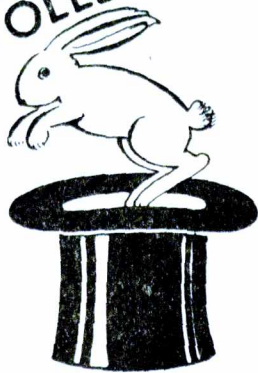


MAGIC SECRETS EXPOSED

by GEORGE
TOLLERTON —

PLUS
10 PAGES OF
"JERRY" JOKES



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Even Jerry is bitten with the Magic Bug !!

**MAGIC
SECRETS
EXPOSED**

By

GEORGE TOLLERTON

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MY LAUGH STORY

By GEORGE TOLLERTON

I was born for no reason at all, many, many years ago. During my boyhood days I basked in the sunshine while Father basked in the moonshine. But to get back to my story—one night I lay in my cell—pardon me, my bed, when suddenly a big brick descended on my head—my mind turned a total blank and I became a Professional Magician. This does not mean that I always want to do Magic—right now I am trying to get a job where I can do something big and clean—I think I'll get a job washing elephants !

But seriously, friends, Magic is a word to conjure with. To be able to mystify a little family gathering or even a big public audience by performing seemingly impossible feats is a pleasure anyone can have, and I sincerely hope you enjoy performing the tricks explained in this small booklet.

Here are a few basic rules to be observed :—

1. Never let your audience know in advance what you are going to do.
2. Never do the same trick twice. The best effects are lost through repetition.
3. Never become confused. Perform your tricks easily and slowly—when you are asked to repeat a trick, just promise to do so at your NEXT performance.
4. If a trick fails, smile cheerfully and blame it on the weather (it's either too hot or too cold) or else say that so and so's TIE frightened away the friendly spirits.

SELECTED TRICKS

THE VANISHING MATCHES

You shake a box of matches and the matches are heard rattling in the box. But, Presto, when you hand the box to a spectator—the matches have vanished !

SECRET : You have a box containing matches concealed up your sleeve, which produces the rattling sound causing the onlookers to think that the matches are in the box held in your hand.

“ LIVING OR DEAD ”

EFFECT :

The performer supplies his spectators with a number of visiting cards, with the request that they each write the name of a living person—except **ONE PERSON WHO IS TO WRITE THE NAME OF A DEAD PERSON.**

The cards are then dropped into a hat, and the magician on picking them out reads them and states whether they are the names of living or dead persons.

SECRET :

The performer gives the spectator who is to write the name of the dead person a **HARD PENCIL**—the others are supplied with **SOFT PENCILS.** **THE NAME OF THE DEAD PERSON IS THUS EASILY RECOGNISED.** Simple, yes—but just try it and watch the effect.

5. Bear in mind that the successful magician will
NEVER TELL HOW A TRICK IS DONE.

All I ask of you is that you will treasure and guard these secrets which have been entrusted to you and **PRACTICE WELL** before you attempt to perform for others. The book was written with the humble hope that, some day, one of its readers will rise high in the Profession of Magic and join the ranks of the great magicians of to-day and the past.

CAN YOU COUNT TEN ?

This is a most simple yet puzzling effect to those unacquainted with the secret, and it may, in fact, be presented several times without the secret being divined. The performer places three matchsticks upon the table and asks whether anyone can count ten with them, one being counted every time a matchstick is taken up or laid down, the three matchsticks being upon the table when ten have been counted. He then proceeds to count, picking up the matchsticks as he does so, "One, two three." He then lays them down again, counting "Four, five six." He then takes up only two of the three, counting "Seven, eight," and finally replaces the two upon the table, saying "Nine, ten." He then picks up the three matches and hands them to one of the company, who is asked to count ten in the same way—but somehow he finds that he is unable to do so.

SOLUTION : The secret of the successful accomplishment of this feat is very simple. It is only necessary to remember that you must commence counting by **PICKING UP THE MATCHSTICKS FROM THE TABLE.** When you ask anyone to try the experiment, **YOU HAND THEM THE MATCHSTICKS,** and they naturally commence counting them by **LAYING THEM DOWN UPON THE TABLE.** It is, however, quite impossible to count ten successfully unless the matchsticks are **TAKEN FROM THE TABLE** one at a time when commencing the count.

Be Sure and Send for the
"BULLETIN OF MAGIC"

From

STEWART'S STUDIO OF MAGIC,
64 Manners Street — Wellington.

