



# The Servante

Official Newsletter of the Bruce Chadwick SAM Assembly 138 Alliance of Illusionists

Volume 2023 - Number 5 - May 2023

Next Monthly Assembly Meeting - Thursday May 18, 2023 - 7:00 pm  
Illusion Warehouse, 3917 McCart Ave, Fort Worth, Texas  
Three blocks north of Seminary Drive/Across from the Public School

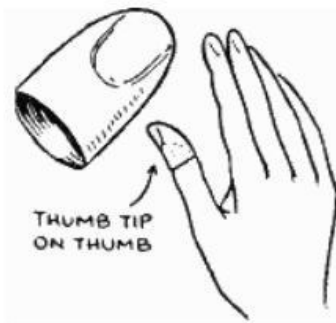
## THUMB TIP MAGIC

The main core activity of the Monthly Assembly Meeting of the SAM Assembly 138 Alliance of Illusionists will feature an evening of Thumb Tip Magic. Members are invited to bring one or more of their favorite thumb tip effects and share their performance at the meeting.

The Executive Committee will meet before the meeting at 6:00 pm. All elected officers should be in attendance, and any other dues-paid-up member of the club may attend as well. Visitors may not attend Executive Committee meetings.

### The Original Tarbell Course in Magic — Lesson 2

#### THE THUMB TIP:



This week I introduce you to a clever piece of apparatus which you can use in performing many tricks. I sent it to you FREE with your steel box and other apparatus when you enrolled. No doubt you have been wondering just what it was for. It is called the THUMB TIP. It is a piece of metal shaped like the first joint of the thumb and painted flesh color.

The Tip is made to slip on the end of your thumb, but does not fit down tight. There is a space between your thumb and the end of the Tip to permit the concealing of a small object, such as a piece of cigarette, a strip of tissue paper, a piece of cloth, etc.

Now stand before your mirror. Put the Thumb Tip on your thumb. Hold your thumb sideways and you will see that the Tip on your thumb is noticeable.

To keep the Tip concealed when the hand is in this position, hold your thumb naturally behind your four fingers.

Point your thumb towards the mirror and you will get the effect that your audience gets in looking directly at your hand. The Tip cannot be seen and your thumb looks natural. In this position the hand can be shown empty to the audience and they will never suspect that they are looking right at the apparatus.



A little farther on in this lesson I teach you Thumb Tip Manipulation, the methods of keeping the Tip concealed in other positions of the hand.

Continued on Page 13

## FUN TIMES AT AOI

Last month's March Monthly Assembly Meeting of the Alliance of Illusionists had to be canceled due to severe weather and hail in the Fort Worth area. And you wouldn't believe it, but the Thursday March 20 meeting was plagued with rain and hail once again! Still, 15 magicians and guest were in attendance at the meeting, and everyone seemed to have a great time.

Unfortunately with only President Bernie Trowbridge, Secretary Bruce Chadwick, and Treasurer Cindy Bighorse in attendance, there were not enough officers for a quorum for the 6:00 pm April Executive Committee Meeting to be held. And so President Bernie Trowbridge calling for a Special Executive Committee Meeting at the start of 7:00 pm Monthly Assembly Meeting. This gave time for a Treasurer's report and the affirmation of a list of main core activities for upcoming meetings.

The assembly meeting opened with Magical Hare Evison and his lovely assistant Julie Meyer. They performed an interesting montage of stand-up magic performed both via verbal patter and music.

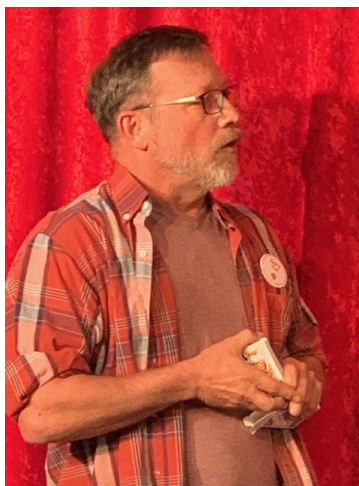
Next was Gary Poe who presented several effects with emphasis on his Gemini Color Changing Knives. His routines were entertaining and well presented with many original moves.

William Wee-Bo filled the room with laughter by performing one of his children's shows. He did good magic that was amplified with comedy slapstick.

Bernie Trowbridge was elected to replace Cindy Bighorse as AOI's newly elected representative to the TAOM.

Cindy announced a volunteer opportunity to the members to be actors at the TCC police academy. Let Cindy know if you want to be a bad guy or a victim. Shel Higgins and Hare Evison received their National SAM membership certificates and sexy assistant Jimmie Fulce demonstrated his linking paper clips trick.

Bruce Chadwick concluded the meeting by presenting an informative lecture on routine that was very well received.





“Magic is all around us!” Is a quote you will hear proclaimed, see on a poster and find in advertising but I’m here to say it is definitely true in the DFW metroplex!

For those of you that missed it, on April 15th the Dallas Magic Club held their second annual auction. I went last year and had so much fun at the auction and then for weeks after going through the boxes of stuff I bought that I couldn’t wait to do it again this year. Originally the event was supposed to be in March but due to not having a place to hold the event it was moved to the April date. When I reached out the first part of April to see where it was going to be held, I was told they were still looking for a place and Cinde Sanders asked me if I knew of any place. It just so happened that where I work was just starting to move forward on turning our showroom into an event center. So, the event was held in the Maxam Graphics building and we treated it as a practice run.

This worked out great for me as I got to spend the whole day at the auction as well as working with several area magicians the 3 days prior as we set the event up! What an undertaking! Illusions were uncrated and assembled, bins and bins full of magic were gone through one piece at a time to make sure all the parts were there. A couple of people spent their time determining the value, sometimes trying to figure out what the heck it was, and deciding whether it would be a silent auction or live auction item. Bruce Chadwick and William “Wee-bo” Beaty both showed up to help with the setting up. I found setting up to be almost as entertaining as the auction as people like Dal Sanders, Bruce Chadwick and others talked about things that had happened to them over the years, the famous people and magicians they had met and how magic has changed over the years.

