

Magical . . .

Pleasantries

BY

TOM
SELLERS.



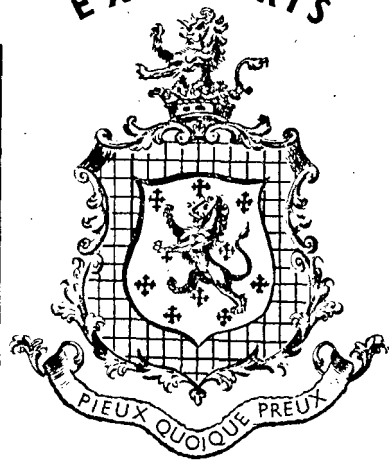
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BY

TOM
SELLERS.

Author of—

“Tricks That Work”

and

“Sellers’ Secrets.”

Inventor of—

“Super Rising Cards,”

“Climax Mind Reading,”

Etc., Etc.

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PREFACE.

Magicians are continually on the look-out for something new.

This is my latest humble effort to supply that continual want.

I admit the various effects are explained in the shortest possible manner.

I think I am correct in saying that ideas are better than padding.

If "Magical Pleasantries" give you any ideas to work on, then I will be amply rewarded.

Yours Magically,

TOM SELLERS.

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USEFUL APPARATUS SECTION.

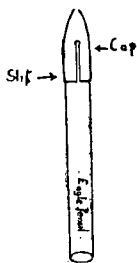
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SPOOK PENCILS.

Four pencils of a different colour are passed for inspection and when returned are placed in a tumbler, or left on the table.

You go out of the room, and someone takes any pencil and writes on a piece of paper. After this has been done, the pencil is placed back with the others. When you return you immediately tell the pencil which was used.

Requirements: Four different coloured pencils, the kind with the metal protectors. Each pencil must also have the name of the makers or brand thereon.



Method: You will notice that the metal protectors sold with the pencils are slit to allow for expansion. To present the trick, pass out the pencils and the metal caps. Receive a pencil back, then a cap; place the cap on with the slit in a direct line with the printed name on the pencil, and place them all in the glass. Make a request that when you go out of the room, someone is to take any pencil and write something on a piece of paper then replace the cap and place the pencil back in the glass with the others.

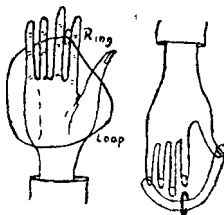
When you return, you know the pencil quite easily as the chances are a hundred to one that the cap will not be replaced with the slit exactly in line with the print on the pencil.

THE LOOP AND THE RING.

Effect: Performer places a ring on his outstretched palm, over this he places a loop of string, the ends of

the loop hanging down on either side of the hand. Performer now closes his fist over the loop and the ring and turns his fist upside down. The fist is opened and the ring is seen to be on the loop. The loop being suspended by the little finger and thumb.

Requirements: A loop of string and a ring about an inch in diameter.



Method: Place the ring on the palm of the hand, the ring lying on the first and second fingers, near the tips. Lay the loop of string on the palm, allowing one part to go between third and little fingers, and another part directly over the ring.

As you close the fist, press the part of the string which is over the ring right through same with thumb, this part of the string being gripped between first and second fingers.

This movement to be done as you turn the fist upside down.

The thumb is now slipped through the loop, at the same time the little finger is spread out, the weight of the ring will pull the loop down and same will be seen suspended on the loop.

NOVEL SILK VANISH.

Effect: Performer holds his wand upright on the table; now taking a number of match box covers, he slips them over the wand, stacking them carefully criss-cross fashion, so that they will stand when he removes the wand. A silk handkerchief is now placed over the wand, performer now steadying the covers with his free hand pushes the silk into the covers.

Removing the wand, he knocks the covers over one at a time, this showing that the silk has vanished entirely.

Requirements: About six match box covers, a handkerchief vanishing wand, the inside rod fitting very loosely. A small silk handkerchief.

Method: Hold wand on table, drop the covers over the wand, stack them so that they are criss-cross. Remove the wand leaving the inner rod inside. Now place silk over the end of wand, push silk home over the rod and remove the wand, steadying the match box covers while you do so, with your free hand.

Now knock each box cover away starting from the top.

The silk may be reproduced just as you may fancy.

HANDKERCHIEF PRODUCTION FROM BARE HANDS.

