

More Club Magic - Part 1.

Bert Douglas.

**M O R E  
C L U B  
M A G I C**

**PART ONE**

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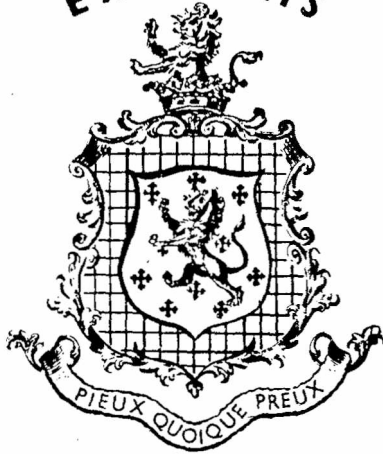
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M.I.M.C. (LONDON)

**MORE  
CLUB  
MAGIC**



# MORE CLUB MAGIC

[PART ONE]

By

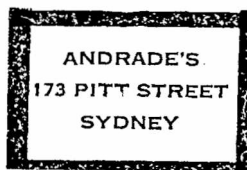
BERT DOUGLAS

Author of "Club Magic,"

"Magic Worth Knowing,"

Etc., Etc.

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a further selection of  
Bert Douglas effects,  
republished from the  
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Newly illustrated by  
Sid Lorraine.

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in England.*

# MORE CLUB MAGIC



## THE "SIMPLEX" CLOCK DIAL.

The apparatus for this effect consists of a large cardboard clock dial and a cardboard hand or pointer which revolves on a spindle in the centre of the dial. Both articles may be thoroughly examined by the audience, after which the hand is set spinning and it stops at any number desired by performer or as called for by the audience.

### **How it is Done:**

Perhaps the best feature of this version of the Clock Dial Trick is the fact that it can be constructed for a matter of a few pence. The same effects are obtained as with the expensive glass dial and mechanical point, and there is no risk of breakage as with the costly glass dial. Both hand and dial may be subjected to a most minute inspection at any time yet it is absolutely impossible for anyone to detect the secret.

Fig. 1 shows the dial, this is constructed of heavy white cardboard, the numerals being painted thereon in black. A small wooden pin is securely glued in the centre of the dial and on this the pointer spins.

Fig. 2 illustrates the hand or pointer; this is made from a very light quality of cardboard and the special design should be followed so far as the centre of hand is concerned. It will be noted that the cog design in centre coincides to a certain extent with the hours on a clock dial, and therein lies part of the secret.

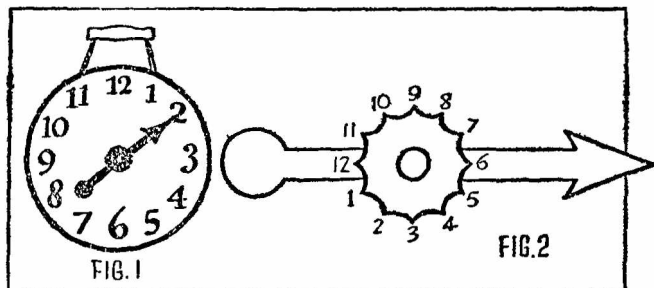
As no mechanism whatever enters into the working of this apparatus the reader will no doubt guess that a fake of some kind is used, this is quite true if a tiny ball of Plasticine can be correctly termed a "fake."

Inasmuch as there are humorous patter schemes and instructions galore on the Clock Dial Trick I will content myself with explaining only the method of working this particular apparatus.

In the first place the performer has the ball or pellet of Plasticine gripped between first and second fingers of right hand. Dial and hand may be examined by audience, then supposing the hour selected is 6 o'clock it is only necessary to press the pellet of Plasticine behind the cog which corresponds to that hour on

centre of pointer; hand is placed on spindle and set in motion; when hand stops spinning it will be pointing to 6 o'clock on dial. Another hour is selected, Plasticine is transferred to the correct position and effect continued as above. The humorous patter between spins affords the magician ample time to move the pellet of Plasticine, and pellet may be removed from pointer at any moment should it be necessary to hand the latter for inspection.

I am indebted to Wilford Hutchinson, of England, for the idea of using a ball of Plasticine as a weight, and in passing it might



interest readers to know of Mr. J. F. Orrin's weight for controlling a spinning disc; this consists of a tiny strip of zinc suitably painted, and bent at the centre so that when pressed on the correct spot it will grip tightly and can be as quickly removed again.

The cog points at the centre of the pointer, enabling the performer to locate the desired hour by sense of touch when applying the weight (i.e., the pellet of Plasticine or the zinc clip); however, if desired the cog design may be eliminated and a circle only used, a score mark being made to indicate the different hours.

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## THE TOOTH PASTE MYSTERY.

Here we have a novel method of producing a word or message that lends itself to excellent comedy and gets away from the hackneyed Spirit Slate idea.

The performer shows a tube of tooth paste; this he wraps in a sheet of paper, and deposits the parcel in a tumbler. A word is then selected from a dictionary and upon name being announced the performer unwraps the parcel when it is found that the tube has been squeezed almost flat and the ribbon of tooth paste has leaked out and formed the name of the selected word upon the paper.

**How it is Done:**

It should be thoroughly understood that almost any effect previously produced with the Spirit Slates may be used in this novel manner—the name of a chosen card, name of a prominent member of club at which performer is engaged, etc. In this case a word is forced from a dictionary; there are countless methods of doing this and it is not my intention to repeat them herein; what I desire to convey is the novel manner of producing the word or message as the case may be.

The requirements are two sheets of black paper; or the dark mauve paper used by many drug stores for wrapping parcels will be found excellent for this purpose.

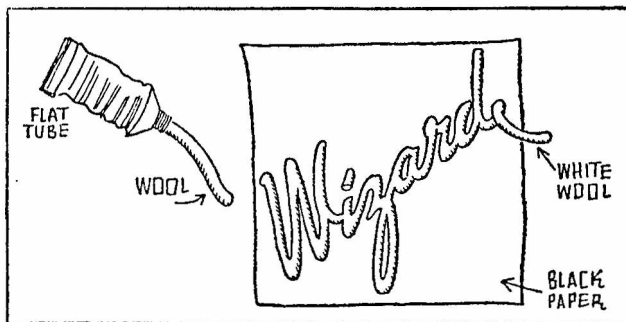
Two tubes of tooth paste, and a mirror glass are also required. Let us presume that the word to be produced on the paper is WIZARD. First take a fine hair painting brush, dip it in gum and write (not print) the word WIZARD upon one sheet of paper, now take a length of thick white wool and carefully arrange it upon the gummed writing. When this is dry the result is a perfect imitation of a word written with tooth paste. Now take one of the tubes and squeeze the tooth paste out as much as possible, then plug the tube with a small wooden pin to which has been attached a short length of white wool; this has the appearance of tooth paste oozing out of the tube. Wrap this flattened tube in the prepared paper and deposit this parcel in the rear compartment of mirror glass. (Any other switch for parcels may be used in place of mirror glass, this being entirely up to the individual performer.)

In view on the table is the unprepared tube of tooth paste and sheet of paper, also whatever other articles are necessary for the force of word or message.

First show the sheet of paper on both sides, pick up the tube of tooth paste and wrap it in the paper. Take up mirror glass in left hand and drop parcel into front compartment, but as you

proceed to place glass on table reverse it so that prepared parcel is now at the front.

Proceed to force the message or word according to the effect it has been decided to present; in this case let us presume that the word WIZARD has been forced from dictionary. Remove panel from glass and request spectator to announce the name of the selected word. Very slowly open the parcel first take out the flattened tube with tooth paste apparently oozing out of same,



then open out the sheet of paper and show that the selected word has been mysteriously written thereon with the ribbon of tooth paste.

An excellent presentation routine with humorous patter that could be adapted for this effect will be found in that splendid patter book "Magic Made Merry" by H. A. Palmer, and I heartily recommend the reader to add this book to his collection.

## FLAG DAY.

Here we have an excellent effect which gives a new lease of life to our old friend, the Miser's Dream.

In brief, the performer comments on the great number of Flag Days we have, and illustrates how this could be simplified by utilising magicians as collectors. Holding one of the familiar collection boxes in his left hand, he removes a coin from his pocket, drops the coin into the box, and instantly a flag or poppy appears in the lapel of his coat. He then proceeds to show how a magician could collect the necessary funds, coin after coin appearing at his finger-tips and being dropped into the collection box, finally concluding with a regular fistful of coins which he showers into the box.

**How it is Done:**

Credit for this novel dressing is due to Robertson Keene who explained a very elaborate act along these lines in the "Magician Monthly." The method however was too elaborate for club use, hence this simplified version was adopted to meet my requirements.

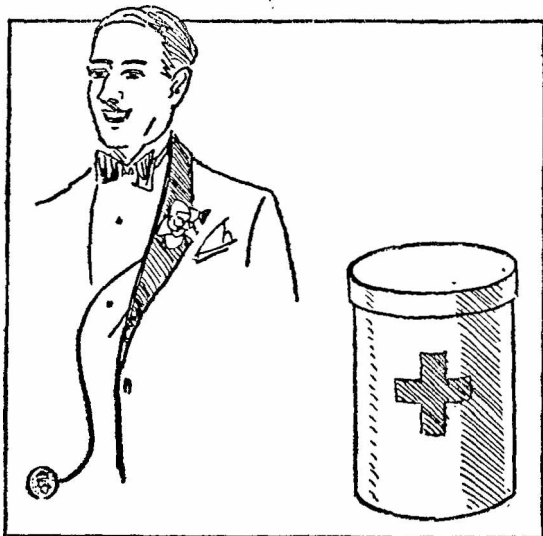
The appearance of the flag or poppy in the lapel is an adaptation of the flower in the button hole, but by attaching a coin with a pellet of wax to the free end of the thread a novel self-contained version of the Coin Pail is obtained.

The collection pail is merely one of those coffee, tea, or sugar cans obtainable from the sixpenny stores, a slot being cut at the top for reception of coins.

