

*Eric C. Lewis  
and Dan Bellman*

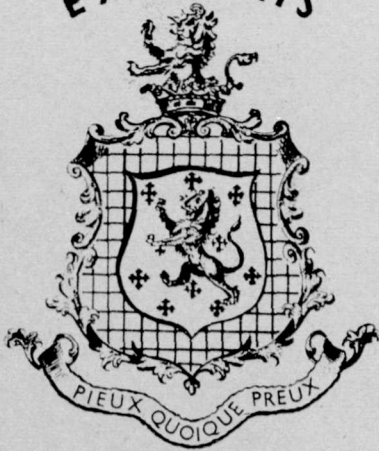
PRESENT

# MAGIC



*Illustrated by "Laurie"  
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# MAGIC

*as we do it !*

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By  
ERIC C. LEWIS  
and  
DAN BELLMAN

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*Illustrated by "Laurie"*

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**278 COLLINS STREET**  
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## Foreword

Here beginneth my third excursion into the realm of magical literature; this time in collaboration with Mr. Dan Bellman, well known for his writings in magical magazines.

Mr. Bellman has sent me many of his ideas. These I have sifted, adapted and eliminated so you get the cream. My own effects have passed through the same purging process with the result that every trick in this book is one you can work. Do not be satisfied with the mere reading of this book; follow it by practice. An effect that seems dead in the cold light of the formality of words often bursts into a flame of burning amazement when translated into Action. The true test of a trick is not how artistically it can be described, but the effect upon the non-magical onlooker.

Having said my piece I will turn over this foreword to my co-worker, who is both candid and optimistic. If you ask me why I write magic I would be compelled in the interests of Truth to reply, "I cannot help it." It is a disease, something like that of magic itself. But do I write for money? Alas! Having written before I really do conclude it MUST be a habit.

ERIC C. LEWIS.





I am not going to bore you with a long story of how I came to help write this book. Some men write books to enrich the art of magic; others to earn fame and honour; and the majority because they want the money. I am one of the majority!

I have tried to put some of my best effects into this book and hope that the reader will find several useful things. I say this not out of any consideration for the reader, but simply because if he likes this book he will be more likely to purchase another if I should ever write or co-write another.

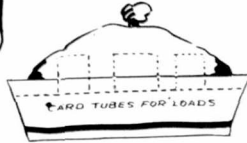
DAN BELLMAN.





# ORIENTAL MAGIC

ERIC C. LEWIS



## ORIENTAL MAGIC

By ERIC C. LEWIS.

### INTRODUCTION

Under this heading I am introducing some of my pet tricks. So whether you work in Oriental costume or not, do not skip this section. All of the ideas I give are practical and are tested by performance. And if you work a straight act you will find that the principles can easily be adapted to make startling club or parlour tricks.

### CHINESE OPENING EFFECT

Gorgeously gowned, Mr. Chinaman advances to the audience bowing profoundly. As an English gesture he raises his hat to the amusement of the audience. Then, after showing inside of the hat empty, he holds it crown down in one hand and waves his fan over it with the other. Suddenly a bunch of "Lotus blossom" appears. This is placed aside and the hat replaced on his venerable and incomparable pate. He thanks his ancestors for the applause and again raises his hat to the audience acknowledging their response. Another bunch of blooms is seen resting upon his thrice worthy cranium and this falls to the ground as he bows. He is about to replace his headgear when "frightful dragon" leaps therefrom.

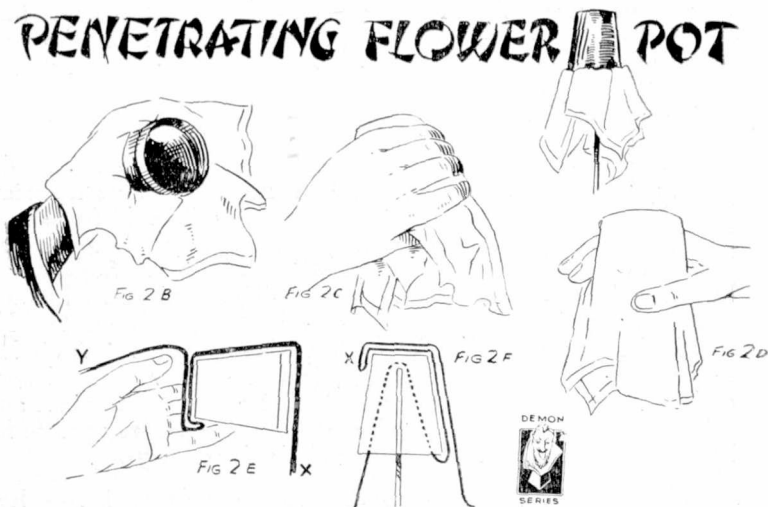
THE SECRET is obviously (to a conjuror) in the hat. It is merely an adaptation of the well-known dish for the production of spring flowers. The sketch shows the construction. The hat is of the "pork-pie" type and is very simply prepared by gluing a cardboard disc inside. In this disc three holes are cut large enough to accommodate the spring flowers and a

spring snake. A cardboard tube is then glued inside these holes. Three lengths of thin, stiff wire are cut and one end on each bent up about an eighth of an inch. These act as pins to hold flowers and snake in place. Take a bunch of stringed flowers and put these in one of the holes. Cover with a piece of black paper and push the pin through the side of the hat as shown in the sketch. Repeat with another bunch and the snake.

**To Work:** You wear loaded hat and then, after removing it and casually showing inside, hold it in left hand so that the hand is at the BACK. While fanning engage finger-nail under turned end of wire and pull it out. Bouquet expands and pin may be completely removed with the flowers. Next, place hat on head, using both hands, pulling out the other pin as soon as it is safely on. Raise hat at right moment and exhibit flowers as though you did not know they were there until they drop off. Replace hat slowly, using both hands, lifting it gracefully up with the crown down and release snake. The pins can fall to the ground unnoticed.

This is simple, but extremely effective. Moreover, it creates a good impression at the beginning of the show and that is half the battle.

## PENETRATING FLOWER POT



### THE PENETRATING FLOWER POT.

Surprising how a trick every conjuror knows can be turned into one that, to use the vernacular, "gets 'em guessing." Here is one, like that. And you need not be a china-

man to perform it because it goes well with the cups and balls, or any trick where a pot, tumbler or vase is used.

**Effect.** A large silk is draped over a pot about the size of a tumbler and then a rod or wand pushed up into the pot so the general effect is that shown in figure 2a. The rod is now gently shaken and the pot is seen to visibly penetrate the silk so that the silk is now on the rod and the pot on top of the silk.

Do you know how it is done ? Well, well! You don't know your Hoffman—or do you? Remember the old penetrating coin in handkerchief? Well, here it is dressed up. Let me give you the details.

Follow my description with a tumbler and a silk in your hands. You will have difficulty in grasping the idea unless you do this. Also remember that the silk is shown small in the sketches for the sake of clearness. Drape the silk over your left closed fist so centre of silk is over opening in fist. Open fist and push pot into fist so position is like 2b. Then turn fist down and shake silk so it drapes over pot (fig. 2c). Act as though audience are not sure pot is inside silk. To assure them that it really is there you must lift up the silk and show the pot, and it is upon this move that the success of the trick depends. Here is the exact move. Transfer cup and silk to right hand which holds it as in 2d. Insert left hand up into fold of silk from bottom. Take hold of bottom of the pot **THROUGH THE SILK**, nipping a fold as shown in the **sectional** sketch 2e.

