

GILBERT MODERN MAGICIAN'S REPERTOIRE

The greatest collection ever assembled at popular prices of classic and newest Feats of Magic, with full directions and apparatus, for young and adults.

FOR PARTIES, "SMOKERS" AND STAGE ENTERTAINMENT

SET NO. 1

Comprises, among others:

The Galloping Dime
The Hiding Chessman
The Great Paper Ribbon Enigma
Photoplasmic Mystery

SET NO. 2

Featuring:

Ming Toy Laundry Ticket
Mysterious Linking Rings
Svengali Mind Reading Wonder
Latest Four Ace Trick
and many others

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Featuring the latest "hits" in the magic world. A sensational, compelling selection for the "up-to-the-minute" magician.

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Balance of Fate
Baffling Handkerchief Problem (*No pull*)
The Great "Solid Thru Solid" Mystery
The Patriotic Cylinders
Tripping Fantasy

and over twenty others; including a group of classic and outstanding Coin Tricks.

SET NO. 5

PROFESSIONAL OUTFIT

Sure to be included in planning a "smashing hit" show. Big features of spectacular and sensational effect.

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The Magician's Rhapsody
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and many others, including two special groups: one of select Handkerchief Tricks and the other of "the pick" in the realm of Rope Tricks and Escapes.

These and other productions of the Gilbert Hall of Science, in the better shops and Department Stores throughout the world.



GILBERT MYSTO MAGIC

Book of Instructions
The A. C. Gilbert Company
New Haven, Connecticut, U. S. A.

ADVICE TO YOUNG ENTERTAINERS!

Hello, boys! Here's fun. With your set of Gilbert's Mysto Magic Tricks you can do some of the very same tricks you have seen done by magicians on the stage. If you have never worked any magic tricks before, you have no idea of the fun you can have. The directions in this Manual of Instruction will enable you to give a really fine show, starting with the simplest trick, and ending with a splendid big illusion such as is used by professionals. Appearing before audiences will give you self-confidence which, when you grow up, will stand you in good stead in talking at big business meetings. When a boy, Mr. Gilbert learned to do magic tricks and the practice he got, talking to audiences, knocked all the bashfulness out of him.

WHAT MAGIC IS. Hundreds and hundreds of years ago the priests in Egypt, and other far Eastern countries, used to do magic tricks for a very different reason from that which actuates our modern magicians. In order to impress the common people with their supernatural ability and prove that they were in league with the gods, and good and evil spirits, they had some of their temples arranged so that the doors would open when fires were lighted on the altars, trumpets would blow when the doors were opened, and other unusual and impressive marvels would occur. These things appealed to the superstitious people of early days, and gave the priests the power and prestige they desired. In those days magic and religion went hand in hand.

Nowadays the modern magician employs his skill and mechanical apparatus to entertain. No one believes that he possesses supernatural power. Robert Houdin, a great French magician, has said something to the effect that a conjurer is an actor playing the part of a magician. So when you do tricks before your friends, you are just playing a part for their entertainment. However, to play your part well, keep them guessing, never giving away the secret.

ABOUT PRACTICE. If you try to do a trick before an audience before you are familiar with it yourself, the whole effect is liable to be spoiled. You should practice your tricks before a mirror many times before even attempting to give a show. This is not hard work like some practicing seems to be, because half the fun of doing tricks is in practising them.

We have all heard that "the quickness of the hand deceives the eye." Nothing could be farther from the truth, because you cannot move your hand so rapidly that the eye cannot follow it. In fact, if you make any quick movements you will probably find that they create suspicion. The main thing is to be absolutely certain of what you wish to do then do it calmly and deliberately.

MISDIRECTION. If you were a real magician—that is, if you were really able to do the things you pretend to do—no misdirection would be necessary. However, all of the apparent miracles that you do and see others do are worked by natural means applied in an out of the ordinary manner. For instance, if you apparently take a ball from your right hand into your left, and then open your left hand and show that the ball has vanished, what you have actually done is to "make believe" that you take the ball in your left hand, while really it remains palmed in your right. You follow your closed left hand, which is supposed to contain the ball, with your eyes and naturally the eyes of everyone in the audience are directed in the same way. This is what is called misdirection.