“ SPIRIT BLOOD TEST ”

Any message can be made to appear on your bare arm, written in blood, by following these directions :

Apply to the bare arm a strong solution of salt and water several times. When dry, scratch the message with a pointed stick. When the arm is rubbed briskly the message will appear in red under the skin.

“ THE 25 CARD TRICK ”

Put on the table 25 cards in five piles of five cards each. Have a person think of a card and ask him which heap it is in. Gather up the cards, being sure that the heap containing the selected card is in the middle. Now lay the cards out again in similar manner and ask which heap this time contains the selected card—then gather them up once more placing the heap containing the card in the middle. The selected card will always be the 13th card.

“ THE SPELLING TRICK ”

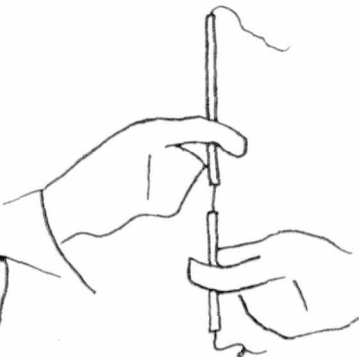
The performer takes 13 cards and begins to spell out loud “O-N-E, ONE,” passing one card from the top of pack to the bottom for each letter and then turn up the fourth card, which is found to be the Ace.

You then spell “T-W-O, TWO” passing three more cards, one at a time, underneath, and turning up the next, which proves to be a two . . . “T-H-R-E-E, THREE,” and so on in a like manner until the entire 13 cards have been spelled out. To produce this effect cards must be arranged as follows : face down from the top down : 3-8-7-ACE-QUEEN-6-4-2-JACK-KING-10-9-5.

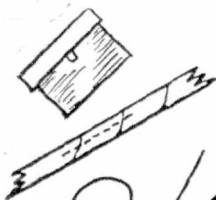
The POPULAR STRING and STRAW MYSTERY!



YOU THREAD A STRING THRU A STRAW AND CUT IN HALF.....



PRESTO! THE CUT STRING IS MYSTERIOUSLY RESTORED!



SECRET:

1. SLIT STRAW with RAZOR.
2. BEND STRAW
3. PULL STRING
4. CUT STRAW
5. PULL PIECES OFF



Presto! The STRING IS RESTORED!

A WONDERFUL DIVINATION

The performer secretly gets a knowledge as to what card is on top of the pack. Then, carefully watching the top card to see where it goes, he scatters the whole pack on the table, face downwards. Now he proceeds to pick up cards from the table, naming each one before he touches it. In this way he takes up a few cards, and then hands them to the onlookers, who will be surprised to see that the performer was correct in his selection.

The secret is as follows : Suppose the top card which the performer has secretly glanced at is the six of clubs. The performer names the six of clubs as the name of the first card he will choose, but he picks up another card, say, the eight of hearts. This he holds in his hand with the face hidden from the onlookers. He now announces he will select the eight of hearts. He then picks up a card, which is, say, the king of spades. This will be two cards in hand. If he wishes to conclude the trick, the performer now states that he will choose the king of spades, and he then picks up the six of clubs, on which he has kept his eye from the beginning, and knows exactly where to get it. He is now able to show that he did actually select the three cards he named.

This trick can be varied by letting the audience touch the cards you name, but the performer must see that he chooses the last card, or keep the selection going until one of the onlookers picks up the first card named, which would be, in the above instance, the six of clubs.

This is perhaps a more effective method, because you are able to invite one of the audience to cut the cards, which never fails to increase the trick's effectiveness. Having "learnt" your top card, request an onlooker to give the pack a double cut—that is to say, divide it into three packs. Of

these three there is one pack of which the uppermost card is known to you; let us say it is the knave of clubs. You lay your hand upon one of the other packs and say : "This top card is the knave of clubs." You examine it without letting it be seen, and find it is, say, the six of spades. Going to the next pack, you say the top card is the six of spades; whereas it is, say, the king of hearts. You then elect to draw from the top of the third pack the king of hearts, instead of which you get the card originally named—the knave of clubs. And there you are.

MATCH MANUFACTURE

Arrange twelve matchsticks upon the table, as shown in first illustration, and then ask someone to alter the arrangement of them so that they will "INDICATE WHAT MATCHES ARE MADE OF."



