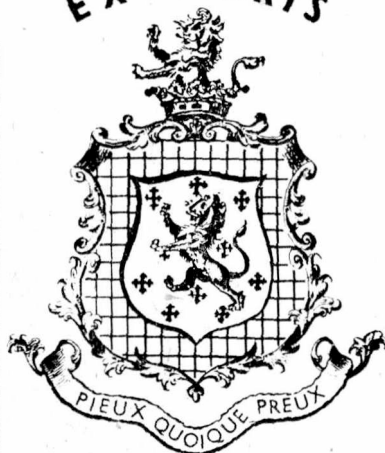


UP - TO - DATE -----
MAGIC FOR YOU.

**By Members of the
Leeds Inner Magic Circle.**

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WILL ALMA

M.I.M.C. (LONDON)

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By Members of the Leeds Inner Magic Circle.

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FOREWORD,

In presenting our eighth book, "UP-TO-DATE MAGIC FOR YOU," I trust you will find herein many items of interest.

The Leeds Inner Magic Circle (not to be confused with The Leeds Magical Society), was founded some thirteen years ago, and today ranks as one of the foremost magical organizations in the country.

We have an extensive book library comprising hundreds of books, and our secrets library is, we are confident, the largest of its kind, boasting many thousands of secrets.

We hold our meetings weekly, alternatively at St. John's Institute, Briggate, Leeds, and Folly Lane Institute, Beeston Hill, Leeds, 11, each Thursday at 7.30 p.m. On another page will be found the various dates together with details of the entertainment provided at these meetings,

and if you should be in Leeds on any of these dates, we shall be pleased to see you.

If you are interested in the progress of Magic, it will give us great pleasure to enrol you as a member: the advantages are many and the restrictions few. The Membership Fee is TEN SHILLINGS per year, which is truly Britain's Best Magical Bargain. Why not fill up the enclosed Application Form now . . . you will be delighted.

In conclusion, may I wish . . . "Success be Yours."

Yours truly,

WALTER GEARY,
President, Leeds Inner Magic Circle.

EDITORIAL

It was in 1939 that we published "Collected Magic For You," and received congratulations from satisfied magicians all over the world with requests for yet a further book. Then came the war with its various restrictions, shortage of materials and members away in the Services—it was impossible to produce another issue until hostilities had ceased and normal conditions again prevailed. Now, after seven years, it gives me great pleasure in presenting this, the EIGHTH book printed and published by the Leeds Inner Magic Circle.

This collection has been very carefully selected, not only for general interest, but because of their workable value. These effects, taken from

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the contributors' own repertoire, have in consequence, been thoroughly "tried out" before inclusion in this volume.

For greater ease in following the details, each item (where necessary), has been split into three parts, EFFECT, SECRET and PRESENTATION. It is deeply regretted, however, that owing to the extreme cost of printing blocks, it has been necessary to recourse to duplicating the various diagrams, but as these are drawn to a scale of one-tenth to an inch, I have no doubt the reader will experience no great difficulty.

Finally, on behalf of all members of the Leeds Inner Magic Circle, take this opportunity of thanking our many magical friends, both a home and abroad, who have communicated their good wishes for the success of this volume, and sincerely hope that you will find its content of interest.

Leeds, 6.

DAVID E. INGLE.

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Silly Symphony Surprise.

by J. Cooke (Bridgwater)

This very novel effect is eminently suitable for a children's entertainment, partly because of the unusual cards employed and also because the interest of even the youngest child is held to the climax of the trick.

EFFECT:—

A decorated cylinder is shown empty and the arm placed through. It is then stood upright on a table. A slate is cleaned on both sides and wrapped in a large coloured silk or cloth, and given to a young volunteer to hold. Next, from a pack of "Silly Symphony" cards, one is selected by a member of the audience (for example, say, "Dopey"). The magician then takes a piece of chalk and pretends to write the word "Dopey" in

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the air. As soon as he has done so, the boy is asked to uncover the slate and finds the word "Dopey" boldly written across it. The magician goes to the cylinder on the table, lifts it and discloses a model of the chosen character.

SECRET:—

The cylinder (easily made from cardboard or better still, from tin), is unprepared and is painted black inside and suitably decorated with bright colours outside. The model of the Walt Disney character (obtainable at most of the big toy stores), is fitted with a wooden base to make it stand upright. It is loaded into the cylinder by means of a hoist trap—a most useful accessory fully described in "Magic For You" by the Leeds Inner Magic Circle (diagrams reprinted in the scale drawings). The slate is of the well-known "flap" variety.

I need hardly mention that the choice of card is forced.

The "Silly Symphony" cards were, at one time, obtainable at chemists on purchasing two tablets of Pears' soap and consist of Walt

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Disney characters throughout the pack. These cards are also most useful in other children's effects where the use of playing cards is employed. It is a good plan to purchase two or three of the Disney models in order to change the production at each performance.



Really Remarkable Reels

by G. Wroe (Gt. Yarmou)

Here is a splendid pocket effect that is practically ready made. It can be performed at really close quarters and offers numerous other possibilities.

EFFECT:—

The thimble cover of a sewing companion case is removed and two reels of white cotton tipped out of the case. The case is proved empty by insertion of the little finger (the case will only hold two reels), then in full view and without any false moves, the two reels of white cotton—which may have been examined—are returned to the case and the

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thimble cover put on. The usual "passes" are made and the case is offered to any member of the audience for re-opening, upon which it is found that it contains two reels of BLACK cotton.