The auction itself was once again so much fun! If you haven’t been to a magic auction, you should put it on your magic bucket list. It doesn’t matter what type of magic you are interested in it was there. There were 12 large tables and twice that many shelves filled with magic tricks, books and videos for the silent auction. For the live auction there were several illusions, complete lighting systems, complete sound systems, several personal sound systems, recent and rare books and several pieces of old and sometimes brand-new magic apparatus. There were collectors, people that were there purchasing to resell and several purchasing to use in their performance. One thing for sure is that everyone who made purchases through either the live or silent auction left with a great deal!

Another local event is “Magic in the Living Room” which is held every 1st Tuesday of the month at The Line Public House in Richardson. The Line is a quaint little bar that has a small stage with seating used for improv and stand-up comedy on other nights of the month. Dal and Cinde Sanders host the event, with Dal acting often as Emcee.

May 1st is national clowns’ birthday so there were several clown acts to enjoy including our very own William “Wee-bo” Beaty who had the audience both amazed and laughing at his comical mishaps which happen throughout his routine. Mixed in with clown routines was magic by Ian Richards, Dal Sanders and other Texas magicians. The audience is made up of local magicians supporting their friends and the art as well as many non-magicians. If you haven’t had a chance to attend yet you should really try it out as it is a great night out and a great way to support some local magic! It also is a really inexpensive night out as the tickets are only \$15 and include your first drink. They do serve food as well and the prices are very reasonable!

Magic really is all around us in the metroplex and throughout Texas. Notice Bruce does a great job planting information about upcoming events throughout the Servante!

Until next time, Bernie

# A WORLD OF MAGIC IN TEXAS

HOUSTON · TAOM 2023  
WITH GUEST OF HONOR BILL PALMER  
SEPTEMBER 1ST-4TH



SCAN QR CODE TO VISIT  
[TAOM.ORG/2023](http://TAOM.ORG/2023)  
MORE ACTS TO COME!

PERFORMANCES BY: STEVE VALENTINE · MARIO THE MAKER & KATIE ·  
CHAD LONG · BRENT BRAUN · DAVE & JAKE RANGEL · CHRISTOPHER  
CARTER · KATRINA · DOUG CONN · MICHAEL FINNEY · HARRY MAURER ·  
ERIK TAIT · PLUS SCOTT WELLS WITH THE MAGIC WORD PODCAST!





MAGIC LECTURES BIZARRE  
MENTALISM PERFORMANCES

# MAGISTRORUM

Mentalism & Magic  
CONVENTION

Biggest Mentalism & Magic Convention In Las Colinas, TX  
September 7-10, 2023 [www.magistrorum.net](http://www.magistrorum.net)



### #3 - YOU CAN'T DO IT ALL

Doing magic as a hobby or a career is like being on a giant never-ending road trip. It requires thought, planning, and the support of other people.

Cruise ships. Manipulations. Birthday parties. Card magic. Trade shows. Coin magic. Conferences. Linking Rings. Restaurant table hopping magic. Host a magic convention. Stage Illusions. Lectures. Clubs. Canes, wands, candles. Street magic. Cups and balls. Start a magic school. Write for a magic periodical. Win FISM. Become a Vegas headliner. Master the Zombie Ball.

You can't do it all! Does the above list overwhelm you? It should!

Here's something else that is sure to overwhelm: You probably have a magic drawer or even a large room full of magic stuff! Maybe you're like me and you have a couple of large storage warehouse units packed full of magic equipment and supplies that haven't seen daylight in months. It's a problem that most magicians seem to have.

But there's an underlying problem behind the magic junk room that encapsulates all of the issues we have as junk collectors and project hoarders: our busy minds.

If you're like me then your mind is occupied nearly 24/7 with magic. Routines that you want to do, ideas for magic effects, projects you hope to tackle in the future and so much more. Having a busy mind can be a terrible thing for your growth in the art of magic. If you're so loaded down with all of these things, then probably you won't get very far.

We are not God. We cannot do everything we want to do and do it well all at the same time. It doesn't matter how much of a "multitasker" you are because at the end of the day, you can only do one thing WELL at a time. You cannot take on the cruise ship market while assembling your new stage illusion act for Broadway and also master your children's show in an attempt to pitch it to Disney. In the same way that when you get into the car to go somewhere, you can only go down one road at a time to one single destination at a time.



Once you've arrived at a certain destination (goal) you can then reevaluate and choose another destination on your road trip in magic.

So, what do we need to do? We need to let some things go! You can only have ONE destination planned on your "road trip" at a time.

Marie Kondo, author of numerous home organization books and host of the hit Netflix show Tidying Up is a master of letting things go. Her famous tag line is "Does this item spark joy for you?" As she assists hoarders decide what in their home must stay and what must go, she challenges the client to hold each and every item in their hands and decide if the item is in fact useful and if it inspires. Those items which do not inspire or offer some utilitarian purpose must be discarded or donated.

We must do the same in magic. You can't do every trick. You can't tackle every market. You can't perform for every audience. You can't portray every character. And that's okay! Whittle down your aspirations and ideas in magic down to those few core ideas that are truly YOU and you'll be left with goals so clearly defined that you will become a threat to competitors in magic.

Let's get practical. Get a notebook. Yes, right now. Go on, do it!

A simple one-dollar investment can save you years of confusion and frustration. Every time you have an idea, turn to a fresh page and title the project at the top. Date the project as well. These projects could be ideas for a new trick or routine, a show that you want to do, a character to develop or anything else in magic. Then, spend exactly ten minutes (no more) brainstorming all of your thoughts and ideas onto the page. Don't worry about spelling, grammar or organizing your words. Just write in stream of consciousness for ten minutes without stopping.

After ten minutes you will have all of your thoughts on paper. This notebook of ideas can serve as a catalogue for future projects. It also helps to defend your current project and goals from being watered down by excessive ideas that can overwhelm you. Once your current project is completed and goals are achieved, you can then come back to the notebook and choose a page for your next "road trip destination."