Effect: You show hands and arms bare; yet when hands are brought together you materialise a silk handkerchief or small flag.

Requirements: A silk handkerchief balled up and held together with a thread, the thread finishing with a small loop of such a size to admit the middle finger.

Method: Roll the silk into a ball, tie thread round the silk, leaving the small loop. This loop should be waxed to keep it open.

Place the balled silk under the left lapel of your jacket, on a level with your breast pocket.

Now bring both your hands up in front of your body, fingertips pointing to the roof, and thumb tips touching each other.

Now swing right hand inwards and to the left, this move allowing you to get middle finger into the loop of thread and allows handkerchief to be suspended in the palm of right hand, at the same time the left hand is swung inwards and to the right; the position of the hands should now be crossed at the wrists, and the thumbs parallel to each other. The palms being inward.

Now swing left hand palm outwards, turn right side towards spectators; bring right hand up to the left hand, and rub silk between the palms and produce.

The whole movement should take less than twenty seconds.

DOUBLE DATE.

Effect: You tell the date of any two coins belonging to a spectator.

Requirements: A piece of paper on which you draw ten blank squares.

Method: Hand the chart to a spectator, with the request that he takes two coins from his pocket and write the two dates on any one square. Now tell him to fill up the remaining squares with any dates he may think of, placing two dates in each square.

Now have the chart returned to you and take a piece of paper and rewrite the dates on the old MUTUS, NOMEN, DEDIT, COCIS principle. The first line being Mutus, the second Nomen, the third Dedit, and the fourth Cocis.

Now ask him on which line or lines he sees the dates of his coins. If he says line "one," you know that is "Mutus." That is U.U. is your cue, so you know that the dates taking the position of U.U. is the ones thought of. If he says the dates are in line "one" and "three," then T.T. is your cue, and the dates holding that position will be the ones thought of.

For the benefit of those who do not know the Mutus, Nomen, Dedit, Cocis formula; I will explain same. You imagine you see the above formula written before you as under:—

MUTUS
NOMEN
DEDIT
COCIS

You see there is two of each letter, so when writing the dates out, you write the first date at "M" in "Mutus," and the second date at "M" in "Nomen," The second date would be written at "U" in "Mutus," and "U" in "Mutus." The third at "T" in "Mutus" and "T" in "Dedit" and so on till all the dates were disposed of.

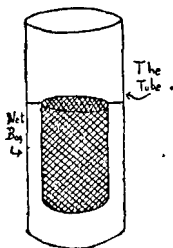
- Example:** (1) 1891...1900...1914...1926...1928.
(2) 1876...1864...1920...1899...1898.
(3) 1903...1906...1931...1910...1873.
(4) 1904...1908...1872...1916...1917.

Suppose that you are told that the dates are in line "two" your cue is N.N. in "Nomen." That is 1876 and 1898.

Suppose it is line 1 and 4, then your cue is S.S. in "Mutus" and "Cocis." That is 1928 and 1917.

NOVEL VANISHING GLASS.

Effect: Performer shows three small tubes of such a size that they nest within each other, and slightly higher than an ordinary tumbler. Performer nests the three tubes, shows a glass full or empty, and places same within the tubes. Performer now removes the outer tube, then the next in size and finally removes the remaining tube by sliding it off the table on to his hand. The performer now blows through the tube, shows it empty, the glass having vanished.



Requirements: Three cardboard or metal tubes of such a size that they nest cosily one within the other.

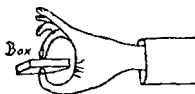
The outer or largest tube is prepared by affixing a piece of network inside, reaching from half an inch from the top to within half an inch from the bottom. This network affair is really a network bag fixed inside the tube. The other two tubes are unprepared. The only other requirement is a glass.

Method: Pick up the smallest tube and place it on the table end up; over this place the next size tube, and over this place the largest tube, taking care that the network bag drops inside the smallest tube. Show the glass and drop it inside the nested tubes, the glass naturally going inside the bag. Remove the outer tube (this will carry glass with it) and place it on the table. Remove the next size. Now slide the last tube along the table on to your hand, blow through the tube and show it empty. The glass may be recovered just as your fancy dictates.

THE REVOLVING MATCH-BOX.

Effect: Performer takes a match-box between his third finger and thumb, giving his hand a rotary motion he causes the match-box to revolve.

Requirements: A match-box.