With a needle, pass the thread through lapel of coat, fasten flag or flower on end of thread, and deposit flag or flower in outer breast pocket. To the other end of thread is attached the coin, and this is deposited in vest pocket. In addition a coin may be placed under lapel of coat on right side, at bottom edge of coat, or any place where it can be easily procured. A dropper for load of coins is under vest.

To perform: Show collection box empty, place lid on box, and comment on flag days. Casually take coin from pocket, show it and drop it into the box; a slight forward movement of box pulls the flower or flag from its hiding place and it visibly appears in lapel of coat. (The proper length of thread will be found by experimenting). Secure the extra coin and use this for the continued production of single coins from the atmosphere, apparently dropping the coin into the box but each time palming it. A very slight forward movement of left hand draws the coin on thread up to top of box, and a slight move back when depositing (?) coin permits coin to drop to bottom of box again, each coin being distinctly heard to drop into the box. When ready for final

production pull thread taut and coin falls clear of pellet of wax, which is casually attached to lower button of vest under proper misdirection, of course; as for example the apparent tossing of a coin in the air, its invisible flight, finally dropping down and right into slot at top of box (?) A slight jerk makes coin in the box jump and supply the necessary illusion. The load of coins is also secured and this may be apparently caught in a fistful and



counted one by one into the box; again lid may be removed and coins showered therein, or yet again the performer may desire to go down in audience, and apparently make a collection from spectators' clothing, etc.

I will leave the reader to work out his own routine; the presentation and working of the apparatus is what I desired to convey, and now that you have this simplified version of the Aerial Treasury it is up to you.



## NOVEL CARD IN POCKETBOOK

The performer hands a spectator a pocketbook with rubber band around it, and requests that he take great care of it. A card is now selected and torn into eight pieces, one portion being retained by spectator for the purpose of identification. Performer then tosses two or three of the pieces in the direction of the pocketbook and on opening this a portion of card is found under the celluloid panel. Pocketbook is again encircled with rubber band and held by spectator, the balance of the torn pieces are then tossed at the pocketbook and upon opening it card is found completely restored with the exception of portion held by spectator. Taking portion of card from the spectator it is held against card and found to fit exactly; however in order to complete the miracle the performer tosses the torn piece towards the card and audience are completely surprised to see the card visibly restored. Card may then be autographed and presented to spectator as a souvenir.

**How it is Done:**

This is a novel combination of the card in the pocketbook; the torn and restored card; and the torn corner card trick. The requirements are a pocketbook, torn corner card trick (obtainable at most magical dealers and invariably made with a court card) and a forcing pack of cards to correspond with the torn corner card.

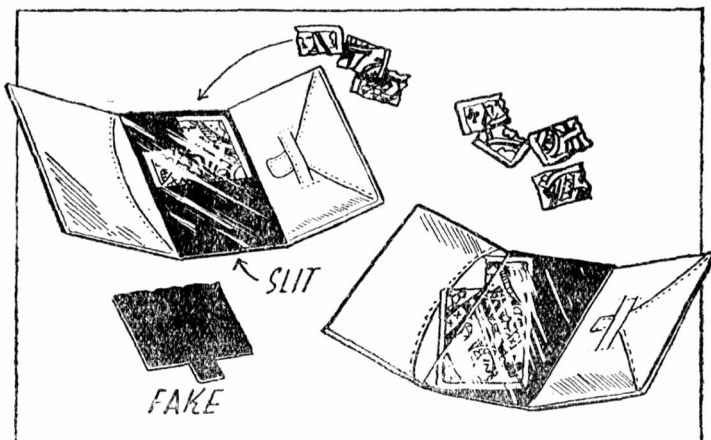
Let us presume that the hinged torn-corner card, and forcing pack of cards, represent the Queen of Clubs. Take card from forcing pack and tear a corner therefrom corresponding as closely as possible to the corner on the prepared torn-corner card. This corner is placed in lower vest pocket, the balance of card being disposed of.

Place the torn-corner card under the celluloid panel of pocketbook, first folding back the prepared corner so that card appears in pocketbook minus corner. Next cut a piece of black card or cloth as shown in sketch and attach a small tab thereto....It is also necessary to cut the stitching at lower end of celluloid panel; in this opening slide the fake so that it covers a portion of the card, and gives appearance of only a portion of a card being under the celluloid. Tab of cloth attached to this fake should protrude at bottom so it can be easily secured and fake extracted via opening at bottom of celluloid panel. If desired, in lieu of tab a tiny hook may be attached to card or cloth and this enables the performer to get rid of fake either by casually hooking same to trouser leg as right hand hangs casually at side while left goes to pocket for rubber band, or again, pocketbook may be placed down on table while rubber band obtained from pocket then when

pocketbook is again picked up the hook engages in table cover and fake secretly withdrawn.

The card proper is of course removed from opening at side and audience is not aware of opening at bottom of pocketbook. The pocketbook is encircled with rubber bands and carried in the inside pocket of coat.

The working is as follows: Take out pocketbook and give to some responsible party to hold. Next force card and have spectator tear it into eight pieces, meanwhile secure special corner from vest pocket and add it to bunch of torn pieces received from spectator. Extract one portion of the torn card, apparently at



random, really selecting the special corner, and hand this to spectator to retain. If performer is proficient he may force the special corner from bunch of torn pieces.

The torn pieces may be vanished by straight palming or any other method that performer desires; however, three pieces are first vanished and on opening pocketbook they are found joined together under celluloid panel. In act of again closing up pocketbook and encircling with rubber bands, grip protruding cloth tab and withdraw fake in right hand. Spectator again holds pocketbook; pick up balance of torn card from table, leaving palmed fake thereon. Vanish torn pieces and open pocketbook showing card completely restored with exception of portion held by spectator.

Carefully remove card from pocketbook and hold in left hand;

keep a hold on hinged corner to prevent it making a premature appearance. Now take portion of card from spectator and hold it against torn card to prove that corner fits exactly, then holding card in front of body instruct audience to watch very closely; apparently toss loose corner toward card at same time palming it and releasing hold on hinged corner of card when it will instantly spring into position and effect the **VISIBLE** restoration of the card.

If it is desired to give card to spectator as a souvenir, previously have on table a small writing pad or a piece of heavy cardboard and under this conceal a duplicate card from forcing pack. After restoring card, pick up pad or cardboard, with concealed card underneath, lay restored card thereon and when removing fountain pen from pocket casually reverse pad or cardboard. It now only remains to autograph the card and present it to spectator as a souvenir.

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## MULTIPLYING CIGARETTES

The performer produces a cigarette, places it between thumb and first finger of left hand and cigarette mysteriously multiplies to two, a second cigarette appearing between first and second fingers. In the same manner a third and a fourth cigarette appear between the fingers of the left hand, and the four cigarettes may be distributed or caused to disappear again in the same mysterious manner.

### How it is Done:

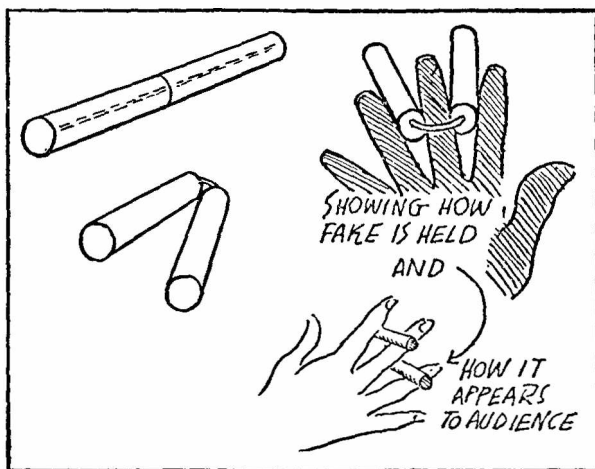
Reference to the sketch will reveal the fake cigarette responsible for the accomplishment of this effect, which is similar to the *Multiplying Billiard Balls*. This cigarette is made of wood, painted white, and through the centre passes a length of thin elastic, the fake first of all being cut out through the centre. My own model was made from a lead pencil, the channel from which lead was removed being excellent for the threading of elastic.

In addition to above fake it is necessary to use four genuine cigarettes; these may be inserted upright in left vest pocket, although the use of the P-L. cigaretter-dropper is much more practical. Dropper is attached under bottom edge of coat on right side. Fake is in upper left vest pocket.

The presentation is as follows: Produce a genuine cigarette and perform several sleights with it, finally vanish, really thumb palming, reach under coat and slipping genuine cigarette into vest pocket bring forth the fake cigarette.

Place fake cigarette between thumb and first finger of left hand, then with a slight motion of left hand reach down with second finger and bring rear half of cigarette up between first and second finger (Fig. 3). To the audience it appears as if a second cigarette has appeared between the fingers, the illusion being perfect. Meantime the right hand has secured a cigarette from dropper, and as it comes up and covers the left hand, the first and second fingers release their grip and fake cigarette resumes its original position. Genuine cigarette is then shown, this apparently being the cigarette which so mysteriously appeared from nowhere. This genuine cigarette is placed between second and third fingers, and the foregoing moves repeated for the production of the third cigarette. This is also replaced with a genuine cigarette which is visibly placed between third and fourth fingers. A slight motion of left hand, and fake is again bent upwards, to cause the appearance of the fourth cigarette. This is caused to visibly vanish by releasing pressure of first and second fingers, then performer immediately reaches under coat and reproduces

the vanished cigarette; really this is the genuine cigarette deposited in top vest pocket at commencement of the problem.



A reversal of the foregoing routine causes the four cigarettes to disappear just as mysteriously as they appeared. However, I personally prefer to toss out the three genuine cigarettes and after presenting a few sleights with the fake cigarette change it for the fourth genuine cigarette secured from dropper, then toss the cigarette out to audience.

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## AERIAL CARDS

Three cards are selected from the pack, replaced, and pack is thoroughly shuffled. Holding the pack in the left hand, the performer then commands the first card to appear, and immediately the chosen card leaves the pack and ascends through the air into the right hand which is held about two feet above. The next two chosen cards are caused to rise in the same uncanny manner.