SECRET:—

Two companion cases are required and in each you will find one reel of white and one reel of black cotton. In the bottom of one case, make a small hole and thread with elastic (in the same way as the well-known handkerchief and cigarette vanishes), using about one foot of elastic with a loop for fastening to a button which is sewn under the armpit inside the jacket. The case, so prepared, should contain two reels of WHITE cotton, and, with the elastic slack, should lay about level with the elbow. The unprepared case contains two BLACK reels of cotton.

PRESENTATION:—

The case inside the sleeve is worked down into the hand and held

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at the bottom by the first finger and thumb. The other case is easily concealed under the remaining three fingers. On return of the white reels, the "pull" case is allowed to vanish, the exchange of the two cases being instantaneous.



The Pied Piper of Hamelin

by H. Vevers (Leeds)

Vent.: "Hello, Sammy. I thought you would be doing your homework at this time."

Sammy: "Well, I should be, but I can't do it."

Vent.: "How do you mean—'You can't do it'?"

Sammy: "Well, teacher told us to write the story of the Pied Piper of Hamelin, but I can't find his name in any of the football or cricket teams. Have you any idea who he plays for?"

Vent.: "Don't be silly! I thought that everyone knew the story of the Pied Piper. If you'll be quiet, I'll tell it to you. Once upon a time . . ."

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Sammy: "What time?"

Vent.: "I don't know. Does it matter?"

Sammy: "Oh, yes. Teacher is a stickler for details. I know, make it opening time, then the story will start happy if the finish isn't so good."

Vent.: "Having got that settled, I'll carry on. Once upon a time . . ."

Sammy: "This is where I came in! Is it continuous?"

Vent.: "Be quiet and let me get on with the story. There was a certain town called Hamelin which was overrun with rats. There were thousands of them, big ones, small ones, thin ones, fat ones . . ."

Sammy: "All in glorious technicolor! Come and see this stupendous attraction next week at this theatre."

Vent.: "What on earth are you talking about?"

Sammy: "Sorry, I thought it was a film trailer!"

Vent.: "To continue. The citizens of Hamelin were driven to distraction."

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Sammy: "Is that a seaside place?"

Vent.: "Is what a seaside place?"

Sammy: "Distraction."

Vent.: "Of course not."

Sammy: "Well, what did they drive there for?"

Vent.: "They didn't drive anywhere!"

Sammy: "Why, had they used all their basic rations?"

Vent.: "In spite of everything, I'll carry on with the story. Things became so bad that the mayor of the town offered a reward to anyone who could rid them of the rats. One day there walked into the city a young man carrying a pipe."

Sammy: "Ah! Somebody had sent for the plumber!"

Vent.: "Not that kind of pipe! I'm referring to a musical instrument."

Sammy: "Well, why didn't you say so in the first place?"

Vent.: "This young man offered to rid the town of the rats and the people were delighted!"

Sammy: "The black-out was on again!"

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Vent.: "What do you mean?"

Sammy: "You just said the people were 'de-lighted'."

Vent.: "Look, do you want to know the story or don't you?"

Sammy: "Oh, yes. I must do my homework."

Vent.: "Right. Then stop interrupting and listen. When the piper began to play, the rats began to form up behind him."

Sammy: "That's something the teacher says I'll never get."

Vent.: "What's that?"

Sammy: "Another 'Form up'."

Vent.: "As he marched along, playing his pipe, the rats marched behind him and, not looking where they were going, fell into the nearby river and were drowned."

Sammy: "Don't forget to read the final thrilling instalment in next week's . . ."

Vent.: "What are you shouting about now? This isn't a serial."

Sammy: "No, but it will be by the time the teacher gets it from me!"

Vent.: "Now, where were we?"

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Sammy: "Well, think of what people often look like in our town."

Vent.: "How do they look?"

Sammy: "Like drowned rats. What a place! The folks daren't go out without a canoe under each arm. Talk about a town by the river. It's in the blinking thing. I'm going to put forward a proposal to have a roof built over the place then we might get somewhere."

Vent.: "Aren't we wandering away from the story?"

Sammy: "Swimming away from it, more likely."

Vent.: "The piper returned to the city to claim his reward, but the mayor refused to pay him."

Sammy: "The dirty dog! Down wiv 'im!"

Vent.: "Be quiet. People will think there's an election meeting going on. The piper was very angry because the mayor had broken his promise and so . . ."

Sammy: "Here, don't start the blooming war all over again!"

Vent.: "As I was saying—the piper was angry and to take revenge on

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the people for their meanness, he began to play his pipe again to them. That is the story of the Pied Piper of Hamelin. Now

Sammy: "Here goes! Once upon a time, the people of 'Bacon-on-the-Rind' were all of a tiz-woz."

Sammy: "Oh, well, I knew it was something that was rationed! Tell me what you are going to write for your homework."

Vent.: "The citizens of Hamelin, not Bacon-on-the-Rind."

place had been invaded by millions of rats and the people were

Vent.: "When the people saw their children being taken away from them, they were very upset and made the mayor give them a reward to the piper so that their children would be restored to them and not being driven in tractors!"

and all the children followed him."

Sammy: "Oh, one of those 'Stop me and buy one' chaps!"

Vent.: "Driven to distraction, you cuckoo! Just where you're driving to?"

Sammy: "I can't. I'm not old enough to have a licence."

me!"

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Vent.: "Oh, get on with the tale!"

Sammy: "Well, things got so bad that the mayor offered his book of clothing coupons and a pound of black-market sugar to anyone who could rid the town of the rats. One morning up came a strange young man with some tripe."

