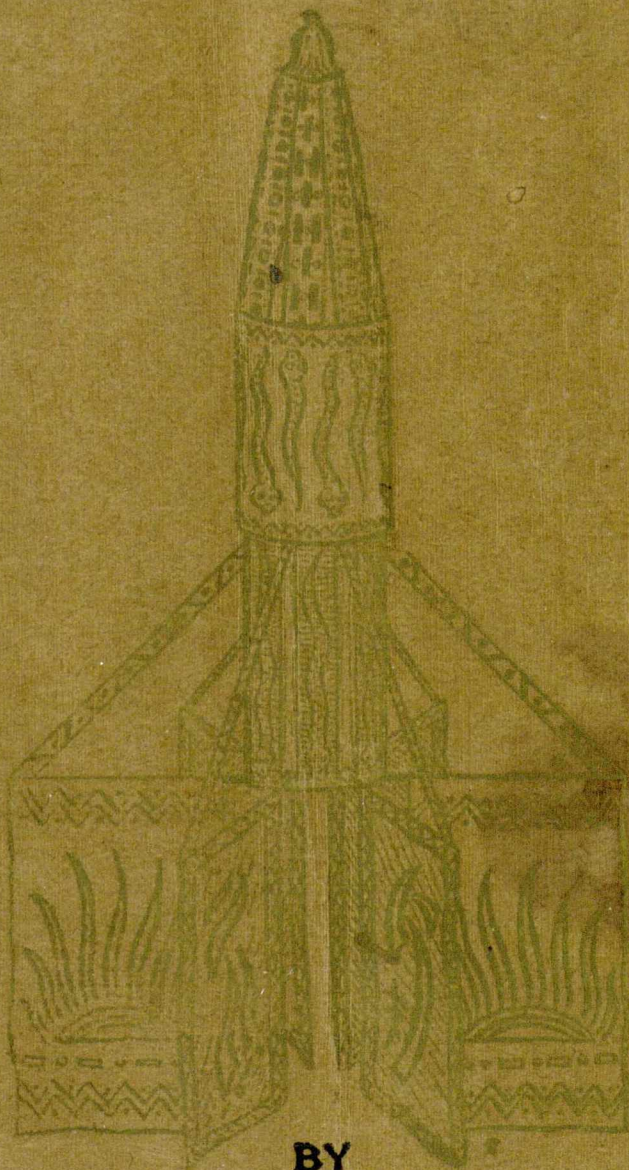
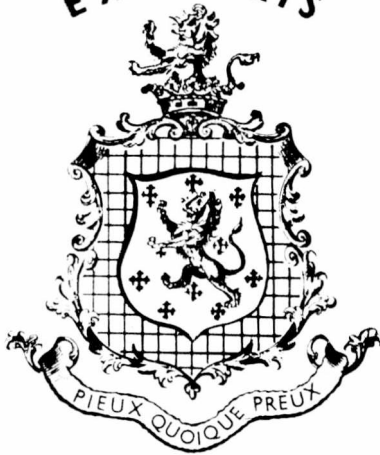


DIVERSIFIED MAGIC.



BY
HARRY LEAT.

EX LIBRIS



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INDOCILE

PRIVADO LOQUACITY.

Diversified Magic

COMPRISING A NUMBER OF ORIGINAL
TRICKS, HUMOROUS PATTTER, AND SHORT
ARTICLES OF GENERAL INTEREST.

BY

HARRY LEAT.

PRICE 4/6. NET.



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March. 1924.

The same claim is made for this book as was made for "Thoughtful Magic," and that is:- The tricks described in this book have not yet been placed on the market, or shown in public. They are not old tricks that the writer has already worked to death, and has no further use for. No part of the contents is "collected," and no space will be wasted on card tricks. All efforts have been again devoted to produce that extreme rarity, an original book entirely the work of the author.

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INTRODUCTION.

I have often been asked why I devote so much of my time to the working out of ideas in mechanical magic, instead of writing about the other branches. The fact that I am a maker of apparatus has not been an influencing factor. By all the rules of the game (as writing is not part of my business) I should be pleased to get away from mechanical magic for a change; but I have no wish to do so. I consider the description of apparatus to be more useful to the average conjurer than all the miscellaneous sleights and card tricks that overflow the magical literary market to-day. Any conjurer worthy of the name should be able to work out his own sleights to suit his own style if he has a proper knowledge of the rudiments of magic; but a knowledge of magic will not always suggest mechanical tricks, or the variation of their use.

During my connection with magic I have met many hundreds of amateur and would-be conjurers, and I invariably found that they were obsessed with two ideas. One was that conjuring apparatus was terribly expensive, and they wished to dispense with it entirely; and the other was to wheedle out of us older conjurers sufficient knowledge (which they thought we must possess) to produce an entirely new act. Their confidence never surprised me, or caused ill-feeling. Instead, I have gone to pains to disillusion them, and many have left me with their hopes somewhat shattered, but - at the same time - with a far saner outlook in regard to magic.

A musician will save and scrape to purchase a good instrument, or he knows it is hopeless without one. Even skilled mechanics have to use tools that are expensive. Athletes aim for the best boats, cycles, and other necessary adjuncts. They do not take any old thing, and say: - "That will do." In almost every channel we see much the same process and ambition to get the best to do the best, with the one exception - Magic. The conjurer's motto is "How little" he can pay for apparatus, and the quality invariably goes down to meet the price. Used cards, shabby silks, home-made apparatus, etc., seem to be quite good enough. Some performers think it is only necessary to show an audience a lot of spots on cards and other places, and they have reached the pinnacle of success. Good eyesight is a rare thing these days, and card tricks can only be seen by those in close proximity to the performer.

A card act is undoubtedly the cheapest act a would-be conjurer could get together; but who has ever made a success with cards

alone. Howard Thurston was a card manipulator of wonderful ability, but the act did not last him very long. Fred Wilkinson had a splendid card act, and his floating card was the best of them all; but the life of the act was short. Claude Goldin has a partner or assistant, and uses 90 per cent of his time in humorous cross-talk to get his card act over. The Great Maurice fascinates with his broken English the first time one witnesses his act.

At the St. George's Hall I once watched a conjurer who had three cards selected, returned to the pack, and shuffled. The pack was then spread upon a table, and performer was blindfolded. He quickly stabbed one of the chosen cards. Then he hesitated, and appeared to have lost all idea where the next card was situated. His hand wandered all over the table, stopping every now and again over a card when he pretended to receive some "influence" from it. The performer never spoke one word to break the monotony, and each second seemed a minute, and each minute an hour. Half the audience could not see the cards on the table. At last he stabbed the second card, and I should not be accused of sarcasm if I added, to the great relief of the audience. Then the real agony commenced. The second card took long enough to find, but it was quick compared with the third. Spot limes were used to illuminate the performer and his table, and at times the strain became so great that performer had to hold his brow. What for I do not know, for nothing was likely to drop out whilst a handkerchief was tied round the eyes and part of the forehead. Well, I will not bore my readers with a description of all the futile movements; but the card was eventually stabbed, and proved to be correct. How long the finding of those three cards took I cannot say, but to me it seemed hours. A gentleman sitting next to me said:- "I am not a conjurer, but I like watching tricks. Another exhibition of time wasting will cause me to alter my mind." I replied:- "Unfortunately it is the new era in Magic. These gentlemen are putting the "art" into it."

I once witnessed a sleight-of-hand act which even the performer realized was impossible to put over satisfactorily, for he reproduced parts of his act by the aid of the Cinematograph so that the audience should see and realize its cleverness.

When we come to conjuring proper, we find no small act with few props has ever topped the bill for long. Many will remember Chung Ling Soo's act when he opened at the Alhambra, London. He possessed no scenery, and the chief items of his act consisted of the Linking Rings, Fire eating, and the production of a Japanese umbrella from the back of a table. That was Soo's start, but he had brains; and he spent without stint until his act was worth thousands of pounds. This made his show unapproachable, and ensured its success. Yet this method of getting on is just what the budding conjurer fights against. "Apparatus is too dear, and

I want to dispense with it." He does; and he dispenses with bookings as well. He is always starting, and trusting for something good to turn up; but his heart is the only decent prop he has to rely upon. He talks about his skill in sleight-of-hand, and compares his ability with a presenter of illusions who only talks. He is deeply offended when he is told that his skill alone cannot be sold, whereas a spectacular show is always in demand. No act will earn big money, and get continuous bookings, until it is really worth it. Instead of commencing with the avowed object of dispensing with apparatus, the tyro should keep adding to his show until no Manager or Agent would have the audacity to offer him a small salary. This also applies to Drawing Room work and Concerts. Children are more interested in a production act than the finest combination trick with cards or coins ever devised. Concert work attracts the average class of man, and he wants something to look at as well as mental agitation.

Now-a-days a conjurer seems ashamed to be seen carrying a bag or portmanteau; yet it is a hundred to one on a return engagement when the lady looks at the wondrous display of flags, paper, and apparatus, and says:- "It is awfully good of you to go to all this trouble to entertain us. However did you manage to bring it?" We all like to think we have got our money's worth.

When I first came into the magic business seriously, our address book only totalled two to three hundred names; but each represented a man who knew his business, and, what was more, how to entertain. Now the addresses number very many thousands. But what quality are they? They are the Magical Societies' product - men who do more harm than good to magic. They are quite independent of magic for a livelihood, being clerks, cornchandlers, printers, or employees in other businesses during the day time; and therein lies the trouble. They are not genuine conjurers. They are the "half-baked" performers that that brilliant writer, Mr. Robertson Keene, refers to in his article proving that Magic is not an Art, even though it can be made artistic. Of course Magic is not an Art, but, as he says, a business. Magic is not a business with 95 per cent of the members of Magical Societies, and consequently they have not the real interests of Magic at heart. During the day it is possibly:- "And the next, Madam?" During the evening they strut about the club room trusting to be mistaken for Professors of Magic. It is pathetic, for these are the men who are killing Magic.

I do not know the age limits for membership to the various Societies, but I know that youths are made members. I am the last man on earth to argue against youth being served, for some of these boy members may be exceedingly clever; but the limit is reached when one buys a Magical Magazine, and finds that the Editor is an *infant* according to the law. Even supposing he had

devoted his entire youth to the study of magic, he must lack the chief asset - experience. That surely takes time to gain. Yet the readers, who are unacquainted with the juvenile editors, pay to read their inexperienced views and criticisms of other people's work.

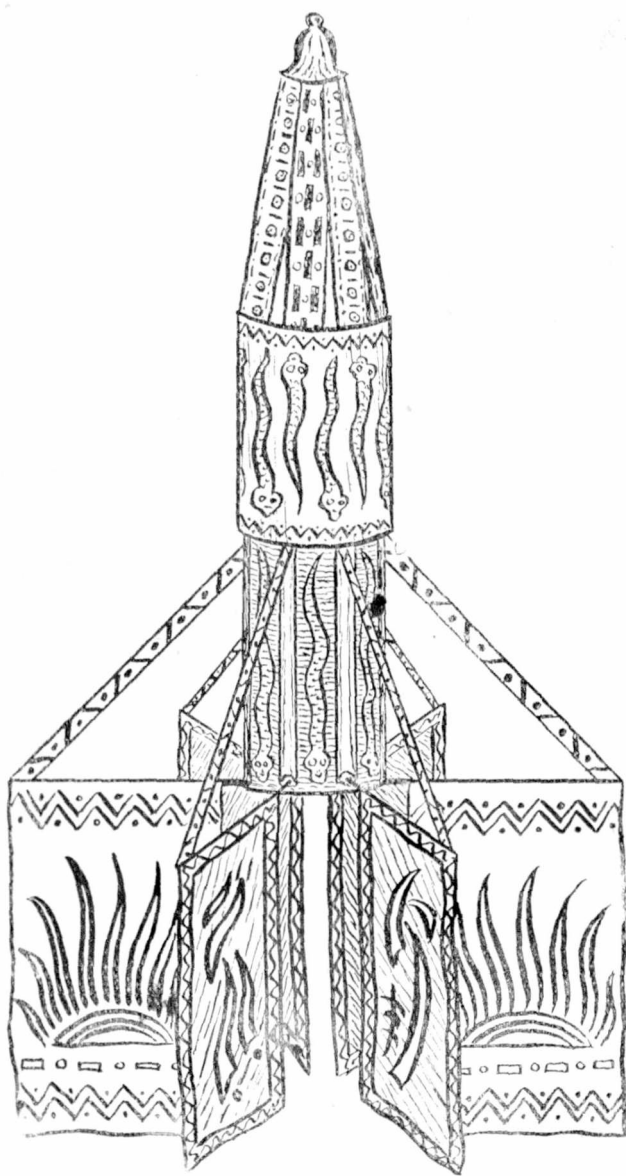
It is surprising the number of "silent men" one meets in a Magical Society. Some mistake it for cleverness, but I have generally found it to indicate lack of knowledge. They are afraid to converse for fear of exposing their ignorance. One cannot be friendly and chat to them. Consequently the silent man does not profit by other people's experiences, which happens to be the finest and cheapest form of gaining knowledge. As the old saw goes:- "No matter how superior we may consider ourselves, there is a great probability we could learn something from the dustman." Yet these silent men may just mention the weather, and then watch a new effect with a superior smile on their face, but never a word can you get from them then. It always recalls Bunthorne in "Patience" when he taps his forehead, and says:- "Oh hollow, hollow, hollow."

Magical Societies could be really useful institutions if they were run by genuine Committees minus the *clique* element. Mutual admiration societies, complete with snobs, cannot possibly help Magic; and the sooner conjurers who have the real interests of magic at heart realize it, and make other arrangements for their protection, the better it will be. If the genuine conjurers would sever their connection with societies who cater chiefly for the "slightly interested" or "half-baked" amateurs, they would soon purge Magic of the undesirables. While the "half-baked" are allowed to bask in the lime-light, and reap the benefits of associating with real conjurers, Magic will continue to be on the down grade.



DIVERSIFIED · MAGIC.

ORGAN PIPE PAGODA.



ORGAN PIPE PAGODA.



One of the finest production tricks for a drawing room or small hall can be obtained by the thoughtful packing of the inner fake of a pair of Organ Pipes. In the following trick a splendid climax is described, where the inner fake is used as part of the production. The re-

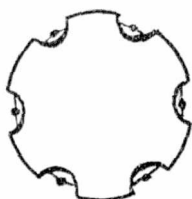


sult seems incredible without additional loading; yet all the same the performer has practically only one tube to carry, for the two tubes and inner fake all nest together in the old sweet way.

The two plain tubes are free from any kind of preparation, and the outer one should measure about 14 inches long, by about 5 inches in diameter. The inner tube would be the same length, but $4\frac{3}{4}$ inches diameter. It is as well to number these tubes "one" and "two" in Roman figures, so that the audience can follow the sliding through business without any help from performer's patter.

The inner fake consists of two tubes about 11 inches high. The innermost tube has a bottom, and 6 recesses. The outer tube slides easily over this tube, and locks itself to it by means of a bayonet catch. In working, the action of the two tubes is telescopic, the outer tube

sliding upwards, but not coming off. In each recess is a spring arm (as shown in illustration) and attached to this arm is a silk flag. In the bottom hem of the flag is stitched a wire, and the flag is wound round this until it reaches the spring arm, when the two are folded back into the recess. In practise, the flag arms fall out by their own weight, but to make the working quite certain, it is as well to add weak springs to start them. A ribbon fixed to the top of the recess, and down to the end of the spring arm, registers the angle, and ensures the flag hanging correctly.