Using this notebook will de-clutter your mind and allow you to think more clearly about your present project. It will refine the distorted light of your magic passions into a focused laser beam. Just like driving a car down the road, you can only move in one direction at a time. Choose your "destinations" carefully and count the cost before going down the road. Make careful notes of future destinations you would like to visit and never stop adventuring.

Remember that you don't need to know every magic trick in the books to be an accomplished magician. Professional magicians often only have about forty routines that they do on a regular basis. These routines are highly polished because the magicians who do them are focused!

And for that magic room full of magic supplies we discussed, just remember that there is only so much room in the car for luggage! Don't be afraid to sell or donate unwanted magic! Unclutter your MIND. Unclutter your MAGIC ROOM. Then FOCUS your God-given passions into art to serve your audiences with unforgettable, polished experiences; one project at a time.

Share your thoughts! Visit [BronsonChadwick.com](http://BronsonChadwick.com) or email me at [bronsonchadwick@gmail.com](mailto:bronsonchadwick@gmail.com)



## HOUDINI WAX CYLINDER AUDIO SAVED

By John Cox, [www.wildabouthoudini.com](http://www.wildabouthoudini.com) - Wednesday, March 29, 2023

ALL the Houdini wax cylinder audio has been saved and it's phenomina;! This is news that I've long dreamed of being able to report. This may be the biggest news I've ever reported here on WILD ABOUT HARRY. Little did I dream that I would play a role in this moment of Houdini history, but a role I did play! But to share this news right, I need to tell the whole story.



One of the great treasures inside David Copperfield's International Museum and Library of the Conjuring Arts in Las Vegas are the original wax cylinders containing the only known recordings of Houdini's voice. These were discovered in 1970 and only two of the three Houdini cylinders were ever transferred to a playable media. (Only a short clip has ever been released.) The cylinder said to contain Houdini and his sister Gladys reading poetry written by their father was never transferred and has not been heard since 1970. There are also five other cylinders in the collection with no record of what's on them. So there's still a lot of mystery surrounding these cylinders.

For the past two weeks I've been doing work and research inside the museum. I shared some of my adventures here. But I was keeping a secret this whole time. Mike Caveney was also at the museum. Years ago Mike and I pitched David on the idea of making new digital transfers of all the wax cylinders. The purpose was to finally hear the fabled poetry cylinder, document what's on the mystery cylinders, and digitally preserve all the recordings for the future. David tasked us with investigating how this could be done safely.

It's been a long journey, years in fact, but all roads lead to Dr. Michael Khanchalian, aka "The Cylinder Doctor," who just happens to live 20 minutes from Mike. Not only can Michael repair damaged cylinders, but he has developed a player that can safely play old recordings. He was clearly the man for the job. So we once again pitched the idea to David.

Any reluctance on David's part was understandable. He has the original cylinders and the original tape transfers from 1970 (which, ironically, may no longer be playable), so why risk damaging the cylinders or discovering they had gone bad or, worse, that some slippery collector in the 1970s had pulled a switcheroo and he actually owned nothing. The value of these cylinders could be wiped out entirely. But David Copperfield is dedicated to preserving magic history, and if there was a chance of capturing a new piece of Houdini's voice, he would take the risk. He gave us the go ahead and trusted us to get the job done.

Lifting the heavy glass off the display case in the museum to retrieve the cylinders was pretty nerve-wracking. And it was about to get worse. Mike had left the museum by the time all the arrangements had been made, so it fell to me to bring the cylinders to Los Angeles. Without revealing what I was doing to anyone besides those in the museum, I loaded all eight cylinders into my car and made the trek back to LA, battling a three-hour traffic jam and two hellacious downpours along the way. But I made it!

The next day (March 16, 2023) Mike and I arrived at Michael Khanchalian's beautiful home. He has an amazing collection of players and cylinders and is clearly an expert and enthusiast in this field. "He's

the John Cox of wax cylinders," joked Mike. After a fabulous tour of his collection, we got down to work in his "lab."



The first three cylinders, which had come from David's vault and were labeled as containing Houdini's voice, did not contain Houdini's voice. Michael knew this instantly as he could tell they were commercial recordings and not the type of "blank" cylinders one would use for recording. Instead what we heard were vaudevillians Will Oakland ("When You and I Were Young, Maggie"), Billy Murray & Ada Jones ("Whistling Coquette") and a musical march (Queen of Sheeba). It was fun to hear these sounds from the past, but it was a little disconcerting, and the switcheroo theory was dancing in my head. But we still had five cylinders to go.

The cylinder labeled "Pa's Poems" (in Houdini's handwriting) was up next. Michael was encouraged by what he saw. At least this was the correct type of "blank" cylinder. This was the moment of truth. Houdini history was about to be made, for better or worse.

Michael slid the cylinder on his player, carefully calibrated the needle, hit the record button (we were making direct transfers to CD, no computers or hard drives involved), and lowered the needle. Then this happened.

Houdini's powerful voice boomed out over the room in a recording that had not been heard in 53 years. He introduces "an original German recitation" of poetry written by his father "Reverend Doctor Mayer Samuel Weiss," to be spoken by his sister, "C. Gladys Weiss." There is a fantastic candid moment when Houdini is about to state his father's birthday and he has to ask Gladys, "What was the year?" It's very faint, but it's there, and we all looked at each other in delighted disbelief at what we had just heard.



Gladys then recites the poem in German. Gladys was blind, so she's doing this from memory. As Houdini says on the recording, the poem was "taught to her" by their father. I believe she makes a mistake and starts over after a small gap in the recording. Houdini then comes back on and says he will repeat the poem "in case you did not understand it." This seems to be his true speaking voice and not the "presentational" voice he uses on the other recordings. He then proceeds to recite the poem also in German. He speaks faster and, to my ear, more confidently in German, with great flair and rolling R's. Gladys signs off with the date, October 30, 1914, which is a day after the other recordings were made. The fact that this recording was made on a different day has never been documented.

