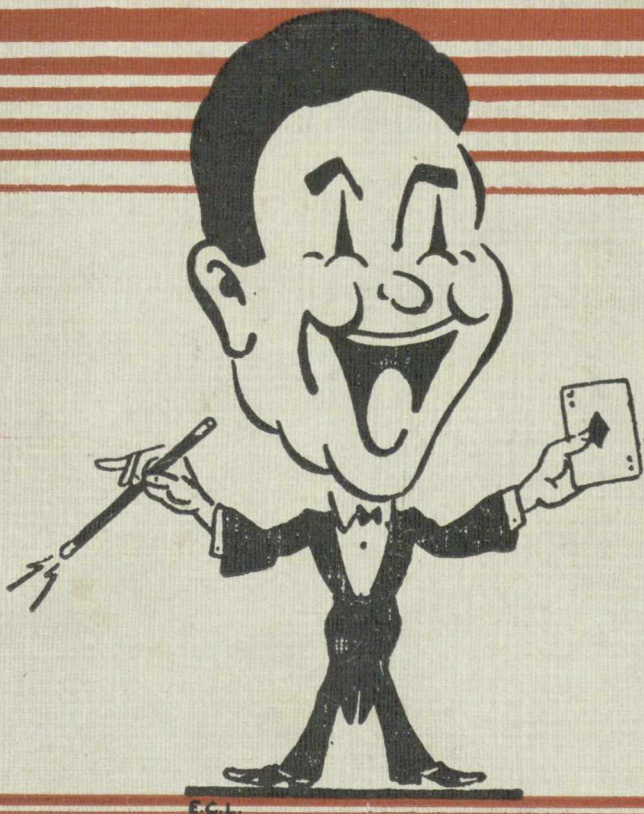
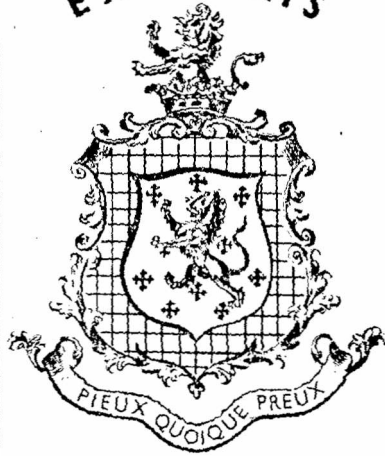


Cheerful Conjuring



Dan Bellman

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CHEERFUL CONJURING



BY
DAN BELLMAN

ILLUSTRATED BY ERIC C. LEWIS

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AN INTRODUCTION.

I won't keep you long from browsing in the pastures of Cheerful Magic that follow, but having had so long an association with my good friend Dan Bellman, I feel I must say something to prepare your minds for that which is to come.

Dan has been interested in Magic for most of his life and in the past contributed to several magical journals. As a result of his clean, practical ideas, and his nice way of discussing magic, he gained many friends all over the world. Unfortunately fate dealt Dan a nasty blow, and failing health caused him to cease his work in the world of magical literature.

But that he has not been idle, is evident from his co-operation with myself in the production of several books, and this present work. I might mention that Dan intended the material contained in this book to be published as two separate books; but they have now been re-written and you have the benefit of them all under one cover.

There is no difficulty in the working of any trick. Dan always aims for the simplest method of producing an effect, believing that the entertainment value of a trick is it's major attraction. Indeed, every trick that follows can be worked by anyone, and though some are extremely simple, I advocate that you give them all the test of a trial before passing judgment. You will then find you have ample and spacious pastures.

Finally, I would like to point out that Dan has suffered under serious illness for many years now, and so I doff my hat to Dan for calling this book, Cheerful Conjuring! Dan, you're a grand lad.

Eric C. Lewis

5, Windsor Crescent,
Duston Road,
Northampton

FOREWORD

Once upon a time I wrote a book and it was launched on the sea of typescript publications. I have frequently been informed that the material contained in the book was excellent, but the efforts required to read the book caused spots before the eyes and I believe that one magician just escaped a severe attack of "D.T.'s".

Although the book was no worse than many other I have seen, I made up my mind never again to subject conjurer's eyes to such a strain, so the present work is illustrated and published by Eric C. Lewis, who is well known for the excellence of everything he puts on the Magical Market. I have endeavoured to fill the book with material which will entertain as well as mystify, and for that purpose have included the complete patter for several of the effects. The patter given is that which I myself use, but as "one man's meat is another man's poison" you will be well advised to re-write it in your own words to suit your own particular style.

I have tried to include something for all types of conjurers, and sincerely hope that all readers will find at least one or two items worthy of inclusion in their programmes.

Dan Bellman

93, Chatham Street,
Edgeley,
Stockport.
June 30th, 1938.

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CRAZY ACES.

A four-ace trick we admit; but one with such novel twists that it makes it more than just another "method." The effect is decidedly different and amusing.

The four aces are placed backs out on a stand and three cards dealt on each. A spectator chooses one heap, which is shown to consist of one ace and three indifferent cards. These are sealed in an envelope and the envelope placed in a clip on top of the stand. Performer now states his intention to cause the three aces on the stand to change place with the indifferent cards in the envelope. Taking each heap in turn and showing both sides of each card, proves it to consist of four indifferent cards. After being shown, each heap is placed on the pack. **When the envelope is opened the surprise comes!** All the aces have congregated on one card while the remaining three are blank.

Remarking that that is not quite what he meant, the performer tries to rectify matters. He replaces cards in envelope and puts it back in the clip, after which four heaps of four cards are dealt on to the stand. After a few passes, he removes cards from the envelope again and now they are all blank, while upon turning round the packets on the stand, the missing aces are found super-imposed in various positions on the face cards. (See Fig. B)

Once again he replaces cards in the envelope and puts it in the clip. The four heaps are turned face down and more passes made. Finally the four heaps are shown to consist of four indifferent cards in each heap, and in the envelope are the four aces.

ARTICLES REQUIRED

Two packs of cards and a few blanks to match. A packet of envelopes faked as follows. Merely cut the flap off the top envelope and fold the flap of the next one over to look like the flap of the top one. An extra Ace of Spades and finally, the stand. This stand **looks** like a board about about inches high and twelve inches long, with a ledge about half-way up. Actually the stand is faked as shown in the drawing (C). Below the ledge the stand is double and the ledge is fitted to the outer section only. As a result a card may be placed on the ledge, but if knocked flat with the board, it will drop out of sight. Decorating as shown will make the bottom half look narrower. On top of the stand is a clip and directly below and behind the stand is a card-changing servante.

PREPARATION

Paint three ace pips on the face of the extra Ace of Spades and then place this together with four blanks in the **second** envelope of the faked packet, the Ace being at the face of the packet.

From one pack of cards remove the four aces, place a blank in front of them and place the packet in the clip of the card-changing servante.

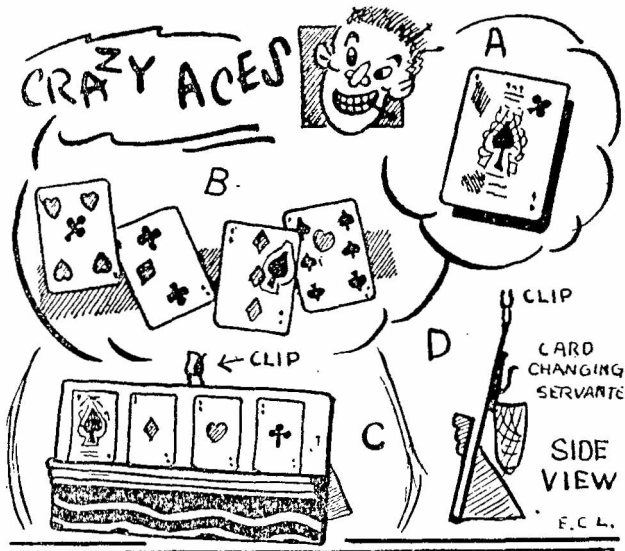
Take the Four of Hearts and paint an Ace of Clubs on it; a Two of Clubs and paint a diamond pip on it; a Three of Diamonds has the Ace of Spades painted on and a Six of Spades has a Heart pip. From the second pack (untouched as yet) remove the Four of Hearts, Two of Clubs, Three of Diamonds and Six of Spades.

Now arrange the first pack as follows: From top of the pack — Faked Four of Hearts, ordinary Four of Hearts, three indifferent cards. Faked Two of Clubs, ordinary Two of Clubs, three indifferent cards, Faked Six of Spades, three indifferent cards. Faked Three of Diamonds, ordinary Three of Diamonds.

Turn the pack upside down and then turn the top half over to face the bottom half. Place this pack behind the stand and then have the second pack in view.

PERFORMANCE

Take the visible pack and, removing the aces, place them side by side on the stand, each one face down after showing. Say you will place three cards on each ace really counting four each time. As you place them on the stand, push the bottom of the aces so they drop into the stand, leaving the four cards. Any easy way of counting four cards instead of three is to lift the cards one at a time with thumb at one end and fingers at the other, making a double-lift for one. Place them on table one at a time as counted,



then transfer to stand. Do not place **four** cards on the Ace of Spades, but actually put three and leave the Ace on the stand. After this, place pack behind the stand.

Force the selection of heap containing the Ace of Spades, show it to contain one Ace and three cards, keeping the Ace in front. Take the packet of envelopes, put the packet of cards in the top (flapless) envelope and apparently seal it down. What you really do is to grip the flap of the second envelope containing faked Ace and blanks, and pull this out and seal this one. It is this envelope that goes into the clip.

Take each heap in turn from the stand and show Aces have vanished. Pick up the first pack (prepared one) from behind the stand and drop each heap on top of it as you show them. As you reach for the envelope, reverse the pack secretly and then place it on the table in front of stand. In passing, it is well to add that it is a good idea to leave out about twelve cards from this pack to begin with in case anyone notices the difference in thickness after the "switch."

Remove the cards from envelope and hold them squared, looking surprised at the top card with four aces on one. Remove it and drop it on table. Then remove two blanks one at a time and drop them on table. Finally hold the last two as one card. Show envelope empty.

Place cards together. Ace card at front and apparently replace in envelope. Actually, only replace the blanks and slip the Ace outside. Hold it there until you replace envelope in clip, then let it fall behind stand.

Pick up the pack and as you will again place four heaps of four cards on the stand and really put five cards in each heap. By reason of the arrangement, the four faked cards will face the stand with their duplicates behind them.

Now open envelope and show four blanks. The right hand then turns around the packets on the stand, while the left secretly switches the blanks for the Aces by means of the card-changing servante behind the stand. This is well-covered by the amusement occasioned when the "pipped" aces are being revealed.

The aces may now be fanned to look like blanks by reason of the blank card at the face. The cards should be fanned from right to left instead of left to right. You will find you can fan them quite wide without showing any pips. The corners without indices are those that show.

