

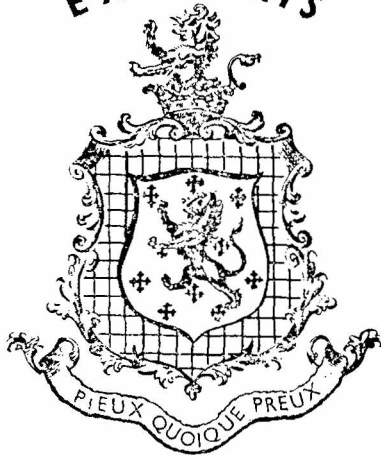
PRODUCING
LIGHTED
CIGARETTES



“Loyd”

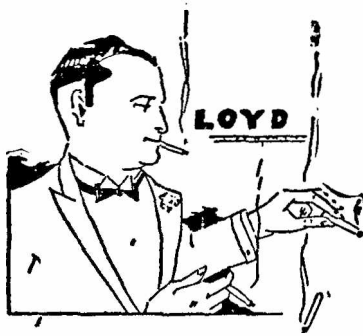
Ideas and Methods Used by the Fore-
most Manipulators of Lighted Cigarettes

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— **WILL ALMA** —
M.I.M.C. (LONDON)

Producing Lighted Cigarettes



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Producing Lighted Cigarettes

OVERTURE

Smoke Rings

—CURTAIN—

Silk knickers, silk stockings, cape? No! A well tailored business suit, maybe, a tuxedo. A debonair young man with a pleasing personality, dexterously and artistically producing lighted cigarette after cigarette out of the air.

SPECTATOR—Where do they come from? Are they really lighted? Are they real cigarettes?

SECOND SPECTATOR—Don't ask me, but it surely is a modern day trick. I think it is his personality. No doubt you are right.

HERE'S HOW!

. . . . without the personality, or showmanship—let us hope you have it, or acquire it.

THE AUTHOR,



A COLLECTION OF IDEAS AND METHODS USED BY THE
FOREMOST MANIPULATORS OF LIGHTED CIGARETTES.

Published by
KANTER'S MAGIC SHOP
1311 WALNUT ST., PHILADELPHIA 7, PA.

PRODUCING LIGHTED CIGARETTES

From time to time there has appeared on the market an array of mechanical gadgets for the production of lighted cigarettes. For over a period of five years I have studied and experimented with practically all of them to determine their worth. In most cases they were all their inventors claimed for them, but limited in their use. *(There is no royal road to learning, and no gimmick made that will take the place of a sleight.)*

The only apparatus used in this particular method is known as the cigarette tank or dropper. This is a small container for cigarettes which fastens at the under edge of the coat, which by a slight pressure of the fingers or hand, delivers one cigarette at a time into the hand, unobserved by the audience. If your equipment does not already include two droppers they can be purchased at any magical supply house at a nominal cost. The fact is that these droppers are universally used by professionals, and through our own observation, they are the only practical type of apparatus to aid in this work.

REGARDING CIGARETTES

We here cover the most practical types of cigarettes and fake cigarettes to use in this effect.

The first is a fake cigarette used by a well-known European manipulator. Take some of your old discarded playing cards, preferably the cheaper, softer grade, cut them across their width, at least one-eighth of an inch shorter than the inside width of your dropper. Take a piece of rod or wire one-eighth of an inch in diameter and bend each end of the card over same before rolling into a tube the size of a cigarette. **THIS OPERATION MAKES THE EDGE LIE DOWN.** See Plate 1, Fig. 1. Holding these rolled cards, wrap same with one layer of brown gummed paper and stick. Obtain a pack of Tip-Top Cigarette papers and roll each tube in one of the papers. **(THIS BRAND HAS A GUMMED EDGE.)** With the head of a medium size finishing nail, press the end of the cigarette paper into the end of the tube. It is very easy to replace the outer cigarette

paper when it becomes soiled. Care should be especially observed in rolling the tubes to get them uniform in diameter. *For dummy cigarettes for actual performance we like inexpensive tailor-made cigarettes.*

THE FIRE SLEIGHT

If there were nothing else in this little booklet but the explanation of this sleight, we feel that you would be well paid after you had mastered it. It is one of the cleverest sleights ever conceived with lighted cigarettes. The audience is led to believe that you actually throw the lighted cigarette on the floor. *It is entirely visionary as to effect.*

METHOD: With the lighted cigarette held between the first two fingers, bring to thumb-palm position. With the hands held approximately eighteen inches apart, slap the hands together as in Plate 1, Fig. 2. *Note where the hands come in contact with each other, as indicated by the arrow.* The hands are held stiff, and a quick contact of one hand against the other causes the hands to come in a momentary contact with the fire end of the cigarette, immediately springing away. This causes a shower of sparks towards the floor. If this move is executed correctly you will cause this shower of sparks, and still have retained some fire on the end of the cigarette.