Vent.: "With a pipe!"

Sammy: "All right. He offered to get rid of the rats and then began to play hot rhythm on his pipe. The rats came from every place, thinking it was a 'jam session' and they started to 'conga' until they had danced right out of the town and disappeared. Of course, the people were neon-lighted."

Vent.: "Delighted!"

Sammy: "Sorry, wrong light! However, when the piper wanted his reward the mayor refused to give up his coupons. His wife had used them anyway. This worried the musician very much because he had already been and ordered a new overcoat with a fur collar so that he wouldn't feel shabby next time he

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appeared at the 'Queen's Hall'."

Vent.: "I wouldn't like to say where you'll appear when the teacher reads your homework!"

Sammy: "Let me finish. To get his own back, he said he would lure their kids away, but the people just laughed at him. So he took out his pipe and began luring. The kids thought he was forming a queue for ice-cream and they ran from all directions and even followed him out of the town. When their parents saw this, they made the mayor give him the reward, the piper was happy and all the kids came back under the re-settlement scheme. How will that do?"

Vent.: "Well, I certainly wouldn't give you any marks for that! I think it would be much better if you sang a song. What's it going to be?"

... SONG ...

A New Pocket Trick

by B. Thornton (Wolverhampton)

EFFECT:—

The effect of this trick is very soon described, but do not allow its brevity to mislead you into thinking that it is not worthy of further attention. You will be wrong! It is a very fine pocket trick which can be most deceptive even at exceptionally close quarters. Indeed, the closer it is performed the greater appears the "miracle." This, then, is what happens. An ordinary match-box (complete with the drawer) is threaded through its centre with a needle and cotton. The drawer is removed—leaving the case still threaded.

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SECRET:—

A fake (shown full-size in the diagrams), consisting of one end of a matching drawer is used. This, of course, will be already covered on one side with the ordinary blue paper peculiar to match-boxes, but the other side must be covered with flesh-coloured paper (or painted).

The fake is placed into position at one end of the match-box as shown in fig. 1 of the diagrams, the drawer of the box being loose on the table. The drawer is shown as empty and free from deception, then the case. The flesh-colour of the fake appears to be part of the finger.

The drawer is now pushed into the case and apparently completely closed, but in reality, the case is merely pushed in a little over half-way, the left hand concealing the partly closed box. The fake makes the box appear to be completely closed (see fig. 2). Now, with the right hand, take from the left lapel, a needle which is already threaded with about three feet of silk thread and push this right through the box, but see

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that it just misses the partly closed drawer. As the thread is continued to be pulled through, the drawer is pushed home by the left hand, still under cover of the fingers. The thread has now been pushed to the top of the box and is unseen because of the fake which is still in position. The box can now be moved quite freely along the thread in a similar manner to the well-known "Block and Ribbon" trick. Two people are asked to hold each end of the thread (the needle having been removed, of course) whilst the magician explains that the box can be moved along the thread in any position. This gives the opportunity of bringing the fake to the underside. Gentle pressure is now exerted to the top of the box and the fake is pushed out into the waiting left hand. It is most important at this stage to keep a grip on the box as the drawer may appear before its time. The left hand (still concealing the fake therein) quickly turns over the box and runs it along the thread as if to adjust. All that now remains is to remove the drawer leaving the case still threaded. A trial or two will convince you that these moves are quite natural and neat.

'W-F-S' Snap Vanish..

by Wu-Fang-Sing (Leeds)

This is my real SNAP Rabbit Vanish, intended for inclusion in my third book now in course of preparation, but owing to several so-called "Magical Inventors" claiming this as their own invention, I have decided that this effect shall be published in this, the eighth book, by the Leeds Inner Magic Circle.

SECRET:—

The effect is briefly that a rabbit or any other live stock you wish to vanish, is gently lowered into a casket-shaped box and later this box is taken to pieces, each piece being shown both sides with impunity.

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the rabbit having truly vanished.

SECRET:—

If you look at the scale drawings, you will notice that the apparatus is oblong in shape, standing $10\frac{3}{4}$ in. high, $15\frac{1}{2}$ in. long and $13\frac{1}{2}$ in. wide. It comprises four main parts, namely, the lid, the sides, a base-board and a shaped base. In my model, the lid is 15in. by 14in., the sides 14in. by $12\frac{1}{2}$ in. by $6\frac{1}{2}$ in., the base-board 15in. by $13\frac{1}{2}$ in., and the shaped base 14in. by 12in. by 4in. When fitted up the box is rigid and can, if so desired, be carried on and off the stage. All parts (except the lid) are unprepared. The lid, however, has attached thereto a trap so constructed that it swings from one side of the lid to the other during the performance of the effect. This trap is a cloth-sided bag provided with a flat wood bottom, 10in. long by 6in. wide and 7in. deep. To the mouth of the bag is attached a wire frame, made from 16 S.W.G. wire, shaped into an oblong, 10in. by 7in., with a support 1in. from one of its ends. This wire shape is quite flat and must not be bent in any way. Broad

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elastic is now attached to the mouth of the bag overlapping at the centre—this is to prevent the rabbit escaping prematurely. One of the ends of the wire shape is now run through two half hinges fixed to the lid. Great care should be exercised at this juncture to see that the half hinges are so fitted to the lid that the curved tube parts take up such a position at the edge of the lid that they do not protrude either above the lid or below it. Observe the enlarged sketch showing full details. Personally, I always rivet all hinges when fixing them on three-ply wood—this ensures tightness and prevents them coming loose with usage. When completed, the trap will swing quite easily from one side to the other and, if by any chance it does not, then you have made some mistake in the fixing.