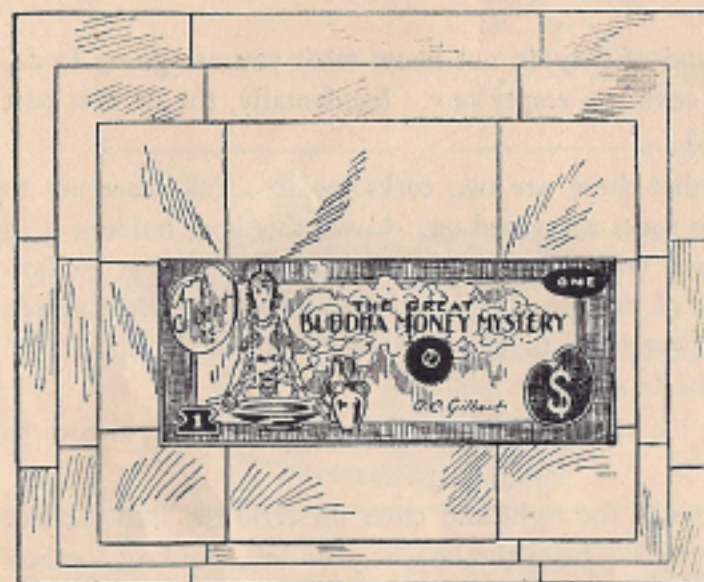
SOMETHING TO BE REMEMBERED. Never tell your audience what you intend to do before you do it, because if they know what is coming, most of the effect is lost and they will be more likely to see "how it is done".

IF SOMETHING GOES WRONG. It might better be said "**when**" something goes wrong, don't allow yourself to become confused. If you do, your audience will laugh at you; but if you can turn it into a joke, they will laugh with you. If when doing a coin trick, you should drop one of the coins, you can remark in a casual manner that you just "dropped it to prove that it is solid".

PATTER. Patter is the talk that goes with the trick you perform. It is used sometimes to direct the attention of the audience away from something you are doing, which you do not wish them to see. Maskelyne and Devant, two of England's leading magicians, have written a book called "Our Magic". On the subject of Patter they say in part: "Some have held the view that patter is all-important in the art of magic. Others have regarded it as an entirely negligible quantity. Obvious both views cannot be right; but, nevertheless, it is quite possible that both may be wrong. Indeed, one may feel practically certain that neither opinion can be altogether correct, however much be said in its support. This seems to be another instance where the truth rests mid-way between two extremes. The fact is, patter is entirely essential in some cases, and quite unnecessary in others."

Here we have the opinion of two authorities on the art of magic. So you can see that it is entirely up to you whether or not you wish to use patter.

THE GREAT BUDDHA MONEY MYSTERY



This is a wonderful trick, simple to perform.

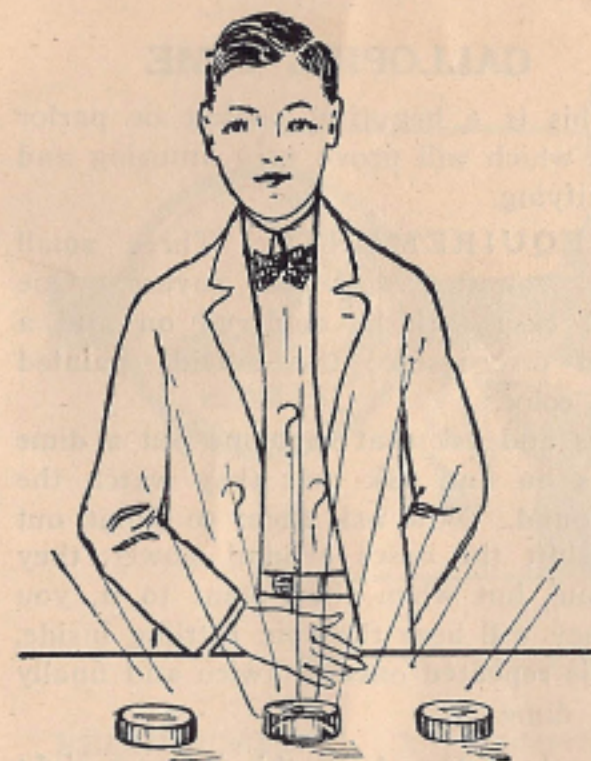
REQUIREMENTS. A "double" nest of folds, two sheets to each fold. One larger outside "single" fold.

