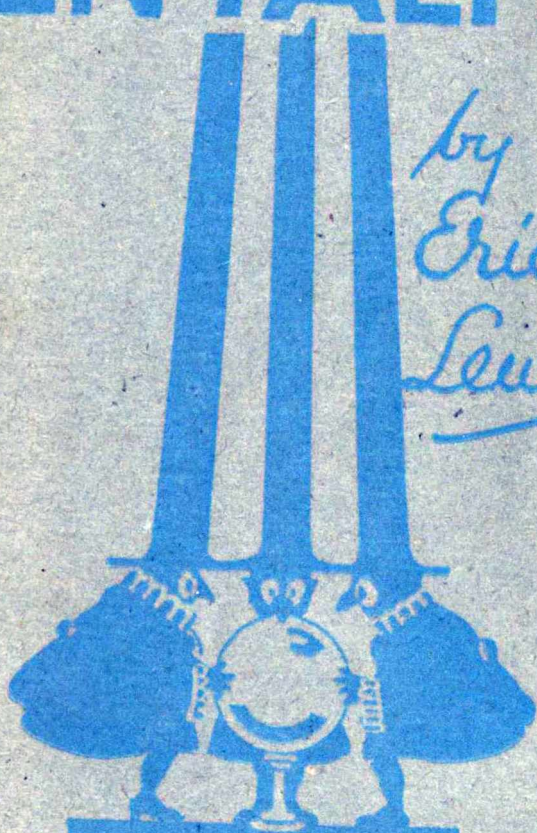


MAGICAL MENTALITY

by
Eric C.
Lewis



CREATIVE THOUGHT
FOR
MAGICIANS

Lewis

"SILKEN SORCERY"

Jean Hugard

Silken Sorcery covers practically everything on silks, including thirty methods of producing a silk. Eleven methods of producing a number of silks. Seventeen methods of vanishing a silk. Twelve methods of dyeing the silks. Eleven methods of Twentieth Century Silks. A chapter on Knots and Flourishes. Twenty-three tricks with silks. Useful

\$1.60



"AFTER

Here is that can be at the dinner reputation-by given for p could not be ditions if yo Its original trick, it sold have it publ With 30 tric the old price

"202 MET

One of the m cian. A book th Names, Book Pa most important, ommended

"Certainly a useful publication almost as necessary to the worker as his pack of cards."—From a review in "The Magic Wand".

Price 5/-

"CLOSE-UP MAGIC"

For the Night Club Magician. Jean Hugard

Herein Mr. Hugard has compiled a collection of Close-up effects with all information about this new line of magic. Most every magician of prominence at the present day is being featured in the new entertainment field, "Night Clubs". Cardini, Leipsig, Zingone, Vernon Jarow, Benson, Brooks, Swan, Martin, Thompson, Orloff, Larry Gray, Dave Allison, Haskell, Devant, Albenice, Carlyle and many others. A book full of ideas for the Close-Up worker. 57 pages well illustrated. A book that the Modern Magician requires. \$1.00

Price 5/6.



WILL ALMA
M.I.M.C. (LONDON)



trated. A book that the Modern Magician requires. \$1.00

MAGICAL MENTALITY

Creative Thought for Magicians

BY

ERIC C. LEWIS

DEMON



SERIES

Manufacturing Rights Reserved.



COPYRIGHT

(The right to reproduce the contents, or any part thereof
is strictly reserved.)

L. DAVENPORT & CO.

Incorporating

MASKELYNE'S MYSTERIES - 25, NEW OXFORD STREET, W.C.1.

**TRADE
MARK
25, NEW OXFORD STREET
LONDON, W.C.1.**

FOREWORD

There is such a thing as Magical Mentality. It means to be able to be YOURSELF in all the effects you perform. It means that you can originate and adapt. It means you will never copy.

With Magical Mentality one need never be afraid of Demon Exposer, for one is always ahead and the harm that would ensue becomes of no effect.

Magical Mentality gives to the owner a vitality that will help him to keep pace with the bustling confusion and the multitudinous competition of this Modern Age. Therefore Magical Mentality is a possession to be coveted.

In this work I tell you what Magical Mentality is, and how you can develop it for yourself. Or if you already have it to a degree, how you can cause it to serve you more efficiently.

The system and suggestions I offer are not idle. They are the result of my studies in the World of Psychology. I have studied pure Psychology for many years. I have also investigated many of the expensive "mental courses" with which the market is flooded. And I have arrived at my own conclusions as a result of this study combined with the keen observation of practical Thinkers and the self-analysis of my own creative powers.

So in offering you this work, I offer you the cream of much study and observation; but just that cream that will be of practical value in our specialized branch, that of Magical Mentality.

It depends upon Yourself whether you will be Yourself. Be in earnest and you will succeed—for it is true that any one of the mental faculties can be developed and that one need not be "gifted" to succeed. Just don't care, or, just don't bother about it and you will get nowhere.

ERIC C. LEWIS.

CONTENTS

CREATIVE THOUGHT **PAGE 5.**

Aim of this book — Thinking — Three kinds of thinking — Senses — Daydreaming — Creative Thought — Two exercises — Final words.

DREAMING AND REALITY **PAGE 14.**

A system for creative thought — How to concentrate — A sample of the system — Warning.

TWENTY-FOUR HOURS A DAY **PAGE 18.**

The daily miracle — Spare time — How to salvage wasted time.

INSPIRATION **PAGE 21.**

Inspiration in action — The remarkable baker — Inspiration a natural phenomena — What inspiration is — The development of an inspired mind — How inspiration acts — Some objections overcome.

THE ART OF OBSERVATION **PAGE 30.**

The observant and the unobservant — Observation builds Inspiration — Robert Houdin's method — How to acquire the faculty — An example of the method wherein is developed a simple effect — Some timely advice.

HOW THE IDEAS COME **PAGE 36.**

Importance of chapter — Contains the essence of book — Simple actions produce profound results — How the ideas come — A FORMULA for Creative Thought — Practicing the formula — Final Words.

TRICK SECTION **PAGE 40.**

A Convincing Cut and Restored Rope. Off and On the Ribbon. Uses for a Novel Colour Change. Producing a Rope or Ribbon.

Creative Thought

In the first place you will understand that no definite rules can possibly be given for the inventing or development of magical effects; but I am convinced that if the mind works along a definite line of thought the results will be far more satisfactory than if left to ramble along at random.

So in this short work I am going to give you definite rules upon which your mind may work. I shall try to give you a clear goal at which to shoot, for when there is a goal in sight, enthusiasm and zest are added to the work—whatever the work may be. And enthusiasm and zest are indispensable for the success of my venture, whether in Magic or in any other field of activity.

Let us then begin to examine those things which concern the mind and its workings, keeping before us the fact that we are going to learn how better to use what Nature has given us in our business, of thinking out something new with which we may give joy to many.

Remember, you are made of the same materials as was Robert Houdin, David Devant, Max Sterling, Herrman and the other Masters. The only difference is, they knew how to use to the best advantage the various faculties that they possessed. Do not say they were "gifted" or "inspired" and leave it at that—try, at least.

THINKING

IMITATION is a basic principle of Human Nature. The baby mimics the mother, the mother mimics the baby. If a person is cheerful in your presence, you are soon cheerful, too; if he is angry, you also feel anger welling up. If you go to the Talkies you feel excited with the hero, sad with the heroine, sentimental with them both. Everyone, the world over, imitates. It is a basic principle.

Animals also imitate, but Man has another great Principle that lifts him above the animals. He can Think. But here is the rub—it is far easier to imitate than to think. Imitation comes readily with but little effort, while thinking—good creative thinking is hard work. That is why there are so many imitators and so few original performers among the thousands of enthusiasts. Do not say "I always work the old ones because they always go well." Show the public

something original and they will like you better than ever. You will rise from mere mediocrity and receive the stamp of individuality.

It is an established fact that the more you think, the less you imitate. Clearly, the Key to Originality is THINK, THINK, THINK. No one can take away your thoughts: no one can control the output of your brains. They belong to you and they cannot be interfered with by anyone. Many great rulers in the past have made attempts to suppress independent thought, but always some Thinker has come along and knocked the fool off his throne.

So then, THINK. Initiate, don't imitate.

THE THREE KINDS OF THOUGHT

The mind can be roughly divided into two parts—the conscious and the sub-conscious. Though both can be used to advantage in magic, we are going to deal only with the conscious processes in this chapter: the sub-conscious will be treated later.

Conscious thought is thought that we are AWARE of, and as it is suggested in the sub-heading, conscious thought can be divided into three kinds. The three kinds are: (1) the use of the senses, (2) day-dreaming, (3) creative thought. These are fundamental divisions and useful in our present specialized study of efficient magical mentality. Pure psychology is more profound, giving many divisions and subdivisions, but we are only concerned with the practical side of psychology and the three basic divisions will be sufficient. Before applying psychology, however, it is necessary to know a little of the theory: we therefore intend to describe these three kinds of thought and show how the knowledge alone is inspiring.

1. The Use of the Senses

We see, hear, feel, smell and taste: these are the well-known five senses. Everyone who is physically sound uses these senses—and the use of them demands no mental effort.

The newly-born babe sees, hears, feels, smells and tastes: in this manner the child builds thought for the first time. A child cannot think until it has something to work upon, so it gains that something through the medium of the senses. As the child must receive impressions through the senses before it can even begin to think, so must the magician receive

certain impressions through the same medium before he can originate anything. To become AWARE of something is the first indispensable beginning to any thought: without it thought is impossible.

The point I wish to drive home is this: though everyone uses these senses to some degree, few use any one of them to its full advantage. Compare the keen observation of a Zulu to our own powers in the same direction—how feeble we are! Most of us seem to walk about blindfolded. Think of how a bloodhound smells even the faintest of trails; how an elephant can hear sounds miles away; how the blind can read by the sense of touch. We can all develop our senses, so long as they are not injured in any way. When we can cause our senses to become more acute our thoughts become more active in proportion. When all our senses work together hand-in-hand, then are we observant in the fullest sense of the word.

Notice how successful men are always observant. They are always seeing things and linking them with knowledge they already have. Mr. H. G. Wells, for example, who is in my opinion the greatest of modern writers. See how he is continually bringing to bear his great intellect upon the things he sees. He takes everyday things, things we all see but which we do not OBSERVE and writes masterpieces about them. While in Oxford Street he sees Davenport's magical stores. It causes him to think—he knows but little of the art of conjuring, but he thinks: the result is he writes such a superb story as THE MAGIC SHOP.

If you doubt the power of a full use of the senses as a cause for creative thinking, just practice observing the successful men, you will soon be convinced.

The great thing to keep in mind while reading this book is that this fundamental basis of thought CAN and SHOULD be developed.