Immediately after slapping the hands as described, straighten the fingers holding the cigarette at thumb palm position only, see Plate 1, Fig. 3. Let this hand immediately fall naturally at your side, with its back towards the audience, closing and opening the *opposite hand* which makes a gesture towards the floor as though throwing the cigarette down. To complete the illusion follow immediately by stepping on the sparks with the foot. *No doubt many will try this and quit after several attempts on account of slight burns they may receive. This is caused by the wrong tension in the two hands, or that you are not getting the spring tension correct, but above all things stay with it until you have mastered it, as it is well worth your time. It is especially fine to work into your routine as a variation.*

After the sleight is perfected, or when the cigarette is short, it can be held at thumb-palm only and not braced with the first two fingers as in

Plate 1, Fig. 2. This bracing with the two fingers when the cigarette is long, keeps it from bending or breaking.

.NOTE: *This is the first time the fire sleight has ever appeared in print, and we urge you to master it. The entire act of a certain European manipulator of lighted cigarettes is built around this sleight.*

THE DOUBLE PRODUCTION FROM ONE CIGARETTE

This is an exceedingly clever sleight and has its place as it can be performed at any time during a routine. *However, it is much better when the cigarette is fairly long.* Place the cigarette in the mouth, about half its length, showing both hands entirely empty, which draws their attention away from the mouth. Bite the end of the cigarette off in the mouth, pushing the lips forward, thus separating the exposed burning end from the piece you have bitten off. Remove the exposed burning end from your mouth, retaining the bitten off portion inside the mouth. *Execute the Fire Sleight previously explained.*

Let the right hand, containing the thumb-palmed lighted end, fall naturally to your side. Remove the bitten off stub from the mouth with the *left hand*, blowing from the mouth, the smoke which has been retained.

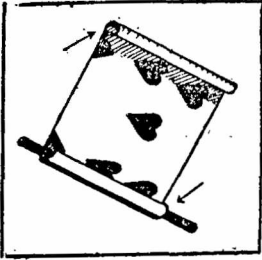
Throw this stub on the floor and step on it.

Then produce the lighted end from the air, *with the right hand.* This is a very clever sleight and is worth knowing for no other reason than if you are called upon sometime by spectators who have seen you do your routine. This sleight alone seems to fill the bill and satisfy them. It also might find a place in your regular routine.

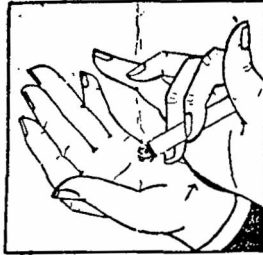
PRODUCING LIGHTED CIGARETTES

We are now entering into the actual methods of producing lighted cigarettes. All the ideas contained in this booklet are practical and are being used; however, they are not built into a definite routine as we

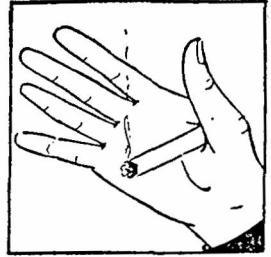
PLATE ONE



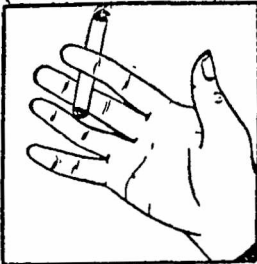
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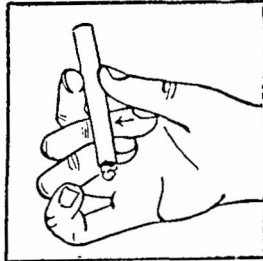
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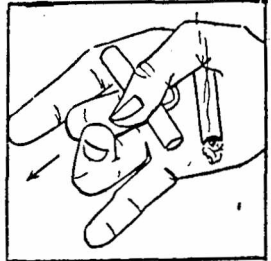
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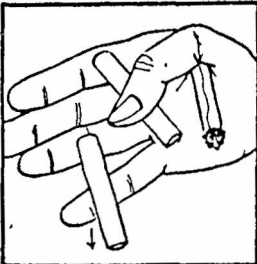
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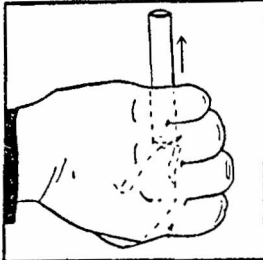
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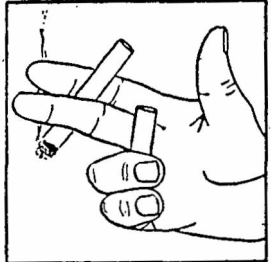
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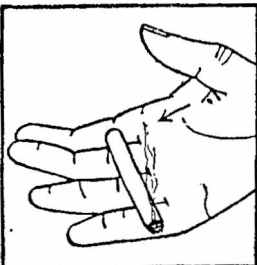
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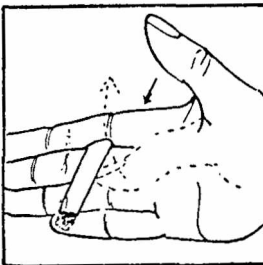
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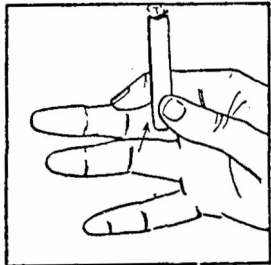
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realize it would be a waste of energy to try to set forth a routine that would be suitable and practical for all.