Next up were the two full recordings of Houdini's Water Torture Cell patter. As with the poetry cylinder, each of these run just over four minutes. The quality of these transfers is much clearer than what exists currently. For years I believed Houdini says "I, Houdini" as his sign off. I've been wrong. "Harry Houdini" is now sparkling clear. There was also a big surprise waiting at the end of the first speech. After Houdini signs off, the cylinder seems to end. But then Gladys comes back on and "certifies" that she heard her brother "make this record" on October 29, 1914. This certification was never transferred in 1970 nor





have I ever seen any mention of it. It's possible it was missed or the machine they used couldn't pick it up.

Speaking of the machine(s) from the 1970s, our expert Michael said he was amazed the recordings weren't destroyed back then, as you can't play these Edison Blanks on a regular machine. They are much softer and the weight of the needle can wipe them clean. Several times he said it was miraculous that the recordings survive and in such great fidelity.

The final two cylinders were commercial recordings of German songs. It was still exciting to hear these as all the cylinders belonged to Houdini and it's wild to hear the music he played at home for pleasure.

Over the next few days I prepared notes and transcriptions of all the cylinders and reunited them with their correct cases. I was helped in this by magician Jessica Jane Peterson who became the fourth lucky person to hear the poetry recording.



I then drove the cylinders back to Las Vegas and played the new recordings for David. He was thrilled by what he heard. He instantly picked up on all the same moments that had so excited us in LA, especially the moment when we hear Houdini's more natural speaking voice. Even before the recordings ended he was working on the next steps. Audio work will be done to clean up the recordings and the German will be translated. It was mission accomplished and everyone was delighted and relieved!



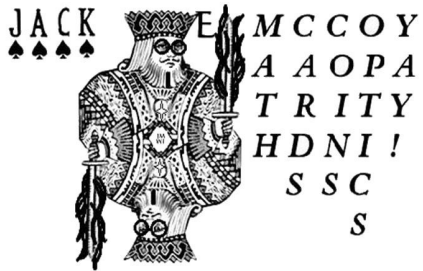
I took myself out to dinner that night and thought about what had happened. Not only had I finally heard the "Pa's Poems" cylinder, but I now understood it was always the most precious and personal recording of them all. Houdini loved and honored his father and you can hear that. He loved his sister and you can hear that. The family language was German, and you hear that. If Houdini ever came back, this would be the

cylinder he would want to hear. Preserving it was more important than I ever understood. I felt like I had done a service for both Houdini and David Copperfield, and I was overwhelmed with gratitude at the amount of trust that had been placed in me.

I then sent David a text with one last request. Could I share this momentous news? His response came back quickly: "Sure."

As I said, David didn't need to do this. This headline could have easily read, "The Houdini wax cylinders are no more." But this is what makes David Copperfield a titan of magic. He took the risk, extended extraordinary trust, and now deserves the credit for saving this important piece of Houdini history. Maybe even the most important piece. When and where the general public might hear these I can't say. But the fact that we can now hear them was the purpose of this incredible journey.

*Thanks to David Copperfield, Mike Caveney, Michael Khanchalian, Jessica Jane Peterson, Glenda Wellendorf, and everyone who helped us bring Houdini (and Gladys Weiss) back to life.*



*“Oh, what a tangled web we weave when first we practice to deceive”*

In the world of magic, that statement is as true as Sir Walter Scott’s intent when he wrote it in his classic poem ‘Marmion: A Tale of Flodden Field’, thankfully however in our case it’s a lesser tragic analogy, except maybe to our wallets, the tangled web all hobbyists create. In magic we practice to deceive with the hopes of entertaining minds with wonderment, and give ourself a fun moment sharing our hobby. I still can see my school friends reactions.

**Hard Sniffing:** This is a semi-mean prank I pulled on a perfume samples person at Ridgmar Mall (Fort Worth, Tx.) 3 decades or so ago. The idea came to me as I was standing there. Hideo Kato, a Japanese magic inventor, liked the psychology behind it and requested approval for its inclusion in a book or manuscript he was authoring in Japan, whether it actually did I have no idea. I did calm the employees nerves and explained what she thought had happened actually hadn’t.



Pick up a bottle as in the illustration. The bottle is vertical, held by the thumb and index. The other fingers are straight and together. Important: the mouth of the bottle is about halfway up the index tip, the bottles cap protrudes slightly above the fingers. The cap should be all that’s visible to the spectator.



The right hand reaches over and downward onto the bottle cap.



Using a small twisting motion, whether necessary or not, remove the cap, making sure the cap barely protruded past the finger tips. **Important:** Make sure you rub the cap against your left index when you remove it. The scent from that residue will pose as the perfume in the next bottle.



The entire bottle should be out of view from the spectator, its mouth just barely lower than the upper part of the index. Raise the hand up below your nose, comment on the smell, then hold it up to her nose for her to smell the perfume as you ask her opinion. If you want, you can let her barely glimpse the bottle’s top if she doesn’t know you and acts timid towards your hand and your forward approach.

**Psych pause:** At this point you have seasoned the spectator's mind to accept the fact that this is the way you handle the bottles when you sample them and that you're giving your own opinions of the scent and asking them if they agree.



Once the spectator gets a good smell, lower the hand back down as your right hand replaces the cap. Put the bottle back down and pick up a different perfume sample. Make sure the bottle is similar to the last.



When your right hand reaches to grasp the bottle cap, the middle finger contacts the right side of the bottle cap.



Keep pushing the right middle finger against the cap and the bottle will rotate between the left thumb and index.



You'll find it easy to rotate the bottle completely around into the right fingers. The right thumb, index, and middle fingers hold the cap, the bottle hidden behind them.



Mimic the same twisting action as earlier and move the right hand upwards and rightwards. You're pretending to have just removed the cap off the bottle.



Keeping the fingers together, rotate the right hand to where the cap is visible to the spectator from between the right finger tips. It will pose as simply a cap. Your left fingers, held identically as it did with the last bottle will bring no suspicion as everything looks identical to that previous time.

