



“MAGIC MADE EASY”

No. 2

Manuscript for

**Grant's
Sound Film
Lecture**

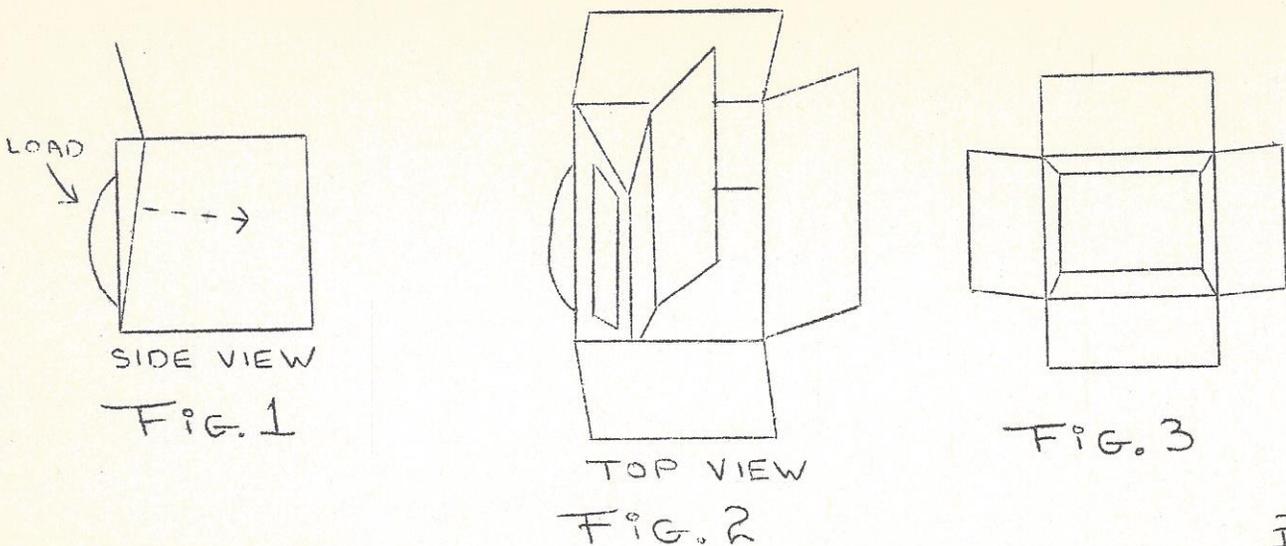


Refresher Notes For The
U. F. GRANT SOUND MOVIE LECTURE

- No. 2 -

NO. 1 - DOVE CARTON

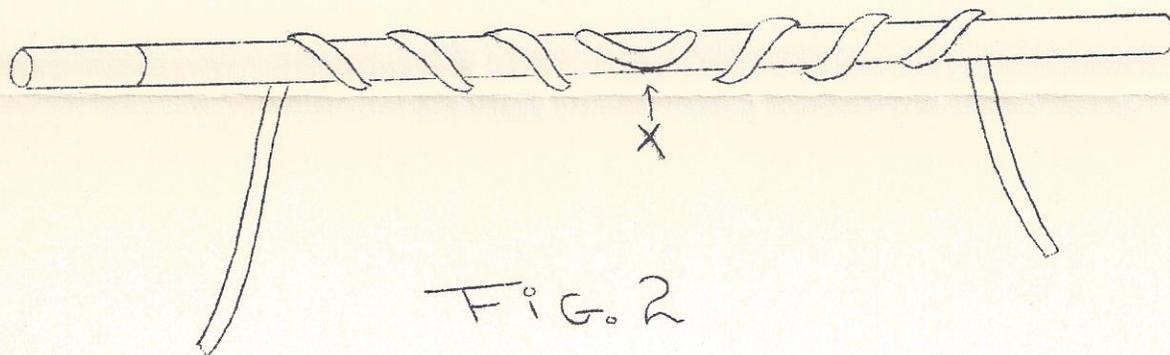
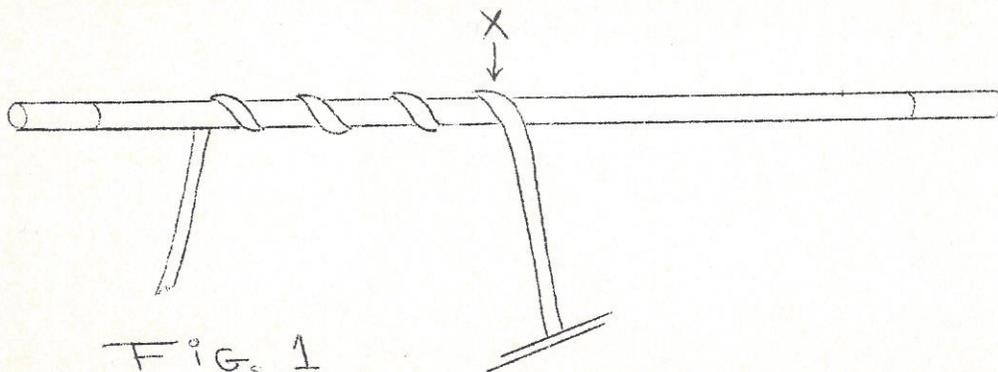
This beautiful production of a dove or any other article of comparable size is accomplished with the aid of the specially prepared carton. The carton is made in the following manner. Two cartons are needed, both of the same size. The size is optional. Take one of the cartons and cut the bottom completely out BUT LEAVE THE TOP FLAPS ON. A rectangular hole is cut in one side of the carton. To this hole is attached a cloth bag which will contain the load. Now, the top flap is cut off of JUST THIS SIDE OF THE TOP. Next, cut just one side and top flap from the second carton. The rest of the carton is discarded. This side, with top flap attached, is fastened inside of the first carton. It is attached to the side containing the load bag and is attached or hinged at the bottom only, see Figure 1, so that it may be pushed in towards the center of the carton or pushed flat against the side covering the hole. In Figure 1 the other three top flaps have been omitted for clarity. With the carton thus prepared and a dove in the load bag the carton can be folded flat. It should be folded flat at the start. In performing, open the carton out, keeping the load to the rear. Tip the carton with the top towards the audience and the flaps folded back so they can see clear through the carton. The load is concealed behind the top flap, Figure 3. Returning the carton to an upright position the secret flap at the rear is pushed forward, Figure 2, and the production is made.



NO. 2 - ROPE AND WAND

An unprepared wand and a length of rope are all that you require for this effect. Even though both items are unprepared the rope apparently penetrates the wand while a spectator holds both ends of the rope. Start the effect by holding the wand horizontally in front of you. Hang the rope over the center of the wand. Now,

reach UNDER the wand and grasp the part of the rope hanging down to the FRONT of the wand. The right hand should be holding the wand as the left hand grasps this part of the rope. The rope is then pulled back UNDER the wand and is wrapped around the wand THREE TIMES toward the left. The rope should now appear as in Figure 1.



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The left hand now takes hold of the wand, near the left end, and the left thumb extends towards the center of the wand and presses on the rope at point 'X'. The right hand then grasps the part of the rope which is still hanging down, brings it UP TO THE REAR and over the top of the wand, winding it around the wand four times toward the right. The rope should now appear as in Figure 2. The wand is held with a hand at each end, the left thumb still pressing on the rope at point 'X'. A spectator is requested to take hold of the ends of the rope and pull on them. As long as you press on 'X' the rope will not leave the wand. At the count of three you remove your thumb from 'X' and the rope apparently penetrates the wand. All of the items used may be examined.

