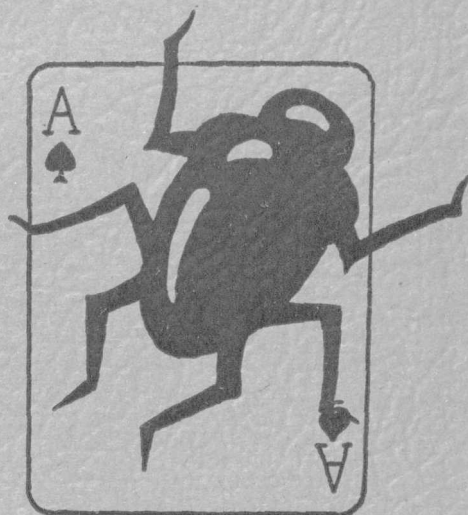


THE BLUE BUG



A MANUAL OF SORCERY
WITH CIGARETTE PAPERS

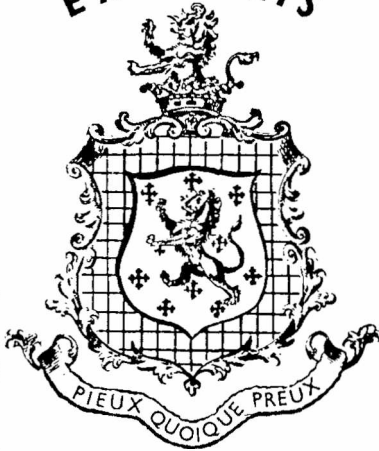
By

SID FLEISCHMAN

AND

BOB GUNTHER

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The Blue Bug



A MANUAL OF SORCERY
WITH CIGARETTE PAPERS

By

SID FLEISCHMAN

AND

BOB GUNTHER

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1947
LLOYD E. JONES



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PREFACE

Until one gets to playing with it, cigarette paper seems delicate and ineffective as a conjuring property. Like thimble magic, however, it can become a fascination.

Sorcery with cigarette paper offers a challenge to the performer; every move must be neat and direct. When an effect is clumsily done it appears to be so much palming and switching—which no doubt it is. On the other hand, how baffling Mr. Magician becomes when his moves are deliberate, perfectly rehearsed, graceful and coherent.

Although the magic to follow is principally sleight-of-hand, it will not be found difficult. When the one or two basic moves are learned most of the remaining material will be at your command.

THE BLUE BUG

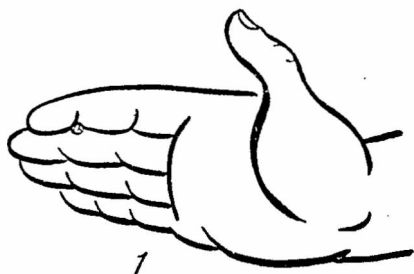
CHAPTER ONE

A great deal of cigarette paper magic depends upon a clean switch, the secret addition or subtle disposal of a pellet. This chapter covers these troublesome problems.

As a convenient synonym, a balled cigarette paper will often be referred to as a bug.

THE BASIC FINGER PALM

A cigarette paper rolled into a ball is small and easily concealed



in the hand. Its most accessible lodging is between the index and second fingers, at the first joints, figure 1. This position allows considerable freedom of the hand, the pellet is easily kept out of sight and can be brought to the finger tips by rolling the thumb upward against it.

OBTAINING THE EXTRA PELLET

JACK BOSHARD'S RUSE: The late Jack Boshard of Seattle made use of this subtle deceit. He would obtain the spare bug by rolling a cigarette paper and pretending to drop it. After fruitless search, he would roll another and go on with the trick!

ONE AHEAD: Remove a single paper from the book and roll it into a ball. As a separate and complete stunt, vanish the pellet (see Roll Vanish, Chapter Three). Admit that you didn't do much of a trick, tear another paper from the book and offer to do a better one. The bug is palmed and you have gained your extra.