Hold your left hand up to your nose, act like you like the smell better and mention the smell being milder than the last. Hold your left hand up to the spectator's nose, this time making sure they can't see behind the fingers.

**Psych pause: The residue left on your left index from the first bottle will actually smell different and milder as it's not in its concentrated form as when it was earlier smelled.**

Put your left hand back up to your nose, anxious for another smell, inhale really big and dramatically, then mimic the action as if you've just sucked the bottle up your nose! During this time, the right hand just stays stationary. All action and attention will be with your left hand and nose. During that time, end up with your left fingers wide and open so there's no doubt the bottle isn't hidden in it.

At this time, there are several things you could do. You could:

1. Pretend to cough the bottle out into your left hand. Mimic putting the cap back on as you rotate the bottle back into your left hand, put it back on the counter and walk away. Watch from a distance and see if the store employee gets brave enough to touch it and wondering if it actually did go up your nose. That's a mean prank to do to a store employee and should be eventually revealed to them that it really didn't (you're right, Hideo Kato, my wise friend).
2. As all attention is on your left hand and nostril area, secretly with the right hand place the bottle on the counter. Play it for a few seconds, then show the spectator that it's on the table, closed, and you were just joking about the whole thing. This version is good for a light hearted comedy result with a little magical effect to boot (my personal favorite).
3. Turn and walk away, acting like the bottle has made it down your throat and you're slightly gagging and need water. This variation is good for a free sample bottle of perfume.

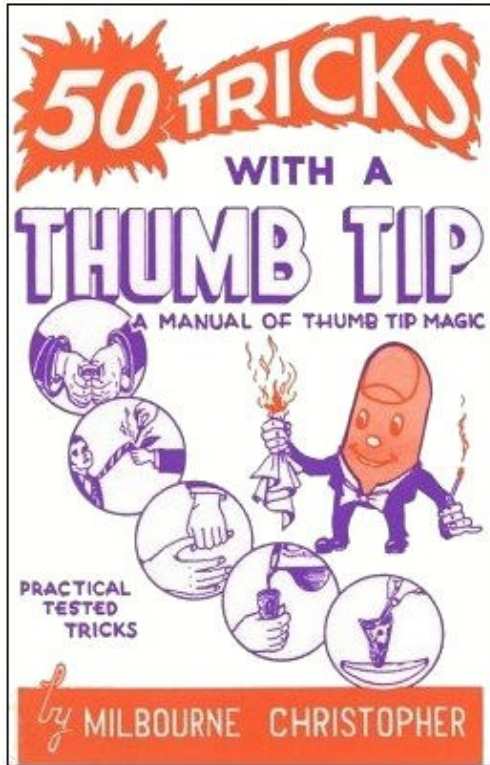
Another way of secretly rotating the bottle into your right hand is to use your right thumb instead of the middle finger, like this:



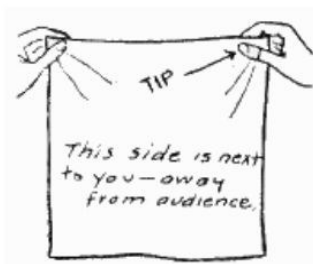
In a similar fashion as the earlier method, the right hand approaches the left and the right thumb contacts the cap's right side. Keep the right fingers together along the front.

This is me, back in the late 1970s, practicing card magic at the farmhouse in Dublin, Tx.





**SECRET AND PATTERN:**



"I would like to borrow a handkerchief for a moment—any kind, any shape, any size, any nationality. Thank you. This one will answer the purpose nicely."

Now while someone is giving you a handkerchief:

Have the Thumb Tip with the nail side nearest your body ready in your lower right hand vest pocket. Put your right hand in your pocket and slip the Tip on your right thumb.

Take handkerchief from spectator with left hand and transfer it to the right hand. By using left hand to take handkerchief, it keeps thumb tip on the right hand from being exposed. Open up handkerchief and hold by two corners.

The handkerchief and the fingers of right hand screen the thumb tip.

Casually without saying anything, show left hand empty and spread handkerchief over it with right hand.

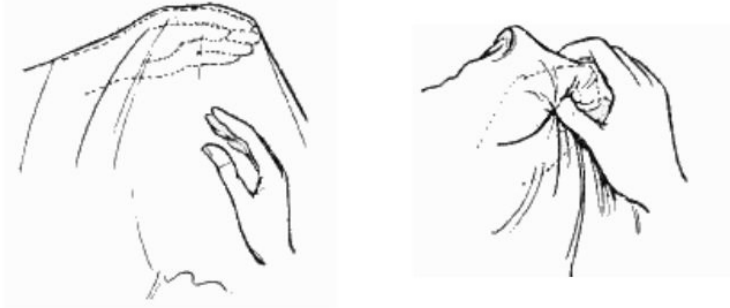
Show right hand with end of thumb to audience. This exposes the whole inside of hand. Seeing nothing concealed, the audience takes it for granted that performer is not palming or hiding anything.

And right here, let me give you a big point in Magic that you must never forget.

**SHOW YOUR HANDS EMPTY AT VARIOUS TIMES BUT DO NOT CALL ATTENTION TO THE FACT. MAKE IT A NATURAL MOVEMENT.** The audience can see for themselves that nothing is concealed in hand. **DO NOT SAY IN WORDS, "MY HANDS ARE EMPTY."** The suggestion of showing the hands is enough. An ounce of **DEMONSTRATION** is worth a pound of talk.

"I spread the handkerchief over my left hand and make a little well in it, so--."

