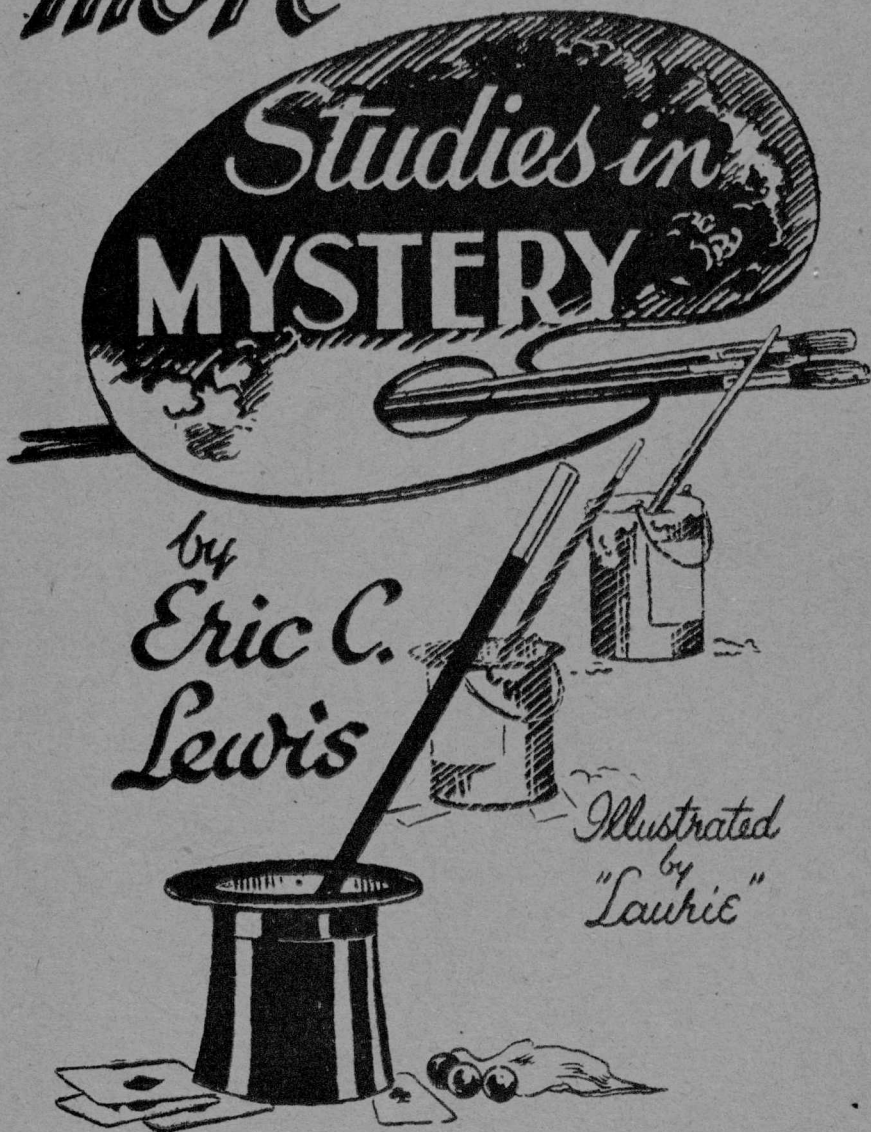


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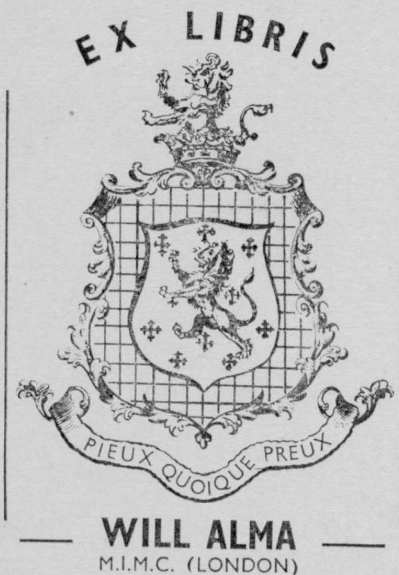
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FOREWORD

When I published *STUDIES IN MYSTERY*, I was rather doubtful about its reception in wartime. But the first edition sold out in the first four weeks, and a second edition was found necessary. So this present book, a continuation of the first one, was proceeded with cheerfully, feeling that we had filled in a small corner in helping to brighten the gloomy hours of War.

Another twelve items, carefully explained, are again set out for your delight, and we sincerely hope, as we feel sure they will, that they come up to your expectations.

I must give my thanks to all those who wrote to me after the first book, urging me quickly to publish another. And I must thank Mr. Victor Farelli, Tan Hock Chuan, Mr. J. H. Steele, Mr. J. Beattie and Capt. J. E. Stone for the items that have been included in this book.

One other thing I would mention before signing off. In *STUDIES IN MYSTERY* I gave credit to "Cyro" for the fine effect he gave me permission to use, *The Lighted Bulbs from Mouth*, but I did not know at the time that Mr. L. A. Dawson also had a hand in the development of the trick. So I take this opportunity of giving credit to Mr. Dawson for his part.

ERIC C. LEWIS.

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THE DIMINISHING SILK PRODUCTION

There are tricks, which by their peculiar nature have an amusing effect without effort on the part of the performer. The following routine is such a one. One hears the ripples of merriment at each production; and the audible gasp at the finale is gratifying. The trick makes an ideal opening effect.

THE TRICK AS AN OPENING EFFECT

The performer produces a large silk which he holds by one corner. Suddenly he shakes the silk, transfers it to the opposite hand and another silk, of a different colour and slightly smaller, appears knotted on the bottom corner.

The performer blows upon the knot and the silks fall apart. The larger silk he places down and holds the smaller silk as before. This he shakes, with the same result as before—a slightly smaller, differently coloured silk appears tied at the lower corner. The process is repeated several times so an ever-growing heap is made on the chair, the silks getting smaller at each fresh production.

Finally, holding a silk about six inches square, the performer gives it a final shake, whereupon it suddenly expands into a silk as large as the first one produced, so making a definite and unexpected climax.

THE EFFECT AS A "REPEAT GAG"

The so-called "repeat gags" are deservedly popular. There is a sort of sustained mystery about them that appeals. You can set about this kind of presentation like this: Tell the audience that before you begin your show, you would like to tell them about a conjurer who took a large silk, shook it and

a smaller one appeared. As you say this, do it. Then tell how this conjurer simply blew the knots apart, and do it.

Heap the larger silk on the seat of a chair and hang the smaller one over the back. Now proceed with your first trick. At the conclusion of this, pick up the smaller silk and say that yesterday you saw a conjurer who—and repeat the opening patter and effect—as though you have never mentioned it to the audience, producing a second smaller silk, separating them and placing on the chair as before.

Continue this at intervals throughout the show and at the conclusion, pick up the six-inch silk and say: "Before I go, I must tell you about a conjurer I saw. He takes a small silk, shakes it—and gets a GIANT ONE". So you make your exit to applause provoked by this unexpected climax.

THE REQUIREMENTS

A number of silks of different colours, graduated in size. Two of the largest size are needed, but the colour of one of the largest size must be the same as the colour of the smallest one. Thus if your six-inch silk is green, make sure that one of your largest is also green.

The following sizes are recommended, but it depends upon your fancy and the quality of the silks: One each 6-inch, 10-inch, 12-inch, 15-inch, 18-inch, 20-inch, 24-inch, 26-inch, 30-inch and two 36-inch. You also need about four feet of strong black thread.

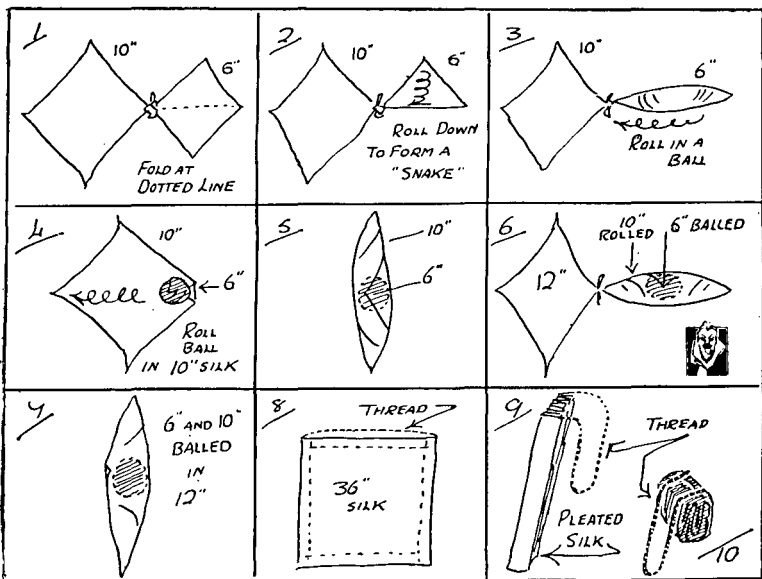
PREPARATION

Place the largest size silk of the colour which matches your smallest silk aside and then prepare all your other silks in one ingeniously-folded bundle. This bundle is made as follows: The working of the effect depends wholly on the correct folding of the silks.

Tie the six-inch silk to the corner of the ten-inch silk, using a slip-knot similar to that used in the sympathetic silks. Lay silks flat on table and fold the smaller silk in half as in Fig. 1. Now roll this silk up snake-like as shown in Fig. 2. This done, start at the outside end and roll the small silk into a ball as shown in Fig. 3. Finally place the balled-up silk well on the corner of the larger silk and roll it into the silk as shown in Fig. 4. The result is shown in Fig. 5. This silk may be held by the upper corner (marked X in diagram) and it will look like one silk. The folds of the larger silk

prevent the smaller one from unrolling. This is the principle used throughout all the silks as follows:

See that the ten-inch silk which contains the six-inch silk is rolled tightly, and then tie the top corner of this to a corner of the twelve-inch silk (Fig. 6). Roll up the ten inch Silk as before, in a ball, and roll this ball into the twelve-inch silk (Fig. 7). Keep doing this until you have all the silks joined up and rolled together as described. Finally, roll the last silk into as compact a ball as possible and secure it with a band of thin paper of a similar colour to the silk.



You must dispose of this balled up silk to suit whatever method you wish to use for the production. You may wish to use a production box or some other method. For the sake of completeness I append a very suitable method at the end of this article.