The lid is not fastened to the sides of the box although at first when seeing the effect being performed, one may be inclined to think so. The sides of the box proper, also the sides of the shaped base, are cut into two equal parts and hinged in such a manner that the four sides are all fastened together but will collapse at will. The same applies to the

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shaped base. I think I have shown this quite clearly in the scale drawings. The base-board is merely a piece of plywood with two strips of 3/16ths strip-wood nailed on each side to act as stops for the sides of the box, also the shaped base. These strips of wood also prevent the structure collapsing prematurely.

A hint when painting the apparatus is to use two contrasting colours, one for the interior and the other for the exterior. In my model, I use black for the base-board; scarlet for the interior while the exterior is emerald green with a very narrow black border to match.

PRESENTATION:—

The assistant lifts up the lid (giving the impression that it is fastened to the sides of the box), and the rabbit is gently lowered into the box—really into the trap. The lid is now lowered to its normal position. At this point, use your fan, wand, pistol, etc., for effect. Lift up the lid, show it to be “free from deception”; turn it round and show again, then pass the lid to your assistant. Now pick up the sides of the box, show

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and then collapse them, handing to the assistant. Pick up the base-board, spin it round between the palms of both your hands and pass to the Assistant. Finally, take up the shaped base, advancing to the footlights at the same time and, dramatically collapsing them, take your bow to a very good round of applause.

This effect has been in my act "The Oriental Temple of Magic" for the past sixteen years and I have always received a good round of applause each time I have worked it. The effect is not only fool-proof baffling and weighs only six pounds when completed.

'Sket-chay' Production Frame

by Raymond (Leeds)

EFFECT:—

A square wood frame, approximately 18in. square by 9in. deep mounted on a tripod is shown. Two square boards with white paper pasted on both sides are fastened into position on to the front and back of the frame by means of hooks in the frame. The magician now proceeds to draw a charcoal sketch of a baby doll on the paper side facing the audience and, when finished, bursts the paper and produces the doll. The frame is turned around and on the opposite (white-papered) side is sketched a chicken. Bursting through the paper (as if you have not already guessed), the magician produces a spring chicken.

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The frame is unprepared and has four hooks at the top, back and front, to enable the boards to be suspended. The two boards are made of plywood, each having a hole 8in. square cut out of the centre. A piece of rubber is glued to cover the hole and cut with a razor-blade to make a "star" trap. Both sides of the boards are then covered with white paper. The trap to hold the production is a wooden frame measuring approximately $8\frac{1}{2}$ in. by $8\frac{1}{2}$ in. by $8\frac{1}{2}$ in., with a partition down sheet of white paper is pinned to either side of this frame to retain the load. The trap is fastened behind one of the boards by means of black cord so that it lies just behind the star trap.

At the commencement of the trick, the two boards are standing upright on a small stand, facing the audience. The board with the load

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attached is the first board (i.e., in front of the second board), and the load itself is hung behind the **second** board. The performer lifts up the first board, swinging the bottom up so as to show the back first (the load is hidden from view behind the second board). Now the front of the board is shown again which, of course, enables the load to be drawn up and behind the first board which is hooked on to the front of the frame. This move thus allows the audience to see both sides of the first board and at the same time, the load is brought into position. As the second board is unprepared, it can be shown—preferably in the same manner as the first for misdirection—and fastened to the back of the frame. When the loads are revealed, the rubber star trap covers the hole when the hand is removed, thus not revealing the hanging trap.



The Penetrating Spot.

by G. Rowley (Stoke-on-Trent)

This item, although of little value for stage presentation, is extremely effective at close range and a useful asset for such occasions as house parties, dinners, etc.

EFFECT:—

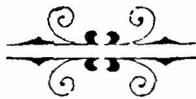
A piece of white chalk is handed to a member of the audience who is asked to make a "dot" in the table top or the seat of a chair. The performer now shows the palm of his hand and points out that it is quite free from chalk marks. He then puts his hand under the table and beneath the chalk mark. The member of the audience is now asked to

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strike the chalk mark with his fist and to knock it through the table. This is done and the performer withdraws his hand from under the table and shows that a white chalk spot is now in the centre of his palm.

SECRET:—

When the performer puts his hand into his pocket to take out the piece of chalk, he rubs some of it on to the middle finger nail; when the palm of the hand is shown, the chalk on the nail will not be seen. When the hand is underneath the table, the fist is doubled tightly and the chalk on the finger nail will be transferred to the palm. The principle of this trick is not new, but great fun can be had with it.



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The Flying Card.

by C. Roberts (Garford)

The performer has a card selected by a spectator and returned to the pack. Using the two-handed pass (or any other method the performer desires), the chosen card is brought to the top of the pack and palmed off. The pack is then handed to your voluntary assistant for shuffling. The chosen card is replaced on the top of the pack after receiving it back again. A false shuffle could, of course, be used by the performer, but the foregoing method is much more effective.

A soft felt hat is now borrowed and the pack placed inside the hat which is held by the brim at eye level by your assistant. Although the pack is apparently merely put into the hat, great care should be

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taken to ensure that the chosen card is placed upright (standing on its edge) in one compartment of the hat caused by the crease, the rest of the pack in the other. This upright position is assured by squeezing the hat at the bottom after placing the hat in the hands of the assistant.

