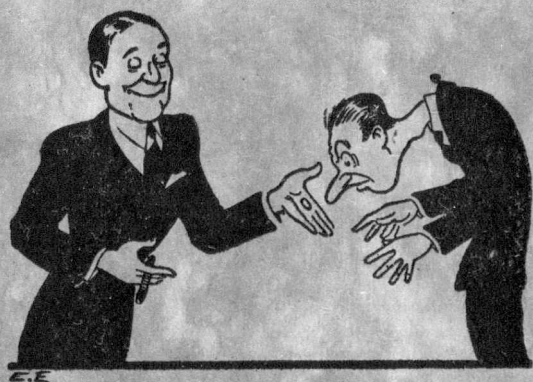


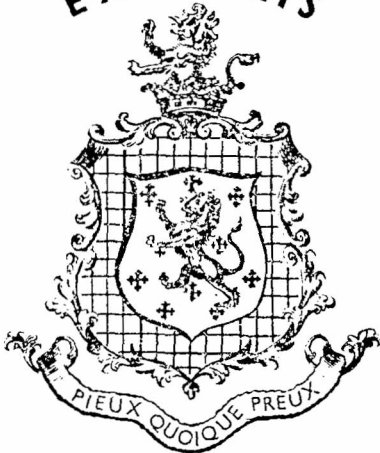
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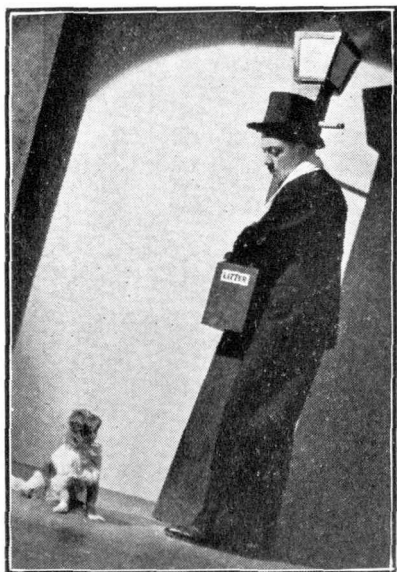
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FRANCIS**

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# “RIGHT UNDER YOUR NOSE”

DOUGLAS FRANCIS



'UNIQUE' MAGIC

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This little book is dedicated to John Ramsay of Ayr, whom I consider to be Britain's master of the arts of close-quarter magic and misdirection, and also to my wife who has suffered patiently my feeble attempts to emulate the master's skill.

*Published 1947*

## P R E F A C E

*When the great French Master, Robert-Houdin, produced his famous work "The Secrets of Conjuring and Magic," he observed, "The shortest preface is the best, probably because the shorter it is, the easier it is to skip it," and, bearing this in mind, I shall be brief.*

*The author, my friend Douglas Francis, has handed me part of the manuscript of this book, and he has also given me a personal demonstration of some of the effects described therein. Every trick proved entertaining and convincing in his capable hands, and, consequently, I can recommend them with every confidence to all exponents of "Close-up" Magic.*

*John Ramsay.*

*Ayr, 9th July, 1946.*

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## FOREWORD

As the title suggests, the contents of this book are confined to that type of effect that can be literally performed right under the nose of the spectator, in other words—Close Quarter Magic.

I have long deplored the attitude of many performers in ignoring the value of a few expertly performed effects that can be done at any time, any place, and with articles that are usually at hand. During my years in Magic, I have been amazed on several occasions that an otherwise brilliant performer, when asked to perform a trick on the spur of the moment, has been quite at a loss to do anything. Consequently, his prestige has suffered somewhat of a setback. I cannot stress strongly enough the great publicity and other values of acquiring a few such effects and routining them in such a way that they can be performed anywhere at a moment's notice.

It is the sincere hope of the present writer that you, the reader, will find within these pages one or more effects that will enable you to make a good impression on those happy occasions when you are asked to "Show us a trick." Each and every effect in this book has been selected with the purpose of filling such an emergency and with the necessary practice can be performed "Right under your nose."