STUCK: A standard, reliable dodge is to run a straight pin under the lapel of the coat and impale a bug on the end of it. Remove your breast pocket handkerchief for a moment to dry the palms, and return it. Taking your time, slip the pellet off the pin.

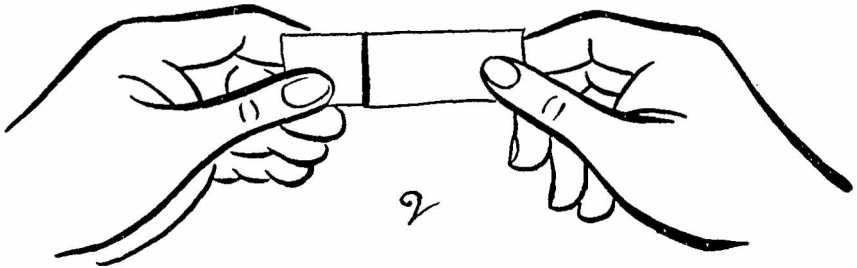
LITTLE KNOWN: A beautiful move is to have a spare bug affixed to the thumb nail by a dab of wax. The hands can be shown completely

empty but the bug is available for your instant use. Men like Murray Rosenthal and the late Professor Lipka have used this under close quarters in performing the Torn-Restored Cigarette Paper (see Chapter Two). The former would then dispose of the extra bug by a natural action of moistening his finger-tips and popping same into his mouth.

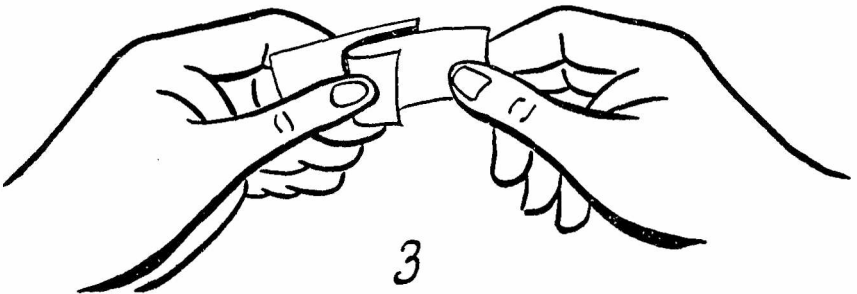
OLD STANDBY: The little dab of wax will also hold the extra bug, or bugs, securely to the inner side of the cigarette book cover. It can then be easily nipped when needed.

WATCH IT: Before doing an effect, wind the crown of your wrist watch in an absent manner. Pick up the spare bug from beneath the watch, where it has been cached in advance. By wearing the watch against the under side of the wrist, the operation is protected, and no suspicion is aroused.

DOUBLE ROLL: This is the most direct method for securing the additional bug. Tear two cigarette papers as one. With the thumb and fingers of each hand, grip the papers, figure 2. The left thumb pushes



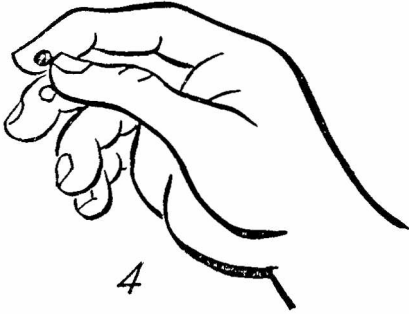
the inside paper half way into the right hand. The same thumb next slips under the inside paper and flips it over, roughly folding the paper in half, figure 3. Both papers can now be rolled independently and



simultaneously, while outwardly it appears that only one paper is being balled.

ONE-HANDED SWITCH

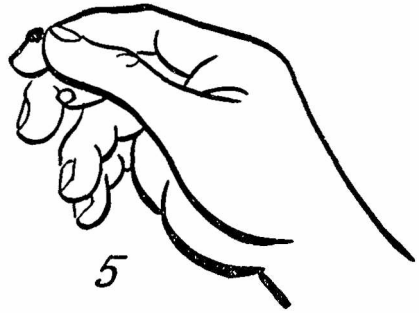
A pellet is so small and easy to conceal that the coming together of both hands usually inspires suspicion. It is no trick to exchange pellets with the aid of ten fingers. Here's a switch with three fingers—all on the same hand.