Now swing right hand over towards handkerchief, the four fingers hiding the thumb tip. Push right thumb

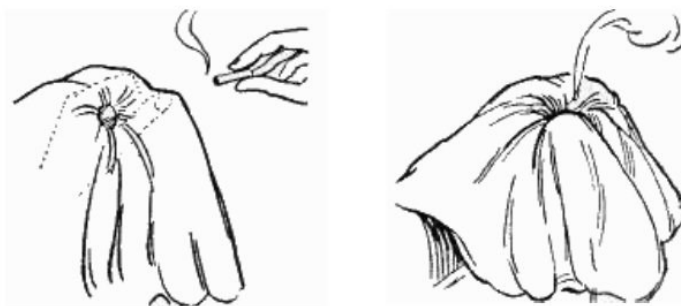


into handkerchief and left hand which has closed around tip. When tip is well concealed raise fingers of right hand high in air. This shows audience that well is being made with the right thumb. Draw thumb out (but leave thumb tip in handkerchief) and push back again. This extra tucking is done for a psychological reason. When thumb is drawn out, it shows a natural thumb, and the second tucking with a natural thumb leads people to think that the first was made in exactly the same way.

"Next I want to borrow a lighted cigarette, or rather a piece of one."

(If someone is smoking, ask for that particular cigarette. If not, ask to have one lighted. In case of emergency, have a cigarette of your own with you. After cigarette is lighted, have spectator break cigarette in half and give you lighted part.)

"That's it—give me the front half, light and all."



(Take piece of cigarette between thumb and forefinger of right hand.)

"Now watch. I'll just drop this burning cigarette into the handkerchief, burning end down."

You show well in handkerchief and drop cigarette slowly into the handkerchief. Much depends upon the fact that you **CONVINCE** audience that you have actually dropped the cigarette into the handkerchief. Show right hand open towards audience with fingers wide apart after cigarette has been dropped.

"Yes, there it is smoking away peacefully."

Audience can see smoke curling up from the handkerchief.

"There is a way that chemists condense smoke. They squeeze it together this way."

Push right thumb into well and into thumb tip. This shuts off air, which immediately puts the fire in cigarette out.

Bring hand away with thumb tip on right thumb, casually showing hand again to audience, and of thumb facing them.



"Sometimes I weight it down with a little Magic "Woofle Dust."

Reach into vest pocket, apparently to get a pinch of "woof le dust," but in reality to leave thumb tip there. Leave thumb tip in vest pocket. Pretend to sprinkle dust into handkerchief. Then take handkerchief by one corner and pull slowly off of left hand, so that audience can see that cigarette has disappeared and handkerchief is undamaged. Hold handkerchief again by two corners, one in each hand.



"Yes, it's magic woofle dust. It not only condenses the smoke, but it dissolves the cigarette and is a wonderful restorative for a burned handkerchief."

Return the handkerchief to the loaner.

## THE ASBESTOS PALM

### EFFECT:

This is a similar effect to the above, but no handkerchief is used. A lighted cigarette is dropped into the left hand, and a little Magic Sand is sprinkled on it. The left hand is opened slowly—and the cigarette has vanished.

### THUMB TIP MANIPULATION:

This effect involves a little manipulation which you must learn right now. It is a little sleight of hand. You show your hand apparently empty and yet conceal a thumb tip. These manipulations enable you to show thumb freely at times. You will find that it is little moves like these that help to make the MASTER MAGICIAN.

Get thumb tip on your left thumb. Now study carefully illustrations on next page. Hold thumb in Position

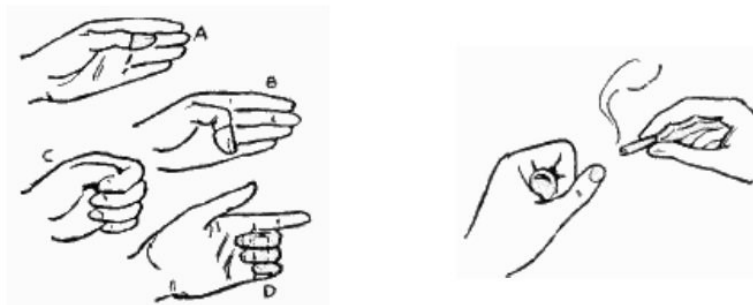
A. Bend thumb to Position B. Close fingers around tip, Position C. Partially open hand, Position D, leaving thumb tip inside middle, ring and little fingers of left hand. The three fingers conceal the thumb tip in such a way that hand can be shown carelessly and the tip will not be seen.

Reverse the movements and get tip on thumb again. Practice until you can do these moves EASILY and QUICKLY with either hand.

**SECRET:**

Have tip in left pocket. Get tip onto left thumb and conceal as in Position A above.

Borrow a piece of lighted cigarette as in effect described before.



Manipulate thumb tip to Position D. Casually show left hand. Hold the cigarette with thumb and forefinger of right hand.

Get tip onto thumb again—Position A. Bring thumb up and point hand towards audience, end of thumb foremost. This convinces audience that hand is empty.

Close hand quickly, bending thumb and getting tip to Position D again. Withdraw thumb. To audience it looks as though empty hand was closed.

Drop cigarette into left hand, tucking it in with right thumb. This puts fire of cigarette out and allows you to remove tip on right thumb.

Show right hand empty, tip of thumb pointed toward audience. Reach into vest pocket for the Magic Sand, leaving tip in pocket. Sprinkle imaginary sand over left hand.

Open left hand slowly—the cigarette has vanished.

Study the first effect, MYSTERY OF THE BURNING CIGARETTE, and model your presentation of this second effect upon that, using the same patter where appropriate.

**BURNING A BORROWED HANDKERCHIEF**

**EFFECT:**

Performer borrows a handkerchief (man's or woman's). He sets fire to the center of it by holding it over a lighted candle or match. The flames are extinguished and handkerchief is touched with a magic ring. The handkerchief is restored.

This trick goes well at a moment's notice in the parlor, the dining room, at a banquet, or on the stage. Many times I just happen to see a handkerchief in a lady's lap. I ask her for permission to use it and proceed to do the trick as though seeing the handkerchief gave me the idea of doing it.

**PARAPHERNALIA:**

- 1--The Thumb Tip.
- 2--A borrowed handkerchief.



3--A piece of white cloth about 4 inches square, similar to cloth used in a handkerchief.