**How it is Done:**

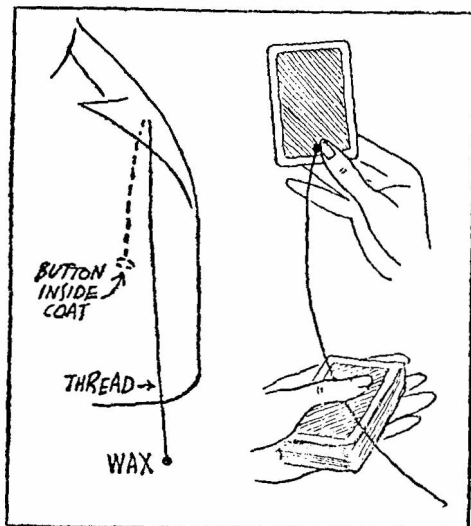
In this version of the Rising Cards some subtle wrinkles are introduced, and it is one of the best methods I know of for club work. The pack is held in the left hand throughout, and at no time is it transferred to right hand, and this fact has puzzled many magicians who are familiar with the usual methods.

The chief conspirator in the plot is our old friend, a length of black thread. The thread is first passed through the coat under right lapel; to one end a button is attached and to the other the usual pellet of wax. Button is drawn down and deposited in vest pocket; this draws the wax pellet up and it remains concealed under lapel of coat. In this condition the thread is out of the way at all times.

Three cards are freely selected, returned to pack which is then shuffled, the three chosen cards being brought to the top. Right hand secretly secures pellet of wax and draws thread out to its full extent. Pack is taken in right hand while left is exhibited empty, pellet of wax is attached to top of rear card, and pack is transferred and held in the left hand. Right hand is passed across top of pack, and then underneath to apparently prove absence of connections of any kind — during this move thread is engaged between first and second fingers of right hand which immediately rises directly above pack to extent of thread. A slight upward movement of right hand, which is imperceptible to audience, causes the card to rise and soar gracefully through the air to fingers of right hand.

Now for a subtle move—this is very hard to explain in print but if the reader follows the instructions with pack in hand there should be no difficulty in getting the proper working. Hold up chosen card at finger-tips of right hand; right hand then moves across the body supposedly to show card to audience on your left during this move the thread is caught between tip of thumb and rear of pack, pellet of wax is released and as right hand moves back to the right again to place card on table the left hand is extended which automatically draws the pellet of wax to thumb,

and wax is pressed against top of rear card. The foregoing moves take but a fraction of a second to perform, and they are all absolutely natural. The second and third cards are caused to rise as outlined above, and when last card has risen, performer turns around to place card on table, right side is towards audience, and



left hand under cover reaches up and getting hold of button draws it down and thereby draws thread in out of sight again—and there is nothing left for audience to discover.

This is my favourite method of the Rising Cards for club work. I have used it for more than fifteen years, and can heartily recommend it.



## THE BUTTERFLY MYSTERY

The performer refers to the hobby some people have of collecting butterflies and mounting them on trays, in picture frames, etc., and, he continues, while this is a very nice hobby it entails a great deal of patience. All the tedious work however can be easily overcome if the collector happens to be a magician. The magician then proceeds to show a box containing several very rare butterflies, making suitable comment on the different species. A shallow tray is also exhibited and this is placed in an upright position on the table. The butterflies are shown one at a time and placed carefully within the box, then taking a Japanese fan the performer fans the box and this has the effect of causing the butterflies to leave the box and flutter invisibly over to the tray, at least so the magician claims. There must be some truth in his statement, however, for when the box is opened sure enough the butterflies have vanished and are duly discovered mounted upon the tray. The performer remarks that it is sort of cruel to treat butterflies in this manner and decides to again give them their freedom. Instantly the butterflies visibly release themselves from the tray and fly in all directions into the air; a really puzzling and beautiful finale to the Butterfly Mystery.

**How it is Done:**

The butterflies are those manufactured by the S. S. Adams Company, they are somewhat similar to the well known "Moths" but in this case they are strongly made with metal frames and are beautifully coloured to represent butterflies. One dozen of these butterflies are required for the effect.

The construction of the tray will be gleaned by referring to the illustration. It will be noted that there is a metal flap hinged to the centre of the tray and this is held in closed position with a tiny catch on side of tray. In addition to this hinged flap there is a loose flap to cover the bottom of tray, similar to that used in the Spirit Slate effect.

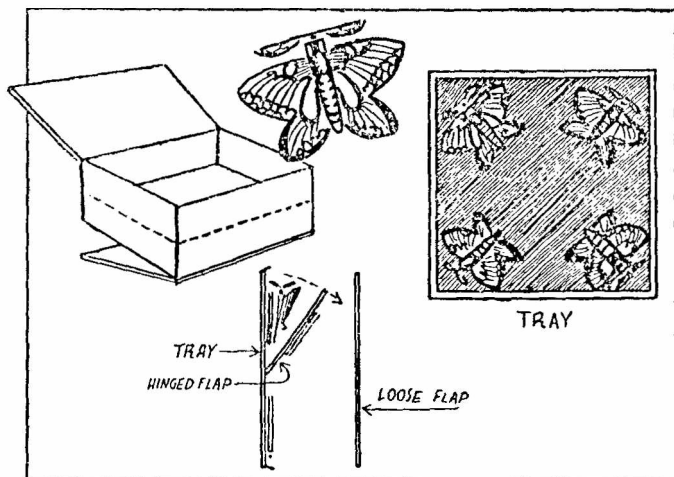
The box for the vanish of the butterflies can be most any style that will do the needful, for example the double type box having partition at centre and a lid at both top and bottom. A very suitable box for this vanish can be obtained from Edw. Bagshawe and Co., London, England, or no doubt through Max Holden, American Representative—this box is sold under the name of the Chinese Puzzle Box and the principle will fool those who think they know all about trick boxes.

The rubber mechanism is discarded from eight of the butterflies; four of these are used for the vanish from box, and the remaining four are pasted permanently upon tray, i.e., when flap is closed.



Prior to the performance, the four butterflies with rubber attachment are wound up tightly and inserted under the hinged flap, which is held closed with small catch....The arrangement briefly is as follows: under the hinged flap are the four butterflies all set for flying, on face of tray are the four permanent mounted butterflies, then over this is placed the loose flap. I might here mention that the tray should be of the shallow variety, and preferably painted dead black.

Briefly the working is as follows. Bring forward the box and remove the butterflies therefrom, next show the tray on both sides



and place it face down on table while adjusting easel or bringing forward some other object against which to rest tray. Pick up the tray (flap remaining on table) and place it on easel with back facing audience. Now place the butterflies one by one in box, making humorous remarks as to the different species, close lid and proceed to fan the box with Japanese fan. Finally show box empty, then remove tray from easel and show the four butterflies now nicely mounted thereon. Hold tray with left hand at top and right hand at bottom, and while pattering release catch with left fingers and when it drops hold it flat against tray with fingers of right hand, all eyes being focused upon the butterflies as they fly into the air. This is a perfect illusion, the butter-

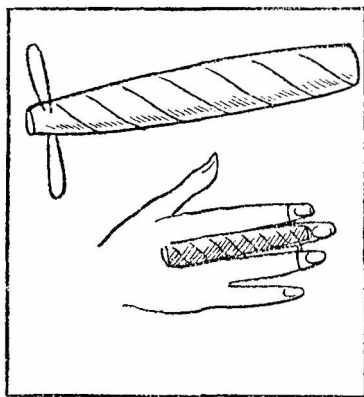
flies apparently coming to life, releasing themselves from the tray, and flying off into the air.

If desired a picture frame and back board may be used in lieu of the tray; the construction and working of course will still remain the same.

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### A MANIPULATIVE CIGAR

Although this prepared cigar was originally devised for the production of cigars from the air, it has proved an excellent aid to wizardry in many other effects, and I pass it along in the hope that magicians will find many uses for it.



Although a genuine cigar may be prepared in a few seconds and is quite practical, I find the cardboard cigars sold for joke purposes are much easier to manipulate on account of their lightness. The use of a real or dummy cigar is therefore optional, and the choice

can be governed by the effect it is required for. The preparation is identical in both cases.

To transform the cigar into a sort of " Spider " Cigar it is only necessary to thread a short loop of catgut through the tip of the cigar as shown in sketch. Now by inserting the tips of the first and third fingers through the loops thus formed the cigar rests concealed behind the second finger when hand is held outstretched, but when levered up by second finger the cigar mysteriously appears at the finger-tips as if produced from the air.

The production of cigars (?) may be performed with either front or back or hand towards audience, and many manipulations and apparent sleights may be performed with this fake cigar in addition to the back-and-front palm.

For the production of cigars from the air it is best to use a prepared cigar box; the type having two compartments with partition in centre. One side of box is empty and the other contains the cigars. For " passe passe " effects two borrowed hats may be used.

Armed with this prepared cigar, and given a little thought and practice, it is a simple matter to devise a great many routines and magical effects—however, this is up to you.

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## THE DUO ROPE TRICK

This is along the lines of the popular "You do as I do" tricks, but in this case it is based on the Cut and Restored Rope effect. In brief, performer has a spectator come forward and assist, being bribed by an offer to receive a lesson in magic free of charge. A ten-foot length of rope is cut through the centre by spectator, he retaining one half and giving the other half of rope to performer. The performer then cuts his rope through the centre, ties the two pieces together, and spectator has done likewise with his rope. Performer then pronounces the magic words and rope is magically restored, being immediately tossed out to audience for inspection. Spectator, however, is not so fortunate—his rope is still seen to be in two pieces. Under the guidance of performer, however, the spectator succeeds in finally restoring his rope, to the complete amazement of himself as well as the audience.

**How it is Done:**

The requirements for this novel problem, are a length of rope, approximately fifteen feet, a short piece of rope formed into a loop by means of adhesive tape or rope cement, two pair of scissors and a prepared paper bag.