Place this packet in envelope, slipping blank to the back in readiness to drop behind stand as before. This done, turn the cards on stand back to audience again, dropping face cards into the secret compartment. Utter your war-cry for the last time, and show everything is in proper shape at last.

POKER

As the conjurer is reputed to be able to perform wonders at the card table he offers on this occasion to show how easy it is for a conjurer to win at card games. He is to allow people to each choose a poker hand of five cards, while five different people each choose a card from the pack to form the performers own hand. This excludes possibility of trickery or confederacy.

He works as follows. He shows a small display stand both sides and sets it on the table. Then he takes a pack of cards and a cloth. Covering the cards with the cloth, he asks a spectator to cut the pack, remove the card cut to and place it in his pocket without looking at it. Another four spectators select cards in a like manner.

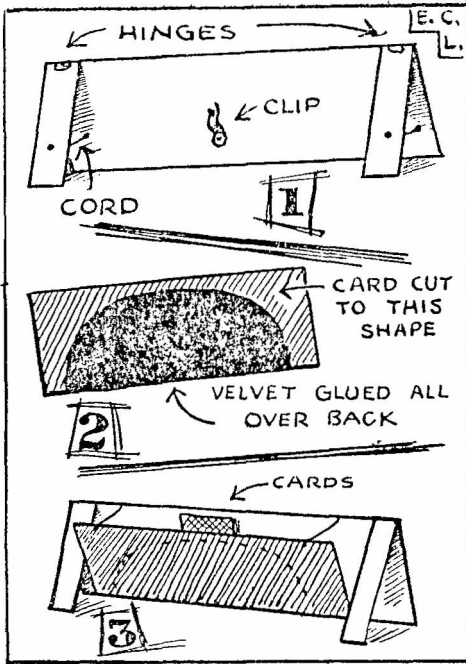
The pack, still covered with the cloth, is handed to another spectator to select five cards which he does without looking at them. This is also repeated with two other spectators. The performer then collects the three hands, one on top of another, in the left hand and holds remainder of pack and the cloth in the right hand. These three hands are placed side by side on the stand, leaving room for another hand.

He then collects the five cards which form his own hand and places them on the vacant space on the stand. He now turns the cards to see what luck the players have had. The first hand is good, being a Flush: Queen 10, 7, 6, 5 of Spades. The second hand is a little better, being a Full House: the 8 Hearts, 8 Spades 8 Diamonds, 4 Clubs, 4 Spades. The third hand is better still, being Four of a Kind: the four nines and three of hearts. But though these are three excellent hands, they have no chance against the performer's straight flush, the highest possible. He has the Ace, King, Queen, Jack and Ten of Hearts.

METHOD

Actually there is little new in the principles involved, as the main part is dealt with by a switch of fifteen cards and even this is ancient, being performed with a card-changing servante on the back of the stand. But we said the stand was shown both sides! This we think is original. And the general combination is somewhat new, too.

The stand is simply a velvet-coloured board with a ledge at the bottom capable of holding the four sets of cards. The back is also covered with velvet and has two struts, one at each end. A reference to the drawings will make my description plain. My own stand is cardboard covered with velvet, and the struts are sewn to the velvet at the top to form hinges. (Fig. 1). Strong threads or fine cords are fitted to act as stops so struts do not open too far. A clip to hold about 15 cards is also fitted in the position shown. When the cards are in place, the edges are just below the top edge of the stand.



Next make a flap as follows. From a piece of cardboard, cut the shape in Fig. 2. Cover one side of this with velvet. Place this square on the back of the stand with the cardboard side inwards and sew the bottom to the stand to form an hinge. (Fig. 3) This flap also has thread at the top to prevent it from dropping back too far. The sketch shows the flap open. My stand is 13 inches long and 5 inches high, and the flap measures $8\frac{1}{2}$ inches by 5 inches.

WORKING

Two packs with backs of the same design are needed, and a square of darkish cloth. A handkerchief will do so long as it is opaque and not too thick. From one pack remove the Queen, 10, 9, 8, 7, 6, 5, 4 of Spades; 9 and 4 of Clubs; 9, 8 and 3 of Hearts. Put the rest of the pack in your collection of junk as you will not want them.

Arrange these fifteen cards by laying the 3 of Hearts face down on the table and on top of it 9S, 9H, 9C, 9D, 4S, 4C, 8D, 8S, 8H, then the Queen 10, 7, 6, 5 of Spades. Place these in clip of stand backs to the audience. Close flap and lay stand on table back up, with hinged part of flap nearest audience. Take the second pack and take out the Ace, King, Queen, Jack and Ten of Hearts. Put these on top of the pack in any order.

To perform, show the stand both sides casually and then set it down so that the flap will drop open, and open the struts to act as a support. The opened flap makes an excellent servante. Shuffle the pack, retaining the top stock of cards, and cover with the cloth. In doing so, reverse the pack so that the cards are face up. Spectator is requested to cut the pack by grasping it from above through the cloth. You then withdraw the lower portion turning it over as you do so and then ask him to remove the top card. Though this appears to be the card cut, it is really one of the set that need forcing. Have him place the card in his pocket without looking at it and take the cards and cloth from him. Place the cards under those covered by the handkerchief again, once more turning them over to level the pack and then repeat with another. In this way, five cards are forced on five spectators.

[Please turn over

Let the other three spectators choose the cards freely without looking at them. Collect these in the left hand and return to the platform. Draw the stand forward with the hand containing the cards while the right hand tucks the handkerchief and remainder of pack in the pocket. During this move the packet of fifteen cards is switched for the others in the stand by simply dropping the chosen ones into the flap-like servante, and grasping those in the clip.

Count out the three hands on to the stand. Collect your own hand and place with them. Finish as already described. If you wish to shorten the effect, you may use Brag Hands of three cards each.

With TWENTY CARDS

One of my favourite card tricks is the passing of two selected cards from a packet sealed in one envelope to a packet sealed in another envelope. The usual methods do not fulfil my requirements, so after having studied nearly all the published methods I hit on the following routine. Backs of different colours are used and apparently the performer never touches the cards.

Two spectators are invited to assist and each are given a pack of cards to shuffle, one having a red back and the other a blue one. A paper bag and a small tray are shown. One assistant counts ten cards from the red pack on the tray while the other holds the bag. The cards are then slid into the bag which now has its mouth screwed up, and placed in the spectators pocket.

Each assistant then counts five cards from the top of the blue pack, and they both take their cards to different members of the audience so that another spectator may take a card from each packet, memorise it and return it to the pack. The two packets are then shuffled together and sealed inside an envelope. After a few passes, the envelope is torn open and found to only contain eight cards. The spectator with the bag opens it and finds twelve cards inside, two of them being blue backed. These prove to be the chosen two.

METHOD

Besides the articles mentioned, you will need twelve extra cards which are composed of two different cards repeated six times. The best way to get these is to purchase one of those well-known forcing packs which are composed of two or three banks of duplicate cards and an ordinary pack to match. Suppose these have blue backs, you will also need an ordinary pack of red-backed cards.

The tray has a double bottom to hold one or two cards. This is just an adaptation of the coin tray. The bag is unprepared, but the envelope is prepared as follows. Have a packet of envelopes. Cut the flap from the top envelope and fold the flap of the second envelope over this top one. Take eight cards from the blue pack, making sure none of the two cards of which you have duplicates are among them, and place them in the second envelope with the faces towards the address side of the envelope.

Now take your extra cards which we will assume are the Nine of Spades and the Six of Hearts. Remove one of each and place them face down in the bottom of the tray. Place the five Nines face up and the five Sixes face up on top and then place the whole packet, still face up, immediately behind the packet of envelopes, and cover all with the paper bag. You are now set.

Have the two spectators shuffle the packs. Take the blue pack and holding it in your right hand, turn it face up. Then as the left picks up the paper bag, place the pack down over the ten extra cards. You thus secretly add the ten cards under cover of picking up the bag. The latter is examined by one spectator while the other counts ten cards on to the tray from the red-backed pack. He counts them twice then tips them into the paper bag, which is screwed up and pocketed by the man who held the red pack.

Each spectator now deals five cards from the blue pack and so one gets five Nines while the other gets five Sixes. When members of the audience choose a card from each, a Nine and a Six is automatically forced. As described, the cards are returned and the packets shuffled together. Take the envelopes and slip the ten cards in the top, flapless envelope. Grasp the flap which appears to be the flap of the top one, and pull it out, handing the envelope to be sealed. The spectator has, as you will see, the second envelope with eight indifferent cards.

It now remains for you to work up to as brilliant a climax as possible. You will notice that only on two occasions does the performer touch the pack, and then only for a few seconds. If you work well, the audience will believe you never even touched the pack once. So ends another Cheerful Wangle.

EVOLUTION.

I have several more card effects of various kinds and types to describe, but as a change is as good as a rest, here is a different kind of trick, one that lends itself to good entertaining patter and yet which is not elaborate or difficult. A bowler hat, a glass tumbler and a large handkerchief are the articles with which the conjurer sets out upon his experiment in "evolution." Much of this effect depends upon good presentation and patter, hence I will shortly give suitable patter for your guidance.

After proving the glass empty, the performer covers it with the handkerchief and then flashes the ray from a torch upon it, explaining in the meantime that heat is necessary for the process of evolution. He uncovers the glass showing that the tumbler now contains a silk which, when opened out, is seen to have upon it the picture of a parrot. He bunches up the silk and replaces it in the glass, which is once more covered and "heat" applied. This time when the glass is uncovered and the silk removed, an egg is found wrapped inside.

Now the conjurer drops the egg into the hat, which has previously been shown empty, and still more heat applied. The audience await the final evolution in a fever of expectancy, but the anticipated bird, when produced, is found to be already plucked.

METHOD

The preparation is simple. Fold the parrot silk into a small bundle and secure it with a spring paper-clip of the type illustrated. Lay this on the table under one corner of the handkerchief. The bird is one of the spring ducks sold by most of the leading dealers. This is compressed and fastened with a short length of soft wire terminating in a loop. The bundle rests upon a servante with the loop uppermost. The egg, which may be one of the ivory kind, is vested. Thus prepared, you are ready for working.

First show the hat empty and then place it down on the table in front of the servante. Then show the tumbler and place that on the table, in front of the hat. Pick up the handkerchief by the corners, the clip and silk also being grasped with it, and show the handkerchief both sides. The hand hides the silk to allow this action. Cover the tumbler with the handkerchief and while doing so, squeeze the wings of the clip thus opening the business end of the clip and allowing the parrot silk to fall into the tumbler. Flash the light from a small torch on the tumbler and then uncover, revealing the silk inside.

Take the silk from the tumbler and at the same time palm the vested egg. Show the parrot silk, then bunch it up replace it in the tumbler, this time with the egg in the folds. Turn on more "heat" after covering the tumbler again, then reveal egg as in the "effect."