Method: Hold a match-box between the third finger and thumb, the box must be gripped by the nails otherwise the effect will not work. Start the match-box rotating with the opposite hand, now keep the hand holding the box, rotating in a circular direction. With a little practice you can keep the box rotating as long as you like.

THE MARKED CIGARETTE.

Effect: Performer borrows a hat, he now requests an assistant to remove any cigarette from a packet which you hand him, mark it and drop it into the hat while you hold hat behind your back. You now

request him to drop the remainder of the cigarettes into the hat and mix them up, still holding the hat behind your back you remove the marked cigarette instantly.

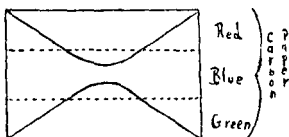
Requirements: A packet of cigarettes, and an extra cigarette; this is attached to a pin which is under your coat at the back.

Method: Borrow a hat and get someone to assist you. Request him to remove any cigarette from the packet, mark it and put it into the hat, while you turn your back (hat being held behind you). When he has done this turn round and say: "Would you now drop the remainder on top of the marked one?" While saying this, pull the extra cigarette from your coat drop it into the hat and take the marked one out, concealing it under the rim of the hat. Now turn round again for the assistant to drop the other cigarettes into the hat and mix them up. All you have to do now is to take one cigarette out of the hat, push it up your sleeve and bring the marked one into view.

SPIRIT MESSAGE IMPROVEMENT.

For those performers who work the Spirit Prophecy effect, where the carbon paper is inside the envelope, I submit the following as I consider it is an improvement on the original effect.

The improvement being that the spectator can choose red, green or blue spirit writing.



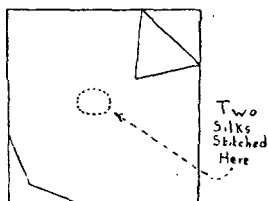
The effect is as usual, only you prepare the envelope by placing strips of each colour inside the envelope, instead of the usual one colour as in the original version, by writing crosswise you could make the writing appear three different colours.

(See illustration).

THE PATRIOTIC DISCS.

Effect: Performer hands for examination nine coloured discs; three red, three white and three blue. After having them returned, the three white are wrapped in a white handkerchief, the three blue in a blue handkerchief, and the three red in a red handkerchief. After the usual mystic passes the handkerchiefs are opened out and a red, white and blue disc taken from each; these, if placed on a little stand make a neat display.

Requirements. Six red discs, six white discs, and six blue discs. Six handkerchiefs, the two of each colour being stitched by their centres.



Method: Place a red, white and blue disc in each handkerchief, and fold the silk over same. Place this side down on table with the duplicate silk spread out on top. Hand out your discs for inspection. Receive back three of one colour and wrap in the corresponding colour handkerchief.

Turning this side down when placing on table again, do the same with the other two sets.

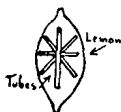
All you have to do now is to open the silks and disclose a red, white and blue in each.

HANDKERCHIEFS AND LEMONS.

Effect: A freely chosen handkerchief passes inside a chosen lemon.

Requirements: Eight small silk handkerchiefs and four lemons, eight duplicate silks, and the following fake; this fake is eight little tubes formed in the shape of a star, in each arm a small silk is placed.

Method: Cut one of the lemons in half, cut away the fruit and insert the fake, joining the lemon together again with seccotine.



Show the four lemons, have one chosen using the force you use for the four ace trick. Have a silk freely chosen, vanish same, and produce from lemon, cutting the part of the lemon away which is above the little tube containing the chosen silk.

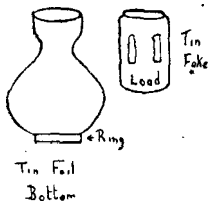
PRODUCTION BOWL.

Effect: Performer shows a silver bowl to be empty. Filling this bowl with confetti from a bag, the bag is laid aside, performer dips his hand into the confetti and produces silks, etc., etc.

Requirements: A silver or gilt metal bowl, the bottom is cut out and replaced with tin-foil the colour of the bowl you intend using.

The tin-foil being held in place a la the Drum Head Tube.

A metal tin not quite so high as the bowl, the diameter being of such a size so that it will pass easily through the bottom of the bowl. This tin contains the load, the other requirement is a bag of confetti.