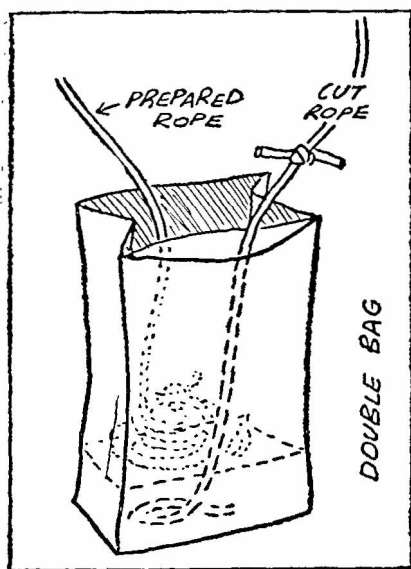
Two paper bags are required for the construction of the prepared bag. First cut about two inches off the top of one bag then push this inside the other bag. Paste along three edges of bag at top, leaving one side open (see sketch). It will now be seen that by drawing forward the top of inner bag with thumb of left hand, any article dropped therein falls down and rests concealed in the compartment at bottom of bag.

To prepare first cut off about five feet of rope from the fifteen-foot coil, tie a short piece of rope around the centre forming a fake knot and deposit this rope in the paper bag; i.e., in the bag proper, not in false bottom. Coil of rope is on table, and small loop in a convenient pocket. The reader may introduce his favourite routine for the cut-and-restored rope, but I will explain a simple version for the sake of completeness.

To perform: Have spectator come forward and assist in the problem, hand him the coil of rope and scissors, requesting him to cut rope through the centre so that each will have about five feet of rope. Meantime secure and palm loop of rope. Assistant selects either half of rope he wishes, and gives you the other. Pass rope into right hand at same time slipping end of rope through the small loop which is kept concealed in hand. Explain to assistant that you will endeavour to teach him the famous Indian Rope Trick, and that he has to do exactly the same as you.

Place the two ends of rope in left hand, then slide right hand

along the rope to centre, carrying loop along under cover of hand; transfer rope to left hand and cut through the centre; really this is the loop. These moves are made quite slowly and assistant repeats them with his rope. Rope is then tied at the centre—use your own method here to form a fake knot. Performer then exhibits his rope in right hand, and assistant does likewise. You then proceed to either trim off the fake knot, or cause it to visibly vanish (according to fake knot used), finally restoring the rope in one length again. Pull on rope, then toss it out to audience. Assistant then proceeds to restore his rope, but when



knot is disposed of he finds he has still two separate pieces of rope. Performer then takes rope from assistant and proceeds to question him as to what he did, apparently with the view of ascertaining where he made his mistake. During this business performer casually ties the two pieces together again, then deciding that spectator had better take the rope home and try it over for himself he picks up paper bag in left hand and drops the rope therein. (Actually pocket at rear of bag is held open and cut rope drops down to secret compartment.)...Paper bag offered to

spectator, and after a little argument it is decided to finish trick in the proper manner. Performer opens bag and dumps rope out on to assistant's hand, casually allowing assistant and also audience to see that paper bag is empty. It now only remains for performer to gather the rope up into his left hand, at the same time sliding the fake knot along and off the rope. Coiled rope is then held tightly by assistant in his right hand, he is told to hold one end of rope with his left hand—performer takes hold of the other end....Slowly the rope is withdrawn and knot is seen to have vanished. Rope is entirely restored again, and assistant retires to loud applause from audience.



**W. G. STICKLAND'S COMEDY**  
**“BILLPOSTING”**  
**INTERLUDE**

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A PACK of Film Star cards is shown, each card bearing the name of a popular star.

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He now offers the sum of fifty pounds if he fails to produce the chosen name from the cards in his left hand. He glances through them and picks out one, which he boldly affirms is the one selected. The selector, however, denies this. Performer, slightly disconcerted, remarks that he has not said just when he will produce the chosen name, and again shows a card as the selected one. Again the selector says this is the wrong card. The performer makes several further attempts, and finally runs through all the cards, but the chooser says that his card is not there. Apparently the trick has failed, but now the performer has a brain-wave and states that sometimes the card gets caught in passing up his sleeve—he searches his coat and eventually produces the chosen card from his armpit.

And now, to finish effect, he picks up the rejected cards, remarking that he still cannot understand how he failed to produce the selected name. He again shows the rejected cards, separately, calling out the names—and as he does so he lays them out on table (or stand) to overlap; and slowly

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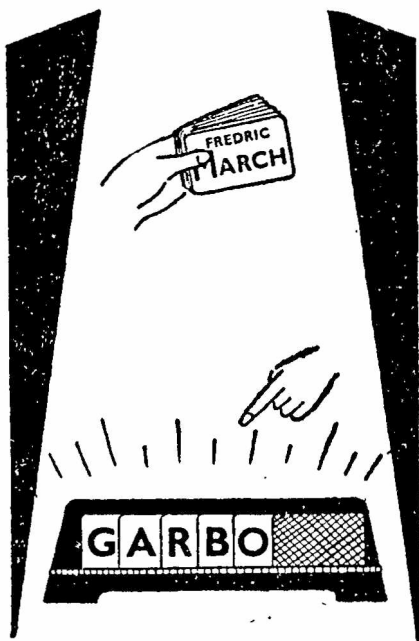
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**THE CHOSEN NAME IS MADE UP BY  
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More Club Magic - Part 2.

Bert Douglas.



**M O R E  
C L U B  
M A G I C**

PART TWO



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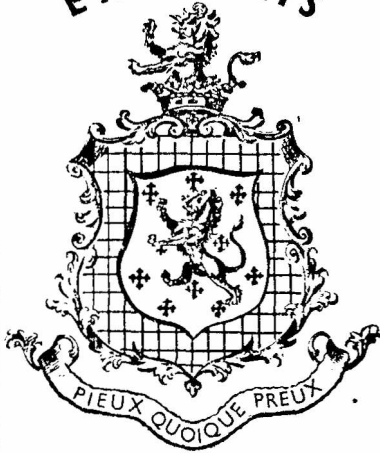
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THE PROFESSOR OF MAGIC

CIGARETTES UP THE SLEEVE



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**MORE  
CLUB  
MAGIC**

**MORE  
CLUB  
MAGIC**

[PART TWO]

By  
**BERT DOUGLAS**  
Author of "Club Magic,"  
"Magic Worth Knowing,"  
Etc., Etc.

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THIS BOOKLET contains  
a further selection of  
Bert Douglas effects,  
republished from the  
Linking Ring.

Newly illustrated by  
Sid Lorraine.

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# MORE CLUB MAGIC

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## A NEW CIGARETTE PRODUCTION

The magician removes a cigarette packet from his pocket and finds that one solitary cigarette remains therein. He takes this cigarette in his left hand, and tosses away the empty package. Suddenly another cigarette appears alongside the one in his left hand; this cigarette is taken away by the right hand and placed in a hat or cigarette box, but immediately another cigarette appears in left hand. This cigarette is also removed and placed in the hat, and another cigarette mysteriously appears, and this is repeated indefinitely. The appearance of each succeeding cigarette creates a very humorous effect. At the conclusion of the trick the cigarettes are emptied out of the hat, or they may be distributed amongst the audience.

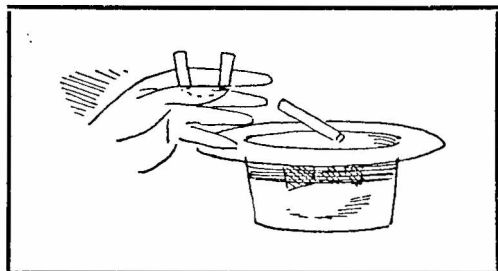
### How it is Done:

This new cigarette production is accomplished with the aid of the fake cigarette explained in "The Multiplying Cigarettes." This prepared cigarette has been placed on the market by Thayer under the title of the "New Douglas Cig-O-Fake," and is very neatly made. If performing at close quarters, however, I would recommend filling both ends of the cigarette with some real tobacco.

At the outset, the prepared cigarette is placed in an empty cigarette package and this in turn is placed in a convenient pocket. A genuine cigarette is placed in right trouser pocket, and eight or ten cigarettes are in a hat or cigarette-box on table.

To perform, remove package from pocket, remove solitary cigarette and toss empty package aside. Take prepared cigarette in left hand, holding same between tips of first and second fingers, then casually show both sides of hand to convince audience that you have but one cigarette. Meantime right hand is withdrawn from trouser pocket with genuine cigarette thumb-palmed. With back of left hand towards audience the thumb brings up the lower portion of fake cigarette to a position between tip of thumb and first finger. Due to the elastic in centre of cigarette the two halves can be separated quite a distance. This move is best made under cover of a slight upward or forward move of left hand, and two cigarettes are apparently now in view. Right hand

now appears to remove the newly produced cigarette from left hand, but actually under cover of right hand the bottom portion of fake cigarette is released so that it resumes its former position and thumb-palmed cigarette in right hand is brought into view. Apparently look around for a suitable receptacle for the cigarettes, and noticing the hat on table apparently drop the cigarette therein, but really thumb-palm it again. This procedure is repeated for the production of the remaining cigarettes, although the manner



of their production may be varied. A little practice in front of a mirror will reveal several different positions in which the hands may be held when making the multiplication and production.

An alternative method is to have a cigarette dropper under right side of coat, and as each cigarette is produced from left hand it may be removed and tossed right out to audience. This is a very effective method.

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## THE ELUSIVE FU MANCHU

Four giant cards representing the famous Sax Rohmer characters of Nayland Smith, Dr. Petrie, Inspector Weymouth, and Fu Manchu, are displayed upon a stand on performer's table. Two boards are freely shown and placed together, and a number of rubber bands fastened around to keep all secure. They are given into the safe keeping of a spectator. The four cards are then taken, one by one, from the stand and held by performer, the audience is then warned to keep an eye on the elusive Doctor Fu Manchu—the sound of a weird siren whistle signifies that the wily Fu Manchu has disappeared, and a check-up on the cards proves that he has again escaped. Spectator removes the rubber bands from the two boards and sure enough inside is the Doctor, safe once more in his stronghold.

