumb over the edge.

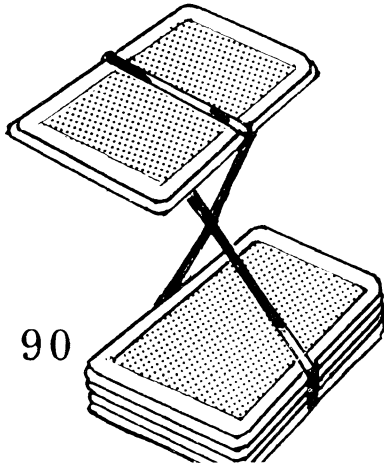


88



89

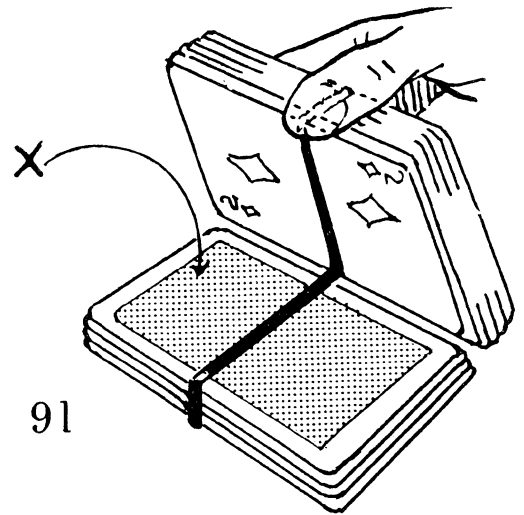
Have the spectator place his banded packet on top of yours. You then inquire if he remembers his card. Open the deck book wise but raise up the spectator's packet and the three or four cards which are on top of your packet Figure 91. Place selected card at point x Figure 91. Apparently his selected card has vanished. Close the deck and throw it on the table. The two halves of the deck will revolve and the chosen card will be propelled from the deck Figure 92.



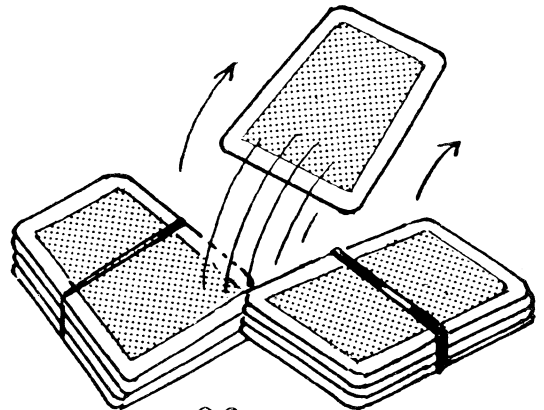
90

THUMB PENETRATION

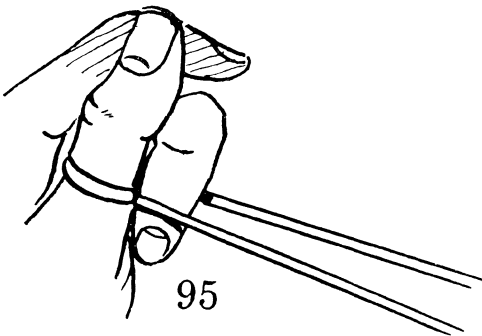
Loop the rubber band around your left thumb and stretch it away from you Figure 93. Now twist it once Figure 94. Here comes the tricky part. Press the rubber band against your thumb using your left middle finger so that the twist stays in Figure 95. Now twist the rubber band in the opposite direction so that one twist cancels the other, Figure 96. Now pull the looped end towards you over the top of your thumb Figure 97. It apparently looks like the rubber band is tied on but when you release your middle finger the rubber band automatically penetrates your thumb Figure 98. This is equally effective using a pencil instead of your thumb.



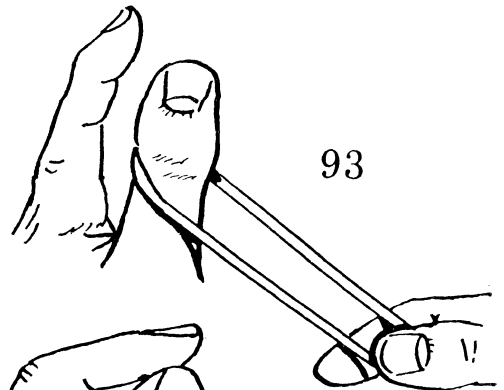
91



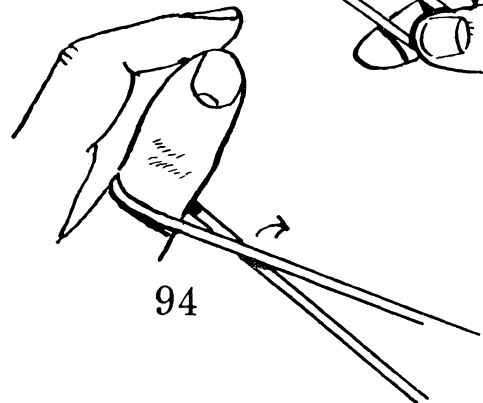
92



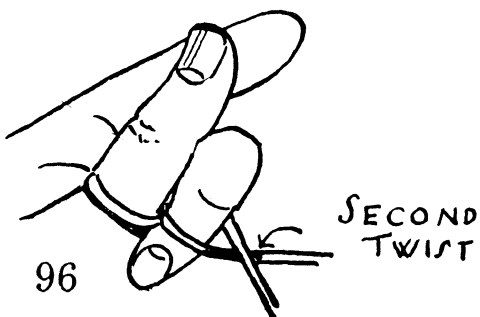
95



93



94



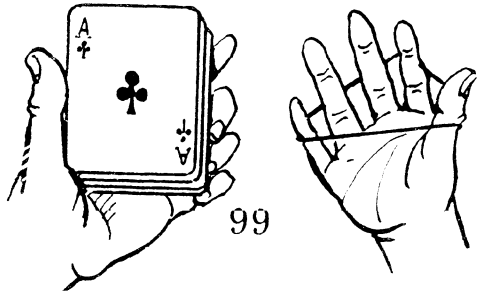
96

SECOND
TWIST

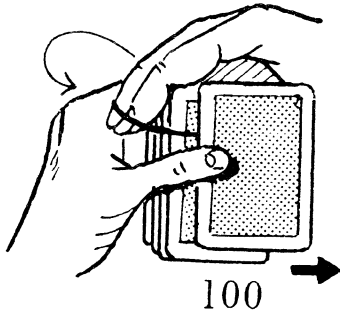
THE DECK THAT CUTS ITSELF
 — AL BAKER

We are indebted to the late Al Baker for this beautiful effect.

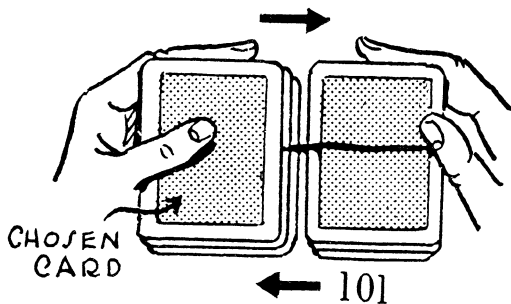
A card is selected by spectator and brought to top of deck by pass or Hindu Shuffle. The deck of cards is held in the left hand, facing your audience. A rubber band is slipped over the right finger. Fig. 99 (audience view). Under cover of the right hand slide top (selected) card to the right. As the right hand masks it you can easily encircle the deck along the width with a rubber band *except for* the top card which is left free above the elastic, Fig. 100. With your left thumb divide the deck in half along its left long edge. Open the deck bookwise with the left thumb and revolve the lower half, around right long edge, to back of deck squaring it up over chosen card, Fig. 101. Place this deck on table holding it securely with your right index finger. Release this finger and the card will shoot right out of the deck, Fig. 102.



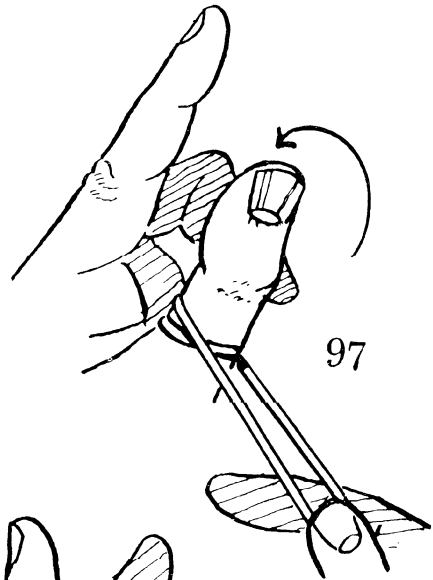
99



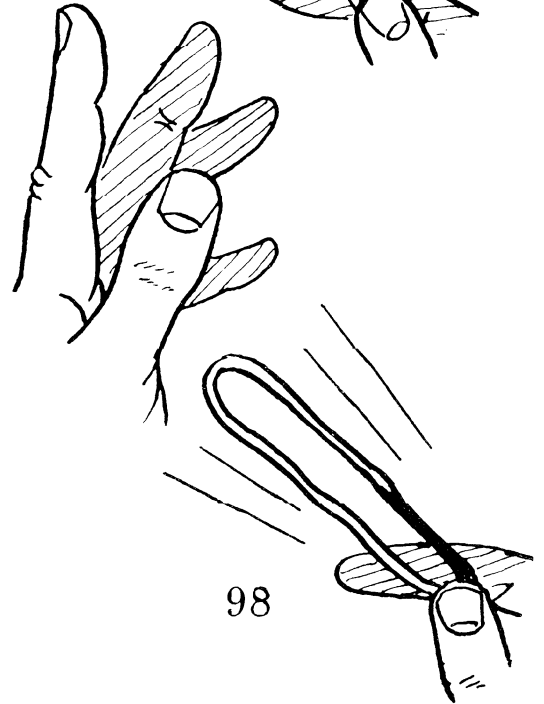
100



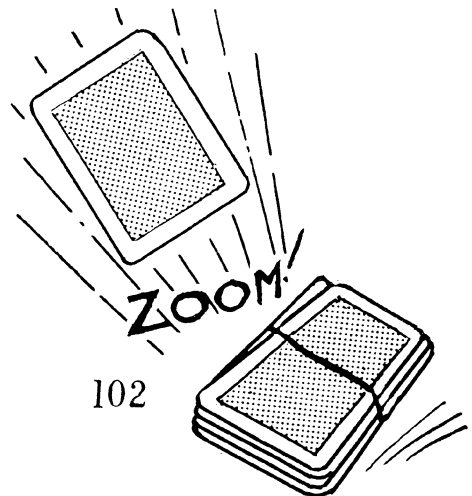
101



97



98



102

THE HERRING BONE DESIGN

For this effect you will need a long flexible elastic band, approximately 6 to 8 inches in length. Stretch it over the backs of each hand at the finger tips, as in figure 103.