2. Day-Dreaming

This also is a faculty we all possess to some degree. Everyone has an ideal of a kind—a mental picture of some state or ambition that may be gained. So we are prone to day-dreaming. Our ideal may be a high one or it may be a low one: it may be to the front of our consciousness or it may be more or less latent. But it is always there, and it is apt to come out in day-dreams. We mentally accomplish that which we find difficult or impossible to do in real life and so, for a short time, we live in a paradise of dreams.

However, in spite of popular opinion, day-dreams are useful if they are properly used. They should be used to form a definite goal unto which, by the power of will, we may strive to attain. We can fight better and more efficiently when we know for what we are fighting.

The great danger, especially to those who are blessed with a good imagination, is the tendency to substitute day-dreaming for good, solid, operative thinking. Anyone who has a little imagination (and who hasn't?) can spin fantastic impossibilities. The important thing is to be able to control our dreams; to be able to keep them within the bounds of possibility.

We must learn to day-dream in a practical manner, for as I have stated and will always state, controlled day-dreams are a powerful stimulus for action. To keep before us a picture of what we want to accomplish, will give a strong impetus to any task.

To do this we must learn to open our minds in all directions, and yet prevent random day-dreaming. This will need practice: we must learn how to concentrate. Shortly, we intend to show how we may develop our powers of concentration, but in the meantime keep this maxim in mind; DREAMING PRECEDES REALITY. I will put it a little more fully; write it in your note-book, underline it with red, do anything except forget it. It is a most useful principle for the inventing of fresh, crisp magical effects.

FIRST BUILD A CASTLE IN THE AIR: THEN, WHEN IT IS PERFECT, LAY ITS FOUNDATION.

In other words, work backwards like the author of detective yarns. Simple, isn't it?

But however simple, it is effective, and that is the main consideration. First build your ideal problem, then make it practical.

Now I would impress this strongly: do not let the formation of the foundation alter the shape of the castle. There are exceptions to this, but they are ONLY when the new shape is BETTER than the old. On no account fall to the temptation of altering your original concept for something inferior just because you happen to have a method suitable for the poorer effect. It would be a great pity to lose the freshness of the original. So in every possible case cling like a limpet to your ideal until you can accomplish it. Do not admit the

word "impossible." Persevere and you will eventually be rewarded for your efforts. You cannot be successful in anything worthwhile without a certain amount of toil and determination. **STICK TO IT**, it will be better for the Magical World.

3. Creative Thought

This is the third kind of conscious thought: it is the hardest work, but the most profitable.

To consciously receive impressions from our senses is easy and natural; to day-dream at random is also easy; to day-dream constructively is more difficult; but real creative thought needs sustained effort. Physically we can work right through the day if we are in good bodily health: yet the best of us cannot labour with creative thought for more than three hours a day without becoming utterly fatigued. Most can only think creatively for much shorter periods. Even the great Edison, one of the world's most prolific thinkers, could only apply his mind to the solution of problems for about three hours each day; the remainder of his long working day was composed of gathering data and filing it in the vast storehouse of his brain. The moral is obvious; spend much time observing the passing pageant of life, and a little time will be sufficient for creative work. Observe all through the day and in a few spare minutes you will be able to apply your observations.

Now let us see what creative thought is. All day long we are using our senses. We may store the impressions or we may forget them immediately—it depends upon ourselves. The things that impress or interest us, we put away in our memory. The stronger the interest the better we remember. Some people find little in life to interest them and as a result they store very little. On the other hand some find interest in almost everything and so they gain much knowledge; it is these people that we admire as clever. They are a joy as friends and a success in everything.

Here is a Truth that many people miss; it is a fact that most who envy their more clever fellows **CAN**, in spite of what they may say, learn to think creatively and become just as clever. There is no magic in it—it only needs determination. Be confident in your own capacity for development and you will succeed.

Just imagine if an ocean liner could think! It might look at the sea, at the millions of battling waves, the tre-

mendous depths, the storms, currents, rocks—all the multitudinous dangers, and it would tremble with the thought: "Alas, I cannot possibly survive if I venture out." But it goes out and meets the dangers ONE AT A TIME. It gets through. That is how you must tackle the job of developing your creative powers. Do not look at the difficulties and say you cannot do it. Get to work and tackle the job a wave at a time.

Begin by increasing your interest in the things around you. Observe objects, incidents, scraps of conversation in vehicles, window-displays, the popular news, the play of children in the streets. You can learn something from them all—and you will obtain matter that will enrich your imagination and stand you in good stead when you have a problem to solve. Connect the things you observe with your own opinions and knowledge. A simple incident will often preface a comprehensive train of thought. The way to build up the CAPACITY for creative thought is to be constantly observant.

When we think creatively, this is what happens. One by one we extract from our memory those impressions that are most likely to aid the solution of our problem. These we line up, compare their relative values and eliminate the useless. The rest we rearrange until some of them form a NEW COMBINATION that appeals to our sense of judgment. The resultant thought (or combination) is a new idea, a new conception.

Mr. J. B. S. Haldane, scientist and author, sums the matter up nicely in these words:—

"There are about as many cells in the brain as there are people in the world. So if you imagined a telephone exchange to which the whole human race are subscribers, you get a rough idea of its complexity. My brain is better than the average because such curious connections are always being made in it. George Robey is constantly ringing up the Pope and President of the Royal Society and comparing notes with Central African witch-doctors. **After all a new idea is generally only the joining together of old ideas which have never been in the same mind at once.** Plenty of people have seen apples falling and the moon going round the earth before Newton. But it took Newton first to guess and then to prove that both were moved by the same forces."

There we have it clearly stated; the origination of a new

idea is but the reassembling of the fruits of observation.

Often, during this process of reassembling, it seems that something wells up from within our mind and gives us the solution for which we are seeking. The origin of the thought is a mystery to us—it just appears to come from nowhere.

We call this "inspiration." It comes from that mostly unexplored land, the sub-conscious mind. It is caused by connections being made without our knowing. Soon we hope to give a useful FORMULA that will greatly stimulate this process, called "inspiration." But that must be in its proper place: an understanding of the principles of inspiration is first necessary.

The point I wish to emphasize at this point is this: it has truly been said that "Genius is only ten-per-cent. inspiration and ninety-per-cent. perspiration." Logically then, it is possible to become a ninety-per-cent. genius with the aid of perspiration alone. It is a fact, that by the dint of hard work we can produce ideas that seem inspired. But we must work on the right lines. And we must WORK. That is the only sure way to success in anything. If you are afraid of work, give up magic.

TWO EXERCISES FOR DEVELOPING THOUGHT

Some people are naturally adapted for creative thinking. Others have great difficulty in concentrating sufficiently. But even so, the capacity for creative thought can be developed with practice.

The following are two exercises of tremendous value. Whether you wish to originate new magical effects or not, these exercises cannot fail to be of immense practical value. They are two of the best exercises I know for developing, not only the powers of thought, but also memory, concentration and judgment.

Exercise 1

Take two magical effects and think about them. I suggest that one of the effects should be a popular one—that is, one that is invariably well received, and the other, one that does not appeal to the public so much as the performer would expect.

Compare one effect with the other. Imagine yourself

a non-magical spectator watching the effects being performed. How would they each affect you? Why does one appeal more than the other? Is it more spectacular? The articles more familiar? Is the effect more magical? Keep asking why. Analyse the effect. Find out DEFINITELY why. When you can say why one is so much more effective than the other, you have taken a good step in the use of discretion in the origination of new ideas in conjuring.

Take your time over the exercise. When you have gathered your conclusions from one pair of effects, rest. Then try another pair the next day. Do the exercise every now and again in your odd moments. In this way you will quickly begin to learn the relative value of magical effects, and you will often be saved from labouring on an idea that, though it may appear "clever," may be received coldly by the public. You will learn to please the PUBLIC—and that is the main aim of conjuring. Conjuring for conjurers, performing tricks the merits of which are only that of "ingenious methods" is doing harm to Magic. The New Efficiency teaches us to please the people. It is the people that give conjurers engagements: it is the people who decide whether or not we shall be a success. Therefore the importance of giving them what they want is manifest.

Exercise 2

Take any three objects and set them before you. A piece of coal, a piece of cheese and a piece of wood will suit admirably. It does not matter what they are.

Now look at them as you would imagine a child doing. Make the most simple observations possible. Continue from this stage—comparing, drawing from the well of your memory, linking, developing and associating the various impressions. Gradually build up from the first thoughts to the most profound thought of which you are capable.

Do it steadily and you will be amazed at the depths to which you can plumb your own mind. By practising this simple exercise a few times you will quickly form a habit of "sizing up" anything you see and hear. You will automatically link up what you see with those things you already know, and so your powers of observation will grow as will your power for deep thinking.

—oOo—

Do not ignore these exercises because they are simple—they are "five-finger exercises" for the mind, but more inter-

esting than the usual kind. By putting your mind "through its paces" occasionally you will clarify your thoughts. It has been said that "The end of all skill, all technique, is to practice until the actions become sub-conscious." This is true both physically and mentally—both in performing magic and thinking of effects.

I might mention another exercise which I find useful. It is merely the taking of a principle of magic and associating it with objects entirely different from those used in the ordinary course of events. In this manner those curious connections about which J. B. S. Haldane spoke are often made.

Finally, speaking from experience, I can say that new, useful, practical effects often flash into the consciousness during the mere practice of these exercises. Anyway, try them—you cannot lose by them, and you have much to gain.



Chapter II

DREAMING AND REALITY

The Application of Creative Thought

Dreaming and reality! That is the system I suggest for the origination of magical effects. First "dreaming," then reality: first the "castle," then the foundations.

Let us demonstrate this method by example that you may more readily grasp the idea. I will use for the purpose a "dream" that I actually built up, and from which I extracted real, practical ideas.

The first thing we require is peace. Peace of mind as well as peaceful surroundings. Successful concentration depends largely upon these two factors.

First we select our favourite armchair and relax in it. Now perhaps our minds are buzzing with various thoughts. We shut out eyes and calm our brain, trying to think about nothing in particular. Then deliberately we turn our attention to the subject. Perhaps for some reason our heads are still full of various thoughts—we still find it hard to concentrate.

What must we do then? How can we concentrate? One of the best ways I know is to **lie down** for about five or ten minutes. What happens then is this: less blood flows to our brains and as a result our struggling thoughts are subdued. If we were to drain all the blood from our brain in this manner, our thoughts would be completely stilled—in other words, we would sleep.

If this act of lying down refuses to quieten the brain, then we had better give it up for the time being and go for a nice walk in the fresh air instead.

But let us suppose we are ready for work. We must in the first place proceed to forget we are conjurors: we must put out of our minds as much as we possibly can all the tricks, all the secrets, all the principles of which we are acquainted. Mentally we become laymen: this is one of the surest ways of putting a freshness into our ideas.