SOLUTION : At first sight it will appear to everyone that the answer must be "WOOD," but it must be remembered that there are other MATCHES than the striking variety. In this case, "love matches" are referred to, and the correct answer is therefore "LOVE." It will be seen that a slight rearrangement of the first figure will give the second figure.

BROKEN MATCHSTICK RESTORED

EFFECT :

A matchstick is marked and wrapped in a pocket handkerchief. A member of the audience is requested to break the matchstick in halves, through the handkerchief. This is accordingly done—but on the handkerchief being opened the matchstick is discovered whole as at first, and the mark identified.

WORKING :

A hemmed handkerchief is required for this sleight, a duplicate matchstick being inserted in one corner of the hem.

The handkerchief is spread out upon the table and a borrowed matchstick is marked and placed in the centre of the handkerchief. The four corners of the handkerchief are folded over to the centre, the corner containing the concealed matchstick being folded over last of all and placed quite clear of the marked matchstick. The handkerchief is then picked up with the right hand, the fingers being underneath and the thumb on top. Someone is then asked to break the matchstick through the handkerchief, but of course it is the concealed matchstick that is really broken. The handkerchief is then shaken out, allowing the marked matchstick to fall upon the table and showing apparently that only one matchstick was used.

PATTER :

Ladies and Gentlemen—You may not be aware that it is possible to join severed articles without the aid of glue, paste or cement. If someone will kindly lend me a wooden matchstick for a few minutes I will give you a practical demonstration of my statement. Thank you, sir! Will you please bring the matchstick here and hold it up to the

audience in order that they may see that it is really a matchstick and not a billiard cue. Thank you! Now will you please make a mark upon the matchstick so that it may not lose its identity. Having done that, will you please place it upon this handkerchief. Thank you! Watch carefully, please, while I fold the corners of the handkerchief over to the centre. Are you sure that the matchstick is still there? Please feel it through the handkerchief. Now take it between your fingers and break it fairly in halves. Thank you! Can you feel the two halves? You can! Now then, to apply the healing touch with the magic wand and pronounce the mystic spell. Mendo! Mendino! Seccotino!!! And here, you see, is the matchstick fully restored and none the worse for its temporary disablement. Please examine it carefully in order to make sure that it is the actual matchstick which you lent for the experiment. You recognise the mark? Thank you! And now, having seen how it is done, I feel sure that you will set to work repairing the broken crocks at home.

“THE LIFTING TRICK”

The magician places some matches on a table and also the outside case of a matchbox. He challenges anyone to lift the case and the matches without touching them with his hands. When everyone has given it up the magician performs the trick.

SECRET : Arrange the matches close together on the table. Hold the match case in the mouth, press it down over the matches and draw in a long deep breath. The matches will adhere to the case and they can then be moved from the table.

MATCHSTICK DIVINATION

This forms a very good impromptu trick and one that requires no preparation whatever. For simplicity the effect is unequalled, yet few will be able to divine the secret.

EFFECT :

A box of matchsticks is handed to one of the company and he is asked to take out any number of matchsticks that he pleases, under twenty (or any other number that performer may fix). The performer also takes out some matchsticks and states that from them he will (1) count off the same number of matchsticks as has been taken by the assistant, (2) make up the number of the assistant's matchsticks to nineteen, and (3) after this has been done will still have three matchsticks remaining. This programme is then carried out by means of the matchsticks which performer originally took from the box.

WORKING :

When performer takes his matchsticks from the box he takes out about two dozen; the exact number is immaterial. He counts these in order to ascertain exactly how many he has taken. We will assume that twenty-five have been taken. You now claim to perform the three items, as set forth in the "effect." The numbers "nineteen" and "three" given above may, however, be varied as desired. With 25 matches in hand you might claim to (1) count off as many as the assistant has taken, (2) make up the number of assistant's matches to 21, and (3) have four matches remaining. Assistant is now invited to count off the number of matches he has taken from the box. Suppose this number is eleven. You

proceed to count off eleven from your twenty-five, leaving fourteen. You now do the second promise, make up the assistant's number to twenty-one. Commencing from eleven counting up to twenty-one by laying down a matchstick each time. This will take ten more of your matches, leaving four. It may be pointed out that what has actually happened is that you have merely counted out 25 matches, but the process has been so covered with verbal camouflage that detection is almost impossible to the uninitiated.