NO. 3 - SUCKER EGG ROUTINE

One hollow egg, one real egg and one twelve inch silk are required for this effect. Have the hollow egg in the right side trouser pocket, the real egg in the right side coat pocket and the silk in the outer breast pocket and you are all set. In performing, remove the silk from the pocket and display it saying that you will cause it to vanish. Roll the silk between the two hands into a small ball and, standing with the right side towards the audience, retain the silk in the closed left hand as the closed right hand goes to the right trouser pocket. The audience will think that you placed the silk in the trouser pocket. Comment that you would not deceive them for the world and open the left hand revealing the silk still there. At the same time the right hand is removed from the trouser pocket with the hollow egg palmed. Again you apparently roll the silk between the hands, actually working it into the hollow egg. Finally reveal the egg, keeping your thumb over the hole. Tell the audience that you usually make it a practice to show how one trick is worked at each performance. Openly pull the silk from the hole in the egg as you explain that for this effect you simply need a hollow egg. Tell them that you had the hollow egg in one of your pockets and when you pretended to place the silk in the pocket you secretly stole the hollow egg out. As you are saying this place your right hand, holding the hollow egg, into your right side coat pocket. Leave the hollow egg there and come out with the real egg. As far as the audience is concerned you are still holding the hollow egg. Continue by turning your left side towards the audience and slowly work the silk between the hands, apparently into the egg, but really rolling it into a small ball and thumb palming the small ball in the left hand. Now show the egg which apparently contains the silk as you say, "If anyone asks you if the egg is real simply break it and show them." As you say this actually break the egg into a glass. The right hand then removes a pocket handkerchief from the hip pocket and wipes the hands. The silk which is thumb palmed in the left hand can be disposed of in the folds of the handkerchief as it is returned to the pocket. This leaves you clean.

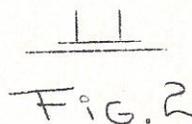
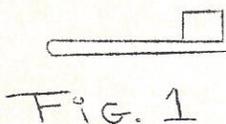
NO. 4 - DRINK IN BILL

This very clever stunt never fails to confound those seeing it. The only item needed is a thumb tip. Have this on your right thumb. Using your own bill or borrowing one, display it freely and then roll it into a tube, rolling it around the thumb to help form it. The thumb tip is not left in it as yet. Hold the bill up and let the audience look through it. Now, turning the bill sideways again, as you apparently tighten the rolled bill momentarily insert the thumb and leave the thumb tip therein. Immediately turn the rolled bill into an upright position and you can then pour a little liquid into the top of the rolled bill and it will be caught by the thumb tip. The liquid is apparently suspended inside of the bill. Pour out the liquid and then insert your thumb into the thumb tip stealing it away as you unroll the bill.

NO. 5 - MATCH SUSPENSION

Levitations or suspensions have always been very popular magical effects. It is because the effect is visible and quite perplexing. In this version, we have, as you saw in the movie, so designed it so that you may carry it with you in your pocket ready to work at all times. The little metal gimmick used is very similar to the usual gimmick for the levitation of tumblers except that it has an extra

bend or fold in the metal so that it may be attached to a pad of paper matches. In Figure 1 a side view is given which shows the extra fold into which the cover of the match book slides. Figure 2 is a front view showing the two projections which extend into the tumblers. The gimmick should be placed on the back side of a book of matches, the side with the projections going on the outside. With the matches in your pocket, two clear tumblers, two handkerchiefs and a wooden pencil on the table you are all set. Display the two tumblers freely and then set them on the table side by side with the rims touching. Tuck a handkerchief into each tumbler.



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Do not jam the handkerchiefs down but let them fill the tumblers. Remove the book of matches from your pocket and lay it on top of the two tumblers where the rims meet and so that one of the projections goes inside of each tumbler. In handling the matches be careful that you do not expose the gimmick attached to them. Now, take the pencil and insert it between the tumblers near the bottom. Slowly raise the pencil and when it nears the top it will wedge the tumblers against the gimmick and allow you to lift them from the table. Just reverse these moves when you lower the tumblers to the table, remove the pencil, push the tumblers together, lift off the book of matches and secretly slip off the gimmick as you toss the matches out.