With the lighted cigarette thumb-palmed, and with the *back of the hand to the audience*, reach into the air, holding the hand still a second, bring the cigarette held at thumb-palmed position, Plate 1, Fig. 3, between the first and second fingers, see Plate 1, Fig 4. Bring the thumb under, hold between thumb and first finger and snap against the cigarette with the second finger, see Plate 1, Fig. 5.

This knocks a small amount of fire from the cigarette and calls particular attention to the produced cigarette.

The other hand is held in a natural position at your side against the dropper.

AT THE VERY MOMENT THE LIGHTED CIGARETTE IS PRODUCED FROM THE AIR IS THE CORRECT TIME TO OBTAIN THE CIGARETTE FROM THE DROPPER. NOT BEFORE OR AFTER. *This is very important.* Time the production and the steal in this manner.

This does away with the inartistic move of turning the body from the audience to obtain the cigarettes from the droppers.

The general position of the body at all times during the productions should be facing the audience.

Analyze the above explanation of obtaining the cigarette dummies from the dropper at the time of production and not before or after. It is a fact that the spectators' eyes will follow the hand making the production of the lighted cigarette. Naturally this is the psychological moment to obtain the dummy from the dropper, with the opposite hand.

SWITCHING THE LIGHTED CIGARETTE FOR THE DUMMY

Bring the lighted cigarette, you have produced from the air, to the mouth and puff.

With the opposite hand, which contains the dummy cigarette from the dropper, come to the mouth with the *BACK* of this hand to the audience.

Remove the lighted cigarette from mouth between first and second fingers. Hold the dummy with the last two fingers of this hand. Plate 1, Fig. 9.

With the motion of tossing the cigarette away, bring the lighted cigarette to thumb-palm, bringing the dummy cigarette on top of the nail of the second finger, Plate 1, Fig. 6. Snap the dummy cigarette to the floor with this finger.

By taking a step towards the dummy cigarette on the floor, you help to complete the illusion of the dummy being lighted.

(In practice it is not necessary to actually step on the fakes, as it will mash them out of shape for further practice.)

Each time a dummy cigarette is thrown to the floor, the hand containing the lighted cigarette falls naturally to the side with the *back of the hand towards the audience*.

NOTE: By obtaining two dummies from the same dropper, the two being held as the one dummy in Plate 1, Fig. 9, the effect is greatly enhanced.

Thumb-palm the lighted cigarette, end of the thumb retaining one dummy cigarette, the other dummy being tossed into the air, or dropped as in Plate 1, Fig. 7. *Vary the disposal of the dummies by throwing; just letting fall; and snapping them away.*

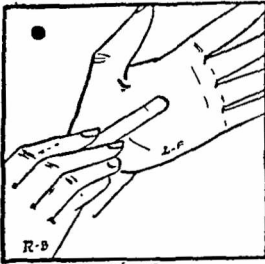
Again produce the lighted cigarette, again thumb-palm and snap the second dummy away as explained in Plate 1, Fig. 6. (*Above all things master this method of handling two dummy cigarettes so you can execute it with either hand.*)

You will readily see why it is necessary to employ two droppers, one at each side to get the maximum effect and keep up a continuous production.

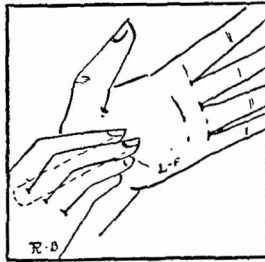
While one hand is making the production, the opposite hand is securing one or more dummies from the dropper.