Method: Place the load behind the bag of confetti, show the bowl empty, place it behind the bag.

over the load. The tin penetrating the tin-foil bottom. Pick up the bag of confetti and pour it into the bowl, lay the bag aside and start to produce the load.

P.S.—The bag should be higher than the fake, but not so high as the bowl.

TURN UP.

Effect: Performer has a card selected and returned to the pack.

The performer now holding pack in his right hand allows one card at a time to drop on to the table.

The first five or six cards drop face down, but the selected card always drops face up.

Requirements: A pack of cards.

Method: Have a card selected, noted, and returned to the pack.

Get this card sixth from the top or any other number will do so long as you know the number the selected card stands from the top of the pack. Now give the pack a false shuffle. Hold the pack in the right hand breadth wise, thumb on top of the broad edge and fingers under the lower broad edge of the pack.

Now commence to release the cards one at a time by releasing with the thumb; as the card hits the finger tips it will revolve in the air several times before it comes to rest on the table. Now the height of the hand from the table must be determined beforehand, so that when each card falls on the table it will fall face down. When you come to release the selected card with the thumb, you either lower or raise the hand a little allowing the selected card to get a half revolution more, or less, so that it will fall face up.

In my own case I get the correct height from the table by keeping the pack in line with a button on my jacket.

PUSH. A Novel Card Trick.

Effect: Performer hands a pack of cards to be shuffled. Receiving them back he takes a pencil from his pocket and with the blunt end he pushes a packet of cards from the centre of the pack till they project about two inches from the end. He has the top card of the projecting portion noted by a spectator by lifting the corner of that card. The projecting portion is now pushed back flush with the pack. The pack is now cut as often as desired, yet when performer runs through the pack he can always locate the selected card.

Requirements: A pack of cards and a pencil.

Method: After receiving back the pack, take a pencil from your pocket and push a packet of cards from the centre of the pack.

Have the top card of this packet looked at; while spectator is doing so you can see the index of the under card of top packet as the cards are turned edgewise to push projecting packet back flush with the remainder of the pack.

Have cards cut as often as desired. You have now only to run through the pack till you come to the card you glimpsed at.

The selected card will be the one next to this one.

REVOLVO.

Effect: There is nothing original about this card trick. Except in the manner the chosen card is brought to view. After a card is selected and returned to the pack, the cards are cut and held in the left hand. Performer brings his right hand up to his left, and the selected card is seen to revolve from the pack, being held by the little finger of the left hand and the thumb of the right.

Requirements: A pack of cards.

Method: Have a card selected and returned to the pack, bring the selected card to the bottom of the

pack. Now cut the cards and as you do so pull the selected card towards you with the forefinger of the left hand. The card should now be in the centre of the pack and protruding about a quarter inch. This end being towards you it is not seen by the spectators. Hold the pack face down in the left hand, thumb near the top, the hand being under the pack and fingers gripping the opposite edge. Now bring right hand up to the pack and at the same time turn left hand back towards spectators. Get the right thumb behind the left hand bottom corner of the protruding card and pull to your right. This movement will swing the selected card clear of the pack and bring it between thumb and little fingers.

It is a pretty method of bringing a selected card to view.

TIPS.

Effect: This is just another method of bringing a selected card to view. A selected card being returned to the pack, the pack shuffled and held in the right hand, performer gives his hand a twist, and the pack is seen back towards spectators, the selected card being face outwards held by the fingertips.

Requirements: A pack of cards.

Method: Have a card selected and returned to the pack as usual. Bring it to the top and false shuffle. Now take pack face outwards in the right hand. Thumb in front and covering the face of the pack, as you do so and before removing the left hand press the middle finger on the right hand edge of the top card. The first and third fingers pressing on the back, now draw middle finger to your left, this will cause the card to curl in half. Now remove left hand, the right should be held outwards in a line with the shoulder. Twist the hand back towards spectators, at the same time straightening out the fingers; this will bring the selected card face outwards, with practice you can cause the card to appear so quickly that no one can tell where it comes from.

A SPELLER IDEA.

Effect: Magician passes a pack of cards to be shuffled and have them returned to him. He now asks someone to name any card in the pack. When this has been done, performer places the pack of cards in his pocket. He now proceeds to remove a card, for each letter in the name of the card, spelling out aloud as he does so. When the final letter of the name is reached the performer is seen to be holding selected card.