“ TRY THIS ONE ”

Place the four Jacks on the table and explain they represent four applicants for military service, two of whom were rejected on account of physical disability. Ask the audience to point out the two that were rejected. Not one in ten will ever notice that only two of the Jacks have two eyes—the others having only one.

“ FIGURE THIS ONE OUT ”

A young woman goes upstairs at 7.45 to dress for the evening. She is 19 and weighs 7st. 2lb. State the wait of the young man downstairs.

Free ! !

Free ! !

“ BULLETIN OF MAGIC ”

**Send for this Book of Easy To Do
and Amazing Tricks**

Write to :

**STEWARTS STUDIO OF MAGIC,
64 Manners Street, Wellington.**

"TELLING A CARD BY ITS WEIGHT"

You declare to your audience that you can tell a card by its weight. Take about six cards from the pack, and ask the audience to select a card for the test. Take the card in your hand between the first finger and thumb in order to feel its weight. While doing this, press the back of the card with the edge of your thumb-nail, just hard enough to raise a small bump on the face of the card.

Now take up each of the other five cards in turn, pretending to compare their weight with that of the first card. Then allow the six cards to be shuffled. When handed back to you, use a little showmanship by endeavouring to find the chosen card by its weight—**BUT YOU ACTUALLY FEEL FOR THE SMALL BUMP MADE BY YOUR THUMB-NAIL ON THE FACE OF THE CARD.** When this is discovered, remember its position—go over the other cards and eventually come back to the chosen one—thus you convince the audience of your weight-testing ability.

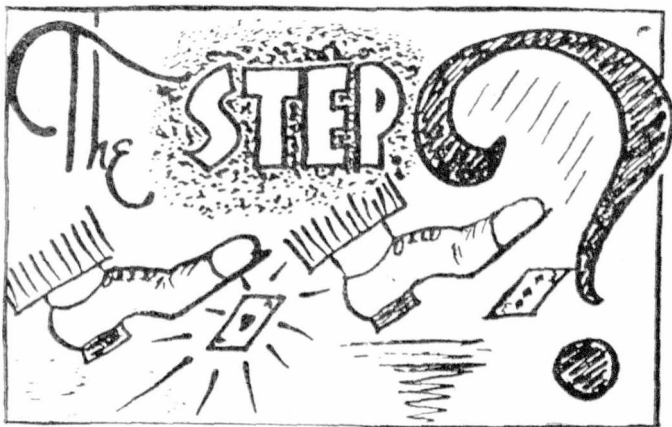
NINE LITTLE MATCHES

The idea of this trick is to bet a soft drink that you can make your friend pick up the last match. Each one is allowed to pick up one to three. He picks first and here's how it's done . . .

If he picks one, you pick up three—if he takes two, you take two—if he picks up three, you pick up three . . . You'll find that no matter how you slice it, **HE HAS TO PICK UP THE LAST MATCH,** and that means you are in on a soft drink (?)

“UPON MY SOLE !!”

You place a playing card on the floor and by stepping on it you change its face value. For example, you place the Ace of Hearts on the floor and by stepping on it you change it to the Three of Spades.



SECRET : When you place the card on the floor—**YOU REALLY PLACE TWO**—one hidden behind the other. A sticky substance is on the sole of your shoe, such as a small piece of wax or gum. When you step on the cards the top one will stick to your shoe and the other one remains on the floor. Apparently the same card has changed its face value. This trick must be performed to be appreciated.

“ A MODERN MIRACLE ”

EFFECT :

A small piece of paper and a pencil are handed to the audience, with the request that four different persons will each write down a row of four figures each—one under the other—so as to make a sum for addition. Here is an example:

$$\begin{array}{r} 4821 \\ 3395 \\ 2673 \\ 5118 \end{array}$$

The paper is then given to a fifth person to add up, but before he can call out the result the performer has written the answer on a slate or another piece of paper without seeing what numbers were first written down.

SECRET :

Obtain a similar piece of paper to the one you intend handing out, and in four different handwritings write down four rows of figures. Place this piece of paper (folded into four) in your trouser pocket before you commence your performance. Now hand out a plain piece of paper similar to the one you have concealed, with the request that four different people write a set each of four figures as stated above.

Whilst this is being done, secretly obtain the duplicates from your trouser pocket. This is now held in your hand so as to be unseen by the audience. Ask the last person who has written a set of four figures to now fold the paper in four.