DOUGLAS FRANCIS.



## Perfect Coin Transposition

**EFFECT:** The performer removes two coins from his pocket, a penny and a half-crown. After they have been displayed quite freely, a spectator is asked to stand in front of the performer with his two hands, palm upwards, held in front of him. The two coins are now placed one on each of his hands. The performer now draws attention to his empty right hand, picks up the half-crown with his left hand and throws it into his right hand which immediately closes upon it. The penny is now taken in the left hand which is closed around it. The spectator is asked to grasp the performer's wrists firmly. Slowly both hands are opened, fingers wide apart, and it is found that the two coins have changed places. Both coins may be removed and examined by the spectator, and the performer's hands are indisputably empty.

**METHOD:** Although this effect is by no means new, it is the belief of the writer that the method used here is clean, subtle and quite un-

detectable. Furthermore, it is not unduly difficult.

The only preparation required, if it can be called such, is to have two pennies, alike in appearance, and a half-crown in the left trouser pocket, and the mouth of the breast pocket kept fairly wide open by stuffing your handkerchief well to the bottom of it.

To perform, go to the trouser pocket with left hand, finger palm one of the pennies and remove the other one and the half-crown visibly. Although it can be worked without, I would suggest that the performer be smoking a cigarette. This aids the ensuing misdirection greatly. To continue, the two coins are held one between the first finger and thumb of each hand, and displayed freely. A spectator is now asked to hold his two hands, palm upwards, in front of you, and the half-crown is placed on his left hand, the penny on his right.

Attention is now drawn to your right hand which is displayed empty the while you take a puff at your cigarette, remove it momentarily and replace in your mouth. This may sound quite unimportant, but the misdirection value in regard to your left hand is immeasurable. The half-crown is now picked up off the spectator's left hand, between left thumb and forefinger, and apparently thrown into your right hand which immediately closes upon it. What really happens is that, under cover of the throw, the

half-crown is thumb-palmed and the penny released from the finger-palm position so that it is the latter that enters the right hand. This will be recognised as the well-known coin switch, so well explained in C. Lang Neil's "The Modern Conjuror." The performer now allows the half-crown to slide from the thumb palm into the finger-palm position, then removes his cigarette to flick the ash from it and replaces it in his mouth.

He now picks the penny up off spectator's right hand, with thumb and forefinger of left hand as before, and apparently lets it slide into the hand which closes around it. Really the penny is again thumb-palmed and the fingers close around the half-crown. The tips of the fingers go beneath the penny which projects from the crotch of the thumb. At this point the knuckles of the hands nearest the wrist should be towards the spectator, hands held about three inches from the chest and about twelve inches apart. Left hand now raises to remove the cigarette from mouth while you address him. As your hand passes your breast pocket quite naturally, the penny is released from the thumb grip, when it will be found that it will drop straight, true and noiselessly into the pocket. There must be no hesitation at this point, it must be timed perfectly. To the onlookers it must appear merely that you have raised your hand and removed the cigarette to enable you to speak

clearly to him. Holding the cigarette between the thumb and forefinger, you gesture towards the right hand, asking him what it contains. He replies naturally "the half-crown." Forefinger of right hand is extended and points to left hand as you ask what that hand contains. You now ask him to grip your wrists firmly, which after replacing the cigarette in your mouth, you extend for him to do so.

Everything is now done and it only remains to build up the climax; turning your hands palm upwards, then slowly and dramatically opening them to reveal the fact that the two coins have changed places.







## Coin Through the Hand

**EFFECT:** A penny is taken, marked by a spectator, then thrown into the right hand where it is seen right up to the last moment as the hand closes round it. The closed hand is turned back upwards. The fingers of the other hand brush lightly over it and a penny is seen lying on the back of the closed right hand which is extended towards the spectator. He removes it and finds it is the original marked coin. The hand is turned over, opened, and found empty. The coin has apparently penetrated right through the hand!