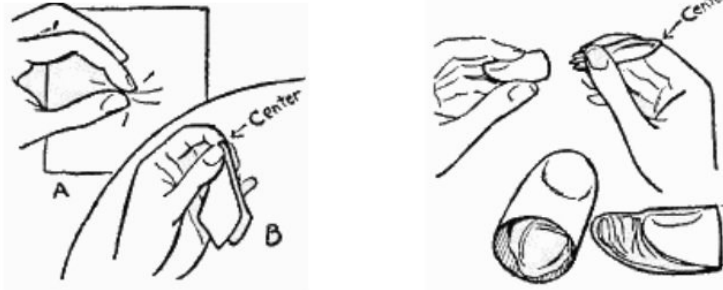
4--A small box of matches or lighted candle.

5--A small nickel-plated ring or a finger ring.

**SECRET AND PATTERN:**

Take small square of cloth, pick up by center and allow edges to fall downward. Note A and B in illustration.

Then tuck into the thumb tip--center of cloth going in last. Center of cloth should rest on side of tip so that thumb can easily be placed on it. This is done so that when thumb is withdrawn from tip the cloth is also drawn out.



Arranged in this way, tip and cloth can be left in right-hand pocket until needed.

Place tip on right thumb, drop hand to side, thumb away from audience, and you are ready to start the trick.

If at a banquet or in a parlor you notice that a lady happens to have a handkerchief in her lap, say:

"I beg your pardon, but I just happened to notice your handkerchief and the kind of cloth it is made of. It is very seldom that one sees that cloth."

Or if you have to borrow a handkerchief, say something like this, while taking it with left hand:

"I would like to borrow a handkerchief for a few moments as I have in mind an experiment that has always been interesting. Thank you. That is just the kind." (Then happen to notice something peculiar about handkerchief.) "Well, here's something peculiar." (Feel it.) "Here is a peculiar cloth which we see very little of."

In either case, open up handkerchief and hold by two corners, the tip being concealed behind handkerchief. This position shows palms of hands empty.



Now pick up center of handkerchief with left hand and transfer to the right hand so that thumb of right hand with tip comes behind handkerchief and index finger in front. Again palm of right hand can be shown. You have thus convinced your audience that you hold nothing but the handkerchief.

Draw handkerchief up through left hand, stopping at a point shown in this illustration on next page.

The left hand closes around the handkerchief and thumb tip, holding both securely. Leave thumb tip with false handkerchief center, in left hand. As right thumb leaves tip, it pulls up with it the little false center (piece of cloth) from the tip. If cloth does not come up with movement, do not worry. Simply pull it up with thumb and first finger. It will look as if you are pulling up handkerchief.

The effect to the audience is that the handkerchief was merely drawn partially through the hand, that the central portion sticks out above and the corners and outer part hangs below, while in reality it is the false or extra center that you have pulled up out of the thumb tip and not the borrowed handkerchief.

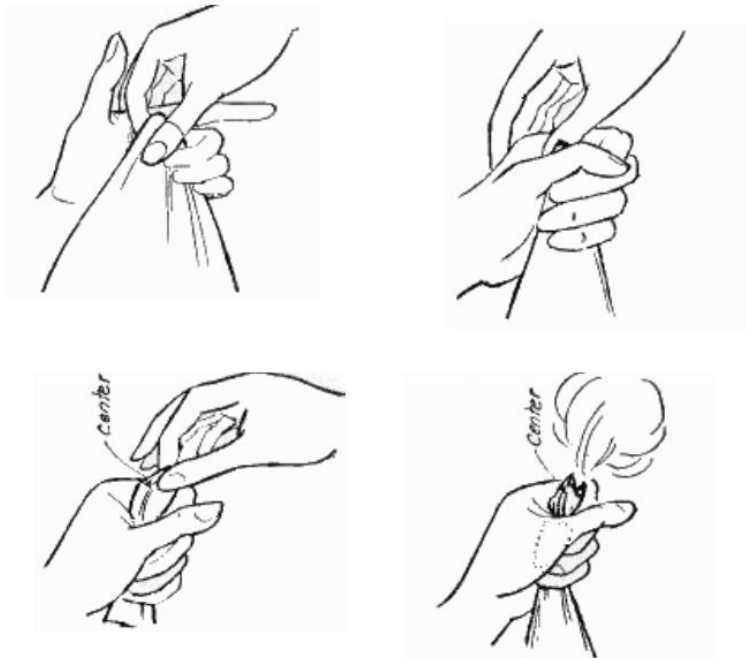
"This is peculiar cloth because it is fireproof. A moderate flame will not burn it."

Reach over and allow light of candle to set fire to false center (piece of cloth), which audience thinks is center of borrowed handkerchief.

If a lighted candle is not handy, have someone light a match for you.

"It does burn after all. I must have been mistaken in the cloth. (To owner.) You will pardon me, I am sure."

After cloth has burned a bit and audience has been led to believe that a fair size hole has been burned in



handkerchief, pinch out flame with right index finger and thumb or blow out flame. Then tuck burned part into tip with right thumb and draw tip away on right thumb. Point end of thumb toward audience, showing hand empty, and reach into right vest pocket, leaving tip there. At the same time say:

"In my pocket I have a ring." (Take ring from pocket.) A Magic Ring. If I drop it on the handkerchief, it sometimes helps me out of an embarrassing difficulty." (Place ring on top of left hand.) "The hole in the handkerchief and hole in the ring makes a sort of affinity or friendly feeling between the two."

Take ring in right hand. Grasp handkerchief at bottom and pull it out of left hand through the ring. Hold up by two corners to show handkerchief is as good as ever.

"See--just as I told you. The center is again in the middle and I thank the lady (or gentleman) for the loan of her (or his) handkerchief." (Return handkerchief.)

"And remember, that a flame on a candle (or match) is worth two in a handkerchief."

## THE ENCHANTED PAPER

This trick is based on the same principle as the preceding effects and may be performed at any time. It is a good one to have at your command when the use of a cigarette would not be in good form.