A sharp flicking movement made by the finger underneath the compartment occupied by the chosen card will cause this to fly out of the hat several feet in the air. This flicking movement is made by bending the second finger inwards towards the palm and holding tightly by the tip of the thumb; the second finger is now forced sharply upwards from the grip of the thumb in a similar manner to that used when flicking ash from a cigarette, only much more force is used.

Fig. 2 of the diagrams shows what may happen if the hat is not squeezed—instead of flying out of the hat, the card will hit the top and fall inside again.

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Tuneful Magic,

by Raymond (Leeds)

EFFECT:—

For this startling effect, a large blackboard is required having numbers 1 to 50 chalked upon it. Beside each number is the title of a popular tune or song. Fifty large number cards are now shown and shuffled. The performer has one card selected, the choice remaining secret. The assistant is now requested to concentrate upon the title of tune selected (that is, the title opposite the chosen number), and—wonder of wonders!—the pianist obliges by playing the correct piece of music.

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SECRET:—

The cards are stacked in order 1 to 50 and a small typewritten sheet of tune titles completed. This typed list is almost a copy of the ones on the blackboard, but with this difference. Tune No. 50 is typed against No. 1 on the sheet; tune No. 1 typed against No. 2 on the sheet; tune No. 3 against No. 4, and so on.

PRESENTATION:—

To perform, false shuffle the cards, and have one selected.

All that need be done is to cut the pack where the card is chosen and allow the pianist to see the bottom card. The tune on his typed list opposite this number is the one which he plays. Having fifty tune titles gives plenty of scope for repeats, but the pianist should be drilled into making a hesitant pause before playing the chosen number as if he was being "influenced" by the concentration of volunteer assistant.



The Magical Coins,

by A. Brown (Leeds)

EFFECT:—

A small stand is exhibited upon which are half-a-dozen coins. These coins are taken from the stand and placed in a paper bag which is kept in full view whilst the stand is covered with a cloth. The bag is now set on fire (or torn to shreds), and it is seen that the coins have vanished. On removing the cloth the coins have returned to their original place on the stand.

SECRET:—

For this very effective trick, one dozen coins (all alike) are required. Also a paper bag, a large, dark-coloured cloth, and a triangular stand.

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This stand is detailed in the diagrams, and has all three of its surfaces covered with velvet. On two of the surfaces there is a narrow ledge on which the coins can be placed. Six coins are permanently glued to one of these surfaces, their edges resting against the ledge. The stand is placed on the table with these hidden coins underneath, the ledge against which they rest towards the back, which will tilt the stand very slightly towards the audience concealing the coins very effectively.

PRESENTATION:—

To perform the trick, place six duplicate coins on the visible ledge. Take the bag in the left hand, open it out to show its innocence, and (apparently) put the six coins into it. To vanish the coins from the bag, stand behind the table, take the first coin and slide it up and off at the top. As it reaches the top, cover it with the fingers and let it drop behind the stand (there must be a thick cloth on the table to deaden the sound of the fall). Continue by carrying your empty hand over to the bag, putting the hand inside. At this point give the bag a flick with the

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finger and thumb, giving the impression that the coin has dropped showing the hand empty on bringing it out. This move is quite deceptive, particularly as you have not, as yet, told your audience that you are going to make the coins vanish. Repeat this movement with the other five coins, then tuck the bag into a glass tumbler. If you merely place it on the table, there is a danger of it rocking about and give away the fact that there are no coins in it. Now, cover the stand with the cloth, at the same time rolling the stand backwards so that the side previously underneath is now to the front. Care must be taken not to use too thin a cloth or the coins may shine through and betray their presence. On final presentation, these coins may not be removed, but if desired, instead of glueing on to the board, they could possibly be fitted into a tightly fitting groove, but this is not at all necessary.

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The Travelling Pips,

by C. Roberts (Garforth)

EFFECT:—

A blank card is placed in a bag which is given to a member of the audience to hold. Another card is chosen by another volunteer helper and placed in front of the pack which is held face towards the audience in the left hand. The performer then "wipes" the spots from the chosen (front) card, one at a time, each time making a motion of throwing the pip towards the bag held by the spectator, finally showing a blank card. The bag is now opened by the spectator who finds, instead of the blank card, the selected one.

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SECRET:—

For this effect, a changing bag is required. Also a pack of cards together with two blank cards having backs matching the pack. The card is forced and the sleight used is the "palm from behind." The five of clubs is the best card to use.

PRESENTATION:—

The pack is arranged so that the four of clubs is on top of the pack (faces downwards); second from the top place the three of clubs; third from the top place the two of clubs; fourth, the ace of clubs and, finally the fifth card is the spare blank card. Force the five of clubs upon your unsuspecting helper and, when you receive it back, place it in front of the pack, holding the face towards the audience. Making a pretence of "wiping" the pips from the front (chosen) card, the four of clubs is palmed from the back of the pack and left in front of the five. A throwing motion is made in the direction of the bag. This procedure is

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followed each time, bringing the three, then the two, then the ace and, finally, the blank card to the front.

This completes the effect, but a better finale can be obtained by sticking the five club pips haphazard on a blank card giving the appearance of having "thrown" the pips thereon, when it is produced from the bag.