The bug to be switched is hidden in the finger palm position. Pick up the other pellet between thumb and second finger below palmed pellet. Roll thumb upward, pressing against both bugs—pushing the hidden one out of the

palmed position and into sight at the top of the index finger. At the same time the other ball has been rolled upward and readily falls into the finger palm position, replacing the first one. Figures 4 and 5.

The sleight above is the key switch in this book. It is clean and foolproof, but requires practice.



DISPOSING OF THE BUG

Getting rid of a spare bug is always more difficult than gaining one because after the trick is in progress every movement of your hands will be attended by every pair of eyes. Here are some tested deceptions.

PLURALITY: This will be found extremely useful and perfectly safe. If you have restored a cigarette paper from pieces, show it and crumble it into a wad—but around the duplicate. Discard the two as one.

LIP SERVICE: One well known magician we have seen pops the duplicate into his mouth, after conditioning his audience by frequently touching finger to lips throughout the trick. It thus becomes characteristic of him and absent of suspicion.

CIGARETTE STUFF: A less uncouth method that delivers the unwanted pellet into the mouth makes use of a lighted cigarette between the lips. Pausing for a drag, bug in finger palm position, bring fingers to mouth. Clip hold of the cigarette with the very tips of index and

second fingers. The tip of the tongue reaches out and draws the pellet from confinement and into the mouth. The entire action requires a split second. Awkward as it may sound in print, you'll find this completely practical.

TAMP IT: Frank M. Chapman, an inveterate pipe smoker and performer of masterpieces with cigarette papers disposes of the extra pellet by letting it slip into his pipe's bowl as he lifts it from the table. Pressure with thumb or finger tamps bug out of sight. A light later applied destroys completely all evidence.

FINIS: As the paragraph *Lip Service* suggests, any nervous habit of the hands may serve as a cover. Fixing one's glasses at the ear—bug is lodged in or above the ear. Adjusting the knot of a tie and pellet is slipped beneath it. If done once, these movements of the hands become suspicious. Done two or three times, before the critical gesture, they appear habit and commonplace.

The method we usually use is so simple that it may be presumptuous to call it to your attention. With arm at the side, merely drop the unwanted pellet to the floor. In a body movement, step on it. This is not actually as bold as it sounds, as there is no reason for attention to be attracted to the floor.

CHAPTER TWO

Here are the effects. This brochure does not pretend to be definitive or encyclopedic and so the list is not long. But the magic is tested, and while much of it grows out of standard conjuring, an original touch here and there has fashioned it into serviceable close-up hocus-pocus. With a book of cigarette papers in your pocket you are fully prepared, no additional gimmicks necessary.

THE BLUE BUG

The Reynolds Tobacco Company of Winston-Salem, N. C. puts out a book of cigarette papers under the name of "OCB." It is obtainable everywhere. The last page in the book is colored—usually blue. With it you can perform a minor miracle, a color change. A visit to your tobacconist will lead no doubt to discovery of other available brands.

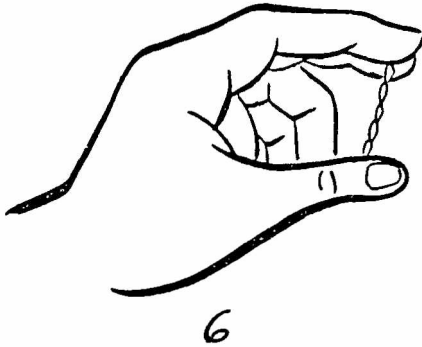
Remove the blue paper and form it into a tight pellet. Finger palm it, right hand. A stub of pencil is on the table; you are ready to begin. Tear out a white paper and roll it into a ball—*around* the blue one finger palmed. Place the two-as-one in the left palm and close. Your right hand has nothing to hide—for the moment—and may be used freely. Pick up the pencil and lightly mark the word blue across the back of the left hand. Explain that the writing will penetrate the flesh and appear on the white cigarette paper. Open hand. Unravel white pellet—regaining the blue bug, finger palm. Show the white paper and pretend to be disappointed that the word didn't appear as you promised. Try again—this time switching for the blue. Now it is the white that is finger palmed. Pick up pencil and again mark the back of the hand with the word blue. Drop pencil in pocket—with it, the white pellet.