EFFECT. You show three folds made out of paper and place a blank sheet of paper, the size of a dollar bill, in the smallest fold. Fold this and place inside the medium size one and then these two inside the larger fold. Asking one of the spectators

to place his hand over the folds which are resting on the table, you command the blank sheet of paper to turn into a real dollar bill and when you open up the fold they discover that right under their own eyes the wonderful transformation has taken place.

SECRET. The medium size fold is "double", as you will notice, and there are two little folds. Notice carefully the way they are folded. First the sides fold in, then the short bottom flap and lastly the large flap. Place the folds so that the short flap is towards the audience. Before the show you put a neatly folded dollar bill in one of the little folds, placing this in one of the compartments of the "double" fold, seeing to it that when you place this in the large "single" fold you do so with the compartment with the dollar bill downwards. You open the large fold right while resting on the table; then the second and finally the third or smallest fold, which being the one on top now, is empty. Place a blank sheet of paper in the little fold, fold this one up and turning it upside down you place it in the middle fold. Fold this one up and turning it upside down you place it in the large fold. Fold this last one slowly and leaving it on the table ask someone to place his hand on top of the fold. You now command the paper to be transformed and upon unfolding the folds, one after the other leaving them nested, that is, one on top of the other in the order you unfold them, the dollar bill will come to view. Nested, the folds on the table will look quite innocent but, of course, you must take them away or fold them up before anyone can pick them up to inspect them.

THE HIDING CHESSMAN

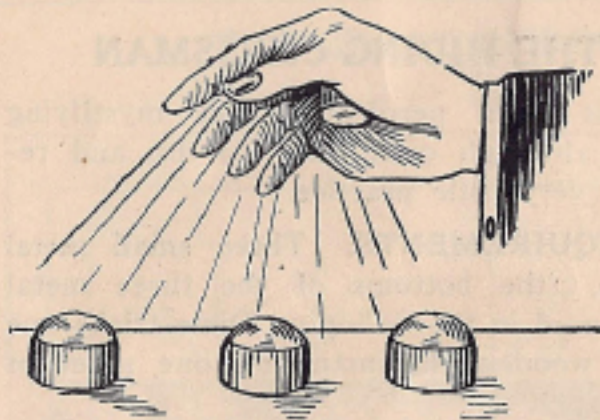


This is a perplexing and mystifying trick, although quite easy to do, and requires very little practice.

REQUIREMENTS. Three small metal covers, (the bottoms of the three metal cases used in the Galloping Dime trick) one small wooden chessman and one sheet of newspaper.

EFFECT. This is what the onlookers see: Three small covers in a row on the table. You pick up the covers, one at a time, and show the inside of each. Do not be in a hurry in doing this. Now, call attention to the wooden chessman and ask one of the spectators to cover it with one of the covers, while you are not looking, either by turning your back or leaving the room. When they tell you they are ready, you turn around, and looking at each one of the covers through your hand, cupped up in the form of a tube or telescope, you instantly point out one of the covers, which upon being lifted, reveals that you have divined right the hiding place of the chessman. The trick may be repeated with some other spectator without fear that they will discover the secret.

SECRET. The three covers, as well as the sheet of newspaper, are unprepared. The chessman, if you examine it closely, you will note it has a fine dark hair protruding from its base. This is the secret. When covered, the tell-tale hair on the chessman, will reveal to you under which cover it is hidden. On a sheet of newspaper, this hair will not be noticed by anyone not in the secret. Of course, as you take time in looking for it, when you look the covers over through your hand, you will be able to notice it sticking out from under the cover, but remaining invisible to anyone but you. The fact that you can do this trick with the bottoms of the three cases used in the Galloping Dime trick, is in itself an advantage; first, because it will reassure the spectators that the covers are as innocent as they appear to be, for you use them in one as well as in another trick; second, because you will not clutter your table or pocket with a variety of apparatus for a series of tricks. The idea of making the same piece of apparatus do in more than one trick, when conveniently possible, is a very welcome one.