The Big Bad Wolf,

by Swinton (Leeds)

EFFECT:—

The performer explains that this effect deals with a little Russian boy called Peter who lives in a cottage in the middle of a forest with his grandfather. One night, grandfather tells Peter a story about the big, bad Wolf who also lives in the forest, and, after grandfather is asleep, Peter decided to hunt the wolf with his pop-gun. He quietly left the cottage and on his way through the forest, met SASHA, the Bird, and SONIA, the Duck, who promise to help him to hunt the Wolf. They had not gone very far before they met IVAN, the Cat, who also promises to assist. The performer, at this stage, shows five cards each

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depicting one of the characters in the story, namely, the Wolf, the Bird, the Duck, the Cat and Peter. These are placed in full view upon a small stand. Two sheets of glass are now shown and each side secured by means of rubber bands, placed in an open frame and covered with a dark-coloured silk. A small cardboard tube is now shown to be empty and stood upon a plate. For the purpose of the story, the tube is called the forest. The cards are taken from the stand one by one and each allowed to drop into the tube. The Wolf goes in first, followed by the other characters terminating with Peter. After a short interval, the tube is lifted from the plate and the cards are shown and replaced on the stand to disclose that the Wolf has vanished, only to be found between the two sheets of glass (called the Prison). The tube is again shown to be empty.

SECRET:—

Earlier in this book, we included an item dealing with Silly Symphony cards. Here is another, but this time, the cards used are those based on

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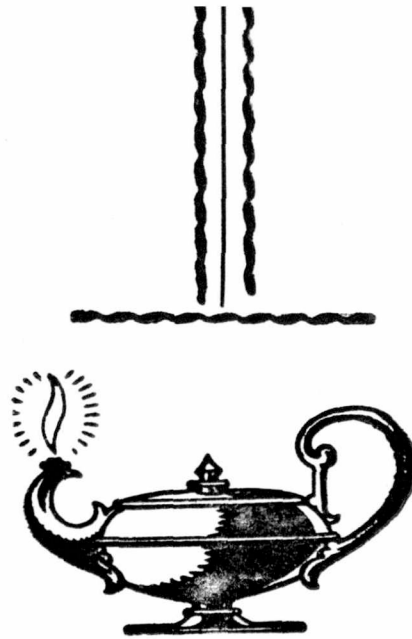
the film "Make Mine Music," which can be obtained from most of the good toy shops. The cards are exceptionally colourful and very suitable for children's shows. The five main characters in this particular effect are illustrated with specially large picture cards in this pack. There is also a very good duplicate card of the Wolf. The Card between Glass is a stock effect known as the "Television Card Frame," and can be obtained from reputable dealers. The card stand is a thin piece of wood of a size to hold the five cards with a ledge on which they stand and a small strut at the back. The "Forest" is a piece of cardboard bent to form a square tube, open at both ends, but is provided with a flap within which is capable of being opened or closed at will. Owing to the width of the tube being less than the length of the flap, this will only allow the flap to open partially and so form a pocket. When the flap is closed to the side of the tube, it is invisible at short distance.

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PRESENTATION:—

When explaining the effect and telling the story, pick up the tube, showing it to be free from deception (?) and place it upon the plate at the same time allowing the flap to open. Take from the stand the Wolf card, and, holding it about two inches above the tube, allow it to fall from the fingers in a natural way and you will find it falls into the pocket quite safely. At this point, give the tube a slight movement in order to close the flap, then take the other cards one by one and drop them in. Later when showing the cards, pick up the tube by the top edge (holding the flap at the same time) and the cards (except the Wolf) will fall on to the plate.

Paint the inside of the tube flat black and cover the outside with bright green metallic paper adding other decorations to suit. Great care must be taken to see that the flap fits the inside of the tube easily and operates without scraping the sides, otherwise it will jam.



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publications may be purchased from
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Date.....19.....

Signed



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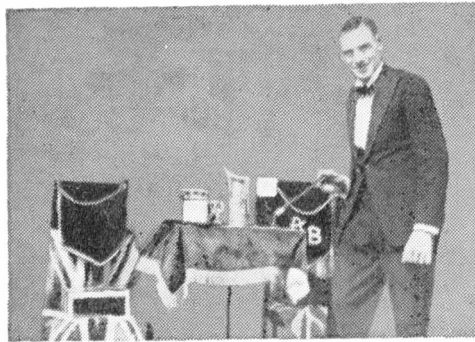
May 8th, 1947.
May 22nd, 1947.
June 5th, 1947.
June 19th, 1947.
July 3rd, 1947.
July 17th, 1947.
No Meeting
Aug. 14th, 1947.
Aug. 28th, 1947.
Sept. 11th, 1947.
Sept. 25th, 1947.
Oct. 9th, 1947.
Oct. 23rd, 1947.
Nov. 6th, 1947.
Nov. 20th, 1947.
Dec. 4th, 1947.
Dec. 18th, 1947.
Jan. 1st, 1948.
Jan. 15th, 1948.
Jan. 29th, 1948.
Feb. 12th, 1948.
Feb. 26th, 1948.
Mar. 11th, 1948.
Mar. 25th, 1948.
Apr. 8th, 1948.
Apr. 22nd, 1948.