NO. 6 - THE AMBITIOUS CARD

This is a beautiful little routine which you will find especially suited to close-up and publicity work. The only preparation is to have the Ace of Hearts, King of Spades and Three of Hearts on top of the deck and in the order stated reading from the top down. Hold the deck in dealing position and remove the three top cards displaying them in a fan, calling attention to the fact that the ace of hearts is on top. Replace the three cards on top of the deck. Remove just the top card, the ace of hearts, show it and then place it second from the top. This is done in this manner. After removing the top card slide the next card about an inch over the side of the deck. Now slide the ace under it as you say that you are going to place the ace second from the top. As you square the deck you will find it very easy to insert the tip of the little finger under the two top cards. The King of Spades is now on top and the Ace of Hearts is second. Do a double lift showing the ace apparently back on top. Turn the card(s) face down on the deck again. Remove the top card which is apparently the ace of Hearts but actually the King, DO NOT SHOW THE FACE, and state that you will place the ace of hearts in the center of the deck. Place the card, the King, in the center, square the deck, snap it, and then show the ace of hearts back on top. State that you will place it second from the top again. Do so in the manner described above. Hold a break under the top two cards. The three of hearts is on top and the ace is second. Double lift after snapping the deck and show the ace apparently back on top. Turn the card(s) face down again. Remove the top card, the three of hearts, but do not show its face. Hold it face down, the FINGERS UNDERNEATH COVERING ONE OF THE END SPOTS. Insert it about a third of the way into the center of the deck. You will find that you can turn the deck face up momentarily and the card will appear as the ace of hearts as

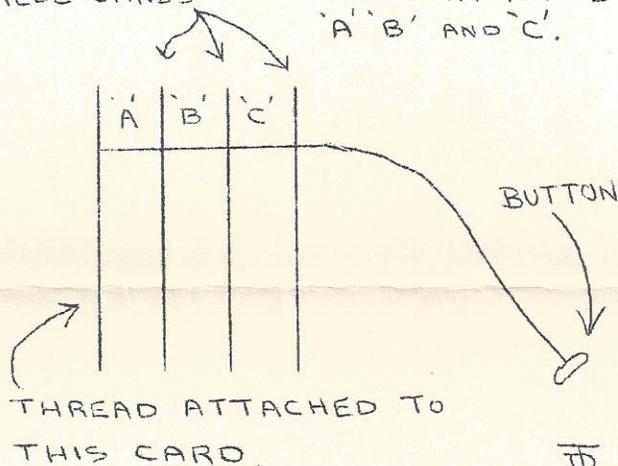
one of the end spots is covered by the fingers of the hand inserting it into the deck and the other end spot is already in the deck. Only the center spot is visible. This is the convincing part of the routine. After giving just a quick flash of the card in this manner turn the deck face down again and push the card all the way into the deck. Give the deck a snap and again show that the Ambitious card has returned to the top of the deck.

NO. 7 - THE CARD RISE

To prepare for this effect start with four extra cards. Punch holes through three of them about three quarters of an inch from one end and at a point midway between the two sides. A piece of black thread twenty seven to thirty inches in length is then attached by one end to the one extra card which was not punched. It is secured about three quarters of an inch from one end with scotch tape. The loose end is then threaded through the holes in the other three cards and a large button is attached to the loose end of the thread. The illustration shows the set-up. Next, you need duplicate cards of three which will later be forced from a regular deck. One of these duplicates is then inserted between each threaded card as indicated in the illustration. The cards thus set are inserted behind the top of your trousers at your waist and will be concealed by your coat but still be readily accessible. The button attached to the end of the thread may be pushed down into the watch pocket. With a regular deck of cards and a tumbler handy you are ready to perform. Force duplicates of the three cards in the set-up. Have them returned to the deck and the deck shuffled. Now, as you return to the front or platform you secretly remove the set-up from behind your belt and add them to the top of the deck. The loose end of the thread, remember is secure in the watch pocket. Place the deck in the tumbler and you are ready to proceed with the effect. By moving the body back just slightly the first card will rise. After each card rises and is removed PICK UP THE TUMBLER to apparently show that there are no connections. When you set the tumbler back on the table SET IT A LITTLE FARTHER FORWARD. By doing this you do not have to keep moving farther away from the table as each card rises. At the conclusion of the effect drop the deck with the threaded cards into your inside coat pocket.