GALLOPING DIME

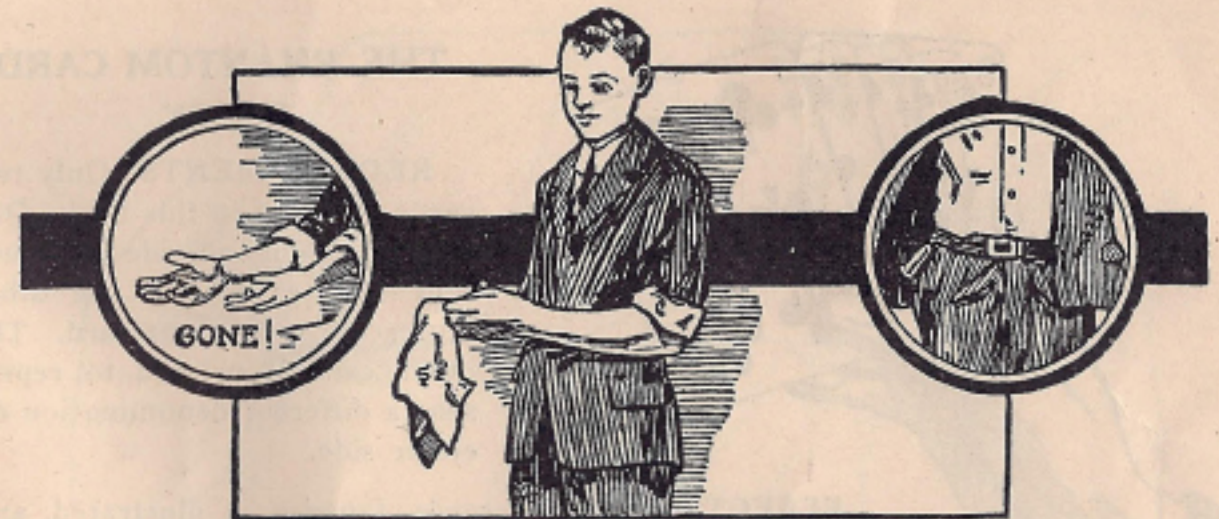
This is a beautiful pocket or parlor trick which will prove very amusing and mystifying.

REQUIREMENTS. Three small metal round cases, with covers. One small case with lid soldered on and a metal disc inside; the outside painted flesh color.

EFFECT. You show the three metal cases and ask that someone put a dime inside of one of them. You put the covers on and ask that they watch the one with the dime, while you shift them around. Now ask them to point out where the dime is. As you (deliberately) shift the cases around slowly, they will think it is very easy to pick out the one, but when they point to it, you pick one of the other cases and shaking it they will hear the coin rattling inside, proving that their guess was incorrect. This is repeated once or twice and finally they pick out the correct one, and take the dime out.

SECRET. It is in the case painted flesh color. You keep this in your right hand trouser pocket where you reach for it, by putting your hand in your pocket when you ask them to point out the case with the dime. Concealed in your right hand, holding it with the fleshy part of the palm, your fingers will be free to shift the cases. When you shake one of the cases on the table (which is really empty) the disk inside the secret case concealed in your hand will sound just as though the dime were inside the case you are shaking. You may let them try another guess (and they will not guess right, for you will do the same stunt of shaking an empty case) and finally, let them guess right and while they are getting the dime out, you put your hand in your pocket, leaving there the secret case.

You may introduce a variation in presenting this trick, as follows: After they put the dime in one of the cases and cover them, you shift them around, half concealing them from view with your hands; however, you follow the one with the dime. Lining them up in a row, you then say: "All right, here we go" and pick up one of the two empty cases. Shake it (the flesh color "fake" is already concealed in your hand), calling attention that this case is the one with the dime. You shift around the three cases on the table slowly and then ask them to point out the one with the dime. As they will follow the one you shook up before shifting, (which is an empty one), they will never guess right, unless you adroitly point to it. You can, doing the trick in this manner, let them pick up and open the case in which they think the dime is.



THE VANISHING HANDKERCHIEF

REQUIREMENTS. A Handkerchief Vanisher or "Pull" as it is sometimes called, which consists of a small metal cup painted black to which a piece of black elastic cord is attached.

SECRET. Thread the end of the elastic through the belt strap of the trousers directly over the pocket on the right side and pass it around the back until the Pull is brought up close to the body, and tie the end of the elastic to a button on the left side. This leaves the Pull hanging from the belt strap (See illustration) on the right side, hidden from view by the coat.