The above illustration shows a sectional sketch of the inner tube, with the recesses, and cross pins which pass through the flag arms.

When the six flags are rolled up and folded back into their recesses, the outer tube is lowered over them, and, when locked, keeps all perfectly safe. It can be manipulated with the same ease as the plain fake.

To the top of the outer tube of fake is attached six broad ribbons, and the other ends of the ribbon are stitched to a brass bell. This bell and ribbons hang down inside the inner fake; and then the inner fake can be packed tight with anything the performer cares to produce. In designing this trick I purposely tried to keep to Japanese from start to finish. Any other stunt could be worked, but the average audiences are very partial to anything Japanese, for that nation is credited

with cleverness when it comes to the artistic in small things. Silk lanterns (round, square, and triangular) are quickly constructed; and when tinted and marked with Japanese characters, make an interesting display. Jap dolls, with weighted clothes instead of springs in the body part, are also effective, and can be interspersed with spring flowers and feather darts. The flags on the inner fake are also of Japanese design, and the illustration will give some idea of their appearance. Although primary colours are chiefly used, the whole affair can be made to look gorgeous. The six hanging flags should be red, yellow, blue, green, white, and black. Gold designs on the black silk prove effective, and the rest of the colour scheme can soon be adjusted. Peculiar designed ribbons are plentiful in the drapers, and a careful selection will add to the final effect.

After the tubes have been proved empty by the usual process of passing one through the other, the production is proceeded with. The dolls and lanterns can be hung around the edge of the table, and the rest of the lines upon it. When the inner fake is empty, release the catch that holds the outer faked tube to the inner one, and pull the bell and ribbons up. Continuing the pull, the outer tube of fake will slide up, uncovering the flags in so doing, and then lift the inner fake up with it out of the organ pipe. The moment the arms are clear of the top of the organ pipe, they will spring open, and the flags will immediately unroll. Some idea of the effect obtained can be imagined when you consider that the production is about 54 inches in height. The silk flags measure 9" x 18". The two sliding tubes open to 22 inches, and the pyramidal top formed by the ribbons will be another 12 inches. Three inches for the metal

bell completes the height. Arrangements could be made to hang the production, for the weight of it is trivial.

It is as well to load a few articles into the empty pipe to break the continuity of production from the fully loaded organ pipe.


PATTER. Ladies and Gentlemen. Possibly you have read in the papers quite recently about a robbery from a church of a set of organ pipes. Undoubtedly the burglars were piqued at having so many of the Tube stations closed, that they thought they would have tubes of their own. Well, the tubes I would like to show you this evening do not belong to the missing set. I purchased them in a legitimate manner from Messrs Doultons. Here they are; two perfect specimens of china drain pipes made of tin. I have kept umbrellas in number one, and umbrellas in number two too, in the hall. That's all. They made delightful umbrella stands. You see, they have no bottoms. (Show one) Consequently in the wet weather it saved us a lot of trouble emptying the rain out. Hundred per cent efficiency pipes.

Now I would like a small boy, complete with a large set of brains, to come and assist me with the experiment. That's the idea. Thank you. This way. I hope you are quite all right, and I am as well as can be expected under these suspicious circumstances, I mean, under these auspicious circumstances.

Now, will you kindly examine this tube, and say what is inside. (Gag.) Black paint? The young man says the tube is full of black paint. I beg your pardon. The inside of the tube is painted black. I can see I must not take you seriously. Now one of these pipes is a soprano, and the other is a tenor. Would you mind blowing in that one, and seeing which it is. There is an old saying

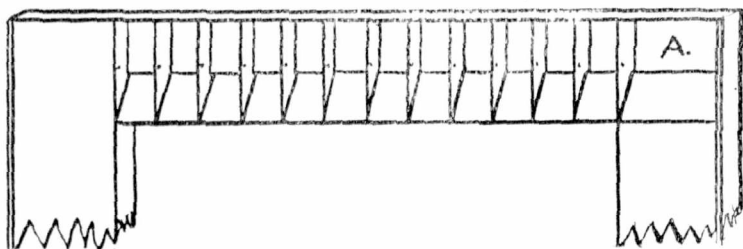
that more sopranos than tenors will be found in heaven. My good boy, BLOW. Can't you really get the wind up? What you want is a new pair of bellows. Well, blow that; I mean, don't blow that. It makes such a draught. If I pass the other tube through it, that will soon prove that it is empty. There we are. Please examine the other tube. Nicely painted? They would be. They belonged to a Swell Organ.

Now you see all these small hooks round the table. Well, anything I give you, you just hang on them. Are you ready? Then fire away. (Patter now depends on production, but small talk can be interspersed.) I cannot help thinking of a friend of mine. Mind you do not singe your moustache over the lantern. Yes; he is going to make a 'fortune. Now do not make faces at Nanky Poo. Hang him. Yes; he will make a big fortune. Mind you do not kick the table over. He has invented waterproof whisky. What lovely flowers. They look almost as nice as they smell. It is nice to be sure of a certain amount of money - provided it is certain. I feel sure you are getting tired, so I will now stop keeping you busy. All I want you to do is to hold this tube, and when I say "Right" I want you to lower the tube to the floor. Ready? RIGHT. (Produce Pagoda.) Why, you are far more effective than I am. If you could only stop telling the truth, you would make a better conjurer than myself. Thank you so much.



THE RIBBON FLAG.

A frame is passed for examination, or simply shown. It is then stood upon the table in an upright position. Performer now shows three pieces of silk or sateen, each about 6 inches square. The colours are in accordance with the termination of the trick, and in this instance will be red, white and blue. They are cut into inch strips, and some of the strips are cross cut diagonally. The pieces are then placed in a bag, and made to disappear; or they can be fired from a pistol, or disposed of by any method that suits the performer best. Immediately a Union Jack flag starts to appear, strip by strip, in the frame. The production of the flag only takes a few seconds, but is exceedingly effective as strip after strip rapidly appears. When the flag is complete it is composed of 12 assorted coloured strips, which form a logical conclusion to the trick.

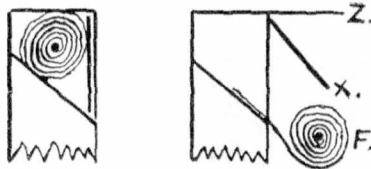


Only the frame needs describing, for therein lies the secret. One side of the frame is hollowed out, and this space is hidden by a flap back piece. If this is made

nicely, and fixed down with a spring clip, the frame could be passed for examination. If not, then just show it carelessly.

In the hollow space are 13 divisions. Twelve of them have small flaps, which are held down by a thread passing along them through small holes in the partitions. The thirteenth space "A" simply contains the wound end of the releasing thread.

When the frame is stood upon the table, it is fixed in a clip so that it will not topple over. Whilst fixing it in the clip, performer releases the back flap "Z" which

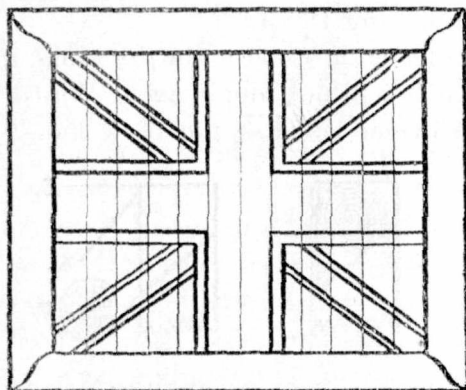


hides all the interior sections, and the little ball of thread falls out of the last division, and unwinds to the table. Performer secretly hooks his finger behind the thread, and moves away the arranged length of it. A knot or small bead at the end of the thread will prevent losing it as it runs over the finger. Using a pistol, or fan for effect, performer slowly pulls the thread, and as he does so the closed divisions "X" are released one after the other. In each division is a section of the flag "F," and each section must run down immediately the small flap is released on account of the sloping floor. The small flaps (X) are exceedingly loose and light.

When the flag is produced in the frame, and the thread pulled right away, performer can pick up the frame. In so doing, he can press the long flap down. This will enable him to show back of frame casually when talking

about the flag.

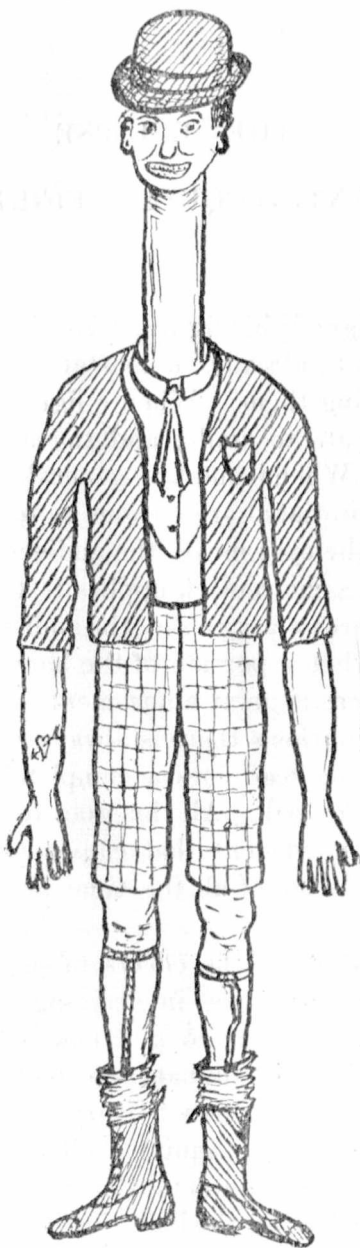
The Magical Depots can now supply any kind of silk, ribbon, or cotton cloth coloured, shaded, and designed to the special requirements of conjurers; so no difficulty will be experienced in getting the ribbon flag, or other design selected.



The flag, thank goodness, will not hang with such mathematical trueness as my straight-edge illustration.



THE ECLIPSE



VENTRILLOQUIAL FIGURE.

THE ECLIPSE

VENTRILOQUIAL FIGURE.

When I designed this figure, I had in mind the very many movements already in existence, and the object aimed at in using them. When a figure has its top lip raised, it appears to smile; and the average audience smiles with it. When it smokes, general interest is aroused; and the uninitiated are curious as to the *modus operandi*. When the eyes move, the audience think "How lifelike." The same remark applies to the moving arm. When the eyebrows are raised, the audience also express surprise; but when a portion of the hair rises and flaps about, then there is great amusement. When the neck of the figure lengthens there is always a burst of laughter; and when the head does a complete revolution the laughter is prolonged. All this goes to prove that it is the unnatural movement that causes the most merriment; and laughs count all the time in a Ventriloquial Act.

It was this study of the effects of mechanical movements that influenced me in deciding what course to follow in my endeavour to get new effects, and my efforts have been in the unnatural direction. Many years ago I designed moving eyes to turn to the right, turn to the left, and then to squint - all controlled by the action of two levers. In actual operation the effect was wasted. To the man in the hall, the figure's eyes moved. That was all. Now in the first improved figure I am

going to describe, the effect is so obvious that it is impossible for it to be overlooked.

EFFECT. An apparently ordinary figure is seated on the edge of the table, and the only thing out of the common is that it is wearing a proper fitting bowler hat. Performer enters reading a telegram, and he carries on quite a time before he is aware of the fact that the figure has its hat on. Then he immediately insists on its removal. The suggested dialogue indicates how the excitement is worked up, and at last performer seizes the hat with both hands, and struggles to get it off. The figure yells, but performer is determined. When the struggle is at its height, a simultaneous action takes place in the neck and limbs of the figure. They all increase in length. There is the head perched on a foot long neck, and the legs and arms have increased the same length. The portions of the limbs that now protrude are bare, but tattoo marks on the arms, different coloured socks and suspenders on the legs all help to increase the merriment caused by seeing the figure stretched in every direction. When the neck lengthens, it causes the false shirt front (commonly known as a "dicky") to curl up and out at its bottom, and just a tiny piece of chest or undershirt is allowed to show. All the while the performer has a grip of the bowler hat the figures jaw continues to work, and performer stands to one side, or even behind the figure when the struggle takes place, so that he does not hide any of the movements. When the neck and limbs are extended, performer carries on the jaw movement in the ordinary way at the back of the figure.

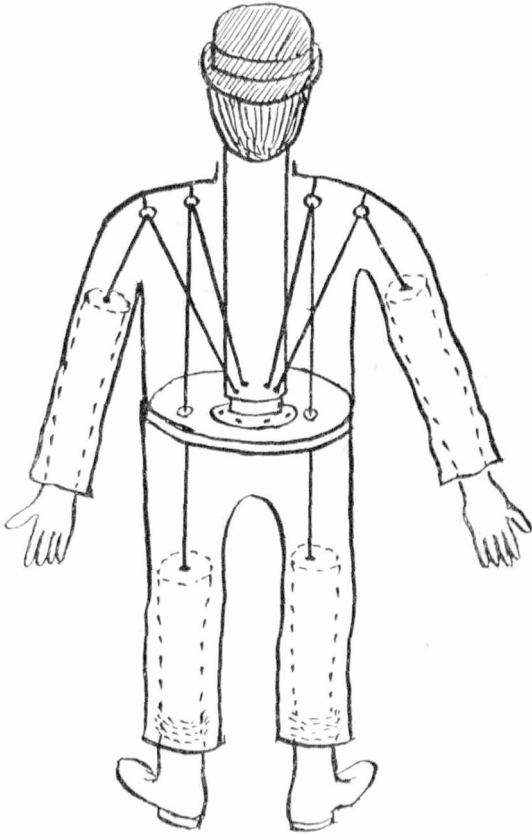
Since the hat refuses to come off, performer relents, and does his best to get the figure back to normal. This

is accomplished by reversing the action, and pushing the hat and head down. The limbs draw in at the same time. Explanations follow, and then performer discovers that the figure mistook two bottles on the dressing room table. He had used the contents of a gum bottle in mistake for hair oil. A handkerchief is moistened (?) and bound round the figures head just beneath the brim of the bowler. The hat then comes unstuck, but there is another surprise in store; for the hair is standing up in spikes, and has a very comical effect. That is the climax, and the dialogue that follows should be short and sharp, so that performer, with figure, can retire before it is forgotten.

WORKING. The new movements are fool proof, and cannot get out of order. I will start from the hat, and describe the figure downwards. The hat is a proper hat, and must be a perfect fit. Beneath the leather lining is fitted a band of tin. The tin has many holes drilled in it so that it can be permanently stitched to the felt. Soldered to the front portion of the tin on the inside - so that it protrudes through a hole in the leather lining is a rivet. When the hat is put on the figure, this rivet enters a small hole at the top of the forehead just where the hair will hide it. At the back of the hat is a hole right through the felt, tin band and leather lining, and a small metal plug is pushed through and into a corresponding hole in the back of the head. While this plug is in position, the hat is a fixture, and performer will not get let down when he pretends to struggle to get it off.

The head can have the usual movements, but the jaw must have an additional cord so that it can be operated by one finger in the hair at the back of the head when

performer has got hold of the brim of the bowler with both hands.



To the base of the body is screwed a tin tube. Over this the long neck slides and turns quite easily. The movements of the head are controlled at the bottom of the long neck, so that when the neck is extended the operating hand is still hidden behind the figure. To the bottom of the neck is fastened four cords. These run up to the inside of the shoulders, and pass over small pulley

wheels or metal eyes, and down to the tops of the respective limbs. It would be difficult to find a more simple movement; yet when the head is raised or lowered, the arms and legs must follow suit with opposite actions. The portions of the arms and legs that move are made of papier mache, and are not weighted with clothes. The inside of the sleeves and trouser legs have a stiff false lining which allows easy sliding of the limbs without making the legs and arms of the clothes too cylindrical.

A small thread is fixed to the bottom of the "dickey" shirt front, and comes up in front of same through one of the studholes, and fixed near the bottom of the neck. The thread does not pull the bottom of the shirt front up until the neck is extended; but when it is closed again the shirt front will still be sticking out. The idea of this is to give the figure a "wrecked" appearance, and is far more effective than a disarranged tie.

If a hole is made in the base board of the figure it is quite an easy matter to insert a screw clamp, and fix the figure to the edge of the table. It is not absolutely necessary, but prevents the figure from moving about too much when both of performer's hands are trying to remove the bowler hat. The screw could be quickly and secretly released inside the body, and so enable performer and figure to leave the stage together.

The dialogue can be altered to suit requirements, and performer can please himself whether he has the help of an assistant, or finds the gum bottle on the table.

The developement of the idea presents no difficulties, and could be worked up into an interesting and laughable sketch.

THE ECLIPSE FIGURE DIALOGUE.

(Performer enters reading a Telegram.)

F. Good evening, Guv'nor.

(No answer.)

F. Good evening, S i r.

P. Oh; good evening.

F. Bad news ?

(No answer.)

F. 'Twins ? Or is the horse still running ?

(Sings softly.)

He's got a wire, he's got a wire,

Someone's in a mess;

He's got a wire, he's got a wire,

Whilst I am wireless.

P. I wish you would be quiet. I am trying to work something out in decimals.

F. Where's Decimals. In Russia ?

P. Decimals is not the name of a place. A decimal represents the tenth portion.

F. What of ? The Commandments, or my rations in the Army.

P. No.

F. Suppose it is ten-to-one on, and you had a tanner each way. Wants a bit of working out, doesn't it ?

P. Look here. Are my private affairs anything to do with you ?

F. Oo; my word. The answer's in the negative.

P. Then mind your own business.

F. Say, Guv'nor; you're putting it rather plain, ain't you ?

P. Yes; mind your own business.

- F. But I've got no business to mind.
- P. And no mind to mind it if you had.
- F. Um. I can see trouble brewing. You know, Guv'nor, that's the kind of back chat that irritates.
- P. (Puts telegram into trouser pocket, and jingles some money in doing so.
- F. Hullo. Eastern music (Jingle stops.) gone West. Do you know, Guv'nor, that money is tainted.
- P. What impertinence. What do you mean by 'tainted' ?
- F. 'Taint mine.
- P. I suppose you consider that funny ?
- F. Well, sir; its either that or an elongated nursery rhyme.
- P. All the children present are over five years of age, so cut out the nursery rhymes, please.
- F. (Looking around.) Seen my dog about ? (Whistles.)
- P. What kind of dog ?
- F. A wag'em from Wigan.
- P. A what ?
- F. Not "a what," but a wag'em from Wigan.
- P. I do not understand you.
- F. The dog always wags its tail, and it came from Wigan.
- P. What has that got to do with it ?
- F. Well; it was so pleased to get away from Wigan it can't stop wagging.
- P. I see.
- F. Yes. It is a fine dog. Took first prize at the Cat Show.
- P. (Annoyed.) Do for goodness sake talk sense. How on earth could a dog get first prize at a Cat's Show.

- F. Easy. He could run quicker than the cat.
- P. Good runner, I suppose.
- F. Yes; he broke a record.
- P. Indeed.
- F. Yes; he knocked it off the table.
- P. Knocked what off the table?
- F. The record.
- P. You ARE funny. What record was it?
- F. It was a Kubelik record, - cost seven and six.
- P. A Kubelik.
- F. Yes; and at the Post Office they have some 'Have-a-lick' stamps for three half-pence.
- P. That is enough of that nonsense.
- F. Sorry. I offer you an unpollified aqualogy.
- P. (Looking at figure for the first time.) What the deuce do you - - what is the idea?
- F. Got no idea. Search me.
- P. How long have you been wearing your hat whilst appearing before an audience?
- F. Not long, sir; only to-night.
- P. Then take your hat off.
- F. To France?
- P. Enough of your rudeness. Take your hat off this minute.
- F. Does Churchill want it? (Sings.) Where did he get that hat, where did he get that tile; Isn't it a knobby one, and just the latest style. I should-
- P. Are you, or are you not going to take your hat off.
- F. I are not.
- P. Now understand. If you do not take your hat off immediately, I shall knock it off.
- F. My word; look at the 'knocker.' I've seen better ones on doors, and -

- P. (Tries to flick hat off with back of fingers.)
- F. Hi; - don't knock; come in;
- P. For the last time
- F. Going, going, gone.
- P. For the last time - are you going to take your hat off?
- F. Nan-nan-nan no.
(Performer seizes hat with both hands.)
- F. Mind me collar.
- P. I'll mind your collar, you saucy imp. I'll - get - this - off
- F. Whoa! whoa! you're tearing my scalp.
- P. - even if I have to pull your head off.
- F. For the love of Mike, Gov'nor, go steady. Whoa!
- P. I'll teach you manners, even if I have to wring your neck in doing so.
- F. Hi! whoa! stop! My neck is slipping.
- P. (Making final effort, and lifting hat up.) Come off.
(Neck and limbs are now extended. Figure surveys itself, and makes a blowing noise.)
- F. Lummy, gov'nor; you've done it this time. You can make a little go a long way. Strike me pink if I don't look like a blooming advertisement for the great Tube extention. Oh, look. My dickey's sticking out. You are a champion leg puller, gov'nor. What will Ma say when I go home tonight. Lummy; it is cold round me houses. Me shorts so shirt.
- P. I am sincerely sorry -
- F. Hark at him. You're not half as sorry as I am. You knew I was after the job of Peter Pan. What chance have I got as the little boy who wouldn't grow up. Shall have to ask Jack to let me go as

the beanstalk next Christmas.

P. I am awfully sorry -

F. Yes, yes; I've got all that; but can't you say something about an alum bath. You know, gov'nor; I've overgrown my strength; that's what's the matter with me. Strewth; the evil effects of strap-hanging. What a reach? Where's Dempsey? I'll knock his block off. Lummy; I'm the dark horse in the next Brighton walk.

P. I am more than sorry -

F. Oh; cut it, gov'nor. Don't talk wet. I'll stretch a point with anyone, but cut the sorrow out. Do something, for goodness sake. I wish I had a weight on my mind. (Sings.) There's a long, long trail a-winding, and a nightmare has come true.

P. But why wouldn't your hat come off?

F. Lummy, you're the limit. You are not going to try to get it off again, are you?

P. No; but suppose I try and push it down again. Would you mind?

F. Would I mind. Throw your weight about, gov'nor; throw your weight about.

(Figure makes a blowing noise whilst neck slides down.)

P. There you are.

F. What a come down.

P. Thank goodness you are right again.

F. Right. There's not so much of me left.

P. (Picking up empty gum bottle.) Did you upset this when you brought it in?

F. Upset what?

P. Did you upset the gum bottle. There is hardly a

drop left.

F. Strewth. Was that gum ?

P. Yes.

F. Then that accounts for it.

P. Accounts for what ?

F. Why my hat won't come off.

P. Goodness gracious; what has this bottle of gum got to do with your hat.

F. (Sobbing.) I - I - I thought it was hair oil.

P. Oh; that is the trouble, is it ? So in any case you intended to steal my brilliantine. It is a punishment, and I am ashamed of you.

F. You told me to make myself look smart.

P. I know; but not at my expense. You buy your own hair dressings.

F. Well, gov'nor; it shall NOT occur again.

P. No. I will take good care of that.

F. And you lock the gum up. It's dangerous stuff to have laying about.

P. I will.

F. Do you mind putting the kettle on, Sir.

P. Whatever for ?

F. Well; I cannot sleep in my hat, can I ?

P. Not exactly.

F. Uneasy would lie the head that wore a crown - bowler.

P. I suppose so.

F. Well; we'll steam it off.

P. That is dangerous. We will try a wet handkerchief. (Performer puts handkerchief into glass, and then ties it round figure's forehead - the handkerchief, not the glass.) Only the gum that has been exposed to the air has dried, and

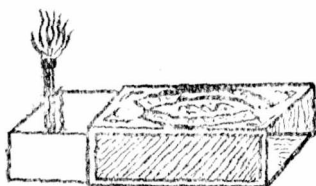
the wet handkerchief will moisten that.

- F. Turned cool all of a sudden, - don't you think. I used to wear a wet towel round my head once.
- P. Oh; and what was that for?
- F. I used to do that when I was writing what you had got to say.
- P. Yes; and by the look of it you have had water some where on the brain ever since. Does your hat fit any easier now?
- F. Yes, I can feel it slipping.
- P. Good; we will prise it up. (Slowly pull hat off.)
There you are.
- F. Show us in the glass, gov'nor. (P. holds mirror.)
Strewth! look at my Antwerp.
- P. Your Antwerp?
- F. Yes; my City of Spires.
- P. I think we had better retire to the Bath Room.
- F. Lummy; I've got the Order of the Bath. That's right, gov'nor; bring my cadie, - the hat that was glued to my head - by gumi.



LIGHTED MATCHES FROM MATCHBOX.

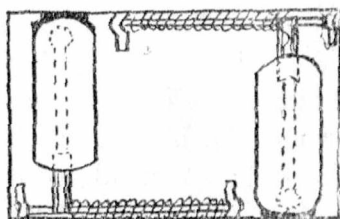
It has always been my ambition to make every serious action of a conjurer as magical as possible. In this instance we will suppose a candle has to be lit. Performer picks up a box of matches, pushes it open, and there stands a lighted match. He removes the match, closes the box, and proceeds to light the candle. The effect is uncanny to a person not in the know, and can be repeated with the same box without any adjustment other than pushing the drawer from the reverse end.



When I designed the Diminishing Match Box Trick, I found the advantages of making the boxes in metal, and have kept to this style with my other match box tricks, such as The Self Loading Match Box, etc. The above trick would not be possible unless the box was made of metal. It is a simple matter to cover it with suitable paper, and make it look like the ordinary article; for you eliminate all worry thinking the box will break and let you down at the critical moment.

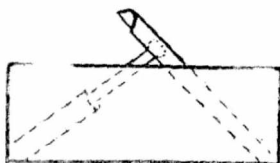
In the tray of the match box you have a strong wire running lengthways along the bottom close to one side.

Towards the end of this wire is a short length of small brass tubing sticking out at right angles. Over the wire is a coil spring, and its action is to turn the wire so that the short length of brass tubing will stand up against the inside of the side of the tray. Opposite to this piece of tubing, and attached to the other side of the box is a curved metal flap lined with glass paper. A fairly weak spring holds this down. Now the action is simplicity itself. Put a short red-headed match in the brass tube holder, lift the sandpapered flap, press the match down flat to the bottom of the tray, let the flap fall over it, and then keep all down by closing the box.



The tray has two flaps, one working at each end, and the setting of one is not disturbed when the opposite end is opened for adjustment. When the box is opened after the adjustments, the action is as follows:-The tray is slid out about an inch, and the top of the match box then ceases to hold the curved metal flap; so the match is allowed to rise - scraping its head on the glass paper of the flap as it does so. It is then alight, and standing perpendicularly at the side of the box. Once the match has passed, the curved flap falls to the bottom of the tray again, and does not prevent the box being closed immediately the match has been pulled up out of the

metal tube. The metal tube is left standing, for it is not quite so high as the side of the tray, and therefore does not prevent the box being shut. The opening of one end does not interfere with the setting of the other, so all is ready to repeat the effect when performer wishes. A secret mark on the box will remind him which end to work.



The illustrations will make all clear, but it will be as well to mention the difficulties I encountered in making a working model. If the spring that brings the brass tube (that is holding the match) to a perpendicular position is too strong, the match will break when it hits the side of the box. A small piece of rubber tubing stuck on the side of the box will break the force of this sudden stoppage of the brass tube. Rubber tubing called "valve rubber" can be procured at any bicycle shop when replacements are necessary.

The spring on the metal flap must not be too strong, or it will hold the match down. Again it must not be too weak, or it will fail to press with sufficient force to cause friction and ignite the match. Of course these are really common-sense precautions, but the trouble that sometimes stops a trick from working is so trivial that we do not immediately notice it. I can assure the reader that I made many boxes before I got one to work. Only when I am slightly disgusted with a trick not working do I talk to friends about it. I detailed

this box to a conjurer at Portsmouth, and he said:- "It must work." I replied:- "That is what I thought, but theory and practise are at loggerheads," Anyhow, all was right eventually, and an interesting effect was obtained.



A SPRING PRODUCTION.

It would be rather interesting to know who first introduced spring goods into a magical entertainment - other than the great DeKolta with his famed spring flowers.

Apart from variegated spring flowers, spring goods generally have been very crude; and the more I saw of them the more I determined to one day make and improve them. Whether I have succeeded I leave you to judge after perusing the following extract written by Mr. George Johnson in *The Magic Wand*, December 1923 issue :-

"A very good imitation Banana is submitted. The spring is light and many a youngster's party will hail the production - in quantities - with enthusiasm. "Spring" goods have certainly improved of late, and a very large variety is listed."

Besides the Bananas, I have already placed on the market improved Snakes, Fishes, Cabbages, Cucumbers and Carrots. Many conjurers are always bemoaning the lack of original effects for the simple reason they do not take immediate advantage of anything new. Well, the following "spring" novelties will shortly be procurable. Heart, Pineapple, Spring Onion, Pot of Jam, Jar of Pickles, Bottle, Pound packet of Tea, Pudding, Orange, Lemon, Coconut, Baby's Teat, Jam Roll, Dumb-bell, Powder-puff, Dice, Marrow, etc. So the following patter outline for a production act may suggest many

things to anyone looking for something new.

Five loads are suggested. The first and smallest can be loaded into a borrowed hat from the breast pocket. The second load from the table; the third load from tail pocket; the fourth load from back of chair; and the fifth and last load from the other tail pocket. I venture to say that loading a hat would be quite a novelty to many of the present day magicians; yet to do it well is the acme of deception.

No: 1. load would contain:- 1. A 5" property safety pin. 2. Binder. 3. Napkin. 4. Pair of woollen shoes. 5. Spring Powder-puff. 6. Monster spring Teat.

This makes an easy breast pocket load, and can be secured by the thread loop. Only three numbers are novel; but the other three are homely, and get the laughs all right.

PATTER. Ladies and Gentlemen. Not so very long ago it was the duty of the husband to carry a few necessities, when travelling, which his wife might want when administering to the youngest member of the family. Travelling was not so speedy then as it is to-day. To save bagging his trousers at the knees, hubby carried things in his hat. Then in the noisy stillness of the railway carriage, he would hear his wife's voice say :- "John." and that would be the cue to hand over the following:- (1.) A safety pin - when it refuses to open. (2.) Little Mary's grip. (3.) Baby's nankey. (4.) One pair of hob-nailed boots - size umpteen. (5.) One up-to-date nose shine remover, and (6.) THE SOOTHER, as used by Joe Beckett. Possibly a glove stretcher would have to be requisitioned to ensure a perfect fit, but only in very obstinate cases.

(Whilst placing the monster soother on the table, the

second load can be secured. It could consist of:- 7. Monster Hat Baby. 8. Tin of Milk. 9. Banana. 10. Cucumber. 11. Cabbage. 12. Jar of Pickles.)

(7.) The little treasure. Thirty shillings, and A. 1. at Lloyd-Georges. Did'um want to go for a ridey-pidey in the coachey-coachey, with his nursie-persie, bless his little heart-a-duck-a-diamonds, oh he is a love. (8.) And here is baby's food, - a tin of Pusseyfoot's Ideal. Of course it is quite safe to give a baby (provided it is not too new) one of these. (9.) You see they are nicely filleted, and will never cause appendicitus. By the way; have you ever seen an Irish Banana? No. That is strange. Here is one. (10.) Some people call them Cucumbers; but that is all wrong. (11.) Here we have a nice spring cabbage, - one that has lived all its life in the open. (12.) And here we have one that has been jugged. It is in a pickle.

(When the Jar of Pickles is produced, turn the hat so you can stand the jar on its side. Performer is now holding the hat with his right hand, and with his right side towards the audience, balancing the jar on the side of the hat. The left hand is now away from the audience, and can get the next load from the tail pocket. The position of hat is now ideal for loading, and immediately the left hand places the load in, it grips the rim, so freeing the right hand to remove the jar. This third load consists of:- 13. Heart. 14. String of Sausages. 15. Herring. 16. Pound packet of tea. 17. Jam roll. 18. Pudding.

(13.) Of course, when Ma goes shopping, she buys very useful edibles. The heart is already skewered for insertion in the Dutch Oven; or can be worn as a brooch at the next Fancy Dress Ball. Here we have a scene at

Newmarket. (14.) A string of race horses - going to the dogs. (15.) A fresh herring. At least they called it that when I bought it. Now I think I will drop a post-card to the Sanitary Inspector. Ma likes her cup of tea, (16.) and sees she gets one. (17.) Then there is the Jam roll; and it looks as though someone had been using the powder puff on it. Yet the best of all is the Xmas Pudding. (18.) Christmas comes but once a year, and by the look of the pudding it seems just as well that it is not more frequent.

(Fourth load can now be procured from back of chair, and may consist of :- 19. Bottle. 20. Snake. 21. Pine-apple. 22. Monster Carrot. 23. Marrow. 24. Spring Onion. None of these loads are large, and it is far better to load five times in a sure manner, than to risk detection with say three large packages.)

Pa has an allotment, but he does not get everything from it. Oh, no. (19.) This, for instance, he has to take to it. It is a lovely allotment. You can tell that by the size of the worms. (20.) He has got all kinds - smooth and woolly.

I know you will think I am romancing; but Pa went to the L. C. C. night school to take gardening lessons, and they made a certain subject compulsory. He had to learn how (21.) Pineapples were grown before they would teach him how to grow carrots. (22.) It may seem strange, but you fish for these. (23.) You use a piece of wet wool as bait. Most people know that the wages of gin is breath, (24.) but these are sent to counteract it.

(Fifth load from tail pocket:- 25. Orange, 26. Lemon 27. Cocoanut. 28. Pot of Jam. 29. Dumbbell. 30. Dozen packet of Matches.)

Then we come to little Tommy. He is a perfect ter-

ror. Ma gives him oranges, (25.) to help keep him a good boy; but he delights to eat one of these (26.) in front of a German Band, and then they are for ever blowing bubbles. (27.) This is the kind of thing to keep boys quiet for hours. Two shies a penny - er, sixpence. (28.) But this is the greatest temptation of all, and something he likes to jamb his hand into. "Where Pa's carrots resteth." (29.) Here we have something that never answers you back. Will raise a muscle in preference to a storm.

There was just one thing we could not break little Tommy of doing, and that was to play with matches. He would buy them by the dozen, (30.) and take out as many boxes as he liked.

That ends the production; and I trust you will consider the trick quite matchless, even though the packet was not.

(The dozen packet of matches is very ingenious. It presses down in the usual manner, with the exception of one end of the package. The uncollapsible end forms a box, and inside of it is packed the dozen folding match boxes. As the package of matches is the last production, two hands can be used to manipulate it when once it is produced. A little piece of gummed paper is used to stick the flaps of the cover on the faked end of the package, and this makes the whole affair seem very real when it is torn in opening. Open the end of the package fully, and press each flattened match box by the sides. The moment you have pressed it into its square shape, the ends of the box will fly up, and keep it perfectly rigid. Of course, none of the boxes produced from the package can be opened, for they are all faked so that when the spring flap ends are pressed in flat, the outer

cover will push over into a flat position. To get over this slight drawback, tie a thread round an ordinary box of matches, leaving the usual loop. This is vested, and secretly pulled into palm when required, and produced from package. For effect, do not deliberately open it; but previously arrange to have the draw portion very loose. When the loading thread is slipped off under cover in the package, the matchbox is produced, and then held in a slanting position. The drawer portion, weighted with matches, will immediately slide out, and the matches will scatter over the table. Make it an accident, and it will prove every box to be perfectly genuine. As the father said when his young son was waiting outside the Saloon :- "It is the little things that count."



PRINTING TRICKS.

There is an old saying that there are tricks in all trades except ours. Unfortunately the tricks of other trades are not quite so harmless as our own.

There are many tricks in the printing trade, but the one that affects us most is the old "short weight" trick. Suppose you order 100 visiting cards. You get them nicely packed; but do you count them? Of course you do not. Well, according to the number you order, you will be 10 to 25 short in each hundred delivered.

Take bill-heads. The better the quality the less you care to handle them until they are to be used. Consequently Mr. Fly Printer takes advantage of this fact, and considers 400 a fair delivery on an order of 500.

Common printing also comes woefully short of the quantity ordered. A little while ago I had occasion to order 500 instructions from a printer. I had 500 boxes, and had to put an instruction in each - otherwise I should possibly never have found out that I was 60 short. Of course the printer was awfully sorry, and raised no end of trouble with one of his men; but as I happened to know most of the moves, I knew they would smile sweetly at each other the moment my back was turned. When they are found out they make good their mistake. While they are not found out they profit exceedingly.

I was chatting once to an artist-printer friend of mine, who is in business not more than 100 miles from Charing

Cross; and he confirmed my knowledge. It is the rule and not the exception to cut down the quantity ordered. Many times the order is only secured by quoting a price which would show the minimum profit, or even a loss. Then it is up to Mr. Fly Printer to make the job pay, and he invariably succeeds. There are many qualities of paper, and although Mr. Fly Printer does not show the poorest qualities, he often prints on them. The difference in the quality of the paper is not always immediately apparent, and he does not leave a checking sample like the tailor does with cloth. If the difference in cost of paper is only a penny per pound, the said pennies will go to Mr. Fly Printer, and not to the customer.

On a large circular, handbill, or throw-away order, where the number ordered reaches into hundreds of thousands, the 'saving' effected by Mr. Fly Printer is terrific. Deliveries are broken, so that checking by size or weight cannot be properly carried out, and many other resources are adopted which may even embrace monetary presents to employees.

It is always difficult to beat a man at his own game. so no matter how many moves you may know, Mr. Fly Printer has a few in reserve; but short weight is his biggest standby. Even this he may not put into practice immediately. He may wish to gain your confidence, and the first orders will be up to quality and number, and Mr. Fly Printer may even lose a little over the deal; but it is obvious he is not out trading for the benefit of his health, so you are bound to pay one way or the other.

Of course anything is fair when it is a case of diamond cut diamond; but when a man asks a price for

some printing, and accepts the quotation, he should get what he is entitled to.

Unfortunately there are tricks in other trades as well as ours,



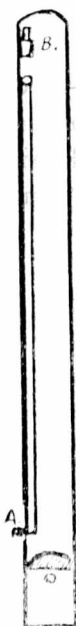
WAND - REVOLVER - FAN.

The use of this wand is very effective. Performer uses it in the ordinary manner at first, and then causes it to explode when used as a revolver. Finally it changes to a Fan.

The wand is made of brass tubing, and slit lengthwise in two halves. The outside is finished off in the usual manner - black centre, with white end. The white ends pull off, being additional pieces of tubing to hold the wand accurately together.

The two halves of the wand are rivetted at one end, and contain a fan. Soldered inside one section is a small tube with a spring plunger. When this is released it fires a percussion cap.

The working is quite simple. Performer uses wand in ordinary manner, until he wishes to fire it - then he releases the plunger. Then, whilst talking, the white end covering the rivetted end is pulled off, but the movement is secret, and the now black end of the wand is never shown. Holding rivetted end of wand in left hand the right hand secretly pulls the top white end off, and the left hand immediately spreads the fan. The movements are more effective than suspicious, and the two sides of the fan now being black look more natural than



if it had white ends, and shouted out "split wand."

The fan itself is made of silk, and the ribs are very fine wires with looped ends going round the rivet pin. The fan is not full size when opened, but it is impossible to get it in a natural looking sized wand; but un-



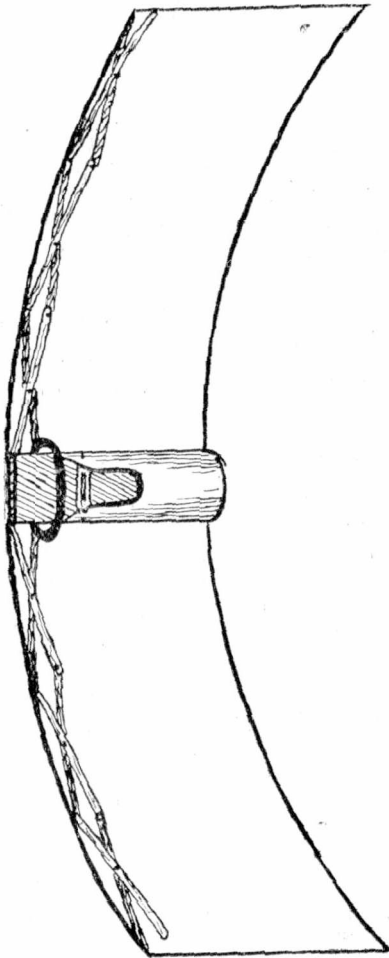
less special attention is drawn to this fact it will not be apparent. Many fans do not form a complete half circle and this faked fan will open two - thirds of the half as per illustration.



THE RAINBOW.

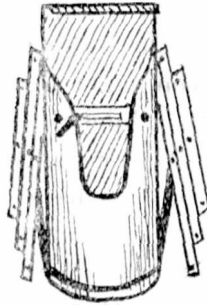
The following effect is one that we have all been trying to secure for many years past. After performer has produced several silk handkerchiefs, or been using handkerchiefs for a trick, he generally gathers them together and remarks:- "All the colours of the Rainbow." That was usually the end of the experiment, and I wonder how many of us would have been delighted to add:- "And here is the Rainbow." Well, that addition can now be made.

The fake required is a tube to vanish several handkerchiefs, with three fold lazy tongs attached to either side. The handkerchiefs to be vanished are thrown over the fake, (which can be hung at the back of a table or chair, or brought behind handkerchiefs if carried in a breast pocket) and then attached to the spring roller by means of a spring arm. The roller is released when the connecting rod attached to the two lazy tongs is pushed upwards, and as the handkerchiefs vanish so the Rainbow is shot out on either side, forming an exceedingly pretty effect, for silk can now be toned in very many colours and shades to exactly represent a Rainbow. Sprays of Flags are always pretty and useful, but the audience usually associate them with fans, and consider the effect more pretty than mysterious. With the Rainbow we have something novel and artistic, with no part of the apparatus exposed to give the audience a clue to the method of working.



THE RAINBOW.

The illustration should give a clear outline of the apparatus. The spring roller is wound up to any strength performer desires, but there is no necessity to wind it so that its speed causes a noise when it is winding in the silks. To keep roller wound in readiness, the small arm attached to the roller is opened, and pressed into the slot in the metal tube. The top of the metal fake or tube is turned over, so that it is perfectly round and smooth, and offers no resistance when the silks are pulled over. As the complete fake is only about 11 inches long by about 5 inches wide, there will be no difficulty in picking it up under cover of a few diamond shaped handkerchiefs.



The silk rainbow is pleated in front of the metal tube and lazy tongs, and should be kept in position by two paper bands. There are other methods of holding sprays together, and performer can naturally please himself; but I invariably use the paper bands. It is so seldom that a conjurer speaks the truth, that I would like to digress, and record where the truth caused an outburst of laughter. As my large spray opened, the paper band fell to the floor. Not once in a hundred times would

this be commented upon, but on this occasion a girl's clear voice exclaimed :- "Oo! look; a piece of paper." Without attempting to be humorous, I immediately replied :- "Yes; I shall not want it again. I only used it to wrap the flags in." I had spoken the truth, but the smallness of the piece of paper compared with the spray of flags turned the words into an obvious jest, and I was credited with more spontaneous humour than I really possessed.

When the fake is picked up under cover of the handkerchiefs, always be careful to have one hand holding the fake at the top. There is a tendency to forget this, and if the performer does forget the audience will be surprised to see the silks stand up in a very stiff manner. Grip the fake with the left hand on either side of the top, and then make the following three moves with the right hand. Tear the paper band; push roller lever out of slot with thumb, whilst the fingers are pulling up the lazy tong connecting wire. At the same time the left hand tilts the top of the metal fake forward just a trifle. This allows the silks to hang out away from the Rainbow pleated silk, and reduces any possible resistance in this connection, both as regards the vanishing of the silks or the opening of the Rainbow. The four movements were very difficult at first, but after a little practice they became automatic. The use of diamond shaped jazz silks will make the trick positively safe, for if the pleated Rainbow does accidentally show with careless handling it will not matter, for they will match perfectly.

If the reader wishes to meet with many surprises, I suggest he experiments with lazy tongs. Two years ago I started to work out the lazy tong idea for the exten-

tion of the silk rainbow. Hardly a week passed without experimenting, and at one time I decided to leave the lazy tong idea alone, for it seemed impossible to get a curve. Yet I came back to it, and eventually got the right size.

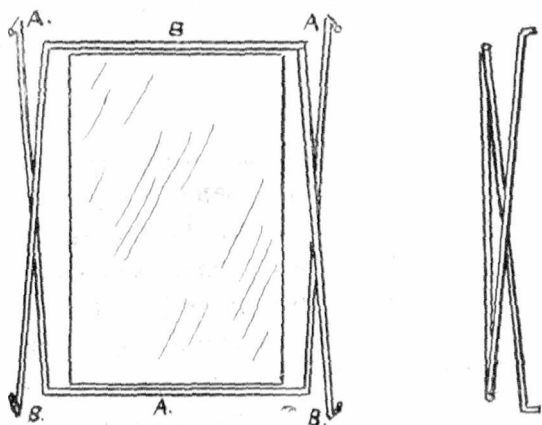
I hope to place this trick on the market, for the production of the rainbow needs elaborate and expensive tools. I have no need to grind any particular iron now, so can safely say that I consider the conjurer a fool to himself who wastes his time on the manufacture of apparatus. A man has not much time during life to be more than one thing properly. He can be a skilled mechanic, or he can be a skilled magician. He cannot be both, for the proficiency he gains in one direction he loses in the other. How many real mechanics (not people who think they are) can show you a perfect pair of hands. Some of the best mechanics I know have hands like gnarled oak; and their exhibition during a performance would be repulsive. If a skilled mechanic meets with accidents, goodness only knows what is likely to happen to an amateur. The benefit of months of palming practise can be lost in a few hours by gripping the handle of a saw or plane. The two things are so opposite, so antagonistic, that I wonder why any person with any knowledge of either could seriously recommend their union. Whilst I am typing this I am nursing a split thumb. Accidents will happen; but I have got the gash to close by sticking it together with French Polish. How repelling it would be to have to exhibit my hand by giving a performance.

No. If you are going to be a magician, then leave tools alone. Any time you have to spare when you are tired of practising, spend in the establishment of a respectable manicurist.

SELF-LOCKING SAND FRAME.

A sand frame is a very useful piece of apparatus to have and use, even if one does not perform card tricks. Personally I prefer coloured sand, and ordinary paper or cloth can be dyed to match same for use on back flap. When ordinary silver sand is purchased, it is more than likely you get it the same as it was dug up. Consequently there is a certain amount of salt with it, and this must be washed away very carefully; otherwise the sand will be dry and loose one day, and wet and clammy on another - just according to the action of the moisture in the air on the salt with the sand. When the sand is washed, it can be dyed with ordinary boiling water dye. The sand will have to be again washed to remove the surplus dye, and when dry must be sifted twice. First of all it is sifted through muslin to remove the larger pieces of sand, and then through tulle net to allow the finer particles to be extracted. The above are the causes why some sand frames do not work when refilled. Salt will gather moisture; a large piece of sand will jamb between the glasses; and the dust or powdered sand will stick to the glasses and cause suspicion, or possibly help to jamb the other particles. The reader will need no 'Degrees' or 'Jewel' presentation before he learns how to sift sand, but on the correct sifting of the sand depends the following trick, and the effect is worth the trouble taken.

The self-locking frame is cut out top and bottom, making two cavities for the sand. The double glass connects the two cavities. The edges of the double glass are ground perfectly flat. Two holes are drilled down each side of the wooden frame, as per sketch.



The first illustration is a front view of the double glass and wires; and the second is a side view.

The wires must fit the holes accurately to keep the particles of sand out. These wires terminate exactly at the ends of the double glass opening, and are joined to a wire which lays across the opening. The other ends of the wires terminate in the embossed corner ornaments, being bent at right angles for that purpose. Small springs are fitted to the wires inside the frame, but they are easy springs, and only intended to pull the wire bridge across the opening in the double glasses, and gently hold it there; yet each bridge can be operated by moving the angled ends of the wires concealed in the ornamental corner plates. Sufficient sand is now inserted which will fill the double glasses, and any surplus

sand is unnecessary.



TO PERFORM. Have the sand in one end of the frame, and as both the wires bridging the openings between the glasses are in position, the frame can be handled with impunity; and anyone having any knowledge of the ordinary sand frame will be immediately deceived by the careless way the frame is turned upside down. Yet when the effect is wanted, there is no topsy-turvy movement to disguise. By simply holding the frame by the bottom corners with the thumbs and first fingers, the angled wires can be slightly pushed up. This will raise the top bridge, and allow the sand to run between the glasses. Immediately this is accomplished the wires are released, and the wire bridge closes the opening again. The sand is now locked between the glasses, and the frame again handled in a careless manner when being shown. An ornament fitted to the top of the frame will be keenly watched by those with a slight knowledge of magic, but at no time - when the frame is being manipulated - is it necessary to turn it over. To release the sand from between the glasses, performer holds the frame by the top corners, and presses the bottom bridge down. The sand now falls into the bottom cavity, and the bridge is released allowing it to again close the opening between the glasses. Never once during the actual working of the trick is the frame turned upside down, yet between the effects during the trick the frame can be turned about just as the performer cares. The sand is locked when performer commences the trick; it is locked when it is between the glasses and hiding the

photograph or card; and it is locked when the trick has been accomplished.

The little wire point in each corner ornament is not likely to be discovered, for at the most it does not have to move more than a sixteenth part of an inch.

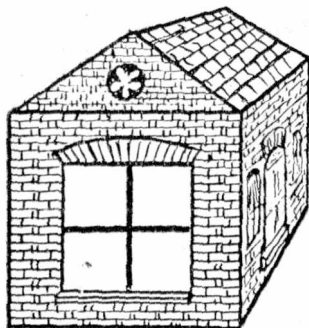
Readers of my books already know my opinion of conjuring to conjurers, so I will not repeat it; but I always advocate the use of any means to beat the member of an average audience who had a slight knowledge of magic. It is the popular trick that is exposed most in book-stall magazines. So instead of us taking it laying down, and ceasing to perform the tricks exposed, I consider it is up to us to hit back, and produce effects that would baffle onlooker or the exposor. In the end it would have the effect of putting the exposor out of the business, for he can only deal with simple effects - even if he happens to be a member of one or more of the **M**agical Societies.



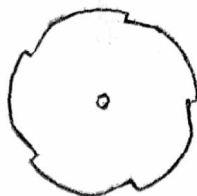
SHADOWS ON THE BLIND.

This is a novel apparatus trick, and should prove a distinct change in a conjuring entertainment.

A model of a cottage is exhibited. The blind is down, and a light appears in the room, which casts shadows on the blind. One shadow instantaneously changes to another, and so a story is illustrated.

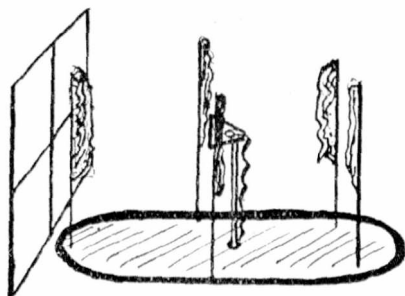


I must confess I had a few anxious seconds some time ago, when I saw Mr. Louis Nicola change a brick into a detached villa, light up the rooms, and then draw the blinds; but as he ended at that, I breathed a short sigh of relief.



My cottages is just a model of flat cardboard pieces hinged together, and hooked to keep them in position.

The base is the only thing that matters, and that is best made of wood. On this base is a round disc of wood, which is pivoted to revolve easily and accurately. The edge of this disc has five ratchet cuts as per illustration, and their use is to allow the wooden disc to make a complete revolution in five spasms. A metal coil spring round the centre pivot provides the slight motive power, and the ratch lever is operated by our old friend - a piece of thread. On the top of the centre pivot is a small electric lamp, fed from a pocket accumulator. These are now so well-known and understood that it would be a waste of space to refer again to the lighting.



At five points round the disc stand five wires. On these wires are spring hinged three thin metal silhouettes. Each silhouette is folded in half, and held in a separate metal clip. Three release wires protrude lower down, each a different length, and worked by the raising of three levers. It will be readily seen that when one of these wires revolves to the centre of the window, and stops exactly in front of the centre sash frame, no additional shadow will be cast: for the shadow of the wire with its butterfly-like folded silhouettes is only a straight perpendicular line, and this registers immediately be-

hind the upright or central window frame shadow. Illustration marked "A" shows the three folded silhouettes, only very much exaggerated in size for the sake of clearness.



Directly the first of the three levers is pressed, the silhouette nearest the window blind springs open, and the shadow appears instantaneously on the blind. When the second lever is pressed, the second silhouette springs open, and obliterates the first one, for it is purposely designed to do this. The third lever is pressed, and the third silhouette opens, and casts its shadow over the previous two. The result is that the audience witness an instantaneous production of a shadow on the blind, followed by two instantaneous changes of form. All I need say is that it is very mystifying to the uninitiated, for a shadow must be caused by the introduction of some object between the light and the window blind. How that object gets there, and how it changes is the magic of the trick.

According to the story told, the light goes out; and this

allows the control lever to be pressed. The disc revolves a section and brings the next series of closed silhouettes directly in line with the centre frame shadow. The light is switched on, but the blind is all clear of any shadow until the first of the three release levers is operated.

Fifteen shadows can be cast upon the blind, and a humorous or serious story woven round them. In "The Light Went Out." the following silhouettes were used :- Cat, Maid, Rat. Mistress, Policeman, Cook. Butler, Bottle, Snakes from bottle's edge. Boy, Man, Girl. Burglar, Master, Dog. Finis :- "To Let" notice from side.

In addition to the fifteen folding silhouettes, extra ones could be made to spring in from the side of the window. Two release catches would be required for each effect - one to let it spring into position, and the other to let it spring out.

It is curious how anyone interested in magic always tries to achieve the impossible. For more than 40 years I have tried to write poetry, and up to now have not succeeded in even writing rhyme. Take "fellow" and "cellar." That is not rhyme. It is a Cockney crime, and I have no time to teach him to play the 'cello. Yet, knowing no-one would ever dream of reciting it, I refrain from wasting time altering it; so do not start 'Es-lerizing', and write to the "Magic Wand" complaining that it does not come up to the standard of Rudyard Kipling, Stevenson, Robbie Burns, or any of the other famous poets. We all have our limitations; and if the following is the 'limit', then regard it as a lesson of how not to write it.

THE LIGHT WENT OUT.

Nearby Golder's Green, in a cottage is seen,
Something that lays on a mat.
I'll give you my word, it isn't a bird,
But a lazy old Thomas Cat.

It simply fed, and went to bed,
'Til the maid appeared in sight.
A little shout - "Now you get out."
Then it ran with all its might.

But the hasty maid, with fright was repaid,
For a big rat made her shout.
She clutched the door handle, upset the wax candle,
And that caused the light to go out.

Mistress wasn't long to see what was wrong,
And quickly turned on the light.
She heard the maid moan, so went to the Phone,
To get the Police that night.

Where the path led, came a heavy tread;
Robert remarked :- "I've received the alarm.
Your maid saw a rat, and then fainted flat?
Leave her to me, Mam; you keep calm."

But the curious cook thought she'd have a look,
Then quickly gave vent to a sob.
For the maid's head rested where authority's vested,
In the arms of the Law - her Bob.

With footstep muffled, and temper unruffled,
Came butler James - always handy.
He knew what to do. He brought them to,
With just a wee nip of brandy.

A jolly good fellow; he went to the cellar,
To feed the red seals, and 'black' labels.
He'd see three stars - not Jub:, Ven:, or Mars;
But white swans out of Hennessy's stables.

The lights all dazzle, and he's on the razzle
When his master's 'perfumery' he fakes.
The consequence is, that after some 'fizz,'
He sees Zoological Snakes.

—♦—

Soo's little brother - Soo'd love to smother;
And threatens with punishment heavy.
But he waits for Jim, with an angelic grin,
And holds his hand out for the levy.

Jim is her swain; a trifle plain,
He dotes on her, heart and soul.
He admires her dimple, ignores a small pimple,
And a "beauty spot" calls a large mole.

Soo is fairly fair, with nice golden hair,
And sits in the parlour each night.
Jim loves his Miss, and asks for a kiss.
Well; fairs fair; OUT with the light.

—♦—

When the lights were dim, came sly burglar Tim,
In a life of crime he'd grown old.
He crept very quiet, no wish for a riot,
To look for the silver and gold.

He quite unaware, tripped over a chair,
And Master appeared with his gun.
No need to shoot, to recover the loot;
Another way would be more fun.

He set his dog free. Pongo wanted his tea,
For he had not dined that night.
So without a bark, he was quick off the mark,
The seat of affections to bite.

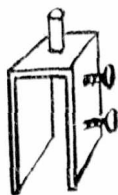
—♦—
That ends the story. No murder gory,
With bleed all slimy and wet.
No justice to mock. Yet you'd get a shock,
If you saw a notice - 'TO LET.'



A SHADOWGRAPHY SCREEN.

Again working on the principle of giving as large a display as possible combined with the minimum of trouble in cartage, I designed the following screen.

The great difficulty with a shadowgraphy screen is to get it to stand rigidly. The illustration shows a metal

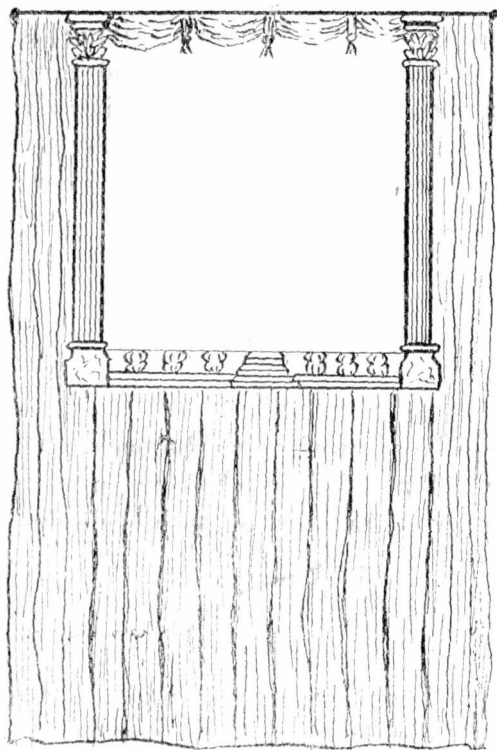


clip, which can be screwed on to the back of almost any kind of chair. Two of these clips are used, and four small pieces of wood are carried with each clip - two to



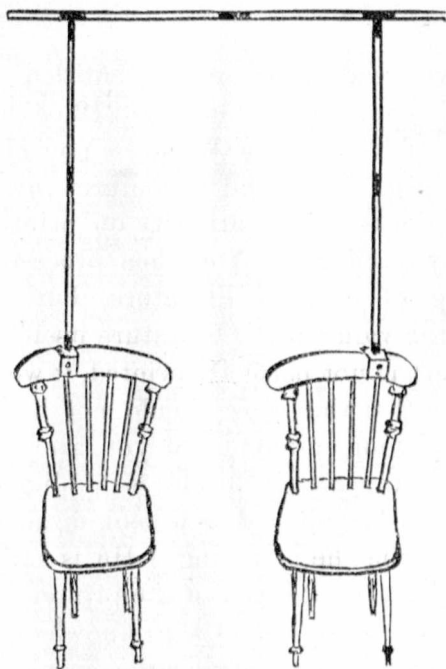
overcome any difficulty with a sloping back, and two to prevent injury to the chairs when screwing up. A good piece of felt pressed over the top of the chair will prevent the wood from marking the chair when the metal clip is screwed over it.

Thick canvas is painted to represent a Proscenium, and the centre is cut away. Over the space is fixed a piece of good linen by means of press studs. This enables the linen shadowgraphy sheet to be removed for packing or washing purposes. A well washed piece of



A SHADOWGRAPHY SCREEN.

linen gives better results than a new piece. Around the canvas proscenium is draped rose coloured sateen curtains, which makes the whole affair a splendid looking prop. Yet it can be erected in a few seconds, and packs small and light, for the use of chairs save a lot of weight in legs and base.



The illustration will show the jointing of the top frame, and the other proportions. It is only immediately around the sheet that light is apt to stray, and the painted canvas portion will prevent this from showing through. The rest of the drapings can be as light as possible.

Some of my sketches have been known to make real artists weep; but good or bad, I prefer to do all the necessary work in connection with my original books.

OPEN LETTER TO Mr. J. A. ESLER.

Sir,

I have read your article entitled "ARTS & CRAFTS" commencing on page 212 of the December 1923 issue of The Magic Wand. You claim to be a printer by profession, and a conjurer by inclination. You also claim to be an authority on printing, but not an authority on Magic. You then proceed to criticise the printing of magical literature, but refrain from criticising the value of the literature itself. You argue that if a book is not perfectly printed, it would be better for everyone that the book should not be produced at all. That is your opinion, and you are entitled to it; for I do not suppose anyone else would like to possess it.

When an author advertises a book of magical secrets, it is obvious what he is selling. He is selling magical secrets, and not a specimen of the printer's art. Possibly your brain is so packed with knowledge of printing that you have no room to know the meaning of the word "book." I will tell you. A book is a printed or written volume. There is no stipulation whatever that the printing must be perfect, or the writing copperplate. Yet you say it should be. DO YOU THROW AWAY UNREAD all the badly written letters that are sent to you, or do you send letters in reply criticising the writing? If so, you must have quite a collection of letters from educated men thanking you for your impudence.

Unless otherwise stated, the purchaser has no claim to a gorgeous cover, art paper, and printing by the latest offset process. All he can claim is that the contents of the book is readable. Yet you distinctly state that a Dealer offered you a book that was only readable in places. Do you really wish us to believe Dealers are such fools that they would hold, or offer for sale, copies of books that were only readable in places.

I do not know you, Mr. Esler; and all I can gather is that you may be a member of the Magic Circle; but since you are so free with your criticism I will be free with mine. When you want to prove your point, do not strain. It does not ring true. You say that the dealer said the book you were looking at did not differ from the rest. Is that so? Then he was obligingly holding more than one unreadable copy.

Now I have a suggestion to make to you. Will you purchase an unreadable copy of the book you refer to - "priced at about four or five shillings, and which did not even look like a book." and then submit it to the Editor of The Magic Wand, who published your article. I think Mr. George Johnson will oblige by giving it the publicity it deserves; for it would most certainly come under the heading of obtaining money under false pretences. Don't waste time by just talking, but prove your words. All you have to do is to get a copy that is only readable in places. We will soon get a person unacquainted with Magic to endeavour to read it in the presence of the Editor or anyone else who is capable of acting as a judge.

Your brain cannot seem to grasp the fact that a man may wish to insure himself from loss when putting his ideas before the magical fraternity. If he pays a print-

er for good or elaborate printing, there would be no profit. You know so much about printing, and so little about the sale of magical literature, that Mr. George Johnson has to impart to you the knowledge that a technical work is not a business proposition, and has to be produced cheaply or not at all. Also Mr. Hugh Mackay, Editor of *The Magical Observer*, has been made to exclaim:- "Great Heavens, Mr. Esler, consider the cost."

I am sorry that your æsthetic taste prevents you from enjoying things that are not perfect, and can easily imagine how uncomfortable you are in the club rooms.

Since reading your article, I picture you as an Adonis surrounded by all that is perfect and beautiful. Yet I also get the impression that your voice is raised in one long whine about the imperfections of others.

You say you are invited to add to your bookshelves magical volumes which outrage all the canons of even moderately decent print. That is very curious when one considers that many imperfect books are highly prized, and some have become extremely valuable.

Amongst my collection I have Percy Naldrett's first book of collected tricks, entitled:- "*Magic of the Moment*," published in 1912. It never had a cover, but was printed on 23 SINGLE sheets which were stitched together with a piece of thin string. The printing on one side is quite visible on the other; the pages are unnumbered; the margins vary; and the ink is black on some pages, and grey on others. A skilled blind man could possibly read parts on the Braille system. Now I would not think of parting with it. It will cheer me up when I read discouraging criticisms from perfect people. Yet some of us have increased our knowledge by the perusal of such efforts.

You ask:- "Have you ever considered how well "Our Magic" is printed?" Yes, I have. Isn't it marvellous; but mind you I here promise that, with regard to the quality of the literature, I shall have nothing to say. In fact, the printing is so wonderful it should have been called:- "OUR PRINTING," for that is all some people admire in it, or talk about. Then there is the Magic Circular. When it gets to me I always think my friend has torn the cover off for some unknown reason.

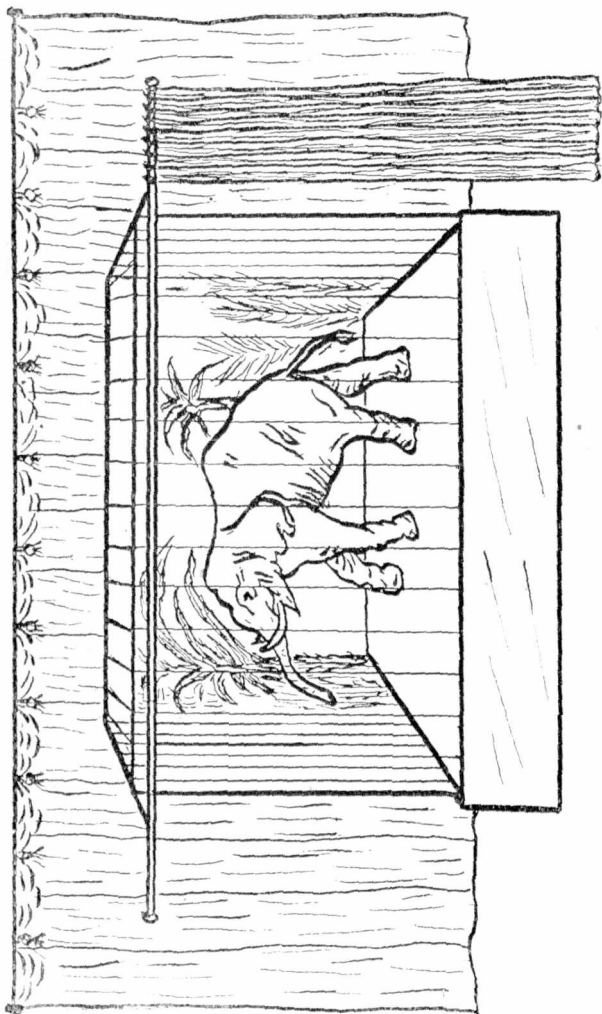
Say, Mr. Esler; would you stop a man from going out because he was shabbily dressed? Do you prefer to talk to the coat, or the man? Would you stop a man from speaking because he did not know King's English? Have you ever done a perfect thing for Magic? Does your idea of "Best only" apply all round, or only to printing?

Anyhow, insinuations are coward's accusations. If you have the interests of Magic at heart, then prove your words, and give the name of the author and dealer who are trying to obtain money under false pretences. If you have not the interests of Magic in your outburst in The Magic Wand, then leave Magic alone, and mind your printing business.

Yours etc,

Harry Leat

THE MAGICAL MENAGERIE.



THE MAGICAL MENAGERIE.

Some years ago I wrote, at Mr. Munro's request, a humorous sketch entitled:- "Wild Beasts." The idea was to draw different grotesque animals, and give a cod lecture describing them. The idea was good, but it was unassociated with Conjuring, and therefore was not suitable. I left it unfinished, but decided to one day alter the whole thing, and make it magical. I have now done so.

EFFECT. Performer has a cage upon one of his tables. It is a model of a certain kind of Zoo cage. The back is closed in with a scene, and the bars are along the front and half way round the sides. The cage is empty, but after the performer has given the introductory patter, he quickly draws a curtain along the front of the cage, and immediately back again. There in the centre of the cage is an animal, and performer proceeds to describe it. Again by simply drawing the small curtain along the front of cage, and immediately back again, the animal (and scene) is completely changed. This can be repeated until 12 to 20 subjects have been displayed.

This Magical Menagerie is not intended to form part of an ordinary conjuring entertainment, but is designed for use when it is necessary to lengthen the programme. Then it should prove invaluable; for apart from the continuous humour, there is much for the eye to see, which will help conjure up visions in the brain. The whole

affair is different, and makes a splendid change from the usual run of tricks.

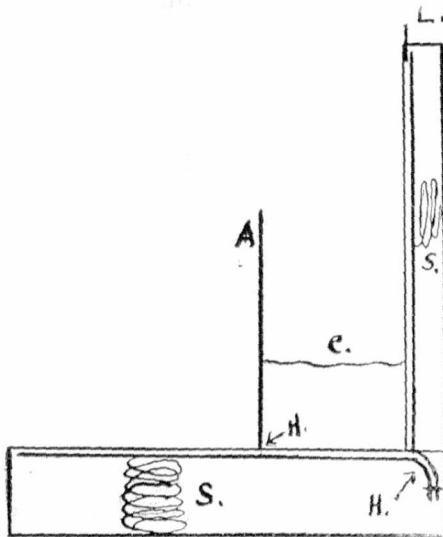
I have designed the trick to pack and work in an ordinary attache case. This is easily carried separately, or can be attached to performers usual bag of magical accessories.

WORKING. As will be seen by the illustration, all the animals and scenes are just painted 'flats.' These can be procured from any artist by stating requirements. As correct perspective gives depth to a scene, so will artistic shading give shape to the animal, and the result should not be like a child's shilling stage, with the subjects stuck up in a meaningless manner. Moss, and conjurer's feather grass can be utilized with great effect; yet it will not prevent the scenes and animals from folding flat against each other.

When the scenes are painted, and the order of their appearance decided upon, they must have strips of strong linen glued to the bottom, and then all are bound together, by means of the linen, in book form. The linen is used to form the hinges. At the top of each scene a small piece has been cut away, but these little cut outs are not directly behind each other. They alternate, and consequently when a wire pin at the end of a lever is moved backwards and forwards it allows one scene at a time to fall down. On the back of each scene is linen hinged the subject belonging to the following scene. The subject is kept upright by means of a thread attached to it, and to the scene at its back.

As will readily be seen, there is nothing loose, or anything that can get out of order. When the scene falls, it allows the previous subject to fall flat against the base, and so get hidden; but at the same time it pulls

upright the next subject. This movement is hidden, for the curtain is drawn before the wire is operated to release the scene. The bottom of the curtain is slightly weighted, and the top runs on a rod which is an inch or so in front of the cage proper. The reason for this is because the falling scene - even though it is but a piece of light cardboard - causes sufficient draught to disturb an ordinary unweighted curtain, and so give a clue to the quick change that is taking place.



As will be seen in the illustrations, all the scenes fall into the bottom part of the attache case; and when the cage and curtain portions are pulled apart, they lay on the top of the scenes. If the attache case is stood upon some suitable object, it can be draped around, and made to look an exceedingly elaborate piece of apparatus, and appear to be of large dimensions. The more you give an

audience to look at, the more the show is appreciated; and in this instance the draping can be exceedingly light, and add but a few ounces to the total weight, yet triple the size of the display, and make it a showy prop.

Inside the attache case two springs are fixed - one in the bottom, and the other in the lid. They are large coil springs, but made of thin wire so that they will be rather on the weak side. When the apparatus is fixed for starting, all the scenes are lifted up and pressed into the lid, and the lid spring is easily crushed flat. Yet as the scenes drop away one at a time, the spring asserts itself as the pressure gets less, and every showing scene is always in the same upright position at the back. Now the spring in the bottom of the attache case has a reverse action. It holds the first fallen scene at a certain level, and when the following scenes fall the spring gives a little with each one, and closes down. This keeps the ground portions of each scene at much the same level all through the show. To a conjurer the magical portion is easy of accomplishment; but if the little points and effects are studied, the audience can be prevented from jumping the idea right away in its entirety.

Illustration shows side view of attache case. with one scene laying down and one standing up, with one animal in position. To illustrate more would only confuse, for the complete set number 20. L shows releasing lever. S.S. Adjusting springs. H. H. Cloth hinges. A. Animal. C. Cord to keep it upright.

A little care should be taken in the arrangement of the subjects, because the back of one scene forms the groundwork of the next, and when once a scene has been released it cannot be secretly pulled up again during the performance.

I have purposely added other subjects amongst the Wild Beasts, just to break the continuity; and the performer will be surprised to find that the clock has raced along thirty to forty minutes with only the effort of pattering to fatigue him. A minute or two on each "exhibit" is not long enough to bore on account of the variety of subjects. The minds of the audience are kept active, and not allowed to slumber - as occurs during a lengthy shadowgraphy show or similar entertainment.

Eight of the following numbers have not until now been published. To save the reader the trouble of referring to back numbers for the original set, I reprint them.

INTRODUCTION. Ladies and Gentlemen. In the oft quoted words of the late lamented Richard Turpin, Esq., I am about to "stand and deliver" a Lecture on Wild Beasts. It is quite within the bounds of possibility that you will not be able to "stand the delivery," but that cannot be helped.

Some Lecturers lecture upon platforms, some on chairs, and some on the tailboard of a cart, but I lecture on the slightest provocation.

With their usual marvellous foresight the L.C.C. (or other local authority) evidently anticipated something of this sort. Hence the extra 'Exits.'

I shall confine my remarks exclusively to those present, for those who are absent have undoubtedly stayed away for reasons of their own.

Wild Beasts, and nothing but Wild Beasts will be the subject of my discourse this evening; and in doing so I shall have the honour of introducing to you the finest menagerie of Wild Beasts that has ever existed in captivity. This collection has been exhibited before all the uncrowned heads of Europe, and all the bald heads of

Battersea, with the most disastrous results.

Before I begin, let me assure you that the animals I have to show you are perfectly harmless. They are warranted to wear the same colour all through, and never to run.

THE PARROT. Here we are. The Parrot; commonly known as "Pretty Pol."

I would like to tell you an original Parrot story. It occurred - oh, by the way, the parrot is the only animal that 'talks' when alive, and 'hums' when it is dead. The story is about a green parrot. The green ones are Irish birds; but the variegated kind are Neapolitans, and come from Italy, and are named after the famous Ices of that country.

This particular bird in question - and I might add that parrots are the only birds that we can say for certain belong to the chosen race, - this particular bird in question, - oh, there is one thing about parrots that is most objectionable. They will use language. A friend of mine got one from a sailor, and whatever do you think she told me. She told me - oh, I was going to tell you a story about a Parrot.

The bird that I have already referred to - Oh yes, Sir; Parrots lay eggs, just the same as chickens, only they are not chicken's eggs; they are parrot's eggs. The bird that I was referring to - I do wish you would not interrupt - Oh, by the way, the man who invented the Gramophone got the idea from a parrot - tone and all - only he did away with the nose or beak, and put a kind of funnel there. Exactly like a parrot; - say something to it and it will say it back - just like your mother in - Oh, this green parrot. Of course I DO know that there are some green parrots that cannot sing a note;

but this green parrot was running over a few bars of - of its cage, when (Look at watch) dear, dear, I'm so sorry. I havn't time to finish the story; but I have often thought that if parrots could only wear dress suits what lovely Lecturers they would make.

THE LION. We have here the Beastly King, - I should say the King of Beasts. I am unable to show you the official who crowned him, as he is inside. Unlike other uncrowned heads of Europe he has few followers, they generally being in a great hurry in front. Lions are to be found in London, tame and otherwise. We find tame lions in Trafalgar Square, imitating still-life, but the wild lions of Hampstead Heath - where there are none - are seldom, if ever, seen. Lions abound near Free Libraries, and Tramway Termini. There we find the White Lion, the Red Lion, and the Golden Lion; but their jaws do not open until 12 o'clock on Sundays. They are hungry animals, but some are good caterers. Lyon's have a corner in Tea Shops in London and other Continental Villages. All lions are wild. The tame ones are put in cages, and that makes them wild. They have never been known to shave, allowing their side-boards to grow in a Dundreary sort of fashion. They have the clippers run over the after part occasionally in imitation of a French Poodle. Lions have two tails, the tail you see, and the tale I tell you. The lion is often mentioned in historical works, and from one we get the famous quotation :- "Lion McDuff." Needless to say McDuff "lied on."

THE MONKEY. The monkey has four paws, two hands, two feet and a hold-all. It is the tail that makes the monkey wild, as it generally holds him in suspense.

Of course you all know that Professor Darwin insists

that this is our long lost brother sort of business, and that may be so, for if we descend from monkeys, and monkeys descend from trees, then we must all be chips of the old block.

I do not wish to be indelicate, but by the look of him I should say he was. Of course scientists say they are not, but they do look as if they were. Men who have studied the subject ought to know; but there you are, actions speak louder than words, don't they. That is what I base my argument upon. If not, why the actions. Admitted that a rose would smell as sweet by any other name, but the monkey, ugh, he must be.

When a young lady captures a sweetheart, she immediately names her little brother after this animal.

Monkeys are of no use whatever, except to put on a racehorse. If you haven't a monkey a pony answers the purpose; but should you be very hard up, have a bob each way, and stand by the side of the bookie.

Little monkeys are small, but the big ones are very large. They all grow hair except round the nose, and other places. Their chief diet is a nut, the monkey nut.

Before passing on to the next subject, I have absolutely come to the conclusion that they must be. Yes, I certainly think they are.

THE ELEPHANT. Now it must be thoroughly understood before I go on with this subject, that Elephants are not hatched; neither are they fed on birdseed. They cannot be caught by putting salt on their tails, and one might just as well use a penny fly paper as to try bird-lime. Of course nature made a mistake for the trunk should have been at the back; then with the aid of about 12 tons of salt, capture would be made quite easy. Anyway, we'll take it for granted that you have

caught your Elephant, and wish to train it. What will it do? ANYTHING - except work a typewriter. It will dance - like an elephant, play musical instruments such as bells, tambourine, and small drums with one stick; give the children piggy backs, keep the garden path nice and flat, to say nothing of chasing away stray cats and dogs. It will sit at table with you, if you will all move up a bit. In fact, an elephant is an ideal domestic pet if it does not grow any larger than its natural size. By the way; those things at the side are not wings - they are ears. You see something like them on messenger boys and cabmen. You cannot nurse a fully grown elephant, for they will not put up with it; but you can nurse a baby elephant in the same way as you would a horse. The peculiarity of the elephant is that he will sleep so long and no more; work so long, and no more; and eat so much, and some more.

THE SUFFRAGETTE. (Extinct species) The wildest of all wild beasts. They got so wild that they made other people wild. No cage could possibly keep one in captivity, so they roamed about, hardly knowing what they did in their futile efforts to obtain what they foolishly believed to be a panacea for imaginary grievances.

They were of all sizes and shapes, chiefly large of mouth and leather lunged, which possibly accounted for their inability to secure a mate. For destructive habits they were unequalled. No other animal had the power, wish or ability to destroy so highly developed.

They possessed the usual cunning of a lowly developed brain. Their method of attack was not straightforward. They were underhand, and did things behind one's back. Take the Rokeby Venus incident for an example.

They have been known to attack with chopper, tooth and nail; and their chief recreation was Police and Politician baiting.

This species could go without food and drink for long periods which had a slight taming effect, but the docility soon passed away on its resumption. Medical men resorted to artificial methods of feeding, but the beasts only squealed the more, so nature was allowed to take its course.

Unlike other wild beasts they have no fear of fire, and in their wildest moments have wrecked buildings, stopped racehorses, and behaved generally as expected from animals of the lowest order.

The whole trouble was that they had no seat. At least they had, but nowhere to put it; so someone gave them a vote, and maybe they will sit a little in the near future.

CAMEL. This camel came all the way from Dartmoor, which accounts for the hump, a fashion made popular by Punch, and other members of Parliament.

The hair of this beast is very inferior, consequently it is only used to make halfpenny and farthing brushes for artists. The camel is called the ship of the desert, because it does not float in water; but it will hold a tremendous quantity of liquid - in fact, he comes next to man in that respect.

I would like to give the lie to the rumour that Christopher Columbus discovered this animal. No such thing. It was Robinson Crusoe. On account of its love for scenery and the company of man, it has taken up its abode on the Sahara Desert, and other thickly populated districts. The camel is most graceful, and its deportment has been copied by ladies and gentlemen about to be presented at Court - Police Court.

ZEBRA. Here we have an animal noted for its grate polish. It is built on somewhat different lines to a horse, and as it won its stripes many years ago we can hardly call it an ass.

Zebras are natives, are natives - of abroad, and are seldom tamed on account, on account of sudden outbreaks of most vicious temper and, and other things.

Their sense of smell is most acute, and difficult as it may seem to believe, they have been known to scent one of Harris's Sausage Shops five hundred yards away.

I believe in England Zebra is done up in penny and tuppenny packets to protect it from the atmosphere.

To tell the truth I do not know much about Zebras, and the only reason I show this animal is that one day I hope to reap a reward in the shape of payment for the advertisement. If not I shall change it for someone's whisky, - black and white, or pink and blue.

THE BABY. Walk up, walk up. The marvel of the age. This wild animal is usually brought to the home by a gentleman wearing a silk hat, who carries it in a black bag, and is generally supposed to have found it in the parsley bed. Even though a new baby may not have a stitch on its back, it may have one in its side. It sleeps through the day, but is well awake at night, when it requires to be interested in works of art, pictures, nick-nacks, pretty-pritties etc. Babies start on full song at a very early age, and always show signs of a marvellous intellect combined with great powers of perception and observation, which happily retires to the vanishing point after a few years. Of babies there are four kinds. Boys, girls, twins and triplets. At first very little care need be exercised as regards diet. Crusts well coated with carpet sweepings, small portions of coke,

combined with the juice of the cow, answer admirably, but in a year or so it is necessary - in fact demanded - that the crust be removed from the slice.

These wild beasts are very economical, for a baby will make a jam tart, or a piece of chocolate go a long way - from the table cloth down the legs of the chairs, round the kitchen door, along the passage, and you might lose your bet that the trail ends at the garden gate.

What does the poet say:- "All the world loves a baby."

THE WORM. Of the numerous centipedes known to Geologists, the worm alone is responsible for that historic saying:- "Its a long tail that has no turning," for even a turn will worm.

Here we have a very fine specimen of the fisherman's delight and the golfer's bogey, for what is one man's meat is another woman's poison. Not that I wish to infer that fishermen eat worms. They do not. They carry their food in a two gallon stone jar.

Contrary to popular belief the worm is most agile, as proved by another famous quotation - "With the lightening like rapidity of a worm." This stands to reason, for the action of a worm, when moving, is vermicular.

In their leisure moments they make silk, which is used chiefly in the manufacture of balloons and braces, it being so light it helps to keep other things up.

Highly intellectual, their great object in life is to botanize, and in their assiduousness they endeavour to get at the root of all things.

My friend, Prof: Byte, trained one to beg, but its tail side slipped, which caused concussion of the brain. The Coroner's jury severely censured the Professor.

We scientists have not yet ascertained with certainty on which side the worm sleeps, but observations kept on

the woolly variety tends to the belief that they prefer the right. The plain - smooth and slippery - variety seem to incline to the left, but as science is now making such giant strides, we hope in a few hundred years to decide this perplexing problem once and for all.

There is one specimen I had almost forgotten to mention, and that is the bookworm. The silly worm is the only kind that looks through horn-rimmed spectacles.

GIRAFFE. My word. When this animal was made it was a case of "neck or nothing," and he got the neck. As you will notice, the giraffe has four feet on the ground, and several feet sticking up. His head is up there. I have no telescope to lend, but if you stand on your seats you may just manage to locate it.

Once upon a time - quotation quite original - once upon a time, two giraffes had a race. It ended in a tie - a neck tie, - but somebody collared the prize, so they both lost.

The giraffe has the advantage over man, inasmuch as as it can break its neck in several places. By profession it should be a cricketer or boxer, on account of its long reach. As a pet the giraffe takes the place of the banisters for the children to slide on. He has never been known to win the "Two Thousand," but he might have done so had he been born a race horse.

THE RHINOCEROS. Here we have a miniature of a large pachydermatous quadruped, known as the rhinoceros on account of the thickness of its rind. The rind on this animal is much thicker than that found on an ordinary domestic Dutch Cheese, but there the resemblance between the two ends. A Dutch Cheese is round, whereas a rhinoceros has great difficulty in even looking round.

This animal was not behind the door when mouths were being presented, and it did not have to wait long for its nose to turn up.

At no time of the year does it moult, but simply arranges the folds.

It is very musical, and generally has a little (h)air in its ear.

When it has run or walked its three score years and ten, its flesh is used to impersonate roast chicken, and its skin is much sought after to repair dancing pumps, for it is only after death that anyone gets a chance to tan its hide.

THE FLEA. Among the most ferocious of domestic animals, and other birds of prey, the flea stands alone. At least this one does. All its relations have accompanied the family, with whom they are boarding, to the seaside. Unlike the average watchdog, its bite is louder than its bark. For tenacity of purpose he has no equal. He won the championship thousands of years ago. He can hop, skip or jump, vault the rail, (brass ones preferred) walk the greasy pole, enter with zest a game of "hide and seek," and above all never tires. Its antipathy to sleep is notorious.

Wild to a degree, yet easily tamed. He will eat off your hand; in fact, any part of your body will not come amiss.

The flea is most intelligent, yet lacking in manners. He never dreams of taking off his boots when retiring, and the hob-nails have a most irritating effect when he is practising the hundred yards down the small of your back.

Fleas are unfaithful; they change their owners without the slightest provocation, irrespective of any kind-

ness and leniency that may have been shown to them. "Here to-day, and gone to-morrow" unless detained, but even then a slight pressure has to be put on them.

Fleas are of no commercial value, neither do they have a separate cage in the menagerie. They are Nomads; in fact they are part and parcel of that race. Some day you may be lucky enough to see one. Then, if you possess the real sporting instinct, you will endeavour to catch it. Spiking eels at night by lantern light is not in it when compared with hunting the flea by candle-light. And if success should crown your efforts, and you give a triumphant shout :- "Gotcher, you wild beast." you will have the satisfaction of knowing, of knowing - that you have spurred the other lodgers on to greater efforts.

BOXING GLOVES. These beasts are invariably found in pairs, and are known to the budding Astronomer as the "right" and the "left." I might explain that an astronomer sees stars.

Although they fly through the air they have no wings, yet grow hair - horsehair - on the inside. The skin is of a leathery nature, yet there is very little "kid" about it. They attack human beings from the belt upwards. I might explain that the belt is an imaginary line going round the waist, the same as the equatorial line goes round the earth. That line is always of the same thickness, but varies considerably in length.

If a traveller can do the hundred yards in ten, he is practically immune from attack; but it is just as well to train a pair of your own to thwart one. As the modus operandi is nearly always the same, a short description may not be amiss.

You put your pair up in front of the aggressive two,

and keep your eyes fixed steadily on the left, It will appear to come towards you, then retreat with rapidity. After that it is difficult to explain what has happened, but a band of forty instrumentalists will commence a selection in the left ear, your knees will hesitate, and then give way altogether. When your body has fallen, be sure to assume an artistic pose to oblige the camera, and then say :- "What is the time?" A gong will immediately strike ten, and then you are at perfect liberty to get up and go and draw one third of the gate money.

THE CAT. Cats have nine lives, one tail, and nine million wails. They are born mimics. They are the only wild animal that can imitate a storm at sea, the moaning of the wind, or an operatic singer. They have a range from K to Doh sharp. Like true artistes they wait for silence, consequently they are to be heard at their best in the dead of the night. They are great collectors of bric-a-brac, and would do well in a second-hand shop, as they often gather round them (not on them) old boots, brushes, and pieces of china. Curiously enough, they never receive gifts of money. Cats are very scarce in large towns and where the houses are close together; in fact, fears have been expressed that the race will become extinct, especially in the vicinity of the North Pole.

As an inducement to keep cats, the Government forego a license, and if you in your turn forego a new yacht or a shooting box, you may have sufficient to purchase a common or garden tabby. It will be necessary to butter its feet, and let it walk on the parlour carpet, so that it will recognize its finger prints when in doubt as to its lawful place of abode.

Cats are most particular as far as their diet is con-

cerned, and positively abhor fish. They will overhaul the pantry to see what you have put away for yourself, but they have never been known to visit the dustbin. Leave a pound of fresh butter out on the table, and a clever cat will work most beautiful designs on the top, simply with its tongue.

No animated cat is defunct until you kill it; not even then until it expires. Perhaps not then, if he is still breathing. We have all read what the poet did not say: "Do not move the hassock, or disturb the baby's mittens' For concealed behind, may be a lovely batch of kittens."

THE WINKLE. This denizen of the deep can hardly be classed as a wild animal, for there is only one time in its life when it makes the human being wild, and that is when they havn't got a pin.

This fish has never been known to wink the other eye, as it has but one, and always wears a dark shade over that in deference to that famous Admiral - Lord Nelson.

Its career is a simple, yet sad one. Born of humble parents, it is soon on the rocks. In its natural element it is of a sociable and clinging nature. It will attach itself to almost anything; from the living to the dead, the animate or inanimate. But that is not allowed to continue for long. Ruthlessly it is detached, dragged through slush and slime, and then offered to the highest bidder at the market place. Then it can be seen most Sunday afternoons on a plate, with a wax-like tear in its eye, waiting to shed its shell, and to be silently "put away."

In memorium, an epitaph oftimes goes like this:-

When you are passing down my street,

Just look at the fish, its quite a treat.

With your hand in your pocket, the money to tinkle;

I know you will buy my fresh boiled winkle. I am not quite sure of the author, but I can safely say it was not Shakespeare.

THE SAUSAGE. For our next lissen, - er, lossen, I mean lesson, in Botany, we will take the sausage.

This wild animal should have been christened "England's Home of Mystery." It is a silly beast. Anyone can get him on a string. In most menageries they share the honours with the fan-tailed poloney, the savage pork-pie, and the ferocious black pudding. Its rightful abode should be in an inebriates home, as it has usually got a skin full. In their wild state they do not like to be chased. They are of all nationalities, and if kept in their cages too long, they all speak the same language, and their song is similar to that of the "humming" bird.

They are rather good at "character" studies, having been known to impersonate meat, bread crumbs and seasoning, but their *piece de resistance* is an imitation of a cab rank. Place several in a line, take one away, and the others will all move up. What bread is in the sausage will come out of the skin - when cooked.

Sausages do not run to seed, but they are most devoted to their young. The breed has greatly improved, and it is contemplated to hold annual sports at which highly trained sausages can compete for prizes in running and obstacle races.

THE CRAB. The crab is nothing more or less than a spider covered in armour to protect it from the fierce onslaught of flies. Crabs are found in all clear running streams, such as the Thames at Blackfriars. At night it leaves the water and makes for its nest in the Crab Tree, where it dines on Crab Apples, a fruit often used

for flavouring lemons.

Amateur oarsmen have no difficulty in catching crabs. At the seaside the best bait to use is your big toe or little finger. Highly trained crabs are used in the best houses up West in place of nutcrackers. Crabs vary in size, something between a wrinkle and a whale, but not so graceful, even though they put on a lot of side when walking.

Fleas have been mistaken for crabs, but the error has been rectified immediately the lamp has been turned up.

A crab does not wear a moustache; but its cousin, the mussel, has a beard.

Crabs have no wardrobe of their own, but nevertheless they are dressed when presented at table.

The word "crab" is derived from the Greek 'crabby,' meaning "sociable, pleasant, soft-tongued."

THE OSTRICH. This wild animal dates from the stone age. There are no dates on the stones, but he is always in possession of a plentiful supply of them, including pieces of china, ginger-beer bottles, and ill-used toilet sets.

This animal puts on a lot of airs, but grows feathers. When plucked, they are used to stuff beds, trim matinee hats, and it only takes three of them to supply the Prince of Wales with his Coat-of-Arms.

In London it is a pathetic sight to see a flock of them flying round the dome of St. Pauls, trying to determine which is the nearest way to Wembley or the Crystal Palace. When saddled and mounted, the Ostrich will travel at a greater speed than the Tortoise, and is highly recommended by the medical fraternity to nervous patients with a sluggish liver. The motion is preferable to aeroplane flights, as the distance to the ground is not

so great. The Ostrich builds his nest when and where he likes, unless he is prevented. He flies like a fly, sings like a dead lark, burrows like a rabbit, kicks like a donkey; in fact it will do anything except climb a ladder or swim the Channel. One more thing I might mention. He cleans his own feathers without the aid of chemicals or bleaching powders.

THE CIGARETTE. The cigarette ranks as the wildest of the locomotive breed. You can get more smoke from a cigarette than you can from a dust destroyer, steamboat, or an active volcano. Travel in the wake of a motor-bus, and you will get some idea of the smell. It in no way resembles Palma Violets.

Some cigarettes are very smooth, others rather shaggy. Some are gold-tipped; others are tipped into the gutter. Few cigarettes are tame. The majority are wild, - notably the 'Wild Woodbine,' or 'actor's delight.' Cigarettes are fed principally on brown paper, cabbage leaves, and superannuated oats. Some have been known to contain tobacco. They are not necessary to existence, being simply a habit - the same as smoking.

When encountering the wild cigarette for the first time, one's whole system seems to revolt, and there is generally a great upheaval; but this subsides on continuing the acquaintance.

Cigarettes cannot be used twice, neither is it etiquette to smoke two at a time; but two can smoke one by taking it in turns. Sometimes they are smoked in holders, for which rubber tyres, hollow tree trunks, kettle spouts, and drain pipes may be utilized.

THE EGG. Among fierce and savage reptiles, the egg may be reckoned among the most uncertain and dangerous, especially the German variety from France,

known as the 'twelve a shilling' breed.

EGG! Just spell it. "E-double-gug." What a world of meaning. The egg is not at all prond, and will mix with any other uncertain ingredients, both in and out of its shell. The specimen now shown voted against Lloyd George on his first appeal to his electors.

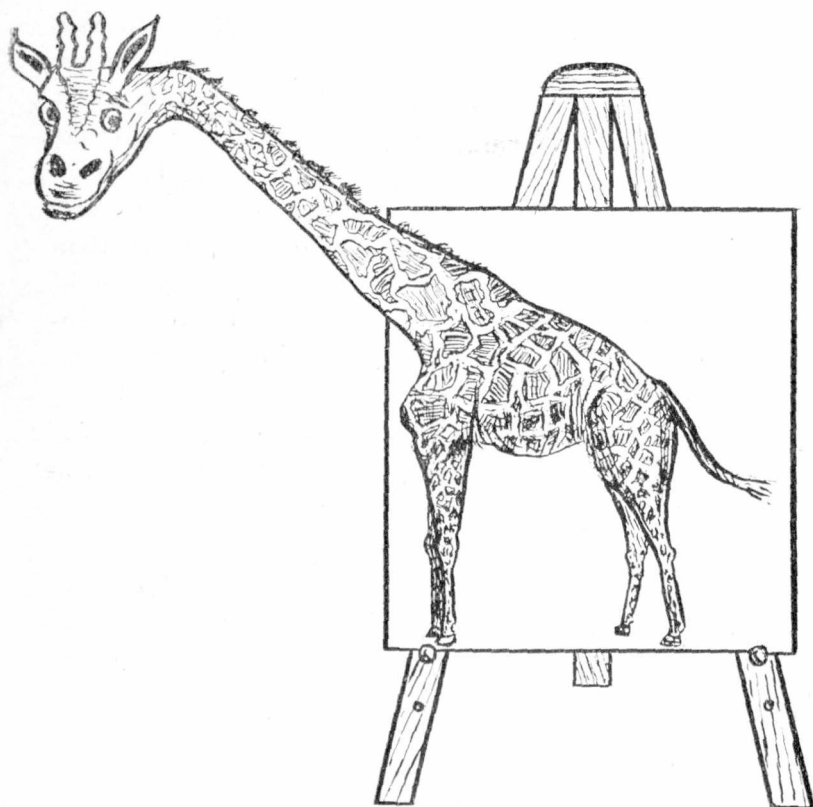
Eggs are of no use to stand on if you want to view a procession; but you can sit on them as long as you like, especially the china variety. According to authorities, fresh or young eggs have been discovered, but the great majority have no difficulty in qualifying for the old age pension. Eggs vary in size, strength, and smell. Sometimes they are eaten. You boil them in cold water, and try them with a fork. For an invalid not more than three ostrich eggs at one sitting, but a navvy can be given a pigeon's egg with safety. It should be accompanied with a little cold cream, but if that is not procurable beer will do.

Eggs are mad animals, the majority being "cracked." This specimen is white; but you can get them all colours - at Easter.

That is all. I trust I have earned your smiles,
With this, my little chat, on animiles.



ANIMATED PICTURES.



ANIMATED PICTURES.

(An idea.)

The following is the description of an idea I have had in mind for some time. I am not going into details, but anyone interested will have no difficulty in grasping it.

On an easel are several sheets of cardboard painted different colours. Some may have some undecipherable lines already painted on them, but the performer touches them up, or draws the complete picture. Then performer stands away, and the picture moves automatically. It will not be disputed that anything of this kind always interests; for even a simple electric sign will cause thousands of people to stop and watch.

Cardboard painted with celluloid paint can be sketched on with coloured chalks, and washed perfectly clean without trouble.

I intended to borrow the moving pip card idea for some effects, and use double sheets of cardboard - with sliding portions between them. Use could be made of secret markings to ensure accurate sketches. The illustration shows one instance of working. Performer draws a Giraffe, but minus the neck. Then the neck would start growing in a most astonishing manner. The working is simple. Towards the top left hand side of the cardboard is a secret slit. Hidden in the double cardboard is the head and neck already painted. Performer sketches the body portion openly, but as he gets

towards the shoulders he hides his working, and just pulls the head out of the slot whilst pretending to draw it. He stands clear, and bows. Then he, or his assistant, secretly pulls the thread, and the neck grows and sticks out of the side of the cardboard at an angle of about 45 degrees.

All manner of grotesque sketches, and humorous movements will readily suggest themselves. The adaptation of the sand frame principle to the milk bottle of a baby sketch, and many other devices known to conjurers, would soon form an amusing and mystifying series, and make a laughable act for anyone with a slight gift for drawing.



❀ THE GREAT DAMPHOOL VANISH. ❀

The Modern Master and Mistress Mystery.

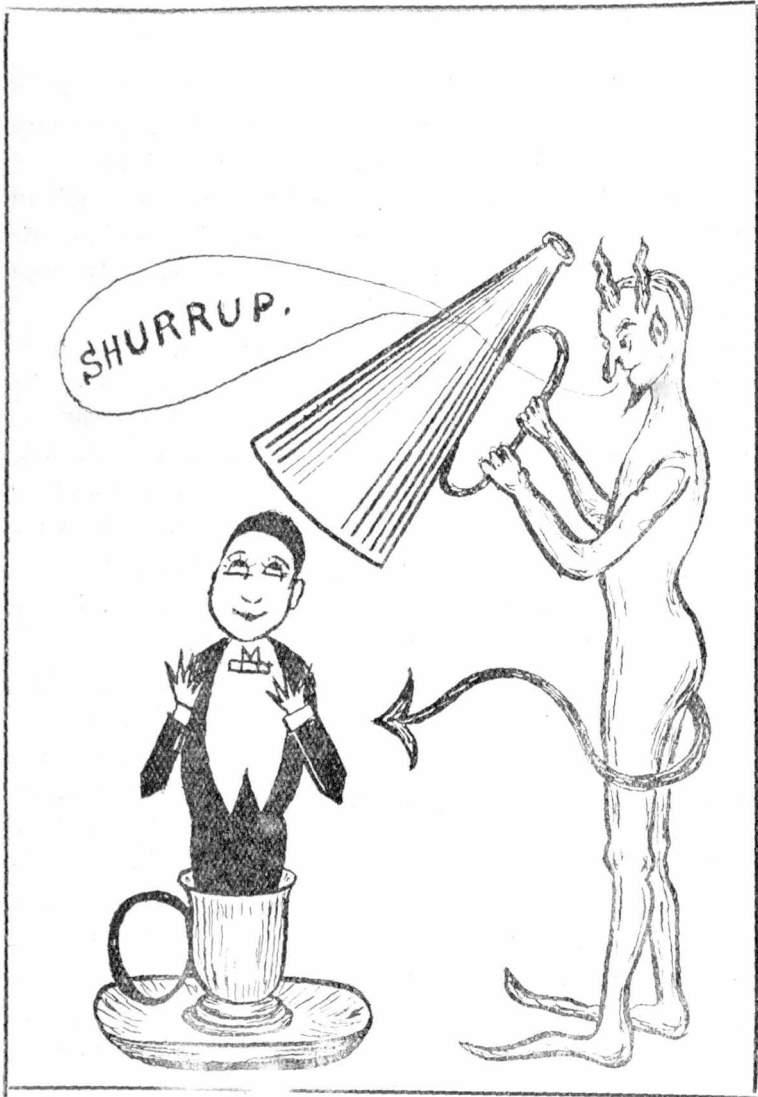
This is the latest and greatest mystery extant. It is 200 years before - er, it is 200 years in advance of any invention any other conjurer could possibly devise.

Here we have a £5,000 illusion for fivepence. A friend of mine made it for tenpence. When I showed him the method of working he applauded me rapturously, and then fainted right away.

God bless my hatter. He keeps outsizes.

As I was saying, this mystery is guaranteed to be positively the greatest mystery ever evolved and offered the magical world, and something to create a sensation.

Three hundred thousand already made, two hundred and ninety nine thousand already ordered; so make a running rush for the last 1,000. Positively the World's Greatest Magical Master & Mistress Mystery. It is a marvel. It is a wonderful discovery. It is exclusive, baffling, and sensational. Moreover it is lavishly illustrated with a wealth and clearness of detail never excelled in any work. It has brought forth remarkable expressions of praise and appreciation. It is a bewildering illusion; a masterpiece of ingenuity, absolutely a limit effect. There is nothing like this marvellous effect in the whole realm of magic. It cannot fail to create a sensation. It is an utterly different and insolvable vanish. It will gladden the heart of every magician. It is one of the most wonderful and important discoveries made by any magician. It will make up an act of great beauty, and originality. Its superlativeness will



STOP PRESS.

I have just received the first number of THE MAGICAL NEWS, edited by Mr. Wilfrid G. Jonson; and by the look of it we have a new Editor in the magical world starting with real experience. Rightaway he says:-

“There is only one thing that can kill this paper - the magical society reading room. Secretaries of societies will earn our undying gratitude if they will refrain from placing a copy in the room.”

Just think of it. This time it is not an exposure by Harry Leat, but the pleading of an editor to societies (formed with the object of elevating the ART of magic) asking them not to kill his paper. What progress!

Following the above comes Mr. Patric Playfair with his wonderful commonsense Open Letter to our mutual friend - Mr. Oswald Williams. My Preface was printed a month before this open letter was published; but we both arrive at the same solution, and that is to disrupt the magical societies as they exist to-day. Well argued, Mr. Playfair; and we now look to “Ossy” to lead the way.

Dr. Elliott's Legacy book (consisting chiefly of card tricks) says:-

“regular playing cards can be plainly recognized by a comparatively small number in a large audience.”

and recommends cards 10in x 14in. Now we are progressing.



IN PREPARATION.



A UNIQUE WORK,
U. S. A.
DEPÔT[^] MAGIC.

Contributed to by the leading American Dealers.

COMPILED BY - HARRY LEAT.

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MAGIC OF THE DEPÔTS[^] - 1924.

Second Volume of this successful and novel work.
(1923 Edition out of print.)

COMPILED BY - HARRY LEAT.

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* **ANOTHER ORIGINAL BOOK.** *

TRAGIC MAGIC.

BY
HARRY LEAT.

A WEIRD WORK.

For further particulars see Magical Journals.

FORTY YEARS In & Around MAGIC.

By HARRY LEAT.

(THE SPHINX.) Harry Leat's latest work is a book you will enjoy reading. I'll bet a farthing, yes several of them, that if you start reading this book you will not lay it down until you have finished it from cover to cover.

(CONJURERS CHRONICLE.) We strongly advise you to get a copy of this book to read, to laugh, also to learn something of Magical History.

(THE MAGICIAN.) We congratulate Mr. Harry Leat on having got there; his book is certainly both interesting and amusing; the greater your interest in magic and magicians the more you will like this book. One paragraph lures you on to the next, and so you go merrily reading on until you look up and find you've finished the book, and had a very jolly evening. Mr. Leat knows how to tell a good story; he writes in a nice, breezy, chatty way, and gives one the impression that he could have said a lot more if he'd liked.

(THE MAGIC WAND.) First, and perhaps best, it is impossible for the average reader to peruse it without laughing. There are stories that some of us may deplore.

(THE MAGICAL OBSERVER.) Then we go on; smiling here, and catching our breath there. The various stories are told regardless of the offence some of them will cause in certain quarters.

(THE LINKING RING.) "FORTY YEARS In & Around MAGIC" by Harry Leat will make you smile, and open your eyes. He is the most outspoken Magical writer of to-day, and he keeps you entertained from beginning to end.

(Mr. EDMUND YOUNGER.) Re FORTY YEARS. I consider this book one of the finest I have ever read for interest in magic, and amusing incidents. Moreover, the matter of fact way in which it is written - straight from the heart - brings that touch of human friendship out.

A GREAT SUCCESS.

THOUGHTFUL MAGIC.

BY

HARRY LEAT.



“The book that has caused such a sensation with its originality.”

(Conjurers Chronicle.) September, 1923.

“THOUGHTFUL MAGIC” should certainly have a big sale, the pages being full of spicy matter which is more than value for money. The writing is in a breezy fashion. On some pages the author seems in a devil-may-care mood.”

(The Magical Observer.) August, 1923.

“THOUGHTFUL MAGIC” by Harry Leat. What shall I say in review? It is the most original book of tricks, the most sarcastic comments on the Greats, the most ironical expressions of feeling towards a magical society that has ever appeared in a magic book. The magic is good, real good and deserving of praise, for it is so different from the ordinary run of tricks. I like the easy conversational style and heartily commend it to every lover of magic tricks.

(The Sphinx.) September, 1923.

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