Open hand—your mistake!—the word wasn't to appear—the color of the paper was to change!

PAPER PENETRATION

This is an extremely convincing little mystery and probably the world's easiest to perform. It is a delicate illusion that should never be repeated for the same person. It is over in a flash; the spectator must be alerted beforehand or he will miss it.

Twist two cigarette papers into two tight sticks. Grip one in the left hand as follows; an end between index and second fingers, the

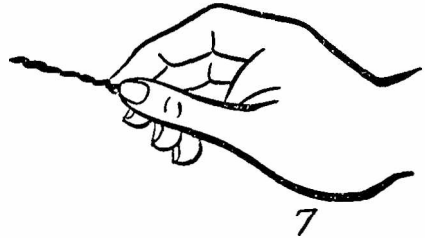


other between thumb and third finger. Figure 6.

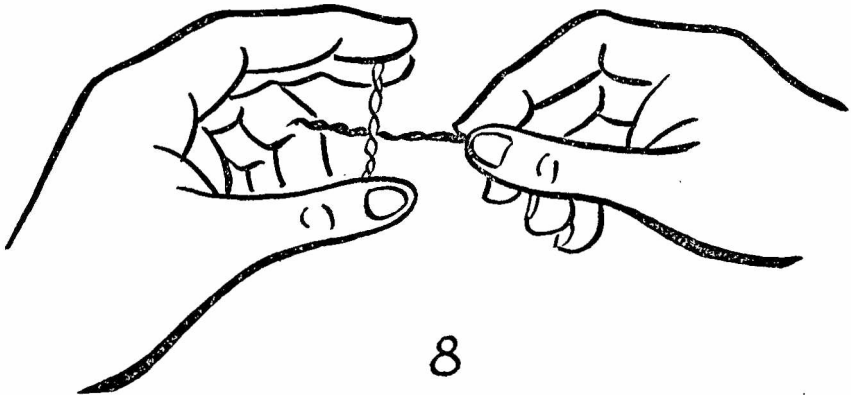
The second stick is held securely between the right thumb and first finger. Figure 7. You are ready.

Hold the left hand *directly* under the spectators' line of sight. They must look down upon what is to follow. Pose

the outstretched stick in the right hand across and above that in the left. Figure 8. Without warning, drop the right hand and the top stick will appear to penetrate the other.



It doesn't seem that the stick



has sufficient elasticity to bend, pass the other and return to shape—but that's just what happens.

THE TRAVELLING PELLETS

This is one of the old reliables of cigarette paper magic. It has found its way into the vest-pocket repertoires of countless magical experts including Harry Blackstone. The trick has charm and at the same time a maddening quality. Here it is with a couple of twists on the end.

Three bugs. Two placed in a hand, the other deposited in a pocket. Hand opened. Three.

This effect is continued until the spectators are in a rage over the elusiveness of the secret.

A fourth bug is used, finger palmed.

The three innocent pellets lie on the table. Using the hand with bug, pick up a pellet and place it in the palm of the other hand. Close fingers over it. Pick up another pellet from the table, but when depositing it with the other, leave the concealed bug with it. Thus, while the audience is aware of only two in the closed hand, actually there are three.

Pick up the third and last pellet from the table and place it in a convenient pocket. Pretend to, that is. Finger palm it and remove the hand.

Open the fist and three pellets roll forth onto the table. Repeat several times at an even easy-going tempo.

The effect has always lacked a climax, a surprise of some sort. Here are two endings we have had success with.