Requirements: An extra pack of cards, these are arranged in the four suits H. C. D. S. The thirteen cards of each suit are placed in four different pockets, the two jacket, and the two trouser pockets being preferable.

An ordinary pack of cards.

Method: Bring forward the unprepared pack of cards, have them shuffled and returned to you. Now have any card called out by a spectator. If it is a heart, place it in the pocket containing the hearts. If a spade put the pack in the pocket containing the the spades. Now suppose the selected card is the nine of clubs, place the pack in the pocket containing the clubs. Start spelling the card up to the eight of clubs in the arranged packet, then continue from the pack till the end of the name is reached, removing the nine of clubs at the final letter of the selected card.

The arranged packets are set up ace to king.

READING THE CARDS BEHIND THE BACK.

Effect: Performer hands the pack of cards out to be shuffled, receiving them back he places them behind his back. Performer names the top card, brings the pack round to the front again, shows the top card which proves to be the correct card. This is repeated a number of times.

Requirements: Any pack of cards.

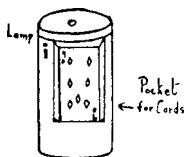
Method: Hand the pack out to be shuffled, receive it back, secretly noting the bottom card of the pack. Place pack behind your back and reverse the first seven or eight cards. These cards are now face up on top of the pack, on top of these place the two bottom cards face down, the card you have noted being on top. Bring pack round to your front (having previously named the top card). Remove same and show you have named correct card. Now here is where the little subtle move comes in, incidentally it is a move which may prove to be very useful to the magician who likes to think things out. Hold the named card in front of the pack at the top end for an instant, this card acting as a screen. Under cover of this card simply push the top card over a little with the left thumb, disclosing the index of the next face up card; bring top card back to its correct position again. The whole movement taking only a fraction of a second. Lay named card aside and place pack behind you again, place the card you looked at on top, name it and repeat the above moves until all the face up cards have been removed. Worked slowly and deliberately this is a really good and puzzling card effect. No cut or bent cards being used makes it suitable for exhibition at any time.

READING THE CARDS.

Effect: Performer passes a pack of cards to be shuffled, also a black cloth bag for examination. He now requests that the cards be placed in the bag. Performer receives them back and states that it is impossible to see through the material of the bag, going so far as to flash a light from behind and inside the bag. Nevertheless, the performer reads several of the cards, tells a card at any number in the pack, and brings the trick to a climax by producing a nap hand, all this having been done while the bag was held high above the head.

Requirements: A pack of cards, a black cloth bag and a pocket flash lamp. The latter contains the

secret of the trick, as I no doubt you will have guessed. It is prepared by having a sort of pocket

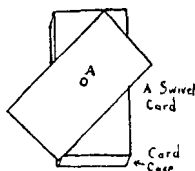


on one side of the lamp, which is of the flat variety. This pocket is made to accommodate about one dozen cards. The outside of the pocket being made to match the body of the lamp. Place about twelve cards in the pocket of the lamp; the bottom five cards being a nap hand, the remainder you commit to memory. Hand the pack and bag for examination with the request that the pack be shuffled and dropped into the bag. Receive the bag back and draw attention to the fact that you cannot see through the bag; pick up the flash lamp and flash it at the back of the bag; now flash the light inside the bag, letting the cards fall out of the pocket on to the top of the pack, withdraw the lamp and lay it aside. Now proceed to name and withdraw the six cards you have memorised (one at a time, of course). Now call for a number between one and forty, say six is called for; remove five cards from the pack proper and the sixth one from the top of the extra ones which you dropped in. Now state you will try and fish out a nap hand. This you do successfully.

SWING.

Effect: The effect of this card trick, from the spectators' point of view is as follows: You have the pack shuffled and cut at any point. The spectator is asked to note the bottom card of the cut. This part of the pack is now cut several times and then handed to the spectator, who is asked to find his card. It cannot be found, it having vanished entirely. You eventually take the card from your pocket.

Requirements: A pack of cards and a card case prepared as follows: Through the centre of one side of the case punch a small hole. Take a card and punch a small hole to correspond with the one on the case. Now get a small eyelet and fix this card to the card case, so that it will revolve, the eyelet acting as a pivot. On top of this card stick the back from another card case. You are now ready to demonstrate.



