



Aerie Magic

Programs & Activities Department

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Magic is an ancient art. It precedes written history and probably parallels the beginning of folklore.

The modern magician takes his magic lightly. In our age, he is merely a clever entertainer, playing the part of a man of mystery. He readily admits his trickery. But he does challenge your intelligence and asks you to discover how his illusions are performed.

To study magic as a hobby is great satisfaction and a source of pleasure to one and to others. In studying magic you learn how to stand up before an audience and to express yourself clearly and convincingly, acquiring at the same time poise, self-confidence, grace and assurance.

Much of one's daydreaming is wishing for miracles to happen. So then, it's no wonder that we like to watch the magician. He seems to be able to break those laws of nature which tie us down. We wonder how he does it but somehow we never make a serious effort to find out - because we're satisfied to have it look like real magic.

How can the Aerie make use of "magic"?

A "magic" program requires work on the part of a few individuals but it's a fun kind of work and immensely rewarding. An Aerie's best bet is to train one head magician with a few helpers.

Go through the tricks suggested. Though relatively simple, they require practice. Above all, there should be absolute secrecy regarding the tricks to be performed.

The head magician performs the tricks that are the showiest. As professional an air something's missing as possible should be maintained. It isn't a matter of Brother Joe Jones doing a card trick, it's more a case of the incomparable Jones performing a trick that has baffled the experts and never before shown to an audience who paid less than \$100 per seat! Remember, too, a show must be organized, planned and written so that the audience has a feeling that it is something special.

A few musical acts can be interspersed between the great magic feats to allow the aerie magicians to rest from the mental strain.

Note the tricks that receive the most interest. During the year they can be repeated as part of your amateur or family show program and at regular meetings.

PLANNING YOUR PROGRAM

1. Bear in mind the type of audience to which you will be playing.
2. The program should be long enough to satisfy the audience, but not too long. Send them home happy before they are fed up with magic. When they go away they should still want more.
3. The program should be broken down in 3 parts: the opening, the body, the finish.
4. Make the opening lively; it must grab the attention of the audience. (See warm up trick)
5. The body of the show consists of the regular routine of tricks. Vary them so that no two successive tricks are of the same type unless the second trick is a very strong one which depends upon the ground work of the trick just previously performed.
6. The finish should be a trick which leaves your audience completely puzzled. (See: The Restored Chinese Paper)
7. The show must finish with an act that leaves a strong impression in the minds of your audience that you are quite a wizard to have performed such a trick.
8. Thirty to forty minutes is good timing for a magic show.
9. After you have laid out your program, see that you follow a set routine in all your practicing and rehearsals.
10. If you make it a habit to do the same thing every time, you will never have accidents or fumbling while you are performing.
11. All of your equipment will be placed in its proper place on the stage or in your clothing and you will not be forced to look about for a chair or feel around the table top for the next piece of equipment when you are performing.
12. Make a complete check list of the equipment needed for your show.
13. Advertise your performance just like any other show.
14. Work out several different shows to be performed for different groups: a show for the Aerie and Auxiliary; a show for your young folks; a show for golden ages etc.

RULES FOR A GOOD MAGICIAN

Never tell your audience what you intend to do before you do it. Not anticipating the result, they are unable to catch any advance clues to the climax, which will come as a great and effective surprise.

It is unwise to perform the same trick twice on one occasion.

Never expose magic. Never tell anyone how a trick is done. Any explanation takes away the mystery and spoils the effect of other tricks you may perform later. "Keep them guessing and send them away laughing."

Practice before a full length mirror. Observing yourself from all angles, you see just how to stand, how to hold your arms, how to make the impression. The greatest magicians spent long practice periods before mirrors, scrutinizing every move before the presentation of an effect.

"The quickness of the hand deceives the eye." Actually the magician makes his audience look in the wrong place. This is known as misdirection. Here are the practical rules of misdirection.

The audience will look where you look.
The audience will look at anything that moves
The audience will look at anything to which you point
The audience will look toward a flash of light, a loud noise, a stumble or fall, a seeming accident.