Interlock all fingers, alternately hooking both strands with the finger tips. See Fig. 104.

Pull your hands apart in the directions of the arrows in figure 105, and you'll get a weird, herring bone skeleton effect as in Fig. 105.

CRISS-CROSS

This is a very intriguing card trick.

A card is selected and placed into the deck by spectator.

Then the entire deck is apparently criss-crossed with an elastic band. Performer throws pack of cards on floor or table still securely bound with the crossed rubber band and the selected card is retained, free from the deck in performer's hand.

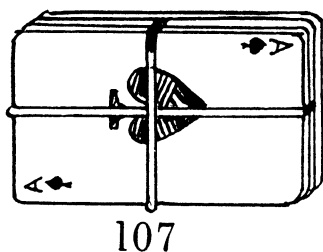
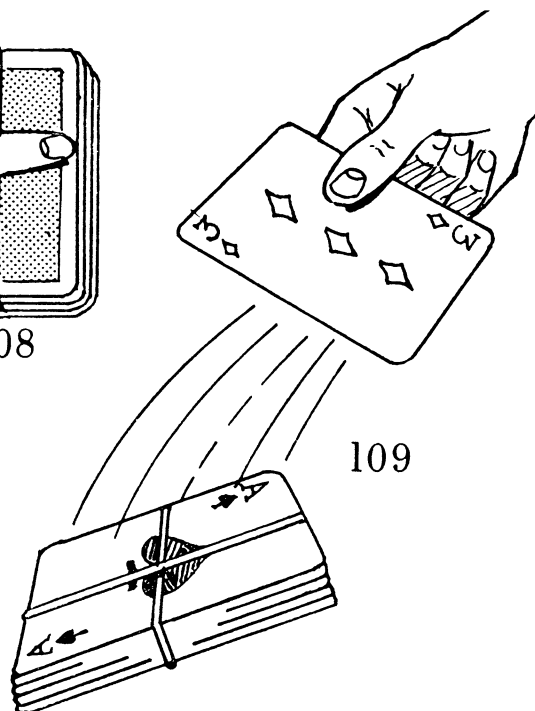
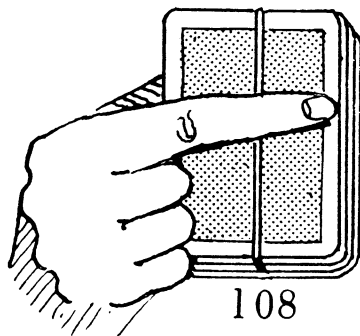
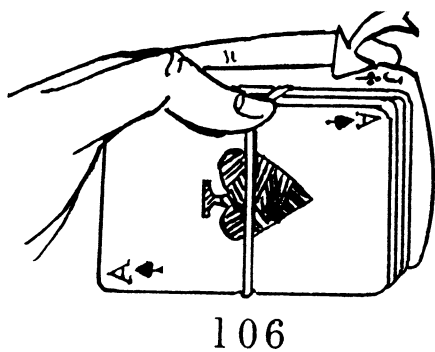
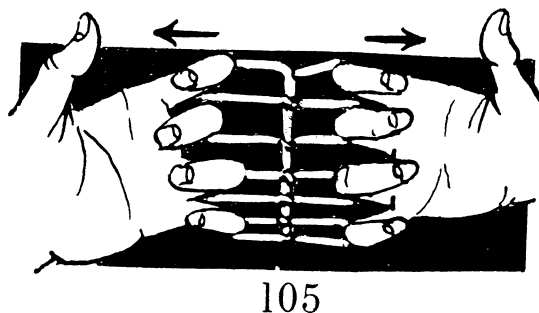
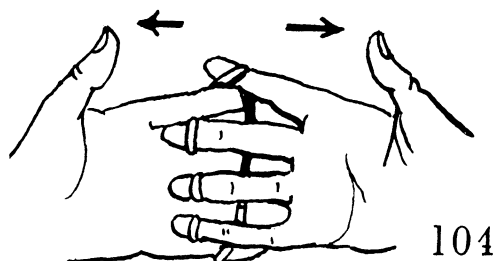
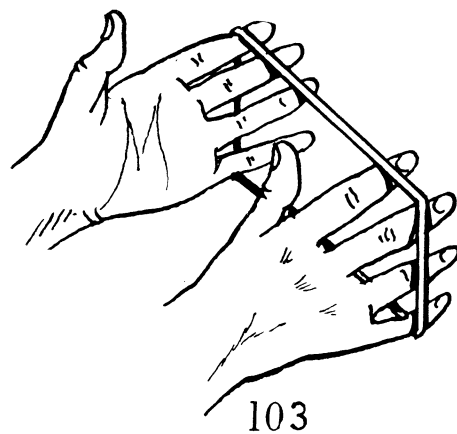
METHOD: Have any card freely selected by spectator. He may initial it for identification if he wishes.

Bring the chosen card to the back of deck by the "Hindu Shuffle," a pass or cut.

Encircle the elastic band around the width of the deck but buckle back the chosen card so that the band circles all the cards *except* the selected one. Fig. 106 (see arrow).

Then encircle the band around the whole deck, crossing the elastic. The front view will look like it appears in Fig. 107. The rear view will look like Fig. 108. There is nothing below the index finger when you display the back of deck but your forefinger extends across the back makes it appear as if there was a strand of the elastic beneath it.

Then by merely holding your fingers against the back or selected card you may toss the deck to the floor or table. The chosen card will remain in the hand, the rest of the pack will go to the floor or table still securely bound by the criss-crossed elastic Fig. 109.



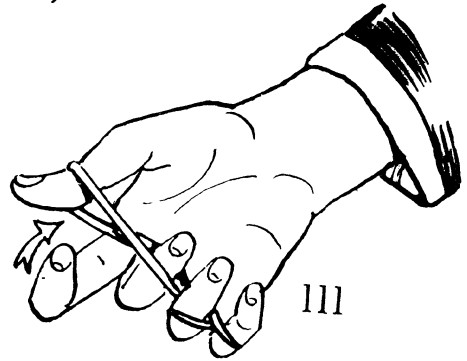
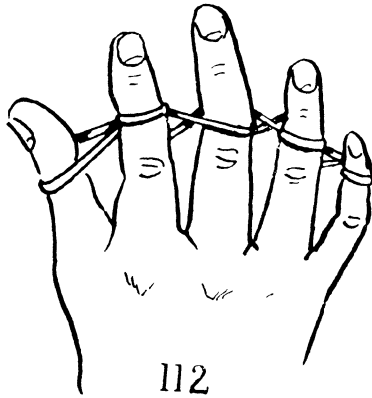
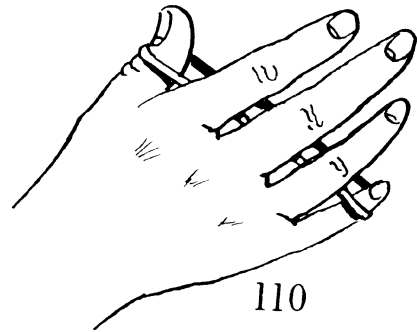
CHALLENGE INTERLACE INTERLUDE

Bet that you can make — an interlaced design of the elastic faster than your spectator can — and you will use only one hand!

The elastic is stretched around the right thumb and little finger, spanning the palm Fig. 110.

Alternately hook in top and bottom strands of the rubber band with your finger tips — 112 — Fingers go in direction of the arrow.

The result will be a perfect interlace as in figure 112 — and it's done more quickly than you can write about it!



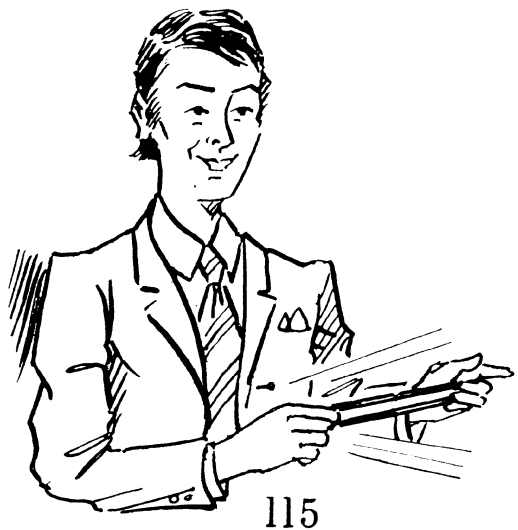
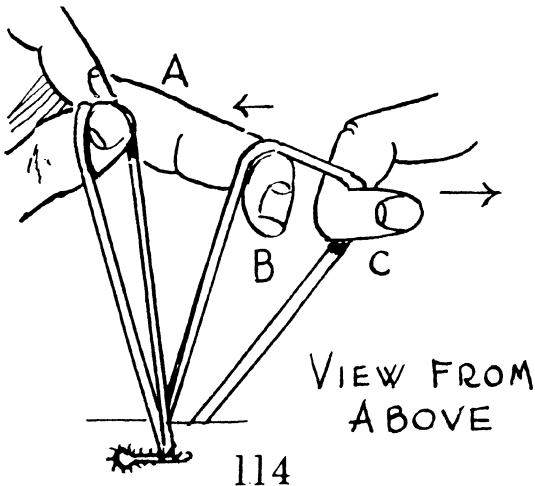
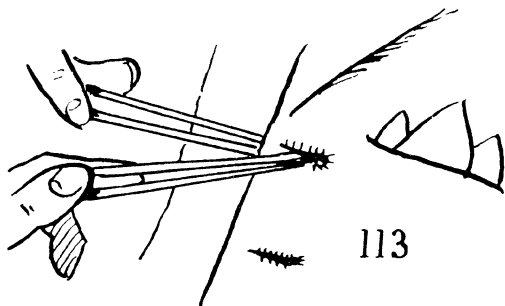
BUTTON HOLED

A long elastic (about 8 or 10 inches in length) is threaded through one of the buttonholes of your jacket, as in figure 113.