**How it is Done:**

In addition to the four cards mentioned above there is another card with a large ? mark thereon. The cards have the usual bicycle-back design, but the Fu Manchu card is prepared by pasting on the back, paper of the same design as that used on display stand (Fig. 1). A duplicate Fu Manchu card is also required and this is painted dead black on reverse side, a pellet of wax being stuck to centre of card. The two boards are unprepared.

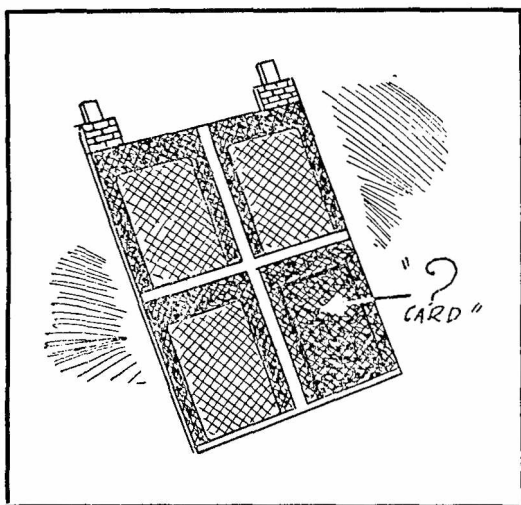
The arrangement is as follows: First (1) place Inspector Weymouth card face up, then (2) Nayland Smith card face up (3) Dr. Petrie card face out, and (4) ? mark card face out with Fu Manchu card face out directly on top of same. The duplicate Fu Manchu card (black-backed) is face down on table, boards and elastic bands lying alongside.

**To present:** Direct attention to the famous characters reposing on display stand, then pick up the boards and remove elastic bands therefrom. Show first one board on both sides then place it down on table directly on top of Fu Manchu card, press so that pellet of wax causes card to adhere to board. Show the second board on both sides, then immediately pick up first board and place it on top of board Number One, thus bringing the Fu Manchu card secretly between the two boards. Now encircle the boards with the rubber bands, passing them around in all directions; this represents Fu Manchu's stronghold, and is given to a spectator to guard. Good comedy can be introduced by furnishing the spectator with pistol, and instructing him to shoot at sight if he ever catches a glimpse of Fu Manchu. At this point I might also add that the gong and other effects introduced in the radio broadcast can be used to good advantage throughout this problem, and add greatly to the effect.

Performer returns to the display stand and slowly turns each

## MORE CLUB MAGIC

card over so it is back out, at the same time making comments about each of the characters—when he comes to Fu Manchu the two cards are turned around together. The cards are then removed from stand one at a time, each character being named, and cards are transferred to left hand, being held with backs of cards towards audience. When Fu Manchu card is removed from stand the ? card only is taken, the other card remaining on stand but being invisible on account of back of card corresponding with background of stand. Audience are then warned to keep an eye on the wily Dr. Fu Manchu, performer blows the siren whistle



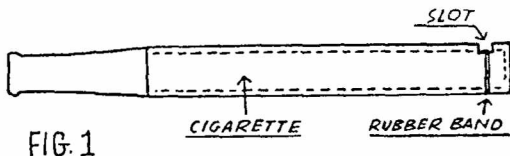
or may have someone off stage do this. The first card is then drawn off, turned around, revealing Nayland Smith; this card is placed face out on stand. The second card when turned around proves to be Dr. Petrie, the third card, Inspector Weymouth, each card being placed back on stand again. Excitement runs high as performer holds the sole remaining card in his left hand, the cunning Fu Manchu; assistant is told to be on the alert—slowly card is turned around revealing ? mark, and Fu Manchu has escaped again. Spectator is then told to investigate the Doctor's stronghold, and the rubber bands are removed and boards opened, and inside is the grinning visage of Fu Manchu,

## THE CIGARETTE AND NOTE

The performer remarks that he prefers to use borrowed articles as much as possible so he proceeds to borrow a cigarette, this he lights and while enjoying a smoke he endeavours to manipulate a money loan. Having been successful in borrowing a note, he wraps it in a handkerchief and has a spectator hold same; accidents will happen however, and the note mysteriously disappears. The cigarette which performer has been smoking then fails to draw properly and upon investigation the missing note is found embedded in the cigarette. The bill is then returned to its rightful owner—or at least to the gentleman who lent it.

**How it is Done:**

The requirements are a double handkerchief with slit in centre, also a Harlequin Cigarette Holder. Most Harlequin cigarette holders have a slot cut near the end as in Fig. 1; however, there



may be some models without this preparation and such being the case it will be necessary to get busy and do the needful with a sharp file. A tiny rubber band on holder completes the preparations.

At the commencement a cigarette loaded with note is concealed within the Harlequin cigarette holder, the cigarette being retained therein by rubber band around slot. Holder is on table, and in right coat pocket is a box of matches or cigarette lighter. The working is as follows:

First of all make an appeal for the cigarette and when this is forthcoming take Harlequin Holder in left hand and borrowed cigarette in right, apparently insert the cigarette in holder, but what actually happens is this: Harlequin holder is held upside-down in left hand, the right hand is brought up towards mouth of holder, at same time borrowed cigarette is thumb-palmed, rubber band is rolled back off slot and prepared cigarette slides out of holder, this of course being concealed by right hand. Rubber band is rolled over slot again so that cigarette is held securely in holder and can be smoked in the regular manner. Left hand places holder between lips, right hand goes to pocket, leaves borrowed cigarette therein and brings forth matches with which

cigarette is then lighted. This very simple switch of cigarettes takes but a fraction of a second, the moves are perfectly natural and there is nothing to detect.

I might here mention another point in favour of the Harlequin cigarette holder. Those readers who have had occasion to use a prepared cigarette will agree that it calls for very careful handling when in transit, then prior to the performance it must be carefully stowed away in a certain pocket and care exercised to prevent it being prematurely broken, yet when finally produced, the cigarette is quite often reduced to a mere shell of its former self, about fifty per cent. of the tobacco having been shaken out in spite of all care and precaution. You will therefore see that once the prepared cigarette is inserted within the holder, and rubber band adjusted, it is thoroughly protected and it is not disturbed until the switch is actually made when it is revealed to the audience in perfect shape.

So much for the switch, which is really all that I wanted to convey to you; however, having started to explain the trick I guess I will have to finish the job.

Having borrowed a note the performer next requests someone to write down the serial number which he proceeds to read off; actually the numbers he quotes are those upon his own note which is within prepared cigarette. Borrowed note is then folded and wrapped in handkerchief, being pushed through the slit, and is held by assistant from audience. After a certain amount of humorous business with assistant the note disappears from handkerchief; performer endeavours to borrow another but his appeal falls on deaf ears. Finally the performer pretends that his cigarette is not drawing properly so he extracts it from holder, he squeezes the cigarette and feeling something firm inside he hands cigarette to assistant to investigate. After some by-play, assistant is finally persuaded to break open cigarette and inside he finds the missing note. Serial number is verified and note is returned to the lender.

Most readers will prefer to change the routine slightly so that the original borrowed note is returned to its owner at the conclusion of the problem; if so, then it will be necessary to call upon the services of your thumb-tip and also—well, why should I say any more, you all know how to do it, and besides, since the depression, it's pretty hard to borrow anything, so after all why not work the card in cigarette instead—personally, I much prefer it.

---

## A MATRIMONIAL PROBLEM

This is a novel and simplified version of the popular handkerchief routine "Mr. and Mrs. Green." The effect will be understood by reading the patter presentation.

The requirements are as follows: (A) A set of the Double "Goldin" Colour Changing Handkerchiefs, a green and a white handkerchief tied together changes to two green silks. (B) A dye tube and front page from New Yorker (or other) magazine. In the top compartment of dye tube are three silks (two green silks with a white silk between a la 20th Century Handkerchief Trick.) (C) A mirror glass, in rear compartment of which is concealed two green silks with a string of tiny green silks between them. (D) One white silk, and a handkerchief vanisher completes the requirements.

**Patter and Presentation:**

My next experiment is in the nature of a magical sketch, and is entitled "A Matrimonial Problem," in Three Acts. In the first act we meet the hero, Abraham Green, this is Mr. Green, the boys all call him Abe. (Hold up colour change silks and point to green silk). The heroine is a sweet and innocent maiden by the name of Anna White, this is Anna (point to white silk). Now Abe an' Anna (a banana) hang out with a bunch, but you can easily tell they are sweethearts by the way they are clinging to each other. The young couple have been going together for years and finally they decide to get married, so off they go to the church, the minister says "Bless you my children" (stroke hand down silks changing both to green silks) and they become Abe 'an Anna Green (a banana green) I mean . . . Mr. and Mrs. Green. After the wedding ceremony the happy couple go to New York for their honeymoon (pick up New Yorker cover and form it into a tube, around the dye tube. Push the two silks into the tube until the three silks are forced out of dye tube into the paper, the dye tube should then be disposed of as paper tube is placed down on table. It is advisable to hold the paper tube in shape with an elastic band, or clip). Here we see them entering the tube as the curtain rings down on the First Act. (Here the performer makes comments similar to intermission remarks in "First Nighter" radio programmes.)

Now for the Second Act of "A Matrimonial Problem." Every play has a villain, but in this case it is a villainess—Mr. Green's Mother-in-law, Old Mrs. White, here she is. Mrs. White is a mischievous old lady who is always poking her nose into other peoples' business, and not wishing to miss any of the fun she decides to follow the newlyweds. (Vanish white silk.) We hurry back to New York and you can imagine the surprise the honeymooners got as they emerged from the tube and found old Mrs.