If you hold out your left hand as if there were something in it and at the same time wiggle the fingers a little, your audience will stare at it. If you toss an imaginary something into the air, at the same time following its flight with your eyes, your audience will do the same. Try this: it is a lesson in misdirection. However, you must devise a plausible reason for actions or words that direct the eyes of the audience.

"Patter" is important and should be rehearsed along with the trick.

This is something which depends a great deal upon the individual, particularly where small magic is concerned. The style should be natural, since you are performing impromptu magic; nevertheless, there is often an opportunity to build up interest by attributing your tricks to some phenomenal ability which you have acquired.

Patter should be amusing as well as interesting. It should be timed to direct the attention of your audience away from things they are not supposed to see. Put your imagination to work. Tell an amusing story. Work in a few good jokes or side remarks. Don't take yourself too seriously. Weave a fanciful tale about your magic. Never forget, it isn't what you like, it is what the audience likes.

Certain bits of pure slight of hand and manipulation go well without patter. These need a background of light music. Such presentations lend variety to your program.

Good musical numbers for slight of hand manipulations are, Chinatown, Over the Waves, Skaters Waltz and Anchors A-Weigh. The following classics are also excellent, Mendelssohn's Spring Song, Dvorak's Humoresque, Rubenstein's Melody F and Tonight we Love from Tchaikovsky's Concerto in B flat minor.

Clothes make the magician, in an ordinary suit the trousers have two large pockets in front and two in back. In the coat there are two large side pockets, a left hand outer breast pocket and a right hand inside breast pocket. The vest has two upper and two lower pockets. All of these pockets can be used in magic without any special preparation.

In general, a little preparation will be needed in the matter of clothing. In the few tricks where this is required, such preparations will be described in connection with the trick. Some magicians prefer to entertain with their sleeves rolled up. They slide the coat sleeves up and the shirt sleeves are turned over them in two or three folds.

Any ordinary small table will do for many tricks.

Use a brightly covered cover to throw over your table in order to dress it up a little. Black velvet is useful for concealing things on the table because black objects are lost against the background. However, some magicians think a black velvet drape or cover looks "tricky". It is therefore better perhaps to use an "innocent looking" colored drape and an ordinary looking table.

If you have a small portable table you can rig it up as follows, make a trap by cutting a hole in the front center of it. Hang a pocket below this hole to catch whatever you decide to vanish into the trap. The pocket should be the same color as the drape. This open hole will be invisible a few feet away. It doesn't need to be covered, but the drape must be long enough to cover the pocket from all angles.

A servante or hidden tray for the back of your table can be made easily. Simply bend a heavy wire in half circle and fasten it at both ends under the back of the table with eyelets or bent nails, so that it slides in and out. When pushed under the table it cannot be seen even from the side. When pulled out it makes a convenient place upon which any small object will vanish. Sew a cloth pocket about an inch and a half deep around the wire frame. This tray slides entirely out of the table when you don't want to use it. Of course there is a section cut out of the back drape to allow for the projection of the servante. Similar servantes may be used on chairs,

attached with hooks, wires and thumb tacks. A box servante is good, it is simply a colorful box from which you take any item needed in your show. Articles may vanish into it or behind it by placing a wand or fan across the top of the box.

You can make a good portable table from a music stand. Construct a wooden table-top just big enough to go into your suitcase or larger if you wish more table area. Take your music stand to a plumber. Have him saw off the holder at the top and substitute a "union" that will screw onto the center of the table top. Add a flashy table drape, and your portable table is complete.

Two card tables placed together will give you twice as much table space as the regular "magicians" table.

Warm up Trick

This will help put your audience in the right frame of mind for the rest of the performance. If you can get the audience laughing right off the bat, it will help the rest of your program.

In this stunt you have a bucket on the table in the center of the stage as the curtain goes up. Walking over to it, you dip out a glass of water several times and make remarks about how unpleasant it smells. Finally you call over your assistant and have him take out a glass full of water. He smells it, agrees that it's a bad smelling liquid. Take the glass from him and pour it out into a glass container which is resting on the floor, so that the audience can see it splash as it hits. Then, pretending to get angry because the water is so terrible, you grab hold of the bucket and sweep the contents out upon the shrieking audience. It looks just like water as it comes out toward them, but it is only rice. The shock of surprise and the laughter of relief that follows will start you off with flying colors.