The performer now takes this paper so that he may hand it to the fifth person to complete the addition, but exchanges it for the piece he holds in his hand—**THE TOTAL OF WHICH HE HAS MEMORISED.**

As the fifth person is about to finish adding the sum, the performer writes the answer down and displays it for verification.

FINDING THE CHOSEN CARD

Hand the pack to be shuffled and, when returned, secretly note the bottom card. Now lay the cards in five or six heaps on the table, and request a bystander to look at the top card of either heap and, having done so, to replace it. This done, take up the heaps in such a manner that the original bottom card, which constitutes your "key," is brought immediately over the one chosen. The pack may now be cut any number of times with very little fear of separating the two cards. Should they by chance become separated, it will be at the point of the cut, which leaves them at the top and bottom of the pack respectively; but even this may be obviated by cutting an even number of times. In other words, should the first cut separate the cards, the second must naturally bring them together again.

To find the chosen card then, the performer has simply to deal all the cards on the table, and watch for the "key." When this appears, he knows the next is the one required, and makes a statement to this effect; but, before turning it up, he asks for the name of the card, thus proving that he does not expect any sympathy on the part of the drawer.

THE FIREPROOF HANDKERCHIEF

You borrow a pocket handkerchief and drape it over your hand and much to the surprise of your audience you prove that it is fireproof by placing the burning end of a cigarette against the handkerchief without damage.

SECRET: A half-crown or 2/- piece is concealed under the handkerchief and when the cigarette is pressed against the handkerchief the heat is conducted by the metal of the coin so much faster than by the cloth that no damage is done.

A GOOD CARD TRICK

Deal 20 cards in ten pairs, and let any number of people memorise any pair they choose. Then gather up the cards and deal them in four rows, apparently in a haphazard manner, but really in accordance with the words chaff, sheer, usual and color, which you imagine to be written on the table thus:—

C	H	A	F	F
S	H	E	E	R
U	S	U	A	L
C	O	L	O	R

Place the first card on the C of Chaff, the next card of the pair on the C of color. Then place each card of the next pair on a letter H, each card of the next pair on a letter A, two cards on the F's, two on the E's, etc.

You will see that there are ten pairs of letters in the four words and that no two pairs are similarly located in the rows. Ask the first person which rows his two cards are in. If he says two and three, you know the cards are on the imaginary letters "S." If he says both are in row four, they are both on letters "O." Thus you can pick up any pair called for as soon as you are told the row or rows in which the cards appear.

**DON'T FORGET TO SEND FOR
THAT AMAZING BOOK OF TRICKS
IT'S FREE !!
"BULLETIN OF MAGIC"**

“ WATCH THE COIN ”

EFFECT : The conjurer places a penny on the table (as he is seated) and asks someone to note that the **HEAD** is uppermost. He then moulds a piece of paper round a tumbler, which he has turned upside down and placed over the coin. He then asks the spectator if the coin was head uppermost. He removes the glass to make sure, and then covers it again. He now brings his hand down quickly over the paper, squashing it flat. **THE GLASS HAS VANISHED !**

SECRET : The Conjurer is seated at the dinner table, as I have said, for this trick. When he looks at the penny for the second time, he brings the tumbler covered by the paper towards himself and quietly allows the glass to slip out of the paper on to his lap, where it remains concealed. Of course, the penny is used merely to draw the attention of the audience away from what the conjurer is really doing—the penny has nothing to actually do with the trick. It will be obvious that when the paper covers the penny the second time it is just the shell and contains no glass. You may rest assured that when the hand smacks down on the paper and squashes it, there is a great gasp from the onlookers.

“ TRY THIS ONE ”

Take an ordinary wooden pencil and rub it up and down on a painted surface **AND PRESS WHILE YOU ARE RUBBING.** The heat obtained by rubbing will cause the pencil to stick, and it will then be possible to hang a light hat on the pencil point.

THE DISSOLVING COIN

For this pretty and clever trick you require a glass disc about the size of a penny.

Procure a tumbler of water and borrow a handkerchief. Secretly conceal the glass disc in the palm of the hand.

Now cover the tumbler with the handkerchief, and borrow a penny. Apparently place the penny underneath the handkerchief, but under cover of the handkerchief substitute the glass disc, and ask someone to hold the penny(?)

The penny(?) is held about two inches above the top of the glass, and the real penny is concealed in the right hand.