White between them. (Withdraw the chain of three silks from paper tube, showing the latter empty, then bunch up the silks, making sure that the white silk does not show. Insert the silks in mirror glass, same can be shown freely all around, and then when replaced on table the compartment containing Mr. and Mrs. Green and Family should be at front.) To make a long story longer they all decide to return home, and to avoid the embarrassment of domestic quarrels we bring down the curtain on the Second Act.

Now for the Third and last act of "A Matrimonial Problem." On returning to the home of the Greens several years later we find that Old Mrs. White has departed, leaving only Mr. and Mrs. Green . . . and of course, all the Little Greens . . . and they lived happily ever after. (Withdraw chain of green silks from glass and hold outstretched between both hands.)

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## IMPROMPTU MAGIC

Just two impromptu or after-dinner tricks, but they are good ones, they were shown to me several years ago by my good friends Sid Lorraine and Murray Sumner, but inasmuch as they do not seem to be known amongst magicians, I am taking the liberty of explaining them herein.

### **The Lady in the Bath:**

A highly-polished silver spoon is required to get the best effect out of this novel stunt. Hold the spoon upright in the left hand, place the knuckles of second and third fingers against back of spoon, then work the knuckles of first and fourth fingers in a back and fore motion, and the result is a perfect illusion of a lady taking a bath. It is impossible to explain the correct angle to hold right hand but this is easily discovered after a second's trial. Just try out this novel stunt and I'm sure you'll like it.

### **Bending the Fork:**

Fork is picked up and apparently gripped securely in both hands—left hand grasps fork at the top, and directly below the fingers of right hand take a firm grasp. You then place the fork prongs on table and exercising pressure, the fork is seen to suddenly bend and double completely up at fork end, much to the amazement of spectators. Fork is then straightened out again and passed for examination. While the fork appears to be grasped firmly by both hands it is really held only by little finger of right hand which curls around handle of fork at the bottom, close to prongs. Heavy pressure is then apparently exercised on fork



prongs, hands are then brought down sharply on table, fork is allowed to flop down straight on table but as the hands are still retained in an upright position it appears as if stem of fork is still held and prong portion of fork is bent flat on table. This is a perfect illusion of fork being completely bent. Try it out with a fork, it's a dandy.

Before the audience have time to recover from their surprise fork is picked up and apparently straightened. A good follow-up for this item is to work the visible bending process with fork, similar to that in which a lead pencil apparently become soft and bends back and forth under motion of performer's hand.

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## RISING CARDS FROM HAT

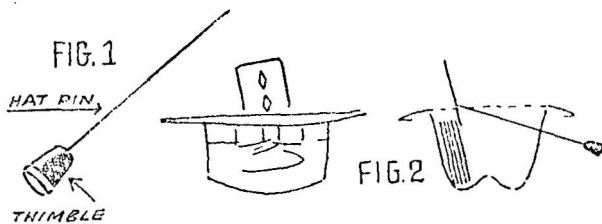
The performer first passes a hat for inspection, or he may borrow one from the audience. He next has a spectator shuffle a pack of cards; two or three cards are freely selected and may be initialed if desired, cards are returned to pack and this is placed in the hat. Holding the hat between both hands the performer commands the first card to rise, and sure enough in a most weird manner the first chosen card slowly creeps up out of the hat. The remaining selected cards are also caused to rise out of the hat in a most puzzling manner, and at the conclusion hat and cards are handed out for inspection.

### **How it is Done:**

The effect of the cards slowly creeping out of a hat is always very weird and uncanny, more so, I think, than the visible rising of cards from a glass goblet. The chief recommendation of this method is its simplicity. Both hat and cards are ordinary, and may be borrowed if desired. The whole secret lies in the use of the little fake shown in Fig. 1—this consists of a long needle, or old-fashioned hat pin, to which has been soldered a flesh-coloured thimble. At the outset this fake is impaled under the vest on left side.

Proceed to borrow a soft hat, or if using your own hat pass it out for inspection. When hat is received back, hand pack of cards to be shuffled, and as you turn to place hat down on table insert finger tip in thimble, withdraw fake and stick it into the hat, about the centre of rear side. Leave hat on table, take shuffled deck and have three or four spectators each select a card; have spectators show their cards to audience and initial cards if they so desire. Cards are then returned to deck, brought

to top and pack false-shuffled. Pack is then placed in the hat, actually being rested upright in front portion of hat (Fig. 2). Stand with left side towards audience, hat supported between both hands; the hat affords ample cover for the right hand to do the necessary manipulation. Finger is inserted in thimble, and, pressing the point of the hat-pin against the rear card, slowly slide it upwards until it rises into view at brim of hat. Grip hat with fingers of right hand and remove the card with left hand. Drop card on table and proceed in a similar manner to cause the remaining chosen cards to rise. With very little practice several variations may be introduced in the rising of the cards;; for instance one card may rise up very quickly from the hat and



on command from performer card goes down into hat again and comes up slowly. One card may be caused to jump right out of the hat into the air. Again, one card may rise with its back towards audience, this card returns into hat and comes up again face out—to accomplish this it is necessary to slip one card in reverse position amongst the selected cards, this being done while shuffling the pack prior to dropping it in hat. Pack can be removed and false-shuffled at any time, returned to hat and up come the cards again.

A little experimenting will suggest several other notions which can be introduced with ease, the cards being under control of the performer at all times. At the conclusion withdraw the fake as you turn towards the table, pick up the chosen cards (leaving fake on table), and walk forward with the initialed cards and hat for inspection.

## JUST IMAGINE

As an opening or closing effect the "Cigarette from Nowhere" is hard to beat. In this version the trick can be worked at any time during the act and under almost any conditions, as no visible apparatus is used—in fact, for simplicity and effect, this method will be found to supersede all previous versions.

**Effect:**

The magician pretends to remove a cigarette paper from his pocket. He then opens an imaginary package of tobacco and pretends to fill the imaginary paper with the tobacco. He then goes through the actions of hand-rolling a cigarette and places the imaginary cigarette between his lips. An imaginary match is then taken from the vest pocket and this the performer apparently strikes on the sole of his shoe. To the complete surprise of the audience a flame appears at performer's finger-tips, and when this is applied to the imaginary cigarette the audience receive a second surprise for they find that the magician is actually smoking a real cigarette which has materialised from nowhere. A third surprise and climax arrives when the cigarette mysteriously disappears again, thus proving that it was all imagination.

**Requirements and Preparation:**

At the outset the cigarette reposes in an upright position in right lower vest pocket, and various types of holders are suitable for this purpose.

Many different models of cigarette holders are on the market but if the reader does not already possess one of these, then simply take an empty matchbox and cut a hole in the centre of one end of drawer. Insert a cigarette in the hole and place matchbox in lower right vest pocket.

For the production of the lighted match I prefer the New P-L Lighted Match Production; this is the improved fake which automatically lights the matches as they are withdrawn. The apparatus should be suspended at the foot of left trouser-leg, in such a position that match can be instantly located and withdrawn in the act of raising the foot to supposedly strike match on shoe.

The following is an alternative and practical method for producing the lighted match. Insert a match between the rubber and leather heel of your shoe, the head of the match resting under the instep and in this position it does not come in contact with anything, yet is ready for action immediately it is required—simply withdraw match from heel and at same time strike head of match on sole of shoe.

A cigarette vanisher completes the bill of requirements.

I might here mention that I am indebted to my good friend Tom Bowyer for the excellent patter plot, which adds much to the effectiveness of the trick.

**Patter:**

"Some time ago I read a new translation on the Adventures of Sinbad the Sailor. It appears that Sinbad was on a voyage to the land of Gilly Galloo to investigate whether or not frogs' eggs would make a suitable substitute for tapioca, and, as you all know, he got shipwrecked and was washed ashore on a desert island.

"After being on the island a few days Sinbad became very much in need of a smoke so he searched through all his pockets (1) but he couldn't find a thing—not even the makings. However, Sinbad had a very powerful imagination, so this is what he did. He just imagined that he had a package of cigarette papers, so he took one out (2). Here it is. Of course, you understand it was all imagination. He also pretended that he had a package of cigarette tobacco, so he took it out and sprinkled a liberal quantity on the paper (3). Now Sinbad was an expert cigarette roller so it was not long before he had rolled a fairly good-looking cigarette. I'm not very good at this, the tobacco always falls out at the ends with me; however, this one isn't too bad (4). Now, naturally, all that Sinbad had to do was to take an imaginary match and light his cigarette, like this . . . (5).

"Of course, you understand, Sinbad really had no cigarette (6) it was all imagination."

**Moves:**

- (1) Make a hurried search through coat and trouser pockets.
- (2) Pretend to remove a packet of cigarette papers from pocket, making absolutely certain that the audience see that your hands are really empty.
- (3) Business of removing an imaginary package of tobacco from pocket, opening same and sprinkling some on the imaginary cigarette paper. Actions of closing up tobacco package and placing same in pocket again. Go through actions of rolling a cigarette, making this business as realistic as possible.
- (4) Show the imaginary cigarette as if held between finger and thumb of left hand, apparently moisten edge of paper then run fingers along same to make all secure, then apparently place the imaginary cigarette between the lips. From now on performer should speak as if he really had a cigarette in his mouth, exaggerating this slightly.
- (5) Pretend to hold a match between first finger and thumb of right hand, but allow audience to see that both hands are really empty. Now turn with left side towards the audience, right hand reaches down to strike the imaginary match on shoe, left foot is raised and right hand actually secures lighted match

from holder at foot of trousers (or match from heel of shoe). While all eyes are focussed on the match production, left hand secretly obtains the cigarette from vest pocket, gripping it between tips of first and second fingers; both hands are now brought up together towards mouth, and held in the usual cupped fashion. Cigarette is taken in mouth and lighted off the match, this process being entirely covered by the hands. The hands are then slowly lowered and audience are surprised to find that performer is smoking a real cigarette. Take a few puffs at the cigarette and blow the smoke in the air, at the same time casually get possession of cigarette vanisher in left hand, and proceed to vanish the cigarette.

(6) Open the left hand very slowly—the cigarette has vanished.