How it is done?

The wooden pail is of course, partly full of rice all the time and there is water only in the glass which is hidden in the wooden bucket. The audience cannot see this and each time you take out the glass of water you must pretend that you are dipping it out of a pail full of water. They get to believe it is water because they see you do it several times, and finally when you actually spill water out of the glass into a container on the floor they are absolutely convinced. All this time you have said nothing to question the fact that there is water in the pail. Thus, when you angrily dash the contents of the pail out over the audience, it will switch out with a sound like water and will be mighty like water to the momentarily unhappy audience until they realize that it was all just a hoax.

Newspaper Trick

Take a sheet of newspaper and open it up so the audience can see it. Proceed to tear it into strips, beginning at the left hand side of the sheet, and then crumple these strips into a ball. Now, open up this wadded ball very carefully and the audience will be amazed to find that the sheet you just tore into bits before their eyes has once again become whole.

How it is done?

Get 2 sheets of paper exactly alike by obtaining 2 copies of the same newspaper and tearing out page one of each paper. Fold one into a tight wad that can be concealed in the palm of your left hand. The other is the sheet to be torn up during the performance. As you tear it, crumple each strip alongside the wadded sheet which you have previously hidden. When you open up the newspaper at the end of the trick you are actually opening up the wadded sheet which you had hidden in the palm of your left hand, and the torn sheet is now taking its place. You can get rid of the paper by thrusting it inside your vest as you hold up the newspaper before you. This will keep your audience from catching on to the trick and you may then openly show that you have nothing in either hand or up either sleeve.

CARD TRICKS

There is a place in magic for marked cards, for mechanical cards, and for decks specially treated. It is recommended, however, that ordinary bridge size cards be used for the beginner. If your hands are very small, a deck of junior size cards will be more desirable.

As a rule, cheap cards are preferable to expensive, still or linen backed cards.

Finding a chosen card - Observe the bottom card of a deck; let us assume it is the ace of spades. Place the deck on the table and ask some one to cut it in as many small piles as he desires. At the same time keep your eye on the pile in which the ace is bottom card.

Let someone select any card in any pile, and place it on top of that pile or any other. Then have him place all the packets together in any order he wishes. While he is doing this, casually pick up the pile which contains the ace, and put it on the card he has selected, suggesting: "Pile the cards up in any order you like."

If he should place his card on the very same pile you are watching, the one containing the ace of spades cut that pile in two saying, "Make as many more piles as you like." Then proceed as above.

Have your helper cut the deck as many times as he desires, straight cuts. Then look through the deck and find the selected card. Merely remember that the ace of spades was placed on top of the selected

card. Don't be concerned about the number of times your assistant cut the deck.

It does not affect the result. A straight cut almost never separate the two cards in which you are interested. If it should, one of these cards will be on top, the other on the bottom.

Finding a Chosen Card - A pack of cards is divided into two portions. A spectator selects a card from one half, and places it in the other, which is shuffled. The magician looks through the half of the pack and immediately discovers the chosen card.

Method: In one half of the pack are all the odd cards, ace, three, five, seven, nine, jack and king. The other half contains the even cards. No one will notice this. When a card is placed from one section to the other, the magician can immediately discover it when he looks through that portion of the pack.

The Bent Corner - In this trick, the magician fans the back and holds the cards with the faces toward a spectator, inviting him to touch one of the cards. As soon as the spectator does so, the magician's left thumb, which is hidden behind the pack, bends up the corner of the selected card. After the pack has been shuffled, a glance at the corner of the pack reveals the position of the chosen card, and the pack can be cut at that point.

Card at Any Number - After a card has been selected and returned to the pack, the magician states that he will make that card appear any number down from the top of the pack. Suppose that the number sixteen is requested. He counts off sixteen cards, and turns up the last one, but it is not the chosen card. Rather surprised at this, the magician hands the pack to the chooser and tells him to count the number for himself. When the spectator counts off sixteen cards, he finds that his card is the sixteenth.