Now let us begin to dream. Let us remember while so doing that we must keep within the bounds of reason; we must not exaggerate. By all means we must think of the impossible, but we must not go too far and imagine ourselves turning a glass of water into an aquarium containing a small

whale, the whole of which vanishes at the word of command leaving only a sprat struggling in a pool of water! That sort of thing will get you nowhere.

Very well then, we take up a sheet of paper and tear it into pieces. We shake the pieces and they are restored—but that is peculiar!—all the black ink used in the printing has run together and formed a huge question mark in the centre of the now otherwise blank piece of paper.

Let me see—ah yes, a handkerchief. Magicians usually have one about somewhere. So we just catch one from the air. It is a black one with a white border. Very nice, but we must have a wand, too. We wrap the handkerchief into the piece of paper we have just used, forming it into a tube. Then we BANG the tube on the table and to our surprise we hear an unexpectedly SOLID thud. We tip the tube slightly to one side and out slides a beautiful black wand complete with white tips. The paper we tear to pieces again, and again it is restored—but now the question-mark has altered to the word "Wonderful."

What shall we do with the wand? I know, we will smash it across our knee . . .

There! that was very effective and dramatic. We now have a piece of wand in each hand. Let us place the splintered ends together—carefully—Voila! the wand is restored.

Easy when one is a magician.

We will throw the wand to the audience. Hullo! here's another—where did that one come from? Here's another—and another. We hold the three wands carefully and count them: one, two, three—FOUR!

We shake this wand and it turns to a carrot. We shake another and it turns into a black handkerchief with a white border. We throw another into the air and it vanishes in a flash of flame.

That was pretty! We will try it again. Up goes the last wand. There is a bang and the wand descends two or three times its normal size . . .

So we go on, dream after dream, one idea suggesting another until we at last build up a most marvellous act—in our minds.

Now then, quickly! Pencil and paper. We must review our dream while it is yet fresh in our minds. Briefly we jot down any effects that particularly appeal to us. Though we must pass over many of the "effects" we shall at least find one or two worth noting.

Now we can become the conjuror once again. Once more we can let our memories bring forth the stores of secrets, principles and methods. Now is the time for creative thought—we can begin to lay the foundations to our dream castle.

We try method after method, principle after principle. We persist in the continual re-arrangement of our knowledge. We cull all those hidden ideas that have long since sunken into the recesses of our memories. We probe, re-mould, rebuild, adapt. We keep on until we strike a suitable combination of ideas; a series of thoughts so combined that the solution to our problem is formed without altering the original conception in the least.

Sometimes we cannot get a method of working at one "sitting." So what we do is to carry with us a sheet of paper upon which is written the ideas we wish to develop. Then we take an occasional peep while we are riding upon the 'bus or tram-car; or perhaps we refresh our minds while we are taking a walk or waiting for an appointment.

It is really remarkable what can be accomplished when the mind is set upon a definite object. A little persistence will overcome all obstacles.

The most important step after we have completed the mental solution is to build a model, make the necessary fakes, or try the sleights **AND THEN TO THOROUGHLY TEST THE IDEA**. If you are then satisfied, include it in your repertoire; or if you wish, foist it upon the magical world. But please make sure that it **does work**.

As I mentioned earlier, the specimen day-dream is an actual example of the system. It is the beginning of a long "dream" that I formed; but in that beginning only I sorted out three distinct effects and made them practicable. These three are fully described in "Well, I NEVER," amply proving the effectiveness of the method.

So then, let us remember that ability remains dead until it is focussed upon some clear aim or object. Controlled "dreams" will supply the object; we can then concentrate wholly upon the solution. By this means we keep our ideas crisp and clean: we prevent our minds from running backwards and forwards between effects and secrets, preventing muddle and confusion.

A Word or Two of Warning

Many amateurs become very enthusiastic about magic, particularly if they are at all endowed with faculty of constructive thought. To these especially, and to magicians in

general I earnestly say, do not overdo it. Do not overwork the brain upon one subject; let it have plenty of rest, remembering always THAT A CHANGE IS AS GOOD AS A REST.

When we use our brain for creative purposes, the particular part of the mind that is in use is constantly being broken down and rebuilt. The blood washes away the cells of the brain and at the same time fresh cells are brought into their place in the same manner. That is how the mind develops.

If we use ONE part of the brain (that is, think of one subject) for too long a period of time, the brain-cells are washed away quicker than they can be replaced. This is the reason for mental fatigue.

Now note this: we go to sleep because the blood has almost entirely drained from our brain and as a result we can no longer think. Suppose then that we have been mentally overworking upon one subject and the cells have been broken down faster than they have been replaced. We go to bed and the blood CONTINUES TO FLOW THROUGH THE BRAIN for the purpose of rebuilding that which has been broken down. The result is that our brain remains active because of the blood and so we develop insomnia.

If we continue long in this manner, continually using the one part of our brain, the function of rebuilding will eventually cease and we shall suffer a mental breakdown.

So be sure that every part of the brain receives time to recuperate. By this I do not mean that we must waste much time in just resting our minds, but that we must give our minds a change. We must see that we give different parts work to do at different times. In this manner, one part will be recuperating while another part is being used. One can be mentally active all day long if one gives the mind a variety of themes.

So, however keen you may be, do not think "magic, magic, magic" morning, noon and night, day after day. Give your mind variety and you will find you have more mental stamina than you think, and your thoughts will be easier and clearer. The QUALITY will be better—and after all, quality is better than quantity.

Chapter III

TWENTY-FOUR HOURS A DAY

The Daily Miracle

After reading the first two chapters I can hear many saying: "It's very nice being able to work out one's effects and practice mental development and all that, but I fear I don't get sufficient time—perhaps later, when I can find more time." That, at least, will be the trend of thought of a good number who read these words. What a fallacy it is! How many people have been stuck in a rut all their lives because they have been waiting "until they get more time." You will never get more time! If you wait until then, you will wait for ever. Let me explain . . .

When people say that time is money, they are grossly understating the case: time is MORE than money—much more. If you have "time" and can use it to good advantage, you can usually get money—it depends on how you use the time: but on the other hand, if you have all the money in the world you cannot buy yourself a minute more time than I have, than a tramp has, or even more than your canary has.

Just think about it for a few minutes; try to get your mind focussed upon the remarkable substance of time. Read carefully and perhaps I can assist your meditation . . .

Remember, time is the raw material from which we build up everything—knowledge, thought, money, homes, everything. If you had no time you could neither do anything nor have anything. You would simply cease to be.

Carry on thinking. You wake up in the morning and look out of your window upon a New Day. Lo and behold, you have before you twenty-four hours of this remarkable tissue of life. It is yours—entirely yours. No one can take in away from you and no one in the whole wide world receives one minute more—nor less than you. Isn't it remarkable? David Devant, Houdini, Kellar, Robert Houdin, all the great men in Magic, as well as all the great men of the world, Edison, Mussolini, Napoleon, ali, ALL bow to this mighty miracle of time. Isn't it something to think about? Something to inspire us?

Very well then, from now on stop saying "When I have more time." You may wait all eternity and never get more time.

Spare Time

Perhaps you are not yet fully convinced? Your daily work, your studies, your social duties may absorb so much of your daily supply that you have very little to spare. What must one do in such cases? For answer I refer you to history and ask you to think about the early days of all great magicians. How they toiled! Hard pressed in business by day, they worked also in every spare moment. While they were resting their bodies, they kept their minds busy; while they rested their minds, they gave their hands work to do. They didn't waste time trying to find time—they did the wise thing and made the best possible use of their daily supply. You may wonder how they did it, you may think that they were exceptional men. True, they were exceptional—but only in the fact that they bent all their efforts to one end in their spare time, in those fleeting moments that even the busiest have, and in their readiness to take every opportunity and mould it to suit themselves. Let us look at the matter in a practical manner for a little while.

Spare time—we ALL have it, even the busiest of us, whatever may be said to the contrary. You may walk to business and back: or perhaps you go by train, omnibus or underground. In both cases you waste a certain amount of time. What do you think about while you are walking to business? Or how many of your precious minutes from the daily supply do you lose while waiting for your train or car and in the journey itself?

Everyone who is physically fit must walk sometime or another—to business appointments perhaps, to see a friend, make a purchase or for a "constitutional." What is your mind doing then?

Again, at what time do you rise in the morning? And at what time do you retire at night. Sufficient sleep is an absolute necessity for healthy living, but if it is overdone it can be the greatest time-waster in the world besides making one less fit. Under normal circumstances no one should have more than eight hours' sleep a day. I might venture further in that statement, if one has a sound nervous system, even six hours' sleep is sufficient to recreate the nervous losses of a day. Find the minimum amount of sleep that suits you and you will see how much time you lose in needless sleep. Those who sleep at every available opportunity, or who habitually sleep much longer than necessary are always the ones who are continually tired. The truth of the matter is contained in the old hackneyed saying, "The more you have, the more you want." The minimum of sleep (not under-sleeping) will

make you feel more bright and fresh, and I am sure you will not regret it.

Think these things over carefully and candidly with yourself. How much time do you really waste waiting, idly dreaming of nothing in particular, oversleeping? Try this: write on a piece of paper the number of hours you are at business, the time it takes you to consume your meals, the average amount of sleep you NEED, the average time you spend on games, social appointments and the like. Be true to yourself and do not exaggerate. Now add up the list and deduct the total from your daily twenty-four hours.

Note the time left over? What has happened to it? There is no doubt about it, something really must be done to salvage time. Go to bed an hour later, or rise an hour earlier, whichever may suit you better. There is seven hours each week—nearly a third of a day—come from apparently nowhere. Use this time on the lines suggested in this booklet and you will not grumble about "having no time" again. But I must warn you that if your nervous system is in a poor condition you must ignore this advice on sleeping. Plenty of sleep is a great benefit to sufferers of nervous ailments. Only if your nerves are in a normally fit condition should you cut your sleeping hours to the minimum.

But in any case, all those odd moments we have spoken about that occur during the day may be advantageously used by everyone in the practice of observation. Apply the teaching of chapter V during these moments. Only one thing I ask of you, that is, be fair. Do not expect a miracle to happen, but give the suggestions a fair trial, have confidence in your own powers and I am confident that you will be surprised at the time you will salvage.



Chapter IV

INSPIRATION

Inspiration in Action

Often we read accounts of men, women, and even children who appear to have been inspired in some remarkable manner. Their thoughts seem to have a different quality; they seem to stand head and shoulders above the crowd by reason of their apparent power and individuality.

A number of people are standing discussing a problem of some sort. They argue and talk; they strive hard to find a solution to the problem, but they strive in vain. They agree, disagree, they criticise and suggest, but nothing constructive crystalizes. Then along comes one of those THINKERS. He listens intently to the discussion; he asks a few questions; he stands a while deep in thought. Suddenly his eyes light up, his face becomes animated, and gently intruding, he re-enters the discussion giving them the ideal, practicable solution to the problem.