REMEDY: After the final maneuver, before opening the hand, warn that a headache usually results if one tries too hard to figure the trick out. Open the hand. Instead of the usual third pellet, an aspirin rests in the palm with the other two bugs. Needless to say, the switch was made in the pocket, where an aspirin has been patiently waiting its part in the trick.

HOAX: This is suitable only to one whose personality happens to fit it. In the wrong hands it will go perfectly flat. Prior to the finale when the hand goes to the pocket with a pellet, leave it. Fist opens, three bugs pop out. Picking the routine up from there, place the first and then second pellets back into the hand; third to pocket. Leave it there. Open other hand and only two roll forth. Appear mildly surprised—and a little puzzled. Offer to repeat, using the two bugs on the table. Again leave one behind in the pocket. Open hand and one remains. Showing your annoyance, place that in pocket and by your expression challenge it to return to the fist as so many before it had done. Open hand—empty. Lift your eyes and with a bland smile say: "I guess that's the end of the trick."

THE NEST OF CIGARETTE PAPERS

As an adaptation of a stage effect to pocket proportions this has proved to be none the less perplexing.

A large ball of about eight cigarette papers, each wrapped around another, cabbage fashion, is given to a friend to hold. The blue cigarette

paper (see The Blue Bug effect, this chapter) is marked by another observer. It is burned. When the cabbage ball is leafed down to the center, the last ball proves to be blue and bears the spectator's markings.

Three blue papers are needed. Rather than trouble with the single one in each book of papers, cut the article out of colored tissue paper.

A blank blue is made the center of the large ball. This and a blank blue bug await the performance in your right coat pocket, together with a pack of matches. A hat pin in left coat pocket.

Here is the routine. Reach into the pocket for the large ball, and at the same time finger palm the loose blue bug.

After giving out the cabbage ball for safe-keeping, have the colored paper marked. Roll into a pellet; the left hand goes to pocket for the hat pin, the right hand switches pellets. Impale the switched, dummy bug on the end of the pin.

Reach into the right coat pocket for the matches and leave behind the "hot" bug. Set fire to the pellet on the end of the pin. Your hands hide nothing and can be freely moved about. This is a subtle point; let it be seen that nothing is palmed without actually calling attention to the phenomenon. Return the matches to the pocket and pick up "hot" bug."

When the person peels the large ball down to the blue one in the center, take it unopened, execute the one-handed switch and present it to the spectator who had previously marked it. He receives his original, and of course when he opens it, he cannot but verify his markings.

PICK A PAPER

Several cigarette papers are torn from the book and each one numbered with pen or pencil and made into a separate pellet. While the magician's back is turned a spectator is to choose one of the pellets and cast a shadow over it with his finger. The shadow, if one is to believe the performer, lingers on the paper after the finger is removed and becomes visible to the magician's super-sensitive eyes. True enough, he correctly determines the selected pellet.

After the papers are numbered the magician makes them into pellets, folding inward an end of each before rolling.

To cast a shadow over the paper the spectator must unroll one and remember the number on it. He goes through the process of laying a shadow, but when he re-rolls it he will fail to give it the tell-tale fold. The magician examines each paper for the shadow. Actually he looks for the pellet without the original fold. Finis.

Identifying the pellet by a special fold can be used in mentalism between two persons. Several names may be written on individual

papers and the medium challenged to detect a chosen one. The performer, who rolls each pellet, reveals it to her with the fold.

FIND THE LADY

This is a sort of monte with rolled cigarette papers. It fits in well while waiting for the drinks to be served and adds variety to your repertoire.

The entertainer writes the word "man" on four cigarette papers and crushes them into pellets. The word "lady" is written on a fifth.

To persuade his audience that this act has given gender to the pellets, he permits them to be mixed. After a second of deliberation he chooses a pellet. When unrolled it proves to be the lady.

If a spectator wishes to choose he may do so, but never succeeds in finding the damsel. The magician never fails.