Method: The selected card is brought to the top of the pack by one of the methods previously explained; and is kept there by a "false shuffle." When a person calls for sixteen, the magician counts off sixteen cards one by one, and replaces them on the pack, before he turns up the last removed. Of course it is not the chosen card; but in counting the cards the magician has reversed their order so that the sixteenth card now is the chosen one, ready for the person to count to it.

Card and Coin Trick - This is a showy little trick in reality a bit of juggling that looks very difficult yet which can be easily learned.

Balance a card on the tip of your left forefinger. Upon it place a coin, the heavier, and the better. With your right forefinger flit the card and it will sail away across from the room, leaving the coin

balanced on your finger. This is very pretty and surprising; once you have the knack you can do it every time.

A person takes a small packet of cards, and the magician also takes a small packet.

The magician will ask you to count your cards, if your total is odd, my cards will make it even; if the total is even, mine will make it odd.

Two Packets - The person counts his cards and the magician adds his packet. The spectators total is immediately changed from odd to even, or from even to odd as the magician predicted.

Simply deal yourself an odd number of cards and the trick are sure to work. Odd plus odd will produce even; even plus odd will be odd. Thus you are sure to change his total.

Ball Tricks

Balanced Golf Balls - Balancing one golf ball upon another sound impossible; it would be, if there weren't a trick to it.

A little dab of lead plaster, secretly attached to the upper ball is all that is necessary. The upper ball is pressed upon the lower so that the wax comes to contact point, and the upper ball will remain apparently balanced.

The Mysterious Ball - The magician holds a small ball in his right hand. He covers the hand with a handkerchief and turns the hand back up. He then invites several persons to reach under the handkerchief and satisfy themselves that the ball is still in the hand. This is done, but as soon as the last person has felt the ball, the magician snatches away the cloth and the ball has disappeared.

The handkerchief is draped over the hand again and people reach under to make sure the ball has not returned. After everyone agrees that the hand is empty, the handkerchief is removed and there is the ball, back again!

The trick seems impossible and might be if the magician attempted it alone. But the last person who reaches under to feel the ball is a partner and he calmly takes the ball away when he removes his hand, therefore, the remarkable disappearance. When the empty hand is held beneath the handkerchief, the partner reaches under, last again, and puts the ball back in the magician's hand. It is a bold trick that works.

The Aerial Ball - A ping pong ball is best for this trick. The ball is held in one hand and it suddenly glides through the air to the other hand. A loop of black thread does the trick. The forefingers of both hands hold the loop taut, forming a sort of track along which

the ball slides. The lightness of the ping pong is an asset in this trick, although a light wooden ball will work.

The Appearing Ball - The magician shows the palm of his hand, absolutely empty. He reaches in the air, and catches a wooden ball at his finger tips. A ring must be worn on the second finger of the right hand. A thread about an inch long is attached to the ring, and the other end is wound around a small tack which is imbedded in the ball. When the hand is held with the fingers pointing upwards, the ball hangs out of sight behind the hand. When the hand is swung upwards and turned slightly forward, the ball will appear instantly at the finger tips.

Match Box Magic - Show your audience 3 safety matchboxes. Open 2 of them and show that they are empty. As you close each of the empty boxes, shake it to show that there is no rattle of matches. Then show the 3rd box, half full of matches. Close it and shake it so that the audience can clearly hear the rattle of matches. Take the boxes in your cupped hands and mix them so that the audience can no longer find the one with the matches. Lay the 3 boxes in a row. Pick up one and shake it to let the audience hear the matches rattle.

Now put it back in its position and ask if they can point out the box with matches in it. Naturally they will point to the one you have just set down. Invite them to examine it. They will find that it is empty. If they demand to see the box with matches, open one of the other two and they will see that the matches are still there.

How it is done: In this trick, the matches in the one box have been glued in so that they cannot rattle. The rattle is produced by a fourth box in your right sleeve. When you pick up a box with your right hand, you can make a rattle. The weight of the half full box will be sufficient warning against picking it up to rattle when you are tricking your audience. Don't let them handle the boxes, or they will see that the matches are glued into one of the boxes.