From where did the solution come? Some would say it was inspiration—was it? What is inspiration?

The illustration I have just given is an everyday incident, typical of many that you yourselves must have experienced. And at those times, haven't you felt that you were in the presence of a Brain? The man seemed so confident, so at ease, so mentally aloof from the wrangling group. You felt the man was a Thinker.

But wait!—there is another type of inspiration, or at least, many people imagine it to be different. Let us look at a true example . . .

A baker is sleeping the sleep of the just. He is an ordinary, reasonably honest, normally educated, everyday sort of baker. He stirs in his sleep: he stirs because in a dream he sees a vision of a wondrous face in which is echoed a world of sadness yet patience infinite. He wakes and imagines the face to be that of Christ. Something seems to possess him, for he puts on the lights and stretching a course apron over a wooden frame, paints a picture of that nocturnal face. For colours he uses ordinary dyes and for medium, the white of an egg. This picture is afterwards claimed to be most remarkable in technique, beautiful in execution, and arouses the awesome admiration of critics.

This is indeed a marvellous thing—but how much greater

is the wonder when we learn that this baker had never before painted a picture of any sort!

Such cases are rare . . . But just a moment, let us think carefully. Have you ever heard about the man who, though he could never manage to swim more than a hundred yards in the swimming pool, swam three miles to the shore when his boat capsized? Have you ever heard of the boy, timid, weak, delicate, who being hard pressed by the school bully, suddenly became a veritable whirlwind of fury and punished the bully as he had never been punished before? Have you ever heard such people say: "I don't know how I did it, I seemed to be possessed"? Yet their muscles, nerves, brain were just the same in the crisis as they are in normal life. Finally, have you ever heard of the proverbial strength of a madman? Where does all this power come from? Clearly there must be remarkable powers latent in all of us.

Do not you think that this phenomena must be closely allied to the phenomenon of the baker? And do you not think that both are somehow connected with the Thinker of whom we have spoken, only whereas the baker, the swimmer and the timid boy each had these powers culminate in one amazing swoop, the Thinker keeps a steady control and a persistent output?

Thinking along these lines, may I ask one more question which I leave to you for an answer? What is the difference between you and Mussolini? Think carefully before you answer.

INSPIRATION is a natural phenomenon: It is no more magical or supernatural than the manner in which you, make a rabbit appear from a hat or change the colour of a handkerchief. This comparison is not absolutely perfect, however, for anyone can easily learn the secret of the two tricks and once known the wonder is no more, while on the other hand the secret of inspiration is much more subtle and when one does get an idea of "how it is done," its mystery is intensified rather than lost.

Psychology explains clearly these marvels of the mind and many facts have been formulated—and are still being discovered. And as my studies of this fascinating science developed, I began to realize that this marvellous faculty of Inspiration can be cultivated just as easily as can the conscious mind. It is merely a matter of degree. Just as one person will study hard to develop his cerebrum along certain lines and gain a little development, while another will gain great development with little study, so it is with inspiration. One person, the naturally observant and thoughtful, will

quickly feel new ideas and thoughts forming, while another, less mentally alert, will feel the new ideas more slowly. But EVERYONE who is mentally stable can develop the faculty, and I may add that to the slower-minded people there is perhaps a thrill not experienced by his more nimble-minded fellows, when he finds to his astonishment a new, practical and practicable idea creep into his mind.

Later, in the chapter "How Ideas Come," I intend to give you a formula for inspiration. I consider this last chapter extremely important because inspiration is an essential to creative thought. Without it creative thought becomes a plodding weariness that will produce only mediocre ideas. But I anticipate. Before I lead you to the final process which is summed up in a simple formula, I want you to have a clear idea of what exactly inspiration is. This knowledge, even though essentially brief in a treatise of this type, will be a tremendous aid in the application of the methods, giving you confidence and energy.

When I tell you that inspiration is the natural work of the sub-conscious mind, and when I remind you that the sub-conscious is always active, tirelessly working even while the conscious mind is engrossed in other work or while we are sleeping, you will understand the immense value of harnessing the sub-conscious and causing its mysterious powers to serve us as a faithful servant.

What Inspiration Is

As I have suggested, the word "inspiration" is a misunderstood word. Most people imagine it to mean a sudden flow of ideas or knowledge into the favoured minds of certain lucky persons from some mysterious outside source, and that this flow is only sent to the fortunate few. I advise you to dismiss that conception as just so much balderdash!

The word actually means "to breathe in"—to "take in" not to "have put in." Only after we have in a sense "breathed in" images or ideas by means of the senses, can we give anything out. Like a rabbit from the hat, we must put it in first—then we can take it out. Its just the same with the mind and the ways the knowledge gets in is often a thousand times more subtle than the way we get a rabbit into a hat.

If this fact of "putting in" first were not so, then we would see newly-born babies saying or doing remarkable things. Most of you will know, perhaps, that in actual fact the very first sensation a baby feels comes through the senses, and this very "inspiration" causes the baby to "give out"

for the first time. I refer to the smack administered to the baby just born which causes him to gasp with the shock, to draw in air and breathe it out again. You see, the principle acts physically as well as mentally: it takes in the sensation of pain and gives vent to its mental wrath, it takes in air first and then gives it out.

To get some idea of real inspiration, let us look at the life of this baby as he grows up, imagining him to be one of the so-called "inspired" men. Let us bear in mind the principle just enunciated as we review this gradual development.

Who can tell the birth of consciousness in the pre-natal babe? Such is at present beyond the scope of Man. But how typical it is that when a baby leaves the womb and comfort, he is greeted by a smack! The painful sensation causes his first reflex action, impotent, wondering anger. He draws in his breath and registers in his mind the new, but exhilarating sensation of the cool air rushing into his lungs; then he gives his first outward expression in a tiny, reproachful sob. He took in before he gave out for the first time in his life.

From this moment his brain begins to develop. He constantly receives new and strange sensations that stir him profoundly. Moved by the instinct of hunger he soon learns how to feed himself. Moved by the instinct of self-preservation, he soon learns to know and trust the enfolding arms of his mother.

Gradually the sensations turn to knowledge: simple, fundamental knowledge at first. For example, he sees the flame of a candle and being something new to him he reaches out his hand in curiosity to touch it that his mind may register the "feel" of this strange object. Feeling it, he is angered by the painful sensation and cries aloud. These facts are automatically connected and registered in his little mind, and for a time afterwards whenever he sees a candle-flame he remembers his first unfortunate experience with one and is this time more wary of it. Later he forgets the details of his first acquaintance with fire and whenever he sees it he automatically connects the flame with burning pains. The fact is stored safely in his sub-conscious—his first knowledge on flames. As he grows, he associates other dangers and ideas with flames.

So it goes on. He continues to gain impressions from a multitude of sources; associations are made, knowledge is gained. Many of these impressions and much of the knowledge pass into his sub-conscious mind where they remain dormant until a crisis of some kind brings certain ones into the consciousness. Some of the knowledge is entirely lost until such a crisis occurs; some of the knowledge lodges in the

memory from where it may easily be obtained when it is needed; and much of the knowledge becomes what we might call "automatic knowledge." Breathing, the beating of the heart, natural reflexes like blushing or paling, are purely subconscious, being an integral part of the physical system: but when we feel for our pipe, fill it and light it while our mind is occupied upon something else, that is "automatic knowledge." When we enter a room that we subconsciously know is always in darkness, we automatically extend our hand to turn the switch. If we enter with our mind busy on other matters and the light is already switched on, our hand goes out just the same, but when it finds its mistake it hovers there for a moment as though awaiting further instructions from the subconscious. The subconscious flashes a message to the "director," the consciousness, which awakes us from our reverie with a start and as a result we voluntarily drop our arm. For the want of a better name, many call such actions "force of habit."

It is generally agreed by psychologists and proved by experiments that all the knowledge, all the impressions we receive during life never leave the brain. They never fade away, but remain latent. Perhaps they may never again be called to appear under the searchlight of the consciousness; perhaps after a lifetime, long-forgotten impressions may be vividly recalled. A signal example of the resurrection of long-forgotten memories is the tendency of very old people to become "childish." What happens is that the impressions received during childhood, the childish point of view, remain deep in the subconscious and when the ruling power of the mind becomes wearied through senile decay, the subconscious sends out some of those impressions; and as senile decay creep on, so the childish impressions increase. Thus we have that strange mixture of adult and childish thoughts, words and actions that many people in advanced stages of senile decay display. More striking and more specific examples we will give later, they all have a bearing on the end we have in view, but now this digression must cease and we must return to our developing genius.

As he grows physically, so his mentality grows, too: and soon he begins to centre his interest in definite directions, some things being to him intensely dull, while others, appealing to the general pattern he has formed in his mind, interest him. Let us suppose, that among other things he develops a passion for things magical, for the subtleties, the arts and artifices, the skill, all the integral parts of the art, craft or profession (call it as you will) of Conjuring.

He will read books and magazines about magic; go to see various performances; talk with magicians, and practise tricks, sleights and patter. Then he will also think over what he has seen, read or heard. All of this knowledge will sink into his subconscious, much of it being lost in the depths, while some will remain on the surface from where it may easily be remembered. If he remembers one of these impressions, he finds it easier to remember again at a future date, and the more often it is remembered, the more readily it will come to mind when needed. If he remembers the idea a sufficient number of times, it will become a "habit of memory" and play its part in the development of his character and mentality.

"Magical mental habits" are what we should cultivate, and are the ultimate aim of this book. If I can cause you to remember some of the ideas outlined in these pages; if I can cause parts of them to become "mental habits," I shall have shown you that Magical Mentality is a natural possession of yours and you will develop your individuality and originality without any "crankiness" or "straining for effect."

The process of mental habit has been neatly summed up in a few words, which, though much could be said about them, I leave for you to think over. AN ACT, A HABIT, A CHARACTER, A DESTINY. Such is the true secret of mental development.

Very well then, our friend whom we are studying, works and thinks, a nonentity. The magical know-all, the man-who-forgets-he-too-was-a-beginner, may look upon him and his efforts with scorn, while the more human type (of which, praise be, there is the greater abundance) may encourage him in a friendly, if condescendingly manner.

Undaunted, he continues to learn, gaining valuable mental habits that gradually form his character.

Then one day a miracle happens! Maybe he is working, walking, or perhaps talking, when suddenly he sees or hears something which sets his mind working furiously. There is an unexpected mental eruption and it seems that his memory takes a deep dive down into the depths of his subconsciousness and emerges again triumphantly with—a new idea! His "superior" associates are astonished at the quality and brilliance of the idea and either call it "fool's luck" or "a streak of inspiration."

What was it? How was it caused?