A sixth paper with "man" written on it is finger palmed before the effect is begun.

After the female pellet is rolled, it is switched and the male placed with the four others on the table.

When pretending to locate the lady bug it is best to spend a few moments examining all of them visually. This gives something to suspect—possibly a hidden mark. When you select a pellet, switch for the lady in your finger palm and open. After re-rolling, return it to the bunch, first switching . . . and on and on.

THE LADY FOUND

Lloyd E. Jones (our Editor) favors this method. No duplicate and no switching is needed and detection is practically impossible.

The entertainer writes the word "man" on a number of cigarette papers and "lady" on only one. They are balled up and spectator permitted to mix them well.

Magician picks up papers one by one and touches them momentarily to his forehead. He discloses what is written on each pellet. To verify, magician unrolls "lady" pellet himself and permits spectator to unroll and examine all.

The gimmick is a small bead or a grain of rice carried until needed in the coat pocket. Then, it may be wedged under the second fingernail or finger palmed as may be preferred. In wrapping the "lady" pellet it goes inside the ball. To discover, a slight pressure as bug is lifted to forehead is all that is required. To show that he has really "chershayed the famme" magician unrolls "lady" pellet himself. In so doing he does so with folds to body so that bead can drop unnoticed into his fingers. If by chance it drops on the table, it should be casually

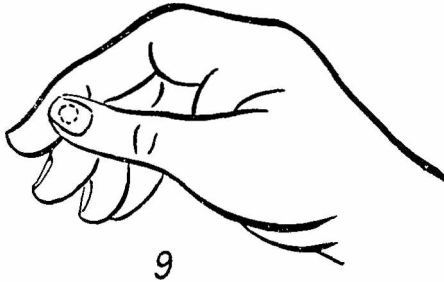
brushed aside as if it were a torn corner from the paper. Even with such an "accident" occurring, which it should not, the method is undetectable.

THE BUG VANISHES

In the proper hands, this simple piece of magic is one of the most valuable offerings in the manuscript. It is a vanish without the distraction of manual gymnastics.

You lift a pellet from the table, rub it between two fingers and it disintegrates—just like that. *No nothing!*

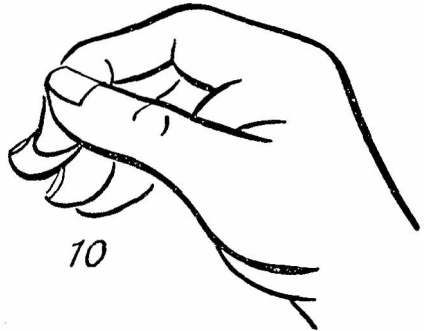
Pick up the pellet between the thumb, index and first fingers—that is, the bug is between the sides of the two fingers and covered by the



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thumb, figure 9. Palm up, cross the index over the second finger, rolling the pellet so that it ends up sandwiched between the two fingers. There is the sleight. The fingers aren't completely crossed—only enough to roll the pellet under the index.

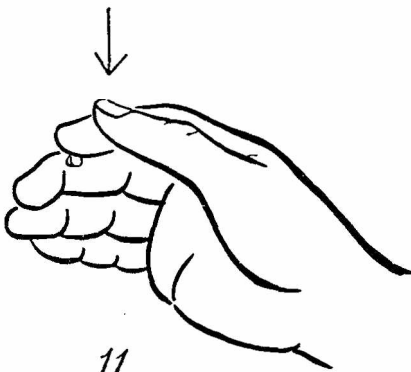
This finger cross is done as soon as the pellet is picked up. The thumb lies across the index



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finger and appears to be holding the pellet. Figure 10. Figure 11 shows the actual position of the bug, concealed from view (arrow) by the index finger.

Rub the thumb gently against index finger and lift thumb away. Your spectator, who must view the illusion from above the hand, will be taken by surprise. Don't give him time to guess that the bug is concealed some-



11

where in the hand. Pluck the pellet out of a cloud of cigarette smoke or simply out of the air.