Note that the fingers go under the pot to nip the fold and the thumb goes on top. Then take the bottom edge of silk (X) and lift it up and over the pot so pot is visible to audience. Let silk rest on hand while showing that pot is really under the silk. The position is that edge X is resting on edge Y, (2b). Now a misdirecting move. Turn to pick up the rod **AND AT THE SAME TIME** shake **both** edges of the silk over the pot to hide it from sight. The move to pick up rod covers the fact that both ends are shaken back whereas you only lifted one in the first place. The pot should now be in a fold at the back of the silk.

For the final move, insert the rod visibly up the **FIRST** fold (that nearest the audience) and pushing a fold of silk into the pot (2f). Let the pot and silk rest on the rod and gently shake the latter. The result is that the fold X (2f) slips over, giving the appearance to the audience as though the pot has risen through the silk.





### COMEDY FLOWER GROWTH.

Another trick that uses a known principle, but one that has proved a winner.

Mr. Chinaman shows a tiny green spray and blandly informs the audience that it is a Chinese Lotus Plant and that with the aid of special soil he can cause it to bloom within the space of a few minutes. Thereupon he shows a small pot to be empty and places it on table. He sometimes places a piece of newspaper under the pot to show that the table has nothing to do with the wonder displayed.

Then the special soil (confetti) is tipped into the pot and the Lotus plant is carefully planted. This done he steps back and begins to fan the pot. To the surprise of the audience a gorgeous bloom begins to rise from the pot followed by a green stem. The bloom grows to one foot high; Mr. Chinaman bows. Two feet high; more bows. Six feet high; still more bows. Fifteen feet high; multitudinous bows. And it can grow higher if you like!

A good stunt is to make it grow about a yard and then stop. After each subsequent trick a bow towards the plant makes it grow a few more feet. This is a genuinely funny item . . .

**The Apparatus** for the trick is very simple. Obtain a decorated flower-pot of a size to suit your bag and paint this a dead-black inside. I bought mine ready blacked—there is a type of pottery that is useful for magical purposes that has the interior nicely blacked. Fit a cardboard division about halfway up the inside and hinge by means of a strip of cloth, a segment of cardboard to the top. A little experimenting will soon get the right shape. The result is a hinged trap that

can be turned to cover either division—the principle is that used in “water-tubes” for production purposes. (See fig 3.)

From Woolworths obtain an artificial bloom—as spectacular a one as possible consistent with the size of the division in the pot. Also procure about 20ft. of LIMP cotton rope. Woolworths have a “non-stretching” rope ideal for the purpose. It is a tube of cotton with hemp strands inside. Strip the strands of hemp away, and the outer covering is of an ideal limpness. This length of rope must be dyed a vivid green. All this done, glue one end of rope to bottom of one division in the pot and fix the other end to the bloom. (Stalk of bloom has, of course, been cut off.)

**To Work the Effect:** Prepare the pot by coiling the rope in the division, pressing the flower on top and taking a thread from the centre of flower passing it up to the top of the platform, through a loop of wire and off to an assistant in the wings. When the lid is closed down over the flower you are ready for working.

Show “plant” (a bunched-up strip of green tissue) and then take up the pot. Do not say it is empty, but holding it with the fingers inside, show the interior to audience, with a slow sweep. Replace on table, pour in confetti (which goes in empty division) and while pushing the “plant” down, take the opportunity to turn over the flap. When you wave fan it is the signal for the assistant to commence pulling the thread, thus causing the “growth.” When you stop fanning, he stops pulling—and well, what more could you want?

You would like to do without an assistant? Easy if you do not mind spending a little extra. Have a wooden stand to rest the pot on, and have a small electric or clockwork motor of the “silent” type to pull up the flower. You can work this yourself. **FINALLY, LET ME IMPRESS THIS FROM EXPERIENCE:** I intended this effect wholly as a comedy trick in the first place. I had no intention of mystifying because the method seemed obvious. But, believe me, the percentage who can see through it if the trick is well presented is about 2 per cent. Strange but true.

### A WORD OF WISDOM BEFORE CONTINUING.

You cannot be a good magician by reading. Follow reading by Action. Do not dismiss a trick as useless because it does not read well. In magic, Action is the only prayer that's answered.

ERIC C. LEWIS.





### A DUAL LANTERN PRODUCTION.

There have been many methods of producing a lighted lantern from the folds of a silk, but I claim that none approach this effect for surprise and neatness. A large silk is held up after having been exhibited on both sides, and from the folds is produced a rod about two and a half feet long with a large lighted lantern hanging on each end. This can be handed to an assistant who marches off with it on his shoulder in the usual style of the Chinese coolie. (Fig. 4a.)

Here is how this can be performed. The rod and lanterns must first be faked. Cut a rod in two pieces of equal length and hinge them together. Fix a small hook on the rod in the centre where the hinge has been fitted. The next thing that must be done is to make two lanterns of the self-lighting type. I have seen several described, but here is the method I use, and which is reliable.

Take the tray from a matchbox of the "safety" variety, and fix two pieces of thin brass or tin in the positions shown in Fig. 4b. This is simply done by pushing the strips through the paper joins at bottom of tray and bending round the sides. The box may be strengthened by means of paper glued around. Glue this box to the bottom of the lantern.

Open the lamp to its fullest and fix a length of cord or tape from the top to the bottom. In the centre of this, tie a holder for a flash-lamp bulb. Using a thin wire—insulated and flexible—wire as follows: with the lantern open a wire

*Dual Lantern  
Production*

THE FOLDED ROD  
& LANTERNS

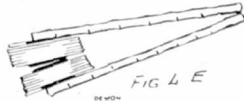


FIG 4 E



*Laurie*



FIG 4 D

THE LOAD  
AT THE  
"READY"  
POSITION

is fitted from one terminal of holder to one of the strips of tin on the matchbox. The other terminal is connected to the other strip of tin. The result is seen in Fig 4c.

To the top of the lantern tie a short piece of string, upon the end of which is a small square of celluloid, ebonite, or any insulating material. (Fig. 4c, X.) For this you will need a small battery that will fit in the matchbox. The reason for the matchbox being used in the first place was because an Ever Ready battery No. 1450 was just the right size, thus saving trouble in construction. Use a large battery if you like, but you must then make a special box or holder in which to fit it.

If you bend the brass strips on the battery as shown in Fig 4b and put the battery in the box made for it, the lamp will light. Close the lantern, slip the square of insulating material between the battery terminal and the strip on the box at the part marked A. This stops the light. The mere action of shaking open the lantern pulls out the square and causes the lamp to light. Make two lanterns like this.

Tie one on each end of the rod and then fold them as shown in Fig 4e. Hang this under the jacket or smock at the back. (Fig. 4d.)

In the right-hand top corner of the silk used for the production sew a tiny clip similar to those used for fixing window-tickets. Across the front of the stage have a thread stretched shoulder-height. You can arrange this so it is a continuous loop if you wish, in which case it may afterwards be broken and pulled clear of the stage by an assistant.

**To Perform:** Show silk on both sides and, standing just behind the thread, hold it up in front of you. Be sure to stand a little to the left side of the silk. Clip the right top corner on the thread, remove the hand (the silk is apparently still being held) and putting it behind you unhook the lanterns from under the jacket and bring them forward. Quickly shake the rod so it opens to its full extent—if you see the hinge is uppermost the rod will remain locked in open position—the lamps will drop open at the same time lighting, and push your hand forward into the silk. As you push forward the silk the clip is pulled from the thread and drapes around the rod.