Well, it is like this. Some of those impressions of which we have been speaking had sunk deep into his subconscious

mind and had become linked together in some manner without the consciousness being aware of the fact. This linking had been caused by the conscious thought-habits acting continually upon the subconscious. The actual process is too detailed and technical to describe in these pages, but you may confidently accept the statement that this is so, that the conscious thoughts can cause the deeply subconscious impressions to move about, as it were, and to become linked together in absolutely new formations.

Then, a trivial happening, may have set mind working along a line that has already been partly traversed at least, but this time, instead of coming to a dead end or fading away, a memory is brought from the surface of the subconscious which brings forth another closely associated one, which in turn brings forth a stream of connected thoughts from the most remote parts of the brain, until at last the whole, brilliant combination is vividly alive in the consciousness. **AND ALL THIS HAPPENED WITH THE SPEED OF LIGHT.**

That is what happened to our subject, and that was his first act, if we may call it that, of **profound** inspiration. Then, encouraged by this unexpected "inspiration," he perseveres with his mental habits until other inspirations occur, and so the faculty for "inspired thought" becomes with him a habit, which in turn moulds his character into that of a thoughtful, perspicacious individual, and which character hews from Time a destiny. And so we must leave him in his ascent to glory and fame.

Some Objections Overcome

I anticipate objections. There are always objections when new ideas are introduced, and perhaps you have heard for the first time that Inspiration is not only for the superior few, but for anyone of average mental capacity who will learn to "stick to it" like a bulldog, and who will tirelessly stock their minds with knowledge—particularly that knowledge which closely bears on their main interest. Do not jump, however, to the foolish conclusion that what I am saying is that **everyone** can become a genius, remember what I said about it being a matter of degree. Brain mechanisms differ, some being more receptive than others, but it is true that **every** healthy brain can produce inspiration if helped, and indeed, strictly speaking, every brain does produce inspiration.

"But," you may object, "everyone must gain knowledge of some kind during their life, why are not the in-

spirations that you speak about plain and noticeable?"

That is quite a logical question, and it is also perfectly easy to answer. We ALL have inspirations, though they may not always be recognised as such.

Let me give you an example. Suppose we are at a "loose end" one evening; we do not know what to do with ourselves. Feeling rather bored, we take up a newspaper and idly glance through its pages. On one of the pages is an advertisement for tooth-paste and it shows a close-up of a film actress with glistening teeth. This has the action of beginning a train of thought which is somewhat as follows: the film star reminds us of the cinema and the theatre, the theatre reminds us of a magician who is performing at a local theatre, which in turn reminds us that we had a conversation with a friend about this magician, extolling the wonderful performance. Other thoughts are withdrawn from the subconscious in quick succession: our friend is free this evening, he lives close by, and the show is not due to start for another half-an-hour. The thoughts come like lightning, and it seems that upon glancing at the advertisement, all these thoughts come at once and the idea is formed that we go with our friend to see the performance and fill the evening. So we take action and as a result we spend a very enjoyable evening, due almost entirely to the rather crude and everyday "inspiration."

That is an example of everyday inspiration caused by everyday data. The men who have great inspirations are those who have filled their minds with data of a higher type. Crude knowledge brings forth crude inspirations; quality knowledge brings forth quality inspirations.

"That argument is quite feasible," I hear you saying, "but have you not forgotten something? How do you account for those ordinary people who say or do extraordinary things? Why, not long ago you yourself spoke about a baker who painted a wonderful picture though he had never painted before. How do you explain that?"

I can see, dear reader, that you are very keen. So I am not going to tell you just how the baker did it, but I shall give you a few facts and leave you to think it out for yourself.

I have told you that everything that enters the mind remains there throughout life, even though it may never be recalled. Is it not reasonable then, that among the millions who inhabit this globe there will be here and there a mental upheaval that will bring to light some of this lost knowledge?

Here is a true story, typical of many I have seen on record. Taine cites the case in "De l'intelligence," volume

I, page 150, of a young girl of twenty-five, very ignorant, not even knowing how to read, falling ill, recited long passages of Latin, Greek and Rabbinical Hebrew. On making enquiry it was found that at the age of nine she had been living with her uncle, a learned clergyman, who had a habit of walking about declaiming aloud his favourite pieces. When his books were referred to it was discovered that these pieces were recited word for word by this young girl in the access of her delirium.

What happened was that the conscious mind succumbed for a while to the ravages of the illness, and the subconscious, coming into its own, controlled the tongue of the girl and caused her to utter those extracts as those indelibly impressed memories were brought to light.

So you gather that the impressions need not even be such as we understand at the time. We could hear things in our youth that we failed to understand, yet later in life, these impressions could be suddenly called forth to our more mature understanding and we would be at a loss where the original knowledge emanated. Herein lies the solution of many otherwise puzzling events that Spiritists experience.

I could quote dozens of cases where knowledge has been apparently miraculously exhibited, and I definitely state that in every case these miracles of inspiration can be traced back to some natural source. So think about that baker! . . . and about the timid boy, the swimmer and the Thinker. A "miracle of inspiration" may not happen to you, but the power is undoubtedly latent within you, and diligent application of the principles enumerated and the suggestions made in this book must make this power manifest in your thoughts and actions to some degree.

Chapter V

THE ART OF OBSERVATION

The chapter on inspiration is the longest in this book. I treated the matter at some length because here, I thought, was the keystone of Creative Thought. One can create by laborious toiling, by forcing one's attention upon a problem; but how much easier, how much more satisfying, how better are the results obtained from the easy, effortless flashings of Inspiration! The chapter was mainly theoretical, my purpose being to open up your mind to the wonder of your own possibilities, to teach you that you have within you the inward power of Inspiration, for once you realize that to the full, "inferiority complex" (if you suffer from that malady) will become a thing of the past. In any case, you will build a greater confidence in yourself and you will put forward your own individual ideas without fear.

Now let us be practical about this "inspiration" business. How can Inspiration be trained to serve us?

I have already pointed out that great inspirations are the direct result of great thoughts. So briefly, we must store away more good knowledge and sound thought bearing upon our main interests than does the average person. To do this you must learn to observe.

I believe that out of every hundred people, ninety-nine see without seeing, and speak without saying anything. Eyes they have and they see not; ears they have and they hear not. Thought is the secret of true observation—one must not merely see things, everyone does that; we must think about what we see.

Two men took a walk together. When they came back I had a talk with them, each in turn. It appeared that the first enjoyed his walk; thought the air was very invigorating; said he saw Jones pass by in his new car; that they met Miss Brown, and that after that they walked for many miles without seeing anything of particular interest—but nevertheless, it was a splendid walk.

Very nice man, this first walker, even though he is not very entertaining. But his companion made up for his lack. He had quite a lot to tell me.

He thought it was rather peculiar that Jones's number-plate on his new car should be such that it would read the

same even if turned upside-down. L. 17 was the number. The colour scheme of the car was very good indeed, but somehow it did not seem to fit Jones's personality. Jones is meek and quiet, and always wears a black Derby hat, whereas the car was maroon and crimson with a sly racy look about it.

Miss Brown, he said, was wearing a hat that was exactly the same as Miss Green's. He could imagine how annoyed they would both be when they found out. He wondered why girls were like that, perhaps it was due to . . . But we won't go into that now.

And so he went on. During the miles in which the other man saw nothing, this man found interest and thought in everything. He saw a mark on the road where a car had skidded and tried to mentally reconstruct what had happened. He saw a dead tree among many living ones, wondered why it was dead, and called to mind something about such a dead tree that he had read some years before. His thoughts were active on all that he saw.

These two men are two types. The first finds but little interest in anything: he is typical of the vast majority in these modern days. The second man finds interest in everything. He finds interest because he is observant and he is observant because he has a lively interest in everything.

The main point to realize in these two examples is that the first man may have **seen** just as much as the second—perhaps even more—but while he dismissed it all as unimportant, the second man **thought** and as a result his observations were clear-cut and easily remembered.

Someone, somewhere, once invented black velvet. Everyone must have seen its rich blackness: they knew also that empty holes in which little or no light is reflected also has that same rich blackness. But no one thought these facts were important until one man **thought** about them. That man was a conjuror in the early days, and he, instead of ignoring the similarity of these two things, thought it possible that they might be combined in some useful manner. So after a while, he put the two together and, using white ribbons to emphasize the sameness of the two factors, and thus produced the first black-art table.

It is more than probable that the idea came slowly. He may have thought about the two factors, temporarily dismissed them from his mind, and later, because he had thought about them, they came easily to his mind as a possible solution to another problem upon which he was working. Such connections, as I have said before, are very often made quite un-

consciously, and, in a time of need, insinuate themselves into the consciousness as a possible means to an end.

Relevant to the subject, and of particular interest to magicians, is the following extract from one of Lord Riddell's works:—

“Houdin, the great French conjuror, trained himself to observe by special exercises. He would walk past a shop window and, without stopping, notice and memorize as many of the objects displayed in it as he could; then he **wrote them down** in a list. At first his lists were short, and his walking pace had to be slow. But by assiduous practice he was able, in one quick glance, to notice and afterwards record an incredible number of things and **the faculty of quick observation thus acquired was half the secret of his success as a magician.**”

The emphasis is mine. There is no doubt about it, observation spells success.

Let us now for a while consider how this useful faculty may be acquired in another manner than that practised by Robert Houdin.

A very good and practicable method, the one I have proved by experience, is to **write** briefly at the end of the day, what you have observed during the day and your thoughts upon them. This must not be done lazily. State definitely what has impressed you most during the day and the thought that arises. Carefully recall every detail and record them.

Perhaps you noticed that in the quotation from Lord Riddell, I underlined the fact that Robert Houdin wrote down his observations. I did that because writing is the finest way there is to clarify thought. It is the nearest one can get to a royal road to thinking.

You will find, unless you are naturally fond of writing, that such a practice will take an effort—especially as it may seem a waste of time. But I can assure you that if you will devote only about ten minutes (the longer, the better) to this simple practice you will find your writing is shaping your erstwhile wandering, abstract impressions into something solid and recognizable. You will agree that the time is well spent.

Now I wonder just what you are thinking at this moment. I wonder if, like the unobservant hiker, you are thinking that nothing worthwhile happens to you that you may record. Or do you see the possibilities? Do not think you are writing a book or a newspaper article, all that is needed is a clear, concise record.

Try this over with me now. Think back over the day and call some one incident to mind. Have you done so? Very good, that was a definite impression and there must be a reason why it came to mind first. Study that thought and find out why it came to mind so quickly. Did it appeal to one of your interests? Was it dramatic? Sudden? Amusing? Write down what you think and you will find your thoughts crystallizing like dew upon a rose-petal.

Do this daily for a while, and soon you will begin to automatically analyse those things that come under your observation during the day. **YOU WILL FIND YOURSELF OBSERVING IN THE TRUE MANNER.** In the evening, when you sit to write, you will find ideas, impressions, opinions, suggestions crowding into your mind and instead of nibbling the end of your pen in blank wonderment as to what to write, you will find your main task will be the selection of the most profitable thoughts.