THE SURPRISE VANISH

For a surprise vanish, the spectator will consider this to be most amazing. Touch a pellet with a lit cigarette and it disintegrates to nothingness with a flash of flame!

During his working, the magician has rung in a pellet of flash paper. It will be undetectable to the spectator but locatable to the magician by sight or by touch. The cigarette flame does the rest. Or for an even greater surprise light a match, blow it out and then hold the hot head near the tricky bug. Whoof! It disappears. Vanish is so swift there is little danger of burning the fingers.

Of course, the spectator will find the action with the other pellets to be quite different if he cares to experiment.

F. & G. TORN-RESTORED CIGARETTE PAPERS

A cigarette paper may seem insignificant when whole newspapers may be torn and restored by the magician; nevertheless there is no more intriguing pocket trick. There are almost as many methods as there are magicians. The impressive feature in this routine is that the entire mystery seems to take place in the spectator's hand.

With a pellet finger palmed, offer the book of papers to a spectator. He is to remove a leaf and tear it into quarters. If you like, hold the book in your hands as the spectator tears out a leaf. Thus, your palmed bug is concealed and with palms up your hands appear empty. Ask the spectator to roll the torn pieces into a ball.

At this point you accomplish the necessary swindle. Allow left hand to hold book of papers. Take the torn ball in the right fingers, look at it for a moment and say that it must be rolled more tightly. Return it to the spectator—but of course, you have switched. Take book of cigarette papers in right fingers and place it in the coat pocket. Leave switched pellet.

These movements are not yet questionable in the audience mind, as no magic has been done at this point and the spectators aren't yet probing for an explanation.

Next, ask aiding spectator to hold the pellet in his fist. Place your fingers around his fist and utter your favorite incantation. It may seem unnecessary for you to take his fist in your hands—it is done only to provide something for the audience to attach doubts to. This is an important detail. It misdirects suspicion from the earlier bit of business which you are anxious to have forgotten.

Nothing remains but for the spectator to open his hand and unroll the pellet. Restored.

The routine is as simple as that, the effect completely baffling.

CARL STEN'S TORN-RESTORED CIGARETTE PAPER

This routine has been strictly private property for ten years. Convinced that this book wouldn't be complete without it, we imposed upon Carl, received his permission—here it is.

A passe-passe as well as torn and restored routine, it begins with the tearing of a cigarette paper which is given to a spectator. A second paper is slipped from the book, rolled whole and handed to a second spectator. When each man opens his pellet, they are reversed.

The torn pellet is impaled on the end of a hit pin and brought to a third spectator. He removes it. Opened, it proves restored.

Begin with a whole pellet finger palmed. Tear a paper, switch and give to first spectator.

Roll a whole paper, switch, give to second spectator. Command the two pellets to change places, which they obediently do.

At this point, you still have a whole pellet finger palmed, right hand.

With hat pin in your left hand, approach spectator with torn paper, ask him to re-roll it and place it on the end of the pin.

Hold the pin high and approach a third spectator. Ask him to remove the pellet. Actually you do this for him, but only he and one or two others are in a position to see the discrepancy as you bend to his lower (seated) level. And even they seldom realize it is a bit of cheating. The switch is neatly made from the pin, in this manner.

Index and second fingers, with whole pellet between them, beneath the bug on the pin; thumb above, concealing the pin-pellet. Slip off pin-pellet, immediately bringing into view the whole one. The moves look completely natural.

The switch having been made, drop pellet into spectator's hand. Climax.

CHAPTER THREE

Miscellany

BALANCING THE CIGARETTE PAPER

In covering the subject of cigarette papers we feel compelled to mention the effective juggler's feat first explained to magicians by Jean Hugard in one of his fine books.

A cigarette paper is laid on the fingers, an end of the sheet overlapping the tips about half an inch. By giving the hand a slight, sudden movement forward the air lifts the paper on end. With practice one can keep it balanced, shifting the hand forward and backward as necessary. It will appear much more difficult than it is. Try it and see.