It is an impossibility to obtain 10 per cent of the effect with one dropper. This statement is based upon the author's own experience, and is confirmed by the best known artists in the business. There are many types of droppers on the market, some designed for full length cigarettes and some for three-quarter length cigarettes. There are several designed to deliver lighted cigarettes but the professionals generally prefer to produce unlit dummies. Properly handled, these are believed by audiences to be lighted cigarettes, and no one ever raises the question.

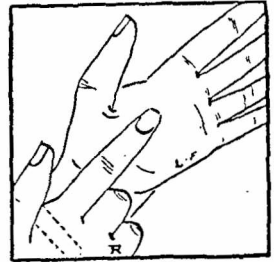
PLATE TWO



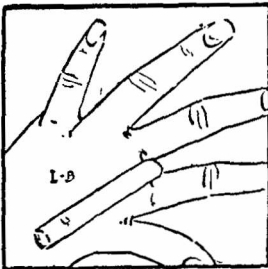
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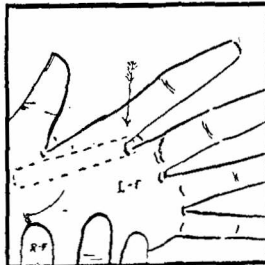
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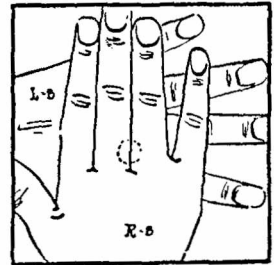
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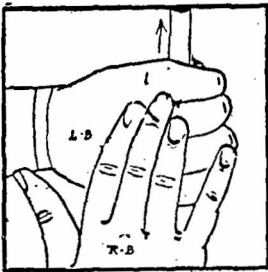
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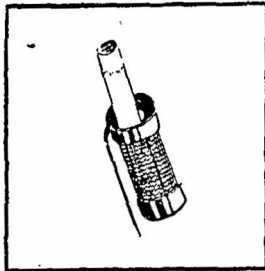
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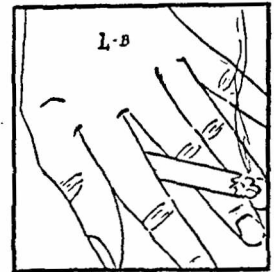
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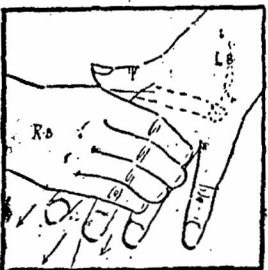
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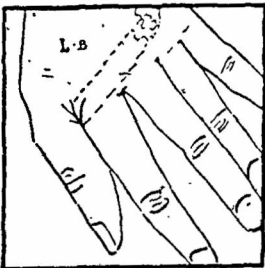
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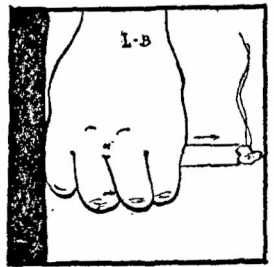
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The only proper dummies to use are three-quarter length ones. In the first place to be smoking a cigarette, and throw down a full length dummy is not consistent. The greatest advantage, however, of a short length dummy is that it adapts itself much better to switching and hiding in the hand.

NOTE.—Mr. Loyd originated the three-quarter length dropper, however since then, droppers have been perfected to hold and deliver either whole or shorter length cigarettes.—(Editor.)

One of the best droppers has a light-touch mechanical release. There is one make that has no moving parts, your own fingers effecting the release—the fingers, in fact, with a slight movement, actually lift the waiting cigarette out of the dropper.

In securing the cigarette from the dropper there must be no fumbling or unnatural movements.

THE PANTOMIME CIGARETTE

In recent years there has appeared a number of pieces of apparatus for producing the pantomime cigarette. What we refer to is that of going through the motions of rolling a cigarette and then ending up with a real cigarette. As simple a method as any is to have a real cigarette in your left hand dropper at a predetermined number from the bottom, then in securing the match from your right pants pocket obtain cigarette from the dropper, strike the match on the right trouser leg with left shoulder towards the audience.

Bring left hand to mouth with the cigarette, lighting it in the cupped hands.

SUPER PANTOMIME CIGARETTE

We include this super method as we consider it without a peer among all of the methods, insomuch that when the cigarette makes its appearance it is lighted without the use of visible apparatus. Scratching of the match is also pantomimed—no actual match being used.

Refer to the picture of the gimmick, Plate 2, Fig. 8, which is about actual size of this gimmick. It is entirely made of brass, and the cigarette in this particular make will stay lighted longer than any other.

The small piece of apparatus pins on the inside of the coat at the left side approximately two inches back from the front edge, about even with the second buttonhole.

Light the cigarette thoroughly and place the fire end down in the apparatus.