Shakespeare gave voice to a similar principle to the one I have just outlined when he wrote:—

“ And as imagination 'bodies forth
The forms of things unknown, the poet's pen
Turns them to shape and gives to airy nothingness
A local habitation and a name.”

But one need not be a poet to give shape and form to “airy nothingness.” The act of writing, even if one is unskilled in the subtleties of literary art, will hammer into shape the vague form of nebulous thoughts.

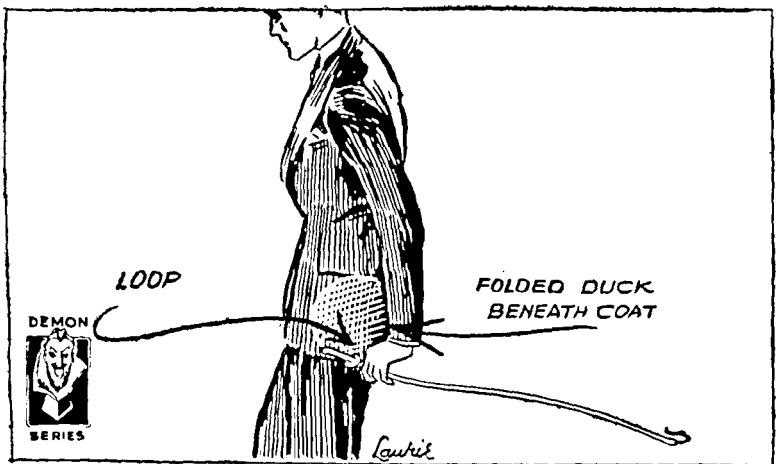
I have just glanced through my own notes that I made about a week ago and among other things I find the following, which I give as a peep into the privacy of my nocturnal thoughts and as an example of the method I am advocating:

“ Walked through Woolworth's today. Saw one or two useful things. There was some rope that was made in an interesting manner. Soft cotton was wound or woven in the form of a tube round a core of hemp strands. The hemp could be stripped out leaving a hollow rope. Might be useful. Wire could be threaded inside and rope twisted into any shape. Could I switch for an ordinary length and 'magically' shape my name or chosen word? How about Indian rope trick on a small scale with jointed rods inside? . . . (Other ideas followed, at least one of which I give at the end of this book.)

“ I also saw some rubber golf balls and found that they fitted in the bottom of some bakelite drinking cups that were also on sale. They fitted so cup could be held with mouth

down yet ball would not fall out. A tap dislodged the ball. Make a good finish for cups and balls, particularly Will Blyth's Cubes and Cups. When balls are secretly loaded into the cups they could be pressed to the top. Then the cups may be lifted to show that there is nothing under them and a tap with the wand will afterwards dislodge the balls so they will be revealed when the cups are lifted.

"A photograph I saw today comes to mind. An actress walking through the streets of London with a pet duck on a lead. What does this suggest? Suppose I walk on the platform trailing a ribbon and explain to the audience that I am a devotee of the actress and am following her example. Then I notice duck is missing! I shake the ribbon and a duck appears on the end—but one plucked and ready for cooking! Davenport sells good 'spring' ducks. Perhaps I could fix a loop of wire to the duck's neck; have a hook on the end of



the ribbon; thread the top end of the ribbon through the loop and put the folded duck under my jacket. Walk on like that, and when I am ready to produce the duck I can shake the ribbon so that duck quickly slides down to the end of ribbon in the same manner as a watch is caught on the end of a chain. The shake should be a similar movement to that of casting a fish-line out."

So I continued. Some ideas useless while others contain the germ of a practical idea. The duck I include because it

can be worked, and I add the sketch to show more clearly the arrangement.

My earnest advice to every magician is to give the exercise a fair trial. Do not try to overdo it, however, and put down all the trivial happenings of the day—just put those that made a definite impression. You must observe and record the important: you must learn the art of picking out the things that matter.

But whatever you do, write down your impressions. Do not sit and idly turn them over in your mind. Mentally turn over the events of the day by all means, but be quick to grasp the significant and record it.

THE TEST OF IMPRESSION IS EXPRESSION. If you cannot express a thought clearly in words, then your thoughts must be confused.

One final word: do not try to remember all you write. It is not necessary and is an unwanted strain upon the mentality. Anything important, by the very action of thinking it over and writing it down, will be impressed deeply and will have the dual action of being easily remembered when needed and of setting in motion those mysterious under-currents of the subconscious mind that so often bud forth as Inspiration.



Chapter VI

HOW THE IDEAS COME

Gradually we have been unfolding some of the secrets of how ideas come and how to cause more and better ideas to occur to ourselves. There must be thousands of books upon the subject of the processes of thought development, but the number, so far as I have read, deal very rarely with the important practical manner of exercising the power. In this, the concluding chapter, I wish not to give a learned discourse upon the intricate theories concerning thought-growth, but to concentrate on the simple but highly useful practical side.

The whole practical issue can be summed-up very briefly in a Formula. Therefore, instead of confusing you with many channels leading to the one end, I am going to pull together the threads of all the previous chapters. Study this chapter carefully, for though it is brief, it contains the essence of this book. Here are all the consecutive parts brought forward and condensed into the formula: learn the simple idea herein put before you and you have the whole aim of the book at your finger-tips.

Simple though the formula may seem, it is indeed effective, for are not most of the greatest forces in nature simple? Evaporation keeps the earth replenished with water: moving currents of air ventilate the world: mighty flashes of lightning are caused by the simple gathering of electronic particles in the vaporous water of the clouds. In like manner can a simple process produce profound mental results and sweep one to heights never before attained.

But because I press the importance of this chapter, do not neglect the rest of the book. The principles must be applied correctly before worthwhile results can be achieved—it is not enough to merely **know** the formula, one must **apply** it with force, and the previous chapters have pointed the way to that end.

Let us now turn to a famous German scientist and inventor for a lead, one who has produced many ideas of eminent value.

Professor Helmholtz once said concerning creative thought:—

“As I have often found myself in the unhappy position of having to wait for ideas, I made a study as to the way they usually came.

“ They appear to insinuate themselves stealthily into a train of thought. At first they may not be clearly recognised by the brain. They may be just blended with memories.

“ I learn that I must first of all study my problem from all sides, and classify my data. Then I must give my brain at least an hour of rest from the subject.

After this, when my brain is fresh, the new ideas come. Very often in the morning as soon as I am awake. Sometimes they come while I am taking a walk.”

That is a very clear account of how ideas come, and has many times been proven to be correct from my own experience. It is from this practical theory that the formula has been condensed. The formula is in three parts:—

1. FIRST FILL YOUR MIND WITH FACTS.
2. REST OR SLEEP.
3. THE IDEAS COME WHEN THE BRAIN IS RESTED.

There are three things to be remembered: (1) The brain must have data. (2) The brain must not be tired. (3) The brain must not be driven, but left free to create ideas in its own way.

If you have learnt to observe as suggested in a previous chapter, your mind will resultantly become filled with useful data, and as rest is essential to everyone, it stands to reason that you will begin to **automatically** create ideas.

But though that is satisfactory to a degree there often come times when one cannot await the temperamental flashings produced in such a manner, and something must be evolved more or less to order. You may have a special show coming along in which you wish to perform something suitable for the occasion, or you may wish to perform with some particular articles. In such case we must bring the formula into active definite use. Let us see how.

First of all, you must think about the problem. Preferably you should make yourself comfortable in an easy-chair and deliberately turn your mind to the subject, following the suggestions given in an early chapter if concentration is difficult. Or you may think about it in your odd moments during the day.

Think about the special audience or articles, working your mind around them to search out all the possibilities. You will soon begin to find memories of certain of your previous observations creeping in. Take these and examine them. Link them up with your present thoughts; juggle with them;

toss them to and fro; but do it all with the ease of the expert juggler, *not forcing your brain*, but letting it float along—yet keeping the train of thoughts in hand sufficient to keep it from developing into wild, extravagant fancies.

Think of all the possibilities you can—jot some of the more important ones down if you wish, you will find it a decided help. Then, when you are tired, or when time will not permit more, put it aside and rest for a while.

Now do not take that word "rest" too literally. "A change is as good as a rest" is a maxim that almost verges on a platitude, but one that is none the less true for all that. Go to bed if you wish, or laze around doing nothing; but you may also read, study, write, perform any manual work, do anything except think of the problem upon which you have been working. Forget that entirely, if you can.

Then, when you are asleep, while at business, tennis or golf, or driving your car—whatever you may be doing, your subconscious mind will be working, working, working, indefatigably. Then suddenly an idea will crystallize, perhaps when you least expect it. Your mind may momentarily return to the subject, or something you observe may associate with your problem causing it to come to mind again, and the idea, carefully spun by your servant the subconscious will be brought to light.

Grasp this thought. Note it down if you can. Then you can polish it, practice it, turning your dream into a reality at your own convenience. Such is the conception of all great ideas.

Psychology proves that the subconscious mind is more active at night when the conscious mind is inactive. Men who have applied the principles of psychology for practical purposes have played a great deal on that fact. For example, Emile Coue, the auto-suggestion expert, during his lifetime used to stress the importance of making suggestions in bed just before going to sleep. The suggestions thus induced were more active and powerful than they would be during the day—the night's blanketing of the consciousness being ahead.

And practitioners of hypnotic healing show that the conscious mind is best subdued when suggestions are to be made. All this, and my personal experience in this direction proves that one of the finest things you can do is to review your problem **in bed**, just before going to sleep. Do not lie awake for hours puzzling. Merely marshal the facts and lazily glance over them as you are slipping off into sleep. I have often wakened in the morning with my problem solved after

trying this. It is now my regular habit with any problem—magical or otherwise, and I find it the greatest aid I know to learning and forming individual points of view upon any subjects I am studying.

The meditation of the day should not, however, be sacrificed on the altar of nocturnal vision, but should be worked hand in hand. As the hands, legs, head, the eyes, mouth, nose and ears, working separately produce unity in your being; as the fingers of your hand are all separate members, yet can work to perform a single delicate action in unity, so should Observation, Dreaming, Writing, Thought in the day, and the Parade of Thought at night combine in unity to form the perfect work of Creative Thought.

But without action, nothing can be achieved—so work, don't shirk!

FINAL WORDS

So we have reached the conclusion of our arguments. The case is by no means fully stated, neither is it so eloquent as I would desire, but I feel that, in a humble way, I have accomplished that for which I aimed. I have shown that however busy you may be you still have time for creative thought; however doubtful you may have been, you have the capacity for creative thought. So TRY now.

And I feel that even if you do not put into practice the suggestions I have made, if you have read this work closely, if you have honestly tried to follow the principles enunciated, my efforts will not have been wasted, for you will unconsciously be directed into better channels which will eventually work a good work in the cause of Magic.