Gracefully pull away silk and the production is complete. The whole thing takes only a few moments—and it really is startling. Need I mention that a strip of thin sheet-lead in the bottom of each lantern will facilitate their opening?

### MY MESSAGE TO EVERY CONJUROR.

Work—don't Shirk:

Initiate—don't Imitate:

Enthuse—don't Abuse:

Learn—don't Yearn:

Think—don't Blink.

You will then become a Greater conjuror.

ERIC C. LEWIS.





*Some Ideas  
for a  
Mental Act  
by Dan Bellman*



**SOME IDEAS FOR A MENTAL ACT**

By DAN BELLMAN.

Mental Magic is always acceptable. Such things as mentalists do savour of the superior powers that a magician is supposed to possess, and thereby an audience regards the performer with something akin to awe if a successful mental effect is accomplished. Here, in this section, Mr. Dan Bellman presents you with some ideas. They can be used as they stand, but your presentation will be better if you not only adopt, but **adapt**. First let us consider . . .

**AN IMPROVED MESSAGE READING**

The effect is similar to the usual method of message reading, but with a difference that lifts it above most others. Briefly, an assistant takes a small pad out to the audience who write a number of questions on various slips of paper. These, after being folded, are collected by the assistant in a small bowl. Returning to the platform the slips are tipped on the table before the performer. One by one the slips are held to the forehead and the questions divined—but here is the point—**EACH SLIP IS IMMEDIATELY HANDED BACK TO THE SPECTATOR WHO WROTE THE QUESTION AS SOON AS IT IS ANSWERED.**

Under that latter consideration it does not seem as though the old "one ahead" method could be used in this case: but that is a fallacy. That method is used, but an ingenious twist greatly adds to the effect—renewing it, in fact.

You require a small unprepared metal basin, and a slightly prepared scribbling tablet. Take a piece of carbon paper and fasten it under the second page of the pad, that is all that is required. A dummy slip of paper, folded into a small packet, lies concealed on the performer's table. All is now set . . .

Assistant takes the pad down to the audience and asks one of them to write a question on the pad, tear the leaf out and fold it up. He is about to hand the pad to another spectator when he alters his mind and tears out a bunch of slips which he distributes among the spectators, saying that it will be quicker. The bunch is torn from the centre of the pad—or if you use a pad that is the same both sides, they may be torn from the back. While questions are being written and folded the assistant returns to the platform to fetch the bowl and leaves the pad lying on the table. On the way he folded the top page over so that the carbon copy of the first question is visible. The assistant takes the bowl to the FIRST spectator and asks him to drop his slip in the bowl, then going to the others he asks them also to drop in theirs. The bowl is held up above the spectators' eye-level while this is being done, and unknown to the audience, the assistant is holding the first slip to the side of the bowl with his fingers which are inside, holding the bowl. When all are collected they are shaken up and finally tipped on the table before the performer, but the first slip is still held inside the bowl.

The performer takes one of the "billets" from the heap, holds it to his forehead, and tentatively gives an answer to the question he knows. Then he opens it, secretly reads the question it contains, and aloud repeats the first question. Refolding the slip, he drops it in the bowl which is still being held by the assistant. As the assistant walks forward to offer the slip to its author, it is a simple matter for him to switch the slips. And so the effect is continued, one ahead all the time and the switch made on each divination. When the last one comes, the performer takes up the blank slip that, during the process of divination, he has added to the heap, putting it in a position so he will know it.

The blatant excuse for the bowl is that the assistant thus is unable to handle the slips. Actually the bowl is the agent for the "handlings" . . . 'twas ever thus . . .

### SILENT CARD TRANSMISSION

Here is a splendid effect for a club or parlour thought transmission act. A pack of cards is shuffled by a member of the audience. After they have been returned to the performer he places them behind his back and, turning his back upon the audience, has one card selected from the fan. This is placed on top of the pack and the pack cut and squared up. All this is done behind the performer's back. The performer then turns round, still holding the pack behind his back and commences to bring forward one card at a time, placing them face down on the spectator's hand. Not a word

is spoken, but suddenly the medium, who has been sitting at the back of the room, cries "STOP! THAT IS YOUR CARD—IT IS THE ACE OF SPADES" (or whatever it is). Card is turned over and found correct.

This is a knockout as it is obvious that the performer cannot know the selected card because he sees neither the front nor the back of the cards at any time until they are dealt out. Simplicity is the keynote of the secret. When the cards have been shuffled and handed to the performer he puts them behind his back, holding them for a moment so that the medium can see the bottom card. He then holds the cards face down and turns round so his back is towards the audience and has a card chosen, placed on top of the pack, and cut.

The performer then turns round with his face to the audience, and starts dealing the cards slowly from the top, allowing the medium to see the face of each card before he brings it out. As soon as the medium sees the bottom card he knows that the next one is the chosen one and calls "STOP" as it is dealt.

### ANOTHER SILENT CARD TRANSMISSION

This is on similar lines to the foregoing, but it utilizes a force that is not very often used, yet with which there is much scope for good "mental" effects.

The performer hands out cards to be shuffled. When they are returned to him he places them behind his back and asks someone to cut them and remove the next card. The spectator is then asked to shuffle the card back into the pack and hand it to the medium. She takes the pack, looks in crystal and names the card.

The working is childishly simple, but like most such effects is fooling in its very simplicity. When the cards are handed to the performer after the first shuffle he places them behind his back and turn back to the audience, BUT BEFORE TURNING HE ALLOWS THE MEDIUM TO GLIMPSE THE BOTTOM CARD. All that has to be done is to force this card. He asks spectator to cut the pack and as soon as the cut is made he turns to face the audience bringing the bottom half forward so that the spectator can take off the top card. The bottom card was slipped to the top of this half while he turned forward. Spectator thus takes a forced card.

A twist on this is to have a previously memorized card tucked up the belt underneath the back of the jacket. The cards can be shuffled, and the memorized card added at the right moment as the performer turns round. Both can be worked one after another thus leading the spectators off the scent.



## NAMING THE CARDS

Six cards are taken haphazardly by a spectator and pushed into an envelope without anyone being able to even glimpse them. Yet the medium names them one at a time as the spectator removes them from the envelope.

Prepare a packet of envelopes as follows . . . it takes about one minute: Cut off the flap from the top envelope. In another place six cards that the medium has memorized in order. This envelope is placed second from the top of the packet **so that the flap is on top of the first one.** Snap a rubber band lengthwise around the packet.

**To Work:** Have six cards removed and handed to you face downwards. Lift the flap on top of the packet of envelopes and push the cards into the top flapless envelope. Hold top of packet away from audience and pull out the flap so that the envelope comes clear of the packet. Hand this to a spectator and lay the envelopes (and evidence) in a safe spot.

This idea is good for foretelling chosen cards or words. Write a card or word that is to be forced on a card and put in second envelope. Show a blank, slip it in the top "pocket envelope" and pull out the second, having it sealed and marked.

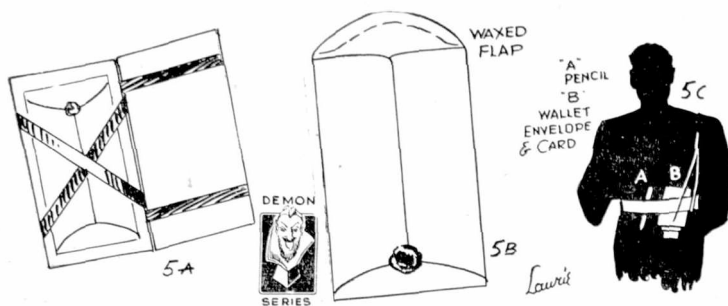
## "PRESCIENCE" AN ULTRA-MENTAL EFFECT

By ERIC C. LEWIS

If you will pardon my intrusion into Dan Bellman's mental section, I would like to add an effect that will make a fitting conclusion—one that is a startler.