In performing be sure that the light in the room is between you and the spectators. Thus the smoke curling up from the front edge of the coat is not visible.

Go through the pantomime of rolling the cigarette such as taking papers from your pocket, bag of tobacco, rolling, placing the imaginary cigarette in the mouth, turn the left shoulder towards spectators and obtain an imaginary match from the right trouser pocket, pantomime the lighting of it on the right leg of your trousers.

Lift the leg in the usual manner, bend slightly forward at the waist, and you will note that the cigarette is practically in the left hand, which is held along the edge of the coat.

Holding up the imaginary match in the right hand, you have secured the cigarette from the holder in the left hand, between the thumb and index finger.

Bring the two hands cupped to the mouth, puffing on the cigarette until you obtain some smoke.

Remove the hands and display lit cigarette in the mouth.

Blow out the imaginary match and toss aside.

The beauty of this method is best appreciated when seen.

A NOVEL VARIATION DURING THE PRODUCTION

With a dummy cigarette from the left dropper, in the left hand, make a throwing motion with the lighted cigarette in right hand, towards the left hand. Thumb-palm the lighted cigarette, at the same time the left thumb pushes the dummy in view at the top of the hand opposite the thumb, Plate 1, Fig. 8.

The backs of both hands are towards the audience, the right shoulder likewise.

With the first two fingers of the right hand remove the dummy from the top of the closed left hand.

The smoke from the thumb-palmed lighted cigarette completes the illusion of this dummy being lighted.

Throw the dummy down with the right hand, the left hand falling to the left hand dropper.

Produce the lighted cigarette from the air, and obtain dummy from the left hand dropper.

Now with both hands held naturally at the side, squarely face the audience.

Slap the right leg with the right hand, thumb-palm the lighted cigarette, apparently forcing the lighted cigarette through the leg.

The concealed dummy in the left hand is pushed into view with the thumb as in Plate 2, Fig. 12, at the left leg.

Reach across the body with the right hand, lighted cigarette still thumb-palmed, and remove the dummy with the first and second fingers of the right hand and toss to the floor. Produce lighted cigarette from the air.

Obtain another dummy from the dropper with the left hand as the right hand is making the production.

NOTE: If you are working very close to your audience where it would be possible for them to detect that the dummies were not lighted, place two small metal waste baskets to your left and right, and toss the dummies into these.

A SNAP PRODUCTION

A beautiful variation during the production which should be mastered with both the left and right hand.

METHOD: The back of hand is toward your audience.

Lighted cigarette is thumb-palmed, Plate 1, Fig. 3.

Fingers apart, the hand reaches into the air, then drops slightly towards the floor. During this, let the thumb-palmed cigarette roll onto the fingers as in Plate 1, Fig. 10.

Pinch the end of the cigarette between the first and second fingers as in Plate 1, Fig. 11.

Now lower the thumb under the cigarette as in the dotted portion of Plate 1, Fig. 11. Flip into view as in Plate 1, Fig. 12.

Now hold the cigarette with the thumb against the second finger and throw the index finger over the top of the cigarette and hold between the first two fingers as in Plate 1, Fig. 4.

(The entire moves explained above are executed with the back of the hands towards the audience.)

THE BAILEY SLEIGHT

From the lighted cigarette inhale a large puff of smoke.

Obtain dummy from the left hand dropper and with the left hand produce this dummy from the air, or behind the leg.

Bring dummy to the mouth, and blow out the inhaled smoke.

If you have used one of the novel cigarettes which look like they are burning, at a predetermined number, in your left dropper, and blowing the smoke from the mouth, you have completed the illusion of holding a burning cigarette in each hand.

Throw the dummy on the floor with the left hand.

The right hand which is at your right hand dropper, cigarette in sight *between first and second fingers, the remaining fingers* of this hand obtain a dummy from this dropper.

Immediately on tossing the fake down with the left hand, make the switch with thumb-palm and throw down dummy from the right hand.

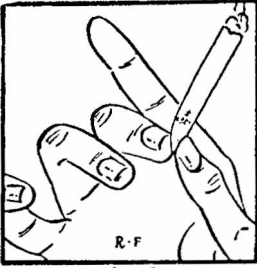
Immediately producing the lighted cigarette from the air with the right hand, left hand again making the steal.

This is a very deceptive sleight and adds speed, tempo and rhythm to the routine.

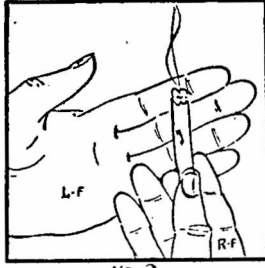
It should come in the latter part of the routine as it allows for fast production.