Take up the hat, loading it by inserting the finger into the loop of the load and swinging it into the hat in the time-honoured manner. Drop the egg inside, turn on more "heat" and then reach into the hat, release the wire and produce the duck.

As I have said, this effect needs good patter, so I suppose I had better give you some. Yes, I know you will write some better for yourself, but someone may like it and in any case it will act as a guide.

PATTER

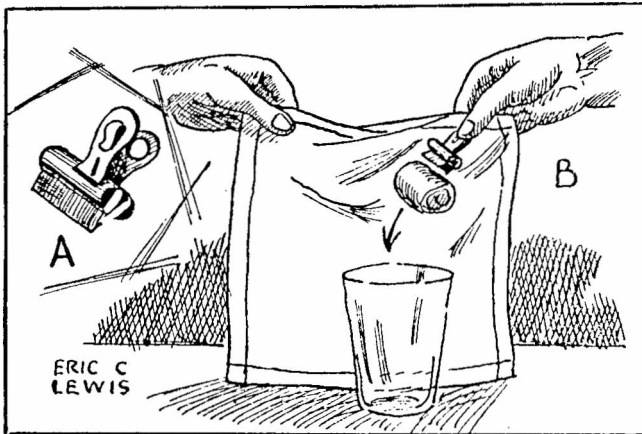
I shall now try to demonstrate the processes of evolution and for the purpose of the experiment I shall make use of this bowler hat, tumbler and handkerchief. First notice this glass which, I am sorry to say, is empty. You may know the uses of glasses and that they are not only meant for short-sighted people. I suppose that everyone "nose" that a handkerchief has a duty to face—the duty of this one is to cover the glass while the processes of evolution are set into motion.

Scientists tell us that heat is a necessary adjunct for evolution, so shall we switch on the heat for evolution. In some countries a little heat causes a "revolution."

Now we uncover the glass and — Ah! A parrot has evolved. That reminds me of a friend of mine who must be one of the luckiest men alive: his wife actually believes the parrot taught him to swear.

To carry on with the evolution of whatever we are going to evolve we must again cover the parrot with the handkerchief to isolate the subject in a specialised environment. A little more heat — Hello! the parrot has been busy. An egg, and a good one too. Its easy to tell a bad egg — the trouble is to stop it answering you back.

[Please turn over.



The evolution must culminate in hatching out the egg, so I shall use the hat as an incubator. You will not it is a "Rip Van Winkle" hat. It has a long nap. Now still more heat — I wonder what we shall get. Hope it isn't a pigeon. I already have two. I read in the paper that good homing pigeons often bring as much as £50. I bought two, but so far they haven't brought me a penny.

That should be enough heat. Oh, dear! I've got the bird.

A LOVE AFFAIR.

I find that most audiences appreciate an occasional effect with patter in rhyme, so I present a silk production with rhymed patter. The requirements are a number of suitable charm silks, a collapsible production rabbit and a production box. Any type of production box or apparatus may be used so long as it may be shown empty once or twice during the production.

The silks required bear pictures of a girl, a soldier, an old boot, Father Time, a rose, a spider, a schoolboy, a dog, a cat, a witch, a rose (duplicate of other rose silk) and a heart. These silks are loaded so as to be produced in the above mentioned order, the rabbit coming out between the Witch and the rose.

You also require a pull or any any other method of vanishing a silk. Here is the patter, and the numbers indicate the moment of a silk production, or accompanying action.

" Now a story I would like to tell,
Its all about a wedding.
You know, the thing that causes sales
Of furniture and bedding.
I'll illustrate the story too,
If you will pay attention.
This box is empty, thats a fact
I hardly need to mention (1)

Now here we have, as you can see,
The lady in the case, (2)
With lovely teeth, just like a saw
I hope you'll like her face.
She loved a man both brave and bold,
With love she near went barmy.
He was a soldier, here he is (3)
One of Fred Karno's army.

He went to ask the girl's papa
If by any chance he'd suit.
He thought that he was sure to get,
The Order of the Boot. (4)
But Father said "You're welcome, lad,
You just put up the banns."
For he was glad, as fathers are,
To get her off his hands.

Now time went on as time will do (5)
And nearer drew the day.
The girl had everything required
Including her bouquet. (6)
She was preparing cakes and pies,
And beer and wine and cider.
Her little brother came along
And very quickly spied her. (7)

Her little brother here you see,
All dressed in fine array. (8)
But on the wedding eve he went
And stole the bride's bouquet. (9)
The bride found out her flowers were gone
And cried Alas! Alack!
But up she got and quickly set
Her bloodhound on the track. (10)

They followed up the scent that led
To where her brother sat.
She said "It's you who took my flowers
You nasty little cat." (11)
Her brother said, "Now listen here,
Though talking more your habit,
I'll give you back your flowers if you
Will buy for me a rabbit.

Do that and then your wedding will
Go off without a hitch.
No rabbit means no flowers at all
So make up your mind which." (12)
His offer was her only chance,
The poor girl had to grab it,
So off she went, and very soon
She brought the boy his rabbit. (13)

He took the rabbit with a grin
And said "I've shown my powers,
I'm quite content so here you are
I'll give you back your flowers." (14)
And so the girl was safely wed
I find my story done.
Two minds with but a single thought,
Two hearts that beat as one. (15)

NOTES

1. Show box empty; 2. Produce Girl; 3. Soldier; 4. Old Boot; 5. Father Time; 6. Rose; 7. Spider; 8. Boy; 9. Vanish Rose; 10. Produce Dog; 11. Cat; 12. Witch; 13. Produce Dummy Rabbit; 14. Produce Rose (duplicate) or one may have this tucked down the coat collar or elsewhere and pulled out instead of from box. 15. Produce heart.

PHOTO TRANSIT.

After showing a twelve-inch square, velvet covered stand, the conjurer covers it with a handkerchief. Introducing a pack of cards bearing photographs of film stars and other celebrities, he persuades someone to choose one. He is apparently greatly surprised when the spectator reveals that the card is a picture of the performer himself, but he carries on with grim determination and asks the spectator to burn the card so that he can restore it and make it appear in the stand.

When he uncovers the stand, the performer is shocked to find the picture of a donkey occupying the centre of the stand. However, to finish up gracefully, it is found that the performer's photo is beneath the donkey's picture.

You can, of course, use anyone else's picture, but to put the joke on yourself obviates the possibility of offence. Further, if your name and address is printed on it, you can give it away, thus gaining a certain amount of publicity. As you will require a number of photos, one being destroyed at each performance, you would find it cheaper to have a half-tone block made and a quantity printed, rather than use real photos. You can cut the other photos from magazines and stick them on the faces of blank cards.

As your photo must be forced, you could have them trimmed a little shorter than the rest of the pictures and use it as a "Mephisto Forcing Pack" (U.S.A. Translation: Svengali Deck).

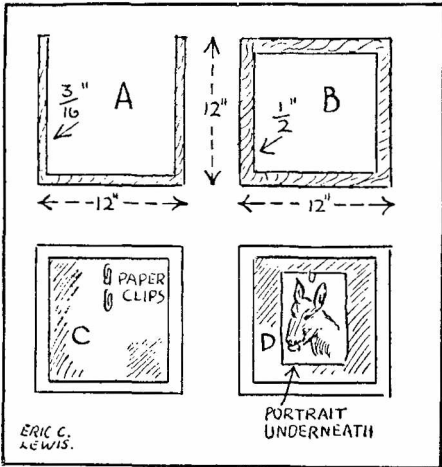
The stand is an adaption of an old card frame and is easily constructed. Get a twelve-inch square of plywood and cover it with black velvet. Cut two pieces of wood as shown in the illustrations A and B. Place A on the board, then B on top and fasten in position with a few screws. Cover this wooden frame with yellow ribbon, and from a short distance it will look like a plain piece of velvet-covered board edged with ribbon. Actually there is space in the top for the insertion of thin velvet-covered flap, which slides neatly in and just fits the inside of the frame. The flap is made of thin card, and also has a small tab sewed to the top. Put a strut behind the stand. Finally, fix two paper-clips on the board in the positions shown in C. If these are painted black, they will be invisible.

In the lower clip place one of your own photos, and in the other the picture of a donkey. This must be large enough to cover your own photograph. Slide the flap in over these pictures and you are ready.

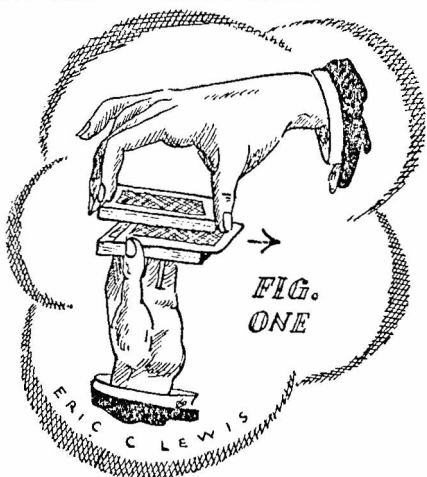
The working should not unduly worry you. After the card has been forced and destroyed, lift the foulard from the stand, gripping the tab with it and thus removing the flap. The patter following will go well with the effect.

“My next trick is a photographic one. This stand is the darkroom, so I must cover it to make sure that it is properly light-tight. Now these cards bear pictures of famous people — here is Shirley Temple, Fred Perry, Mickey Mouse, Lindburgh and so on.

“Will you, madam, please select one? Now what famous person have you selected? Me! I did not think I was so famous, but the customer is always right. Rather a nice photo isn't it? I had my best suit on. My wife saw to that, she is so particular. The other night she went to a musical evening and she **would** wear an accordin pleated skirt. Will you please burn the card so I can perform the useless task of restoring it and passing it over to yon “darkroom.” Thank you. A few passes and if everything is going right I shall be “on velvet,” as Queen Elizabeth said when she stepped on Sir Walter Raleigh's cloak. There! Isn't it a good likeness? Oh, I say! That's wrong. Oh, my! Oh, yes. Ah! here I am, all behind as usual.



THE PIERCED CARD.



Here is a neat and effective trick which may be performed without preparation. The working is easy, but a single performance will convince you the **effect** is big.

The properties are few and simple. A pack of cards, a paper bag, a large darning needle and a length of narrow ribbon. Begin the trick by having a card selected, noted and shuffled into the pack.

The bag is examined, after which the cards are placed inside. The needle, threaded with ribbon, is pushed through the centre of the bag and the top twisted to keep it closed. Specta-

tors hold the ribbon, the chooser of the card names his choice, the performer tears away the bag, leaving the chosen card swinging — impaled by the ribbon.

METHOD

I must confess I have deceived you! in telling what was required, I did not mention a lump of wax. Before commencing the wax was placed behind one of your waistcoat buttons or anywhere easily accessible.