Let me finally plead that you THINK. John Ramsey once said, "Many conjurors read books to find magic, but you can't find magic in books, you make it yourself." Books give you thoughts, but THINK always for yourself, putting yourself into all your efforts. The mind is like a pool of water that needs fresh water continually running in to prevent it from becoming stagnant. I often think that if all magicians could learn to THINK constructively, what a wonderful thing Magic would be. If we could all learn to initiate, instead of imitate, perspire instead of expire; enthuse instead of abuse; think instead of blink; if we could do all these things, then Magic would once again come into its own and wonder and delight be the thought of the world instead of scorn and sarcasm as I am afraid, sometimes the case. May the time quickly come when these things are.

THE END

TRICK SECTION

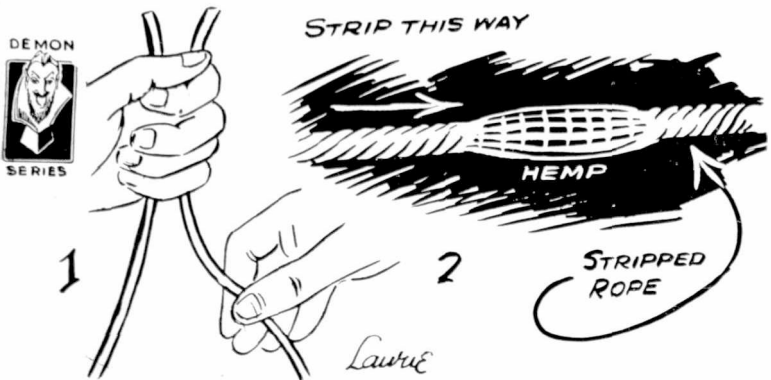
In presenting the tricks in this section, I do not wish it to be understood that they are intended as samples of the effects produced by the method outlined in this book. Certainly the effects are the direct result, but they have been chosen because of their general appeal and because they illustrate the type of effect that almost anyone can "drop upon" while thinking and practising some of the exercises. For examples of more spectacular and more "different" effects, I refer you to my earlier book, "Well I Never!" and to the effects I market, such as "Through a Half-Inch Hole" or "The Queen of the Air."

No one man can produce a perfect effect, but the perfect trick is the sum total of the ingenuity of many men. These few effects show, I hope, how the step nearer perfection may be taken, and how principles discovered by one person may be utilized in an entirely different manner by another.

A CONVINCING "CUT AND RESTORED" ROPE

I have seen and practised many cut rope effects, but still with the feeling through-out that none were really convincing. Therefore I dreamt of what I considered to be a convincing effect—just such a one as a real magician could perform.

The dream was this: Hands empty and a rope is taken, doubled and the loop that is formed cleanly cut. Then one end must be pulled so the cut portion is pulled into the closed fist as shown in sketch 1. This is repeated with the other end, and without further bunkum, the rope is to be shown whole again.

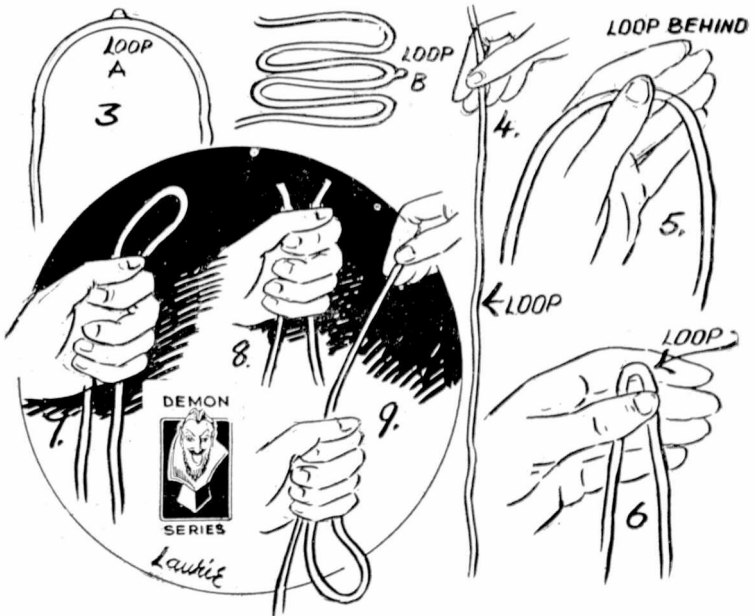


Furthermore, I must be able to perform it at any time by merely picking up the rope; I must be able to perform it in a bathing costume if necessary, and there must be nothing to add to or take away.

The problem was unsolvable for some time and I just let it rest in the manner I suggested in the treatise. Then one day I saw the rope in Woolworth's Stores that I mentioned on page 33 of this book and upon thinking over what could be done with such a rope, effects such as Ovettes "Shoetrix" with a lace came to mind nicely coupled with my "problem" I had been letting rest, and I found the problem solved. A trial delighted me and the result I give. The original effect was closely adhered to and thus there is a cleanness and beauty in the moves.

Preparation

Cut two lengths about two or two-and-a-half feet long from a coil of rope mentioned and strip the hemp from one of them. This stripped piece must now be threaded **inside** the other piece. This is done as follows: bare one end of the hemp for about an inch and **sew** the end of the stripped length inside the three strands of hemp. You will then find that by stripping the unstripped length in the direction of the



arrow (2) one length will be run over the other. Stretch the double rope as far as possible, tie a knot in each end and then trim the ends even.

After this pick out the inner rope through the outer in the centre (3a) and then, folding the rope as in 2b, press the bends together tightly so that when it is shown the creases hide protruding loop. You understand, of course, that the loop protrudes only a tiny piece. If you find a tendency for the loop to be pulled back inside the other, wedge it with a tiny piece of wire.

Working

The moves are given in detail so that the working may be smooth and natural. Let folded rope drop from right hand as in 4. Almost immediately grasp the rope at A by the left fingers and slide them down to find the centre. Grip rope at the loop with the left fingers and let the end drop so result is as in 5. In this position rope and hands can be shown freely—the WHOLE of the rope being visible.

Shift rope to position shown in 6 and grasp the protruding loop with the right thumb and finger, pulling it out from the outer rope about two inches. As this is done, close the left fingers round rope to form a fist (7). Snip a piece off the fold as shown by the dotted line in 7, and lay the scissors aside.

Now grasp the end X with the right hand by the KNOT and pull it slowly downwards. If the left fist is holding the top end of the outer case fairly firmly, the cut piece will be pulled back in place giving a perfect illusion. Repeat with end Y (8).

To restore, make the following misdirective moves: Take one end by the knot in the right hand and lift it above the closed fist. The closed fist opens and grasps rope so position is as in 9. Now slide the left hand DOWN until it reaches opposite knot where it grips the rope and jerks it once or twice to show how strongly the rope is restored.

That then, is the effect. You realise that the piece that is cut right out of the loop allows the cut ends to be pulled right out of sight inside the other. I claim no originality for this effect; just the honour of having combined several known factors into a smooth-flowing, convincing effect. Try it: You will find it amply repays the small amount of trouble involved in preparing the rope. I keep a number of lengths ready prepared for use.

“OFF AND ON THE RIBBON”

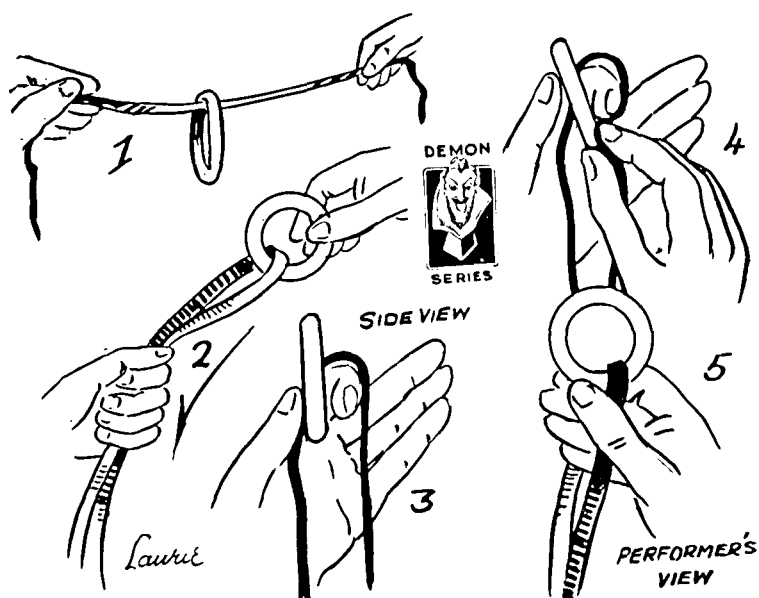
I publish this little effect at the request of a number of conjurers, who having seen the effect, desire to know the necessary moves.

The effect is simply that of passing a ring on to a ribbon, and off again at will. No assistant is required, it being a single-handed method. Study the sketches carefully and try over the moves and I am sure you will find it quite an easy set of moves.

Use a ribbon about 1 in. wide and about a yard in length. The ring is a curtain ring of the wooden type, about 2½ in. outside diameter. The colours should contrast. Mine is red ribbon with a white ring.

To Take Ring Off Ribbon

1. Thread ring on ribbon and hold as shown in Fig. 1.
2. Put ends of ribbon together, take hold of the ring with the right fingers, and let the ribbon drape as in Fig. 2.



3. Take ribbon at A, Fig 2, by the left hand and slide hand down to bottom of doubled ribbon. Grip ribbon's ends and jerk the ribbon as though trying to demonstrate how

firmly the ring is on. Repeat this once or twice that the audience may get used to the movement.

4. Now let loose of ends and take hold of the ring in the left hand in the following manner: The forefinger goes **UNDERNEATH** the ribbon near the audience and the thumb grips the rings from behind, **not pressing on the ribbon**. Fig. 3 shows the position as seen from the side.

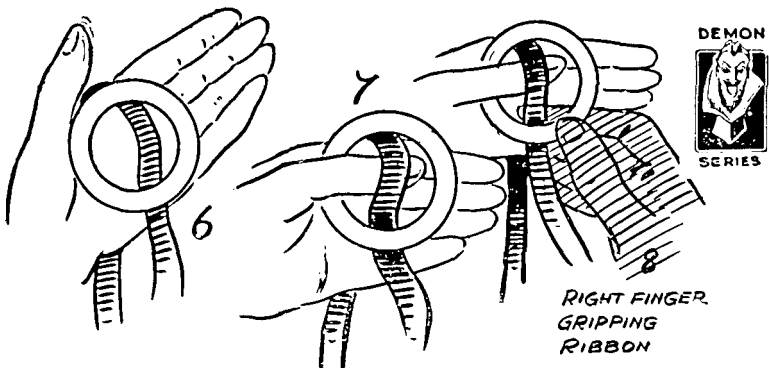
5. Now show the right hand empty and take hold of the ring again in the manner shown in Fig. 4. Note how the right forefinger presses the ribbon on to the ring so a loop is formed on the left forefinger, and how the thumb goes **UNDERNEATH** the ribbon at the back where it grips the ring.