Take now the large silk that you placed aside, and tie the length of thread to the top two corners as shown in Fig. 8. Pleat this silk neatly so it forms a band about three inches wide, the thread being at the top with each end of the thread at the opposite corner. A glance at Fig. 9 over the page will make this clear. Pleat this again lengthwise so that a compact bundle (Fig. 10) is formed. Drape the thread over the top as shown and tuck the bundle up the

front of your vest. Loop the thread over the vest buttons and the position will be that shown in Fig. 11.

WORKING

First produce the large prepared silk which contains within it the graded sized silks. Hold it by the top corner in the right hand (Fig. 12). You will find that with only moderate care, the inner concealed bundle, although rather weighty, will not fall down. With the left hand quickly grasp the corner in the centre of the silk (Fig. 12) and with a quick movement sweep silks towards the left side. The right hand releases hold and the left gives a smart whipping movement to the silk. As a result the bundle comes into view, is rapidly unrolled, and hangs on the lower corner (Fig. 13). Blow the silks apart (pulling silks to separate knots).

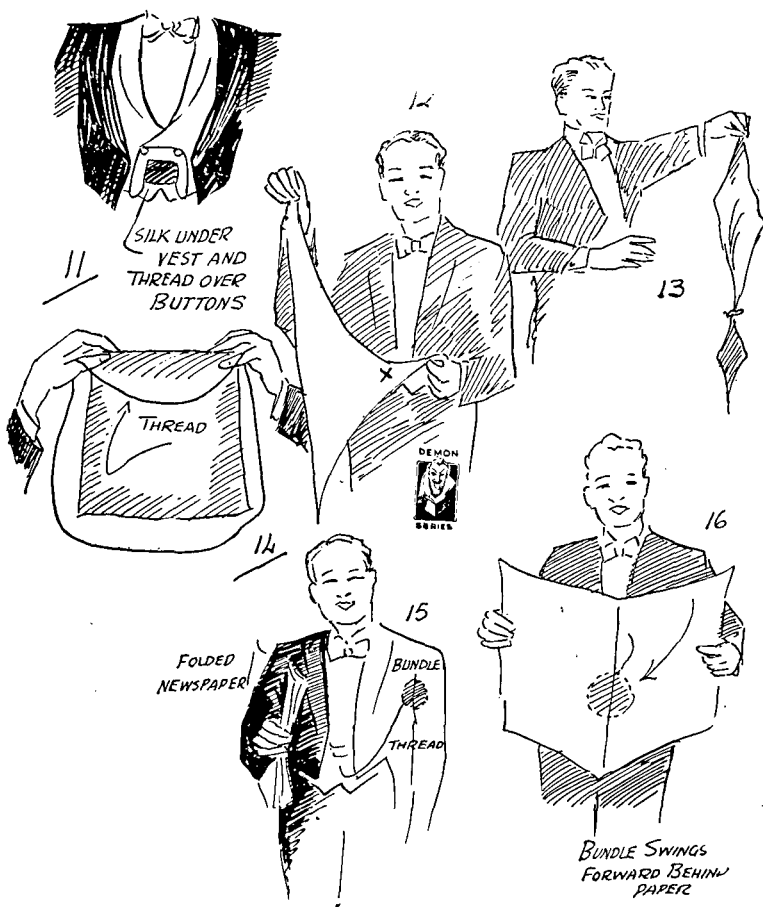
Continue this until you have the smallest silk. You are then ready for the finale. While one hand displays this silk, the other is lowered to the vest and the thumb engages the thread and gently pulls it forward off the buttons. Lift this hand to the silk and spread the silk out so you now hold it by its two upper corners, one corner in each hand, and as you do this, contrive to get the loop of thread over the other thumb also. The position is now as shown in Fig. 14. Pause a moment, shake the silk, then quickly release one corner and rapidly separate the hands. This will automatically pull the folded silk out from under the vest and cause it to spread out between the hands. One corner just slides rapidly up into each hand, where it is grasped. Under cover of the waves, the hand still grasping corner of small silk crumples it up (its smallness makes this easy) and it is concealed in the hand. Try out the complete routine and practise to get the moves neat, and you will agree it is one of the best things I have given you. I can see it being used a lot.

SUGGESTED PRODUCTION

A suitable production for the original bundle of silks, considering the bulk of the bundle, is as follows, for which I claim no originality: Tie a weak thread round the bundle. Place the bundle **behind** the armpit on one side and bring the thread under the armpit and fix it to the front of your coat (Fig. 15). The exact position, length of thread and movements to make must be determined by experiment on your own person.

Enter holding a folded newspaper, keeping bundle well

concealed. Open out the newspaper and hold it in front in both hands. Show it on both sides and when turning it to face you after showing the back, lift it sufficiently with a little sweep to conceal the body for a moment and at that moment, lean forward slightly and release bundle by opening arm. This will cause the bundle to swing forward. Catch it in paper and immediately screw paper up into a rough bundle around the silk, breaking the thread at the same time. Make passes over the bundle, tear it open, and slowly pull out the silk, holding it by one corner ready for the effect as described. It is better to pleat the silk, rather than roll it, for this method of production.



Which Colour, Sir?

This is a simple little stunt, but one if well practised will prove a really puzzling item. The free choice of colour is what gets it over. The effect is briefly that a spectator holds both ends of a walking stick while a borrowed handkerchief is draped over the centre. Six coloured cardboard discs with holes in the centre are shown and one is freely chosen. The disc of the chosen colour is passed under the handkerchief and is found, when the handkerchief is removed, to have passed right on to the rod.

The secret is about the same as the old effect but with a subtle addition to allow free choice of colour. You need a number of cardboard discs of various colours of such a size that you can fingerpalm them comfortably. They have holes in the centre large enough to allow them to pass on to a walking stick.

Place six discs of different colours in an order that has been memorised. Then clip them under the edge of your coat. A suitable clip is an ordinary wire paper-clip fixed by means of a safety-pin. Put six duplicate discs in your pocket.

To work the effect, borrow a stick and contrive to obtain the set of discs from the clip while doing so. These are fingerpalmed out of sight in the right hand. Take the knob end of the stick in the left hand and place the ferrule in the right, pushing the ferrule right through the holes in the palmed discs. You now grasp both ends tightly (discs on stick concealed by right hand) and "spring" the stick to demonstrate its solidity. The next moves are critical.

Ask for the loan of a handkerchief and while this is being produced, casually slide the left hand to the centre of the stick, taking the rings with it, and hold the stick by middle in this hand. Take the handkerchief with the left hand. Having the handkerchief, ask a spectator to grasp both ends of the stick. As soon as he does this, toss the handkerchief over the centre and at the same time remove the hand. The handkerchief covers the discs.

To conclude the effect, show other discs, give a choice and put this under handkerchief. Immediately hands are under, tear off all unwanted colours from stick and tuck these and chosen genuine disc up your sleeve under your watch-strap. Remove hands empty, and take handkerchief off the stick.

The Game of Highjacker

Here is an excellent card routine by that authority of good card conjuring, Victor Farelli, author of such works as *FARELLI'S CARD MAGIC*, *LEND ME YOUR PACK*, *THE ODIN RINGS*, etc. Mr. Farelli needs little introduction to the magical world, so I leave him to explain his routine in his own individual manner.

In my opinion the best trick in Mr. Lewis's book, *THE MAGIC OF 1937*, is the one by Chris Van Bern entitled, "The Convocational Jacks", and I trust my method and routine—although not offered as an improvement on the original—may be of interest.

The following is an extract from a letter from Mr. Charles Harrison, in which reference is made to this effect:—"I let Mr. Van Bern read what you wrote . . . he thinks your presentation is excellent".

As readers of my books on Card Conjuring may remember, I advise that the more complicated type of effect be presented, whenever possible, in the guise of a card game. This, at least so it seems to me, provides a plausible excuse for the necessary dealing or counting, and stimulates interest.

Nevertheless, no trick—even if presented as a "game"—can be really entertaining without good showmanship. And no one can become a showman without experience.

ROUGH OUTLINE OF THE EFFECT

More or less as described by Mr. Van Bern. Four court cards, placed in different parts of the pack, come together.

POSITION AND REQUIREMENTS

Four persons, including the performer, are seated at a card table. The conjurer possesses a pack provided with a "long" or "wide" card (See NOTE "A", *post.*)

WORKING AND PRESENTATION

As this book may fall into the hands of conjurers who do not possess THE MAGIC OF 1937, I shall describe in full.

1. **The Game.** Having asked your companions at the card table if they have ever heard of the game of "High-jacker," cut the pack into four portions and allow each of the three players to take one. Keep the remaining packet yourself.

Request assistant on your left to deal any high card face upward on the table. If, for example, a Jack is played, the two remaining players and yourself follow suit. Obviously, if one player has two or more jacks he will play them. The object in view is to get any four of the high cards out of the pack quickly and without holding up the action.

2. **Dealing.** Hand the four jacks to the player opposite to you, and take back the remainder of the cards held by opponents. Cut the pack (composed of forty-eight cards) bringing the "key" to the bottom.

- I. Mark off three cards from the top and throw them, face down, on the table. The assistant lays one of his jacks thereon, also face down.
- II. Perform the "centre strip cut", leaving the "key" at the bottom of the pack. Throw three indifferent cards on top of the four on the table. The helper adds the second jack. Face down like the others.
- III. Execute a simple "strip-cut" bringing the "key" about fifteenth from the top. Insert little finger of left hand below the "key" and square up the pack. Mark off the cards above the little finger, and throw them on top of the pile on the table. The assistant deals the third jack. (All cards face downwards).
- IV. Strip-cut the pack, mark off three cards and throw them (face down) on the heap. The helper plays the fourth jack, again face down.
- V. **Important Note.** All the above moves should be performed with apparent carelessness. The spectators should not know how many cards you throw on the table.

3. **The Principal Move.** Cut the pile of cards **above** the "key". Complete the cut, bringing the "key" above the "stack" of cards. See "Caution" (Note "B", **post.**).

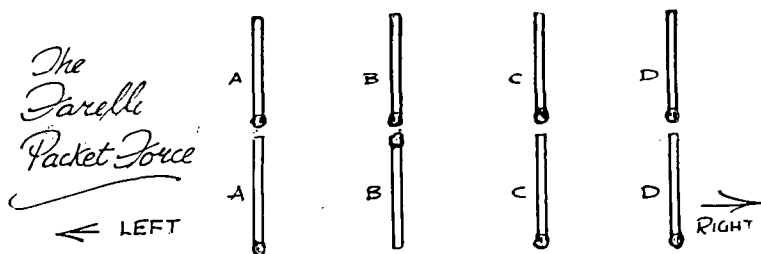
4. **More Dealing.** Remarking "You have no cards left", give the assistant about half of the remainder of the pack.