The performer hands a card to a spectator and asks him to write a question, draw a sketch, put down someone's name, a colour or anything else he wishes.

This done, the performer explains that he has the gift of "prescience" or "fore-knowledge," and to prove this he removes from his inside breast pocket a wallet. This he hands to the spectator who, at the request of the performer, opens it, removes a small sealed envelope that it contains, breaks the seal, and removes from the envelope a visiting card. **WRITTEN ON THIS CARD IS THE ANSWER TO THE QUESTION, THE IDENTICAL COLOUR, NAME OR REPLICA OF THE SKETCH.** A neat, quick effect that will give a reputation.



**The Secret.** You will need the following: A wallet of the type shown in 5a, one that is joined by tapes and the contents are held under the tapes; an envelope that has been prepared by sealing the top with sealing wax, and the **bottom** having been steamed open and the flap daubed with magician's wax; a large safety pin fixed under the right armpit inside the jacket; a length of elastic with a loop one end of a size to hold the wallet across its width, and a safety-pin the other end, the length being such as to reach comfortably from your waist to your armpit; a belt; a small pencil and a visiting card. Arrange all these as shown in 5c. Push the visiting card halfway into the bottom of envelope; push envelope halfway into bottom of wallet; fix the elastic to the belt at the waist by the safety-pin and pass it through the other safety-pin; finally place the wallet within the elastic loop so that it hangs under the armpit.

When you are ready to work, pull the wallet down and tuck it under your belt at the back as shown in 5c, and tuck the pencil also under the belt at the back. Hand a card to a spectator and ask him to write or draw anything, or ask a question. Put your hands behind your back while he is doing this as though you are having nothing to do with the handling of the card, and as he is writing, pull down the card and pencil, answer his question or copy the sketch (a little practice will soon enable you to do this easily) and then push the card back into the envelope, seal the bottom—the wax sticks it—and push the envelope into the wallet. Pencil goes back under the belt and you release the wallet from the belt. As a result you will find that it will fly almost to position under the armpit, but not quite. Show your hands empty, grip the right lapel with your right hand and pull it out so that your left hand can reach inside, supposedly into the breast pocket, really to take the wallet which has now slipped complete into place owing to the loosening of the jacket. It is the work of

a moment to remove the wallet from the elastic loop and throw it on the table.

It is a strange psychological quirk that when the spectator examines the sealed envelope, he doesn't in the least wonder why the bottom isn't sealed also.

## A FEW WORDS TO CONCLUDE THE SECTION

It is a strange fact, but a true one, that Man hates perfection in others. That is speaking broadly, of course. And I suggest that this fundamental is applicable more to Mental Magic than to most other things.

Perform a mental effect of the divination type smartly and without a single flaw or the slightest hesitation; you may get a grudging admiration for your SKILL but that is all. Perform a mental effect hesitatingly, pausing, fidgeting, looking worried, anything **except what looks like a false move**, and then answer the question vaguely but **UNMISTAKABLY**, and you will create the impression that you possess real mental abilities above the ordinary. But do not be TOO vague.

If you are doing "billet" reading, or sealed message divination, you should but rarely answer directly. You read the question, "How old is my car?" It would be fatal to guess, so **hint** somewhat as follows: "I see a road—it seems to be streaming past me—some passes on the right—some on the left—it seems as though it comes to me and divides by me—and glass is in front of me—and something shiny in front—I see it more clearly—it is the radiator of a car—I am in a motor-car! Does that answer anyone's question?" And here you quickly look round the audience and you will at least get a broad hint as to whom the question was written by. Then you can guess more safely as to the age, or if you are familiar with the spectator you may know.

The main point is that if you vaguely hint in such a manner that it is clear to the spectator it has a direct reference to his question, you will find that in many, many cases the author of the question will construe correctly your hints and imagine that you revealed it. Asked what was in a man's pocket once, and knowing the man, I began to hint **at the colour of his coat** as though I was seeing through it. "Black—black—all I can see, black" I hinted. "Astonishing!" he cried, and removing a tin from his pocket he opened it and showed that it contained **BLACK COUGH TABLETS!** He had construed my hints to fit his knowledge. And such things as that happen at every sitting if you work right. So try vagueness, and only be smart in suitable effects.

## MEDLEY OF MAGIC

From here on to the end of the book we will devote ourselves to the description of magical effects, tips and hints of a miscellaneous nature. Some of these effects are by Dan Bellman, some are by myself, and some are the combined efforts of both. First we have . . .



### THE GREAT JAIL-BREAKING MYSTERY

The trick demonstrates "stone walls do not a prison make." Or in this case we should perhaps amend it to "glass walls." A giant playing card (the Jack) or a card about the same size upon which has been painted the face of a convict, is shown as the "prisoner." As all convicts have numbers a spectator is asked to write a number on a small label and stick it on to the back of the card. This serves the double purpose of identification and allowing the spectator to examine the card.

The prisoner is placed on a small wooden stand and the "prison" is then built around him. For this a sheet of plain glass is set on a stand behind the convict. This glass is about fifteen inches square and when set on the stand the bottom edge comes flush with the table top.

A three-fold screen made of cardboard which is painted black on the inside and to the likeness of prison bars on the outside is then set in front of the convict to complete the

prison. This screen just hides the card from sight and leaves the edges of the sheet of glass in full view the whole time.

The performer places his hand behind the glass and taps it to suggest a slight noise made by the escaping prisoner, and when the screen is removed from the front, the prisoner is seen to have passed through the glass, for he is now standing up BEHIND the glass while the stand in front is now empty. The convict is immediately, and without exchange, passed out to the audience for the purpose of identification.

For this effect we require the following articles:—

1. A sheet of glass about 15in. square.
2. Two wooden struts to keep the glass upright. These are shown in fig 6b. They must be made so that the glass rests on the table. One at each end of the glass will hold it firmly.
3. Two giant cards. These are duplicates and one has the back painted black to match the inside of the three-fold screen.
4. A stand to hold the giant cards. This is merely a baseboard with two THIN uprights. (Fig. 6a.) The card leans against these uprights which are about half the height of the card. This particular form of stand should be used in preference to any other type as it makes for ease in working.
5. A three-fold screen, painted as described. The **inside** of the front portion should be the same size as the giant cards used so that the blacked card can be held as shown in Fig. 7.
6. Small gummed labels for marking the card.

Set your apparatus as follows: place the small stand on the table with the unprepared card leaning against it. In front of this set the screen with the duplicate card in what we shall call "invisible" position (Fig. 7.) Place the two stands for the sheet of glass on either side of this set-out at appropriate distances to hold the glass. Lay the other articles handy.

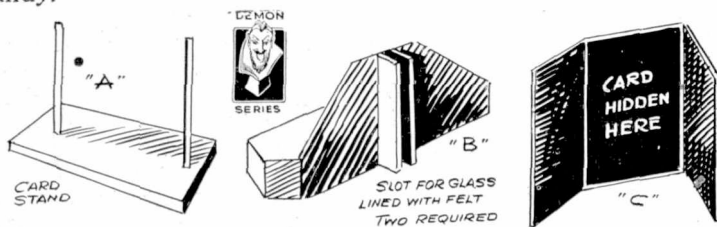


Fig. 6.

**To Work:** First show the convict. To do this, pick up the screen with the thumb outside and the fingers inside, thus holding the duplicate card, and as you take up the card from the stand, let the inside of the screen be seen. This has suggestive value. Replace the screen so that the screen is **CLOSE TO THE STAND** and allow the duplicate card to fall back against the stand so that it is now in the position that the first one had.

Have the first card marked by the gummed label and then return to the platform, lower the card momentarily behind the screen as though replacing it on stand and pick up the screen. What happened is that you lowered the card behind the stand and then let it drop flat on the table covered by the screen, and when you picked up the screen you left the duplicate in view, apparently the one just examined. The screen may also be examined now, if you wish, as also may the sheet of glass.

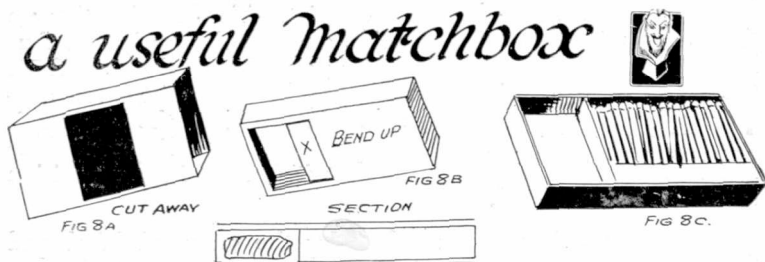
Now move the stand upon which the card is resting forward a few inches and set up the sheet of glass just behind it. Cover the card by placing the screen in front of it, and in doing so contrive to knock the card so that it **falls forward** and leans against the inside of the screen. You will find this easy to do under cover of arranging the screen.

You are now ready to bring the trick to its conclusion. Place one hand behind the glass to tap it and at the same time lift up the first card that is lying on the table and lean it against the glass. Take up the screen from the front by placing the fingers behind **on the back of the duplicate card** and the thumb on the front, and as you lift up the screen press the card close to the screen in "invisible" position. You will find this move easy to perform. Let the inside of the screen be casually seen without calling particular attention to it and let the original card be seen through the glass.





## a useful matchbox



### A USEFUL MATCHBOX

Here is a matchbox that you can prepare in a few minutes and which you will find useful in many ways. It will be used with advantage in effects where the old matchbox load was needed. With this box there is no need to have it open to begin with as is the case with the old method, and you will find that the moves are more natural and graceful. An effect using this box is the next one described in this book.

Take an empty SWAN VESTAS box and from the **cover** cut about a third of the bottom off, as shown in Fig. 8a.

Then cut off of the bottom of the **tray** a portion, as shown in Fig. 8b. The thick lines show the cut. Bend up the portion marked X and fix this by means of two strips of gummed paper acting as flangers. The result is shown in Fig. 8c. Fill the large compartment with matches.

Slip the tray into the cover so that the matches are the same end as the SWAN which is printed on the cover. Push the tray out so that one-third is protruding and you have an empty space in the centre of the bottom of the box. Put your load in this and close the drawer.

See how natural it is now to get possession of your load. Just take the matchbox in your left hand so that the palm is underneath and push the tray out. The load drops into your palm.

# Comedy Paper Tearing



## COMEDY PAPER TEARING

This is a new twist on the familiar torn and restored paper strip and can be relied upon to make a "hit" even with an audience that has already seen the usual version.

A strip of tissue paper is shown and attention called to its colour by means of a joke. It is a RED strip, so use your own gags. This is torn up in the usual manner and restored—but the restored strip is GREEN. When the audience points out this fact, the performer says he knew he used green paper because he always does, it "matches his complexion." But he doesn't want any doubts about the matter, so he offers to do the trick again.

He tears the strip again and restores it, this time a YELLOW strip, with the remark, "There you are, the yellow strip is restored." There is a general laugh at this and often some shouts. Therefore the performer offers to throw some light on the matter.

He takes a box of matches from his pocket and sets fire to the yellow strip and from the ashes he produces three strips of paper, red green and yellow. Rather bewildered at this unseemly confusion—he rolls up the three strips—the answer's a lemon. Behold, the strips have changed into a lemon.

**Method:** There is nothing new in the working of this trick. It is wholly the effect upon the audience that matters.

Here is my arrangement (D.B.s) for the effect. A dummy lemon of the hollow variety is vested on the right-hand side. In the right trousers pocket is a matchbox loaded with the three coloured strips rolled in a coil. This matchbox may be the one described in the previous effect (A Useful Matchbox) as this is better than the usual method of having

the coil in the back of a half-open box. In a small clip under the left-hand side of the jacket is a strip of yellow tissue. The clip could be a paper clip fastened to the jacket by means of a safety-pin. A thumb tip containing a green strip of tissue is on the right thumb and the red strip is on the table.

**To Work:** Take the red strip and tear it, changing the pieces for the strip in the thump-tip in the orthodox manner. While this is being shown and the patter is taking place, obtain the yellow strip from under the jacket. Tear up the green strip, push the pieces into the thumb-tip and exhibit the "restored" yellow.

Hold the yellow strip in the left hand while pattering and then place hand in right trousers pocket to remove the matchbox, at the same time disposing of the thump-tip. A match is taken from the box and the load palmed in the right hand as described in the previous article. Light the match, drop the box on to the table and set fire to the yellow strip. Stand with your right side to the audience while doing this and produce the three strips from the ashes single-handed in the manner of a "throw-out" coil.

While this is being done left hand obtains the vested lemon and palms it. Turning to face the audience you need only push the strips of paper inside the lemon and the trick is over.

On second thoughts, you need to do something else besides "only pushing the strips in." You need to exercise showmanship. And that is essential for every performer and for every trick that makes any pretence of deception. So whenever you read in this book or any other "the difficult part is now over and the rest is merely a matter of routine" do not take it too literally. When the sleights or moves are finished and you have only to bring an effect to its conclusion, that is the time when all the showmanship you can summon should be used, for you are not hampered in any way. It is "up to you" to make that "smashing conclusion" to whatever trick you are performing.

## COMEDY FINISH FOR SYMPATHETIC SILKS EFFECT

While we are on comedy effects we may well describe a comedy routine that again shows nothing new in principle but which has good comedy and cumulative value.

The performer works the sympathetic silks in his favourite way or in any of the other known ways and after having finally shown the silks separate he takes up one and suggesting that as the audience may wonder how the trick is worked he proceeds to show that the "answer is a lemon," turning one of the silks into a lemon at the same time.

The rest of the silks are taken up from the back of a chair and from the folds is taken a large "silkworm." Taking a sheet of coloured paper he tears it to produce a paper ladder in the usual paper-tearing style. This he leans against the table and puts the "silkworm" at the top. Shaking the bundle of silks again he produce from the folds a large die with the remark, "Now anyone can play snakes and ladders if they so desire."

Little explanation is needed as any magician can work out his own routine. The "silkworm" is a large spring snake which has been hidden behind the chair used for the silks and the die is a spring die that was hidden up the vest and introduced under the silks in a folded state while turning to rest the ladder against the table.