Each end is held by thumb and index of each hand.

Viewed from above, as in figure 114, still holding loop "A" with right thumb and index finger, right middle finger hooks into the other loop "B". Both right middle finger and left index finger pull in direction of the arrows, as you release loop "A".

The band will apparently pull through the coat at the buttonhole. Fig. 115.



BEADAZZLED

A bead is fastened to the center of a long piece of elastic — Fig. 116.

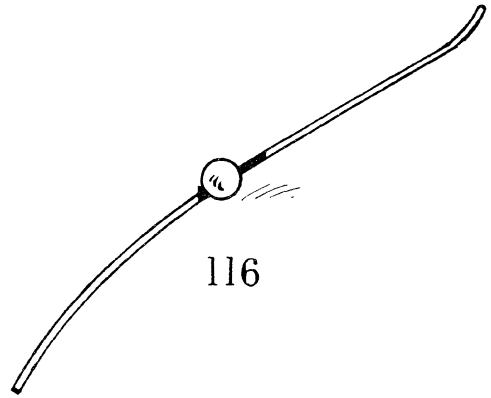
A card is selected by spectator and inserted in the deck. Get a little finger break in the pack and ribbon spread the deck face down upon the table. You secretly note where the card is either by spreading the cards a bit more at the chosen card, or letting the card before it or after it project a bit more in the ribbon spread.

Hold the elastic by one end securely in the left hand, and at the other end in the right hand.

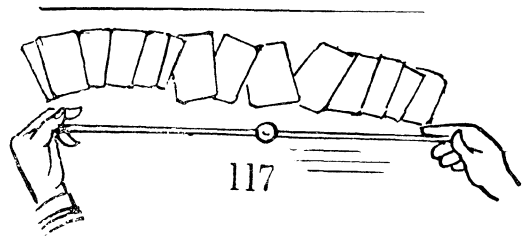
Stretch the band, so held in front of the ribbon spread. Secretly and slowly let the right end contract and slip through right thumb and forefinger, but still hold on to both ends.

When the bead reaches in front of the selected card tighten your grip on the right end of the elastic.

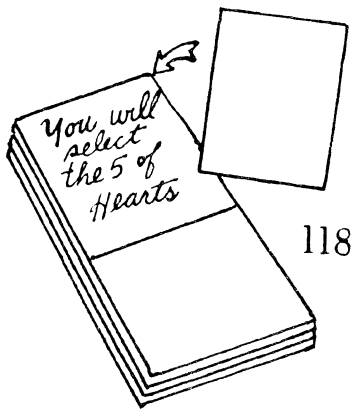
The rubber band with its beady eye found your card! Fig. 117.



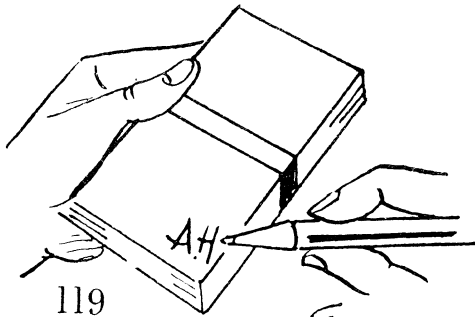
116



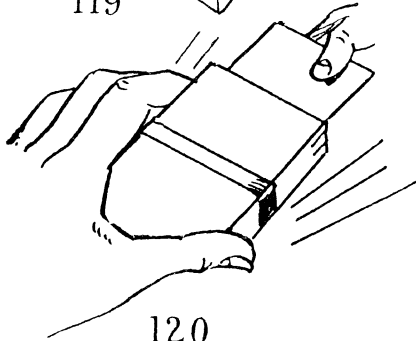
117



118



119



120

BUSINESS CARD PREDICTION

To prepare cut a business card more than half its length as in Figure 118.

Write a prediction such as a person's name, the name of a playing card, a number or a color, on the blank side of the bottom of a stack of business cards. Place the cut piece of card over the written prediction. The blank side of the piece showing as in Figure 118. Encircle the entire packet of business cards with a wide rubber band as in Figure 119. Covering the cut piece. Have the spectator initial the lower corner of the card as in Figure 119.

Force a card or any other prediction you have written in advance upon the spectator. Now turn over the packet in your left hand holding it in the same position as you would for a "glide." Slide out the initial card with its prediction written on it face down on the table as in Figure 120. Turn over the card and you have the prediction on what was formerly the blank initialed card.

"Y" NOT

For this effect you will need two elastic bands, of contrasting colors, about 6 or 8 inches in length.

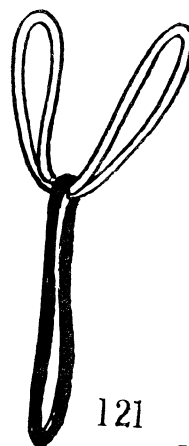
Loop one into the other, forming a "Y" see figure 121.

Place the double loop, or the top of the "Y" over spectator's index finger — (marked "S" FIG. 122).

Performer holds the other elastic at point "X" with thumb and forefinger of left hand.

Performer pulls one strand of the doubled band, towards his body, in the direction shown by arrow and simultaneously releases left fingers.

The two colored rubber bands will immediately exchange places. This is a very simple effect yet nevertheless bewildering.



121

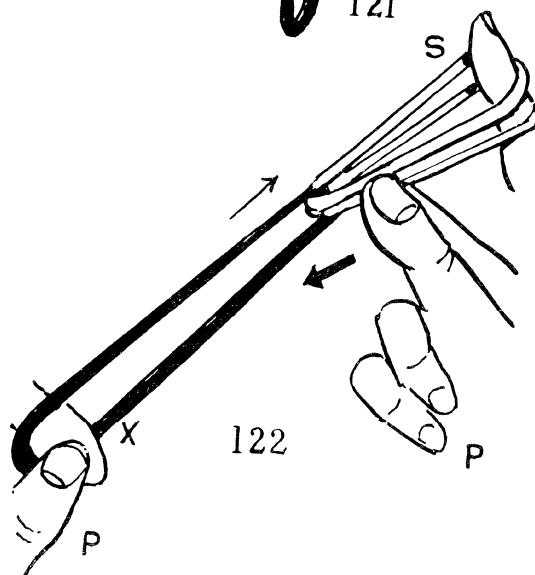
SINGLE HAND KNOTTING

Will Goldston, that prolific writer and inventor of magical tricks, shows how to knot two separate handkerchiefs, by just throwing them into the air.

To prepare have a small elastic band hanging from your jacket button or place a small rubber band around the index and middle finger on the right hand. Show two silk handkerchiefs, preferably of contrasting colors and hold them in your right hand. At the same time slip the rubber band around the two silks as in figure 123. Of course hide the elastic under the silk.

Then just feed two corners of the handkerchief into the rubber band as in Fig. 124 and immediately toss the silks into the air, catching them as they come down. It will effectively look as if you magically tied two handkerchiefs into a knot, with one hand, FIG. 125.

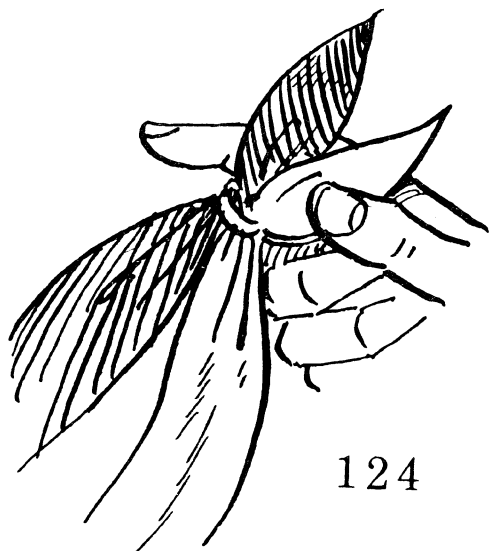
This can also be used in the effect in which a performer knots 3 silks with two Knots and places them on one table, then places 3 unknotted silks on another table and makes the Knots from the silks that were tied to become UNITED and those that were united to become tied with 2 Knots. (Use false Knots in 1st set). (Use small bands in 2nd set).



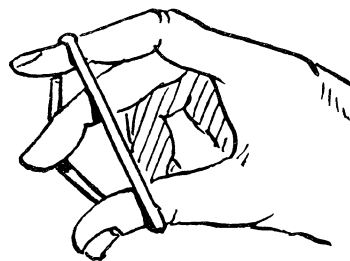
122

Another variation is to have a plastic tube in which you push 3 silks that are united one at a time into this plastic tube and they come out tied.

You have two small rubber bands around the tube after you push in all but the edge of the 1st silk and as you are inserting the 2nd you slip one rubber band of the tube clipping the two edges. You do the same with the edges of the 2nd and 3rd silk and they will come out seemingly tied with two Knots.



124



123

JUMPING WAND

Insert large single strand rubber band thru a hollow plastic stick. Attach a button on each end.

Grasp the lower button between the pinkie and second finger. Stretch rubber and hold tightly near the top.

As the child reaches for the end of the wand extended to him. Hold on to the button but relax your grip on the wand.

The wand will jump into the air.

TRY YOUR HAND AT THIS

Loop a rubber band over your thumb and little finger. The band must cross the back of your hand above all the knuckles. Tighten the part of the rubber band that is on the back of your hand.

Now see if you can get the band off your hand without using your other hand. Also, you are not permitted to rub the band against your body or anything else. Most people are unable to remove the band no matter how they try.

RING-GO!

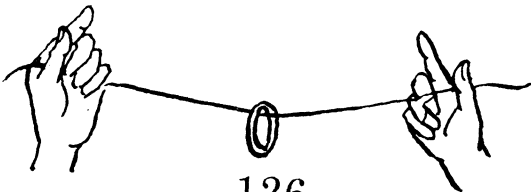
EFFECTS: An unprepared rubber ring and a piece of string are given for examination. A member of the audience is requested to put the ring on the centre of the string and hold the ends. Another person is requested to come forward and remove the ring without the holder of the string letting go. They say it cannot be done, so the performer places a match between the ring, doubling it, and upon the match being removed the ring falls to the ground.