**METHOD:** Two pennies are used. One is finger palmed unknown to the onlookers, the other one is handed to one of them to mark in any way he likes on one side. This penny is now taken between the thumb and forefinger of the left hand, the same hand in which the other penny is finger-palmed. The marked penny is now apparently thrown into the right hand, really

being thumb-palmed and the finger-palmed penny falling there instead. This is the same switch as used in the previous effect, but in this case care must be taken that the penny falls on the right palm with the side upwards opposite to the side on which the other one is marked. This visible penny, apparently the original marked one, is now tossed gently about on the palm as it is displayed, and in so doing, you contrive to bring it to rest just below the base of the thumb. You now start to close the hand slowly, then when it is almost closed, you close it completely and turn the hand over at the same time. In doing this you have trapped the edge of the penny between the finger-tips and the base of the thumb so that it projects below the now closed fist. The left hand now comes up and brushes over the back of the right fist, and leaves the marked coin there. The left forefinger now extends and its tip is rested on the centre of the coin, apparently to steady it as both hands are extended towards the spectator for him to remove the coin. Under cover of this movement, the second and third fingers go below the fist, clip the bottom edge of the duplicate coin and carry it back into the palm of the left hand. This must be done smoothly and quickly, and is completely covered by the extending of the hands towards the spectator if timed correctly. The left forefinger is raised to allow spectator to pick up the coin, and the left hand moves away as the right turns over and opens to be displayed empty. Coin in left hand is disposed of as you please.



## CHANGE GIVEN

Here is a cute little close-quarter stunt with which I have had a lot of fun. It always seems to provoke quite a lot of amazement on the part of the onlookers.

**EFFECT:** Performer reaches into his trouser pocket and brings out three half-crowns which he tosses on the table. He then asks for the loan of a ten shilling note which he folds in half, and using it as a sort of tray, he piles the three half-crowns upon it, singly and deliberately. At the same time he casually displays the fact that his hands are otherwise empty. He now places the three half-crowns into his empty hand, which he immediately closes. He then gestures with the note, held in his left hand, towards its owner and says "Now would you take the contents of my right hand for this note?" The reply, naturally, is in the negative. Performer looks

surprised and says "You wouldn't? Well, I'm afraid you will never make money that way, look!" He opens his right hand and pours from it not three, but five half-crowns.

**METHOD:** This little trick depends upon one or two subtle and simple moves and is not at all difficult.

When the performer removes the three half-crowns from his pocket he really removes five, tossing three visibly on to the table and keeping two finger-palmed. He now borrows a ten shilling note and lays it across the fingers over the two half-crowns concealed there. He then turns the note over to show the other side, and if you try it, you will find this can be done without exposing the coins. The note is now folded in half with the coins inside, then gripped at the edge between the first two fingers and thumb, as you would a small tray, and is handled quite casually.

The three visible half-crowns are now placed upon the note, piled one upon the other. In the action of pouring them into the right hand, the two concealed coins go along with them; the hand closing on them immediately. The performer now asks the owner of the note "if he will take the contents of his right hand for it." When he says "No" the coins are tossed singly upon the table and he is duly amazed and chagrined to find he has missed a good deal.



## HAVE A SCOTCH

In 1944 I contributed an item to the British edition of "The Linking Ring" magazine with the above title. Since then one or two big improvements have occurred to me, especially in regard to the final vanish of the glass. This is the result.

**EFFECT:** Performer removes a pocket handkerchief from his inside breast pocket, shakes it out, displays it back and front, then immediately produces from its folds a tot of whisky which he hands to one of the spectators. After the lucky recipient has downed the whisky and testified to its goodness, the performer takes back the empty glass, pushes it down into his closed right hand, then drapes the handkerchief over all. The left forefinger now pushes the centre of the handkerchief down into the right fist, then left hand

reaches beneath, grasps the centre and pulls the handkerchief right through the fist, which simultaneously opens to reveal that the glass has vanished completely. Both hands are empty except for the handkerchief.

**METHOD:** Take a small whisky glass of the barrel type and half fill with whisky (if you can get it!) and fit a rubber ball into the mouth, one of those rubber golf balls is ideal. Place the glass upright in the right vest pocket. Incidentally you can carry the glass about like this all day without any worry and you are therefore prepared to perform it at any time.