NOTE: We wish at this time to caution against what we have seen so often. A TOO LONG ROUTINE. Stop and remember, like so many production effects, it is easy to tire your audience, as you must remember that regardless of how long your routine is, the entire effect is repetition. I believe I qualify to make the following statement that no routine should call for the use of more than fifteen dummy cigarettes at the most.

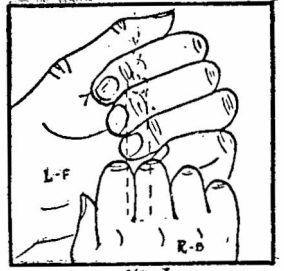
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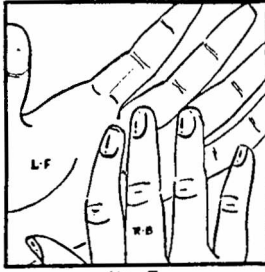
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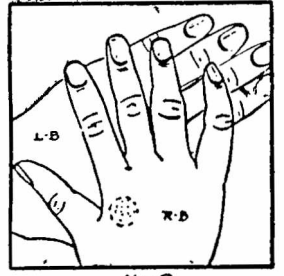
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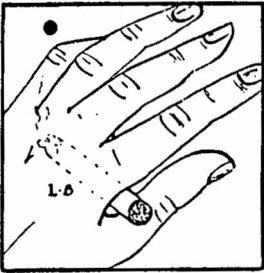
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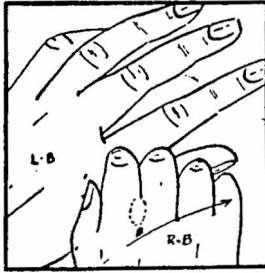
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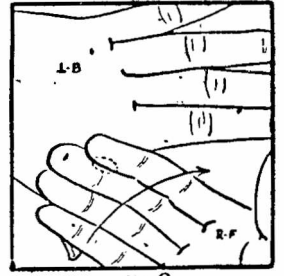
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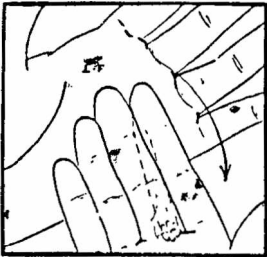
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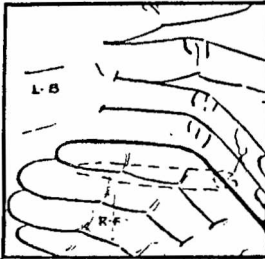
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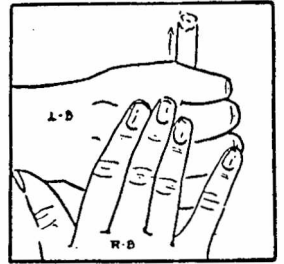
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LOYD'S TRIPLE CIGARETTE PRODUCTION

This is also a very spectacular production and uses two of the novel dummy cigarettes that look like they are lighted.

If you are interested in obtaining these, and cannot get them in your locality, consult your magic dealer.

Refer to Plate 1, Fig. 7, where the two dummies have been stolen from the dropper.

Come to the mouth with these two dummies in the left hand and remove the lighted cigarette from your mouth with same hand.

Bring the lighted cigarette to thumb-palm position.

Turn the back of hand towards the audience, at your left side.

Thumb of this hand towards the floor, with the tip of the thumb elevate one of the dummy cigarettes above the fist. Plate 1, Fig. 8.

With a slight upward motion, toss it free of the hand.

Immediately with the tip of the thumb, elevate the second dummy cigarette, and toss it free of the hand.

Continue and elevate the real lighted cigarette the same way.

During this you have made a steal of one or two dummies from the left hand dropper.

Come to the left hand and remove the lighted cigarette from the top of the hand, between first and second fingers of right hand.

Execute the switch to thumb-palm, throwing down the dummy and continue.

This is a very striking and effective sleight insomuch that the smoke is curling up from each cigarette and looks as though they were all burning.

This sleight also belongs near the end of your routine as it is fast moving.

The extreme novelty of this effect is such that you will never regret the effort to accomplish it, and we strongly urge that you add it to your routine. Once you do so, you will never omit it.

THE FINALE (PIPE PRODUCTION)

This method of pipe production is unique and adds a novel climax to lighted cigarette productions.

It is being used by some of the cleverest artists doing the act.

Secure an inexpensive, straight stem pipe (fairly long stem).

Lacquer or enamel the bowl of the pipe white, *as it shows up much better than a dark pipe*. Fasten a small safety pin on the inside of your coat on the right side.

Fasten a druggist's small rubber band to the pin.

With the surplus of the rubber, wind around the extreme end of the stem of the pipe.