Method: Take the cards from the case, hand them to be shuffled and returned to you; now have the cards cut at any point and have the cut portion returned to you. This cut you place on top of the card case. Meanwhile, you remark to divert his attention a little: "You had a free cut, hadn't you?" Pick up cards and case and swing the "cut" cross-wise on the case, carrying the pivot card with the cut and holding case and cards in front of spectator. Ask him to note the under card, swing cards back again and slide off the case. Now have them cut several times, then ask spectator to find his card; of course he can't. You finish the trick by taking a duplicate from your pocket, which you placed there beforehand.

CUT.

Effect: You introduce a pack of cards and cut them equally into two portions. You now offer a spectator a free choice of either half, then request him to shuffle his half while you shuffle yours. Now ask him to cut his half anywhere and tell you the card he cut; nevertheless, when you cut your half you always beat him. If he cuts an ace, you also cut an ace and draw with him.

Requirements: A pack of cards.

Method: Arrange the pack into two heaps as follows: Two aces, two twos, two threes, two fours, and so on, up to two kings. Place the two halves together and you are ready to perform. False shuffle. Cut the pack at the two kings and offer either half to spectator (free choice). Now ask him to shuffle his packet, while you shuffle yours. You of course only false shuffling. Now ask him to cut and tell you the card cut; as you know the arrangement of your packet, with a little judgment you can always cut higher than your opponent. Great fun can be had if you can contrive just to beat him by one spot. If he cuts a seven, you cut an eight, if he cuts a ten, you cut a jack, and if he cuts an ace then you cut an ace also. I finish the trick by exchanging the heaps and ask him to shuffle, while I do the same, I at the same time taking care to locate an ace and get a break at this point. I ask assistant to cut just once more; of course, I win again. I immediately hand him my packet, but there is nothing to be found as both heaps have been genuinely shuffled. I have had a lot of amusement out of this trick. Give it a trial.

THE U WIN CARD TRICK.

Effect: After the cards have been shuffled you deal five hands at Nap. When the hands are shown it is seen that you hold a nap hand or the winning hand of the five. Replacing the dealt off cards on top of the pack again, you cut the cards and deal four hands of "Brag," that is, four hands of three cards. When the cards are shown, you again hold the winning hand as you have three Jacks. Again gathering up the cards and replacing them on top of the pack and cutting the pack, you deal four hands at "Pontoon," or four hands of two cards. When the hands are shown, you again have the winning hand, as you hold ace. queen, or Pontoon.

Method: The secret lies in the first twenty-five cards in the pack being in the following pre-arranged order: Place the following cards on top of the pack:

Ten of spades, then any four cards, jack of spades and any one card, jack of clubs, ace of diamonds, any one card, queen of spades, any two cards, jack of hearts, any one card, king of spades, any three cards, jack of diamonds, ace of spades, any two cards, queen of clubs and any one card.

Now deal five hands of five cards each, the last hand dealt being your hand. If you have arranged the cards correctly you will have the five highest spades, or a Nap hand. Now lay your hand face down on top of the pack, on this place hand 4, on this hand 3, on this hand 2, and on this place hand number 1. Now deal four hands at Brag or four hands of three cards each. Your hand should again be the winning one, having three jacks. Now lay your hand again on top of the pack; on this lay hand number 3, and on this hand 2, and then hand number 1. Now deal four hands of Pontoon or four hands of two cards each, and on turning the cards up you will again hold the winning hand by holding ace, queen or pontoon.

P.S.—Of course you only false shuffle the cards at the beginning of the trick.

CARD AND NUMBER.

Effect: A freely selected card is returned to the pack, is placed at any number, determined by the performer.

Requirements: A pack of cards.

Method: Have a spectator remove any card from the pack and place it face down on the table. Now turn your back and tell spectator to deal two heaps of cards, the number of cards to be the same in each heap. Tell him to place any heap he pleases on the selected card and place this heap on top of the pack.

Now ask for the pack of cards and while holding them behind your back, reverse the order of the first twenty-five cards (this is easily done by counting them one on top of the other, then replacing them on top of the pack).

Now face the spectators and have remaining heap placed on top of the pack. Announce that the selected card will be twenty-fifth from the top of the pack. Allow anyone to count them and the selected will be found at that number.

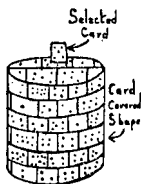
P.S.—The cards reversed in order must always be more than that contained in any of the single heaps. By reversing the order of the first twenty-five you are always on the safe side.

This is a new twist to a very old effect.