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## THE MOTOR SHOW

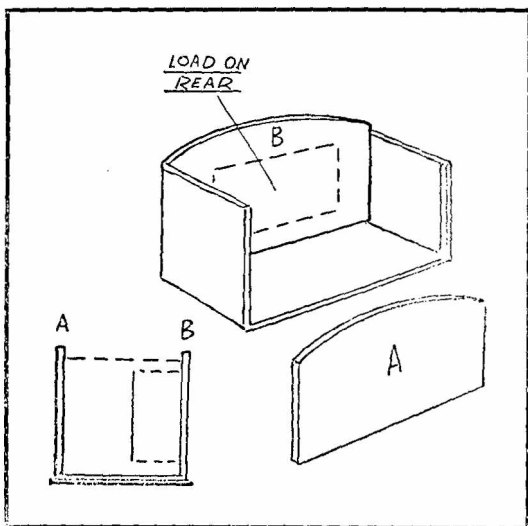
The performer exhibits a wooden box; he removes the front board and box has the appearance of a miniature stage or platform. Back board is then removed from box, resulting in a skeleton framework, incapable of concealing anything. The back and front boards are then replaced, and from the interior of box the performer first produces a large placard bearing the announcement "THE MOTOR SHOW," then follows an almost endless production of models of motor cars; these are arranged upon the table until all available space is occupied. The brilliant colours of the automobiles make a very flashy and colourful display. Finally the performer announces a special attraction and on opening front board an exact model of Sir Malcolm Campbell's famous racing car is revealed, mounted on a pedestal.

### How it is Done:

Reference to the illustrations will reveal the construction of the box. The back and front of the box are removable, sliding in and out of grooves in the sides of box. To the rear of back board a container is attached for holding the necessary load. The working is as follows: First remove the front board, allowing audience a clear view into the interior of box, then remove back board which leaves only the skeleton frame of box. In re-assembling the box the board which was originally at the front is inserted into the grooves at back of box, and the original back board is slid into the front of box; this, it will be noted, brings the load directly inside the box and ready for production.

If the reader possesses a Wonder Screen, or other type of suitable production apparatus, it may be substituted in place of the foregoing box.

To construct the models of the newest automobiles for production it is necessary to procure lists or catalogues with all the latest cars in colour—these are pasted on thin cardboard and neatly cut out. To make the cars stand erect on table when produced, a folding flap may be attached to rear of cut-out or, if preferred, make several wooden bars with grooves cut in centre and have these on the table ready for display of cars. The models are inserted in groove and remain upright.



An exact replica of Malcolm Campbell's famous racing car can be obtained at any of the larger Toy Stores—however, this finale is optional. A walk through the toy department of Department Stores will suggest several items suitable for the closing effect.

The method of presentation may be changed to suit requirements, for example, it may take the form of "The Progress of the Motor Car," different types of motor cars being produced from the early models up to the present date. The problem is slightly off the beaten track and the novelty appeals to the audience

—the brightly lithographed cars make a very colourful display, and withal there is plenty of mystery as to the source of the endless production. I will leave the reader to use his own ingenuity in the construction of the model cars, but might suggest that by making the cardboard pictures to fold in centre it is possible to produce cars much larger than the box itself.

I am not personally interested in the professional side, or rather the financial side, of magic, but it occurs to me that the effect has possibilities from an advertising point of view. For example, arrangements could perhaps be made with the local General Motors' dealer to put on this miniature Motor Show, his Sales' Agency being brought to the attention of all by producing a large placard suitable inscribed, this placard being made to fold small. The production of the various models of Chevrolet, Ford, etc., follows—and this, incidentally, would be a splendid advertisement for the products of General Motors (or other concern) and their local dealers. This, of course, is only a random thought, and those interested in this angle will have to work out their own plan of campaign.

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## MICKEY MOUSE JIG-SAW

Performer introduces a mounted picture of the famous Mickey Mouse, and in keeping with the times he offers to show how a magician solves his jig-saw puzzles. He removes picture from the mount, replacing the latter on easel. Picture of Mickey is then placed in a shallow cardboard box and performer proceeds to explain how jig-saw puzzles are made by die-cutting. Opening box, he reveals the fact that picture has now been cut in regular jig-saw puzzle fashion. The jumble of cut pieces is deposited in a handkerchief, one portion being retained by a spectator. The jig-saw pieces vanish from the handkerchief, travel back to the photo-frame and re-arrange themselves therein to form the original picture—minus, of course, the portion held by spectator, which is duly inserted in the empty space and fits exactly.

### How it is Done:

In Fig. 1 is a simple frame for the appearance or vanish of a picture. This consist of two cardboard photograph mounts pasted back to back.

If the reader possesses any other type of frame for the appearance of cards, pictures, etc., it will no doubt serve the purpose.

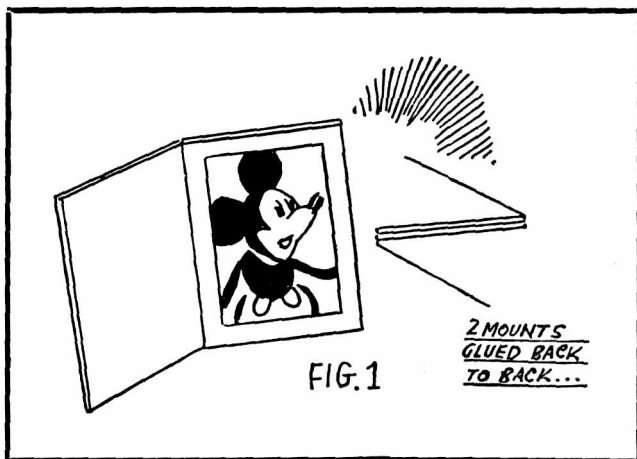
In addition to the above-mentioned frame a Devil's Handkerchief is required, also a shallow cardboard box made on the principle of a flap-card box. Three Mickey Mouse pictures exactly alike are also necessary, and these can be obtained by purchasing three Mickey Mouse Cartoon Books from the stores.

First mount the three pictures on fairly stiff cardboard. Cut one picture into pieces in jig-saw fashion (this we will call picture No. 1). Take another picture and with a sharp knife cut a small portion out of it near the centre, then with pen and ink make lines over the balance of picture so that it has the appearance of a mass of jig-saw pieces all fitted together. This looks very deceptive if properly done. (This we will refer to as picture No. 2.) The remaining picture (No. 3) is retained complete without preparation of any kind. To prepare: Place picture No. 3 in front of photo-frame, and in compartment facing the rear, place picture No. 2 (scored picture). The small portion cut from this picture is inserted in a paper clip sewn within secret pocket of Devil's Handkerchief. Picture No. 1 (jig-saw) is in shallow cardboard box with flap on top of it.

Briefly the working is as follows: Remove photo-frame from easel or stand, open and show Mickey Mouse picture. Remove picture and replace closed photo-frame on easel, but first secretly reversing it. Place Mickey picture in the cardboard box and while explaining how jig-saw puzzles are made, casually reverse



box, then when it is opened the picture is seen to be cut jig-saw fashion. Devil's Handkerchief is then shown and folded in the usual manner, the jumble of jig-saw pieces being then deposited in the secret pocket of handkerchief. As an afterthought, reach inside handkerchief and remove one piece of puzzle, really special piece from paper clip, and give this to spectator to hold. Pieces of puzzle then vanish and handkerchief is opened out and shown on both sides. Front of photo-frame is then opened revealing the jig-saw puzzle completed with the exception of missing portion held by spectator; this portion is inserted and it fits exactly into the picture.



**Note:** The Mickey Mouse picture is excellent for kiddies, but for adult entertainment some other more appropriate picture should be used, an excellent one for American magicians would be President Roosevelt.

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## THE PROFESSOR OF MUSIC

*This is an excellent item for the club magician; it takes care of the matter of dress and at the same time provides a novel and practical stage setting.*

The magician, having graduated from the College of Magic, makes his appearance appropriately dressed, wearing gown and mortar-board hat, and carrying a cane. He immediately changes his cane and hat into a table, and the gown when removed and outstretched remains rigid and forms an ideal background for the display of manipulations.

The mortar-board type of hat makes an ideal table top and is very practical for the worker of small effects, such as are used at clubs and similar entertainments. The crown portion of the hat can be utilised as a sort of well for secretly disposing of small articles. The mechanical cane can be purchased from the Ireland Magic Company, Chicago.

The black robe or gown must have two hooks sewn on, one at each shoulder. A strong thread is previously stretched across the room or platform, and when the gown is removed and held outstretched, it is secretly hooked on the thread, and in this condition it forms an excellent display screen for the exhibition of sleight-of-hand. If the reader wishes to go to a lot of trouble it is possible to fix a folding frame arrangement inside the gown so that it is self-contained and when opened will remain rigid of its own accord when placed on the floor. I will leave this in the hands of those more mechanically inclined than myself—the thread arrangement suits me nicely.

The nature of the tricks to be worked in the act is, of course, an individual matter; however, here's a tip for a good opening effect.

Unroll the "Diploma of Magic," which you have been carrying under your arm. Show it to the audience and make humorous remarks, then commence to tear it in pieces; when the Diploma is a total wreck you proceed to demonstrate your prowess as a Magical Professor and accompanied by some College Humour you unfold the torn Diploma and it is found to be completely restored. To accomplish this novel opening trick use your favourite method of the Torn and Restored Newspaper, or Magazine Page.

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## CIGARETTES UP THE SLEEVE

Here we have an excellent adaptation of the "Cards up the Sleeve," but in this case cigarettes are substituted for the cards. This novel effect will appeal strongly to the club worker, and more especially those who are lovers of cigarette magic.

**Effect:** Performer takes a cigarette case from his pocket and offers a smoke to several members of the audience until ten cigarettes remain in the case. Now holding the cigarette case in view in his left hand he commands one cigarette to leave the case and travel up his sleeve; the case is distinctly heard to snap as the cigarette exits, and, reaching under his coat, the performer produces the cigarette from top of sleeve. This procedure is repeated until six of the cigarettes have travelled up the sleeve, and upon opening the case only four cigarettes now remain therein. Taking these four cigarettes the performer arranges them between the fingers of the left hand, and one by one they visibly vanish and travel up the performer's sleeve, some wandering down into trouser pocket, under the vest, etc.