The bowl of the pipe is just out of sight under the edge of your coat. It comes directly under the hand as it hangs at your side.

You will be delighted with this simple and unique fastener as you will find that by curling the fingers under the edge of the coat and securing the bowl of the pipe, that the slightest downward pull releases the pipe.

Yet the pipe will positively stay in place until wanted.

METHOD OF PRODUCING:

With the right shoulder towards the audience place the last lighted cigarette in the mouth with the left hand, at the same time securing the pipe with the right hand.

When the pipe comes away the bowl is in the palm of the hand, the stem lying along the wrist and forearm.

Come to the mouth with the pipe, and holding the bowl with last two fingers, remove cigarette between first and second fingers.

Retain a mouth full of smoke, toss the cigarette on the floor, look back over your right shoulder—

Then turn left shoulder to the audience, placing the pipe in the mouth and walk off the stage to your right, blowing the smoke through pipe.

Every move is well thought out and we urge you to try it.

SPECIAL SLEIGHTS

Three exceptionally clever sleights are herewith included, two of them being unusual insomuch that they are executed with lighted cigarettes.

Some performers like to include a sleight or two with the production and we feel that the three here described are unusual and spectacular.

THE PENETRATION VANISH (AND PRODUCTION)

EFFECT: An unlighted cigarette is pushed through the center of the palm of the hand, where it vanishes, and both hands shown to be empty.

Then the cigarette makes its appearance from the empty hand.

The unique and unusual part of this master sleight is both hands can be shown empty with the fingers apart, and without use of gimmicks.

METHOD: Hands left of body.

Cigarette held as Plate 2, Fig. 1.

NOTE IN PLATES 2 and 3 the HANDS ARE MARKED R and L (right and left). Also F and B (front and back).

The fingers are slid along the cigarette to the palm of the left hand. Plate 2, Fig. 2.

The end of the cigarette comes into thumb-palm position in the right hand.

Immediately the point of the index finger presses the palm of the left hand. Plate 2, Fig. 3.

Continuing, the left hand turns over, under cover of the right hand, and the cigarette is placed in the crotch of the first and second fingers of the left hand. Plate 2, Fig. 4.

In this picture the right hand is not shown in order that you can see how the cigarette is transferred and held in the left hand.

The outer end of the cigarette is not more than an inch and a half from back of hand, lying at a sharp angle along the back.

Under cover of the right hand, which hides the cigarette, the left hand is turned over. Plate 2, Fig. 5.

Then right hand is lowered and turned palm towards audience.

The tips of the fingers just show in Fig. 5.

Note that the fingers of the left hand are held open, and you will find that the cigarette is held in place; and due to the brown end that is barely visible, it cannot be seen.

The right hand is now turned with the back towards the audience and covers the left hand.

The left hand is now turned over under cover of right hand. Plate 2, Fig. 6.

The palm of the right hand pushes the cigarette through the fingers of the left hand.

The thumb of the left hand pushes the cigarette up for production. Plate 2, Fig. 7.

THIS ENTIRE SLEIGHT IS PERFORMED WITH THE HANDS HELD LEFT OF BODY, RIGHT SHOULDER TOWARDS AUDIENCE.

LIGHTED SLEIGHTS

The two following sleights are unique insomuch that they are accomplished with the cigarette lighted.

EFFECT: Lighted cigarette taken in right hand is slapped through the leg, where it makes its appearance in the left hand.

METHOD: Facing the audience, cigarette held between the first and second fingers of the left hand. Plate 2, Fig. 9.

Right hand reaches over and slides down the back of the fingers of the left hand, apparently removing the cigarette.

The cigarette actually being brought and retained at thumb-palm of left hand. Plate 2, Fig. 10.

The fingers of the left hand are straightened, Plate 2, Fig. 11.

The right hand being closed as though it contained the cigarette, is carried to the right leg, slapping the right leg, simultaneously producing the lit cigarette at the left leg, pushing it into sight with the tip of thumb. Plate 2, Fig. 12.

If this sleight is used in connection with the production you can immediately obtain a dummy from the right hand dropper, reach across the body with the right hand, remove the lighted cigarette from the left hand, make the thumb-palm switch, throw the dummy down and continue with the production.

THE BOLTON MASTER LIGHTED CIGARETTE SLEIGHT

To master this sleight is to acquire one of the most beautiful lighted cigarette sleights in magic.

EFFECT: A lighted cigarette is actually placed in the hand where it vanishes. Both hands are shown empty and the lighted cigarette produced again from the empty hand.

METHOD: *This entire sleight is accomplished with hands held at left of body, right shoulder towards audience.*

The lighted cigarette is held at the extreme tip, between the second finger and thumb, which pinch the end flat. Plate 3, Fig. 1.