- a. Mark off a few cards from your portion, and throw them on to the heap.
- b. The helper follows suit.
- c. Again mark off a few cards and add them to the pile.
- d. The helper does likewise.
- e. And so on until the complete pack lies face down on the table.

5. **The Final Cuts.** The player on your left cuts. Then the one opposite to you. Next the one to your right. Cut the packet at the "key" bringing the "stack" to the top.

6. **Patter.** "There are four suits in a pack, and our friend here has played four jacks. If we multiply four by four we get sixteen. Therefore I shall deal sixteen cards on to the table. But I shall deal them in the order chosen by you."

7. **The Farelli "Packet Force".** Place four matches on the table as shown below:



Instruct one of the assistants to turn one of the matches end for end. If the second match from the left (B) is turned, the position will be as shown below:

Deal sixteen cards from the top of the pack, faces down, from left to right starting at "B". In this way the four jacks will fall into the "B" packet.

8. **The Finish.** Point out to the spectators that you have dealt the cards in the order chosen by them. Remove packets "A", "C" and "D". Then turn over heap "B" and display the four jacks.

This is one of the very few tricks that I know that can be repeated, even before an audience of experts, without fear of detection.

NOTES

- A. **Key Cards.** Obviously almost any type of "key" card could be used, but after giving the matter a good deal of thought, I am convinced that in this routine a "wide card," as recommended by Mr. Van Bern, is best.
- B. **Caution.** The packet must be cut **above** the "key" as stated in para. 3, but not **too high** above it. Five cards at the very least must be cut off from the top of the heap. To be on the safe side, it is as well to cut as close to the "key" as possible. This is the only move in the routine which requires special care.
- C. **Origin of the Packet Force.** This method, devised specially for the trick above explained, is based on one invented many years ago by Mr. Ottakar Fischer, the famous Austrian authority on magic. See the **second** edition of "Lend Me Your Pack". (Last paragraph on Page 46.)
- D. **Another Version.** Since the above notes were written, I have read "More Card Manipulations" in which a novel method of presenting Mr. Van Bern's original trick is described under the title of "The Three Musketeers and d'Artagnan". Unfortunately Mr. Jean Hugard has neglected to give Mr. Van Bern credit for his ingenuity, and has omitted to state that the packet containing the jacks must be cut above the "key". (See note "B", **ante**.)

In Mr. Hugard's version, a borrowed pack may be used, and it is an elaboration of the idea referred to by Mr. Van Bern on page 5 of "The Magic of 1937" (Lines 16 to 18). After the final cuts have been made (para. 5 **ante**), take the pack **face upwards** in the left hand and fan it towards the right. **Secretly** locate the second jack dealt (which acts as the "key" card) and divide the pack at this point. Hold one half fanned out in the right hand, taking care not to expose the jack whose back is against the fingers. Hold the other half spread out in the left hand.

Having called attention to the fact that the jacks are in different parts of the pack, calmly place the right-hand portion **under** the left. Square up the pack, turn it face down, leaving the stack on top. Finish as usual.



This can be an effective routine, and the description includes a piece of apparatus and several ideas that can be used with advantage in many other effects. The routine is divided into two parts.

Four colour cards and four envelopes are examined, the cards sealed in the envelope and the sealed envelopes are mixed together—all by a spectator. Although all these are genuine and unfaked in any way, the performer is able to divine the colours contained in the envelopes.

In the second part of the routine, a spectator is asked to help in divining the cards. The performer mixes all four cards, puts them in one envelope and asks the spectator to name the **order** of the four cards. He fails to do so, so the conjurer tips the cards from the envelope, **shows** him the order, replaces them and then asks the spectator if he can name them.

Naturally he can now do this. Immediately the performer turns the envelope around (apparently secretly, but so that the audience catch sight of it) and then removes the four cards one by one, triumphantly showing the cards are all white! The audience will not have this, and demand that the blank cards be turned round. The conjurer tears up the envelope and then works the "sucker" business on the audience. Finally he does turn the cards around as demanded, and the audience are surprised to find they really are white cards, but the backs each bear a bold black letter, spelling the word, **D O N E**.

THE MAIN SECRET

This lies in the swift and subtle exchange of envelopes on two occasions. There is no need to fear this, as the switches are perfectly covered, and facilitated by means of a special fake which can easily be constructed.

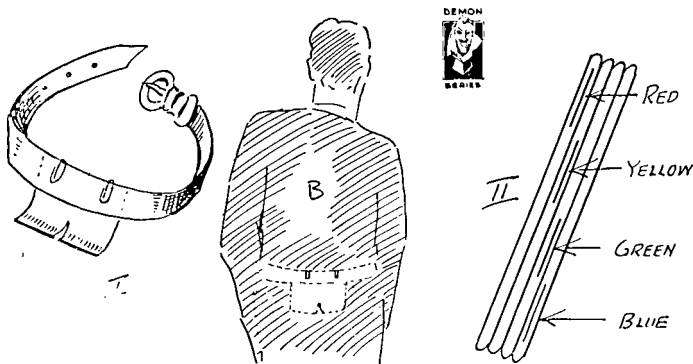
This fake, illustrated in Fig. 1 (A), is simply a shaped piece of card, tin or celluloid cemented to a belt. Fixed to the top are two large paper-clips of the wire variety. This belt is worn as in Fig. 1 (B). The lips of the fake are turned outwards so that a packet of envelopes may be pushed up under the belt without trouble. To switch envelopes, place a set of four under one of the wire clips. Hold four other envelopes squared up in the left hand. Place both hands behind the back and without hesitation push envelopes in left hand up under fake where they remain held by belt, and at the same moment pull off the other envelopes with the right hand. With very little practice, this is the fastest switch I know. How it is covered by misdirection will be shortly described.

This fake is made double size to hold two sets of envelopes side by side and allow for the two switches.

OTHER PREPARATION

Use good quality pay-envelopes for the trick. Seal four colour-cards (about the size of playing cards) in four envelopes and then mark these envelopes so you know which is which. The best way is perhaps to edge-mark them. To do this one draws a thin line of ink about half-an-inch long on the very **edge** of the envelopes. An envelope so marked can be handled freely with little risk of detection, yet when such an envelope is placed among others, it may instantly be found by means of the line which can plainly be seen by looking at the edge of the packet. When four envelopes are marked, the edge looks somewhat like as shown in Fig. 2. This prepared set is placed under the wire clip on one side of the fake, which is hidden under the back of the coat.

Another envelope must be faked as follows: Cut the

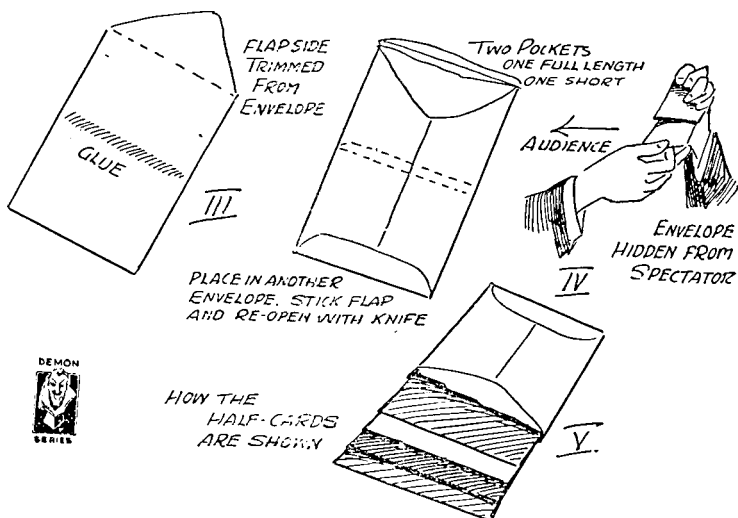


flap side from an envelope and run a strip of gum across the centre (Fig. 3). Insert this into another envelope, stick the two flaps together and press flat. This looks like one unprepared envelope. Now seal the flap and re-open it by slitting the top with a paper-knife. The result is a "second-hand" envelope. Actually it has two compartments, one full depth and another only half-depth.

In the small division place four **half**-cards of the same colours as those to be used in the effect. In the long division place four white cards each bearing the letters D, O, N and E, the letters facing same way as colours. This packet of bun-kum is placed under the free clip of the fake.

ROUTINE FOR FIRST PART

Cards and four envelopes are examined, sealed and mixed as before described. Spectator hands mixed packet to you. Set assistant in front of platform, and take central position for yourself, holding envelopes before you. Tell audience that in order to prevent your seeing the colours in any way, you will hold them behind your back. Place envelopes behind you, make the switch and immediately turn your back



to the audience so they see envelopes apparently still in your hands. The switch takes but a second, and if well timed the result is perfect. Take off the top envelope, hold it to your forehead, and name the card you know it contains.

Face audience, hand envelope to spectator and have him slit it open and verify contents. Give him the remaining three to mix still further. When he returns them, glance casually at the edges as you square them up and note what colour the centre envelope contains. Repeat the foregoing moves of turning the back, but this time envelopes need not be switched. Fan envelopes, remove centre one and name contents. Verify this.

Have the other two envelopes mixed while you stand well away. But as you gave him envelopes you noted colour in top envelope, and it is easy to keep track of this while spectator mixes them. Ask him to remove one and hold it up. You can now name the card it contains. Have the last one opened.

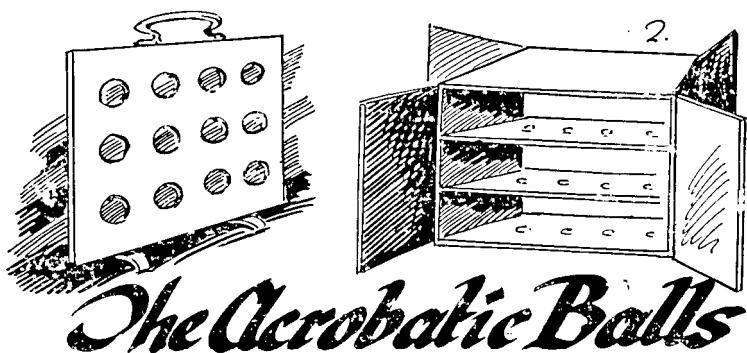
ROUTINE FOR THE FINALE

Stand in centre of stage and have assistant on the right side near front. Hold one of the opened envelopes in the left hand and put the four cards in one at a time so the audience can see them but the assistant cannot. The position for this is shown in Fig. 4. Say you want to see if the assistant can divine the order of the cards while they are held behind his back. Still holding envelope at left side towards the back, walk over to assistant and stand at his left side about two feet away. Transfer envelope from left hand to right hand, it **passing behind your back** for a moment in doing so. This covers the second switch, and it is only the speed of the switch that makes this move convincing. You now hold faked envelope.

Assistant fails to name colours in correct order. If by coincidence he does name correct order, make capital of it by claiming mental transmission from you to him. But he will usually fail. Challenge him that even if he saw the order of the cards he could not name them. So saying, tip the envelope so the cards slide **partly** out (the coloured half-cards) and spread them a little to show the order.

Push them in and make the turning move with envelope. When he names order of cards, remove letter cards and place them on a stand; tear envelope in half. (Half-cards allow this). Finish the effect as described in the "effect".

Should the spectator accidentally hit on the correct order, play up to it as described, and then ask if anyone else could do it, turning the envelope round. Audience usually name colours in reversed order to "catch" you. Then you pull the "blank card" business.



The Acrobatic Balls

The following nice showy effect was sent to me by Tan Hock Chuan. It makes a good addition to a ball act, and if worked in conjunction with such an effect as the well-known Patriotic Billiard Balls it is very effective indeed.

A small cabinet containing twelve coloured balls arranged on three shelves is shown, and the front and back doors of the cabinet opened to show clear through. There are one row of red balls, one row of white and one row of blue. The general effect is shown in the sketches at the side. The doors of the cabinet are closed.

Next a stand is shown, which consists of a square of wood with twelve holes bored in it. This has a handle at the top and legs at the bottom. Clips are arranged behind the holes so that cards may be clipped behind the board and the cards seen through the holes. The back faces audience to commence with.

Twelve cards, four of each colour, are shuffled by a spectator, and then dealt in haphazard order on the stand, each card going into a clip. When the stand is turned round, the coloured cards are seen through the holes, forming a pattern. The cabinet is brought forward and the stand set on top of it.

The balls are commanded to re-arrange themselves to conform with the pattern. When doors are opened, balls have done so and the balls are then tipped out.

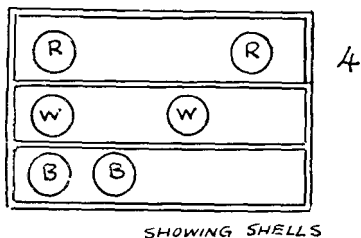
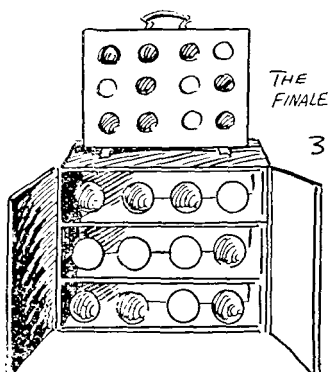
METHOD

The cabinet is lined with black velvet. Six half-shells are used and these are also lined inside with black velvet. Glue the shells, two on each shelf as illustrated in Fig. 4. Two red go on the top shelf, two white on the centre shelf and two blue on the bottom. Then place twelve balls on the shelves as shown in Fig. 5, six of them fitting into the shelves. You should have small holes bored in the shelves in which the balls may rest to prevent them from rolling about. The result of this arrangement is that if the cabinet doors are all open, it looks from one side as if there are three rows of three colours, but from the other side it looks like twelve balls in mixed order (which it actually is).

The colour-cards need preparation. The backs of these should be marked so you know the colours on the face. The following is perhaps the best way of doing this, and one which helps the working of the effect. Procure a pack of ready-marked playing cards, such as the DeLand Dollar Deck, and remove twelve cards from Ace to Queen. Paste red paper on the faces of the 2, 3, 7 and 9; white paper on the faces of the Ace, 6, 8, 10; blue paper on the faces of the 4, 5, Jack and Queen.

WORKING

Show the cabinet with the shell-side facing the front and open all the doors showing the three rows of four colours. Any of the balls which are not covered by a shell may be casually removed, tossed in the air and replaced on the shelves.



Close the doors of the cabinet, and then take out the twelve colour-cards to be shuffled. When these are returned to you, deal them on to the stand apparently in haphazard order, but by looking at the backs, really deal them in the order, one to twelve as shown in Fig. 6.

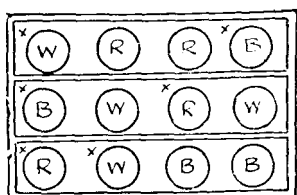


FIG. 5 SHOWING BALL POSITIONS
Those marked X are actually covered by SHELLS (not here shown)

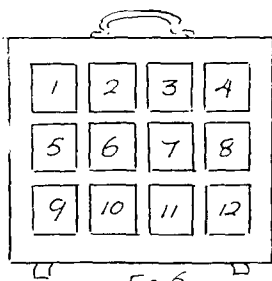


FIG. 6

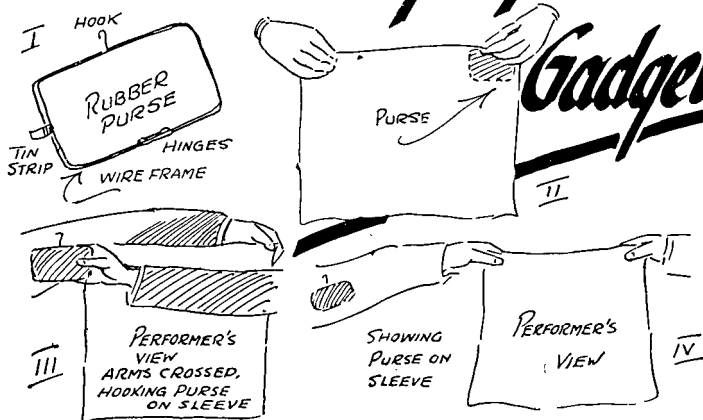
Pick up the cabinet and bring it forward, naturally reversing it in the process. Place the stand on top. Command the balls to change round and open the front doors only, when correct change of balls will be seen.

Remove stand from box and tip all the balls out of the box. The shells are glued to the shelves so they will not fall out, and as they are lined with velvet like the interior of the box, the black-art effect makes them invisible.



A Useful Changing

Gadget



A USEFUL CHANGING GADGET

I would now like to describe a small gadget which can be easily made that can be used in many ways. For the sake of this description, let us imagine a sheet of newspaper is torn up and that it changes into a large silk handkerchief. You can make up other effects ad lib. Black and white tissue can be torn and a draughtboard-patterned silk produced, or blue and white and a silk with willow-pattern produced (I must credit Peter Warlock for this latter pretty concept).

The gadget that enables these to be performed is simply a specially-made purse. This purse is plainly shown in Fig. 1 (above). It is simply two wire frames loosely hinged together, covered with thin sheet rubber. A catch and a small hook are also fitted as shown. This purse may be opened, turned completely inside-out and fastened again. My fastener was simply a strip of soft metal which I bent to hold the purse closed. You may like to fit on a more elaborate catch. The moves to use this gadget are simple and effective.

Place a silk, balled up, in the purse and conceal it under one corner of the newspaper on the right-hand side. Pick up the paper, holding one corner in each hand and displaying

front of paper. The purse is held by the fingers behind the right top corner. (Fig. 2.)

Now twist the arms as shown in Fig. 3 to show the back of the paper. This brings the hand holding the purse just behind the left forearm. Immediately hook the purse on to the coat sleeve and bring the hands back to normal. You can now show hands quite empty and nothing in the paper. Reverse the above moves and you obtain the purse again.

Tear the paper up, keeping purse behind. Then under cover of squeezing pieces, open purse, turn it inside-out so releasing silk and imprisoning torn pieces. Fasten purse again and slowly develop silk. When fully developed, display silk by holding in each hand at the upper corners, the purse being concealed by the upper right-hand corner of the silk.

Now make the same moves as previously done with the newspaper to show both sides and leave the purse hooked on the coat sleeve. Toss the silk into the air and shake it to show nothing is concealed. Then drape it over the left forearm in the style of a waiter with napkin. You can now show both hands quite empty. Then you remove the silk from off your forearm, and take the purse away with it in the folds.

Yes, a decidedly useful gadget!



I Passed thro' your window

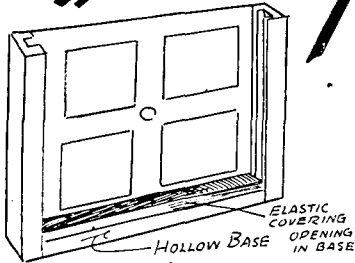


FIG 1 (FRONT)

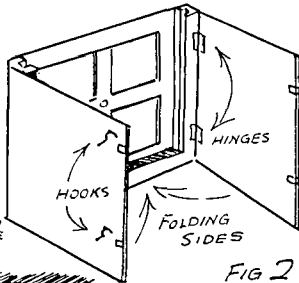


FIG 2

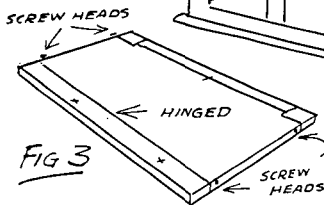
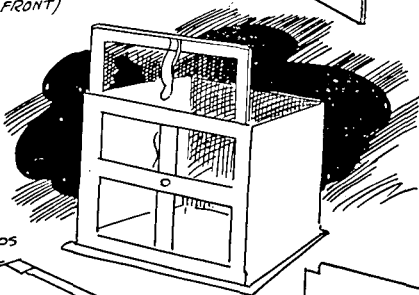


FIG 3

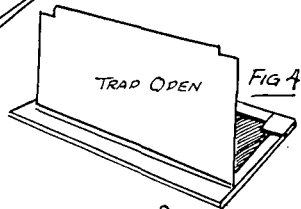
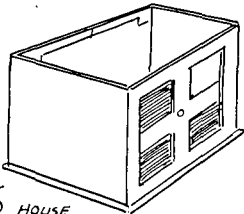


FIG 4



6 HOUSE SET UP

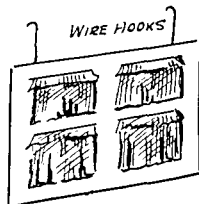
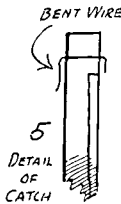


FIG 7

Here is a very good example of how to dress up an effect. The well-known rod through glass frame has a bald effect unless cleverly presented, but my good friend Mr. J. H. Steele has evolved an entertaining routine built around this trick, and it is with his permission that I now give you a full description with patter.

Used in the effect is a large-size rod through glass frame. Mr. Steele uses one about 12 inches by 10 inches and this seems to be the ideal size for the trick. A model house with a flat roof is shown. The roof is removed and placed at the bottom. There are four windows in front of the house, but the only doorway appears to be a half-inch hole in the centre. The glass frame slides down the front so forming the glass to the windows. The whole idea is illustrated above.

The frame is removed and glass examined. The frame is replaced and a silk bearing the picture of a young man is shown. This picture-silk is passed through the half-inch hole, apparently through the glass, and into the house. The silk is removed. This silk is then waved and it multiplies into two silks, the new silk bearing the picture of a girl.

The girl-silk is dropped into the house via the open roof, and the man-silk is pushed through the hole and the glass again. The front is covered by hanging a cardboard square covered with silk curtains over it for a moment. The blind is removed and the silks pulled through the hole again from the inside to the outside, but now they have joined together in one large silk with both their pictures side by side.

The house is tipped up to show the inside, and on the bottom, in large bold lettering, are the words "TO LET". The glass-frame can be removed and again examined.

PATTER

This is what really "makes" the effect. Vary patter to suit yourself, but the general outline is essential for the trick.

"In these days of scientific invention and labour-saving devices, it seems strange, despite the hints thrown out by George Formby, that no successful attempt has been made to solve the window-cleaning problem. You can do it yourself and risk breaking your neck, or you can engage a cleaner and foot the bill. Allow me to demonstrate how I have succeeded in the solution of the problem.

"All you have to do is to remove the roof, lift out the windows in one piece, clean them on both sides and replace both roof and window. Just one piece of glass to clean and all four windows are done.

"Another advantage of this system is the flat roof. This serves a double purpose. When it rains, the roof keeps the wet out. When the rain has ceased, the roof is placed on the bottom, like this, and the wet is kept out of the foundations. Just think of the splendid exercise you would get in showery weather!

"I want to show you now an effect based on that well-known song 'I passed by your window'. These words were sung by a young man (show or produce man-silk) who was very much in love with the lady of the house.

"As he used to sing this serenade every night and the glass in the windows were loose, they used to rattle, so the lady had these two brass clips fitted to prevent this. (This while showing glass in frame and replacing).

"Had he been a conjurer instead of a human being, he would not have passed **by** but **through** the window like this. (Silk is pushed through hole). Then he would have met his lady (silk is multiplied as described). But she does not look her best at the break of day, so we will replace her in her home. Now along comes the young man, and having taken a postal course in conjuring, he passes through her window. I think the best and most polite thing to do is to now draw the curtains.

"Whatever took place must have been quite mutual, because here they are now joined together for life (Large silk) and as they have no use for a small house without doors now, they decide to live elsewhere and the house is now empty. (Tilt house to show words TO LET)."

Thus ends the patter and the effect. As mentioned, this is but an outline and can be built up. Note how the clips on the penetrating glass frame are neatly and humourously explained away.

THE APPARATUS

You will require a large penetrating glass frame. The one used by Mr. Steele, and which proves ideal for the effect is 12-in x 10-in. This is self-locking so it can be examined.

In addition you need an 18-in. silk with the picture of a man, one with the picture of a girl and a 24-in. silk with the picture of both man and girl. These silks you can make yourself if you are any good at this sort of work (See note at end). Otherwise you can get nicely coloured silks ready made from most dealers.

The only other apparatus is the house, and this will need a detailed description. The drawings are made from Mr. Steele's own model.

The house breaks up into three portions: the base, the

front and two sides in one unit, and the back. I shall describe these separately. No sizes will be given as you must build the house around whatever glass-penetration frame you may have.

First the front and sides. This is shown in Figs. 1 and 2. A sheet of plywood has four windows cut in it and a half-inch hole in the centre to coincide with the hole in the glass penetration frame. Two strips of square wood are grooved to take the frame and fixed to the sides. Along the bottom edge is fixed what appears to be a square strip for strengthening purposes, but which is really a hollow plywood box with a slot along the top back edge about half-an-inch wide. This slot is covered by a strip of broad elastic. Thus a silk may be tucked inside this bottom section out of sight. To the two grooved strips at the sides are hinged the two plywood sides. These have small slots cut and small brass hooks screwed on in the positions shown in Fig. 2. Thus the front and two sides can be folded flat for packing.

Figs. 3 and 4 show the construction of the back. This is apparently a flat board, but is really double, having a trap in which a silk may be concealed. The drawings should make this back clear, but some notes may be necessary.

Note that the trap is not the whole size of the back. A section (X) is left below the trap which is the same width as the hollow box on the bottom of the front section is high. Also the top is cut away at the corners so that when the back is in position on the house and the flap is dropped, the corners will not foul the strips of grooved wood which take the frame. This arrangement is so that when the trap is released, it will rest level and form a false bottom to the house.

This flap has a weak spring to help it open. This is not essential, but makes the working more certain. The wire catch is also illustrated. This is simply a length of wire, inserted through a hole drilled in the top of the back, and bent to shape. On the inside of the flap is painted in bold white letters, the words TO LET.

Four screws are fixed into the edges in positions to coincide with the slots in the plywood sides of the front unit. The result is that if you open up the front, the back section can be fixed into position by letting the screws enter the slots and fixing with the hooks. The whole gadget then rests in the bottom, which is simply a sheet of ply with moulding around. (Fig. 6.)

One other accessory is required, and that is a square of cardboard to cover the front. This has four miniature curtains glued on, and two hooks fixed to the top so it may be hung on the front of the house.

The inside of the house and the flaps are painted dull black and outside is covered with "brick" paper such as used on dolls' houses. The roof is covered with grey "slate paper".

TO PREPARE

Set up the walls of the house. Take the girl silk and neatly insert it inside the hollow strip at the bottom of the front, but leave a tiny corner protruding from under the elastic covering strip. Open the back flap, insert the large 24-in. silk behind it and close again. Place the roof on the top of the house. Ball up the man-silk ready for production in any manner that pleases you. Have the "curtains" aside ready.

WORKING

Follow the patter and refer to the following notes to understand the working. First show inside of house from the bottom, fingers covering protruding portion of silk. Remove top and place on bottom. Then remove the window and have it examined. When replacing it, work the glass so the hole in glass comes into position. Now produce the man-silk.

Pass the man-silk through the hole in front of house and through glass. When half-way through, the hand inside the house grasps the protruding corner of girl-silk with the same fingers that hold corner of man-silk and both are pulled out. Shake the silks and show they have "multiplied".

Drop girl-silk into house and push man-silk through the holes again. Then hang curtains on front, and while doing so, release catch at back of house. Flap falls covering the two silks and exposing the large silk. Remove curtains, and then produce large silk and exhibit. Remove glass-frame, closing up glass to hide hole while so doing and have it again examined. Then tip up the house and show it empty, except that the bottom now has the words "TO LET" upon it.

NOTE. If you will please turn over, you will find a very useful tip for designing your own picture silks.

Designing your own Picture Silks



This is not a trick in the conjuring sense of the word, but is one of those "tricks of the trade" that will be of general use. I describe this method essentially because a trick with illustrated silks has been described in this book, but you will find it useful in preparing silks for lots of effects. If you can draw, all well and good. If you cannot, well, there is still hope as you can trace the designs.

First stretch your silk tightly over a board that has previously been covered with a large sheet of blotting paper. Now prepare a **stiff** starch paste. The correct way of doing this is as follows:

In a cup, grind up a good spoonful or two of good quality starch. Then add just sufficient cold water to make this into a very stiff gummy mass. This must be smooth and not lumpy. Now take a kettle of **boiling** water and very slowly pour it on to the starch, **stirring all the time**. Watch the mixture carefully and when a certain amount of water has been poured in, the mixture will turn a pale blue colour. **Immediately** that happens, stop adding water, and keep on stirring for a few minutes. This forms your starch paste. It cannot be kept long. When cold, it is a good general-purpose paste.

For the purpose in hand, however, you need the paste in the hot condition. Simply brush it freely all over the silk you have stretched on the board and let it thoroughly dry. When it is dry, lightly sketch your design or picture in pencil, or if you cannot draw, trace a suitable picture on a sheet of greaseproof paper, scribble on the back of the paper with a soft pencil, and then, placing the paper on the silk, transfer the drawing to the silk. The soft pencil acts like carbon paper.

With your design on the silk, carefully paint your picture with water-proof dyes. If you work in colours, let each colour dry before adding another. The dyes are ordinary dyes dissolved in a small quantity of hot water. Finally, when your picture is dry, simply wash the silk in warm water to remove the starch, and there is your designed silk. The purpose of the starch is to prevent the dyes from spreading.



Here is an excellent routine which has been in my notebooks for many years and which I have often performed with marked success. Credit goes to whom I wot not; but as I have never seen it in print, here it is.

The performer shows one of the common "ball boxes" which may be obtained from any magical depot. Many audiences will recognise this antique—particularly the younger generation who may have had one in a toy box of conjuring tricks. The performer tells how when he first started conjuring he wanted the trick where you show a box empty, close the lid, and when you open it, there is a ball inside. The performer does this as he tells it.

The performer then says, that he went to a friend who was a conjurer and asked him if he knew the trick where you show a box empty (he removes the ball from box and place it on the table), close it, and when you re-open it, there is a ball inside. As he says this he opens the box to show another ball, which is placed beside the one on the table.

The conjurer takes him to a conjuring shop, and they ask the assistant if they have a box which—the routine and patter is again repeated, and another ball joins the first two. The story is continued on these lines until four balls are in a row on the table.

Then an elderly conjurer who happens to be in the shop says that he performs it in a different way. He closes the empty box, covers it with a handkerchief, names a number, doubles it, adds ten, takes away the number he first thought of and the answer is—a lemon! The handkerchief is whipped away and the ball-box has changed to a lemon.

To work this effect you need a large-size ball-box and a number of balls to fit it. You may cast the usual fake half-ball which is supplied with the box away. A lemon is

also required, and if you cannot get one in these days, you had better get an imitation one. In addition you will need a ball-dropper to fit underneath the edge of the jacket. These are obtainable at most depots, or you can make a suitable one by sewing a tube of black cloth and pinning it under the edge of your coat. Sew a band of elastic around the open bottom. Thus you can squeeze out one ball at a time. (Fig. 1.)

Place the lemon on a table, which stands at your right-hand side. The lemon should rest on the table just in front of a black-art well, or near the back where you have a simple servante fitted. Then cover the lemon with a silk.

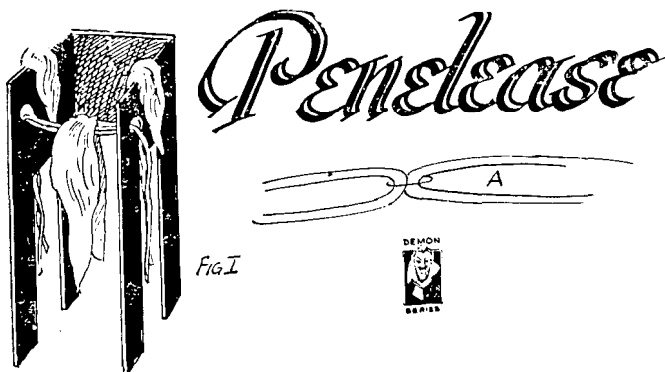
It is a good idea to have one ball already in the ball-box to commence with, and have the lid in place on box.

To perform the routine, work as follows: First commence to patter, holding the bottom of the ball-box in the fingers of the left hand. The patter continues, and you lift off the lid of the ball-box by holding the knob on top with the thumb and forefinger (back of hand towards the audience) and as soon as the lid is lifted slightly, the fingers of the right hand simply scoop out the ball and finger-palm it. Hold the lid in view as shown in Fig. 2 while the ball is concealed in the fingers.

Replace the lid and reload the ball. The best way of explaining the loading is to say that it is similar to that used for loading a ball in the cups and balls effect. The ball is just gently tossed into the box under cover of the fingers as the lid is replaced. Then make a pass, open the box and show the ball.

Turn now to the right and with the left hand which is holding the box, lower the box to the table and tip it up so the ball rolls on to the table near the front edge. While this is being done, the right hand, which still holds the lid in the fingers, is lowered to the right side, and as this is covered by the turn to the right, the fingers of that hand squeeze a ball from the dropper and finger-palms it.

This move is repeated according to the patter and according to how many balls you are using. Finally, when you mention the old man in the shop, you transfer the empty ball-box to the right hand, turn to the table and lift up the back edge of the silk. Apparently the right hand pushes the box up under the silk, but really drops it into the well and picks up the lemon. You will find that the shape of the lemon, and its usual yellowish colour, look just like the ball-box under the silk. Walk away from the table and finish the trick.



I can foresee that this trick is going to prove popular. It has already proven its worth in professional performances as well as in concert shows. The trick was given to me by Mr. J. Beattie, of Dundee, who has many clever ideas to his credit. One or two minor changes have been made, but the main idea is his.

EFFECT

On the stage is a three-fold screen with two holes in the sides near the top. One similar to that used for the Walking-through-a ribbon effect is just the thing. (See sketch above). Two lengths of rope are draped over the screen. Over the rope is hung a 36-in. silk, and over the stand itself are hung two 18-in. silks.

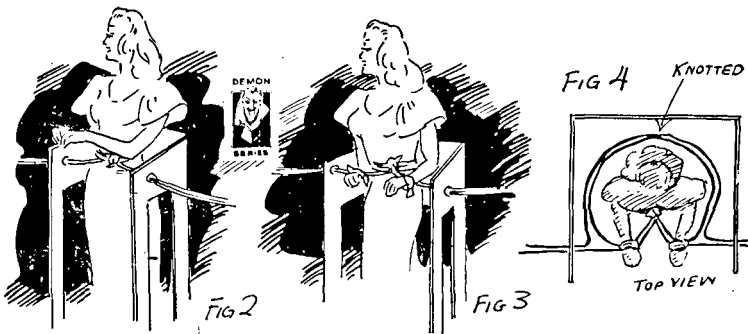
A spectator is invited forward to help, and after help is obtained, tell the assistant you are going to make an escapologist of him. You first tie the large silk to rope and tie the assistant around the waist with the silk. Now you stand the assistant inside the screen (with screen opening to the front) and pass the ropes through the holes so the assistant is imprisoned **behind** the ropes. Next his wrists are tied to the ropes by means of the smaller silks. Finally the ropes are tied in a knot around him.

Two other assistants hold the ends of the ropes, and you instruct them that at the word "Go" they must pull on the ropes, and the tied assistant must simply walk forward.

At the word "Go", the assistants pull, and the assistant who is tied, not only comes free of the ropes, but also walks

right through them, clear away from the stand. The effect is both startling and magical.

There is nothing really new in the working of this effect, but it is an excellent example of dressing an old item and turning it into something new and striking. The screen is not absolutely necessary, but it puts the trick into the category of a small illusion and also adds to the effect inasmuch as the tied person appears to be much more securely imprisoned. Briefly the effect is simply the Ropes and Rings as of old, and any of the various ingenious "improvements" may be used. Personally we think the simple straightforward method is as good as any, and that we describe.



To prepare the effect take two lengths of rope (each about 10 feet long) and tie a single loop of thread around the centre of both. Then separate the rope at the join and drape it over the screen so the join comes in the centre. Take the largest silk and hang this over the rope so that it covers the join. This arrangement is clearly outlined in Fig. 1. Place two smaller silks on the stand.

When you work invite three spectators to help; one of these is to be tied. Set one each side of the platform and one in the centre. Give the ends of the rope to two outside assistants, and grasp the centre of the rope yourself. Remove silk and at the same time grasp rope over join. Show them as two ropes and ask the assistants to release the ends.

Now tie the large silk around the ropes by a single knot in the centre, this knot covering the thread join. Ask the two assistants to regain their ends, and station the third assistant behind the ropes in the centre. Take the ends of the silk and pass them around his waist, knotting them at the

back. Back the assistant into the screen, and then thread the ends of the ropes through the holes and give them back to the two helpers. The result of all this is shown in Fig. 2.

Next tie the smaller silks by a single knot in the centre on to the ropes, one on each side of the assistant and inside the screen. Place his wrists upon the knots and tie the silks up round the wrists, so securing his wrists to the ropes.

Finally each of the two assistants are asked to give you one of their ends, and these you pull through the holes inside the screen, tie them in a single knot behind the person in the screen and pass the ends out of the holes so the two assistants can hold them again. This is illustrated in Fig. 4, and it will be noted that the ends are now crossed so the left-hand assistant now holds his own end and the one the opposite assistant had given in, and vice versa.

All that is necessary to complete the trick is to give all three assistants their instructions, and when the ropes are pulled, the assistant in the screen finds himself free and can walk right away from the ropes and screen.

If you wish, the following addition may be made. Get a large bangle or a linking-ring (solid one) and when you have knotted the ropes behind the victim's back, pass both ends of the ropes through the ring before inserting them through the holes in the screen. The result of this is that when the ropes are pulled, the assistant walks free, but the ring is still threaded upon the ropes.

All Alike! A CARD TRICK WITH A SURPRISE

Now we have a good item for the card man, and it has been sent to me for publication by Capt. J. E. Stone. I think you will agree it is more than just another card trick.

EFFECT

A card is selected by a spectator who looks at it, shows it to the audience and places it back outwards on a small stand. The performer states that there are three other cards in the pack which are similar to the chosen one, and that, although he does not know the selected card, he will put the pack behind his back and remove the three similar cards one by one. This he does, but as he produces the cards, the audience see that they are **not** similar to the chosen card.

As the cards were produced, they were placed back out in a row on the stand without comment. Now the performer states that he has been successful in his attempt, but if he has acted his part well, the audience will be convinced he has "slipped up".

To conclude, and prove his point, the performer turns all four cards to face the audience, and to their surprise, all four cards are indeed similar ones.

REQUIREMENTS

Pack of cards with top seven arranged as follows: Queen of Clubs, Queen of Hearts, Five of Hearts, Queen of Spades, Five of Spades, Queen of Diamonds, Five of Diamonds.

WORKING

Force the Queen of Clubs, and leave the stack on top of the pack after this has been done. Spectator shows the card to the audience and places it back out on the stand. Performer then explains that if a four was selected, he will find the other three fours—if a King, the other three Kings, etc.

So he places the pack behind his back and lifts off both the top two cards, holding them to look like one card. This is shown to the audience (apparently a five-spot) and placed

face down on the pack a moment while a spectator initials the back of it. The Queen is, of course, initialled, and it is this card that is removed and placed back out on the stand.

The pack is placed behind the back again. Then the performer removes the top card, pushes it anywhere in the pack, and removes the next pair of cards as one, and repeats the foregoing moves.

The whole thing is again repeated with the third pair of cards. With the four cards on the stand the audience are convinced that there are now one Queen and three fives. The performer then plays up to the audience who believe a mistake has been made, and finally he turns them all round to show them all four Queens.

Capt. Stone says he would like to give credit to George Davenport for the tip about initialing the cards, which greatly adds to the effect. And I myself would like to add that I have tried this out for platform use with Jumbo cards, and it is both smooth in working and effective. Good effects with Jumbo cards are very limited.



*Antony Norman's
Chameleon Knife Routine*

WHEN MR. ANTONY NORMAN SENT ME THE FOLLOWING TREATISE ON THE POPULAR COLOUR-CHANGE KNIFE, I HAD COMPLETED THE MANUSCRIPT OF THIS BOOK. BUT I CONSIDERED IT SO EXCELLENT THAT I AT ONCE REVISED MY M.S. TO INCLUDE HIS ROUTINE WITHOUT DELAY. THE KNIFE IS SO OFTEN SEEN, AND IN NEARLY EVERY CASE, THE ORIGINAL "BALD" PRESENTATION IS GIVEN. MR. NORMAN DESCRIBES NOT ONLY A ROUTINE WHICH WILL MAKE A MASTERPIECE OF THE TRICK, BUT ALSO TELLS OF FOUR DIFFERENT WAYS OF HANDLING THE KNIFE WHICH MAKES HIS DESCRIPTION INVALUABLE. I FEEL THAT IN PUBLISHING THIS, I AM GIVING YOU FULL VALUE FOR THE MONEY YOU PAID FOR THE WHOLE BOOK AND BESIDES THAT, DOING A SERVICE TO THE ART OF CONJURING BY SHOWING HOW A SIMPLE TRICK MAY BE BUILT INTO REAL MAGIC. MR. NORMAN'S DESCRIPTION WAS SO GOOD THAT I HAVE PUBLISHED IT VERBATIM. THE DRAWINGS WERE MADE FROM PHOTOGRAPHS OF MR. NORMAN'S HANDS.

THE ANTONY NORMAN
CHAMELEON KNIFE ROUTINE

The performer describes the peculiar ability of the chameleon to change the colour of its skin to suit its surroundings, and says that he owns a remarkable penknife made of compressed chameleon skins.

He then displays a penknife which he shows to be white on both sides, opening and closing the knife casually, and conveying the idea by both actions and patter that the knife looks quite ordinary. Placing it on the palm of his left hand, he then picks up a red silk with the right and rubs it over the knife which is seen to have changed colour, being shown red on both sides.

Performer explains that it is a great strain for the chameleon to turn red, as this is a difficult colour, and so it always tries to get back to normal as soon as possible. The foregoing effect is repeated with a white silk and the knife is revealed white on both sides.

Offering to prove that the change is quite genuine and that the knife is not "tricked" in any way, the performer repeats business with the red silk, turns knife red, and then immediately **hands it out for examination**. Then he changes it to a white knife and **also hands this out for examination**.

At this point spectators will often declare that two knives are being used. Performer once more turns the knife red, protesting as he does this that this is not the case. To prove it he rolls up both sleeves, places red knife across left palm (right hand casually shown empty) closes the fingers and turns hand with back towards audience. A white handkerchief is taken in the right hand and waved at the knife in the left, when the latter—once more white—is seen to slowly rise out of the clenched fist.

Performer offers to go even further and demonstrate how the change actually takes place. He takes the knife in the right hand and waves it with a circular motion in the air. Spectator is asked to hold red silk on his extended hand. The white knife is waved over the silk and visibly changes to red.

Spectators are now asked to name a colour and whatever is called the performer picks up a silk of that colour and rubs it over the knife, whereupon the knife changes to that colour. This is repeated for various colours as requested.

Finally, remarking that it would be interesting to see what would happen if a chameleon ever landed on a Scotsman's kilt, the performer takes a small piece of tartan cloth and rubs it over the knife, which promptly vanishes.

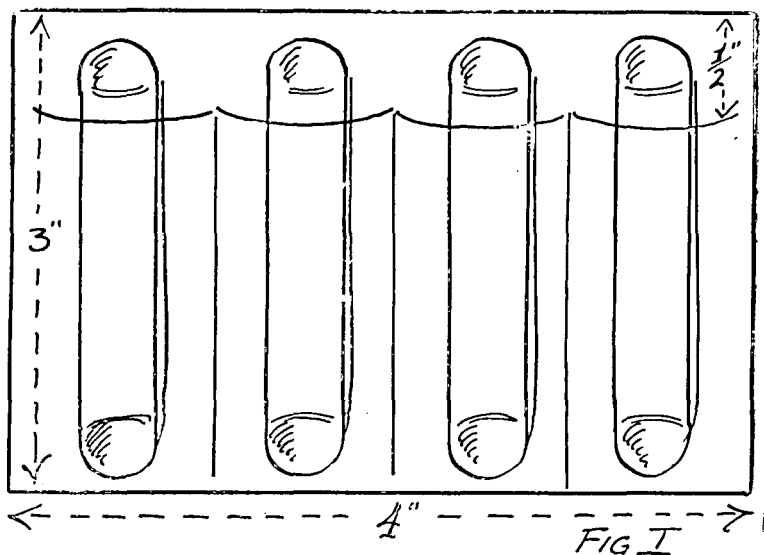
REQUIREMENTS

A. Five small white-handled penknives with straight edges. These can normally be purchased at Woolworth's. These are coloured as follows:

1. Not coloured (white both sides).
2. Red on both sides.
3. Red on one side only.
4. Blue one side, yellow the other.
5. Green one side, purple the other.

Carmine nail varnish for the red knife, and quick-drying cellulose enamels for the other colours will be found suitable and easy to apply.

B. Six nine-inch silks as follows: one each red, white, blue, yellow, green and purple. Also one small nine-inch square of Scottish tartan cloth. This should have as small a pattern as possible.



C. A knife-holder or pocket. This consists of a piece of black cloth about 4 in. by 3 in. Another piece 4 in. by

2½ in. is laid over this and the two are sewn together along three sides, forming a bag open at the top. The bag is then sewn together at 1 in. intervals down the width of the cloth, forming four pockets with an opening at the top of each. (See Fig. 1.)

PREPARATION

Place the white-red knife on your table or in some pocket not otherwise used in the trick, so that it is ready when required.

The remaining four knives should be placed in the holder which should be pinned or sewn in position down the in-most side of the right-hand jacket pocket. They should be placed as follows from left to right:—red, white, blue-yellow (with blue side facing outwards), green-purple (with green side facing outwards).

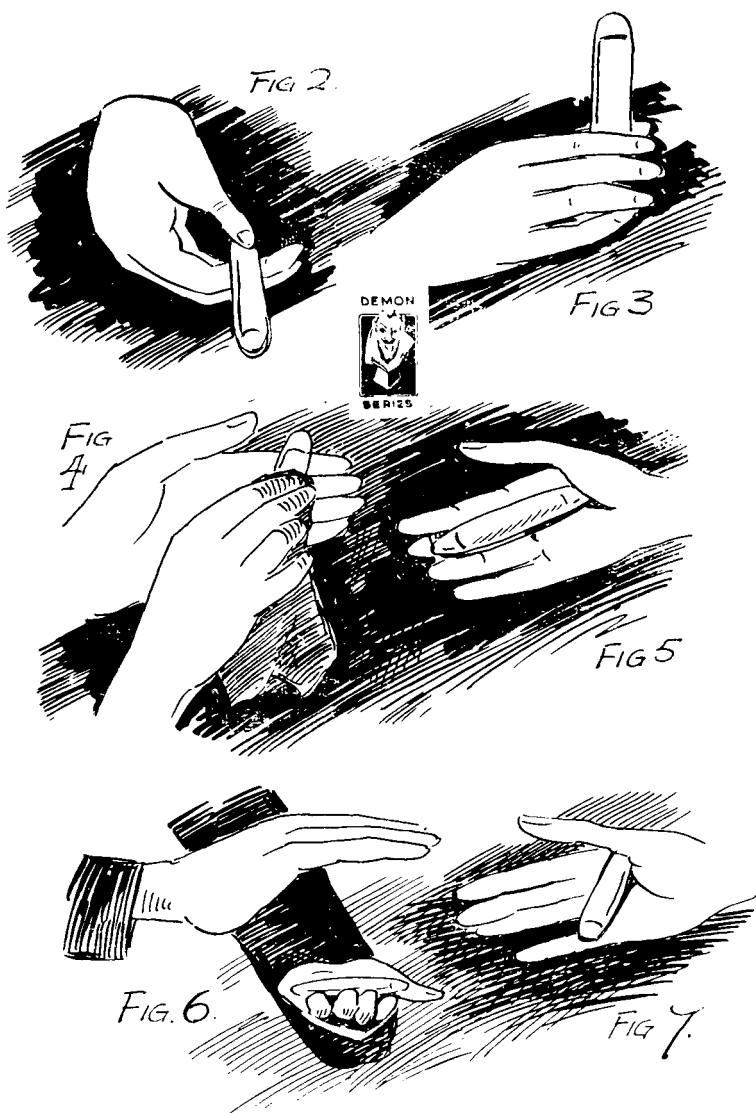
Place the white, red, blue and yellow silks on the table, and the purple and green in the right trousers pocket. The tartan cloth is placed in the left trousers pocket.

THE ROUTINE

1. Take the white-red knife and show that it is white on both sides. This is accomplished by the standard chameleon knife "colour acquitment". For the benefit of those who are not acquainted with this move, it is as follows:

The knife is taken between the thumb and first finger of the right hand, being held by the metal tip at that end of the knife where the blade pivots. The knife should point diagonally downwards to the floor, the thumb resting on the metal tip and the first finger below it on the under surface of the knife, about half-an-inch of the finger-tip protruding under the knife to the left. (See Fig. 2.) Now bring the knife upwards as if to show the other side, but as you do so, twist the knife gently to the left with the thumb, thus turning it over. If you have done this properly you should now find that the first finger is on top of the knife, the thumb underneath, and the white side of the knife still showing. (See Fig. 3.) Now reverse the entire process so the knife is pointing downwards again and still showing white. Practise this until it becomes easy and natural and you will find it one of the most deceptive sleights in the whole field of conjuring.

2. Having shown the knife to be white, pick up the red silk from the table and rub it on the knife, turning the latter over under the silk as you do so. (See Fig. 4.) Show



that the knife is now red and demonstrate both sides using standard colour acquitment. Replace red silk on the table.

3. Pick up the white silk and repeat the above, turning the knife white and showing both sides as before.

4. Put the white silk away in the right-hand jacket pocket and steal the red knife from the holder. (To do this, place the tip of the right second finger under the red knife compartment and push gently upwards until the knife rises into the finger-palm position.) (For finger-palm position, see Fig. 5.)

Pick up the red silk from the table with the right hand keeping the red knife concealed. Lay the white-red knife across the roots of the left fingers so that it protrudes about $\frac{1}{4}$ in. over to the left and in line with the top of the thumb. Extend the thumb slightly so that it does not touch the knife. Correct position is shown in Fig. 6.

The right hand bearing the red silk and the concealed red knife approaches, and the silk is placed over the white-red knife in the left hand as if to rub it as previously. As this takes place, the left thumb is brought sharply in from its extended position striking the knife on the extreme tip and catapulting it up the right sleeve. The red knife is simultaneously released by the right hand and takes up the position just vacated by the white-red knife across the left palm. The entire action takes place in a flash, perfect cover is provided by the silk in the right hand, and correctly done this change should look exactly the same as the previous two. The red knife is now handed for examination.

5. The red silk is replaced in the right-hand jacket pocket. The white-red knife is allowed to drop down the sleeve and into the pocket. Right hand now steals white knife from the holder, finger-palms it and brings it out under cover of the white silk. Red knife is now changed to white using the sleeve-change just described. The white knife is handed out for examination.

6. The white silk is replaced on the table. Right hand goes to jacket pocket, unloads red knife, palms white-red knife and brings this out under cover of red silk. Sleeve-change the white knife for the white-red. If the red side of the latter is not face upwards, it can easily be turned over under cover of the red silk which is rubbed over it.

7. The red silk is replaced on the table. The white knife is allowed to drop into the right hand where it is finger-palmed or thumb-palmed. For thumb-palm expose position, see Fig. 7.

Right hand now pulls up the left sleeve, gripping it between the first finger and thumb on the body side of the

sleeve just above the elbow. As the sleeve is pulled up, the right hand, concealing the knife, comes directly over the left outer breast pocket, and the knife is dropped into this under cover of the hand. An expose of this is given in Fig. 8. The misdirection here is good as the attention is focussed on the baring of the left arm.

8. Right arm is now bared by the left hand, care being taken not to show the white side of the knife held in the left hand.

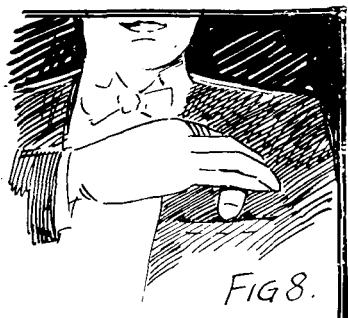


FIG. 8.

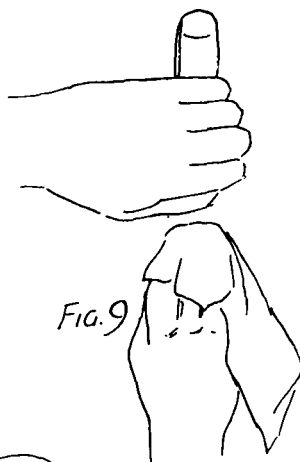


FIG. 9

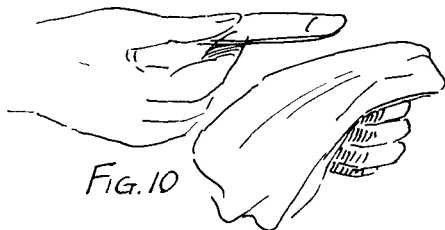


FIG. 10

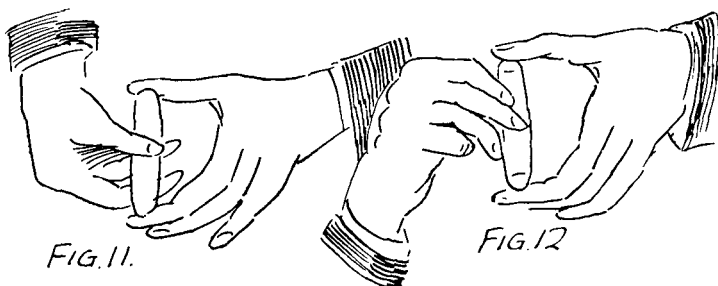


FIG. 11.

FIG. 12

Left hand is now opened showing white-red knife with the red side uppermost. Fingers are once more closed over the knife and the entire hand is turned over so that the back of the hand faces audience.

(Performer should now be standing with his right side towards audience and left arm extended.) The white silk is picked up from the table in the right hand and waved at the left. The knife is pushed up through closed left fist by the left thumb. The appearance to the audience is that the knife—now white—rises mysteriously out of the hand of its own accord. (See Fig. 9.)

9. White silk is now replaced on table. Spectator is now given the red silk from the table and asked to lay it over his hand. Performer takes knife in the right hand between thumb and first finger as in the initial move of the standard colour acquitment. The entire hand is waved horizontally in an anti-clockwise direction. As it comes over the red silk, the thumb rapidly twists the knife over to the left. This movement, both rapid and slight, is lost in the larger movement of the waving hand, and the appearance is that the knife visibly changes colour. (See Fig. 10.) Perform the colour acquitment as before. Then unroll the sleeves as if that concluded the performance.

10. As an afterthought, ask the spectators to call out a colour. As you do so, replace the red silk in the right-hand jacket pocket, and as soon as the colour is called, palm out the appropriate knife from the holder in the pocket. Note that if the blue-yellow knife is needed the blue side will be nearest your palm, and if the green-purple is required, the green side will be nearest your palm.

If therefore blue or green are called for, as experience proves is nearly always the case, you simply pull out the correct knife, and execute the sleeve-change under cover of the appropriate handkerchief. Should yellow or purple be called, the knife must be turned over under cover of the silk before it is revealed. Replace the silk used in the right-hand jacket pocket and unload the white-red knife.

11. Show whatever knife is chosen to be the same colour on both sides. Another colour acquitment, a variation of the standard one, is used here. This is as follows:

Assuming that you have the blue-yellow knife in your hand and you wish to show it blue. Hold the knife in the left hand by its tips between the thumb and second finger, blue side facing the audience. (See Fig. 11.) Right hand

approaches the left and takes the knife between the first finger and thumb as in the standard acquitment, except that the knife is taken at its centre and not at its tip. The knife is then twisted and turned over as in the standard acquitment, but is each time replaced between the left thumb and finger before a fresh turn is made. (See Fig. 12.)

12. Another colour is now called for. If it is the other colour of the knife now in the hand, all that remains to be done is to turn it over under cover of the appropriate silk. If it is one of the colours of a knife not yet used, this knife must be palmed out under cover of the silk just used and so the two knives are sleeve-changed as before. It will be noted that if a complementary colour is called for, the silk is taken from the right-hand **trousers** pocket; if an opposite colour (a different knife) is called for the silk is picked up from the table. Thus the four colours are shown in turn, using either the sleeve or the simple turn-over colour change as circumstances dictate. One variation of the colour acquitment has already been given. Here follows two more, the "Throw Over" and the "A.N. Acquitment":

THE THROW-OVER ACQUITMENT

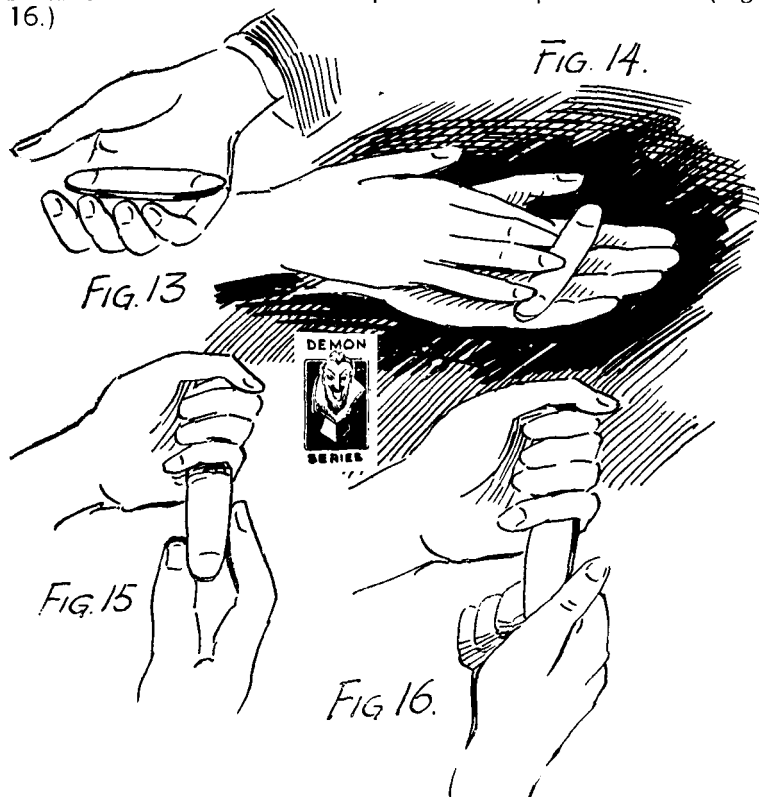
The knife is lain across the roots of the right fingers, the blade side facing the tips of the fingers. The merest downwards tilt of the right hand should now suffice to turn the knife over. The hand is tilted thus, turns the knife over and immediately deposits it on the left hand. The turn-over is invisible to the spectators and the effect is that both sides of the knife have been shown. (Figs. 13 and 14.)

THE A.N. ACQUITMENT

This method is my own, and if practised is one of the most convincing in the routine. The knife is held in the left hand as follows:—The knife is placed halfway across the left palm. Left fingers close on it. This leaves half of the knife covered by the left fingers and the other half protruding below the hand. The end which protrudes should be where the blade opens, as opposed to the end where it pivots. (Fig. 15.)

The right hand now approaches the knife and holds it at the tip between the thumb and the first finger in the following manner: Either the thumb or the first finger (according to the way the knife is held, which is governed by the colour then showing) actually rests on the blade itself, whilst the other rests on the opposite side of the knife, exactly opposite. The knife is then twisted sharply round

as if to show the other side, but instead of giving it a half-twist, it is twisted completely round so that the same colour still shows. This must be done very rapidly and care should be taken not to either overstep or understep the mark. (Fig. 16.)

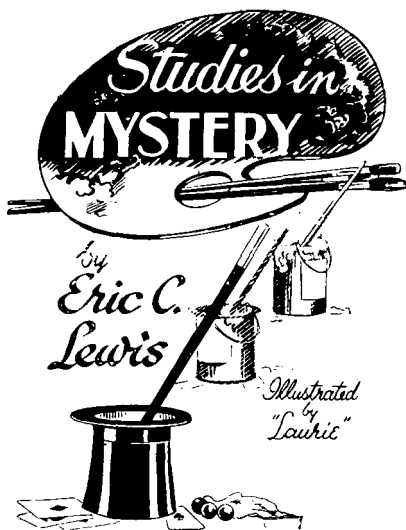


THE FINALE

Finally, pattering about the Scotsman's tartan, the performer produces from his left trousers pocket the tartan silk and rubs it over the knife last shown. As he does so, he flicks it up the right sleeve as in the colour change. **NOTE.** Under no circumstances should the right arm which has the knife up the sleeve be lowered at this point. This might attract attention where it is least desirable and ruin the effect by giving suspicion as to how the changes were accomplished. To effect a time-lag and draw away attention, much ado should be made of showing silk empty. Finally, throw the silk into the air with the left hand, follow it with the eyes and let knife slide into right hand. Catch silk in right hand and put both silk and knife in your pocket.

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