EXPLANATION: Secretly the conjuror holds a duplicate ring in his hand. (Hold ring on band as in Fig. 126.) After several members of the audience have tried and failed to remove ring, the performer takes a match, and holding his hand over the ring on the string secretly folds over the concealed ring and pushes the match between the bands (Fig. 127) so that it cannot fall off. The performer's left hand is still holding the string (and the original ring). Now the magician requests the holder of the string to remove his right hand — "I will catch hold of the string" — and pull the match from the ring. Fig. 128. This is done, the ring falls to the ground and is picked up, giving the performer a chance to take the original ring off the string and conceal it in his hand until an opportunity arises for him to pocket the ring unobserved.

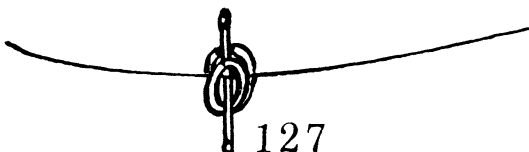
PATTER: "This trick borders on the impossible; in fact, I don't quite know how it's done myself. Will someone lend me their hands for a minute? I will endeavor not to damage them — thank you — but of course in a trick you never know what may happen. Please notice that I thread the band on the string. Now I am going to play about with a match. It doesn't seem to be working very well. Would you mind giving me a little more room. Thank you. I hope, not without good cause, that we shall not be long. You see, the match is tangled up in the band. Now I remove the match. Then I remove the hand, and I am afraid that's the end of that trick."



125



126



127

THE CLIPS THAT JOIN

You fold a dollar bill lengthwise in half. The original upper & lower edges of the bill are face to face toward your body. You slip a rubber band over the bill & fold over 1/3 its length to the right, so that the rubber band is covered by the fold. You hold this fold in place with a paper clip, which is pushed on from the front, the folded side, so that the rubber band is now clipped inside the fold. The clip is not in contact with the rubber band. One important thing — the long end of the paper clip should be on the side you're looking at, the upper side. The short end of the clip is on the bottom. Fig. 129.

You now turn the folded bill over from right to left and fold the free end from left to right. You put a second paper clip onto this end from the top, folded edge. This second clip goes over two folded edges, free of the third. Again, the long side of the clip must be on top. Fig. 130.

At this point, you have the spectator grip the loose end of the rubber band. You grip the two ends of the folded bill, one end between thumb and forefinger of each hand.

Pull the two ends apart briskly in direction of arrows. For some baffling reason, the rubber band and the paper clips link together, so fast that the human eye can't see it happen. Release the end of the bill that's between your right thumb and forefinger until the bill is free of the rubber band, and then grip it again as quickly as possible, holding it stretched its full length between the two thumbs and forefingers. The spectator is holding the rubber band, and the two paper clips are linked together on it. Fig. 131 and 132.

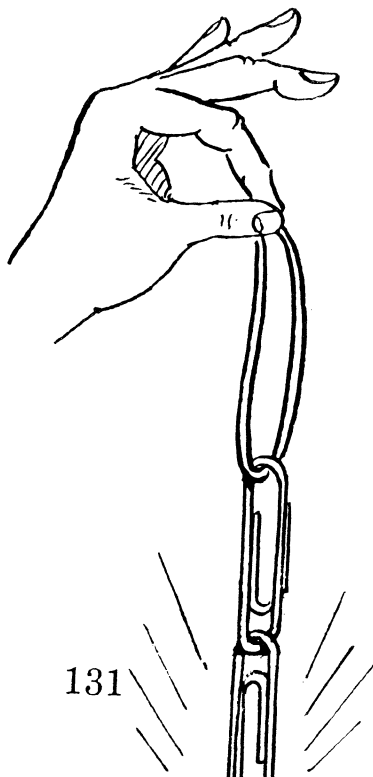
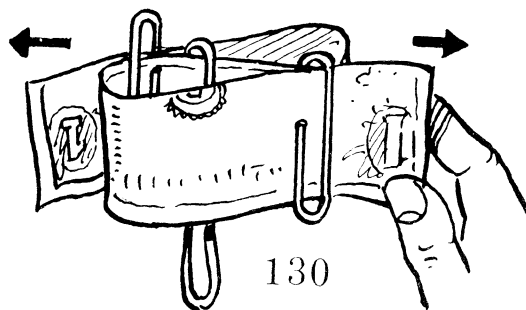
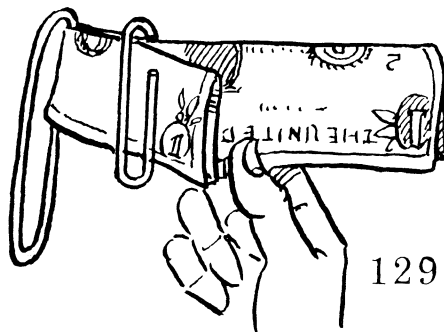
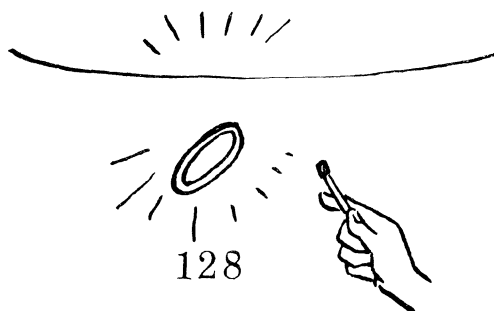
The effect is unexplainable. How did the paper clips get onto the rubber band, and how did they become linked together? If you follow instructions on folding the bill and putting on the clips and rubber band correctly, the trick works itself.

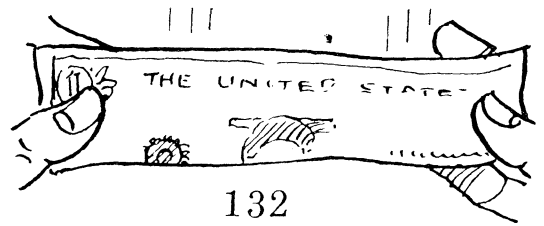
A friend of mine who sells a high-priced, quality line tells a little story about a customer who simply wouldn't pay for quality merchandise. He wanted to hold onto his money, every penny of it, so much that he clipped every dollar bill to a rubber band and had the rubber bands on his key ring.

My friend folds and clips a bill as he talks. "Time after time," he says, "this customer bought cheap, shoddy, unsatisfactory merchandise, convincing himself that he was getting a bargain because the price was so low. He refused to admit that quality is more important than price. And do you know what happened to him?" At this point, he has the customer hold onto the free end of the rubber band. "Every time," he continues, pulling the ends of the bill apart, "he got clipped."

The customer is looking at the rubber band he's holding, two paper clips hanging from it.

A rubber band over the four fingertips of the left hand, stretching the fingers to show that they're held tightly together. Fig. 140.

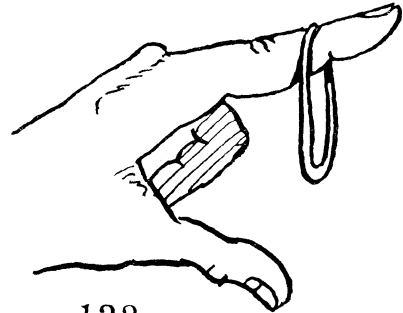




132

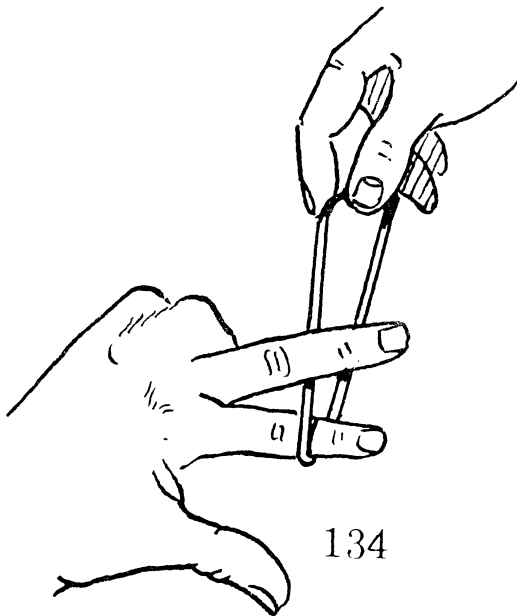
THE JUMPING BAND

Place the band on the index finger (Fig. 133). Carry the other end around the middle finger (Fig. 134) and slip it back over the first finger once more (Fig. 135). Be sure that the band is looped around the fingers exactly as shown. Ask someone to hold the tip of your first finger.

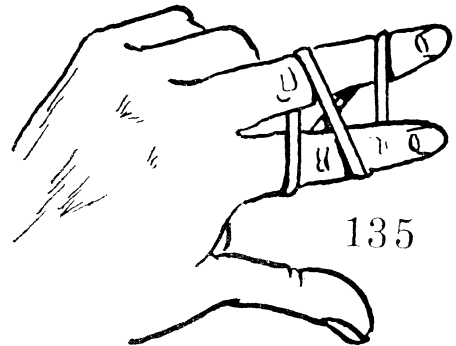


133

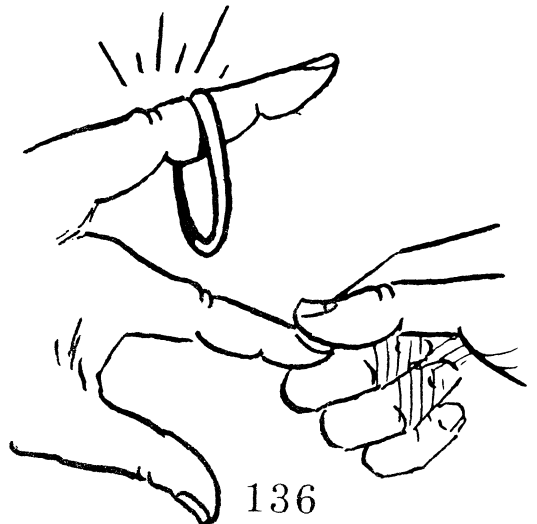
As soon as he grasps the finger, bend your middle finger (Fig. 136). If the band has been properly placed, a portion of it will slip from the end of the middle finger. This causes the elastic to jump entirely free of the index finger and hang from the middle finger as shown in Fig. 136. It is difficult for others to duplicate this odd little feat. The stunt was originated by Frederick Furman, New York City amateur magician, who described it in *The Magical Bulletin*, Jan., 1921.