6. Now, **WITHOUT REMOVING LEFT FORE-FINGER FROM LOOP**, slide the left hand quickly down the ribbon to the bottom as on the previous times, immediately gripping the ends and jerking again. This time, however, the ribbon is only over the right forefinger as shown in Fig. 5, for the action of stroking the ribbon unthreaded it from the ring. To the audience the ribbon is still threaded—that is, if the moves have been made in a smooth, natural manner.

7. Holding the ends of the ribbon firmly, twist the rings sideways and downwards, letting the ring slip off in the right hand with a jerk as though it has been forcibly pulled off.

To Put Ring On Ribbon

1. Lay the ribbon across the palm of the left hand, which is facing audience. Make sure that the ribbon hangs



about four or five inches longer at the front (A) than at the back.

2. Place the ring on the palm over the ribbon as in Fig. 6.

3. Turn slowly to the right as the following moves are made: As the ring is lain over the ribbon, pluck up the ribbon through the ring with the fingers of the right hand which is laying ring, and thrust the left thumb through the loop so the position is that shown in Fig. 7. This is done near the end of the right turn so that the BACK of left hand is towards spectators and the move thus hidden.

4. Now grip the ring in the fingers of the right hand as shown in Fig. 8. Note that the right thumb grips the BACK of the ring (away from audience) while the right forefinger presses the ribbon that is between the palm and the ring, firmly on the ring.

5. Without removing thumb from loop, pass the right hand quickly down the ribbon in the same manner as when the ring was taken off, and grip the ends in the left hand.

6. Jerk the ribbon a few times and then let the ring drop from the right hand when it will be seen threaded on the ribbon.

The moves are practically the reverse of each other, a slightly different method of handling being necessary in each case. Make a habit of jerking the ribbon and the ring from time to time, but do not overdo it.

USES FOR A NOVEL COLOUR-CHANGE

I have seen a very useful colour-change performed on several occasions, but always with the same effect—a card changes to one of a different suit and number. Why exhibit such things, even before magicians, as merely a sleight? If you take the trouble to **think** about it you will find many distinct **effects** that can result from the adaptation of the move. I found it useful for a card "dream" that I once formed and have since used it in many ways. I intend to explain one and suggest others. But first of all the sleight itself.

I do not know who was its originator although I have a vague memory of having seen it in print many years ago. Mr. Archie Tear performs this move well as does Mr. Teddy Coll. I give my own version with apologies to its unknown inventor that the effects I describe may be of practical value to the readers of this book.

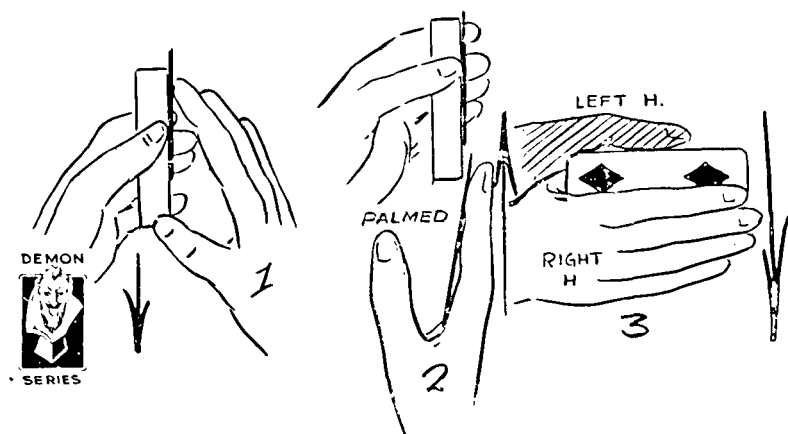
The Sleight

Take a pack of cards in the left hand with the thumb on the top long side and fingers on the bottom long side, the face of the pack being towards the audience. The position

can be seen in Fig. 1 which is a view from the top. Place finger-tips of right hand on the face of the pack about half an inch from the edge farthest from body. Thus pack is hidden with the exception of about half an inch.

Now slide the pack **BACK** towards the body for about an inch so position is now as in Fig. 1 with the right fingers still holding front card in place.

Press the base of the right fingers on the portion of the pack that is marked **A** in sketch. That is, bring **A** and **A** together.



Draw right hand well back apparently to show that the front card is still unchanged, and with it draw back the card that was **SECOND** from top. This is done by light pressure of the base of the right fingers as explained. Pull this card **CLEAR** of top card as in Fig. 2.

Slightly tip the front of this second card forward and then slide the hand forward to cover pack again. Without pausing in this movement (which should be slow) pass the right fingers right round the pack so as to grip it across its length and then stroke the hand **DOWN** off the pack. The idea will be clear upon reference to Fig. 3. This action squeezes the cards level and misdirects the spectators into the thought that a card is palmed. Show palm empty and the change is brought to its end.

An Effect With The Sleight

A blue pack is shown, a card freely chosen and returned

to the pack. The hand is passed over the BACK of the pack and the cards visibly change from blue to red. Upon running through the pack, it is found that one card remains unchanged—and when it is turned over it is found to be the chosen one.

The method is so simple I suppose most have already grasped it. In the vest pocket is a red pack with one single blue card on top. The card is chosen from a blue pack, and while it is being shown to the company, the performer turns his back upon them for a moment giving him opportunity to switch the packs. If cards have wide margins, the pack may be fanned slightly as the chosen card is returned to the switched pack. All that needs to be done is the colour-change and the effect can be easily brought to its conclusion. Needless to say, the second card from the top must not be exposed while running out the cards. The top two can be palmed away while a spectator is turning over the unchanged card which you have thrown face-down on a table.

Further Suggestion For Effects With The Sleight

Take any pack and secretly reverse the bottom card. Fan the backs up, close again, and under cover of squaring up, turn the pack over. Now perform the colour-change and it looks as though the pack has reversed itself. To elaborate, a card chosen while pack is being fanned could be returned AFTER the secret reversal of the pack. Colour-change and all the cards have reversed except the chosen one.

Another idea. Palm a black tissue paper packet of cut-out card pips in the left hand. This is covered by the pack. Fan cards and have one chosen. Turn round while it is being chosen and switch the pack for one composed entirely of blank cards, except for the face card, which is a duplicate of the face card of the genuine pack. Have chosen card returned to blank pack and then perform colour-change with this difference: as the right hand is passed downwards, and the left hand drops the packet of pips into the slightly curled fingers of the right hand. The change to blank cards is seen and the right fingers break packet and scatter the pips. Cards run out and all are seen to be blank except the chosen one.

There are dozens of similar effects that can be performed if you will be bold enough to break away from the conventional and apply such principles as colour-changes in different ways from the recognized effects. So I leave it with you.

PRODUCING A ROPE OR RIBBON

I wanted to produce a rope magically instead of merely picking it up from the table when I was going to perform a cut and restored effect. The following childishly simple method proved eminently satisfactory and to the layman, puzzling enough. It depends almost entirely on showmanship and misdirection.

I attached a weight to a small clip. A small piece of lead folded round an Excelsior clip, with the sharp hook cut off, will suit. Then I tucked the rope up my left sleeve with the weight resting just inside. Entering with my left hand gripping lightly the lapel of my jacket, I lifted my left hand and showed it empty. Turning to the right I showed my right hand also empty, and during this move I casually dropped my left hand so that the weight dropped into my fingers, which were curled to receive it. This I finger-palmed and again raised my left to hitch up the sleeve of my right arm. The move was done in a continuous movement, and the fact that the left hand had dropped was almost unnoticeable. Then, closing my left hand into a fist, and dropping both hands in front of me, I inserted the right fingers into the left fist and pulled the rope out by quickly drawing both hands apart, immediately gripping both ends and jerking the rope as though testing its strength. Performed as described the misdirection is good, and the effect relies wholly upon your presentation

THE END

ALMA
1918
1918

DEMON MAGICAL PUBLICATIONS.

All in Stock.

	s.	d.
A.B.C. VENTRILOQUISM	15	0
Annemann. THE JINX. No. 1 to No. 40. Each ...	1	0
Annemann. S-h-h-h IT'S A SECRET	5	9
Anneman. 202 METHODS OF FORCING. Cards, Numbers, Colours, Names, Books, etc. ...	5	0
Annemann. JINX EXTRA SUMMER Number ...	4	0
" WINTER JINX 1935	4	0
Baker, Al. AL BAKER'S BOOK No. 1.	5	6
Baker, Al. AL BAKER'S BOOK No. 2.	4	0
Bagshawe. NOVEL MYSTERIES. Numbers one to six. Three shillings each. Set of six ...	15	0
Burrows. PROGRAMMES OF MAGICIANS past and present. Most useful book	4	0
Booth, J. SUPER MAGICAL MIRACLES. Reprinted	5	0
DEMON TELEGRAPH. No. 73 to 78	3	9
Douglas. A.B.C. BOOK OF PATTERN	2	0
Douglas. MAGICAL PATTERN. Very useful. ...	2	6
Deveen. CIGARETTE MAGIC AND MANIPULA- TION. \$1.00	5	0
Farelli, V. LEND ME YOUR PACK. 4th Edition.	6	0
Farelli. ODIN'S RINGS. A complete routine with the Chinese Rings. Well illustrated. \$1.50 ...	6	6
Farelli. CARD MAGIC. A Magical Classic on Card Conjuring. Two parts, each	5	6
Farelli. CONTROLLED COINCIDENCE. \$1.00 ...	3	0
Grant's, MODERN LEVITATIONS	8	0
Gardner. AFTER THE DESSERT. A book of Thirty after dinner effects	4	0
Hugards. CARD MANIPULATION No. 4 ...	7	6
" " " " No. 5 ...	5	6
Hugards. MORE CARD "MANIPULATION No. 1	7	6
" " " " No. 2	7	6
" " " " No. 3	5	0
" " " " No. 4	7	6
Hugards. MORE CARD MANIPULATION. Sets of 1 to 4	22	6
Hugards. SILKEN SORCERY. Covers everything in Silk Magic	7	6
Hugard. CLOSE-UP MAGIC. For the night club entertainer. Tricks to perform with the audience all round. \$1.00	5	6
Hurling. VENTRILOQUISM. A short cut, including new and original dialogues. 75 cents	2	6
Harbin, R. DEMON MAGIC. More new Magic by this famous writer.	5	0
Lewis & Bellman. MAGIC AS WE DO IT. Now nicely printed and illustrated by Laurie. Makes a new book of it.	5	0

DEMON



SERIES