A CLEAN & SURPRISING  
LOCATION



## “CHANGO”

### A Clean Surprising Location

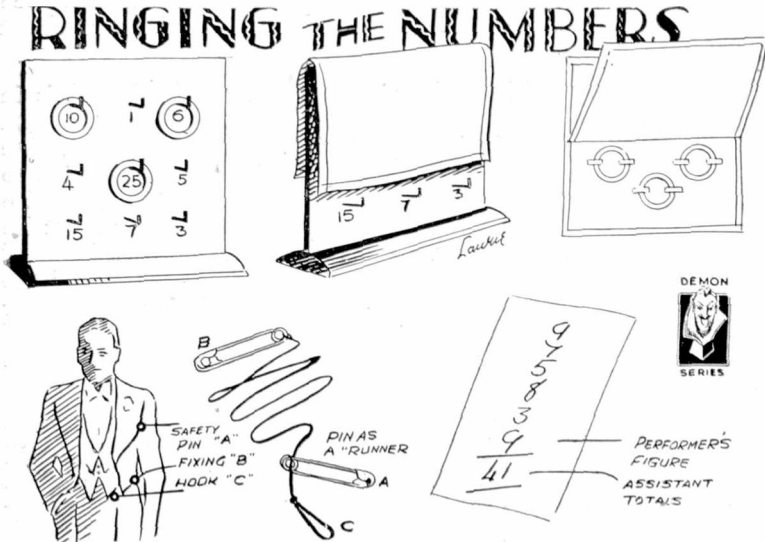
Just a simple card location, but one that can be performed under conditions that make it seem impossible. The performer does not know the card until it is revealed, yet it is always under his control.

Borrow a pack and give it a good shuffle so you cannot know the position of any card. Spectator chooses one from the fanned pack: no force, no peeping, no anything suspicious. While spectator is looking at card, performer opens squared-up pack slightly and spectator, at the request of the performer pushes his card into the break. Pack is immediately squared with no shuffling, passes or bridging. Now you run your thumb up the edge of pack and remove a card, which the chooser emphatically states is not the chosen one. Put this on top of the pack and pass the pack to the spectator asking him to look again and make sure the top one is not his. He looks AND IT IS! And the pack may be examined by an expert for crimps, marks or anything that was not there at the beginning.

**The Secret:** A small paper-clip is necessary for this effect: one smaller than that sketched, but with the same turned-up lip. While shuffling contrive to slip the clip on the back edge of a card with the lip on top. Shuffle this into pack and you are ready to begin.

Fan cards and let a spectator choose one (make sure it is not the one with the clip) and then close up the pack. There is no need to hold a break—the clip does that. When the spectator returns card you have lifted the cards above the clip so that the chosen one is pushed home UNDER THE LIP OF THE CLIP. Square cards: then run your thumb up the back of the pack, locate clip and remove the two cards as one. This is easily done as the clip holds them together; the thumb hides the clip.

Ask for name of chosen card when the spectator disclaims the one shown, then place the two cards face down on the pack. As you draw away your fingers, take the clip with them still between the thumb and forefinger. Hand the pack to your spectator, and while he is turning over the top card, dispose of clip.



Figs. 10 and 11.

## RINGING THE NUMBERS

This is an effect that will appeal to children as well as adults. In fact, it is particularly suitable for children, using as it does a ring-board and rings of the familiar type.

The performer shows a ring-board with the usual hooks and numbers upon it, but which has a baseboard so that it stands upon the table instead of hanging from the wall as is usual. This is shown freely and then covered with a cloth that has been shown both sides.

Next a card is taken to the audience and they are requested to write upon it a number of figures in the form of a sum. This sum is added by a spectator who calls aloud the total.

Upon learning the total, the performer explains he is about to try the difficult task of ringing that number with "the board blindfolded." He takes the rings in his left hand and quickly tosses them towards the board. They instantly vanish, and when the performer removes the cloth from the board it is seen that the rings have arrived and the three numbers ringed, when totalled, are equal to the total of the sum.



**Method:** The board is unprepared. It is simply a square board of wood suitably decorated and numbered with a base upon which it may stand. The hooks should protrude about an inch.

The secret of how the rings appear on the board is in the cloth. This is a black velvet square with a flap made on the card banner principle (Fig. 10). On one side of the flap, sewn in the correct positions, are six wire paper-clips to hold the three rings. The position of these clips must be determined by experiment with your board. They must be arranged as shown in Fig. 10 so that when the cloth is about halfway over the board the rings coincide with three of the hooks. You will readily see that if the cloth is placed over the board in this way, and if the hand is rested on the top of the board to steady it, the rings may be engaged upon the hooks by the simple means of pulling the cloth DOWN to wholly cover the board.

To successfully engage the rings on the hooks, you will find that you must first pull one side down, then the middle and finally the other corner. This is done as though merely straightening the cloth on the board.

You may use any vanish you like for the rings, but I think that a pull is the best method for this particular effect. The method I recommend is illustrated in the sketch, Fig. 11. A safety-pin is fixed under the left armpit under the jacket and the elastic passes from the waist up to the safety-pin and to a hook similar to that shown in Fig. 11. The normal position of this hook should be just under the armpit. Pull the hook down and clip it on the edge of the vest.

**The Working:** Show the ring-board and set on the table. Take up the cloth with the flap covering the rings and show it on both sides. Then lay it on the table for a moment **letting it fall double** as though to take up less room and push the board to the front edge of the table. Take up the cloth again, but this time lifting it so that the flap is open, the rings now being in full view **but at the back**. Cover the board in the manner described.

Now you must force the number that is the total of the three numbers that you have secretly ringed. Suppose this to be 41.

Take a blank card down to the audience and ask someone to write a number of a single digit upon it. Then pass on to another with the same request. Continue this, adding them as they are written until you come within nine of the

number you wish to force. Then stop and draw the usual line under the sum before asking someone to add it. Under cover of drawing this line you also quickly add the desired digit to complete the sum. The sum now adds to the forced number of 41. See Fig. 11.

Return to the stage and take up the rings in the right hand. To do this turn sideways to audience so that left side is away from them and with the left hand obtain the wire ring. Slip this over a bent finger. Ask the spectator who has the card to call aloud the total of the sum, and as he is doing so, casually transfer the rings to the left hand and engage them on the hook.

State your intention of ringing the number with "the board blindfolded" and make a feint of tossing the rings at the board calling out "One." Repeat feint, calling "Two." Finally lower the hand close to opening of jacket and letting go of the rings, call "Go," making the third tossing movement and showing the hands empty. The misdirection when worked this way is perfect and the vanish is clean and surprising. The rings, of course, fly under the jacket and come to rest under the armpit.

Reveal rings on the board, add the numbers—or better, hand the board to a spectator and ask him to total them—and take the applause that is rightfully yours.

## A MENTAL CARD LOCATION

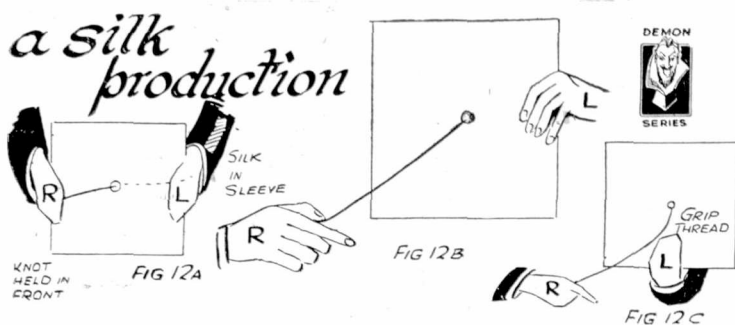
The "take-a-card fiend" at a gathering suddenly snatches the fleeting opportunity of a pause in the activities of the company and fanning a pack of cards before the eyes of one of the startled assembly, he asks him to THINK of a card and remember the number it lies from the top.