THREAD PASSES
THRU HOLES IN
THESE CARDS

CARDS TO RISE
ARE PUSHED
DOWN AT POINTS
'A' 'B' AND 'C'.



✓ NO. 8 - THE CARDS IN THE HAT

A regular deck of cards and three duplicate cards are required here. The duplicate cards are fastened together at one END with a paper clip. These three cards, fastened together, with their duplicates from the deck directly beneath them are near the center of the deck at the start. Hold the deck face down in the left hand in dealing position. The paper clip end should be to the rear. The right thumb goes to the rear of the deck as the right fingers riffle the cards upward at the front. Request a spectator to tell you to stop. When he does so you appar-

entire deck at that point. What you actually do is lift off all of the cards above the clipped cards TOGETHER WITH THE CLIPED CARDS. These cut off cards are then dropped into a hat on the table as you step forward to have the three cards beneath the cut taken by spectators and noted. These three cards are duplicates of the clipped card. Apparently remove the cards dropped into the hat but LEAVE THE CLIPED CARDS IN THE HAT. Have the selected cards returned to the deck and the deck shuffled. State that you are now going to take cards from the top of the deck and pass them one at a time over the hat. Tell the first spectator who noted a card to call stop at any time and that the card you are holding them you will drop into the hat. This is done with all three spectators who noted cards. The cards are held face down at all times and are not shown as they are dropped in the hat. You now apparently remove these three cards from the hat but actually remove the clipped cards. Hold them faces towards the audience and fan them, the fingers hiding the clip. As you ask each spectator to name his card you remove it from the fan and drop it into the hat. The clip is left on the last card as it is dropped in.

NO. 9 - CHINESE ROPES AND RINGS

In effect, two or more rings penetrate two solid ropes. The entire effect is done in pantomime. Patter can be to the effect that it is a Chinese effect and since you speak no chinese you will do it in pantomime.