Folly Lane Inst. General Council Meeting

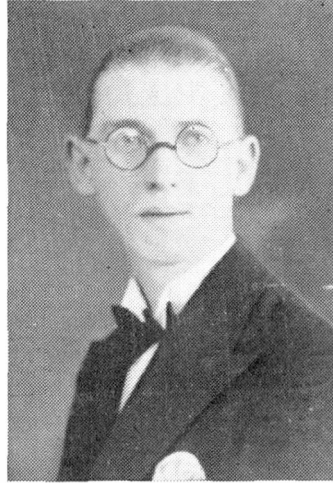
May 15th, 1947.
May 29th, 1947.
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July 10th, 1947.
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Sept. 18th, 1947.
Oct. 2nd, 1947.
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Oct. 30th, 1947.
Nov. 13th, 1947.
Nov. 27th, 1947.
Dec. 11th, 1947.
Dec. 25th, 1947.
Jan. 8th, 1948.
Jan. 22nd, 1948.
Feb. 5th, 1948.
Feb. 19th, 1948.
Mar. 4th, 1948.
Mar. 18th, 1948.
Apr. 1st, 1948.
Apr. 15th, 1948.
Apr. 29th, 1948.



Some of the Members



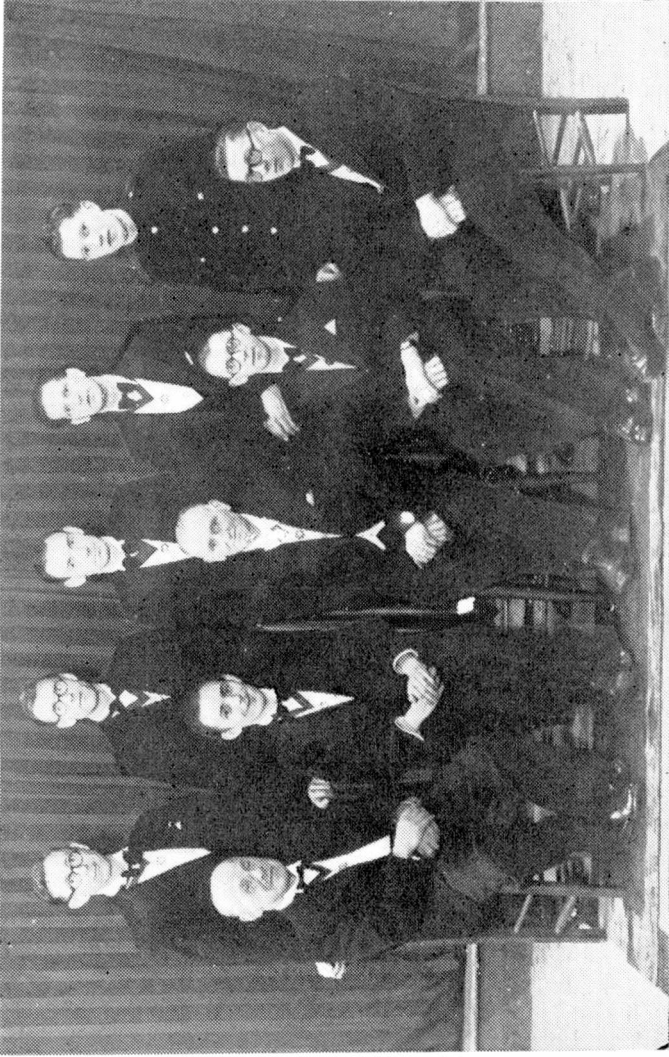
More of the Members



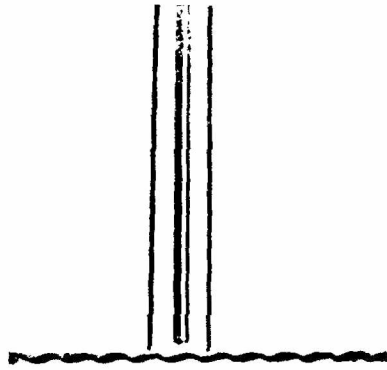
Still more of the Members.



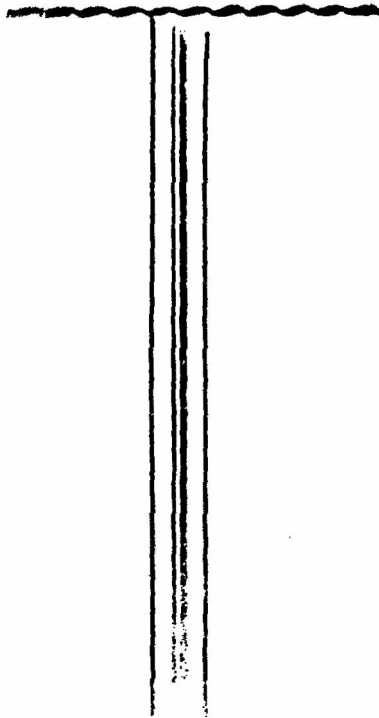
Still more of the Members.



Still more of the Members.

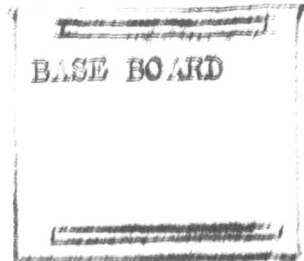
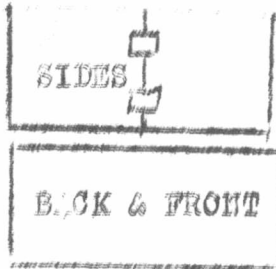
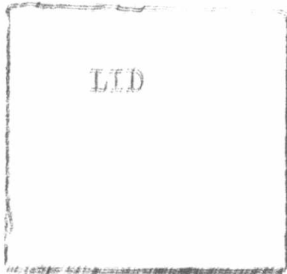


SCALE
DRAWINGS
SECTION.



All drawings in this section have
been reduced to exactly one-tenth
of the original models.