THE CLIMAX CARD EFFECT.

Effect: Performer has a card selected, this is returned to the pack and the pack dropped into a top hat. The hat is placed on the table downwards and then lifted up, this discloses a round shape covered with cards with the selected card standing upright on top.

Requirements: A top hat, this has an inside lining, the shape of the hat inside, on top of this there is a card on a spring which springs upright. A pack of cards and a duplicate of the card on the spring.



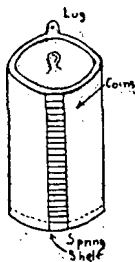
Method: Force the duplicate card, have it returned to the pack and pack shuffled. Show the hat empty and drop the cards inside. Turn hat over as you place it on table. Draw attention to the selected card which is sticking up on top.

This little effect is suitable to conclude a series of card tricks, as it contains that little bit of surprise and mystery.

THE SELLER'S COIN HOLDER.

Effect: A useful gadget for holding a load of coins, suitable for use in the Miser's Dream.

Requirements: A metal tube slightly larger than the diameter of a coin and about 2 inches deep. This tube has a slot of such a width to admit the middle finger, and the slot runs from the top to the bottom of the tube. The tube is closed at the bottom and a piece of string is placed inside the tube to keep the coins a half inch from the bottom, the spring to be inserted so that the slot is open right down. The top of the tube has a little lug with a hole in it so that it can be attached to the trousers.



Method: Attach the box to your trousers just under your jacket.

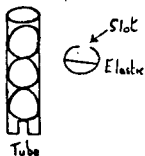
You obtain the load of coins in the box by misdirection.

When the side the fake is attached to is away from the audience, you insert the middle finger into the slot and pull upwards, getting the coins noiselessly into the hand. I have found this fake more suitable than the usual spring ones, which are liable to miss fire should you accidentally come against the spring.

A BALL DROPPER IDEA.

This is an idea for a simple ball dropper, for such tricks as the billiard balls, etc. It is worn under the jacket with the slit downwards. The apparatus consists of a small tube to accommodate three or four

billiard balls. It has a slit at the bottom of such a size to allow the middle finger. About a third

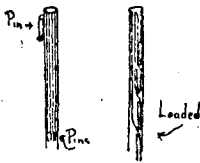


of the way across there is stretched a piece of elastic, pressure with the finger releases one ball at a time.

A CIGARETTE DROPPER.

I once had a cigarette dropper, it weighed about a pound and was as thick as a dictionary, and worked sometimes.

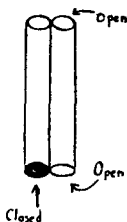
This idea is, a long tube, the circumference being a little larger than that of a cigarette. At one end of the tube attach five or six threads, to the other ends attach pins, one pin to each thread. The threads hanging inside the tube and of such a length, that when a cigarette is attached to the pin on the thread,



the cigarette will be three parts out of the tube. To the top end of the tube on the outside is affixed a spike or safety pin, so that it can be attached to the coat on the inside. To load the tube, take one of the threads, attach a cigarette to same and drop it inside the tube. Do the same with the remaining cigarettes, it will be seen that only one cigarette will come to the bottom of the tube as this cigarette keeps the rest from falling down, until it is taken off the pin.

COLOUR CHANGE THROUGH FIST FAKE.

Robertson Keene once explained a very good trick; that of passing a silk handkerchief through the fist, it changing colour in the transit. The only difficulty was that after the silk was in the tube there was not much room to insert the finger. The idea being that the silk was poked into the tube with the forefinger, on the second last poke, the middle finger was inserted and the tube was carried away on this, the final poke being with the forefinger, then the silk entirely drawn from the fist and shown both sides.



My idea is this, instead of having a single colour change tube you have two tubes, about two inches long. They are soldered together at the sides and one end of them closed on one tube only. In the open tube place the silk that changes colour; get the fake into the left fist, you know how, with the closed tube at the bottom. Take the other silk and push it into the closed tube, when half way in pull the other one into view from the open tube and from below the fist. Poke again and get the silk clear from the open tube and keep it from falling by gripping with the little finger. Now push middle finger into the tube and carry some away into the right hand, give a final poke with the forefinger and show silk both sides.

The moves for this trick are not mine, they were evolved by Mr. Keene many years ago, to whom full credit is due.

It is only the fake for performing this effect for which I claim any originality.

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