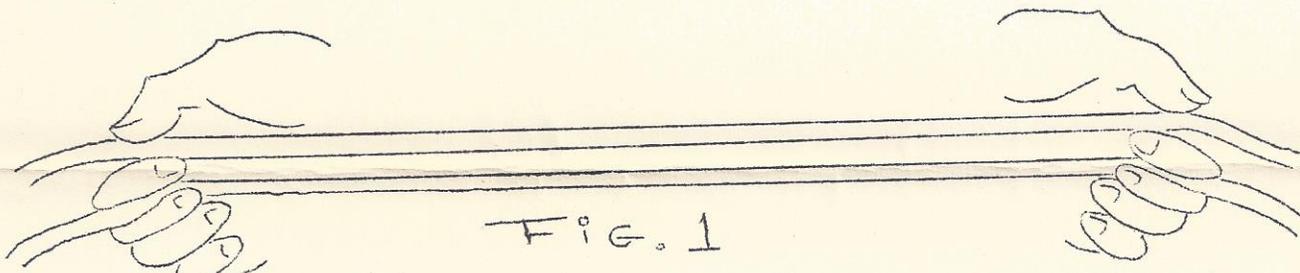


FIG. 1

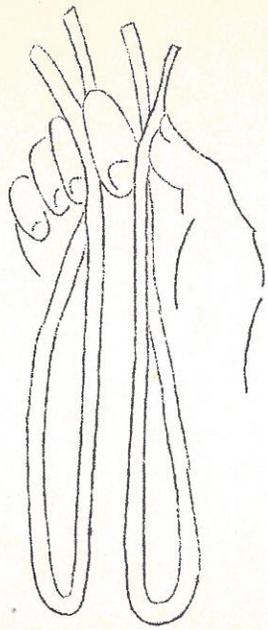


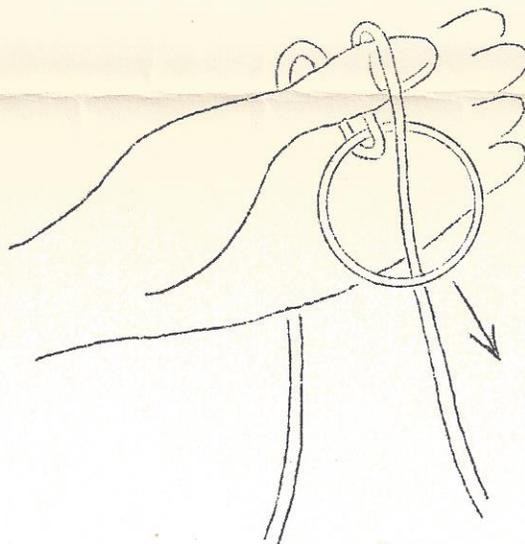
FIG. 2

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In performing two ropes are displayed stretched between the two hands as shown in Figure 1. Note that one rope is between the thumb and forefinger of each hand and the other rope is between the fore and middle finger of each hand. After displaying the ropes thus the four ends are all placed in the right hand. THIS IS DONE IN THE FOLLOWING MANNER. The end between the thumb and forefinger of the left hand is placed between the thumb and forefinger of the right hand. The end between the fore and middle finger of the left hand is placed between the fore and middle finger of the right hand. Figure two shows the result. Now take the center of each rope and place them in your mouth. The left hand then retakes two of the ends from the right BUT IT TAKES THE TWO ENDS WHICH ARE BETWEEN THE FORE AND MIDDLE FINGERS. The situation now is that the right hand holds both ends of one rope while the left hand holds both ends of the other. A ring is then threaded over the two ends held by the left hand and another ring is threaded over the two ends in the right hand. Now, the two hands are brought together prayer fashion and at this time one of the ends in the right hand is transferred to the left and one of the ends in the left is transferred to the right. As the hands are separated allow the centers to fall from the mouth and the ropes will again be stretched between the two hands as in Figure 1 and the rings will fall free, apparently having penetrated the ropes.

NO. 10 - THE RING ON THE SHOESTRING

This is a very cute little 'Quickie' as you have seen and is very easy to do. A shoe string and a metal ring are all that you require to do the effect. After showing both freely, hold your left hand palm up and lay the shoe string across the fingers so that half of it hangs on each side of the hand. Next, lay the ring on the center of the shoe string. The left thumb then goes thru the ring from the top and slips under the center of the shoe string. This center loop of string is then pulled up thru the ring, moved to the left and held against the left forefinger with a slight pressure of the left thumb. Since the hand is held palm up and the fingers are slightly curved this action is not observed by the spectators. The left hand is then turned into a vertical position as the right hand grasps the ring and pulls it downward. As the ring is pulled allow the shoe string to slide under the thumb and when the two ends reach the thumb you will find that the ring is actually hanging on the center.



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NO. 11 - THE RING IN THE PAPER BAG

A handkerchief, prepared by sewing a ring into one corner, a paper bag and a wooden dowel stick pointed at one end are required. Start by borrowing a ring, wrapping it in the center of the handkerchief and giving it to a spectator to hold.

Actually the borrowed ring is palmed and it is the ring sewed in the corner of the handkerchief which the spectator is holding. Now open the paper bag and show it and the dowel stick. The hand which has the borrowed ring palmed then grasps the bag, the fingers going inside and holding the ring flat against the side of the bag. The free hand then takes the pointed dowel stick and pushes it through the bag AND IN SO DOING ALSO PUSHES IT THROUGH THE RING. The bag may then be held with the mouth towards the audience and the ring will not be seen as it will lay flat against the lower side. The bag appears empty except for the stick passing through it. The top of the bag is then twisted up and a spectator is allowed to hold the two ends of the stick protruding from the bag. As you command the ring to vanish from the handkerchief snatch the handkerchief from the spectator and show that the ring is gone. Telling the spectator to hold the ends of the stick firmly, take hold of the bag and rip it from the stick and the borrowed ring will be seen on the stick.