134



135



136

LET'S DO THE TWIST

Another unusual stunt with an elastic band was contributed by Alex Elmsley to the January 8, 1955, issue of *Abracadabra*, a British magic journal. A large wide band is used. It is held as shown in Fig. 137. By sliding the right thumb and finger in the directions indicated by the arrows, the band is given two twists as shown in Fig. 138.

Ask someone to take the band from you by grasping it in exactly the same manner. In other words, his right thumb and finger take the top of the band from your right thumb and finger, and his left hand similarly takes the lower end of the band from your left hand. He will then be holding the twisted band exactly as you were holding it.

Challenge him to remove the twists from the band by changing the positions of his hands. He must not, of course, alter his grip on the two ends. Regardless of how he moves his hands, he will discover that it is impossible to untwist the band.

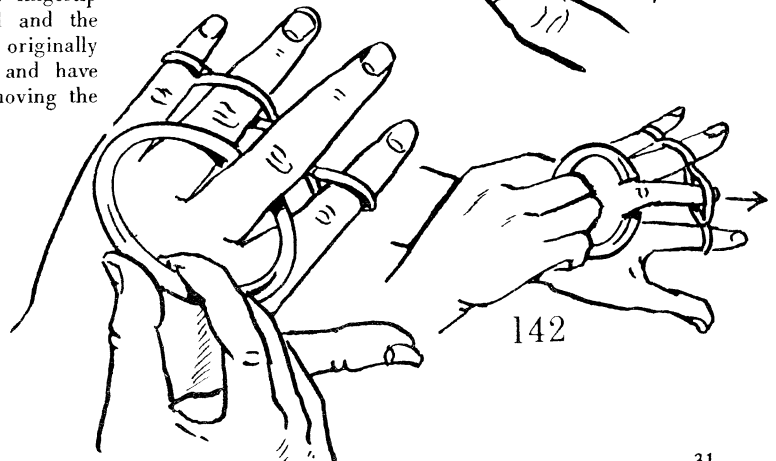
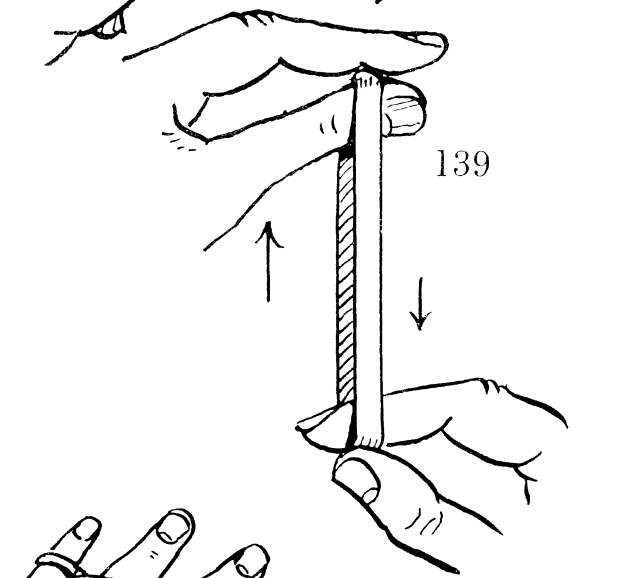
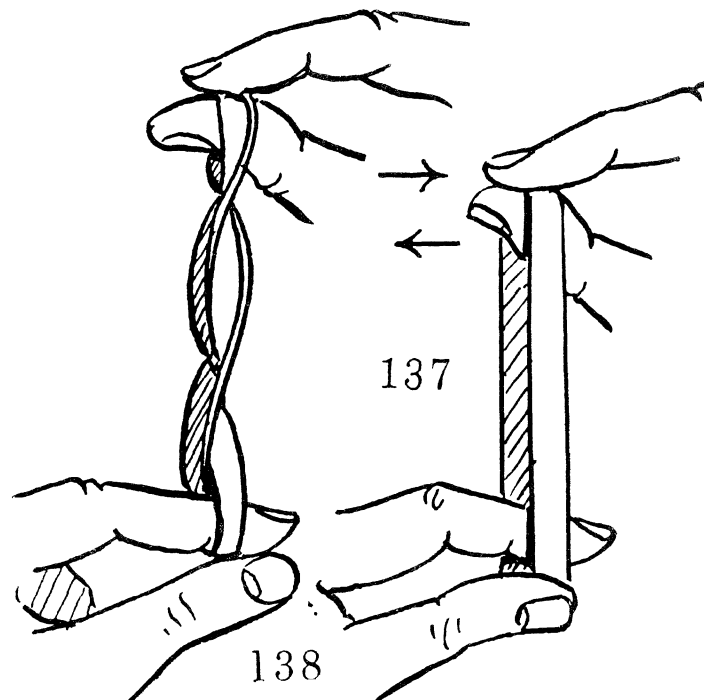
You now carefully take the band back from him, holding it as you did originally. Then very slowly lower your right hand and raise the left. When you do this, the twists mysteriously melt away. Fig. 139.

Speaking topologically, what happens is this. The twisted band, together with your arms and body, form a structure of a type that permits an easy removal of the twists in the band. But when he takes the band from you there is a left-right reversal of part of this structure only. The result is a structure topologically different from the previous one.

This trick was originated by Bill Bowman.

BRACELET AND BAND

You borrow a bracelet, preferably a plastic one, from a spectator or supply your own. As you reach out to get it, your left palm up, your second finger pulls out of the rubber band as you take the bracelet in your right. You simply bend the first joint of the finger slightly and move it back. Then you put it back so that it presses firmly against the two thicknesses of rubber band that are now in front of it. You hold up the palm of the hand toward your audience immediately. From the front, all four fingers are still held in place by the band. Bring the bracelet down quickly over the second fingertip, and let it drop. Your right palm momentarily covers the left second finger as you do this. Fig. 141. The instant the bracelet is on the finger, you press the fingertip forward against one thickness of the band and the twist goes back over the finger just as it originally was. Hold out the hand to the spectators and have them try to remove the bracelet without removing the band. It can't be done. Fig. 142.



141

142

INSTANT TRANSFORMATION

EFFECT: The magician shows a deck of cards which is tightly encircled by a rubber band. He calls attention to the card showing on the face of the deck, then tosses the deck in the air. When it comes down the noted card has changed to another one.

PROPS: A deck of cards and a strong rubber band.

PREPARATION: Put the rubber band crosswise around the deck. It must be of a size that fits *tightly*. Lift up about half the cards and turn them end for end twice. Open the deck like a book and fold the top half around to the right until it is behind the bottom half.

PERFORMANCE: Bring the deck from its box and hold it in the left hand in the dealing position, which hides the sides of the deck and conceals the arrangement of the rubber band. Toss it in the air, cry "Presto!" and catch it when it comes down. The rubber band will, in mid-air, flip the back half of the deck to the front so that the card on the face of the deck changes.

It won't work if the band is loose. Get a package of assorted bands and try them until you find one that is the right size.

Loop a long rubber band around a spectator's upright forefinger. Hold the ends of the band taut, with your left hand. Bring your right forefinger downward and use it to lift the elastic at the left over the one on the right, keeping the right forefinger in the new loop thus formed. (Fig. 143).

Now insert your right thumb in the loop that girds the spectator's finger. (Fig. 144). Twist your right hand slightly to the left, so that you can place the tip of your forefinger on the spectator's finger tip.

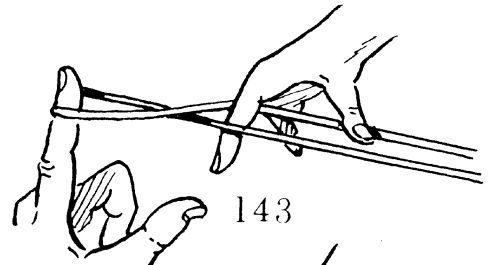
All the while, the left hand has held the string ends, relaxing only enough to allow the manipulations described. Now, as you say the magic word, your left hand tugs the band. The loop comes clear, as if yanked right through the fingers! (Fig. 145).

The secret is quite simple but very deceptive. As you tug with the left hand, slip the right thumb from its loop. The release of the band will be instantly automatic.

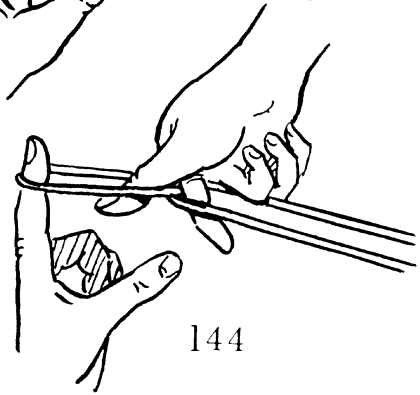
Here's another band penetration that's a beauty! Eddie Balducci showed us this.

1. Place a rubber band on the upper part of index finger of the left hand.
2. Stretch with index and second or middle finger of the right hand. Fig. 146.
3. Give it a slight twist to front and bring band around the middle finger of left hand and put the loop on the index finger. Fig. 147.
4. Place left thumb against left index finger and bend the middle finger so that loop slides off middle finger, curl the middle finger.
5. The rubber band will penetrate the circle made by touching tip of thumb and tip of index and rest on bent middle finger of left hand.

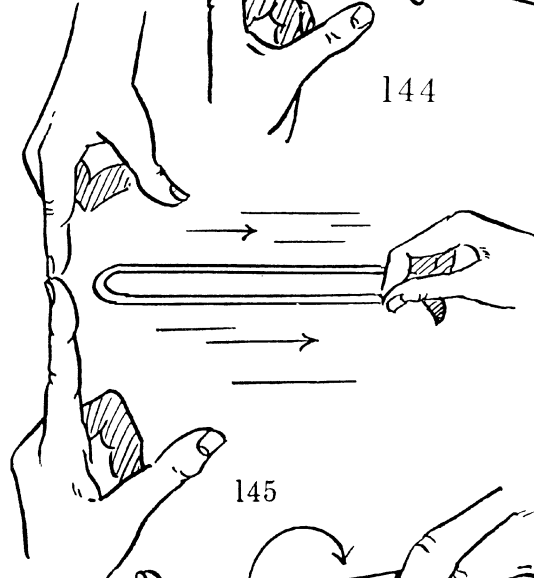
Try it — it works!