This done, the performer squares the pack and holds it behind his back. "Name any number between twelve and twenty-five" he asks one of the company. "Nineteen," or whatever it is, comes the reply. Round comes the pack to the front. To the first spectator the performer asks, "How many was your chosen one from the top?" Suppose he says "Five." "Well," says the fiend, "I have taken the card from that number and placed it at the number suggested by the other gentleman." And when he counts down to nineteen, surely enough, the card is there.

**How He Did It.** When he fanned the cards for a choice he counted about eight cards and then lowered the pack. Result, chosen card is among those eight. When he placed the squared pack behind his back he made the "half-pass," that is, he turned half of the pack to face the other half.

This done, he brought the pack forward with the original top on the underside, after having pretended to remove a card. Then he asked for the two numbers. He subtracted the smaller from the larger and then counted cards from the top of the pack until he reached the number left after the subtraction. Pausing a moment he asked the second spectator to re-name his number as though he had forgotten it and he took this opportunity to turn the pack over so that the original top is now on top. All he had then to do was count off the remainder of the cards and there was the chosen one. If the numbers were as instanced above, he would count off fourteen cards, pause, ask the number again, and then continue to count off the remaining five after having turned the pack over.





### A SIMPLE SILK PRODUCTION

Here is a clean production of a silk that you will find useful as an opening effect. The performer shows a card about eight inches square having an inch hole in the centre. After showing this freely on both sides, he produces from the hole a large silk handkerchief. One as large as a square-yard can easily be produced with this method.

The card is unprepared, but should be black or dark in colour. To one corner of the silk fix a thread of a length that you must determine by experiment. The other end of the thread should be tied into as large a knot as possible.

Carefully pleat the silk and tuck it up the left sleeve with the threaded corner near the opening of the sleeve. Pass the thread through the hole and display the card as shown in Fig. 12a. The position of the thread is there seen. Show the card both sides by twisting the card down without letting loose of either end of the card. After showing, finish with card in the first position. To produce silk move the card to the left leaving loose of it with the right hand. But as you move away the right hand grip the knotted end of the thread between the thumb and **second** finger. This allows you to hold the thread in an inconspicuous manner. The position is shown in Fig. 12b. This action, if you work properly, pulls the corner of the silk out of the sleeve just behind the card.

Now twist the card round so that the left hand is on the bottom edge of the card and you will find you can grip the thread with the left fingers. (Fig. 12c.) All you now have to do is to loose the thread from the right fingers and put your finger-tips in the hole to grasp the corner of the silk. Pull the silk from the hole by the double movement of moving both arms outwards.

I have explained this simple effect at some length because it is one that needs correct presentation to prevent it from being obvious. The moves as described are misdirecting and natural.



### THE PHOENIX NOTE TRICK

This is an improved version of the trick described in Mr. Bellman's "Patter, Tricks and Quips." It is cleaner and quicker to work and the effect is heightened considerably as will be seen by those who know Mr. Bellman's earlier method.

The effect is this. A ten-shilling note is borrowed, the number taken and is then placed in full view by sticking it in the end of a matchbox as shown in the sketch which heads this page.

Two cards that have been freely shown are bound together by the means of a rubber band, sealed in an envelope and given in the custody of the loaner of the ten-shilling note. The note is set fire to and the ashes scattered. There is no trouble with the spectator, however, because he finds his note safe and sound between the two cards in the sealed envelope.

The nice touch in this trick is that the envelope is given to the spectator before the note is burnt.

**The Method :** You will need a dummy ten-shilling note. You may have difficulty in obtaining these now, but if you cut paper to the size of a note and roughly sketch in the design in water-colour, you will find that it will pass muster when casually exhibited in the folded state. Mr. Bellman suggests that this should be folded into a strip about half an inch wide, the length being the same as width of note. But I have

found that for ease in handling it is best folded into a square as shown at the top of this page. Use which suits you best. Have this in your left trousers pocket.

Borrow a note, and while the spectator is noting the number palm out the fake in the left hand—finger-palm it. Take the note, fold it to match the fake and then push the two together, holding them as one with the fake in front.

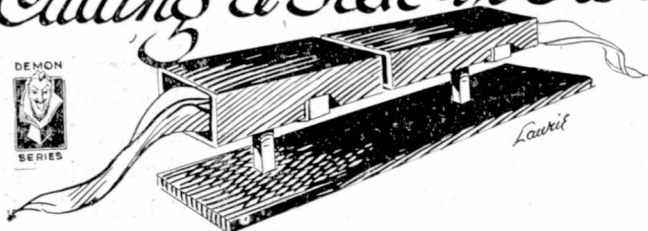
Now take the two cards in the right hand. I find it more effective if two coloured cards, or two distinctive playing cards are used instead of plain cards. As you take up these cards, draw the real note about a quarter of an inch away from the fake as shown in Fig. 13. Then push the two cards between the notes so that the fake is still visible to the audience, but the real note is behind.

Now draw out one of the cards and show it on both sides. Replace it between the notes and then draw out the other card. While you are showing this push the real note forward with the thumb and well into the centre of the first card (behind). Then replace the second card behind the real note. Now take the fake note, which has been in view the whole time, in the right hand and stick it in the end of a matchbox as explained and where it can be seen by everyone.

All you need now do is to snap a rubber band round the two cards, the note being between them, and seal them in an envelope which you hand to the loaner of the note.



# Cutting a Silk in Two



## CUTTING A SILK IN TWO

In this trick you give your audience a surprise. You tell them what you are going to do and when you have done it you have done something they did not expect. That may sound surprising, but it is true.

You show two square tubes, each about five inches long and about two inches square and put these on a stand like that shown in the heading of this article. It is apparently just a baseboard with two uprights that terminate in wire clips. Thus the tubes are held like one long one with a slit in the middle.

A silk, preferably a patterned one, is shown and then threaded through the tube. This is pulled backwards and forwards a few times to prove that it really passes through the tube and then taking up a large pair of scissors, you state your intention of cutting the silk in two.

Placing the scissors at the opening between the tubes, you cut carefully through the silk, and then, taking a knife, you pass it up and down through the slit to show that the silk is cut.

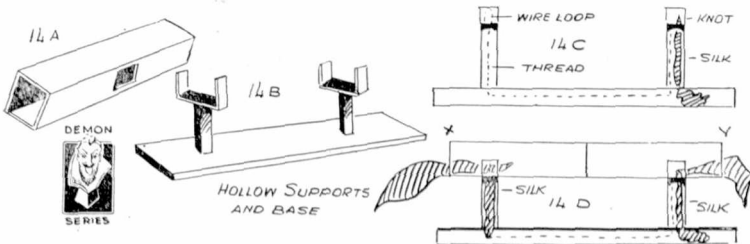
Deliberately you take an end of the silk in each hand and withdraw them. They both come out of the tube, but when the two pieces are displayed it is seen that they are two WHOLE silks. You have successfully cut the silk in TWO.

In describing this trick I shall give no measurements because they depend entirely upon the size of the silks you are using. Measure the length of your silks and build your apparatus to suit them.

### Apparatus Required:

1. Two square tubes as described. In the centre of one of the sides of each is cut a hole about one inch square.

2. The stand. This has a hollow base and hollow uprights as shown in Fig. 14b. The tubes that form the uprights may be about half an inch in diameter. The bottom should have a sliding base so that one can get to the interior. A "lid" to the bottom will serve just as well. The way is clear down the uprights so that a thread may be passed down one, along the base, and out the other upright.
3. A length of thread with a fine wire loop one end and a large knot on the other end. This is long enough to go down both uprights and across the base.
4. Two silks, patterned for preference. These must be duplicates.
5. Scissors and a knife.



**Preparation:** Open the base of the stand and placing the corner of one of the silks with the knot on the thread, pass them both up one of the uprights. Pleat the other end of the silk loosely and pass the wire loop which is on the thread up the other tube. Close the base and the result is that seen in Fig. 14c.

**Working:** Show the tubes empty, placing the fingers over the holes while so doing, and fit them on the stand so that the holes are over the open end of the columns. Then pass the silk that is left through the double tube formed, threading it through the wire loop in so doing. Pull the silk backwards and forwards a few times, finally letting the end Y go right inside the tube so that the wire loop is now about the centre of the silk. Put the fingers in the end Y to pull the silk into view again, but really take hold of the end of the duplicate and the knotted thread and pull them out. The illusion of one silk being pulled through the tube is perfect, as the wire loop automatically pulls one down an upright as the other is pulled out. The result is shown in Fig. 14d. The rest of the working should be quite obvious: you merely pretend to cut the silk through the slit in the tube, and then pull both silks out, breaking the thread in so going.





### MARMADUKE, THE MONK

Few card tricks are suitable for children. Marmaduke is one of them. Adults and children alike will respond to the delightful antics of Marmaduke, the Monk.

Here is the trick. Marmaduke is introduced to the audience. He is a cut-out figure of a comic monkey with a long tail. The idea is shown in the sketch at the bottom of this page. While he is being introduced, his tail sways gently to and fro with a very humorous effect.

Marmaduke is set aside for a moment while a card is chosen from the pack and sealed in an envelope without the performer knowing what the card is. The envelope is placed against Marmaduke's legs and the whole model picked up by the performer, who explains that Marmaduke will "read" the card, being a very highly trained monkey, indeed.

The suits are named one at a time. Marmaduke wags his tail when the right suit is named. In the same manner he tells whether the card is a spot card or a picture. It is usually a spot. He is now told to beat out the number of spots with

his tail. Let us suppose the card is the six of hearts. He beats out FOUR and then stops. The performer asks if the card is the four of hearts. It is not! The monk is asked again and still he only gives four waves of his tail.

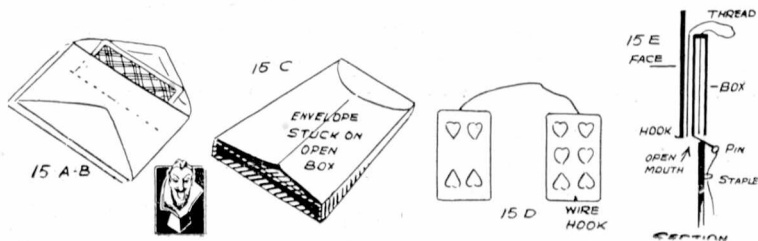
Determined to see what is wrong, the performer opens the envelope and finds that the card has vanished. Marmaduke wags his tail furiously. Very much annoyed, the performer asks him what he has done with the card. Marmaduke's reply is simple and to the point—he suddenly ejects the card from his mouth and holds it between his teeth. But it is the four of hearts and the spectator insists that it is not his card. The performer asks what the card was and when he learns that it was the six of hearts he asks Marmaduke what he means by monkeying about and trying to spoil the trick.

Marmaduke is quite unperturbed. He just waves his tail and then slowly passes it right over the face of the card he is holding in his mouth and it visibly changes to the six of hearts.

**The Method:** The trick requires the following explanations. How the card vanishes from the envelope (it is a forced card), and how the monkey works.

The card may be vanished in any way you favour, but here's the method I recommend. Cut a slit a little wider than the width of a playing card in the backs of two envelopes in the position shown in Fig. 15a. Place one of these on the top and one on the bottom of the packet of envelopes.

When you have forced the six of hearts, casually remove the envelope that is flap outwards and, turning over the packet, put it on top of the back of the packet. The two slits then coincide. Take the chosen card face down and push it into the envelope—right through the two slits as is illustrated in Fig. 15b. Then seal up the envelope while it still rests on the packet. Thus the card is apparently vanished from the envelope at the right time.



Examine the sketch at the bottom of this page carefully. It shows the working of the model. Make the model out of thick white cardboard, suitably painted and mounted on to a hollow wooden base. The necessity for a cardboard figure instead of the stronger plywood will be understood when the working is understood.

For example, the tail must be pivoted **behind** the figure, yet the tail must pass in front of the monkey's face. To do this the tail must be bent forward and the neck of the monkey must be a little higher than shown on Page 36. Also the mouth must be bent open so that there is about a quarter of an inch slit as shown in the section Fig. 15e.

Now make a small box just large enough to hold a card **loosely** as shown in Fig. 15c. The opening is at the narrow edge. On top of this, glue an envelope with the flap cut off. This will hold a playing card **friction tight**.

Next, join a four and a six of hearts together with thread as shown in Fig. 15d. This must be of such a length that when one card is in the envelope and the thread is passed out the top and into the box, the other card just hangs outside the box, but with one edge of the card just inside. It is apparent that if the card in the envelope were to be pulled out, the other card would be pulled into the box.

Fix a short, stiff wire hook on to the six of hearts as shown and glue the whole thing behind the head so that the opening of the box coincides with the mouth of the figure. See Fig. 15e.

Now bore a hole through the box so that a pin may be fitted in a sloping position. Then fit up the figure at the back with thread and elastic as in the diagram on the previous page. Be careful with the staple at the rear of the figure. This must be in the position shown or it will be impossible to cause the tail to pass slowly over the face.

Note, too, how a ring is fitted on the end of this rear thread so that it may be removed from the slot to allow the tail to pass right over it.

Other than these points which I wish to impress, I think the diagrams will explain all that is necessary in the construction.

**Working:** See that the cards are loaded into the head as shown in Fig. 15e. and that the wire loop is in the position shown in Fig 16.

Now force the six of hearts in any way you like. "Seal" it in the envelope as previously described and place the empty envelope against the fore-legs of the model. Pick up the model from behind, inserting the left thumb in the wire loop. By pushing this loop down you can make the tail wag slowly or quickly within certain limits. Use this as described in the EFFECT.

Then, when the audience will have no more of the tail-wagging, open the envelope and show it empty. Pick up the model and ask what he has done with the card. Just pull down the catch on the right side and so release the four of hearts from the box. This will drop down and hang from the mouth as shown on page 36.

To cause Marmaduke to change the card, re-insert the thumb into the wire loop, withdraw it from the slot and slowly allow the tail to be pulled over until it catches on to the protruding hook of the six of hearts. The tension of the elastic pulls the six downwards out of the envelope which also has the action of pulling the four of hearts back again into the box by reason of the thread that is joining the two.

This effect needs some care in the construction, but if you will get it made, or make it yourself, you will find the trouble is amply repaid by a fine laughter-getter.

If you care to elaborate slightly it would be a simple matter to cut holes in the face where the eyes are, and place a sliding strip of card behind this. Have this activated by elastic and a second wire loop at the end of a length of thread and you will be able to make his eyes also roll in an amusing manner.



# CLOSE-UP MAGIC

THIRD AND REVISED EDITION

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