To cause the handkerchief to disappear, stand with the left side towards the audience, holding the handkerchief in the left hand and calling the audience's attention to it. While you are doing this you have an opportunity to get hold of the Pull, with your right hand. When this is done turn sharply around towards the audience so that your right side is now towards them. You still have the handkerchief in your left hand. The right hand closed around the Pull, (with its back towards the audience) is held in front of the body, the elastic being stretched out to its full length and being hidden from view by the right forearm. Now push the handkerchief completely into the Pull and release it. Of course it will instantly fly beneath the coat and out of sight. **Keep your right hand closed as though it still contained the Handkerchief**, at the same time move both hands away from your body. This gives the spectators the impression that you are still holding the handkerchief. Then open your hand showing it entirely empty. Practice this several times in front of a mirror before showing the trick to an audience. If there are no belt straps on your trousers, a small ring sewn directly over the pocket or small safety pin will answer the purpose.

A colored silk handkerchief, about 10 or 12 inches square, is preferable.



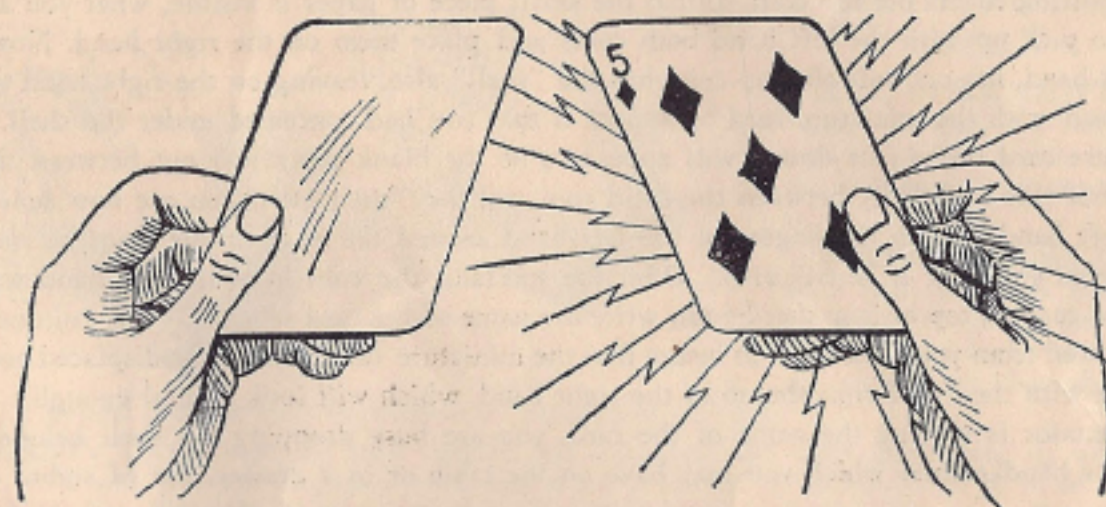
THE PHANTOM CARD TRICK

REQUIREMENTS. Only two cards are used in this trick. One is printed on one side to represent four cards and the other represents a different card. The other card is printed to represent a different denomination on either side.

EFFECT. Show five cards, fanwise as illustrated, and ask anyone to select mentally three of them. You now place the five cards into a borrowed hat. You bring out, one at a time, the two cards **not** selected and when the spectator reaches into the hat to bring out the remaining three cards, it is seen that they have disappeared.

SECRET. Have the two trick cards on top of any pack. Announce that you will remove five cards. Remove the two prepared cards which, if held as illustrated, will exactly represent five cards, ask someone to mentally select any three of them. This done, you place the apparent five cards (being careful not to show the backs) into a borrowed hat and announce that you will remove from the hat TWO cards NOT selected, which will leave the THREE selected cards in the hat. Remove either one of the cards, showing, however, the back of it. Ask if this is one of the cards selected. Of course the answer is NO. Place this card carefully back into the pack and repeat the same movement with the remaining card, and of course, you are told that it is not one of the selected cards. This card you also place back into the pack.

(You will readily understand that neither of these cards could be among the ones selected, as they are on the back and are different from the "five" cards first shown.) Next remark that you have left in the hat the THREE cards selected and have removed the TWO not selected. Now ask someone to remove the three remaining cards and to the astonishment of all, nothing remains in the hat — which is a positive proof that "Two from five leaves nothing."



THE PHOTOPLASMIC MYSTERY

REQUIREMENTS: Two solid coins and one "shell." (This "shell" fits over a solid coin and the two together look just like an unprepared coin.): a miniature playing card: a small piece of paper similar in appearance and size to the miniature card.