To perform, you go to the inside pocket for the handkerchief, as soon as your left hand is out of sight inside your jacket, it removes the ball from the glass, carries on to the inside pocket and brings out the handkerchief, leaving the ball behind. With a little practice, this can be done in one smooth unhesitating movement.

The handkerchief is now shaken out and gripped at the two top corners by right and left hands respectively, first fingers in front, thumbs and remaining fingers behind. Hands are now crossed over, right over left, thus displaying rear side of handkerchief. At this moment, left thumb enters glass, fingers outside and removes glass from right vest pocket. Hands are now brought back to first position, which brings glass concealed behind left top corner of handkerchief. The

right hand now releases its corner allowing handkerchief to hang down from left hand, glass remaining hidden in the folds at top. Right hand then reaches in, grips glass, travels down and brings it into view at the bottom of handkerchief. The glass is then handed to the spectator for consumption of the contents and the handkerchief is draped over the right fore-arm.

Taking back the empty glass with his left hand, the performer now pushes it down into his closed right hand. As it goes down out of sight, second and third fingers of left hand go inside glass and lever it out at rear of closed right hand and clip it against left palm. Left hand now moves away, forefinger points at right hand for a moment, the latter remaining closed exactly as though it still contained glass. The left hand now moves over to grasp the corner of the handkerchief that hangs at the rear of right fore-arm and as it does so it will be found that it is in a perfect position to drop the glass unseen into the right jacket pocket. Left hand now comes away with the handkerchief and proceeds to spread it over the closed right hand. Left forefinger pokes the centre down into fist, then left hand reaches beneath and takes the centre now protruding below fist, pulls the handkerchief clear through, then flicks the closed right hand with it which immediately snaps open to reveal the complete disappearance of the glass.



## CHAMELEON THIMBLES

Here is a snappy and pretty little thimble routine that is entirely impromptu. It encompasses several colour changes and the final production of four thimbles, all different colours. No holders or fakes are required, all you need are four thimbles each of a distinctly different colour. For the sake of clearness, we will assume that the four thimbles are Blue, Red, Yellow and Green respectively. The red, yellow and green thimbles lie in one corner of your left jacket pocket, stacked together in that order from bottom to top. The blue thimble lies separate in the other corner.

To perform, reach into your pocket with left hand and finger-palm the stack of three thimbles in the bend of the second, third and little fingers. They should lie with the bottom of the stack towards the little finger side of the hand. With



the last three fingers closed into the palm over the thimbles, bring the hand out of your pocket with the blue thimble in full view on the tip of the forefinger.

The right hand is shown empty, the left forefinger is brought over and laid on the palm, the right hand fingers closing apparently over it and the thimble immediately. What really happens of course, is that just before the left forefinger reaches the right palm, the thimble is quickly thumb-palmed and the right hand closes over the left forefinger minus thimble. The closed right hand is now drawn off the left forefinger to all intents and purposes taking the thimble with it. The thimble is now reproduced on tip of left forefinger. Right hand is now opened and disclosed empty. Now comes a move, simple enough in execution, but rather difficult to explain in print. As the onlookers see it, you close your right hand and turn it back outwards as the left hand comes up and points towards it. What happens however, is that as the right hand starts to close, the left hand comes up and past it and literally throws the stack of three thimbles into the right hand. If done correctly, they land with bottom of stack towards the thumb. The hand closes over the stack immediately and then turns back outwards almost simultaneously, as the left forefinger bearing the blue thimble points towards it. At the time of the throw the hands are only about three inches apart. Once you get the knack, you will find it is quite indiscernible.