Request the loan of a felt hat, and accept **WITH LEFT HAND**, then transfer to right hand, with right hand fingers going inside hat as you hold hat by its brim.

Display interior of hat empty, and ask someone to hold above head. As assistant is about to take the hat, you allow the penny, which you have been holding, to fall gently into the hat. Tell the person who is holding the disc that when you count three you wish him to release the penny(?) so that it will fall into the tumbler, and to listen intently as he does so.

The penny (?) is heard to fall into the glass, but when performer removes the handkerchief, the penny has disappeared.

The disc being transparent, it is impossible of detection as it lays in the water at the bottom of the tumbler. To prove that there is "no deception," the tumbler is turned upside down over another vessel, the disc adhering to the bottom of the tumbler by suction.

The performer now goes over and asks the gentleman holding the hat to kindly look inside, and he will find the penny.

The penny may be marked at the commencement of the trick. The glass disc feels the same as a penny under the handkerchief, so nothing is suspected.



“SEE THE GHOST”

Gaze steadily at the X in the left eye of the skull under a strong light for about a minute. Then look off at a clear white wall and you will see the “SPOOK” on the wall.

“HOW TO BURN SUGAR”

Set a lighted match to a lump of sugar and the sugar will burn with a blue flame. No one can duplicate this feat unless they know the secret.

Before you present the trick, dip one corner of the sugar lump into cigar or cigarette ash—it will then ignite when the match is set to this particular corner.

“THE VANISHING SIXPENCE”

EFFECT : The Magician spreads his handkerchief on the table and places a sixpence on the centre of it. He then folds the corners of the hanky inwards so that the coin is concealed. He then picks up the hanky, shakes it—the sixpence has disappeared.

SECRET : The Magician prepared for this trick by putting a small piece of SOAP on one corner of the hanky. When he folds the hanky in the way described he takes care to FOLD OVER THE SOAPED CORNER FIRST, and to press it on to the coin.

This causes the coin to stick to the handkerchief, and thus the Magician can easily shake it to show that the coin has disappeared.

THE THREE BURGLARS

Take the four jacks and one king (the officer) from the pack. Having placed one of the jacks at the bottom or top of the pack, lay the other three upon the table with the king. Now entertain the company by telling how three burglars operated and how they were finally captured by a clever officer.

One enters by a cellar window (put one jack on the bottom), the second entered the drawing room (place second jack in centre), the third enters from the top of the house (place the third on top of the deck), the officer followed last, being the least watchful (king also placed on top). Now, if the pack is cut once, the lower half replaced on top half, the jack and the king will be found together.

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A FEW QUIZZ TESTS

“OBSERVATION POST No. 1.”

One of the best ways of testing your intelligent observation is to try to pick out the stranger which has managed to find its way into each of the groups below. By using your mind's eye a great deal more than your ordinary eye — try to single out each “intruder” that exists in each group.

1. FED, JIH, MLK, PON, VUT.
2. 1938, 2958, 4794, 1635, 3774.
3. MADAM, MOON, LEVEL, ERE, PEEP.
4. STEP, TOPS, STOP, POST, POTS.
5. SQUARE, TRIANGLE, CIRCLE, HEXAGON, OCTAGON.
6. TAPER, CAPES, Gaped, HAVEN, LAPEL.
7. NGOARE, PGREA, GFI, NNAABA, WEHSKIY.
8. 3445267, 5647932, 4435672, 2765434, 7523446.

“OBSERVATION POST No. 2.”

Are you an intelligent observer? Try the test below and you will get the answer.

All you have to do is to spot the “stranger” which exists in each of the groups. There is only one “stranger” in each group. Award yourself 5 points for every kill you make. If you manage to score 40 or more then you are an excellent observer. If your score is 30 or over, then you should cultivate training your mind's eye just a little more. If your score is under 20, it means that you are not taking as much notice of things with your eyes as is expected of you.

- 1. Lancasters, Halifaxes, Stirlings, Mosquitoes.
2. Hockey, Soccer, Rugby, Cricket.
3. Feb. 29th, 1900. Feb. 29th, 1904. Feb. 29th, 1912. Feb. 29th, 1924.
4. DDMIRA, WWRSA, NNLDOO, SSRUAL.
5. 16785, 17025, 19625, 17775.
6. Acre, Mile, Furlong, Pole.
7. DFH, JKL, NPR, TVX.
8. Unavoidable, Unforgiveable, Unenviable, Unavailable.
9. