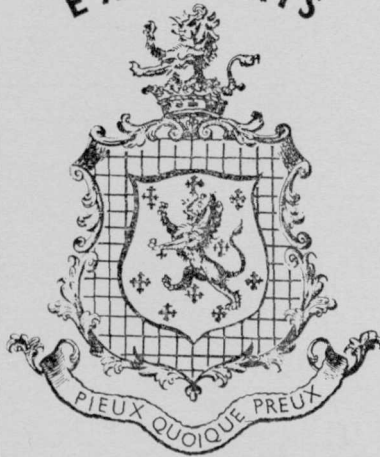

STUDIES
IN
MYSTERY



BY

ERIC C. LEWIS

EX LIBRIS



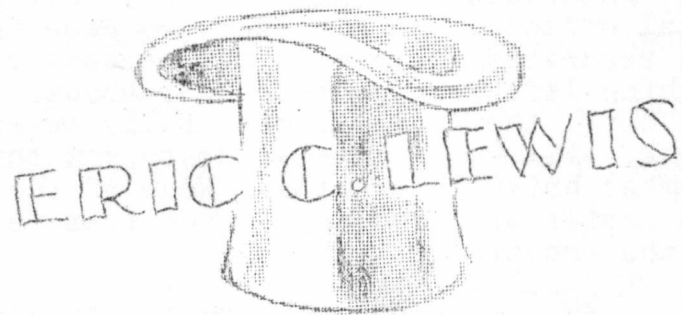
— WILL ALMA —
M.I.M.C. (LONDON)

Yours magically

Eric Lewis

1941.

STUDIES
IN
MYSTERY



ILLUSTRATED & PUBLISHED BY THE AUTHOR 1941

I have had so many requests for another book that, in spite of present difficult conditions, some more effects are being released for you in this new series of typescript books.

It is with a certain amount of regret that I go back to typescript, but it has been found impractical in view of shortage of labour, paper and high costs to publish them in printed form. Even with typescript, costs are nearly treble pre-war price; hence the slightly increased price of this volume.

But as has been mentioned on previous occasions, it is the material that counts, and so long as the best job is made of typescript, and the effects described are worth one's while, the balance on the debit side is not so bad after all.

In any case, you will find that the tricks in this book, and in others I hope to publish at intervals during the war, all are good practical effects. In almost every case the trick will be described fully, with all necessary details and nothing left for you to wonder about. Thus I believe that the dozen tricks fully described in this book, will be of more value to you than twice that number briefly described. None of the effects in this series are "padding". Each item is of real use to the practicing conjurer.

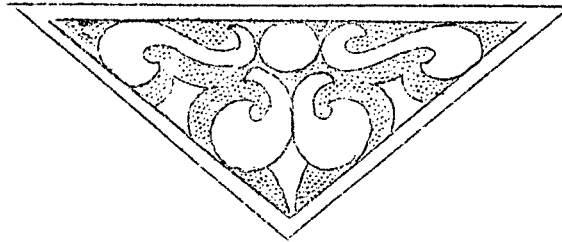
My notebooks are full. I have much good material, both from my own repertoire and by good friends in magic who have sent me their own ideas and routines. To those who have helped in this present volume, I give my thanks. To Stanley Collins, Dan Bellman, Tom Sellers, Cyro and W.A. Gripper, my sincere thanks.

Eric Lewis

1941

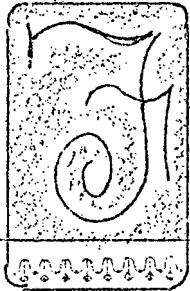
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THE GREAT DICTATOR

THE GREAT DICTATOR COLLECTION



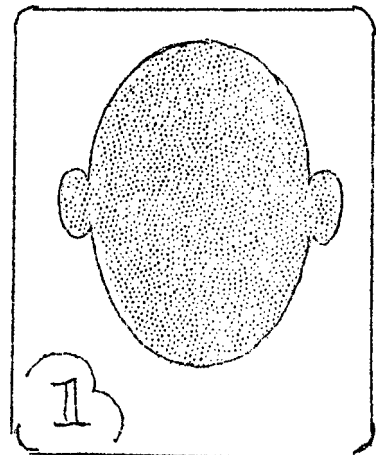
or our opening item, we have something that is both funny and topical. A little home-made apparatus is required, and if your artistic abilities do not run to the designing of certain parts, I add a "squared" drawing to the end of this description to cover the most important part; an artist friend or a poster-artist may also be able to give you a hand. Here is the general effect:-

A piece of plywood or millboard coloured like flesh is seen to be shaped like the front part of a face, but without visible features. (Fig.1) This is unprepared.

A box is also shown and proves to contain a quantity of false mustaches, cut-out cardboard shapes coloured to represent eyes, mouths, noses and other such facial organs, wigs made of cut-out pieces of black, red and brown felt, and strips of cloth for eyebrows, etc. From these, numerous comic faces can be built.

Having pointed this out, the performer has a spectator mix the facial pieces. They are then tipped on to the "face" which is held like a tray to receive them. The pieces are then spread over the "face" and the audience asked to think for a moment of the man they think has caused more trouble than anyone while you try to "register" their thoughts. They duly think, and the performer tips the "face" so that the pieces slide off, and as you may have guessed, some of the pieces remain to form the features of "that man". Catcalls and various other rude noises!

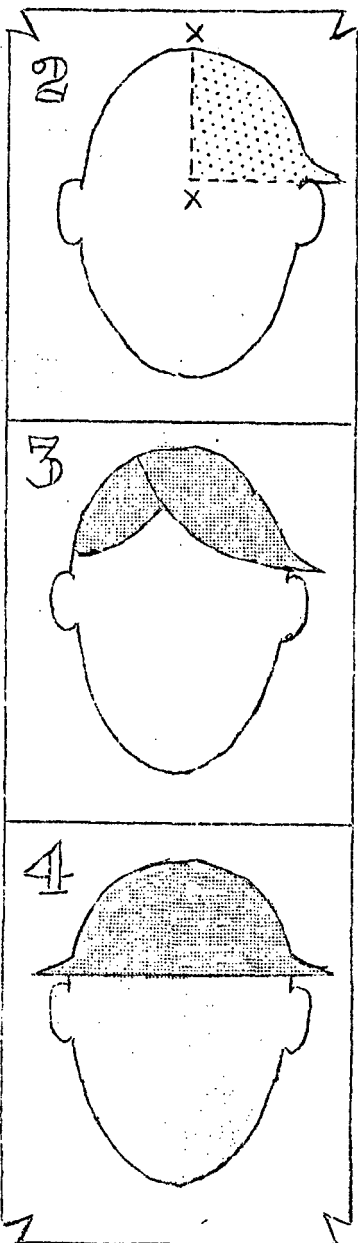
When the noise has subsided, the audience are again requested to think, this time of one who brings happiness and laughter. They obediently do so. The performer calmly turns the mouth over so that it now smiles, a bowler hat suddenly comes from nowhere and settles on the head and there before our eyes is Charlie Chaplin. Shades of The Great Dictator and the Double-cross. That is where I got the idea but it is a good comedy stunt and useful for compere work.



THE APPARATUS

The "face" is the first thing required and this is simply as stated, a coloured ply or card cut-out. A black margin about a quarter-of-an-inch wide should be painted all round the edge, to help hide the presence of a fake now to be described.

Cut a piece of stiff thin card to exactly the same size and shape of the "face", colour it and paint the edges black to duplicate the face. BUT MAKE THIS DIFFERENCE: leave a short triangular piece protruding on the right-hand side as shown in Fig.2. Cut another piece of card to the shape shown by the dotted lines in Fig.2, and hinge with linen along the edge marked XX. This forms a flap which can be turned either way. Turn flap to right and stick on some black felt to form the hair of Hitler's head. Notice that the triangular part which was left protruding now forms the end of his hanging hair. Spring-hinge this flap with elastic so that it will always keep shut to the LEFT, covering this "hair".



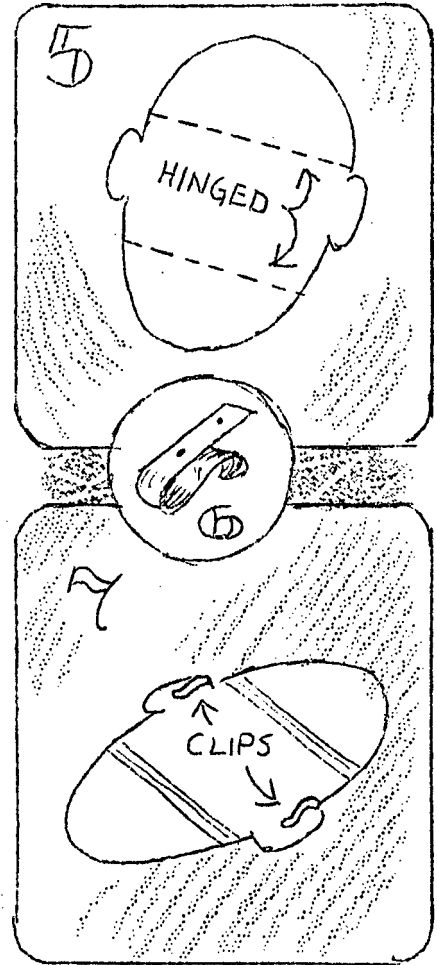
With the flap to the left (in normal position) paint a bowler hat on the head. The opposite triangular points give the brims of the hat. A reference to the sketches at the side will make this clear.

Stick cut-out pieces of paper coloured as features to the pattern shown at the end of this article. But the mouth you do not stick. This is of thin card and is pivoted in the centre.

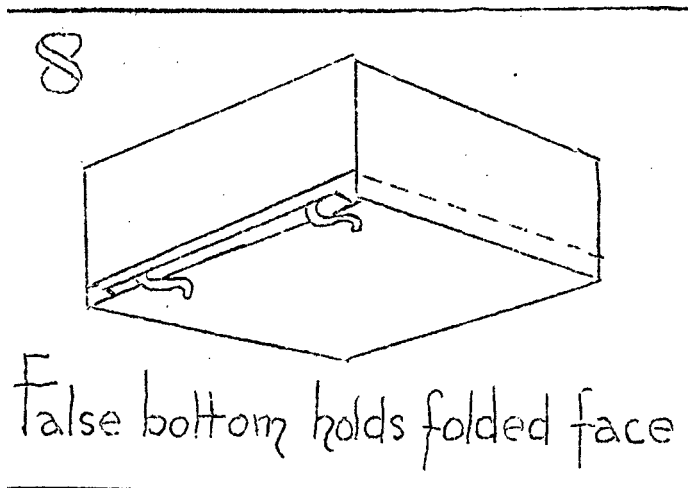
Bend a strip of black tin to form a small clip to hold the flap over to the right until such a time as it is necessary to release it. This description should make clear the change-over from Hitler to Charlie. You will note that in describing this trick, I am starting at the end, and working backwards to the beginning. Just like a conjurer! But it seems to be the easiest way. This faked face is not yet finished; we must go a step further with it yet.

The fake face must be cut into three parts, with the centre part a little wider than the outside pieces. Use wide elastic to hinge these parts together again, so that they remain flat normally. The elastic goes on the back out of sight, of course. Now get two pieces of springy tin (clockspring is good stuff) and shape like that shown in Fig.6. A stationer may be able to supply something suitable ready-made in the way of showcard clips. Fix two of these behind the ears on the back of the face as shown in Fig.7.

The result of all this is that you can pull across the flap to show "wig" for Hitler's face and fix it by means of the tin clip; and then you can fold the face into three like a giant "card to matchbox". Also, if you hook the folded face over the ears of the plain "face" the ears can be brought into line. Finally, upon releasing the folded face, it will open up and reveal Hitler's face, and by reversing the pivoted mouth to give a smile, and pulling off the tin clip to allow the flap to turn over, you have Charlie Chaplin's face.



Still working back to front, let us now see how we get the folded face into position neatly. You do this by means of the box which has a double bottom, and one side on the outside of this double bottom removed. The folded face fits into this hollow space with the two clips over the edge as shown in the sketch at the side.

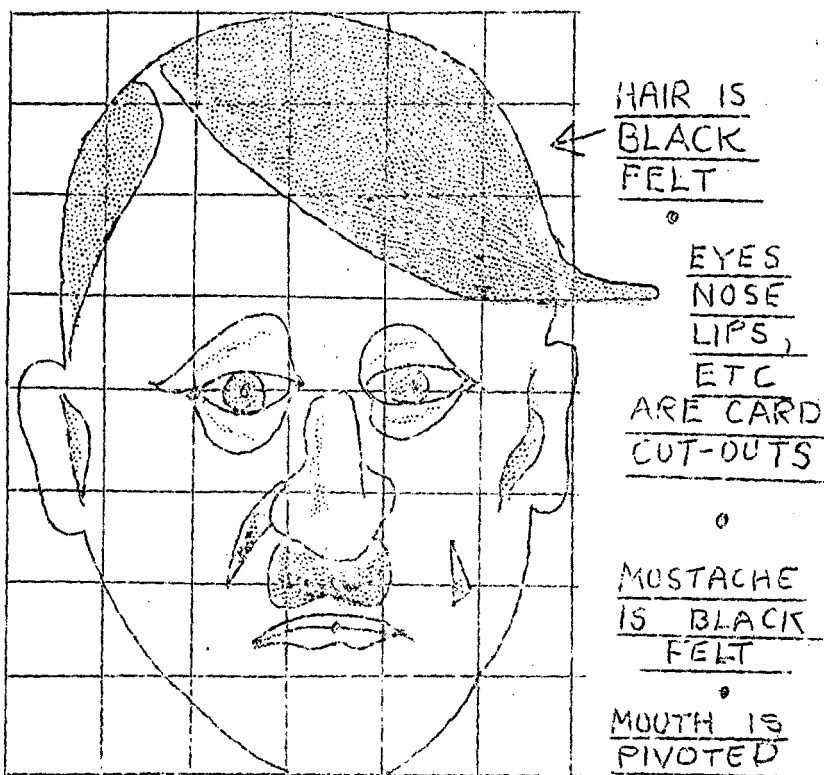


From here on little explanation may be necessary, but I will describe what may be the best way of doing it. The box contains the various facial cut-outs and wigs as already described, and the face folded and loaded below. Show the face to a spectator and

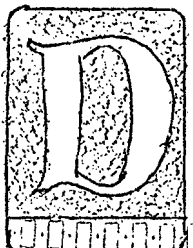
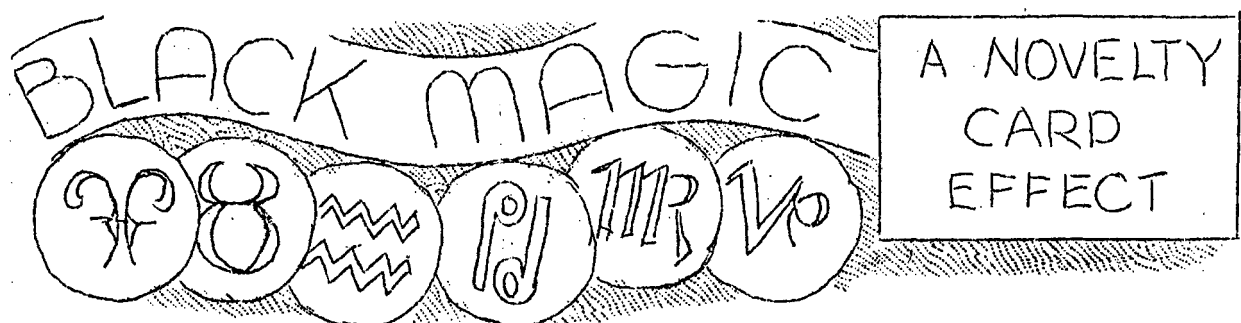
STUDIES IN MYSTERY

let him handle it. Take it back and rest the box on the face, using it like a tray, making sure the open part of double base is away from audience, and clips are near ears. Let spectator put hands in box and mix the pieces, then you yourself give the box and face a good shaking to further mix the pieces. This gives the opportunity to push clips over ears and line them up as described.

Now tip all the pieces on the face as follows: draw the box towards the audience, which naturally leaves face behind owing to the clips. As soon as the first flap is free it springs over. As you pull box free of the tray the lower flap also closes down. Then without hesitation, tip the box bottom to the audience so the pieces fall on to the face and cover the "Hitler" face. It is all the work of a second. Spread the pieces still more to cover the faked face. Lay the box aside and you can conclude the trick as described at the beginning.



ERIC C.
LEWIS.



Do not be shy because this is a card trick. It involves a novel theme, and a piece of apparatus that can be used in quite a number of effects. The effect is based upon the "authentic principles of Black Magic". The ancient warlock and other such gentlemen often used (according to records) the principles of homeopathy and contiguity. Let me explain. The warlock, wishing to produce a perfect simulacrum of a certain person, would obtain a portion of that person, a few locks of hair, a cutting from his finger or toe-nails, or something like that.

Under the laws of contiguity the piece remained part of the body, and under the laws of homeopathy, the piece was potentially the whole body. So by invoking the aid of demons by means of dark and dire spells he would cause the toe-nail to grow and actually become the desired person.

So we have our theme. Logically if one article is taken and broken into portions, each portion can be "magicked" to again become the whole, so we have a quantity of articles which are identical in every way. That is my story and I stick to it. And it is the "scientific" explanation given for the feat about to be described.

A card is chosen from a pack (so mundane a thing after discoursing on the dark arts) and it is torn into six pieces by a spectator, who also mixes them together. A wooden stand with a ledge is now shown and six thick cardboard discs, each bearing a mystic symbol are placed along the ledge and the discs covered with a dark handkerchief.

The six pieces of torn card are taken and set out in a row in front of the stand. They may be placed in clips along a strip of wood which is placed in front of the stand; one piece of card for each mystic disc on the stand. A spell is chanted, and when the handkerchief is removed, the discs have vanished and in their places are six replicas of the chosen card, each with a different portion missing. Naturally the six torn pieces exactly fit into the missing portions. Sure proof!

STUDIES IN MYSTERY

THE METHOD

First a force, then a switch of the six torn pieces, and finally a method for changing the six occult discs for six duplicate cards. I will deal with each part independantly.

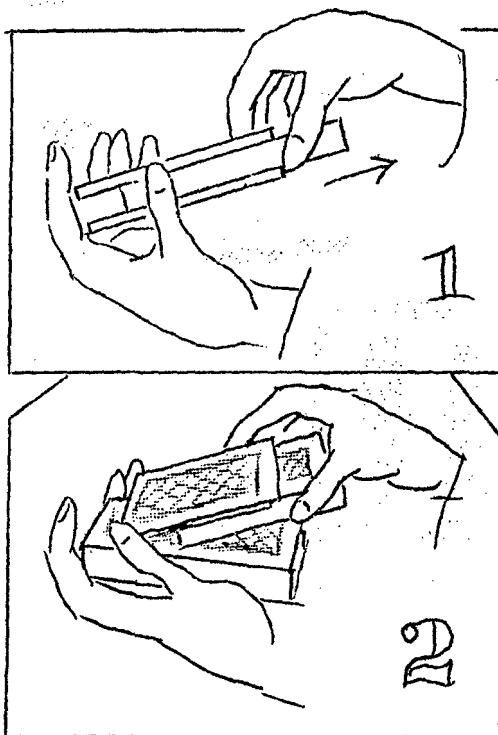
THE FORCE

You may have your own way of forcing a card. If so we can leave it at that. But knowing this book will be purchased by many who have not yet confidence in the more usual forces, I will explain a way that is very simple and effective. I have fooled expert card workers with this method.

Have card to be forced on bottom of pack. Hold pack in the left hand as shown in Fig.1 with the thumb on long edge of pack nearest body, the second, third and fourth fingers along the opposite long edge, and the forefinger holding the pack squared along the further narrow edge. Take a pack and try the moves:-

With the right hand draw out a packet from the centre of the pack as shown in Fig.1. This leaves two small packets in the left hand. Let the two packets close together and drop onto the palm, and immediately begin to draw off small packets of cards in quick succession from the top of those held in the right hand. The move is shown in Fig.2 and is known as the Hindu Shuffle. Keep shuffling until all the cards in the right hand have been passed on those in the left. Repeat the moves as often as you wish to give the appearance of shuffling, but notice that the force card, on the bottom, always remains in place.

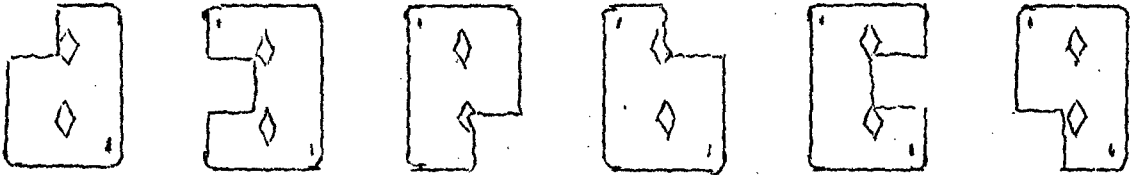
Now comes the force. Complete one shuffle as above, then say you want a spectator to stop you any moment during the shuffle. Start a fresh shuffle, but this time instead of cutting a section from the centre, cut all the lower three-quarters of the pack so the lower card in right hand is the force card. Shuffle them off as described and common sense tells you that the bottom card of right-hand packet is always the force card, because you are drawing the cards from the top. But the effect is so illusive that the spectators do not use common-sense and



when they call "stop", stop shuffling and let those which remain in the right hand hover for a moment over the left hand (giving somewhat the impression of a cut) and then exhibit the bottom card of the upper half, which is the force one. A trial will show this to be perfectly convincing. Do not blame me for having discovered this force; credit goes to whom I wot not.

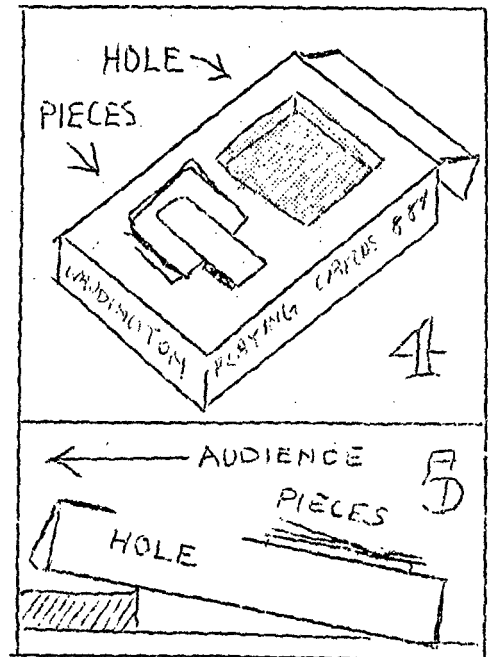
SWITCHING THE PIECES

Take six cards and tear a sixth part from each in different places so that the six pieces would roughly build a seventh card. The idea is clearly set out below:-



Make the card case as follows, as illustrated in Fig. 4. Cut a square hole in back of case and glue a cardboard "clip" below the hole. The clip is merely a strip of card which is glued to another smaller piece, which is in turn glued to the case. Remove a few indifferent cards from the pack, place your force card on the bottom and place the "thinned" pack in the case. Put the six torn pieces in arranged order into the clip. Arrangement and reason for thinning pack will follow.

To switch, pick up case and remove pack. Force the bottom card as described, the case lying meanwhile on the table, back up and resting on a small article so that it is tipped slightly away from the audience. (Fig. 5). Hold pack in the left hand while spectator tears the card into six portions to your requirements. Then take the six pieces after mixing, in the right fingers in finger-palm position and pick up the case with that hand. Drop the pieces through the hole into the case and grip the duplicates. Place pack into case (thin pack allows room for the pieces) and replace case on table, retaining the duplicate torn pieces in arranged order in the right hand. Thus the switch is made. It is based on one of Stanley Collins ideas.

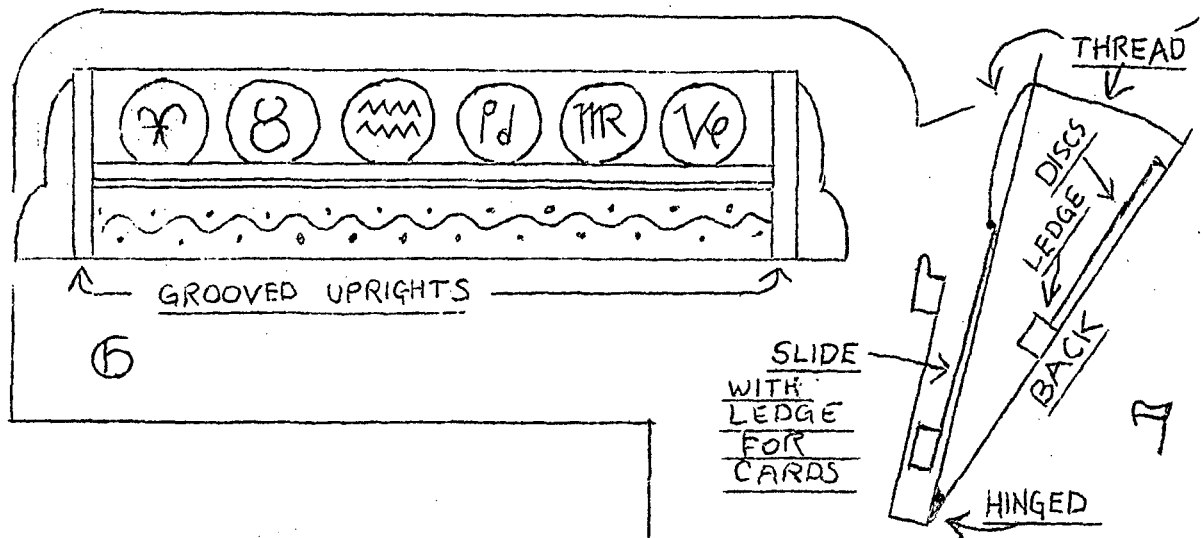


THE STAND

There may be simpler stands for changing the discs for the cards, but the one I am about to describe is fairly simple and has also a certain ease in handling that makes it a pleasure. The sketches show the working. The ledge divides the board into halves and the lower portion is hollow to contain a slide. This slide has a ledge upon which stands the six cards, set out in the same order as the six pieces that are to be switched as described previously. When down, the slide and cards are unseen; pull it up and the slide covers the real back and displays the six cards.

But as the discs on the ledge would be in the way of the slide, we must first get rid of them. Notice that the ends are uprights of grooved wood, the slide moving up and down in these grooves. The back is not fixed, but is a board hinged at the bottom so it can be pulled backwards. The ledge is cut in two lengthwise, one being on the front of the double bottom and the other on the hinged back. So when the back is closed, the ledge looks solid; pull the back away, and the back half of the ledge holding the discs goes with it.

To complete the stand, connect the ends of the top of the hinged back, to the top ends of the slide by means of fishline passing through holes in the top of the side-pieces. Then when you cover the stand and discs with your handkerchief, just catch your thumb in the centre of the back and press it down as you pull handkerchief from front to back, and as the back goes away, up comes the slide to take it's place. I will now leave the matter in your own hands to give a nice presentation.



FACT OR FICTION?

When I publish a card trick, it is usually one of the "novelty" or spectacular type; rarely one of those clever, subtle effects which conjurers like to use to fool other conjurers. The following trick is so good, that I depart from this custom for once in a while. The effect was sent to me from America several years ago, but I cannot recall from whom it came. It was too good to lie in my files for ever, so here it is. Go hence and "put one over" your brethren.

EFFECT

A red-backed pack and a blue-backed pack are shown and a spectator chooses one. Spectator is asked to do what the performer does. First both packs are shuffled, and both take a card from the pack and replace it in a reversed position without seeing the faces of the cards. Thus each pack has an unknown reversed card in it.

Both packs are cut once and both performers turn away and remember the top card of their respective packs. All has been quite fair (apparently) yet fact is proved to be stanger than fiction, for when the two cards are named, the spectator finds the unknown reversed card in his pack is the performer's named card, and the card reversed in the performer's pack is the spectator's named card. It is really good. Try it.

METHOD

The blue pack is pre-arranged on any known system such as Si Stebbin's. (For the uninitiated, Si Stebbins is the arrangement whereby all the values advance in threes, i.e. 4, 7, 10, King, 3 etc., and the suits rotate in the order Clubs, Hearts, Spades, Diamonds. Thus by seeing any one card, you can always tell the next suit card to it by adding three to the value and taking the next suit.

Lay the two packs on the table and have spectator choose one. If he chooses blue, pick up the red and ask him to do what you do. First shuffle each other's packs, so you can false shuffle the pre-arranged blue one, and then you hand the packs back to one another. But if he chooses the red, carry on more or less the same by saying, "Now we will shuffle these

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packs, and then you have the one I shuffled, and I will have the one you shuffled." This leaves you in the same position. If you cannot false shuffle, have both packs subjected to a series of quick cuts.

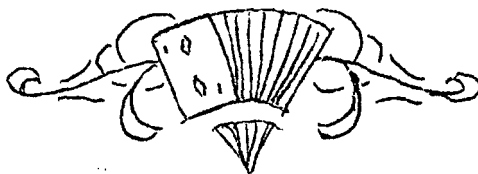
This done, you both remove the top card without looking at it, turn the pack over and insert your cards into the reversed packs. However, being a conjurer, you have taken advantage of your assistant's innocence, because when he turned his pack over you saw the bottom card, and from that know the name of the card he has reversed in the pack. Suppose the card he reversed was the Ace of Spades. You must remember this.

Now you both cut the pack once while the cards are still face up. Tell the spectator you are both going to turn your backs, reverse the pack to bring it back up, and then peep at the top card of your packs and remember the cards you see. But again you have stepped ahead, because when he cut his pack, you knew just what card was on top of his pack. Suppose for simplicity it is the Queen of Hearts. That is the card he will peep at, and you bear this in mind.

When you turn away, your assistant acts quite honestly, but you resort to two quite underhand moves: ignoring your top card, you run through pack and find the Queen of Hearts which your assistant is even now peeping at and reverse it in the pack, and then you find the unknown card you originally reversed and replace it straight with the pack. Learn to do this quickly while apparently peeping at your top card.

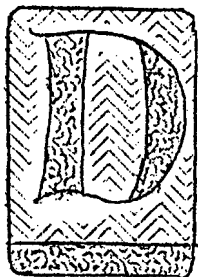
Turn round and place your pack down, the spectator doing likewise. Now you both name the cards you have just peeped at and he names the Queen of Hearts. You did not bother to peep at your top card for the simple reason that you now blandly state that your card was the Ace of Spades (the one you knew he had previously reversed in his pack).

How astonished he is when you both run out your packs on the table, and he finds the card he reversed in the first case was the one you just peeped at, and the one you had reversed at the beginning is the very one he has just peeped at. But then, he did not know to what depths of trickery you had sunken.





CUTTING IT SHORT



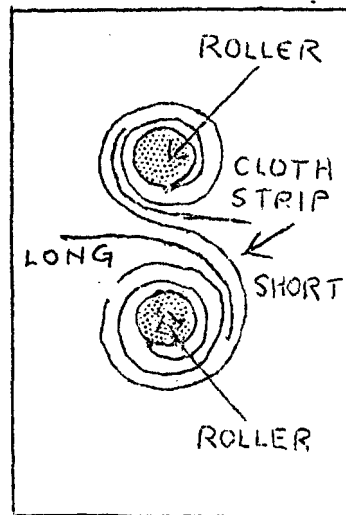
an Bellman certainly has some good comedy ideas, and here is a spot of funny business he sent me for one of my books. It makes a good compere item, as well as an entertaining interlude in the regular act.



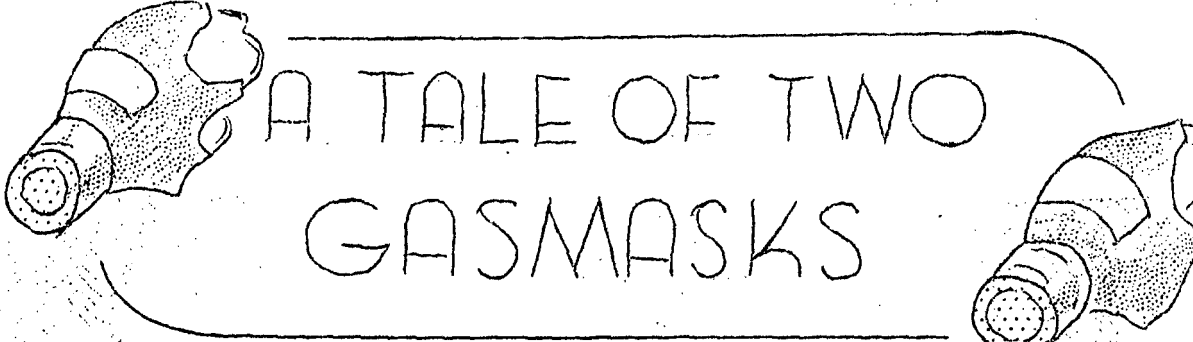
The performer shows a piece of white paper cut to the shape of a pair of trousers. The man who owned them, the performer explains, found them a trifle long in the leg, so he asked his sister to cut some off for him. But she was too busy so he asked his other sister, only to find she was going out shopping. He then asked his mother, but she was cooking, and so in desperation he decided to do it himself. At this point the performer cuts off about an inch from each leg.

He then left them on a chair and went for a walk. During his absence his sister decided she had time so she cut some off the trousers. His other sister, having a little time to spare before she went out, also shortened the trousers. Finally, his mother, having put the dinner in the oven, decided she could occupy her time by shortening the trousers, so she also snipped some off.

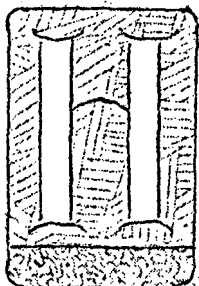
While so pattering, the performer snips about an inch from each leg each time until hardly any legs are left. When the man comes in he finds his trousers ruined, but, being a resourceful young man, he tightened up the mangle and ran his trousers through, and so squeezed them to their correct length. Here the conjurer puts the almost legless trousers through a small mangle and they come out with legs almost as long as at the beginning.



Explanation? Surely not. Just a new use for the old "money making machine". For beginners who may read this book, this is simply two rollers joined with a long cloth strip which is rolled around the rollers as shown in the sketch. The work-in of this should then be obvious.



A TALE OF TWO GASMASKS



Here is a good topical item sent to me by Mr. W. A. Gripper. You should like this because the apparatus has already been supplied by our thoughtful Government. A little adaption and there is your trick.

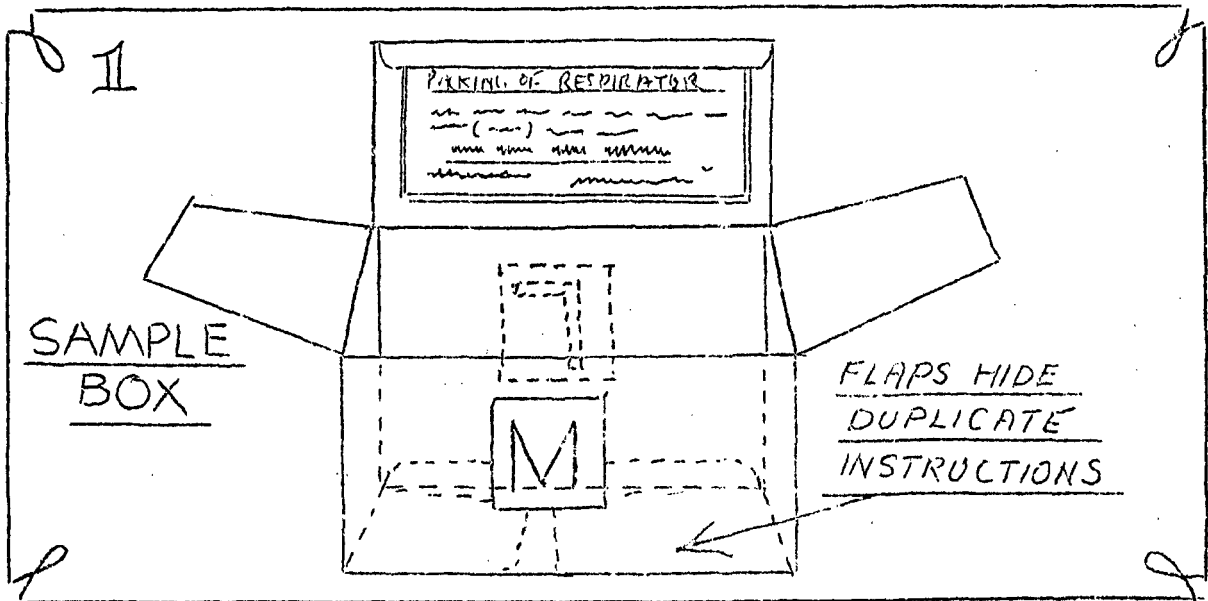
EFFECT

This is simply a transposition of two gasmasks of different sizes, the effect being built up by the patter idea outlined later. Two gasmask boxes marked respectively "M" and "L" are opened to show they contain their correct masks. Two paper carriers also marked "M" and "L" are shown, and the box with the medium mask goes into the "M" bag, while the large mask in box goes into the "L" bag. On cries of A.R.P. A.R.P. or the blowing of a siren, the masks change places.

HOW TO MAKE THE ACCESSORIES

Obtain four gasmask boxes (get them from your warden) of the type which open at the top and not at the side as some do. Inside the lid are printed instructions. Cut these from two of your boxes. Assemble your other two boxes without the cardboard inserts that are supplied; turn them upside down, open the bottoms and glue the extra instructions inside the bottom lid. Also cut a small semi-circle to correspond with the thumb-slot that is on the box when held correct way up. Mark the front side of these boxes with a large "L" and the back with a large "M" upside down compared with the "L". You will also require a large and a medium gasmask, two large paper carriers, a large elastic band and a pencil.

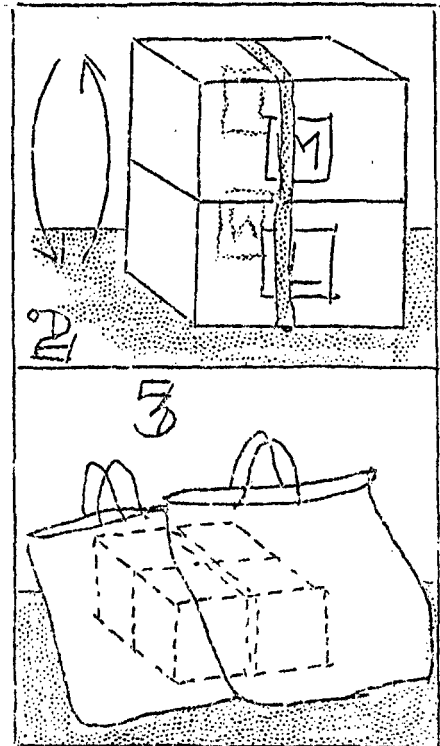
A sample gasmask box is illustrated in Fig. 1. Your agile perception will have concluded that the semi-transparent nature of the box illustrated is merely to show the faking to better advantage, and not that you must get celluloid boxes! I thought I had better mention it.



WORKING

The medium mask is removed from the box which has the "M" side facing the audience, shown to be a medium mask and replaced in the box. The box may be shown empty because the side flaps hide the duplicate instructions on the bottom. In replacing the masks, place them in sideways, not with container down in regulation manner. The large mask is treated in like manner, the "L" side of this box being to the front. The "M" box is placed on the "L" box and the elastic band placed around them as shown in Fig.2.

Having shown the bags, they are propped for a moment in front of the two boxes which are secretly tipped forward under cover as shown in Fig.3. while the carriers are marked with the pencil, "M" on one and "L" on the other. This done, still under cover of the bags the stack is set upright by moving forward again. If performed neatly nothing appears to have happened except the marking of the bags, while actually the boxes have been switched over and the fact of this switch being hidden by the duplicate letters on the back of the boxes.



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The box marked "M", now containing the large mask, is placed in the "M" bag; and the box marked "L" containing the medium mask is placed in the "L" bag. Opening up the boxes after due "business" will show that the masks have changed places. Do not attempt to change boxes over, too, which could easily be done by bringing them out of the bags reversed again. It is much better misdirection to transpose the masks only.

As promised at the beginning, here is an outline upon which you can build your patter, and so tie up the whole trick, making it topical and amusing.

PATTER OUTLINE

In September of 1939, at the local fitting centre, Mrs. Brown was fitted with a large mask which she took home with her. Mr. Smith found that a medium suited him. Later on, after the War had broken out, Mrs. Smith tried on her mask and found War must have had a slimming effect, because she found it much too large for her, so she paid a visit to the warden to get a medium one.

Only ten minutes previously, Mr. Smith had seen the warden about getting a larger one as his head had apparently swollen with importance owing to a government job he had pulled off.

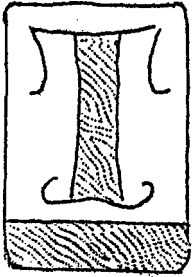
When Mrs. Brown arrived, the warden said, "I really do not know what I can do for you because I am right out of all sizes except small ones. I had to send a gentleman away only ten minutes ago who wanted a large one." Then the warden had an idea. "I do a little conjuring in a small way" he said with that modesty so prized by conjurers, "Let me see if a mystic formula will do the trick", so he solemnly quoted:

MRS.B --- MR.S,
MR.S --- MRS.B,
ABRAPRESTO
A! R! F!

Sure enough, when Mrs. Brown opened her box it contained Mr. Smith's medium mask, and Mr. Smith, to his surprise, found his box contained Mrs. Brown's large one. Which may not be very hygenic, but a good trick withal.



ALL THE LATEST!



This is a showy stage trick that has been up my sleeve for a year or two. It was my intention to market it, but the War has made this impossible, so here it is for you to make for yourself.

You will show a full-sized billboard about 30" high and 20" wide containing under the usual wires a poster advertising your act. Where the name is usually displayed at the heading, the audience see only a blank panel. You remove the poster and set the billboard with it's back towards the audience.

Then you write down news items as called out by the audience and have one of them chosen, after which you mix up a number of various newspapers and have one of them chosen.

The climax comes when you turn the billboard to face the audience, and they find that the name of the chosen paper has appeared on the previously blank panel, and under the wires is a new poster, pithily epitomising the chosen news item.

To perform this effect you require a specially made billboard, a force for the news item and a force for the paper. I will describe the last two first, putting off the evil but inevitable hour when I must describe how to make the billboard.

FORCING THE NEWS ITEM

There are lots and lots and lots of ways of doing this! You can pretend to write the items called and really keep writing the same required item on the slips of paper. Or you can really write them and switch for a duplicate set in a changing bag (which you explain is a church collecting bag borrowed for the purpose), or you can use the hat force as was described in a book test in my "Magic of 1937". But whatever way you use, try this first: do not say you are going to ask for a number of items, but see that the item you wish to force is one that is uppermost in everyone's mind at the time. Then ask a likely-looking spectator to give you a news item, and in most cases you will be given just the one you require. If so,

STUDIES IN MYSTERY

accept it as a gift from the gods and do not bother about any other item. If they are awkward and name something else, and this is rare if you can handle your audiences, then pick up paper and pencil and write it down, and carry on with whatever system of forcing you have planned. I first came across this useful tip in one of Oswald Rae's books.

FORCING THE NEWSPAPER

I claim this as one of my own ideas, and it is really a nasty piece of work -- so underhand! Although you show some six or seven newspapers, you really show all the same papers, but five or six with different extra outside pages. Let me explain in detail.

Suppose you are going to show six papers; get six papers all alike, and five newspapers with the same size pages, but all different. From the five different ones, remove all the centres and throw them away. On second thought, put the centres out for waste-paper - there's a war on. Now put the outside pages you have saved over five of the duplicate papers, so making them look like five different ones. Add the one genuine one to the stack and you are ready for the force.

Show the newspapers as being all different, place them in a stack face down and mix them together. Hold them still face down and offer the lower edges to a spectator with the request that he pushes the blade of a knife, which you have supplied for the purpose, among the pages of any one of the papers.

He does so, and you then lay the papers on your table with the knife still in position and run through the pages from the knife to the front page of the newspaper which has its pages around the knife. Then remove the whole of that newspaper, and show it to the audience, still with the knife among the pages. If you are lucky and the knife penetrates the pages of the genuine paper, this is simple. If it is among the others, you come to the cover of the duplicate paper before the fake outside one, and remove the duplicate, leaving its disguising cover between the other papers. Now isn't that cute? Well, I've known worse.

THE BILLBOARD

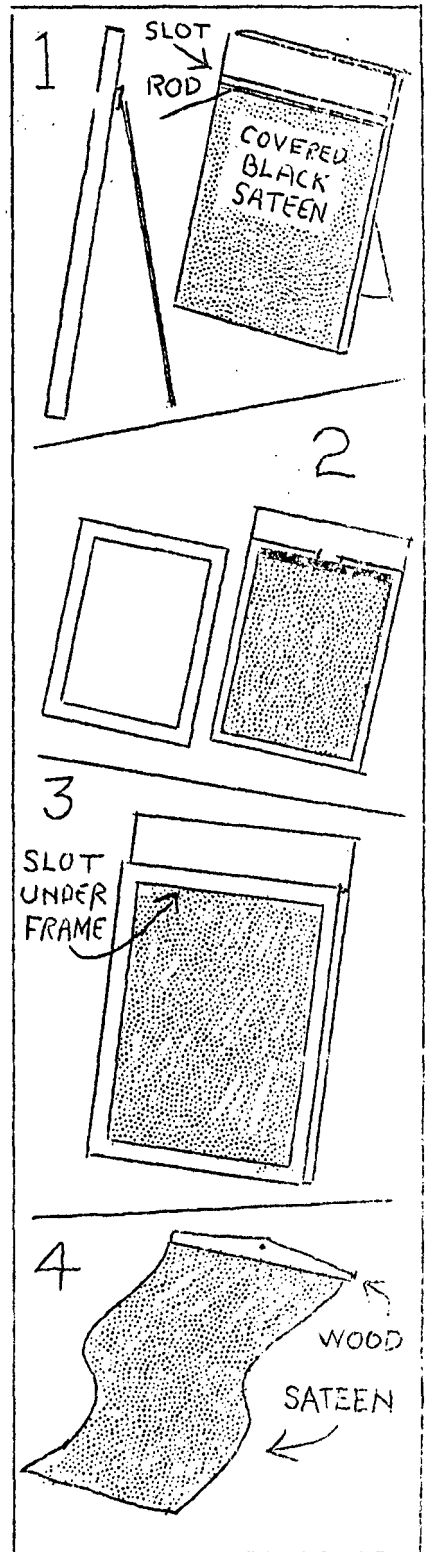
Now I suppose I shall have to do a lot of drawing and writing. First let me advise you to make it from millboard or beaverboard rather than plywood (as if you could get it now) because I made my first model from ply and it made no end of noise at the wrong moment. Beaverboard deadens the sound.

Make a flat hollow box as shown in Fig.1. Two rectangles of card about 30" by 20" joined by a fillet of wood $\frac{1}{4}$ " square makes this. About 5" from the top cut a slot $\frac{1}{2}$ " wide as shown. This leaves a raw edge, which you must cover with a length of polished dowel on the top edge of the lower part. This is so a blind can be pulled smoothly from outside down inside as described later. I used a polished steel rod. One point before I proceed, do not glue back of box. Simply fix with screws so it can be removed when required. Fix a strut to the back, and cover the lower part of the front with black sateen.

Take strips of thin wood about $\frac{1}{8}$ " thick and $\frac{1}{2}$ " wide and glue all round the portion below slot, leaving a space of several inches in the centre below the slot (Fig.2). Make a frame of thin wood to fit over these strips. This is also shown in Fig.2 and the frame is about 1" wide. Glue this over the strips and you have your board prepared something like Fig.3; a frame with a $\frac{1}{2}$ " rebate underneath. The top edge of the frame just conceals the slot in board.

You now make a blind of a rectangle of black sateen so that it will neatly fit into the rebated part and pass through the slot. On the part inside the slot you glue a strip of thin wood (about $\frac{1}{8}$ " thick). Thus you can have a poster pinned to the lower part of the board and then by covering it with the blind, the frame will look empty. Pull the wooden strip down inside the hollow box, and the blind is pulled inside, revealing the poster.

Now get some stout wire and make a framework as shown in Fig.5. The size of this is just the size of the inner edge of the frame. This is most important. Hinge it at the base with wire staples, and fit two turn-buttons at the top to hold in place.



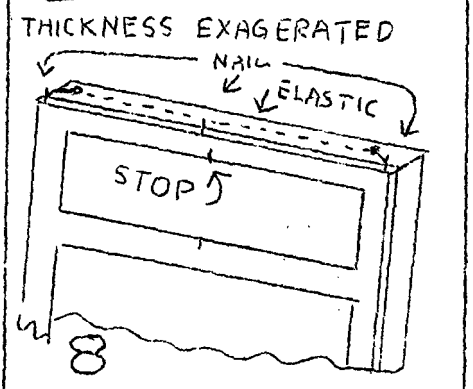
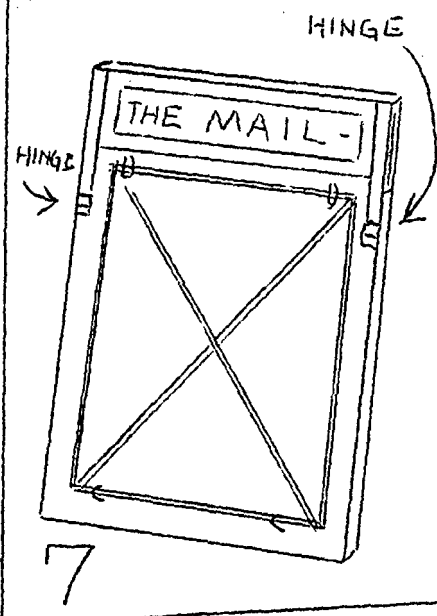
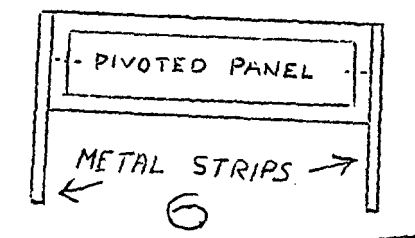
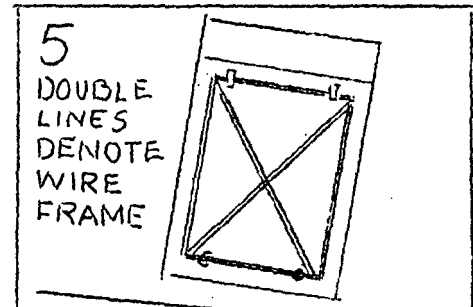
Ah well! We are getting along little by little. (You will note my name is Eric). This is just an excuse for a breather before I plunge into further technicalities.

We must now turn our attention to the nameplate. If you build as far as described, you will find at the top a flat portion set back a bit from the frame. Cut a piece of ply to the same size as this portion and the same thickness as the recess, then with a fretsaw, cut out a panel from the centre an inch from the edge. Pivot this centre as illustrated and then fit two lengths of thin stiff metal $\frac{1}{2}$ " wide and about 9" long to the edges of the frame left by cutting the panel. If this sounds involved, you had better look at Fig. 6. Got it?

Paint the name of your newspaper on one side of the panel. When dry, hinge the lower ends of the metal strips to the framework at the sides of the lower portion as shown in the seventh figure. Here you see the reason for the wire frame being made to fit the inner edges of the frame; it will not interfere with the movements of this hinged upper part.

Well, we are getting along famously. Just a spot more preparation with headless nails, elastic and fish-line and I will be ready to describe the working. (As if you didn't know).

Turn the pivoted panel with blank side out. You have to move the whole hinged part to do this, hence the additional length of the metal arms. Knock a headless nail into the top edge of the pivoted panel and cut a recess in the frame so panel can lie flush both ways. Then knock three more in the top of the hinged frame; one at each end and one in the centre. Bore a hole in the top edge of the shallow box, at each end and connect

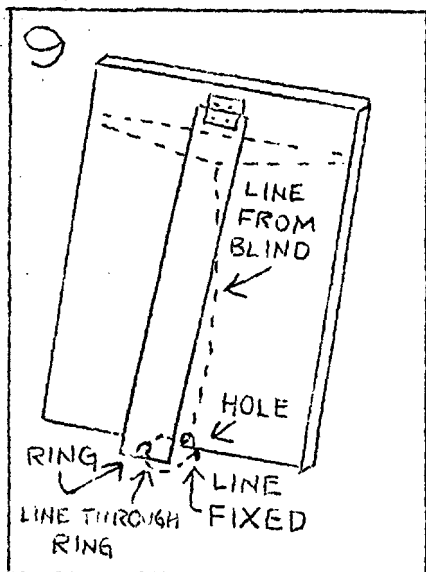


the two end nails with a length of thin cord elastic passing from one nail, through a hole, along inside the box, out of the opposite hole and to the other nail. Elastic tension is adjusted so that the hinged part may be pushed forward and will return flat again when released. In working, you do not have to push the whole caboodle forward stretching an octave, but merely give the thing a start by pushing on the centre nail and the rest of the movement will be looked after by another bit of business I am about to describe.

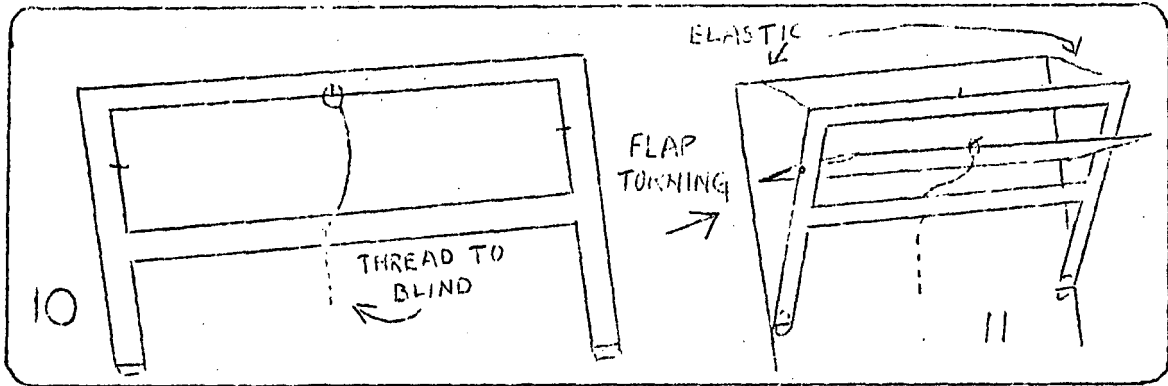
Fix a polished ring to the inside bottom of the strut. Small rings such as are used with those spiral-wire expanding curtain-rods are ideal. Bring a length of fish-line from the wooden strip glued to the blind down inside the box. Pass it out through a hole which is cut at the very bottom, through the curtain-ring on strut and fix end to the bottom of the billboard. If you now pull out the strut, you pull the blind up, over the polished rod in the slot, and down inside the hollow billboard out of sight.

In case you wonder why the line was not just brought through the hole and fixed to the strut, I must point out that you must then pull the strut out too far in order to pull the blind right inside the billboard. Threaded as described, it is harder to pull out, but one only pulls the strut out half the distance of the line to pull blind inside billboard. We must now look at the system used for the pivoted panel, as this is directly associated with the blind-pull arrangement.

Take a length of your fishline and make a loop at one end. Hook this loop over the headless nail on the panel, bring it down the face of the panel on the outside, then under the panel and through the slot. That is the reason for a space being left in the wooden fillets as was shown in Fig.2. But for this, the thread could not pass through the slot.



Make sure your strut is flat against the back, and the blind down on the outside. Then tie the end of the line from the panel, to the line where it is joined on the blind's wooden strip. You may find difficulty in doing this, but the correct way is to unscrew the back, and pull the top away, leaving the bottom closed as if hinged. This will not disturb the line from blind to strut. Then, when the back is screwed into place, you can make your first test.



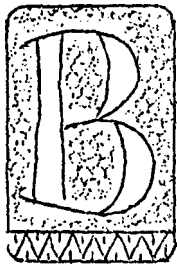
When you pull the strut out, the line will pull the blind inside, and at the same time, it will automatically pull the pivoted panel down and over. As soon as the panel has been turned over, the loop comes away from the nail and carries on with the blind down inside the box. However, it does not work quite so easily as that: you must help the panel by giving the forward movement of the hinged section a start forward by pushing on the nail in the centre from behind. This done, the strut does the rest, and the elastic pulls the hinged section flat again. The sketches above show the idea.

PREPARATION AND PRESENTATION

Take your poster containing news item and pin it to the billboard proper. Open up the back of the billboard from the top as described, and see that the blind is pulled right out of the slot to the front. Push the short line for the pivoted panel through the slot to the front and screw on the back again. Now with a thin ruler or strip of wood, tuck the edges of the blind into the rebates on the sides and bottom, and smooth out the cloth to cover the poster neatly. Lay the poster advertising yourself on the top and close the wire frame over it. Turn the pivoted panel plain side out and hook the loop over the nail. Set this on one side of the stage, leaning against a chair or other suitable object.

Show the board and remove the poster with your name. Close the wire frame and turn the board back to audience. Use your left hand for this and hold the board in the top centre. Rest the board on the floor and place the left foot in front of it to prevent it from sliding, then with the right hand, pull out the strut, at the same time pushing hinged part forward with fingers of left hand. With the strut fully out, let the board rest, and force your news item and newspaper. All that remains is for you to take all the credit, using all the showmanship you possess.

CUT & RESTORED RUBBER-BAND

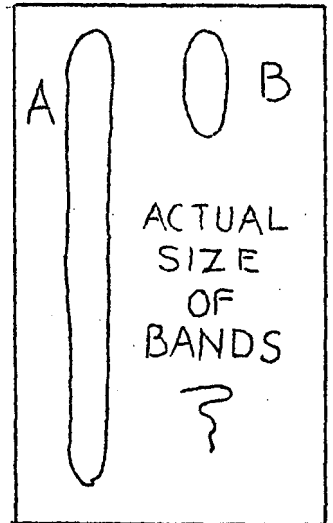


efore inflicting upon you another of my own ideas, I would like you to know all about this gem of impromptu magic from the pen of Mr. Stanley Collins. His name should be sufficient recommendation of the trick. Correctly presented -- none of that slip-shod business, it is a little masterpiece. I had now better leave the description in the hands of Mr. Collins himself - I have an idea he dislikes the editorial blue-pencil.

During the great Cut and Restored craze, conjurers have done their damndest with ropes, ribbons, strips of paper, string, bootlaces, turbans, surgical bandages and even feminine garters. Whilst freely admitting the possibility that someone as evil-minded as myself may have done so, I verily believe that I am the first to cut through a rubber band and restore it to normality. I am aware that some years ago Sid Lorraine had a trick with a card and rubber band but the problem offered was not a cut and restored effect but rather, how does one cut through a folded card without injuring a rubber band stretched between the two surfaces. When I add that in my trick the band visibly restores itself after the cut, I think I can with all due modesty, claim a novelty.

This is not an easy thing to explain, but thanks to the very excellent diagrams provided by Mr. Lewis, I think I can render the idea intelligible.

First of all let it be understood that two bands are wanted, one approximately of the size shown at A (above) and one much smaller as at B. If during what follows these two letters can stand for the respective bands, a deal of tautology will be avoided.



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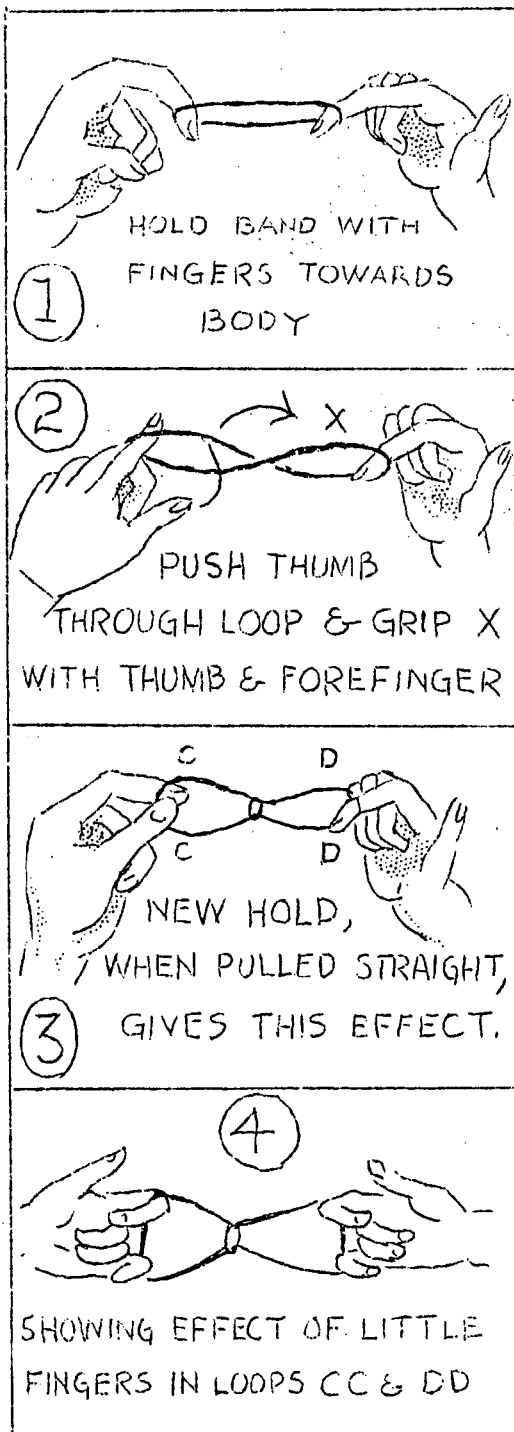
B encircles the right second and third fingers at about the roots of the nails and must neither be seen nor suspected during the action of the trick.

A is introduced stretched between the two index fingers both pointing to oneself. (Fig.1) Now turn left hand outwards, insert left thumb in loop thus formed and with thumb and forefinger grasp the band at point marked X and pull it through the loop.

The result of this is a pattern looking very like a horizontal figure 8. As, however, the formation of this figure is but an introduction to the actual trick, it is a matter of no moment how the twists are individually manipulated. What is of importance is the simulation of the forgoing movements to produce the arrangement upon which the trick itself is based.

Before proceeding to this, however, I should explain that when Figure 3 is made, the two little fingers are added to give the appearance shown in Fig.4.

Some practice will be needed to make perfectly natural the movements I must now describe. Hold A in left hand. Slightly separate the second and third fingers of right hand in order that the tip of the thumb can be introduced into B. Now grasp the free end of A through B with thumb and middle finger and permit B to spring on to the centre of A. This is but the work of a second. If now A is stretched between first and little fingers of both hands, the small band across the larger one gives precisely the same appearance as that shown in Fig.4.



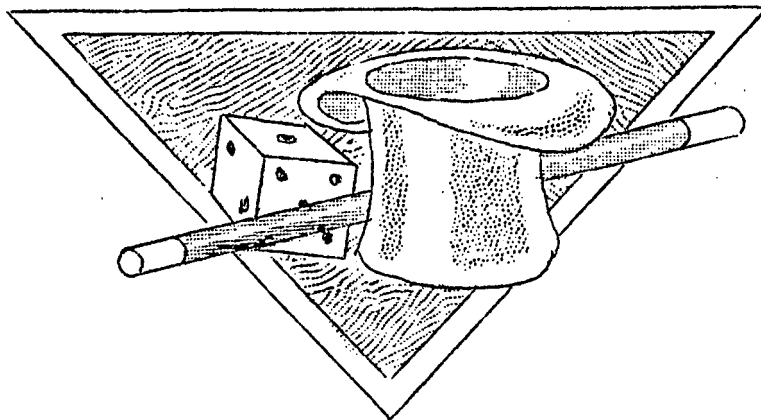
The scheme will now be clear. If the small band, presumably a twisted section of A, be cut with a pair of scissors, the tension of the rubber will cause B to spring clear away and effect an apparent restoration.

I present this as a little puzzle by having two large bands, one of which I give to my victim. I ask him to try to form the same figure with his band as I do with mine.

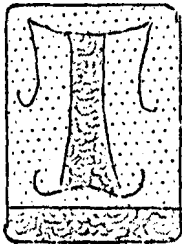
After having made the figure several times without looking to see what the victim is doing, I suddenly turn to him and say, "How are you getting on?". At this moment I pass the smaller band over the larger, exactly simulating my previous movements.

The victim usually finds no difficulty and says that he sees nothing very much to puzzle about. "Well try this. Pick up that pair of scissors and cut through the centre here". The place at which the cut is to be made is indicated by one or other of the thumbs thus preventing the possibility of the large band actually being cut.

Presented in this way and correctly timed, the misdirection is all that can be desired.



MY NOVELTY PUZZLE TRICK



This is another effect I had planned to market. You can, however, make up the apparatus quite easily and so have a first-class novelty trick which will not only mystify, but will entertain your audience owing to the ingenuity of the "plot".

A flat cardboard box is shown, and when opened the audience see that it contains a puzzle of the dissected kind. A square of thick cork (about $\frac{1}{4}$ " thick) has been cut into five various shapes, each section being of a different colour. The performer explains as he removes the five pieces, that the puzzle is to re-assemble the five pieces to form the square, and that it is not so easy as it looks. He closes the box and places it against a stand. He knows a quick way of solving the puzzle, he tells the audience, and to show how, he picks up a coloured handkerchief and drops the five pieces in the folds.

All one must do is simply to vanish the pieces and they reappear in the box in their correct positions. Wherewith he shakes out the handkerchief, and the pieces vanish -- all except one square piece which drops to the floor. At a loss to understand this, the performer opens the cardboard box, and sure enough, there is the rebuilt puzzle, but made up of only four pieces, and instead of being a square, they have formed a perfect triangle.

Not to be beaten, the conjurer takes the pieces from the box one by one and re-assembles them visibly on the stand to form the original square, but with the centre square piece missing. Taking the missing piece, he drops it into the folds of the handkerchief again, and vanishes it by again shaking out the handkerchief. Immediately the vanished piece appears in it's correct position in the centre of the puzzle, so making the puzzle complete. If desired he can remove all the pieces one by one and drop them into the box to show they are all quite separate.

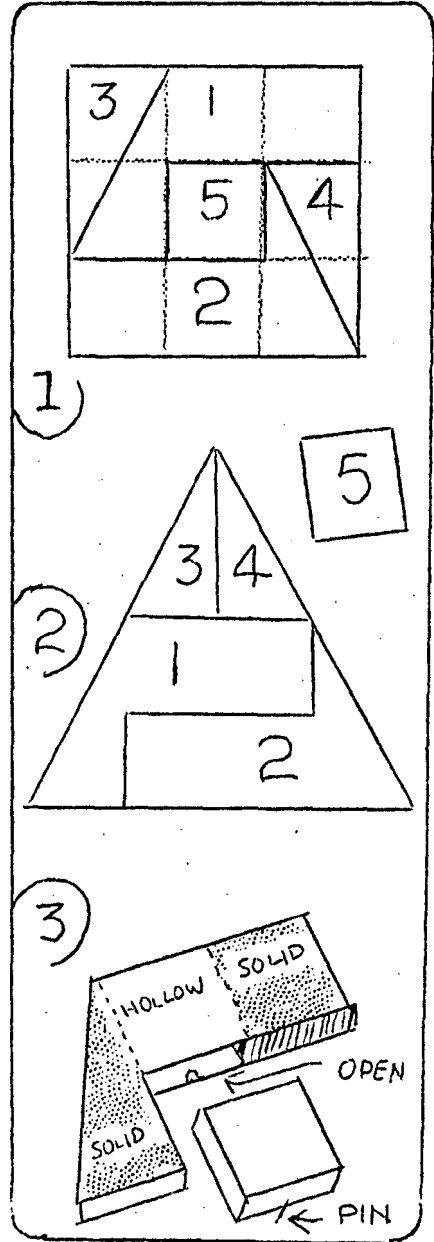
APPARATUS REQUIRED

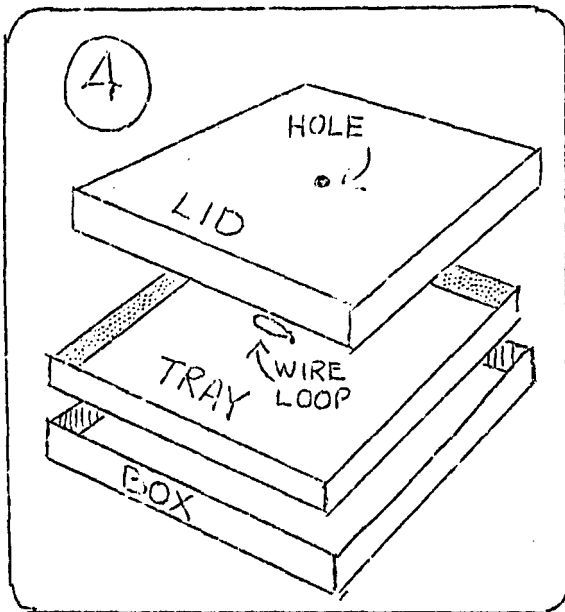
You require the following items, which we shall describe: Two cut-out puzzles, one faked; two double handkerchiefs for vanishing pieces; a faked box to reproduce puzzle and a prepared stand.

Make the puzzle of sheet cork about $\frac{1}{4}$ " thick. Cork table mats are useful. Cut out one genuine puzzle as shown in Fig.1, cutting along the black lines. The dotted lines merely show how you must mark the square into nine sections before cutting. Cut accurately and you can re-assemble four of the five pieces to form a triangle as in Fig.2. The numbers show the layout of pieces.

Make a second puzzle but then take section number one and fake it as shown in Fig.3. You cut a square from the centre and then glue the two pieces left together with card cut to the correct shape. Paint the card to match the puzzle. Slightly narrow the square that was removed and fix a pin at the bottom edge underneath as shown in drawing. It will be necessary to cut a slot in the card to allow this to pass out of the back. A good way of fixing this pin is to slit the edge (like splitting a card) cut a slot in the back, and force a drawing pin into the slit, gluing the cork back into place. Colour the square to match duplicate centre square in real puzzle, and when this is pushed up inside the faked double portion, the section looks quite genuine.

Now make a box to hold the puzzle. The box must be about the size to just neatly hold the puzzle when assembled, but should be a little more than twice the thickness of the puzzle on the inside. The lid fits right over like a chocolate box. Inside the lid is a loose tray just deep enough to hold a puzzle. The tray is held in the lid by means of a fine wire loop which passes through a hole in the lid which is in turn held by a pin. The sketch on the next page will make all this quite clear.



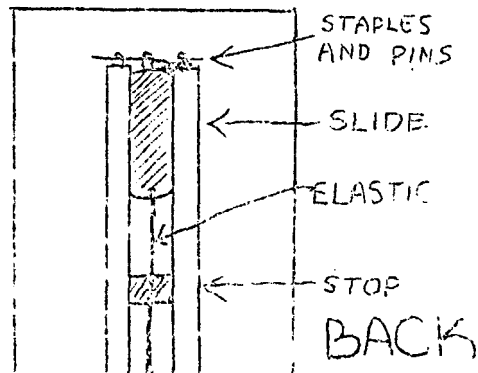
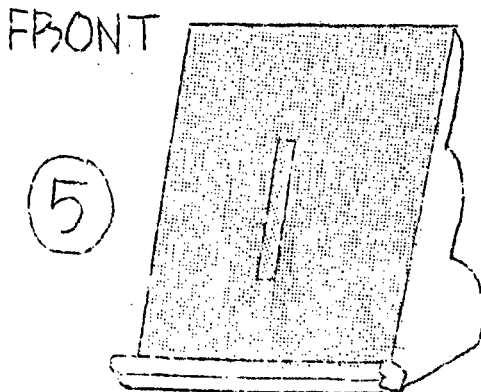


The use of this box should be familiar to conjurers. The shallow tray holds the load and is placed inside the lid, where it is held by the pin on the outside, passing through the wire loop. When the lid is replaced, pin is removed and upon opening the box again the tray remains behind with load.

The display stand is our next consideration. This is a piece of ply covered in black velvet, with a strut of some kind. A ledge runs along the bottom, more for ornament than actual use in this effect. The important thing is that a section about $\frac{1}{4}$ " wide and two or three inches long is cut

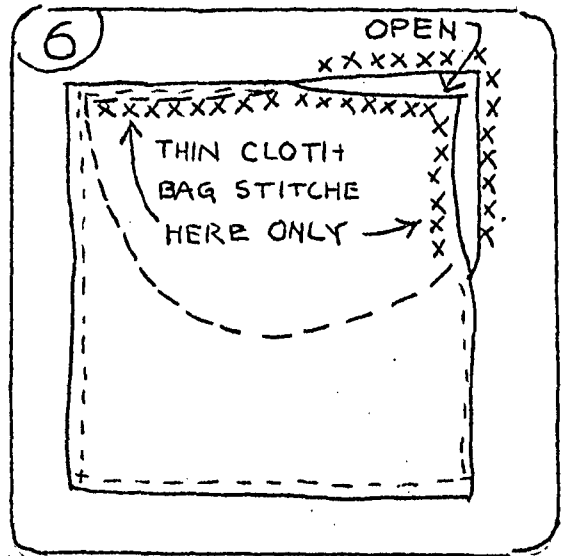
in about the centre. Behind the board (which should be very thin) is arranged a strip of velvet-covered wood which slides up and down. Other strips of wood act as guides and stops. A length of elastic keeps the velvet-covered strip down, and a wire loop on top of the slide in conjunction with two other loops on the back of the stand itself, will keep the slide up against the tension of the elastic, if a pin is passed through the loops. All this is plainly shown in the diagrams below.

One other thing must be done. The front surface of the board must have a number of needle points fitted, so that the pieces of cork puzzle can be pressed on them in their correct positions. Keep the board clear of points in the centre. The use of the stand will shortly be described.





The double handkerchiefs will require very little explanation as the principle is widely used. But one addition should be made. With the usual simple double handkerchief, one finds a definite sag in the centre after an object of any weight has been vanished. To overcome this I made a bag of thin cloth and sewed it inside my double handkerchief. It was just stitched around the opening and along the top edge as shown in sketch. Thus the bag takes the weight of the object and the double handkerchief lightly covers it.



In working the effect, one could use one double handkerchief, but it is better to use a second one for the second vanish, not obviously, but by quietly switching them as we shall describe.

PREPARATION

Place display stand on table with slide pulled up. A pin holds slide in place and a length of thread comes from the pin and terminates in a small bead which lies on table behind stand. On top of this bead place a folded double handkerchief (bead under corner of hank). Place second handkerchief on top. Take your faked puzzle and assemble as a triangle in the shallow tray of box, the wire loop passing through between two of the pieces. A tiny hole will have to be cut in tray to allow faked portion of puzzle to lie flat, owing to the protruding pin-point. Put the tray in the lid and fix in place by the pin through wire loop. Finally, assemble genuine puzzle as a square in the box, and place lid into position. You will have one square from the faked puzzle left over, but you will not require this.

WORKING

Open box and show puzzle. Remove pieces one by one and place them on table in front of stand. Replace lid on box and as this is rested against stand, pull out the pin from lid of box. Tell the audience you will show a quick way of putting the puzzle together, and pick up the top handkerchief (the other remains hidden by stand). Form this into a bag by holding the four corners in the fingers of one hand, and drop the

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five pieces of puzzle into the bag. Four pieces are allowed to drop through the slit into the double handkerchief, but the square centre piece must drop into the handkerchief itself.

Shake open handkerchief and all pieces have vanished except the square piece, which drops to the floor. Casually double handkerchief and lay it behind display stand.

Open the box, and as the tray remains behind, the puzzle in triangular form is seen. Act surprised and all that sort of thing, and then apparently seeing daylight, remove the pieces one by one and fix into "square" positions on stand, pushing them on to the needle points on the board. When you place faked section into position, push the drawing pin which protrudes from the back into the sliding section of the board.

Now pick up the second handkerchief and gain possession of the bead at the same time. Fold handkerchief as before and drop in the square section. As you shake it open, give a pull on the thread. The square vanishes from the handkerchief, and as the elastic pulls the slide down, so the slide also pulls the square out of the faked puzzle section, by reason of the pin which fixes square to slide. And there you are!

IMPORTANT NOTE

In reading above description I note that there may be confusion regarding the size of the box. In constructing this, it must be made large enough to just hold the puzzle when set up in triangular form. You will find this is quite a bit larger than when puzzle is assembled in square form.

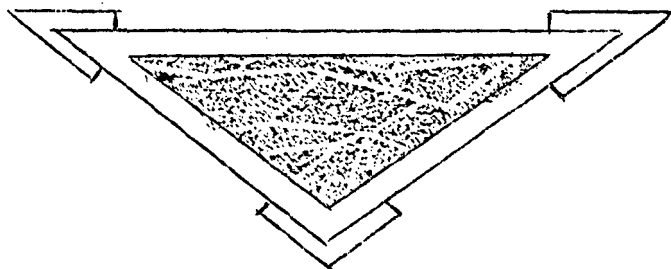
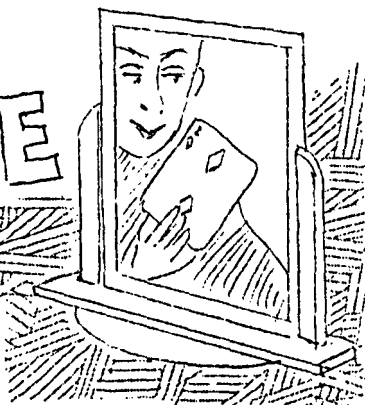


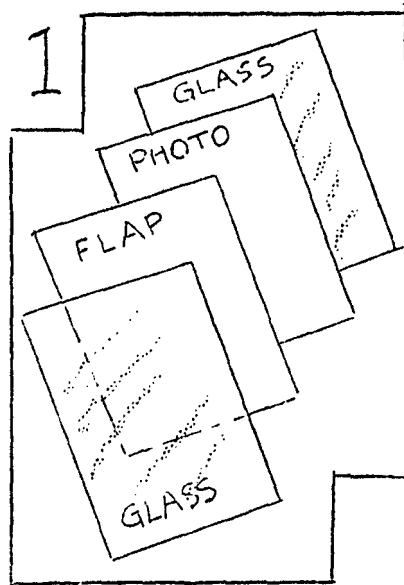
FOTO FRAME



Pardon my going all modern on the spelling of the title. This happens to be a trick with a flavour known for generations of card-frame workers, but now made all modern in presentation and type of frame used. The method, too, is nice and easy and quite convincing.

You need one of those picture frames somewhat as illustrated above. This is simply two grooved uprights fixed on a base and two sheets of glass which sandwich the photograph. You all know the type of frame I describe -- Woolworth's sell them. Well, you need one of these of a size to suit yourself. Mine has glass size 10" by 8" which is quite nice for general use. BUT, the frame is not quite a stock frame, unless you are lucky enough to get one suitable. The point is, that the frame must look the same from both sides and most stock frames have one side more decorative than the other. So you might have to have one made, which is quite a simple job, and at the same time you might as well have the base made wider like that in the sketch at the heading. Polish the underside of this base so that the frame slides about easily.

Now you must prepare your picture. Have a snap taken of yourself holding a giant playing card. A head-and-shoulder picture is best. Then have this enlarged to 10" by 8" and mounted on a sheet of thin stiff card, trimming card off level. Get another sheet of the thin card same size as photo and cover one side with material the same as your table top. Place the material side of this card so it faces your photo and hold the two so it looks like one blank card. Sandwich this between your glasses as shown in the sketch at the side and then put them into your frame. A jumbo pack with the duplicate of photographed card on the bottom, a large hank and all is set.



STUDIES IN MYSTERY

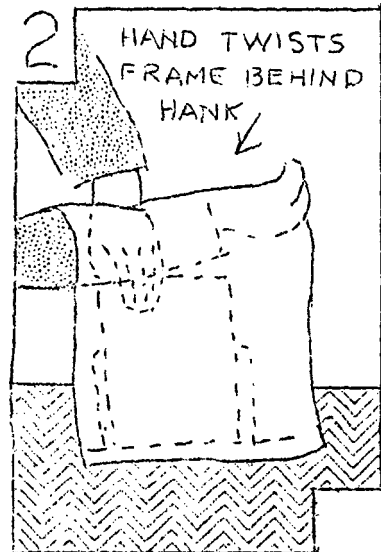
Show the photo-frame both sides, and then remove the glasses. Slide off the top glass and show it, then lay it on the table. Slide off the two cards, and holding them as one, show them to the audience on both sides and lay them on the table beside the first glass, making sure that the photo is on top. Show the second glass and then pick up the card again and lay it on the glass in your hands, but need I tell you that you only pick up the photo and leave the covering card on the table disguised by means of the material by which it was covered so nicely matching the table top? Put other glass on top and slide the set back into the frame.

Now you have your picture in the frame, but as it is facing away from the audience, they are in blissful ignorance. All you have to do is to turn the frame round while covering it with the handkerchief. Exactly how to do this may perhaps be left to yourself, as we all have different ways of handling such things. You may do as I do myself, and begin to cover the frame with a handkerchief holding the upper corners in both hands. But when frame is hidden, give the audience a last look by twisting handkerchief away in exactly the same manner as one shows both sides of a shawl before producing a bowl of fire from under the jacket. To clarify, if you stand to the right of the frame cover the frame with the handkerchief and then bring the left-hand end round to the front keeping right hand still and so exposing the frame, and then move the right hand over to the left-hand side without turning the handkerchief back to it's first position so the frame is again covered. The handkerchief really lies along the arm as shown below, and the left hand is free to quickly grasp the centre top of frame and give it a quick twist. See sketch below.

Others may prefer a mechanical contrivance fitted to the table upon which the frame fits and so automatically turns the frame round immediately prior to the draping of the frame.

Anyway, what you do with the frame, do it. Then force the jumbo card on a spectator, and with due dramatic build-up, show your photograph holding that very same card.

And if you wonder how to force a jumbo card from the pack, try the force described on page six of this book. It is ideal for jumbo cards.



JUST A SLATE TIP

I will not keep you many minutes on this. The move, for that is all I shall describe, is one that has proven very useful, particularly for close-quarter work.

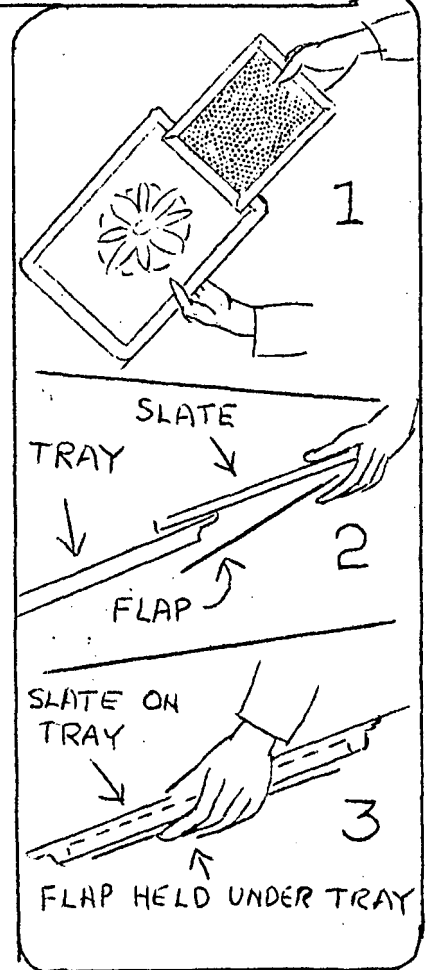
If it is not new and you have heard about it years ago, do not blame me. All I know is that while working under unexpected conditions at one show, I was at a loss how to dispose of the flap convincingly. The following method was the result and I liked it so much that it is now used a lot instead of the more orthodox methods.

You need a thin tray. One of the metal ones enamelled in bright colours as sold by Woolworths is just the thing.

Show your slate both sides then drop a piece of chalk on to the tray and make as though to put the slate on top (you are holding slate at one end with flap underneath, thumb on top of slate and fingers on flap underneath). Pause a moment and pull back the slate until just the wooden rim rests on the edge of the tray and tip the tray so the audience can see the chalk, which rolls down and is held by rim of framework round tray.

At this moment, the fingers release the flap just a little with the result that the flap will "hinge" downwards as shown in Fig.2. This is quite easy and natural.

Finally, you slide slate back onto the tray, and let the flap slide underneath where fingers of the other hand (holding the tray) grip the flap and hold it. The hand that has released slate, slips chalk under slate. Set tray on the table, and there you are. Right under their noses, too.



CUT RIBBON

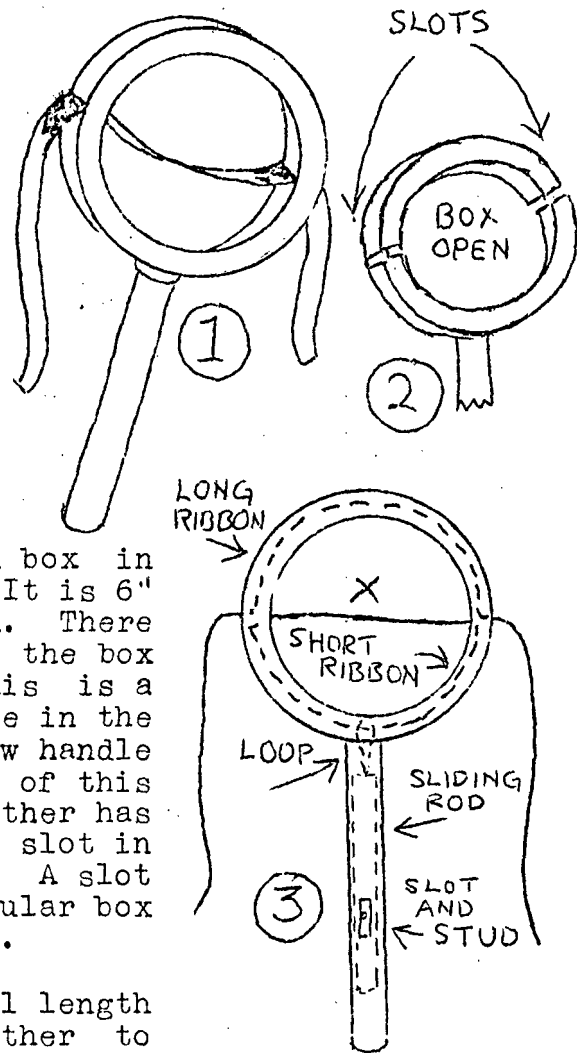
Here is one of those "quick tricks" for which Tom Sellers, who sent the item, is so noted. A length of ribbon, threaded through a metal ring on a handle, is cut in the centre. Performer pulls the ribbon free of the ring and the cut ends seem to melt away as the ribbon restores itself.

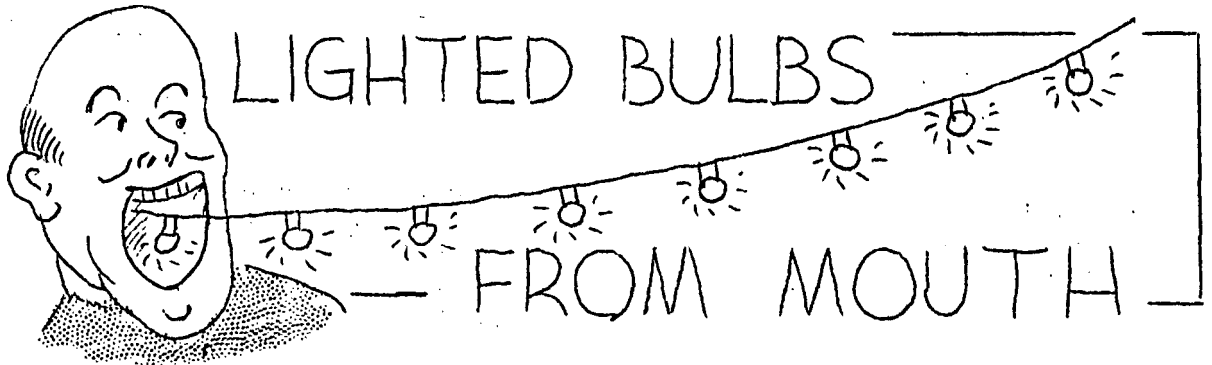
You need a hollow tin box in the shape of a ring (Fig.1). It is 6" in diameter $1\frac{1}{2}$ " deep and 1" broad. There is a lid which can be removed so the box looks like Fig.2. Fitted to this is a hollow handle 12" long and a hole in the box where handle joins. The hollow handle has a wooden rod inside. One end of this rod has a wire loop, while the other has a pin which protrudes through a slot in the side of the handle. (Fig.3) A slot is cut in either side of the circular box through which the ribbon may pass.

To prepare, cut a small length of ribbon and sew the ends together to form a circle running through the wire loop on the piston, through the lower half of the box and then through the two slots. This is clearly seen in Fig.3. Now take a length of ribbon, place it in one slot, through the upper half of box and out the other slot. Replace the lid.

To work the trick, hold the box by the handle with thumb on stud. Drop circle until it is about level with your knees and cut through the ribbon at X. Fig.3. Start to pull one end of the ribbon and at the same time raise the circle until it is level with your face also pulling down the stud in the handle.

This draws the short pieces into the sides as the long piece is removed restored. The effect is quite uncanny and the movement of the circle covers what actually happens.





To finish off this book I am passing on to you an item of quite a sensational character, and if you only go to the trouble to make this up and try it out carefully, you will find it is one of those effects that make the audience talk. The effect is one of "Cyro's" and he gave me permission to explain it. The idea alone sold some time ago to a limited number of subscribers for a price more than that of this book, so I feel you have had your money's worth.

The performer says that it has been the dream of scientists to utilise for practical purposes the electricity that is contained in the human body. By means of the conjurer's magic, this dream is now realised.

He shows to the audience a simple flashlamp bulb which he places to his nose. Immediately it lights up. One can use either comedy patter or talk in a pseudo-scientific strain as wherever the bulb is placed on the body, it lights up.

After this has been satisfactorily demonstrated, a startling climax is reached by putting his hands to his mouth and pulling therefrom a string of six or eight bulbs, all threaded together, and all alight. Or if the performer so desires, the climax may be reached in the fashion of the famous razor-blade trick, by placing bulbs in the mouth one by one, then the thread added, and finally removing them strung and all alight.

THE SECRET

Obtain a No.126 Ever-Ready battery (or one similar) and conceal it on your person. I have mine in a metal case as in Fig.2 which is fastened by means of the pins to the back of my waistcoat. From the battery is connected two very thin wires and a switch. These wires are passed up the back and down the sleeve of the right arm where they terminate in two clips (one for the thumb and one for the finger). These are made of thin brass or tin and are illustrated in Fig.3.

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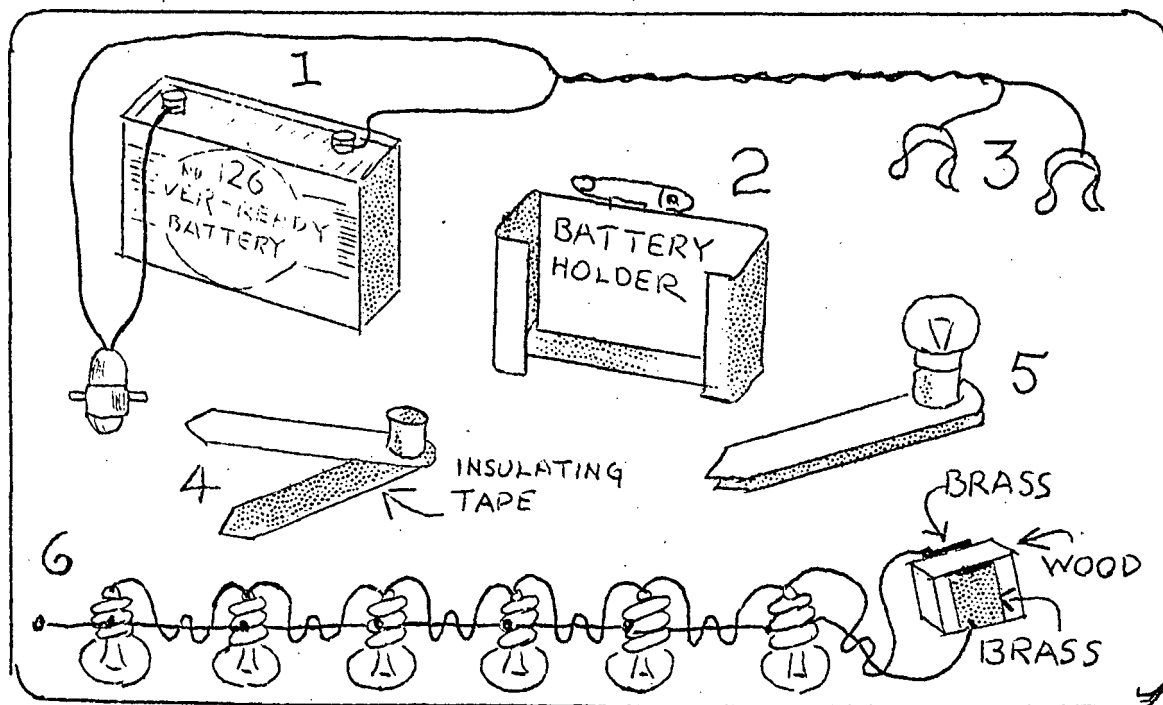
Before commencing the effect, the performer slips these two clips into place and switches on the battery.

The bulb is an ordinary $3\frac{1}{2}$ -volt flashlamp bulb screwed into one of the well-known battery testers with two prongs, which can be purchased at Woolworth's for a few pence. One prong has been insulated by insulating tape or thick paper so that the prongs may be kept closed. (Figs 4 and 5).

If the lamp holder is now taken up with the brass thumb-strip touching the underside of the holder and the first finger on top, the bulb will not light, but if the performer places the bulb to his nose and at the same time touches the top with his second finger (which bears the clip) the bulb will light. Thus one can demonstrate at will.

Now and again during the demonstration, the performer drinks from a glass of special fluid which purports to stimulate the electric flow from the body, and as he drinks he makes a wry face. There is a reason for this as will soon be seen.

The string of bulbs will easily be understood upon reference to Fig.6. Each end of the wire is soldered to the



STUDIES IN MYSTERY

brass contact fastened to each side of a piece of wood (Fig.7) The wires are waterproofed by cellulose enamel. This string of bulbs is bunched up and hidden inside the folds of a handkerchief which is lying on the table. Each time you drink, wipe the mouth with the handkerchief. When you require the load, take another drink, wipe mouth and load in the bulbs.

For the climax, insert fingers into the mouth and take hold of the wooden piece by the thumb and second finger, contacting the clips on either side of the wooden square and pull out the string of bulbs all lit up. Do not forget to switch off the battery as soon as convenient to prevent it from running to waste.

Later I added the extra effect. Eight duplicate bulbs were screwed into a plywood stand, using for this purpose eight of the screw lamp-holders which can also be obtained from Woolworth's. They are all alight, and as they are unscrewed one by one, the lights go out. As they are unscrewed they are placed in the mouth. When four are in the mouth a drink is taken from an opaque beaker and the four bulbs allowed to slide into the water.

Repeat this with the other four bulbs. Then take a bobbin of strong tailor's thread, telling the audience it is wire, cut off a length, roll it up, dip it in the water and place it in the mouth.

Actually, you do not place it in the mouth, but leave it in the beaker. You then conclude as already described. This effect is not a pipe-dream, but an actual performance-tested trick. Give it a thorough trial. Watch your angles so the wires from the sleeve are not seen, and you have a trick that will make people talk.

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* JUST A FINAL WORD -- *
*
* In conclusion, dear reader, if you have liked *
* these dozen tricks, I have many more in my *
* files. Just turn over the page and see some of *
* what I have in store for you. *

MORE STUDIES IN MYSTERY

NOW IN ACTIVE PREPARATION

Following the policy of this present book, we are preparing another collection of fully described items of real practical value to all subscribers.

Among the tricks we shall describe are THE DIMINISHING SILK PRODUCTION (a novelty of the "repeater" type), I PASSED THROUGH YOUR WINDOW (a routine with silks and glass with a good patter story) THE GAME OF HIGHJACKER (a complete card routine by Victor Farelli). These three alone justify the price of the book. Complete routines - not just tricks.

Also we shall have THE ACROBATIC BALLS (a showy ball routine), WHICH COLOUR? (a trick where a freely chosen coloured disc passes on to a borrowed stick) PENELEASE (a stage illusion for concert work with little apparatus) and a number of other really useful items which space does not allow us to name.

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