The left forefinger, still bearing the blue thimble, is now inserted into the right first. Just before it enters the fist, the blue thimble is neatly thumb-palmed, the forefinger enters the fist and then comes out with the red thimble on its tip. The thimble has apparently changed colour. Left hand now reaches out and the blue thimble appears on the second finger. Left forefinger bearing the red thimble, now enters closed right hand as before, same move is repeated, and it comes out bearing the yellow thimble. Right forefinger and thumb now transfer yellow thimble to third finger of left hand, and red thimble is reproduced on left forefinger. Of course if you can do it, you can reproduce the red thimble on third finger as I usually do. With a bit of practice it is not overly difficult to reproduce a thimble on the third and little fingers from the thumb-palm position. However, assuming that you are going to do it the easiest way, left forefinger bearing red thimble once again enters right hand, same move is executed and it comes out bearing the green thimble. The green thimble is transferred to left little finger and the red thimble is reproduced on left forefinger. Both hands are now freely displayed, left hand fingertips being capped with four thimbles, each of a different colour.

This little routine is not at all difficult and its greatest virtue is that, provided you always carry the thimbles in your pocket, it can be performed anywhere on the spur of the moment.



## THE "FOUNTAIN" PEN

This trick is by no means new but I make no apology for its inclusion in these pages, as I consider it an excellent and unusual close-quarter stunt. It was shown to me first by the Managing Director of one of our biggest Pottery firms. He was not a conjurer, and it was the only trick he knew; having been shown to him by an old fair-ground showman when he was quite a small boy. Who the originator is or was I do not know, and the only printed record I have seen of such an effect is in J. N. Hilliard's "Greater Magic" where it is credited, erroneously I think, to a David Swift. However, I find few performers know of it, and as it is too good an effect to be overlooked, I am describing it here.

**EFFECT:** The performer rolls up his sleeves, and after showing both hands back and front, he borrows a fountain pen. He states that all vulcanite contains a certain amount of moisture and proceeds to prove his statement by first rubbing the pen against his elbow. After a few vigor-

ous rubs, he squeezes the pen between his two hands and the onlookers are amazed to see drops of water flow from the pen.

**METHOD:** Soak a small piece of tissue paper in water and roll it into a small ball. You then conceal it at the back of your left ear.

To perform, as you rub the pen against your left elbow, fingers of the left hand steal the ball of paper from behind the ear. Transfer the pen from right to left hand, grasp the pen with both hands around it, and squeeze the ball of tissue against it. The water will run down and drip from the tip of the pen. Return the pen to its owner and get rid of the small ball of paper by allowing it drop unseen to the floor or into side pocket. Alternatively, you can dispose of it under cover of returning your handkerchief to pocket after wiping any moisture off pen before returning it.

You will find that from an entertainment point of view, this little stunt will take a lot of beating.





## DUO-COINCIDO

Perhaps I am asking for trouble by inflicting yet another effect of this type upon the magical fraternity. Undoubtedly they seem almost as plentiful as versions of the Four Ace trick these days. However, in view of the fact that I consider this to be a little different from the usual run of such effects, in addition to being direct and clean cut in action I trust that you, dear reader, will forgive me.

In the first place, unlike the usual coincidence effect, only one pack is used. The effect upon the onlookers is as follows.

The performer shuffles the pack, cuts it in half, retains one half and hands the other half to the spectator who has volunteered to assist. Each now thoroughly shuffles his respective half,

after which they are ribbon spread face down across the table. The performer now reaches over and removes a card at random from the spectator's spread and places it on top. The spectator is now requested to do likewise with the performer's spread. Both lots of cards are now squared up. Spectator turns over the top card, that is the one you have removed and placed there, and it is say the six of hearts. The performer turns over the top card of his pile and it is the six of diamonds! Truly a strange coincidence, but more is to follow. Performer picks up spectator's pile and fans it face up for a brief moment to show that the cards really are all different. He then closes it and has spectator spread it again upon the table face down. Now he shuffles his own pile and places it face down on the table, after which he picks two cards at random from the face down spread. They are, say the eight of hearts and the jack of clubs. Performer remarks "You notice that one of the cards is an eight value and the other is of the club suit. Would it not be a remarkable coincidence if the top card of my pile was the eight of clubs?" You turn it over and it is!

**METHOD:** The effect is far in excess of the method used, which is of the utmost simplicity. It can be performed with any borrowed pack at a moment's notice, it only being necessary to get two cards of a kind, say the two red sixes, one on the top and the other on the bottom of the pack.