SUCKER STUFF

This is not suitable for either of the two torn and restored paper routines in the previous chapter, but will be useful to anyone using the standard method. Prior to the climax, a pellet drops from your palm to the floor. You try awkwardly to conceal it by putting your foot over it, and complete the effect you are doing. You are finally forced to unravel the paper on the floor—everyone now convinced it is the torn pellet you have switched. Of course, it too proves to be whole.

The pellet that drops to the floor is actually the torn one. When the torn-restored effect is completed, attempt to talk away the importance of the bug on the floor. Meanwhile, re-roll the just shown whole paper. Finally agree to open the other. While talking, the in-hand pellet is finger palmed. It has become more or less forgotten, though to be safe you may pretend to have placed it in the other hand. Pick the bug up from the floor and switch. Give it to a spectator to open—it is whole.

ROLL VANISH



To pass a bug from the right fingers into the left and have it vanish is very simple. Pellet is held against the index finger by the thumb. Figure 12. In the gentle toss to the other hand, roll the thumb downward and the pellet will drop directly into the finger palm position, while the other hand pretends to accept it.

THE UNKNOWN PELLET

Ten words are written, each on a different cigarette paper. One word is chosen to test the medium's powers. Each paper is rolled and brought to the medium by a spectator. The medium locates the chosen word rapidly; the cue being through the magician having wrapped the chosen paper around a pellet he had had finger palmed. Or, as suggested in *The Lady Found*, a bead is wrapped in the paper.

WITH BUG AND KEY

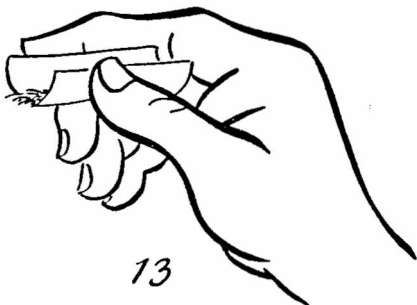
Most keys have a hole in the top to allow passage of a chain or ring. In effect you place a pellet in the mouth, blow at the key—and the pellet appears wedged in the hole.

A tightly rolled bug is finger palmed. Show key then set hole over palmed bug. It almost wedges itself in place (use key with about a quarter-inch hole). Pick up a second pellet, toss in mouth—or pretend to—and blow at key, which is quickly brought to a position several inches from the lips. The pellet seems to “appear” in the hole.

ROLLING A CIGARETTE WITH ONE HAND

This curiosity is much like the Indian Rope Trick. It is easy to find someone who has a friend that has seen it done, but you never seem to bump into anyone who can do it. Fortunately we did. Oddly enough he was a sailor who'd never seen a cowboy except in the movies. These were his moves.

Pour a shot of tobacco—not too much—in the center of the paper.



Hold the paper at the center between thumb, index and second fingers, figure 13. Roll the thumb downward gently and pinch the top edge of the paper over the tobacco, wedging it again the opposite side of the paper. The index finger moves upward and brings the outward side of the paper down over the thumb. Extract the thumb and the poten-

tial cigarette is held firmly between the sides of the index and second fingers. During this process the tobacco tends to spread toward either end.

The thumb may now travel along the inside edge of the cigarette and secure the wedging. Finally it comes under the body of the

cigarette and rolls it upward against the opposite side of the paper. Run the top edge across the tongue, continue the roll and the cigarette is made.

Early attempts at rolling cigarettes—even two-handed—are always discouraging. This is tough, but not impossible. At any rate you can now say *you* have a friend who has seen it done.

THE END



RECOMMENDED MAGIC

THE FLOATING PENNY—A penny supported by a cigarette paper magically floats in a glass of water. Paper is removed and penny continues to float! — 50 cents.

FLASH PAPER—An accessory with many uses. — 25 cents a sheet.

THE DIME AND PENNY—Booklet by Lloyd E. Jones describing twenty-five tricks with this magic classic. Many new tricks and uses. A necessity for the lovers of good coin magic. — \$1.00.

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