In working, have card chosen, memorised and returned to pack. Now bring it to the top by any method you favour. Here is the method I use. I do not know the inventor of this sleight, but I can assure you it is simple and good.

While spectator is looking at his card, square the pack in the left hand. With right hand cut about half the pack, holding the cut with the fingers at the outer end and thumb at the inner end. Card is replaced in pack on top of lower half. As the right-hand portion is placed on top the thumb-tip touches the top card of the lower half (chosen one) and pushes it back slightly under cover of the upper packet. The move is clearly seen in Fig. 1 and is quite indetectable if neatly worked. Thus the selected card has been "injected" and may easily be shuffled to the top.

Hand out bag for examination and while this is being done get your wax and stick it on the back of the top card. Take the bag and place the cards inside. When the cards are about half-way down, press the back of the pack against the side of the bag. Selected card will adhere to the side, while rest of pack drops to the bottom.

Stab threaded needle through the bag, making sure it goes through the selected card. The remainder of the trick is a matter of routine and needs no explanation.

THE STABBED CARD.

In many ways this effect is similar to the previous one, but it has, I would suggest, a more dramatic conclusion. The presentation and method of working are identical with the previous effect up to the stage where the top of the bag is twisted, with the card inside. I think you had better have a fresh piece of wax, even if it worked last time.

The bag is now held up by the corners by four strong spectators, while the performer (that's you) takes a sharp-pointed dagger. The assistants with the bag are requested to "hold on tightly" with the aplomb of a 'bus conductor, and the bag is fiercely stabbed using the dagger with a frightful waste of energy. You know the rest, I suppose. The selected card is impaled upon the dagger.

As I said, the working is the same as in the previous effect up to the point where the bag is twisted at the mouth. The rest of the routine needs no tricky work so you may devote your energies to the dramatic presentation. The paper bag should not be too strong and you must be sure that your dagger is slender and sharp-pointed, otherwise it may fail to pierce the card and your dramatic abilities will be wasted.

BOGEY BOGEY

I suppose most of my readers will have seen that curious article that goes by the name of "Bogey, Bogey." It is sold by most Novelty and Joke stores. It is a black imitation of nothing on earth that jumps about like a lunatic tarantula when released. And there is its younger brother, Bogey Junior whose home is in the unsuspected matchbox. This item is an endeavour to put this amusing little novelty "On His Magical Service."

As usual a card is selected, looked at and returned to the pack. The conjurer returns to the stage, but before he can do anything really clever, Bogey jumps from the pack and dodges about the platform bearing a card on its tail. When it is captured (or run down) it is found that the card is the chosen one. And we might mention that this is an excellent lead-up to a more elaborate card trick, for you can apologise about the little demon and have another chosen for your "big feat." Anyway, it won't cost you much to try, and if you do not like the trick you can still frighten the ladies with it.

[Please turn over.]



Apart from the pack & Bogey Bogey you need a length of thread and a piece of wax. Tie one end of the thread to Bogey's tail and then enclose him in his matchbox with the thread hanging out. To the other end of the thread, just outside the box, tie a tiny cardboard disc and on the disc place a piece of wax.

Place the matchbox on the table, upside down. Place the pack of cards, without case, on the matchbox face down and then conceal this by standing a piece of apparatus in front.

To perform, pick up the cards and box together, the box being in the left hand hidden by the cards. Fan the cards and have one selected. While it is being shown to the audience, turn away so you cannot see

the card, and while your back is turned get the right thumb under the thread so that the waxed disc is just behind your thumb. (Fig. 1) This thumb holds the pack at the inner end and the fingers at the outer end, the pack still resting on the left palm, concealing the matchbox.

Face the audience again and riffle the end of the pack with the fingers while the spectator inserts his card where he wishes. When the card is half-way in, raise the right hand slightly with all the cards above the selected one. Push the card flush with the pack with the right fingers and then drop that end of the upper packet, but retain a break with the thumb at the back. You will then find it fairly easy to get the waxed disc on to the back of the selected card and close the pack down tightly on top. The chosen card is thus securely fixed to the disc.

Return to the platform, stage or soap-box and hold the pack with both hands as shown in Fig. 2, with the box behind the pack. While you are saying what you will do, push the box open with the left thumb. Out jumps Bogey, and so long as you are not holding the pack too tightly, he will pull the chosen card away with him and jump around with it flying after him.



THE EXTRAORDINARY TRANSPOSITION

A red-backed pack and a blue-backed pack of cards are used in this effect. One spectator selects a card from the red-backed pack, initials it and replaces it, whilst another spectator does likewise with the blue-backed pack.

Both packs are tied with ribbon and then placed in separate tumblers with the backs of the cards away from the audience. One card is removed from each pack and placed backs out against the tumblers as markers. These cards are then transposed and this has the effect of causing the pack to also change places, with the exception of the two chosen cards; the red being discovered in the blue pack and vice-versa.

You require the two packs of cards, two tumblers and two pieces of ribbon. Place a red-backed card on the bottom of the blue pack and a blue-backed card on the bottom of the red pack.

In performance, take the blue pack and fan it, taking care not to show the red-backed card on the bottom. When he has taken a card, place the pack on the table face up, but when you are stepping back to the table slip the red-backed card from the bottom of the pack to the top. Proceed in like manner with the other pack and then have the card marked. Take a ribbon and the red pack with the blue top card and have the spectator with the blue card place his card in the pack keeping the cards squared up and taking care no cards are pushed into view when he inserts his card. Then tie the ribbon sideways round the pack and place it in one tumbler with the card faces towards the audience. Remove one card (the odd one) and place it as a marker with back out against the tumbler. Repeat these moves with the other pack and your work is finished. It remains for you to transpose the two single cards and show the result. This effect, like many others in this book, is very simple in principle, but in practice prove to be most mystifying and is to be recommended.

R . A . O . B

Some time ago I was engaged to appear at a Buffalo Lodge and wanting something new and appropriate I worked out the following. Incidentally, as suggested at the end of this item, the idea may be adapted for any type of audience.

A set of alphabet cards are spread on a tray and given to a spectator to hold above the performer's head. The performer takes a few cards from the tray and puts them on a table where they can be seen by everyone. Next a number of slips of paper, each bearing a different word, are placed on the tray (the cards having been removed) and the spectator requested to choose one slip. The performer then takes the cards displayed and puts them in order in a frame, where they form the selected word. So far there is nothing very new in ideas, but read on MacDuff, and you will find some nice twists that make it "different."

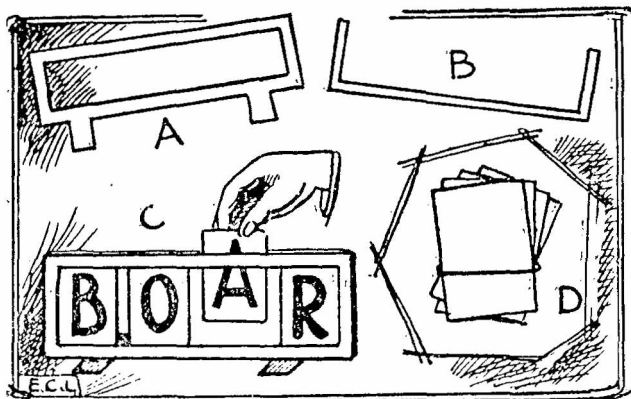
First I made a simple stand from stout cardboard in the manner shown in the sketch. A piece of cardboard cut to the shape shown in A was glued between two pieces of cardboard shaped like B. Then the lugs were turned out at the bottom so the stand may stand. This four cards could be slipped through the slot at the top as is also shown in the diagram. Go ahead and design your own if you don't like this one — I don't care.

Then I cut pieces of white cardboard to the required size and painted letters of the alphabet on **both sides** of each, a different letter to each card, but the same letter on both sides of each card. The size was such that four could fit side by side in the frame, but you can adjust to suit your own requirements. A small tin tray, a few slips of paper and a wire paper clip completed the "properties." This is how I used them.

The four cards R.A.O.B. were mixed together and fastened together with the paper clip at one end. This packet was placed in the centre of the rest of the cards. The initials R.A.O.B. were written on about a dozen slips of paper.

The tray was shown first, then the card picked up and fanned. Several were shown separately, and then they were spread on the tray and held up by a spectator. I then apparently took four cards at random, actually the four in the clip, slipping the clip off while placing cards on the table. (See note at end of article).

The papers were taken and a different word read from each as they were folded up and dropped on to the tray. This is a bold procedure, but it always works — possibly by reason of its boldness. A slip was selected and the spectator concentrated on the word it bore. But I placed the cards in the stand to spell the word BOAR. When he told me I was wrong, I merely turned the stand completely round and there was the correct word, R.O.A.B. which is very familiar to Buffalos. Two other words I have used for other occasions are RAIL and STAR, which, when reversed, read LIAR and RATS.



(**Editor's Note**—I once used an idea where I needed to obtain several arranged cards from a shuffled pack after it had been placed in my pocket. For this I used a hair tied round the arranged cards. This was tied across the narrow and was about one-quarter up from the bottom. This even allowed the cards to fan slightly by means of a pivoting action as shown in D in the sketch. This is like Dan's clip idea but has the advantage of being easier to handle and the hair maybe broken and left in the pocket, or in this case, on the tray.)

PATTER

I am now going to show you an exclusive trick, so exclusive that I am the only person performing it in the world because the apparatus used is so very costly. The tray, for example, is solid gold and is absolutely indispensable. However, I have mislaid it at the moment, so I will use this one. (It rather battered, so much the better). Here is a set of beautifully hand-engraved letter cards, and you will see there is **every** letter of the alphabet represented.

I will spread these cards on the tray, and will someone please hold the tray above my head. I shall now take one or two cards — these will do — and place them where you can see them.

On these slips of valuable genuine Chinese Rice Paper we have different words from the dictionary. There is "MacHinery" — must be a Scotchman. (Look again). Oh, sorry, its Machinery. Here are the others —

DOGMA. A pup's mother.

WORK. An old English custom, now almost unknown.

R.A.O.B. You know what that means.

HICCUPS. Messages from departed spirits.

OPTIMIST. Man with mumps who says he is having a swell time.

HYPOCRITE. A man who goes to work with a smile on his face.

[Please turn over.

MYTH. A female moth.

KISS. Nothing — divided by two.

ECHO—The only thing that can cheat a woman out of the last word.

DENTIST. A man who is always looking down in the mouth.

INTERRUPTION. Anything that a husband says to his wife.

That's the lot. Would you mind selecting one, please. Look at it, concentrate on it, but do not let me know what it is. Here is another piece of valuable apparatus, A golden frame. The paper is stuck on to prevent tarnishing. (Finish as described, leading to the climax in your own way).

KING OF CLUBS

I must confess that there is really nothing new about this, either in effect or working, but nevertheless, the club worker who tries it as described will find it has the appearance of something new, and that is what matters. I will describe as though performing before a function of the I.B.M.