To perform, give the pack a vigorous false shuffle, retaining the top and bottom cards in position. Cut the pack and give the bottom half to the assisting spectator, crimping the lower left hand corner of the bottom card as you do so. You each shuffle your cards, the spectator's shuffle being genuine but yours being false inasmuch as you keep the top card in position.

Both halves are now ribbon spread face down on the table. You reach over and apparently select a card at random, but really you quickly locate the crimped card which you remove and place on top of the spread. The spectator now does likewise with your spread, taking any card he fancies and placing it on top of the spread. You now both square up your cards. You double lift the two top cards of your pile and reveal say the six of hearts. He turns over his top card and reveals the six of diamonds. Could anything be simpler and yet so immensely effective, as a trial will show it really is?

The second part of the effect is almost as simple. When the spectator removed the card from your spread, you took ample opportunity to note what it was, say it was the queen of spades. In fanning his cards ostensibly to show that they are all different, you look for a queen and any spade and note their respective positions. You will find that this can be done in a second after a little practise. Close the fan then place the cards in a face down pile in front of him and ask him to spread them once more. Hitherto,

the card you revealed in the first part of the effect, really two cards, has been replaced on top of your pile, the top card being the queen of spades. False shuffle your pile, keeping this card in the same position, and then place it face down on the table in front of you. All that now remains is to remove the two cards, positions of which you noted, apparently at random, from the spectator's spread, patter along the lines given in the effect and turn over the top card of your own pile for the climax.





## “Fool-zum” Colour Change

Here is a neat little card stunt that I find goes very well with the layman, and incidentally it gets quite a few magicians on the off beat!

In effect the performer takes a pack of cards horizontally between the fingers and thumb of the right hand and calls attention to the face card, say it is the six of diamonds, and asks the onlookers to be very careful and remember it. He then passes his left hand very slowly and deliberately over the face of the pack and the face card is seen to have changed to an entirely different card. However, the cramped position of the performer's left hand excites quite a deal of comment and someone eventually asks him to display it. At this point the performer appears slightly embarrassed but in accordance with the request, he flicks into view the card concealed there and everyone is surprised to find that it is not the six of diamonds but the ace of diamonds! This card is immediately placed on the face of the pack which is turned face down and run through with the backs up. The six of diamonds is found to be reversed in the centre of the pack!

The explanation is very simple and should present no difficulty to the average card worker. The second card from the bottom of the pack is reversed, say it is the ace of diamonds and a break is kept with the little finger above these two bottom cards, the bottom on which is we'll say the six of diamonds.

The pack is now held horizontally between fingers and thumb of right hand. Left hand passes over face of pack, palming off the two cards and the face card of pack is seen to have changed. Someone calls attention to your left hand and after feigning embarrassment you flick the card (cards) concealed into view by means of the well known back of hand to audience production sleight. This brings the two cards into view as one but with the ace of diamonds showing. The two cards are now placed on the face of the pack while onlookers are getting over the first surprise, care being taken that they are handled as one and not allowing any sight of the rear side of the ace of diamonds. Now, in turning the pack face down, the pass is executed. When you run through the cards, they are surprised to find the original face card, the six of diamonds, reversed in the centre of the pack! At this point, I take the card carefully from the pack and strangely enough someone invariably asks to see the back of the card (when it is too late!) and I slowly turn it over. They have been sold again. Of course, the pack can be immediately checked for duplicates and so forth.





## “FLIP” CARD DISCOVERY

This is a really snappy way to reveal the inevitable selected card.

The chosen card is controlled and brought to the top by your favourite method, then you proceed as follows:—

Hold the pack face down in your left hand. Right hand comes over and squares pack carefully. Under cover of the left hand thumb pushes top card towards the right so that it projects about half an inch over the side of the pack. Left hand now grips pack firmly close to edge on left side, fingers below and thumb on top. The thumb rests lightly on the left edge of top card, just sufficient to hold it in position. Raise pack about six to eight inches above right hand, then slap it smartly upon right palm, at the same time

relaxing the left thumb hold on top card. As the pack strikes the right hand, the top card will turn over and appear face up on top of the pack.