EFFECT: The name of a selected card is written by the spectator on a tiny piece of paper which is placed between two coins. Upon removing the top coin, it is seen that on the opposite side of the piece of paper where the name was written, appears the picture of the very card selected.

SECRET: In the set you will find a sheet on which a number of miniature playing cards are printed. Cut one of these out carefully and also a piece of paper the same size and similar in appearance, and now you are ready for the trick.

Put the miniature card, face down, on one of the solid coins, moistening one of the corners so that it will stick on to the coin, and put the "shell" over it. This will appear as one innocent-looking coin.

Put the other solid coin next to this on the table. Now get the small piece of blank paper, showing it both sides, and put it on top of the shell and cover this with the other solid coin. Apparently, all you have done so far is to put a blank piece of paper between two coins. Now you "force" a card similar to the miniature one you concealed under the "shell." Ask the person who chose the card to write the name of this card on the piece of paper (inverted miniature card) between the two coins. To simplify this you can say that all that is required is the number and initial of the card, such as 5 D for five of Diamonds. And right here comes the most important part of the trick:

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Purporting to lift the top coin so that the small piece of paper is visible, what you actually do is to pick up with the left hand both coins and place them on the right hand. Now, with the left hand, lift not only the top coin, but the "shell" also, leaving on the right hand the one solid coin with the miniature card on top of it that you had concealed under the shell. This miniature card being face down, will appear to be the blank piece you put between the two coins, but this is actually between the solid coin and the "shell" that you are now holding in your left hand. With the fingers of the left hand around the edge of the coin, no one will notice that you have a "shell" also. Offer the spectator the coin in your right hand with the inverted card on top of it so that he can write the name of the card selected. The coin need not be removed from your hand and to insure that the miniature card will not be displaced you hold it down with the tip of your thumb of the right hand, which will look natural enough. While the spectator is writing the name of the card, you are busy dropping the shell behind some books or handkerchief which you may have on the table or in a drawer, out of sight.

You have now a solid coin in your left hand, which you place on top of the other solid coin in your right hand with the apparently blank piece of paper between them. In passing these two coins from one hand to the other, you can actually invert the position so that the coin that was on the top will now be at the bottom.

Ask the spectator to call out the name of the card selected, and upon his doing so, you ask him to remove the top coin when, to the amazement of all, will be seen that the actual card selected, but in miniature form, appears to have been printed mysteriously on the little piece of paper, which to prove is the identical one on which the name was written, you just show the reverse side of it where the genuine writing of the spectator will be seen. Of course you know this to be so.

To "force" a card, means to make a spectator choose the card you have in mind, although apparently he does so of his free choice. To do so, requires skill but there is a simple way, which, if you are not thoroughly conversant with "forcing" you can employ in this trick, and this is as follows: You get 15 or 20 cards, all alike, and on top of all these put any other card, so that the different card will be the bottom one. The pack in this form will look like an ordinary half deck. You can offer these cards in fan shape to the spectator. No matter which one he picks it will be the one you really want to "force."

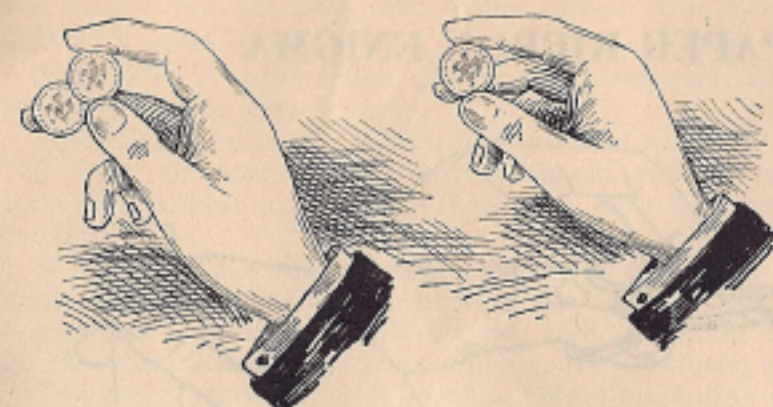
The chance that the bottom one will be the one picked, is remote. With a little practice, you can make it so that no other card but one of the 15 or 20 alike will be selected. Once the card is selected you can dispose of the deck by dropping it in one of the drawers or by putting it out of the reach of anyone. You can even have a half deck handy with all cards different which you can substitute for the "forcing" deck in case any one gets curious.