NO. 12 - SPIRIT CONFETTI

Here is an excellent example of a very baffling effect being very high in entertainment value. As shown in the movie, a clear glass tumbler is filled with confetti and a metal tube is then placed down into the glass. The tube can then answer questions by rapping against the side of the glass, one rap for yes and two for no. A bottomless glass is used for this effect, but since the hole in the bottom of a bottomless glass is too large a celluloid disc containing a one inch hole is fastened inside the bottom of the glass. The glass thus prepared, a metal tube slightly taller than the glass and a bag of confetti are all that you require. In performing, hold the glass on the palm of the left hand and fill it about three fourths full of confetti. You will find that you can then lift the glass off of the hand AND THE CONFETTI WILL NOT FALL THROUGH THE HOLE IN THE BOTTOM. Now, as the glass is set back on the hand the forefinger is inserted up through the hole and the metal tube is then pushed down into the glass and over the forefinger. The confetti hides this dirty work. It should now be apparent that to make the tube answer questions it is merely necessary to tap the tube against the side of the glass with the forefinger.

NO. 13 - THE BALL GLASS AND HAT

For this effect you will require two rubber golf balls, one shot glass, and one hat. Prepare by filling the shot glass about half full of liquid and then force one of the balls into the top of the glass. You will find that it just fits with about half or a little more of the ball extending above the rim of the glass. This glass and ball are carried in the right side coat pocket. With the other ball and the hat on the table you are ready to go. Display both hat and ball and then apparently place the ball into the hat, actually palming it. You then apparently pull the ball through the crown of the hat as you roll it from palm position to the fingertips. For a second time the ball is apparently placed in the hat, actually being palmed as before. This time you reach in your side coat pocket and apparently reproduce the ball. What actually happens is this. The palmed ball is left in the pocket and you come out with the shot glass and ball, but holding them so that the shot glass is concealed behind the hand and just the ball shows. Both are immediately tossed into the hat. As far as the audience is concerned you merely reproduced the ball and tossed it into the hat. Now, reach into the hat and, setting the glass upright, remove the ball and bring it out, leaving the shot glass of liquid setting upright in the hat. Show the ball and openly place it into your side

coat pocket. Command it to vanish from your pocket. Reach into the hat and, instead of reproducing the ball as your audience will expect, you bring forth the totally unexpected glass of liquid.

NO. 14 - THE TRICKY SHAKER

For this we utilize an item stocked by most magic dealers and known by the above name. It is a collapsible tumbler with a metal cover. When collapsed the tumbler will fit inside of the cover. You will need one of these shakers, a red silk, a white silk and a paper bag. Have the red silk in the paper bag, the shaker and cover and white silk on the table. Show the white silk and then place it in the shaker and place the cover on the shaker. The shaker is then picked up and placed in the paper bag. Once in the bag you collapse the shaker by simply pushing down on the cover. After explaining that by removing the cover you can cause the silk to change color, you reach in the bag and remove the cover and, concealed in it, the tumbler and white silk. This is dropped into your pocket. You then reach in the bag and remove the red silk. Go on to explain that since the effect is over you have no further need for the tumbler or shaker. Crush the paper bag and the shaker has apparently vanished.

NO. 15 - THE LINKING LINKS

This is we believe the easiest, most convincing and most effective method ever devised for accomplishing this excellent effect. Required are twelve metal rings linked together, twelve separate rings, a small metal bowl and a metal servante which is attached to a book. The book lays at the rear of your table and the servante extends down behind the table. The twelve linked rings are in the metal bowl. Start off by having six of the separate rings on each thumb. Count them by dropping them one at a time onto the book. Now, pick up the metal bowl and apparently scoop the loose rings into the bowl. Actually, the bowl is held down behind the table - the rings are scooped off onto the servante and since it is made of metal it will sound as if they are going into the bowl. Bring the bowl up, shake the rings around in the bowl a bit and then toss them into the air. Catch them as they descend and they are all linked together.

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