Do not slap the pack down too hard and yet again not too lightly. A few trials will soon show you the right strength. You will of course recognise the fact that this is more or less an adaptation of the old stunt wherein you drop the pack on the floor and the top card turns over. However this is much neater and eliminates the tiresome and messy business of picking cards up off the floor. What is more, it really works, so please give it a trial. Feel sure you will like it!!



## Cards in the Mail

Don't pass this up because of its utter simplicity. The surprise element makes it a really worth-while addition to any close-quarter worker's repertoire. Presented properly it becomes a most amusing bit of bamboozle.

**EFFECT:** The performer takes the top card of the pack; say it is the two of clubs. He sticks a penny stamp on its face, then lays it face down on the table to his right. He now turns the pack face up and sticks a halfpenny stamp on the face of bottom card which we will suppose is the five of diamonds. This card is also laid face down on table, but to performer's left. Audience is now reminded of the respective positions of the two cards which are shown once more to confirm the position.

The performer now announces that he will cause the two cards to change places. He utters the necessary command, turns the cards over, but is crestfallen to find they still occupy their original positions. He mutters something about having made a mistake and turns away in disgust, leaving the two cards on the table.

Suddenly a laugh goes up, as it dawns upon the onlookers that although the cards have failed to change places, the stamps have!

**METHOD:** Surmising that you use the cards as mentioned in the description of the effect, the state of affairs before you present the trick is as follows. On top of the pack you have in duplicate the two of clubs, the top one of which bears a halfpenny stamp. On the bottom of pack in duplicate the five of diamonds, the one second from bottom bearing a penny stamp. Attach the stamps about one-third of the way from one end of cards, and by just moistening two diagonally opposite corners, they can be easily removed. With another penny and halfpenny stamp at hand, you are ready to go to work.

False shuffle the pack retaining the two bottom and two top cards in position. Hold the pack face down in left hand; double lift the two top cards as one and lay face up on top of pack but protruding slightly over right edge of pack. Attach the penny stamp to face of card in approximately the same position as those on duplicates. Turn cards face down again on pack and deal off the top one face down on table to your right.

Turn pack face up and attach the halfpenny stamp to face of bottom card. Turn pack face down again, execute the glide and deal card second from bottom, duplicate five of diamonds, face down on table to your left. Perhaps I should

mention at this point that the stamps in all cases are attached towards that end of cards nearest you. Place the pack casually in your pocket whilst you reiterate what has taken place. Show that the cards really do lie in positions as dealt by raising ends of cards furthest away from you—slightly, fingers beneath and thumb on top, but sufficiently to enable the onlookers to see them without exposing the stamps.

All that remains is to finish the trick as described in the effect. Simple in working, but exceedingly strong in effect, as a trial will prove.



## CONCLUSION

And so with a sigh of relief, I prepare to lay down my pen after completing this quite unpretentious little volume, my first offence. Whether it will also be the last depends entirely on the strength of its reception.

Although the writing has been done in what odd moments my job as a "pro" has permitted, and even odder places, I have enjoyed doing it. My sincerest wish is that you have derived as much enjoyment from the reading.

As they are of special value to the close-quarter worker, I should like to reiterate three pearls of wisdom from the pen of that prolific writer, Jean Hugard. Here they are:

- (1) Particular attention must be paid to the hands. They should be regularly manicured and kept in the best possible condition.
- (2) Always try to figure out an effect from the viewpoint of the layman, not the magician. Magicians are prone to become so wrapped up in intricate sleights that they forget that an effect which is simple to them can, with good presentation, be made to appear to the layman as a little miracle.



- (3) Be extremely exact, clear and perspicuous in everything you say and do, otherwise instead of entertaining and informing others you will only tire and bore them.

Finally, my thanks to Bill Larsen, John Mulholland, Peter Warlock and George Armstrong for allowing me to include items which have previously appeared in the respective magazines which they so ably edit, and to my good friend John Ramsay for writing the preface.