### EFFECT:

A strip of colored tissue paper is shown and tucked into the empty left hand. Upon opening hand, paper has

disappeared. Performer states that it has not disappeared and is still on his hand, but it is visible only to the eye of a medium. He places imaginary ball of paper on spectator's upturned palm. Magician then borrows a handkerchief and spreads it over his left hand. With the empty right hand he makes a little well in handkerchief, pushing it a bit into the closed left fist. He then takes imaginary ball from spectator's hand and drops it into the well in the handkerchief. He reaches down and pulls out the strip of tissue paper.

**PARAPHERNALIA:**

- 1--The Thumb Tip.
- 2--A strip of colored tissue paper about 20 inches long and one inch wide.
- 3--A borrowed handkerchief.

**SECRET AND PATTERN:**

Have thumb tip in left pocket. Just before starting this experiment, get thumb tip onto left thumb. From pocket or off of table, take a strip of tissue paper. Casually show both hands and strip of paper. As in the preceding effects, end of thumb holding tip, is held toward audience. Then finger palm thumb tip, as explained in Thumb Tip Manipulation, and show tissue paper as in illustration.

"This is an old Chinese experiment based on an ancient teaching that everything is, even if it isn't. I can best illustrate it with this strip of colored paper. To the ordinary eye there is nothing mysterious about this paper—but to the trained eye of the psychic there is more than you have dreamed."

"To begin with let me tuck this strip of paper into my left hand."

Now slowly tuck strip of paper into left hand with the right index finger. You are really pushing the paper into the thumb tip. For the last two tucks, use the right thumb and carry thumb tip away on thumb.



Casually show right hand empty and then slowly open left hand and turn palm upwards.

"Yes, there it rests on the palm of my hand. What's that? You cannot see it? Oh, I forgot, you are not using your psychic eyes. When I placed the paper in my closed hand, the warmth of the hand caused the paper to return to its astral form—the state where a thing is, but seemingly isn't."

You turn to a gentleman nearby.

"Pardon me, sir, but you seem to have a psychic eye. Would you mind holding the paper for me? Thank you. Just hold out your left hand palm upward."

You now pretend to drop the imaginary ball of paper from your left hand into spectator's hand. Make movement as natural as though you were giving him a real ball of paper.

"Now, the paper is in your keeping. You can see it, can you not?"

If the gentleman good-naturedly says Yes, then you say:

"There, didn't I tell you the gentleman was a psychic."

If the gentleman says No, then you say:

"You aren't looking very well today. Well—anyway do not drop the strip of paper."

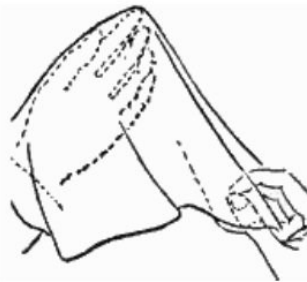
Turn to the audience.

"I wish to borrow a handkerchief. Either a lady's or a gentleman's. That one will do nicely."

Take handkerchief with left hand. Hold handkerchief up by two corners, thumb tip concealed behind upper right hand corner of handkerchief. Allow handkerchief to drop from left hand and to be held by right. Show left hand, both sides, and spread handkerchief over it. Show right hand empty and tuck handkerchief into left fist with right thumb, leaving thumb tip gripped in left fist. The tissue paper is there ready to be produced, but to the audience the handkerchief is empty. Turn to spectator who holds imaginary paper.

"Now, sir, if you will please give me back the astral paper."

Pretend to pick the paper out of his hand with thumb and index finger of right hand and carry it over to the handkerchief and pretend to drop it into the well. In carrying imaginary paper across, keep palm exposed to audience and other fingers well up. Even though you say you have a paper in your hand, you must convince audience that you haven't.



"I use a handkerchief for this reason—the warmth created by cloth is different from the warmth of my hand. The former materializes objects, while the latter dematerializes them. In other words, one says it is, and the other says it isn't. Now you will observe that it is."

With thumb and forefinger of right hand get hold of one end of the tissue in the thumb tip and pull it out slowly. The forefinger and thumb of left hand should hold paper firmly enough to keep it from being pulled out too soon as a ball instead of a strip.

After paper has been pulled out, turn to spectator who held imaginary paper.

"There you are, sir. You can take it home as a souvenir, but be careful how you hold it or you may not have it."

HERE IS ANOTHER LITTLE MOVE WITH THE THUMB TIP THAT WILL COME IN HANDY AS IT MAKES A NATURAL GETAWAY WITH A COMEDY TOUCH. (By "get-away" I mean the disposing of an article.)



Handkerchief is on left hand and the tip is in the well in the handkerchief.

Bring right hand over to it, thumb near the well.

Throw handkerchief from left hand over onto the right, at the same time allowing thumb tip to come onto the right thumb. Illustration shows tip on thumb and handkerchief covering hand.

Call attention to handkerchief on flat hand. Raise forefinger. The thumb with tip goes into three fingers where tip is finger palmed.

Pretend to audience that you are going to make a production of some kind. Whisk handkerchief away and show forefinger upright. Then wiggle it a little. It has a funny effect. Try it. This is simply a stunt to change the thumb tip from one hand to the other or to vanish it altogether.



Return handkerchief to loaner with left hand and get rid of tip in pocket with the right. A simple ruse for disposing of Thumb Tip is to start to put handkerchief into right-hand coat pocket and then remember that handkerchief was borrowed and hand it back. The movement of putting it in pocket is enough for you to slip tip off of thumb and allow it to go into pocket.

*Harlan Tarbell*

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**FORT WORTH SAM ASSEMBLY 138 ALLIANCE OF ILLUSIONISTS**

Meets on the third Thursday of each month, 7:00 pm at the Illusion Warehouse party room and magic shop located at 3917 McCart Avenue, Fort Worth, Texas 76110. Contact communications@allianceofillusionists.com or go to <http://sam138.com/alliance/> or Facebook at <https://www.facebook.com/groups/162025544420781/>



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Meets monthly. See the Mid-Cities Magic Circle Facebook group.



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