Now the index finger is brought down to the thumb.

The thumb and two fingers are held in a group.

The cigarette is placed on fingers of left hand. Plate 3, Fig. 2.

The fingers of the left hand close lightly over the cigarette.

The right hand turns over as the left fingers are closed until the back of the right hand is directly towards audience.

Just as the left fingers hide the cigarette, the right first and second fingers, which are pinching the extreme end of the cigarette, are drawn to palm of hand, bringing cigarette to the thumb-palm.

This is the most difficult part of this sleight but easily acquired with practice.

The left hand shown in Plate 3, Fig. 3, is tipped backward, thumb away from audience as the cigarette is being drawn from the fingers, in other words, this left hand is not held quite as perpendicular as shown in this illustration.

Fingers of the right hand are spread, holding the cigarette at thumb-palm. Plate 3, Fig. 4.

The fingers of the left hand are now open, showing the cigarette vanished, Plate 3, Fig. 5.

If a few ashes happen to be left on the left hand it adds to the effect to brush them off with the tips of the fingers of the right hand.

Left hand turns over, Plate 3, Fig. 6.

From right thumb-palm take cigarette in fork of left thumb, Plate 3, Fig. 7, which shows how it is held. The right hand in this illustration which hides this, is not shown, so you can see how much of cigarette is left protruding at fork of thumb, not over a half-inch.

Fingers of the right hand curl down, Plate 3, Fig. 8, and pinch the cigarette at the back of these fingers so it does not protrude through the fingers of the right hand. With these fingers holding the cigarette, pivot the right hand at the crotch of the thumb of the left hand in direction of arrow, Plate 3, Fig. 8.

Keep pivoting the fingers right at the crotch until the palm of the right hand is towards audience, Plate 3, Fig. 9.

At the same time the left hand turns palm towards the audience, thumb pointing up, Plate 3, Fig. 10.

The palm of the left hand touches the cigarette moving it in close to the back of the right hand fingers.

The fingers of the left hand are held together until this hand is entirely turned over, then the fingers are spread apart as shown in Plate 3, Fig. 10.

(To show the cigarette is not between them.)

This move is now reversed, in other words the fingers of the left hand remove the cigarette from the back of the right hand, Plate 3, Fig. 11, as the hands are again turned over, both backs to the audience, and the thumb of the left hand elevates the lighted cigarette into view as the finger tips of the right hand draw down the back of the left hand, Plate 3, Fig. 12.

This sleight fits in very well at the beginning of a routine, maybe after one of the pantomime methods previously explained.

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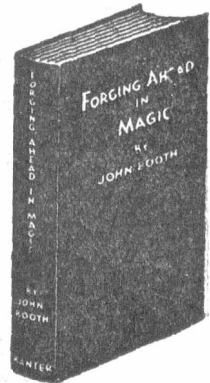
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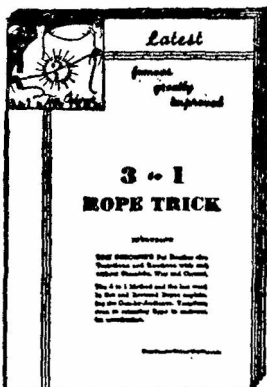
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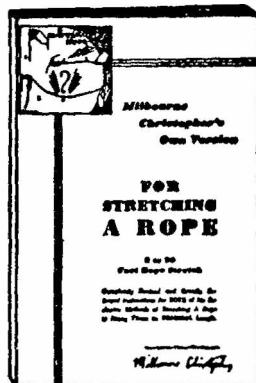
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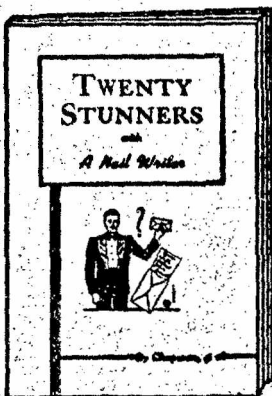
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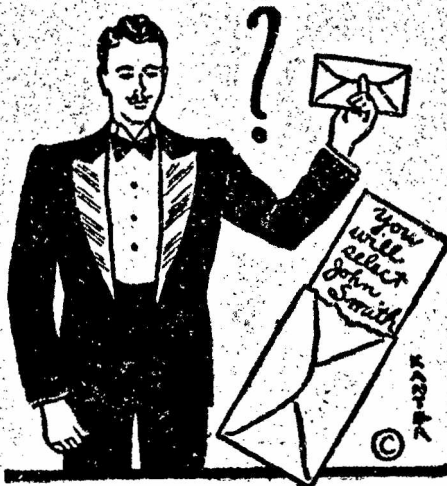
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