Removing the Cork - This is more of a catch or a joke than a trick; yet it is quite interesting and often the cause of much speculation.

A corked bottle is shown, and the bottle is partly filled with liquid. Obviously the liquid cannot be removed unless the cork is withdrawn.

Yet the conditions of the problem, when stated are that the liquid must be removed with out damaging the cork or taking it out of the bottle and without breaking the bottle.

How it is done: this sounds impossible but there is a way. The cork is a short one, cylindrical in shape, so the demonstrator simply pushes the cork into the bottle, the liquid may pour out but the cork is still in the bottle.

Egg to Confetti - The magician shows an ordinary egg, and squeezes it in his hand while he fans it with the other hand. A shower of confetti pours forth, instead of the egg.

How it is done: The egg is a real one but prepared for the trick. Punch a tiny hole in the egg, and you can blow the contents of the egg into a cup. Enlarge one of the holes so that the confetti may be poured forefinger, which cover the holes. When the egg is squeezed, the shell is broken and falls with the confetti, which should be dropped into a box.

Down the sleeve - Magicians are supposed to put objects "up their sleeves." In this trick you deliberately drop a watch in your sleeve, and then challenge anyone to find it. The sleeve is shaken and felt but no trace of the watch remains.

How it is done: The watch is apparently put in the left sleeve. Hold your left hand against your face so that the opening of your sleeve comes directly in front of the left breast pocket. Hold the watch between your right thumb and forefinger, and as the other fingers spread the sleeve open, let the watch drop in the pocket. The illusion is perfect. Extend your hand, and shake the sleeve a bit and everyone will look there for the watch.

The Magic Number - The magician writes a number on a slip of paper and then folds the paper. He asks someone to write down a number of three different figures, as: 6 5 1. The number must then be reversed and the small subtracted from the larger: $651 - 156 = 495$, the result 495 must be reversed and added, thus: $495 + 594 = 1089$. When the folded paper is opened, it bears the total 1089!

How is it done: No matter what figures the person uses, if he follows instructions, the answer will always be 1089! So you have merely to write the number on your folded slip of paper, and then tell the person what to do!

The Smoke Trick - Drop a cigarette in a glass and put a plate on top of the glass. This will cause smoke to immediately form in the glass, and when the plate is removed, the smoke will pour forth.

How it is done: Put a few drops of liquid ammonia in the glass; and a few drops of spirits of salts (otherwise know as hydrochloric acid) on the plate. Dropping the cigarette, or half a cigarette, in the glass is just a "bluff." When the plate is put on the glass the acid and the ammonia unite and form smoke and plenty of it.

Cigar Balanced on Hat - A derby hat is the best to use; but another hat will do. Simply push a pin through the crown of the hat from the inside. Then set the end of cigar on the pin, and the cigar will balance perfectly on the hat.

In doing this trick, the magician should pretend that it is quite difficult, a feat of genuine balancing. By reaching up inside the hat the magician can remove the pin and release the cigar.

The Restored Chinese Paper - Burning and restoring a strip of paper is a trick as old as the hills. The effect is wonderful. The following routine, known to professional magicians, is recommended. The paper, brightly colored, is about eighteen inches long and three inches wide. It is not prepared with a chemical in any way. There is a candle burning on the table at your right. A duplicate paper is pleated and tucked into the left side of your coat with a safety pin. You may prefer the left coat lapel, or the flap of your left coat pocket. Show the paper and show unmistakably empty hands. Hold one end of the paper in your right hand and ignite the paper in the candle flame. Retain it until nearly burned out, then release. It will float up, and drop downward. At this moment get the duplicate in your left hand. Then misdirection is very good, for all eyes watch the flame as it devours the paper. Now, with a decisive motion, snatch into the floating ashes with your hand, and pretend to deposit something in your open left palm which contains the duplicate. You are facing right.

The left hand is palm upward, the angle being such that the audience sees nothing. Peer into the palm and show surprise. Then swiftly draw upward the duplicate paper. This trick should be performed to music.

Be careful of low ceilings and possible fire risk.