MYSTO MAGIC

MULTIPLYING COIN

REQUIREMENTS: A "coin" the size of a half dollar and a "shell" which fits over the coin and looks exactly like it.

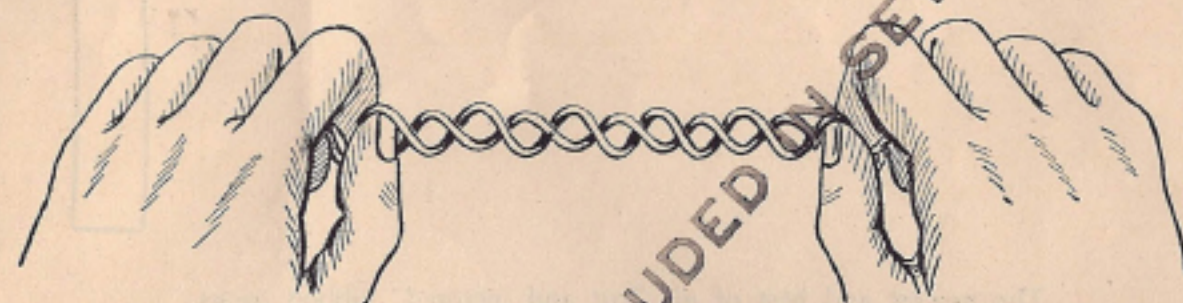
EFFECT: A coin, the size of a half dollar, is shown on the palm of the left hand. The right hand, which the performer shows to be absolutely



empty, is passed over the coin whereupon it "multiplies" to two.

SECRET: To perform the trick exhibit the coin with the shell fitted over it, which, of course, will look like one ordinary coin, and place it upon the out-stretched palm of the left hand. Now pass the right hand, which you take great pains to show empty, over the coin and as you do so clip the sides of the shell with fingers and lift off the shell. Many moves of a very deceptive nature can be performed with this apparatus.

SPIRAL WIRE ILLUSION



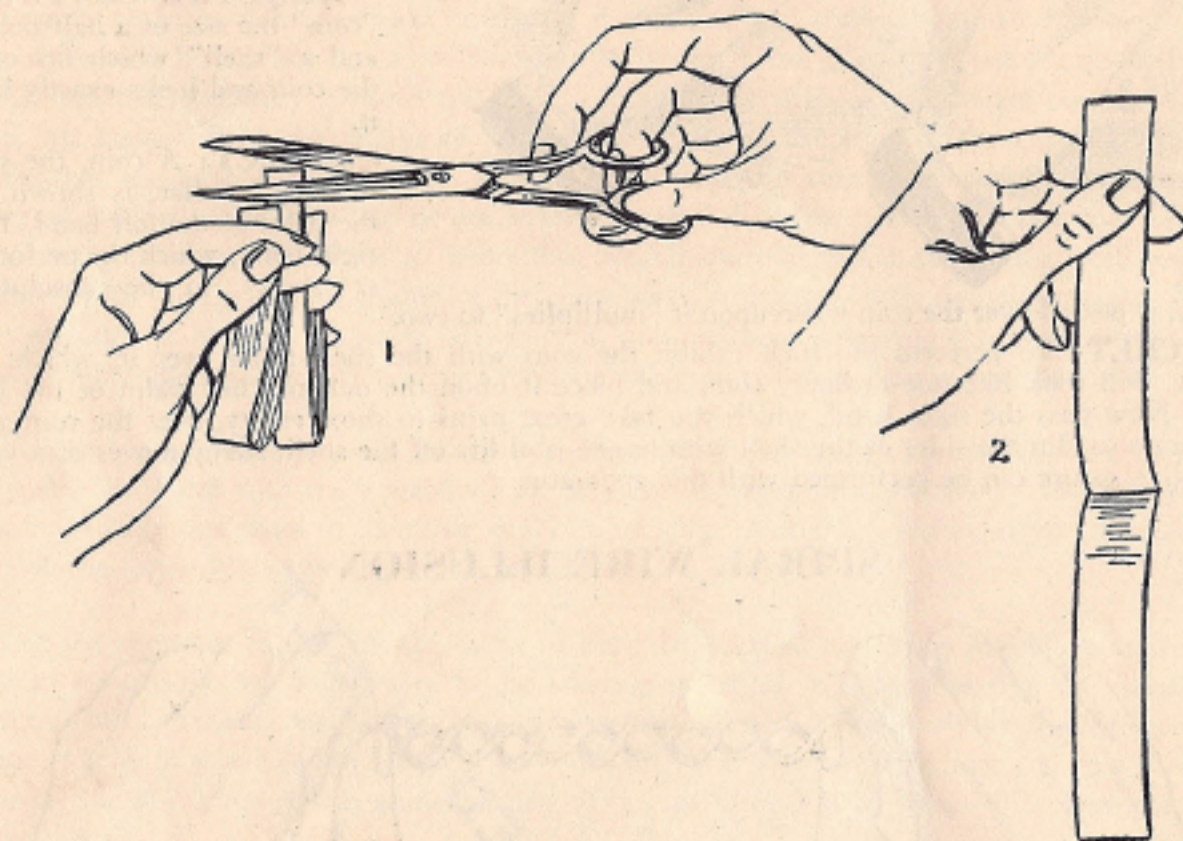
REQUIREMENTS: Two pieces of wire twisted helically (corkscrew-like) telescoping together within about two inches of their ends.