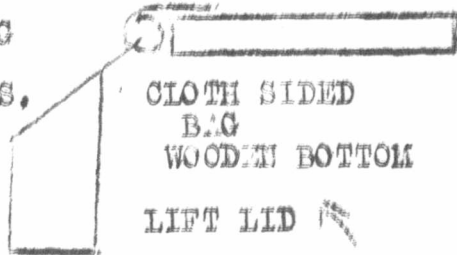
"W F S SNAP VANISH."



ENLARGED VIEW OF LID



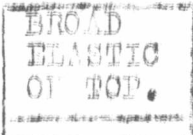
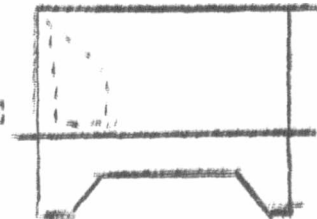
NOTE
FIXING
OF
HINGES.



BASE ENDS HINGED TO FOLD.



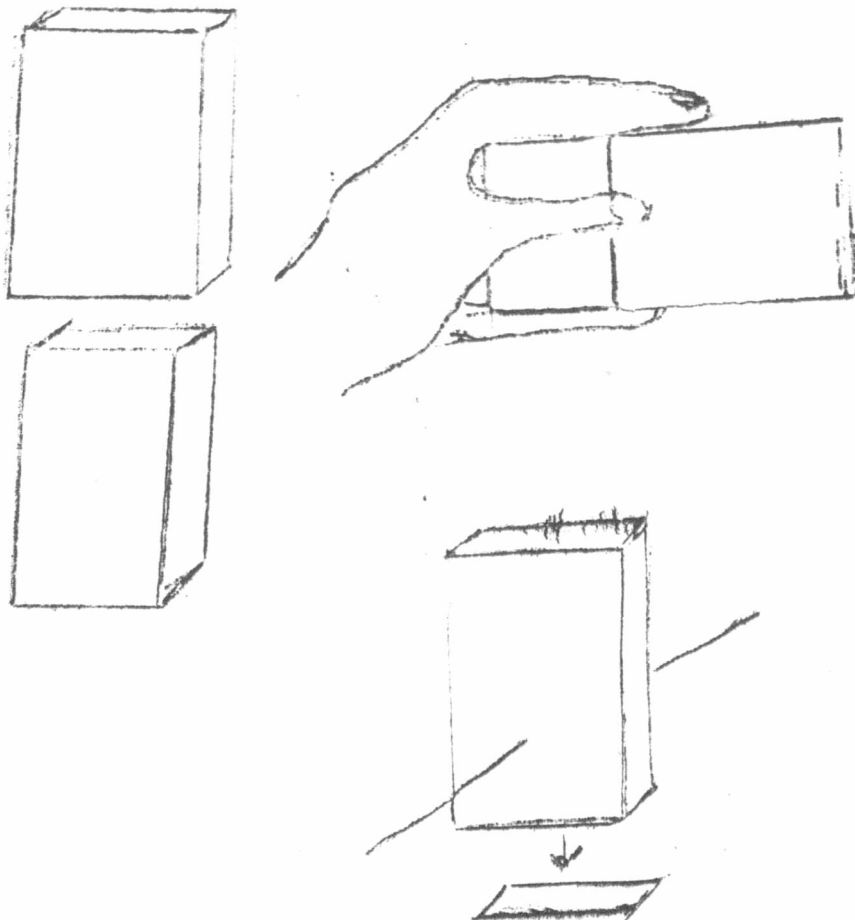
AUDIENCE
VIEW.



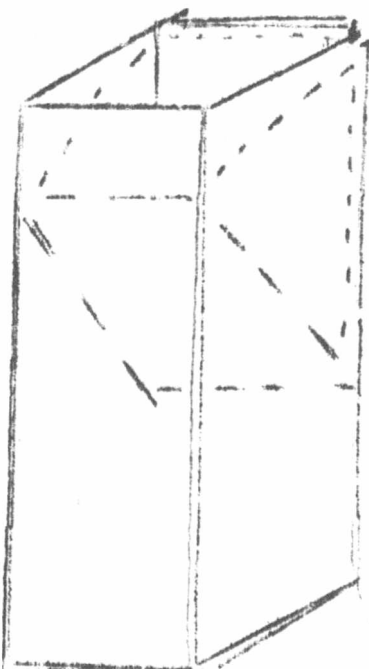
THIS END TO LID HINGES.

A FEW POCKET TRICKS

Take in position.



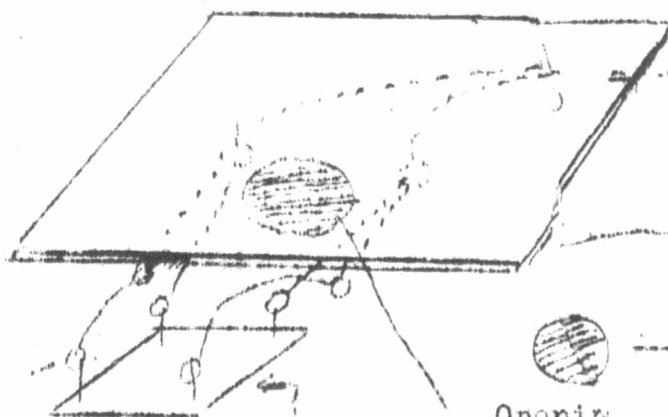
BIG BAD WOLF.



FLYING PIPS.



Pack of cards.



HOIST TRAP.

Table top.

Thread.

weight

Opening

Screw eyes.

Platform.



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