Three cards are shown, two being Aces and the third the King of Clubs. They are placed face down on a stand and the audience invited to find the King. They fail because the cards prove to have changed to three Jokers whilst the original three have returned to the top of the pack. The Jokers are placed aside and the three original cards placed on the stand. Once again they change to Jokers. We now conclude with the "surprise item."

The three Jokers which were placed aside are now taken and placed on the stand. The audience are invited to find the King of Clubs again, but no-one will attempt, of course. However, the three cards are turned round and it is seen that they bear the three letters, I.B.M. which, the performer states, is the King of Clubs!

METHOD

You require the stand described elsewhere in this book under the title of "Poker," a few letter cards, and a few Jokers, besides the pack of cards. All must have identical backs, and to do this you may have to letter them yourself on the faces of blank cards. Or at a pinch, paste white paper on the face of ordinary cards and letter on those.

Remove from the pack the two red Aces and the King of Clubs. Then cut the pack in the centre and place both portions side by side face down. On one heap place the six Jokers and on the other the King and two Aces. Then place both packets face to face, so that the Jokers are at the bottom of the pack. Place the three lettered cards in the clip of the stand as described in the previous effect.

In working, stand to the right of the table and hold pack in the left hand. Remove the three top cards, show them and replace them while you pick up the stand with the right hand, show it, and place it on the table. This covers your move of quietly reversing the pack of cards. Deal the top three cards on the stand; they are the Jokers unbeknown to the audience. While the audience are guessing which is the King, reverse the pack again and place on table.

Show the Jokers and gather them in the left hand while the right shows the original three cards on top of the pack. They are then replaced on the pack, and during this the left hand rests for a moment on the top of the stand and switches the three Jokers for the lettered cards.

Then when the left hand is placing the supposedly three Jokers on the front left corner of the table, the right picks up the pack and reverses it, the move being nicely covered. The top three cards are again dealt out and prove to be Jokers and the effect is then finished as described.

By using two cards, or four or five, any club initials may be used, and though the audience may not rave about the trick, they will give you a good hand for the sentiments expressed.



PASSED OUT.

On the table is seen a small stand. This is merely a plain wooden board with a fancy moulding along the bottom and sides. The moulding may be painted any bright colour, but the rest of the board is painted dead black. Of course, it has a strut at the back or it "wooden stand." (Forgive me). The remainder of the apparatus comprises an empty glass, a tube just large enough to cover the glass and a picture of a man painted on a card about the size of a giant card. This card just fits on the stand inside the moulding.

The picture is shown, then placed face down on the stand, and the glass is filled with beer. Use a chemical substitute if you like, but beer is cheap enough and you can use it after the show in the orthodox manner. The cover is then placed over the glass.

When the cover is removed from the glass, the beer has vanished. And when the card bearing a picture of a man is turned round, that is seen to be blank.

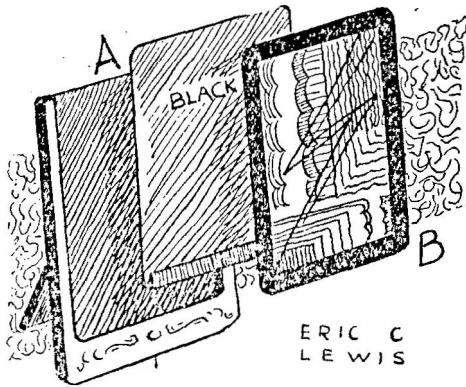
I am quite aware that this may sound silly and simple, but when accompanied by suitable patter (specimen later) it presents quite a logical, though unexpected effect.

There are two distinct vanishes, so I will deal with each in turn. Let's start with the beer because writing is a thirsty job. Good health! Ah! That's better. Now to business. The beer is vanished from the tube in quite a different manner from this recent demonstration; it is vanished by means of a celluloid lining, which fits in the glass. The lining is removed with the cover and then dropped into a waterproof black-art well, thus allowing the cover to be shown empty.

The vanish of the picture is equally simple. There are two cards, but they appear as one. The sketches show this plainly. One card bears the picture of a man, the back of the card being painted black to match the stand. Before the back is painted, however, two narrow strips of card are glued along the bottom to form a slotted ledge (see A in sketch). The other card has one side blank and the other side decorated with a design and a black border (B). This blank card fits into the slot of the first card and they look like one card with a man one side and a design the other. If well made the cards may even be tossed from hand to hand. At the end of the effect, only the rear card is removed from the stand and the black-backed one remains invisible on the stand.

PATTER

As we have said, the patter links the two effects. Here is my particular line which may be useful



“I am going to do a trick with this glass. I like doing tricks with a glass; you can put so much spirit into it. This time I am going to be satisfied with good old-fashioned beer.

“I do not know whether this picture was painted by Michael Angelo or by mistake, but it is a picture of a great friend of mine. People say his great failing is drink. They are wrong — it’s his only success. People tell him that drink shortens one’s life, but he only replies, ‘Never mind, you see twice as much in the time.’ Remember the words of the bard:

Little drops of whisky,
 Little drops of beer,
 Make you see pink elephants,
 If you persevere.

“Well, my friend perseveres. He drinks beer like water. That’s the only sort he can get now. I will place my friend on the stand, although he never stands anything. Now for the beer! I have to be careful with this part as I have often seen a glass of beer vanish right under my nose. Maybd you think this is a waste. I agree, but I get paid for doing it.

“Here is a world-famous article, first made famous by Julious Caesar in his great speech ‘et tu Brutus’ (a tube). You will note the large hole through the centre of the tube, but don’t worry — like rumour, there’s nothing in it. This goes over the glass to keep temptation away.

“My friend is so near the glass there can only be one result. Years ago he used to drink water, but since he saw a sign ‘Water-works’ he has kept away from it. I only know one man who was killed by hard drink. He was hit on the head by a block of ice.

“Now let us see what has happened. I thought so! Not a drop left for me in neither the glass nor the tube. My word! It must have been a drop of good. You see it has gone to his head already, and he has completely “passed out.”

SPIRIT ADDITION.

This effect will appeal to those who like the "spirit message" type of effect; but others will do well to peruse this item because there are some ideas of general utility included.

The effect as described is somewhat as follows. A small piece of thin white card about $\frac{3}{4}$ inch by $\frac{3}{8}$ inch is sealed in an examined envelope. A pack of cards is then shuffled and a spectator asked to cut the pack, after which he is to remove ten cards from either the top or the bottom portion of the pack, whichever he may prefer. The number of pips on these ten cards are then counted and upon opening the envelope, the spectator finds that the same number has been mysteriously written upon the card.

METHOD

The requirements are: a pack of cards, an envelope, two small pieces of card of the size mentioned and a thumb-tip. The number "55" must be written on one of the pieces of card and then this is placed inside the thumb-tip. The tip in turn is secreted in any place from where you can quickly obtain it when required.

The only other preparation required is the simple arrangement of the pack of cards. Remove the court cards and arrange the remainder in the following order:

3H 9C 4S 10D AH 8S 5D 7H 2C 6S 3D 9H 4C
10S AD 8C 5S 7D 2H 6C 3S 9D 4H 10C AS 8H
5C 7S 2D 6H 3C 9S 4D 10H AC 8D 5H 7C 2S
6D (The 3H is the top card and the 6D the
bottom one).

The pack, thus arranged, may be cut as often as desired, and still any ten taken from it consecutively will total 55 pips.

To perform, show the plain card and the envelope. While they are being examined get the loaded thumb-tip on the right thumb. Take the envelope in the left hand and with the right hand, lift up the flap. Insert the right thumb into the envelope apparently just to open it and then remove it. In so doing, leave the tip behind and slide the slip of card out of it and allow it to drop into the envelope. The left hand, which is holding the envelope, also holds the tip in an upright position. Take the plain card in the right hand and drop it into the envelope, actually into the thumb-tip. Push thumb immediately into the tip and remove it from the envelope. Seal the envelope and give it to a spectator.

Give the pack a good false shuffle or a series of quick cuts, let a spectator make several cuts and finally have him remove any ten consecutive cards from any part of the pack. This concludes the working from the point of view describing the effect; just bring the trick to as dramatic a conclusion as you are able.

SUGGESTED IMPROVEMENT

This is a definite improvement on the preceding effect and should even puzzle experienced conjurers. Readers of that new annual, "THE MAGIC OF" series, will find in the first number, "THE MAGIC OF 1936," a splendid effect by Stanley Collins called "Novel Necromancy with Numbers," and they will have certainly tried it out. For the sake of those who have not a copy of this book, I would point out that it is compiled by Eric C. Lewis and myself, and can be obtained either from the publisher of this book or from any reputable dealer.

In the effect mentioned, 21 discs are shown, each disc bearing a different three-figure number on each side and no two numbers are alike. These are given to three spectators, each having seven discs. Each selects one disc from those he holds, and then all six numbers are added together. It is this total that appears mysteriously on the erstwhile blank piece of card as in the first effect. The effect is quite bewildering.

I do not intend to describe the method of using the discs because the book can still be obtained and the effect is too good to repeat too many times. Suffice it to say that a very simple calculation, the work of a moment gives the performer the whole total the moment he sees the first disc that is chosen and **before** the other two are chosen.

We will let out that there are seven alternatives, according to which disc the first spectator takes of his seven, and so if we are going to work the spirit message, we shall require seven thumb-tips each loaded with a card bearing a different number.

These are held in a kind of thimble holder, made from cardboard and elastic, and is attached to the back of the table just out of sight of the customers. As soon as you know the total, get the correct thumb-tip and carry on as in the original method.



Thought Materialisation.

Not a mental effect, this, but just the dying of a single silk and the production of two glasses of beer. Not a lot on the surface, but it is the "build-up" that counts. Anyway, as this is the second item in this book that uses beer, you could hardly call it "dry reading."

You will require a Tarbell colour-changing fake, which is simply a small hand dye-tube with a gut loop attached for suspending from the thumb. A plain white silk. A silk which bears the picture of a bottle. Two glasses with rubber covers and some beer.

Load the tube with the "bottle silk" and put it on the table with the white silk covering it. Fill the glasses only three-quarters full for ease in handling, place the covers over them and place one in each of your side coat pockets. You are ready for the fray.

Everyone knows how to change a silk by pushing it through the tube. If you can use the Tarbell routine it is excellent, but we are not at liberty to describe that here. At the end of dying the silk, the tube is left in the right hand.

Stand with the left side towards the audience and drape the silk over the left arm. Under cover of the silk, drop the tube in the right-hand pocket and remove the glass of beer. Bring the glass up under the silk, remove the cover and produce the glass.

Whip the silk off in the aforementioned move, using a flourish that gently swings you to the left. With your right side to the audience, drink the beer and while thus pleasantly engaged do not forget the business in hand. Your left hand drops the cover in the left-hand pocket and brings out the glass, letting the silk hang over it and hide it from view.

Having emptied the first glass, produce the second one, leaving the rubber cover in the silk. Place both in your pocket while you polish off the other drink — or if you are not thirsty, make a friend for life by giving it to a spectator.

On one occasion I worked this trick as an opener without using the rubber covers, but I advise their use, if only for the feeling of confidence they inspire. As we have said, the build up counts, so here is my patter.

"I am going to show you how it is possible to materialize thoughts. For this demonstration I use a clean white silk. Many people's thoughts could be represented by this white silk, but some would need a dark grey or black. I am glad there are none like that here this evening because I do not like using dirty silks."

“I shall try to materialize someone’s thoughts upon this silk so I want you all to think of something near and dear to you while I push the silk through my hand. Now please think hard and do not think silly things like the lady who thought the mailed fist was a correspondence course in boxing.

“Well, here is someone’s thoughts. Very nice, too, although I personally don’t like beer. Reminds me of frogs — so full of hops. You will note that this handkerchief has two sides, a front and a back-er-a rear side. Now I just say the magic word, Bazooka and here we have the thought materialised. Now for the best part — tasting the thought. People always advise me to think twice when about to drink beer. Well, here’s the second thought!



The Penny in Balloon

The basic effect of this trick must date back to Cleopatra, for it has ever been the wont of the conjurer to vanish borrowed coins and make them appear in inaccessible places. The nest of boxes and the ball of wool are classical examples. Our little idea, though it may be no better than these “old faithfuls”, is at least no worse. Also it has the advantage of being easier to prepare and does not require the conjurer to stand around with a nonchalant air while the wool is being unwound or dozens of boxes opened while “Time Marches On.”

The effect is simply that a borrowed penny is magically passed inside a balloon. To get this remarkable effect, you require a balloon; a fake penny such as is used for the “penny in bottle” trick, which, as you will know, folds in three; and a little simple skill at manipulation. Do not be alarmed! It is not required that you back-palm a dozen coins or anything like that. Just the “french drop” and a simple exchange of two coins. I do not intend to describe these sleights in detail as you will find them in Modern Magic or any book on sleight-of-hand. Both are simple sleights, but must be performed neatly to be thoroughly deceptive.

A good quality balloon is opaque when deflated, but when inflated, anything inside can be seen, though not clearly. Fold the fake coin and slip it inside the balloon. Lay the balloon on the table ready for the performance.

[Please turn over.

Now a little high finance. Borrow a penny, have it marked by the lender, and then vanish it by the french drop. Use any other method you prefer, so long as it leaves you with the penny palmed in the left hand. Pick up the balloon and "blow it up." When it is fully inflated, shake it and the penny will be heard inside. Take a pin, and as the orchestra works the audience to a high pitch of excitement, burst the balloon and let the penny fall to the floor.

Pick up the coin, and as you return it to the lender, switch it for the palmed coin, giving him his own marked penny. That is all, and if you do not like it, you can stick to your little balls of wool or boxes.

The Plaster.

The performer shows a small piece of adhesive plaster and announces that it is a new invention to replace poultices—it's drawing powers being so much greater. To prove this, he produces the inevitable pack of cards for an experiment. A harmless spectator, who has been happy until then, selects a card, remembers it, and returns it to the pack, after which the performer shuffles it and then ties it into a bundle with a length of ribbon. The ribbon passes both ways to obviate any possibility of manipulation.

Now the assistant makes sure that the face card of the packet is not his chosen one. The performer therefore covers the pack with a handkerchief and then sticks the plaster to the handkerchief immediately in front of the face card of the enclosed packet. The purpose of this is ostensibly to "draw" the chosen card to the front.

A moment or two allows the plaster to "work," and when the spectator **himself** unwraps the handkerchief, he finds his chosen card on the face and the pack still securely tied. That the card actually was drawn to the face can be seen when the pack is untied and the original top card is now found just underneath the chosen (top) card.

METHOD

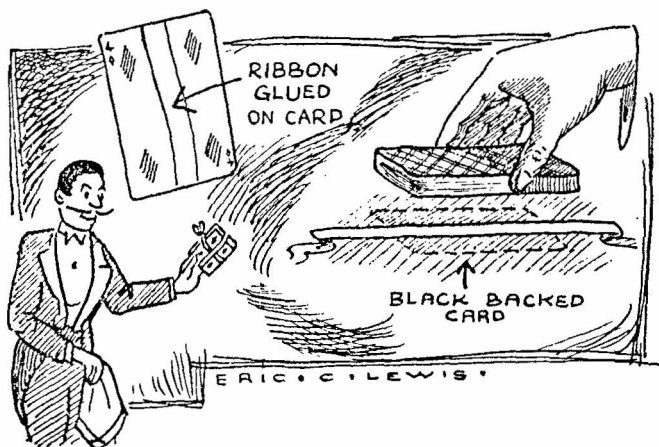
All you require, in addition to the aforementioned items, is a duplicate of any card. The back of this card must be painted dead-black, and a short length of ribbon glued on the face lengthways, as in the sketch.

To prepare for the trick, place the fake card face down on the table where it will be invisible owing to its black back. It could be on a slate or tray, if your table top is not black. Have the duplicate of your faked card on the bottom of the pack and you are ready to "demonstrate your invention."

Give the spectator a free choice of cards, and while he is looking at it cut the pack in two so he will return his card to the top of the original **top** packet. This done, place other half on top, which puts your duplicate card on top of the chosen one. But you hold a break at this position.

While shuffling the pack, it is easy work to get these two cards to the bottom, the selected card still being the lower one. Without showing the face card, place the pack on the table and then pick up the ribbon and show it. Lay the ribbon along the fake as shown in the sketch and place the pack of cards on top, exactly over the fake. Bring the ends of the ribbon up over the pack; twist them in the centre; pick up the pack with the faked card, and after passing the ribbon round the sides of the pack, tie it at one side. These moves are most clean and natural and all appears to be perfectly fair.

Call attention to the face card, and when the spectator says it is not his chosen one, cover the pack with an **opaque** handkerchief. The moment the pack is covered, slip the faked card out of the ribbon, which only holds it one way, and palm it. As you reach for the plaster, drop the card on the table where it will be invisible again — or if you haven't the nerve, behind a piece of apparatus or in your pocket. Nuff sed! The rest is showmanship — or should be!



Belling the Cat.

“Once upon a time” begins the conjurer in approved fashion, “a family of mice lived in a big house. They were very happy because the house gave plenty of room to run about in, and the owners were wealthy so there was plenty of good food. Each night they went out and ate their fill, and they were so very contented. Alas! however, great trouble was coming to the mouse family for one night they came out to find a big black cat roaming around.

“That night they retired hungry, and the next day they held a meeting to decide what must be done. After much discussion it was decided that they should tie a bell to the cat, and everywhere the cat went the bell would ring, and so they would avoid her.

“Two brave young mice volunteered to hang the bell on the cat, so they took the bell and went forth. The cat was asleep in the front room, so in they crept quietly with the bell. Night came and all was dark. Next morning, pussy was still in the front room, and so was the bell, but the two brave mice were never seen again.

“After this no-one would attempt to bell the cat until at last one old wise mouse tried it by magic. He watched the cat go in the kitchen one dark night, and he waited for it to go to sleep. Then he took the bell and said a few magic words which I cannot say, not knowing mice language, and the bell vanished. The next morning, when the cat came out of the kitchen, there was the bell, securely tied to the cat’s neck with ribbon, and so the mice family lived happy ever after.”

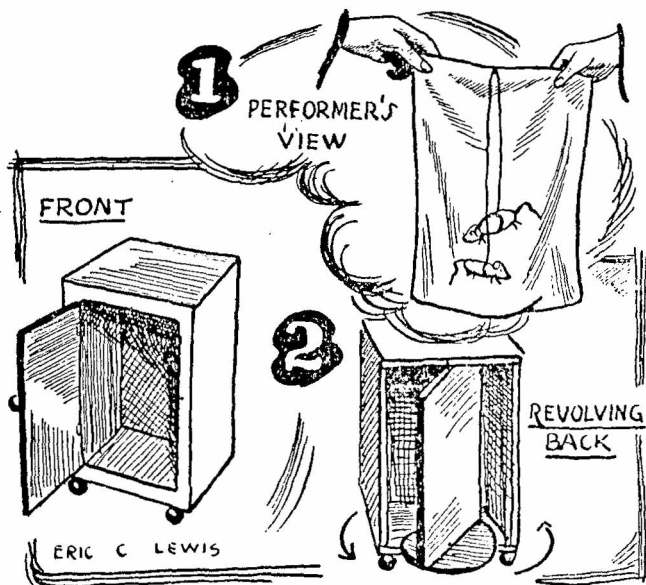
That, in brief, is the story the performer tells. The effect, which is in two parts, illustrates the story. In the first part the cat, bell and two mice are placed in a hat (representing the front room) and a cloth placed over to bring the darkness of night. When the cloth is removed, the cat and bell are still in the hat, but the mice have vanished.

For the second part the cat is placed in a cabinet (kitchen) and the door closed. The bell vanishes and when the door is opened it is found round the cat’s neck. Let us explain the two parts independently. First the hat episode . . .

The hat, toy cat, bell, rubber, mice are all unprepared and are easily obtained. The cloth should be opaque (black velvet is ideal) and measures about 18 inches by 24 inches. You also require a thread about 40 inches long. This is secured by its centre to the centre of one end of the cloth, and to each end of the thread is tied one of the mice. If the cloth is held by the sewn end, the mice hang down behind it and are unseen (Fig. 1). Cloth is placed behind the hat with mice on top.

After placing cat and bell in the hat the mice are shown and dropped in. The hat is covered by taking the free end of the cloth and drawing it over the hat. When removing the cloth the sewn end is taken and the cloth lifted away with the mice behind.

The second part depends upon a duplicate cat with a bell tied to its neck, and a small cabinet with a revolving panel on the back. Each side of the panel has a section of floor on which the cat rests, and it is advisable to attach snap fasteners to cat and floor to prevent it falling by accident. The floor section can be seen as the door of the cabinet does not reach the bottom. Cabinet is shown in Fig. 2. Duplicate cat with ribbon and bell is behind cabinet. The original cat has a ribbon tied round its neck and is placed inside the cabinet on the extra floor section. Door is closed and the back secretly revolved. The bell is vanished by the well-known French Drop or any similar sleight and that is all.



The Ugly Duckling

This is another effect worked with a cabinet like that described in "Belling the Cat." A number of small ducklings are shown, each with a different coloured ribbon tied round its neck. One of these colours is selected. The selected duckling is then introduced as "The Ugly Duckling" and all the ducklings are placed in the cabinet. When the cabinet is opened the "Ugly Duckling" has grown into a swan, which is identified by the ribbon still tied round its neck.

The cabinet should be large enough to allow several "ducklings" to stand without being touched by the revolving panel. You require about half-a-dozen ducklings (such as are sold with Easter Eggs). You may have to use chickens and call them "ducklings." The Swan is a celluloid one are sold for children's bath toys and should be a very nice looking one.

Tie a ribbon round each of the ducklings necks and a duplicate of the one you intend to force around the neck of the Swan. The working should be obvious. The swan is behind the panel. The "duckling" forced, and when the others are stood in the cabinet clear of the flap, the chosen one is placed on the floor section. The door is closed, the flap revolved, and there we are.



Constant Coincidence.

Many versions of the popular "coincidence" or "you do as I do" type of effect have been published, but here is a repeat "coincidence" under seemingly impossible conditions. The first part of the trick may be familiar to many — but the repeat, we hope, will be new and of particular interest.

EFFECT

A red-backed pack and a blue-backed pack are introduced. The inevitable assisting spectator is dragged forward and each shuffles a pack after which they exchange packs. Each now takes a card from the centre of his pack, looks at it, places it on top of his pack, and then cuts. Again they exchange packs and each looks for his card in the pack he now holds. When the cards are displayed, they are found to be alike. So much for the original effect, now for the repeat.

The performer holds his pack behind his back while the spectator removes a card and places it in his pocket. Now the spectator takes his turn and holds his pack behind his back while the performer takes a card. Can anything be fairer? Yet when the cards are shown, they are both alike!

METHOD

A little preparation is needed but it is well worth the small trouble. You require three packs, two with red backs of the same design and one with blue backs. You also require a set of the well-known "cards from the pocket" fakes. These can be purchased or you can make your own with thin card and adhesive tape. The fakes are like small books with cards between the pages. To find chosen cards, one flicks the pages like an index in the pocket. If you are still in the dark, write to the publisher of this book and he will gladly explain in detail.

Arrange a red pack in these fakes and place in pockets. The blue pack must be arranged using Si Stebbins system or "Eight Kings," etc. Again if you are in the dark, write to the publisher.

PERFORMANCE

Hand red pack to spectator and have him shuffle. Meanwhile you false shuffle blue back. If you cannot false shuffle, both must give a series of quick cuts. Exchange packs after you have noted bottom of blue pack. Take a card out of your pack, look at it and forget all about it. Place it on top of pack and cut. Spectator does the same (but remembers his card). While he looks for his card, you look for card you noted on the bottom. The card below is the one spectator chose. Remove it and quickly find the place it originally occupied. Cut the pack at this point. Show your cards and so bring first part to a conclusion.

Replace your card on top and you are ready for the "follow-up". Hold pack behind your back and pass the cards slowly from hand to hand, counting them as you do so. Thus you have only to follow the sequence to know what card is chosen. If you want to simplify it, just cut at the place where the card is chosen and glance at cut subsequently. This is easier and needs no counting, but it is not quite so effective.

Spectator turns back with his pack, and under cover of his body, you locate duplicate of chosen card in your pockets, remove it, and pretend to take it from his pack.

The second part can be worked by itself, but the preceding effect adds excellent misdirection and obviates (apparently) any possible prearrangement.

A Publicity Effect.

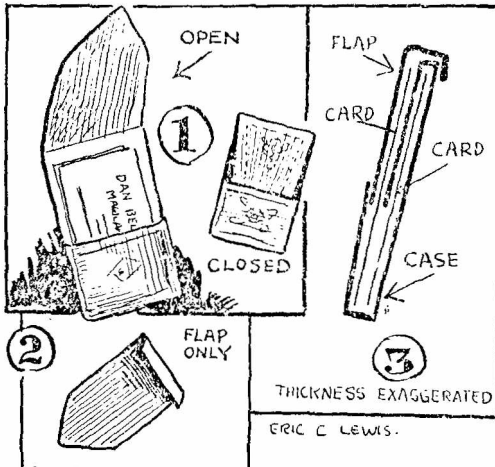
This is not an effect for your programme, but an idea to use while you are trying to persuade other people to allow you to present your programme—at their expense. Imagine you are talking to a client with an eye on future engagements, you would, of course, leave your card with him. Here is the opportunity to impress him with your skill.

Take your card case and draw attention to the fact that it is closed and to the ordinary person it seems the case must be opened before a card can be extracted. You, being a conjurer, simply have to wave your hand over the case when a card slowly appears and rises from the case. The card is handed to the client, and the case itself is also given, still closed, for examination.

METHOD

The case is one of those thin cardboard affairs with a flap which is tucked in the lower portion of the case to close it. This is seen in Fig. 1. From a duplicate case, cut off the flap retaining a small strip at the back as shown in Fig. 2.

Close the case with the cards inside and put another card in the case in **front** of the flap. Place the extra flap over this card and tuck it in. This



looks like an ordinary case even at close quarters, but actually the arrangement is as shown in Fig. 3.

Show the case freely, without calling too much attention to it and turn it with its back to the spectator. Immediately you palm away the false flap and holding the case in the opposite hand push up the card from the back slowly so that it appears to rise up from the top of the case.

Hand the card and case to the spectator and while he is examining them, pocket the flap. Or you could casually put your hand in your pocket while the card is rising and so dispose of the extra flap. This way is perhaps the better from the point of misdirection

It is worth having two or three of these prepared cases ready loaded so that if you are requested to repeat the effect for the sake of the wife, or friend of your client, you are able to substitute the examined one for another prepared one.

X-RAY EYES.

In "Magical Originalities", Mr. E. E. Noakes describes a card effect wherein the performer names cards from a shuffled pack, after they have been placed in a chocolate box. Many conjurers have used this effect and many have their own methods. In most cases it is performed by having a set of arranged cards ingeniously hidden in the lid, which are added to the top of the shuffled pack when the box is closed. Of the many ingenious methods, none suited my own requirements. I wanted to have the cards shuffled, the box examined, then the spectator himself close the box, after which I would name the cards in order from the top of the pack.

The following method fulfils these conditions. The box I use is an oblong tin one which originally contained sweets and which just holds a pack of cards nicely. These tins usually have a turned edge at the bottom which forms a recess at the base. To make it clear, understand that the bottom is a little higher than the sides of the tin, so a packet of about nine or ten cards could be concealed in the base. Any confectioner will supply the tins and the only alteration is the one that will fascinate the juvenile members of the family, that of removing the sweets.

Memorise about nine cards in order and place them face down in the recess. Place the tin on the table, slightly overlapping the edge so cards and tin can be picked up neatly. Hand the pack for shuffling, and make it plain that your hands are empty without drawing attention to the fact.

After the shuffle, take the pack in your left hand and pick up the box with the concealed cards in the right hand. While doing this say, "I would like you to have a look at this tin box and then place the card inside face down and close the lid." The box is closed when you pick it up, so you rest it for a moment on the cards in your left hand while you open it (The tins have hinged lids) and then you hand it straight to the audience. The cards have thus been added to the pack in an unsuspected manner and the rest of the effect depends upon your artistic abilities.

Slate of Hand

This effect has proved very successful and can be thoroughly recommended to anyone who wants to give ten minutes good entertainment with only a spirit slate to carry about. To prepare for the effect, write with white chalk on one side of the slate the word "LIPS," using bold letters so that the slate is almost filled. Then on one side of the flap draw a square pig as in Fig. 2 and place this flap on the slate so that the pig faces the word and the slate is apparently blank.

You also require a length of ribbon about two yards in length and a number of blank visiting cards. On one of the cards write the numbers 6, 4, 7 underneath each other like a sum, using different styles of handwriting. Place these cards on the table with the numbered one at the bottom and you are ready.

PATTER and PRESENTATION

Show slates and say, "I had intended performing this trick earlier, but better slate than never. You can tell these are English slates by the wooden rim. American slates have horn rims. When I bought these slates I went into a shop and a young lady stepped forward. I asked the price of slates and she said, 'They are seven for twenty-eight shillings.' But as I only wanted two I asked how much they were each. She said she did not know, so she would have to work it out. She then took a slate and said, 'If I divide twenty-eight by seven, it will give me the answer, so she put 28 down and divided it by seven like this.'

Here the performer takes two slates, the flap being between the two and near the top of one slate writes $7)28$ (and works the division as follows: "Seven into two won't go (writes a seven under the eight) seven into eight goes once (writes a one behind the right-hand bracket) and one over (draws a line under the seven and adds a one). Now I did not use the two so we bring that down (writes a two before the bottom one). Seven into twenty-one goes exactly three times (writes a three after the one in the right-hand bracket). 'That will be just thirteen shillings each, sir,' she said." When the sum is complete the result will be like Fig. 3.

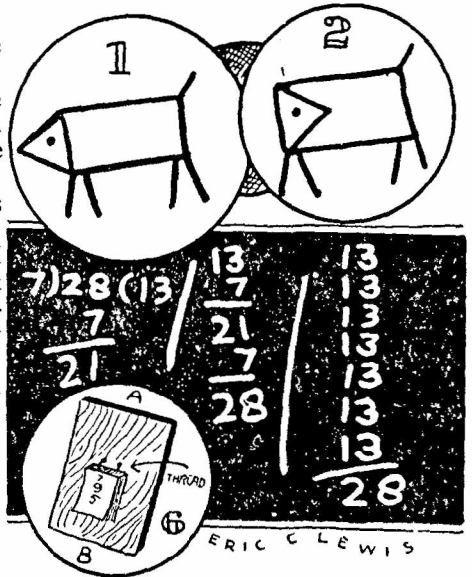
"Well, I thought that seemed wrong and said so, so she tried again This time she multiplied 13 by 7 to see if seven times thirteen shillings was twenty-eight shillings. She put thirteen down and multiplied it by the seven like this. Seven times three are twenty-one (writes 21 under line), seven ones are seven (writes seven under the one of previous total), twenty-one plus seven are twenty-eight." This sum, when finished, appears as in Fig. 4.

“However, I still thought it wrong, so she offered to prove it by simple addition. She wrote thirteen seven times.” Write as in Fig. 5, now using the opposite side of the pair of slates, then add up the column by first adding the three in a column counting from the bottom upwards, 3, 6, 9, 12, 15, 18, 21 and then down the first column 22, 23, 24, 25, 26, 27 and 28.

“Well, that proved it, so I bought slates at thirteen shillings each. When I got home, my little brother saw them and asked me to draw a pig for him. I really should clean the slates, but I haven’t a duster. I always try to keep a clean slate.” The performer places the top slate below the other, thus revealing two clean sides, one being the flap. The flap is left blank, the drawing being made on the other slate. Here is the pig I drew for him. (Fig. 1). He said, “But that’s a square pig, can’t you make it look round?” So I made it look like this. He rubs out the pig’s face, and redraws it as in Fig. 2, to match as near as possible the other one on the flap.

“I had better get on with the trick while I still have some slate for the spirits to use.” He places slates together so flap is between again and facing the pig. “Now we will tie them together with this ribbon. It’s a nice piece of stuff—a bargain I picked up the other day — the lady didn’t know she had dropped it. There we are, that is a spirit knot. It is as tight as any amount of spirits could make it. We will put the slates on this chair. I don’t suppose that will make anyone cheerful, but it will at least make the chairfull.

“Now will someone please write a number on this card? Thank you, madam, it’s nice to see a lady make up her mind so quickly. Will you please put another one under this, sir? You know I think ladies have cleaner minds than men, they ought to — they change them so often. And will you please add still another? Thank you. (He walks across to someone else, and secretly turns over the packet bringing the prepared card to the top. Also see note at end of article regarding this move). Will you, sir, please draw a line and add up the figures. I’m good at arithmetic myself, too, but then I ought to be, I was bitten by an adder when a child.



[Please turn over.

“What is the result? Seventeen! Nice figures. They usually do have nice figures at seventeen. Seventeen is one of three ages of a woman. At seventeen, speaking of a man, she says, ‘Who is he?’ At twenty-seven, she says ‘What is he?’ and at thirty-seven she says ‘Where is he?’

“Now sir, please concentrate on your figures for a few minutes and the spirits will write on the slates what you are thinking.” He allows flap to fall from one slate to the other and then opens them to reveal the word LIPS. “Oh, so that’s what you’ve got on your mind, is it? What’s that, it’s not. (Looking at the word). Oh, I see, it’s all this talk of women, the spirits have been too generous.” He then rubs out the P and S, then turns the slate upside down, showing a plain 17.

EDITOR'S NOTE

A tip worth noting is one which I believe is to be credited to Frank Lane, of U.S.A. For the switch of the sums, one may use a small writing pad about $1\frac{1}{2}$ inches by $2\frac{1}{2}$ inches, which is exactly the same from both sides. This is tied by thread in the centre of a wooden board about 6 inches by 3 inches, as shown in Fig. 6. Hold the board at A, and explain the board is used so you will not touch the pad in any way. Let three people write figures then for adding, pass the board into your opposite hand, holding at B and lowering at A, so the pad turns over. The move is undetectable and is covered by the turning to someone on the opposite side of the room.



Six Slate Suggestions.

A good many conjurers cannot seem to think of a slate apart from "spirit messages." I do not know why this should be because the ordinary stock spirit slates can be used for such a variety of effects. Some time ago a booklet was published called "Flap Slate Wrinkles" which gave a variety of uses apart from just "messages." R. W. Hull's "Animated Chalk Marks" which appeared in *Modernism in Pasteboard* was also effective. Eric C. Lewis, too, in his annual, *The Magic of 1937*, also published one of his own effects called *Hallucination* where the effect was startling in the extreme, but well away from the "message" theme. The following suggestions are hints and ideas for further new effects.

1. THE PASSAGE OF TIME

The conjurer says he will cause a hundred years to pass in less than that number of seconds. Showing a blank slate, he sketches a picture of a man digging and says he is planting an acorn. The slate is put in a bag which has an opening so the back of the slate may be seen. When it is removed, the acorn has grown to a mighty oak tree and the man is a skeleton.

The use of the paper bag and the flap backed with paper to match is too well known to describe here. In any case, that latter remark is self-explanatory. The oak is drawn on the slate to start with and one just draws the man digging on the flap.

2. MY LADY'S DRESS

In this effect you require two slates, each with a paper-backed flap and two open-fronted bags. On one slate is a picture of a girl in "lovelies," "step-ins," or "what have you." On the other is a collection of half-a-dozen dresses, each drawn with a different coloured chalk. The slates are "bagged," a colour chosen and when the slates are removed the correct dress has been erased and the lady seen wearing it.

Again, a little explanation is required. The colour is forced. The lady is sketched on a slate wearing, say, a red dress and the flap has the same person wearing "undies." The other slate has five different coloured dresses sketched on, and one blank space, whilst the flap has six dresses drawn, a red taking the place of the blank space.

[Please turn over.]

Show the dress has vanished **before** showing the dress on girl. Obviously, if the dress is seen on the girl first, it is an anti-climax to show it has vanished from the other slate. This holds good with all such effects. Always show the item, whatever it is, as having departed, and then show its arrival. Yes, perhaps you do know all about that, but there are plenty who do not. At least, judging from tricks I have seen and read.

3. THE BEAUTY AND THE BEAST

Two slates are shown, one bearing the picture of an ape while the other has a picture of a lovely girl. The slates are placed in two open-fronted paper bags for the express purpose of making the two pictures change places. On removing the slates the conjurer gets a shock, for the bodies have changed places but not the heads. The girl's head is on the ape's body and the ape's head on the girl's body. The slates are returned to the bags and in a few moments it is found that all is well and the two figures have completely changed places as intended.

In this case each slate has two paper-backed flaps and each of the two inner flaps has a small tag at one end. On one slate draw an ape and on the other a girl. One of the tagged flaps has a sketch of ape's head on girl's body. This is placed on the slate bearing the girl drawing. The other slate is so treated with the suitable drawings. The remaining flaps are placed on top and the girl drawn on the one over the slate which has the ape, and the ape on the flap which covers the girl.

The slates are placed in the bags and when they are removed to show the first change, the outer flaps are left behind and the inner ones held in place by means of tabs at the tops. The second time you leave the inner flaps behind. This method of using two flaps on a slate was explained by Grant and Smith in the aforementioned work, *Flap Slate Wrinkles*.

4. THE INDIAN ROPE TRICK

This is presented as an illustration of the famous Indian Rope trick. On the slate is a picture of an Hindoo Fakir holding a coil of rope. By his side are a Hindoo boy and wicker basket. The slate is placed in the bag as on previous occasions and when removed, the boy is at the top of the rope. Again the slate is placed in the bag, and when removed the Fakir is at the top of the rope, and pieces of boy are seen dropping to the ground.

Once more slate is returned to the bag and on withdrawing it, all is seen to be well, for the Fakir is on the ground holding the rope, while the boy is seen standing in the basket.

For this you require three paper-backed flaps, the inner two having tabs as in the previous effect. It is necessary to use a large slate with thick frame in order to hold the flaps. The larger slate, too, minimises the apparent size of the framework. In any case, a large slate is always advised for any of the effects I have described so that the drawings may be clear to the audience. The drawings are made on the slate and flaps in order, and in working they are left, one at a time, in the bag as in previous effects.

5. THE KNAVE OF HEARTS

This is an arrangement that will interest children. On the slate is shown the Knave of Hearts running away with a dish of tarts while the Queen of Hearts is in tears. The picture changes to depict Jack placing the plate of tarts in a cupboard while a lean, hungry-looking mongrel looks on. The last scene is an empty cupboard, Jack standing by with a look of dismay on his face and a fat, contented dog crawling away. Just a slate, two flaps, and you know the rest by this time.

6. PIP PIP

My final suggestion deals with a different type of effect. No bag is used, and just two slates and one flap is used, along with those overworked accessories, a pack of cards. A card is selected and placed on one of the slates face up, the other slate then going over the top of it.

Showing the pack with a blank card on the face of it, the conjurer explains that he intends to remove the pips from the card between the slates and pass them on to the blank card. He passes his hand before the blank card and the pips immediately appear. He separates the slates so the chosen card is seen, but to his surprise and the audience's amusement, the pips have apparently not left the card. Then the conjurer smiles and lifting the card he shows that the pips **have left** — so completely that holes are left where they were. The dark slate, showing through the holes, looked like the pips.

The slates and flap used in this effect should be dead black. You also need a pack of cards with one blank card and two duplicates of any black-pipped card, as an example, the three of spades. With a razor-blade, carefully cut the pip from one of the 3's and place the card face down on one of the slates with the flap over it.

The other duplicate card is on top of the pack and the blank card is at the bottom. The original three of spades is in the centre, its position being held by a break in which is inserted the little finger.

Force this three on a spectator and place the card face up on the flapless slate. Place the other slate on top with the flap between them so that the flap changes to the other slate in the orthodox manner. Work your favourite colour-change on the top blank card bringing the other three to the face of the pack, and then remove the top slate concluding as already explained.

CONCLUDING NOTES

That finishes this series of slate suggestions and I hope they will at least set some thinking along different lines from the usual hackneyed effects. There must be many ways of using them, apart from the comparatively few met with at the moment. Several others I could add to the six mentioned but they will be sufficient to show that stories and "different" effects are possible, so that instead of trying to think out how one can work a "message" without using a flap, one can think out new effects for using with a flap. [Please turn over.

FURTHER NOTE by ERIC C. LEWIS

I am sure Dan will not mind my butting in at this point to give you a little tip in case you wish to work any of the suggestions he has mentioned, or any others of your own conception. You may shy at the thought of drawing pictures of pretty girls, apes, Hindoos with ropes and all the rest of it. Here is a way out. Even one who cannot draw a straight line, should be able to make a recognisable sketch by this method.

Search out a picture in a magazine or newspaper, of a size and kind suitable for your requirements. This is the worst part of the task. Having obtained them, cut them out, and then generously smear chalk over the back. Place the picture on the slate, chalk side inwards, and with a pencil draw over the outlines of the picture. Only draw the main parts in simple outline, and do not try to shade elaborately. When you remove the picture you will have a thin outline traced on the slate, which only needs going over with the chalk to make it plain.

Do not put **too** much chalk on the paper and do not rub it or you will smear chalk on the slate. Just try it and you will soon get the hang of it. If you must draw something when on the platform, proceed before the show as mentioned, but instead of going over the fine chalk outline with thick chalk, use a pencil and then lightly dust the thin chalk lines away. This leaves an outline easy for you to follow, but invisible to the audience.



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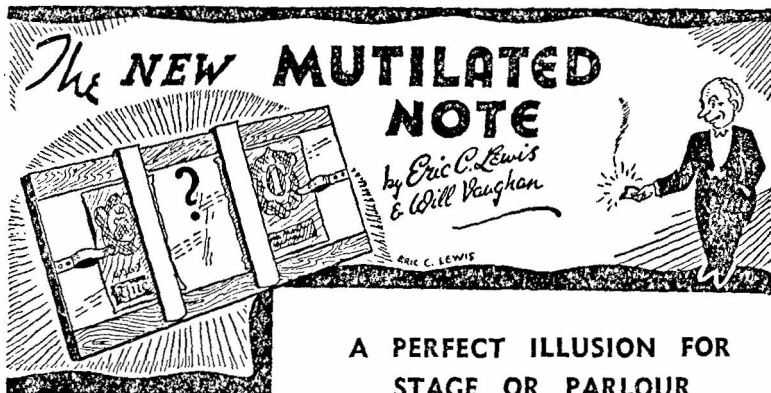
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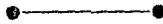
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