EFFECT: You hold the two pieces of twisted wire between thumb and forefinger of both hands, concealing the ends of the wire with the other fingers. At the start, the two thumbs will be about two or three inches apart. Draw the hands apart and the illusion will be created that you are stretching the wire as you would taffy and by bringing the thumbs and forefingers to their original position and drawing them apart again and again, you will create the optical illusion that you are drawing the wire out without ever reaching the end.

SECRET: This is very simple and is shown clearly in the illustration for it all depends upon the manner in which you hold the wire. All you have to remember is to press the wire lightly between the thumb and forefingers so as to allow it to slide between the fingers when you draw your hands apart.

Note: The illustration of the Spiral Wire Illusion shows the rear view. To the spectators it should look as though you are gripping the ends of the wire with your fingers, the thumbs not showing.

THE GREAT PAPER RIBBON ENIGMA



The newest and best of all "cut and restored" ribbon tricks.

REQUIREMENTS: A paper ribbon about 1 inch wide and about 18 or 20 inches long. A bit of rubber cement.

EFFECT: You bring out a folded paper ribbon and unfold it to its full length to show the absence of any preparation. Fold the ribbon in half and ask the spectators to notice that you have one fold only, and two ends. Put the folded ribbon with the fold upwards between the two middle fingers of, say, your left hand. With deliberate movements, proceed to lift with your right hand one of the ends of the ribbon and bring it up and place it between the index and middle fingers of the left hand; proceed by placing the other end between the little and annular fingers. The ribbon will now look as in the illustration.

Make sure that the spectators understand well that there is but one fold and two ends, and now you request a spectator to do it, or you can do it yourself: cut off the loop, about an inch from the top, with an ordinary pair of scissors; now you ask how many ends you have between your fingers, and the answer, of course, will be four ends. By releasing the ribbon from between your fingers with the exception of the end resting between the middle and index fingers, and letting it fall with a slight jerk, it will be seen that the cut has been mysteriously restored

and there is but one continuous paper ribbon. You can fold the ribbon again and repeat the trick with equal success.

SECRET: A paper ribbon cut out of a newspaper is about the best, although colored paper of a coarse type may be used.

Fold the ribbon in two and on just one side of the ribbon (the inside) and for a space about $1\frac{1}{2}$ " or 2" on both sides of the fold, spread with the tip of your finger, thinly and evenly, a little bit of rubber cement. Fold the ribbon, after the cement has dried slightly, and put it away for future use.

When you cut with the scissors, you make as straight a cut as you can on the spot that you know there is rubber cement between the folds of the ribbon. When you release the ribbon downwards with a slight jerk, the two ends cut by the scissors will be held invisibly together by the rubber cement, and it will appear, even at closest quarters, as a continuous ribbon.

You can practice this once or twice before presenting it so that you can become proficient in jerking the ribbon with just the right amount of force, also being careful not to use too much rubber cement; a tiny bit, thinly spread will do the trick well.

Guard this secret carefully so that you and your fellow magicians may enjoy its presentation for many years to come.

Note: Spreading with the finger tip a light coating of talcum powder will prevent "sticking" and will facilitate the separation of the two strips after the cut.