**Apparatus:** Two cigarette cases exactly alike, and preferably having spring snap. A P-L Cigarette Dropper, though not absolutely essential, is highly recommended as it permits of smoother working and variation in production. A body-load clip, four rubber cigarettes, and a supply of real cigarettes, complete the requirements.

**Preparation:** Load the cigarette dropper with real cigarettes and attach this under coat, right side near bottom edge. One cigarette case is filled with real cigarettes and placed in a convenient pocket. In duplicate cigarette case place the four rubber cigarettes and suspend case in load clip; attach this under coat on left side so that fingers of left hand can easily obtain possession of the case from clip.

**Presentation:** Remove cigarette case from pocket, open it and offer a cigarette to one or two members of the audience until ten cigarettes remain in the case. Return to platform and stand with right side towards audience; open cigarette is in left hand, arm held outstretched. Count the cigarettes in the case to prove that there are ten, then close case with fingers of left hand and command one cigarette to leave the case and travel up the sleeve. If case is spring-hinged it is possible to press case open slightly and snap it closed as cigarette apparently leaves the case; this of course is all operated by left hand only as the right never approaches the case throughout the experiment. Meantime the right hand secures a cigarette from dropper and reaching under the coat this cigarette is slowly produced from armpit. It should be understood that a cigarette is secretly obtained from the dropper

each time for production. (If no dropper is used cigarettes will have to be arranged in top vest pocket, left side.)

The second cigarette then travels up the sleeve and is produced from top of sleeve. The third and fourth cigarettes may be caused to travel up the sleeve, across the body, and down into the right trouser-pocket, which had just previously been shown empty. Cigarette No. 5 pops up the sleeve but fails to arrive in pocket evidently getting lost en route; performer raises his left leg, reaches into bottom of turn-up and slowly extracts therefrom the missing cigarette. During this operation performer turns fully to the left, lowers the left hand and drops cigarette case into coat pocket; left hand continues down and secures duplicate case from clip. The body affords excellent cover and switch cannot be detected.

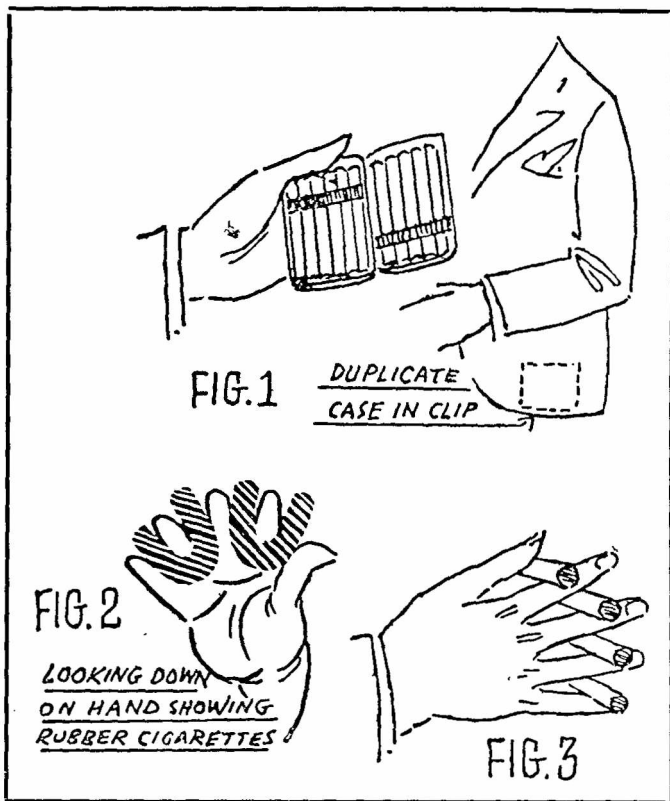
Cigarette No. 6 next passes up the sleeve and is reproduced from right ear, pushed back into the head again by usual method and reproduced from mouth or bottom of vest.

Attention is now directed to the six cigarettes which have apparently left the cigarette case and travelled up the sleeve, and to prove that everything is fair and above board performer opens the cigarette case and shows that four cigarettes remain therein.

Now for an explanation of the Visible Vanish of the four cigarettes from finger tips.

Remove the four rubber cigarettes from the case and place the latter aside. Performer then apparently arranges the cigarettes between the fingers of left hand (one between each finger a la Billiard Ball Trick)—however, this is what really happens. With back of left hand towards audience, place one cigarette between thumb and first finger, second finger reaches down and brings up opposite end of cigarette between first and second fingers. Another cigarette is placed between second and third fingers of left hand, and fourth finger reaches down and brings up end of cigarette between third and fourth fingers. Figs. 2 and 3 show the arrangement. From the front it appears as if a cigarette is held between each finger. The remaining two cigarettes are thumb-palmed in right hand. With very little practice the rubber cigarettes can be manipulated and bent around the fingers, and excellent cover afforded by right hand. Now for the subtle method of causing the Visible Vanish. Holding left arm outstretched, make slight motion of left hand at same time separate third and fourth fingers very slightly and one cigarette will visibly vanish (cigarette really straightening back to its original condition)—reach under coat and slowly produce one of the thumb-palmed cigarettes. Again make motion with left hand, this time slightly separating thumb and first finger and another cigarette visibly vanishes, reach under coat and produce second thumb-palmed cigarette. Now show the two remaining cigarettes in left hand separately,

one in each hand, and apparently replace between fingers of left hand but actually thumb-palm one cigarette and bend the other around the fingers as outlined above. Again work the visible vanish and produce thumb-palmed cigarette from left elbow. Take last cigarette at finger-tips of right hand, apparently place cigarette in left hand really thumb palming it in right, make squeezing motion with fingers of left hand, open and show empty, then reach under coat and produce the tenth and final cigarette from the armpit.



**Notes and Hints:** As in the "Cards up the Sleeve," the exact routine is subject to unlimited variation, and once given the method it is up to the individual performer to arrange his own routine. Considerable experimenting has been done with the view of constructing a self-contained cigarette case that would automatically effect the change from ten to four cigarettes, but I finally discarded all mechanical cases in favour of an unprepared case; this can be handled freely at all times, can be given into the hands of audience if desired, and is much more convincing for close-up work than a mechanical case. With regard to the switching of one cigarette case for the other. Almost any method for exchanging one pack of cards for another may be used for switching cases. After distributing a few cigarettes in audience it is easy to switch cases in vest pockets when returning to platform. Again, cases could be switched via black art well, or tray with recess. And again, if a rack is used for displaying the cigarettes after production an excellent switch can be made on rear of this stand when setting it on table at commencement. For the visible vanish from hand I would recommend the fake cigarette as explained in "Multiplying Cigarettes." This is an improvement over the rubber cigarettes and two of these fakes and two genuine cigarettes are ideal for the visible vanish of the four cigarettes from the hand. Since writing up this effect a Tom Sellers' pocket trick has been placed on the market by Davenport, using small coloured sticks, these I believe are about the size of cigarettes and two fakes utilizing this principle go with the outfit.

If the performer is adept at cigarette manipulations he may discard the four rubber cigarettes and use genuine ones, causing the four cigarettes to vanish from left hand by means of sleight-of-hand.

It is advisable to paint the ends of the rubber cigarettes to match the tobacco in genuine cigarettes, especially if accustomed to working at close quarters.

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## THE "SPECTRA" CARD MYSTERIES

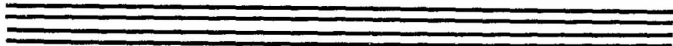
A wonderful range of Card Feats now becomes available. Here are some of the effects that you can do immediately on receipt.

**Effect 1. "THE MENTAL TRIANGLE."** Pack is spread upon table or stand and seen to consist of 52 cards all different. Helper verifies this—half of pack is now gathered up, bound around with centre of a long length of sash ribbon, and given to him to hold. Remaining half of pack is now passed slowly before eyes of two spectators in audience who each **MENTALLY SELECT** a card. Ends of ribbon are passed down to these spectators, forming **THE TRIANGLE**. In turn, each takes the cards and wishes his mentally chosen card to pass along the ribbon. And this is found to have happened! On cards being dealt through the chosen ones have vanished completely, whilst the assistant holding cards bound with ribbon finds the same chosen cards have arrived therein! The whole pack may be examined at conclusion and found ordinary.

This baffling effect—one of the few really spectacular card mysteries which can be performed effectively on the stage—was featured at St. George's Hall by **DAVID DEVANT** . . . but it has never previously been available on the market. Now you have it complete with the Devant Stage Presentation, etc., (but without ribbon).

**Effect 2. "RADIO - ACE "** — an extremely clean-cut effect on the lines of the

**YOUR  
DEALER  
HAS  
IT !**



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# THE "SPECTRA" CARD MYSTERIES

(continued)

Three-Card trick, but done with four cards taken from pack, one of which is the Ace of Spades. Audience are invited to find Ace, and cards are laid out on table. All guesses prove wrong, for as cards are turned up it is seen that the Ace of Spades has vanished entirely . . . and performer, turning over the pack, discloses that the missing Ace is now the face card.

**Effect 3. "PERFECTION" 4 - ACE METHOD.** No need to describe the effect—you will know it—we need only say that this version is universally acknowledged to be one of the finest methods for presenting this card classic. No sleights required, and you do it anywhere.

**Effect 4. "THE MARVELLOUS DISCOVERY."** In this effect two chosen cards are discovered by performer in a very original manner.

**THE "SPECTRA" CARD SERIES** is complete with comprehensive illustrated instructions, suggestions for other effects, etc. It is something that all card workers must have. The best value in card magic that has yet appeared, for the price of the complete series, with high-grade cards is only 5/-, postage 3d. U.S.A., \$1.75.

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