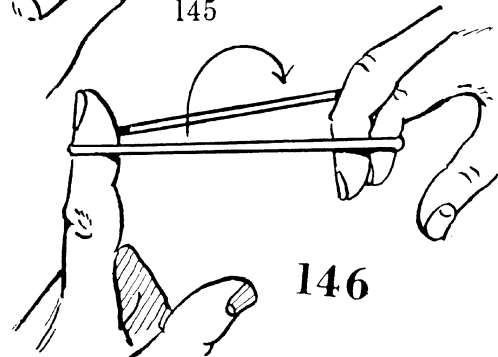
143



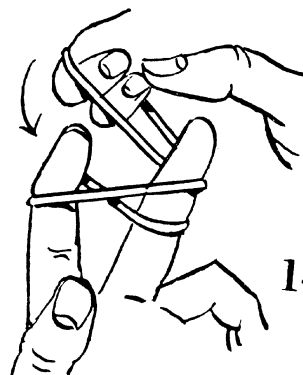
144



145



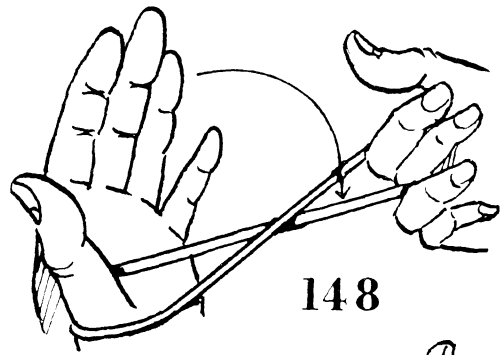
146



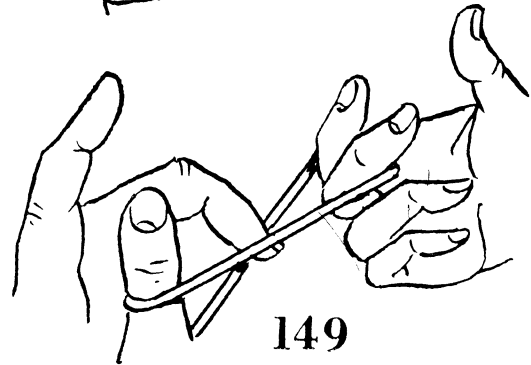
147

WILLIE SCHNEIDER CONTRIBUTED
THIS ONE

1. Place a rubber band on your left thumb.
2. With right index and middle finger stuck in top of band, stretch band.
3. Make a half twist to the front forming an X with band. Fig. 148.
4. With the tip or end of the middle finger of the left hand engage (catch) the top right triangle of the X rubber band. Fig. 149.
5. Holding the middle finger in the right part of the X bring the right hand holding the farthest edge back palm down by making a V with right first and second finger twist index and middle finger so that band is on top joining the other band on thumb.
6. With the right hand bring that loop over backwards onto the thumb — all the time your right middle finger holds the loop on the bottom. You are now showing two bands on the thumb, hold for awhile.
7. Release the left middle finger which had been engaging the band. Fig. 150.
8. Presto the two bands penetrate the thumb.



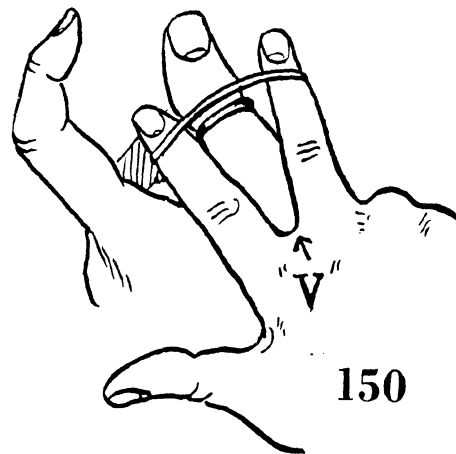
148



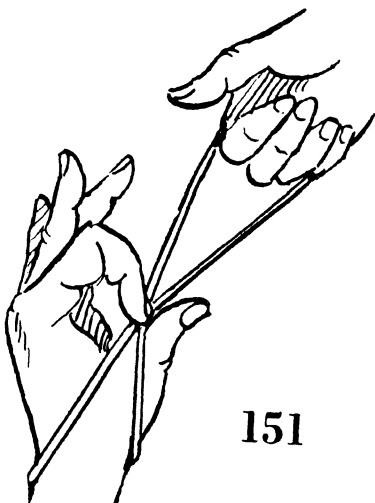
149

THE JUMPING BAND

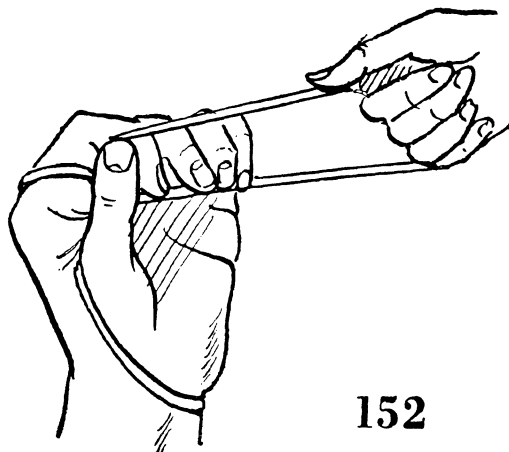
1. Place a large rubber band on your left wrist. Grasp the band with your right palm up and stretch between your left thumb and index finger at crotch. Clip together and hold. Fig. 151.
2. Bring the stretched band over the four fingers of the left hand — take inside loop being held by right hand and place over thumb from bottom of the band. Fig. 152.
3. Have someone place their hand into loop on palm of left hand. Fig. 153.
4. Release clip held between left thumb and index and the band will jump on the other person's hand.



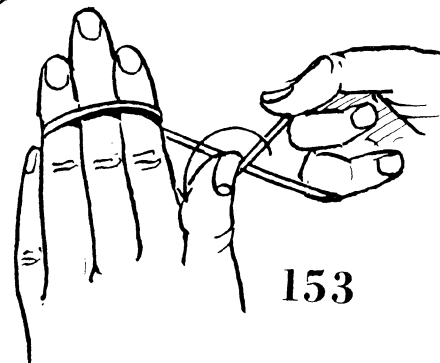
150



151



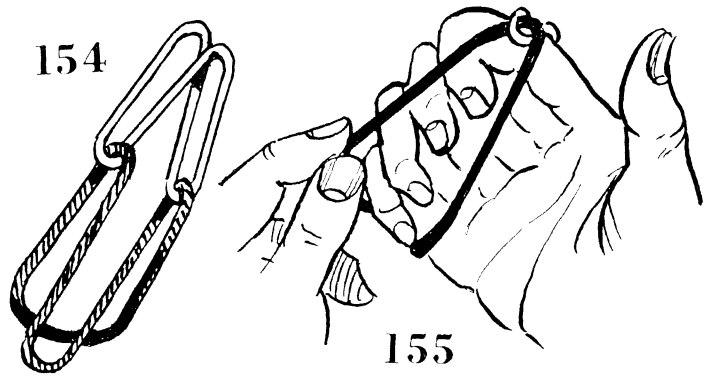
152



153

A PENETRATION

1. Take two different colored rubber bands and interlace them
2. Carefully place over the back of your right hand. Try not to curl. Fig. 154.
3. Just as you do in the jumping bands, take one band from inside your palm and put over all the finger tips. Fig. 155.
4. As you pull on one of the top bands, open your closed fist and the rubber band on the top will mysteriously penetrate your hand,



THUMB-THRU

By Ben D. Stone

At the Magic Dealer's Convention at Sandusky, Ohio, we met Ben Stone — a manufacturer of illusions.

We noticed him fooling around with a rubber band and of course our eyes and ears were all attention.

He kindly explained this penetration and here it is:

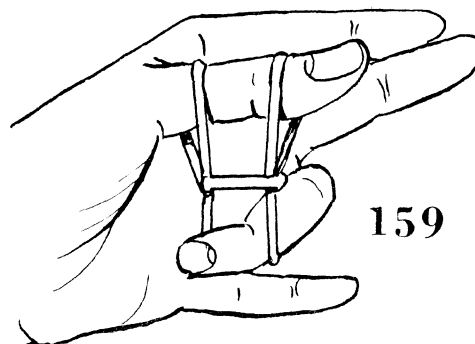
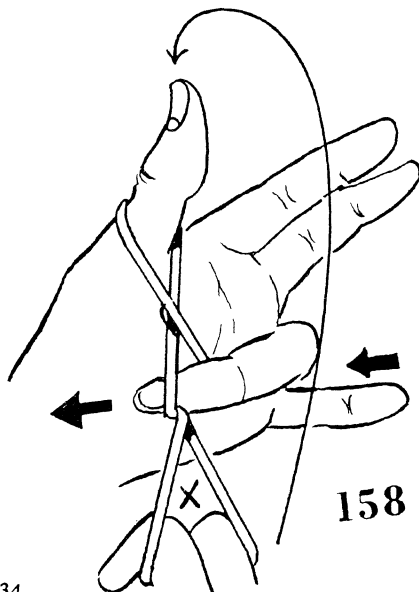
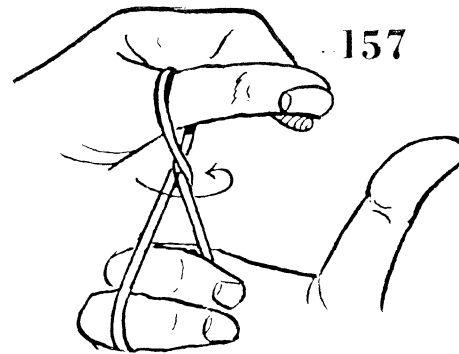
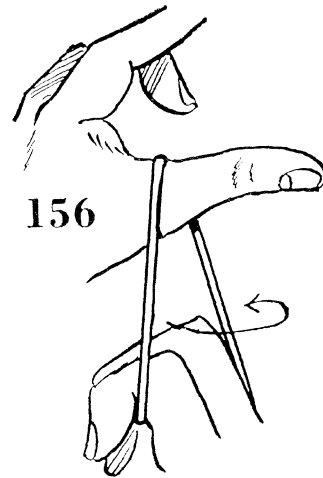
An elastic band is encircled around the left thumb (FIG. 156). The index and second finger of the right hand are inserted in the loop (FIG. 156) and twisted arrow FIG. 157).

TO THE RIGHT AND LEFT into a figure "8" (see

It is then completely twisted so that the two right fingers are in the position shown in FIG. 157.

Insert the left 3rd finger in the lower loop of the "8" figure in the direction of the two black arrows in figure 158 and twist the lowest loop marked "X" in figure 158 one half turn to the left so your two right fingers point towards your audience as in figure 158.

Place loop X over your left thumb in the direction of the long arrow in figure 158. The result will be as in figure 159. (This is only the performer's view for explanatory reasons).

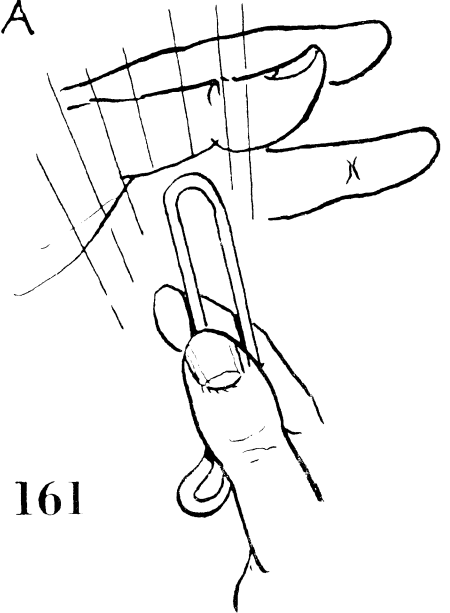
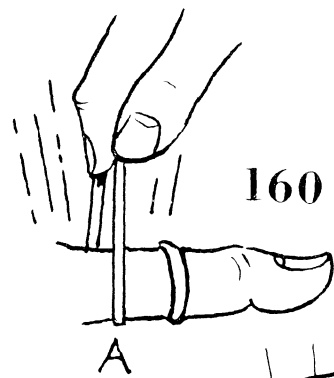


Remove the left 3rd finger from the loop and from the spectators view point it will look like two circles of the rubber band encircling the left thumb.

Pluck the left circle up and let go a few times as in figure 160.

With right thumb and forefinger pull the left strand from below left thumb at point A figure 160.

The rubber band will penetrate the thumb as in figure 161.

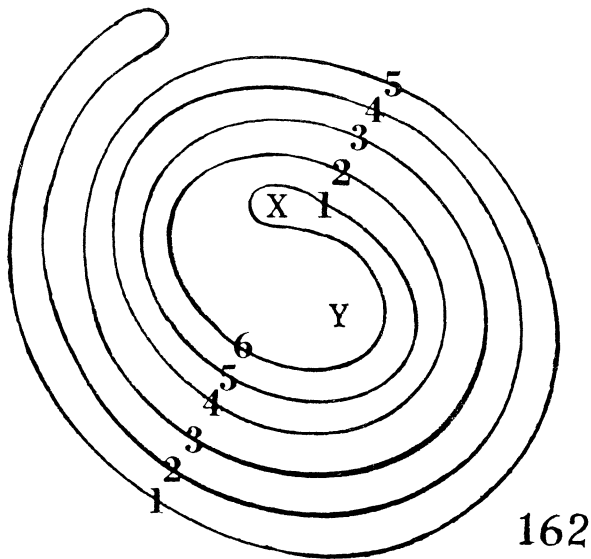


A BORROWED LOOP

The only book on rubber bands that we have come across is a most interesting one called "Investigating Science with Rubber Bands" by a compeer of ours, a member of the Society of American Magicians, Laurence B. White Jr. This book has two or three tricks with rubber bands, but has a great many unusual science experiments with rubber bands, making musical instruments and other science fun and oddities that can be done with rubber bands. This book is published by the Addison Wesley Publishing Co., Reading, Mass.

We recommend it to those who want to know more about rubber bands. Here is a classic trick from the book.

Use large rubber band roll as per figure 162. Have person put pencil in loop X or Y and you can predict if the pencil will be caught or not caught. This is a different version of the old belt swindle. You count the lines, if it is an odd number of lines the pencil will be inside the band. If even number it will be outside the band.



SPIRIT FINGER CONTROL

Effect: A spectator's index finger are caused to move as if under the control of the magician.

Method: Have spectator interlace all of his fingers with the exception of his first or index fingers, and squeeze his hands together while keeping his index fingers spread as far apart as he can.

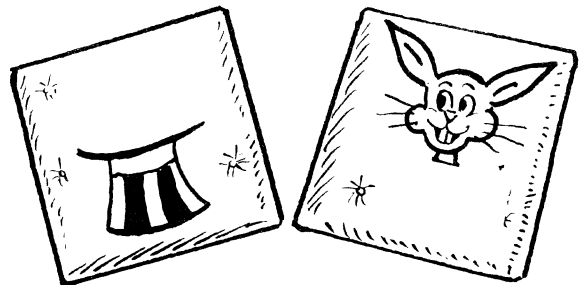
Tell the spectator "to squeeze just a little harder," and while you are saying this, you are pointing your index finger at the spectator's interlaced fingers. Now, as you tell him "to relax his hands," start to move your finger in a circular motion while still pointing at the spectators hands. This will cause the spectator's index fingers to come together, and make him think you have his fingers under your control.



RABBIT INTO THE HAT

Effect: A card is shown to have a rabbit on one side and a top hat on the other. The magician states he will put the rabbit into the the hat, but first gives the spectator a chance to try.

Method: After the spectator has tried and failed, you tell him that you are full of hot air; but have found this is all you need to do the trick. Holding the card with your thumb on the bottom corner and your index finger on the corner diagonally opposite it — all you need do is take a good deep breath and blow at the card causing it to spin between your fingers. As the card goes faster and faster the rabbit will appear to be in the hat.



RABBIT INTO THE HAT II

Effect: Without cutting, drawing, or in any way removing the pictures in this book you can cause the rabbit to go into the hat.

Method: By bringing the pictures of the rabbit and the top hat to a point where the lower inside corners of both pictures just touch the tip of your nose, the rabbit will appear to jump into the hat.



HOW TO MAKE YOUR EARS WIGGLE

Effect: You can make one or both of your ears wiggle at will.

Method: Stick a small piece of flesh colored adhesive tape or the end from a band-aid to which you have attached a 18 to 25" of black thread or clear fishing line to the edge of your ears (back side). (See Illustration).

By making short jerks on the thread the ear will wiggle. This motion creates laughter to the spectators as long as they don't know how it is done.

Routine: At any time you wish you can make your ears wiggle by placing one of your hands behind your back and pulling on either or both of the strings. You might also answer questions by wiggling your right ear for "yes," and your left ear for "no," and both of them for "I don't know."

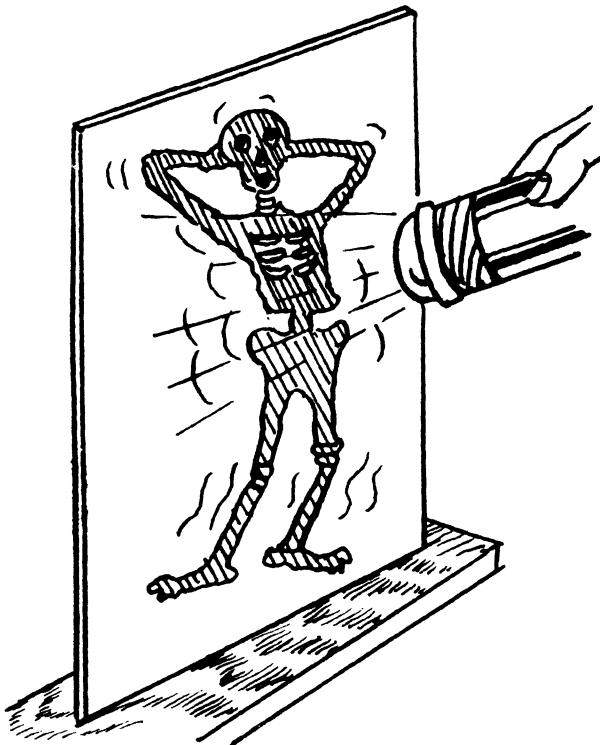


THE DANCING SKELETON

Effect: A paper skeleton is attached to a piece of paper, and then begins to wiggle and shake, as if it were dancing.

Method: Make a copy of the skeleton shown in the book, and then carefully cut it out on a piece of colored paper, by pasting this to a piece of thin white paper and holding a flashlight behind it; the skeleton will appear to be animated as you wiggle the flashlight.

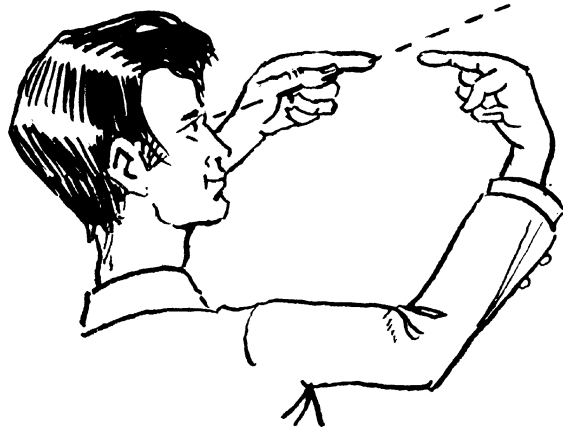
This is a perfect effect for halloween, and the kids love it.



THE FLOATING HOT DOG

Effect: A small hot dog will appear to be floating between your fingertips.

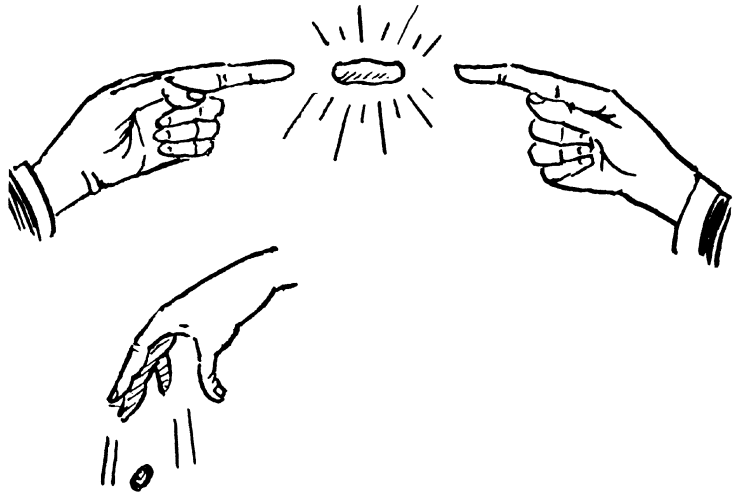
Method: This effect is self working and is done in the following way. Extend your two index fingers horizontally with their tips together about six inches in front of your eyes. Instead of looking at your fingers, look past the fingers, focusing your eyes on the opposite wall of the room. Now slowly separate your fingers about one half of an inch. A small "wienie" or hot dog will appear — floating in the air midway between your fingertips (as shown in Illustration).



CRASH - DIVING SUBMARINE

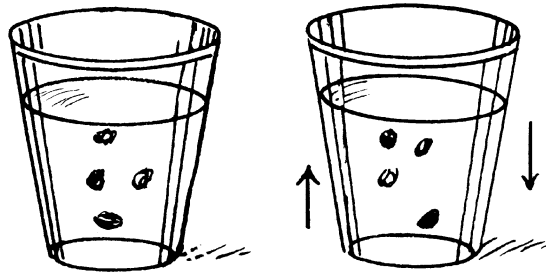
Effect: Fill an 8 to 10 ounce glass with ginger ale or club soda and drop in 4 raisins or submarines and they will dive to the bottom of the glass and then mysteriously rise to the top and then dive to the bottom again.

Method: This effect happens because of the carbon-dioxide gas in the ginger ale or the club soda. As the sugar in the raisins dissolve, bubbles of the gas form on the "submarines;" when there are enough bubbles to float the raisins they will be carried to the top of the glass. At the surface the bubbles begin to escape so that the raisins dive again.

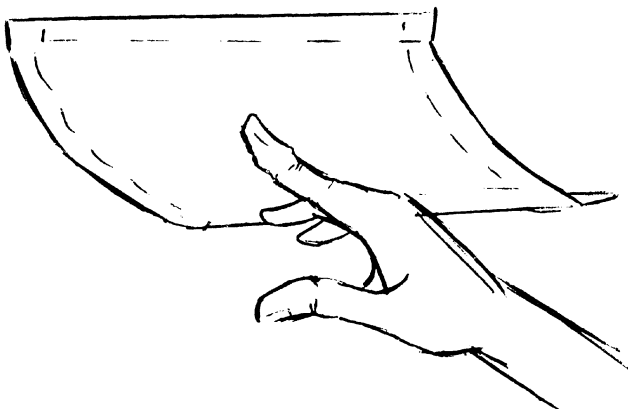


THE TWIRLING CIGARETTE PAPER

Take a rectangular piece of cigarette paper (or tissue), approximately 1½-inches by 3-inches, and fold the paper about ¼-inch along each edge as shown in Figure 1. Hold the paper with the folded edges away from you. Place the index finger of your right hand against the center of the paper tilting it at a slight angle upwards. Take a step or two in a forward direction and release the paper from the left hand so that the wind catches the paper and rotates it like a propellor.



1



2

MATCHBOOK HORSE & RIDER

Effect: A book of matches is transformed into a horse and rider.

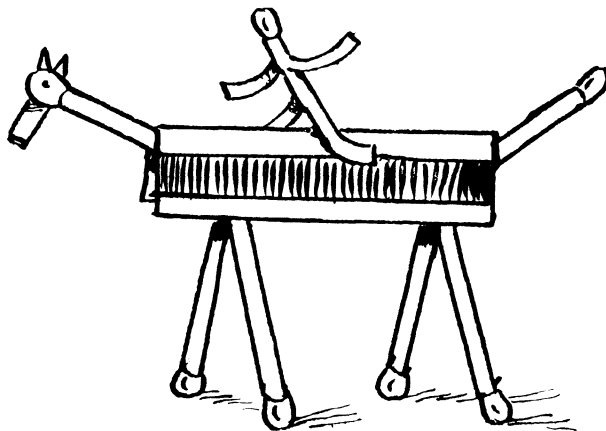
Method: Get a two inch wide book of matches and remove both covers; and all of the matches except for the third matches in both the top and bottom row and the last matches both the top and bottom row in the book. Save 3 of the matches you took from the book. The first becomes the tail of the horse by sliding the match between the back two legs. The second match becomes the neck and the head of the horse by inserting same between the front two legs of the horse. The third match becomes the rider by carefully peeling the two thin outer layers of paper from the bottom of the match toward the head of the match you form the arms; the legs are then made by splitting the cardboard section of the match that is left. With a little practice you can be off and running.



THE DECEPTIVE HAIRPIN

Effect: You place either one or two ends of a wire hairpin against a spectators skin and he will not know if one or two ends are on his skin.

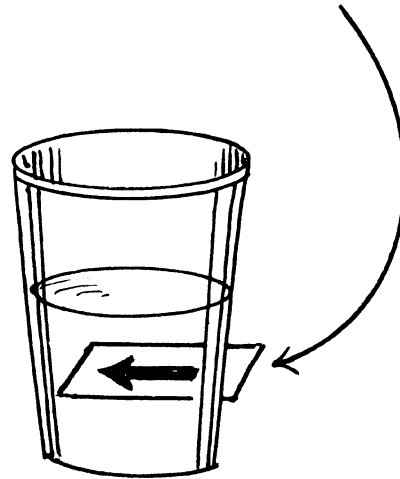
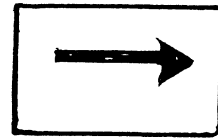
Method: Bend a wire hairpin until the two ends are about one inch and $\frac{1}{2}$ apart. Have someone close his eyes while you press the points of the hairpin against his bare forearm. (See illustration). See if he can tell you when there is only one of the points touching his arm; or if both points are touching his arm. You will really be surprised when you try it. Believe it or not, he'll be unable to tell the difference!



THE GHOST AND THE ARROW

Effect: An arrow on a card can be reversed without touching the card in any manner at all.

Secret: Place a glass of water 2 to 3" in front of card.
 Routine: Explain that under certain conditions your friendly ghost can make things change directions. Show spectator the card with the arrow on it and then allow spectator to see if he can make the arrow change directions without touching it. After he has failed, tell him your ghost is now taking a swim and show him a glass full of water. When the water is placed 2 to 3 inches in front of the arrow it will change directions.



THE LEMON PIG

Effect: A lemon is turned into the shape of a pig.

Method: The body of the pig consists of a lemon. The shape of the fruit renders it particularly well for this purpose. The crease or shoulder at the small end of the lemon is just the right shape to form the head and the neck of the pig. By looking at 3 to 4 lemons you cannot fail to find at least one which will answer the purpose exactly.

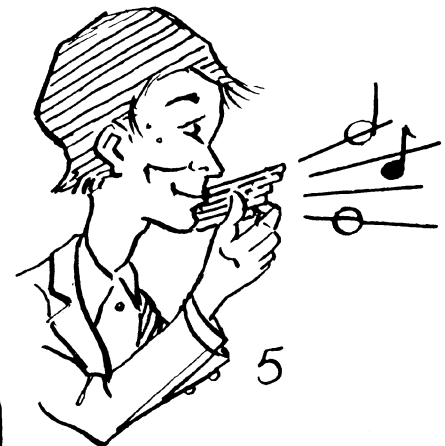
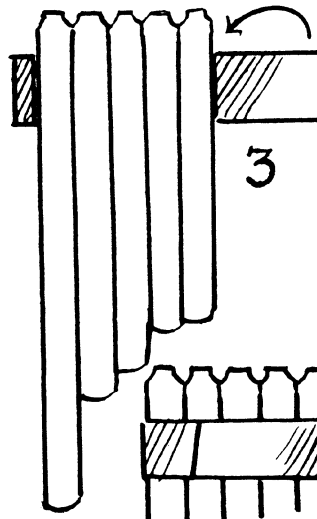
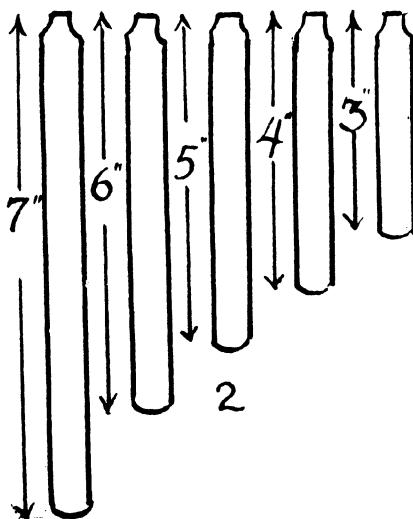
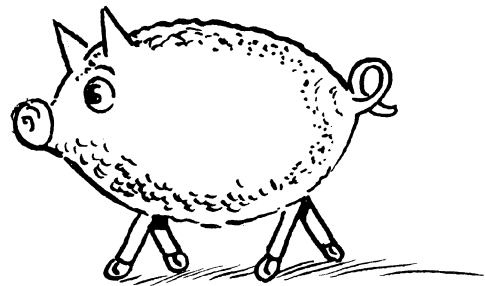
The mouth and ears are made by cutting the rind with a penknife, the legs are wooden matches, and the eyes are either black map pins or can be put on with a marker.

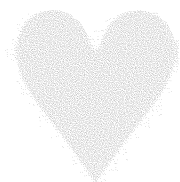
THE PIPES OF PAN

Effect: Five drinking straws are turned into a musical instrument.

Method: From the tops of five straws make two ¼ inch cuts as shown in Figure #1. Next cut the straws into 3,4,5,6, and 7 inch lengths as shown in Figure #2. By placing the cut end into your mouth and blowing you should now be able to produce five different notes.

Lay the straws on a 2 inch piece of adhesive tape taking care that the tops of the straws stay straight; and wrap the tape around the straws as shown in figures number 3 and 4. With a little practice you can play "Three Blind Mice or Mary Had a Little Lamb" on your Pipes of Pan.





GRA

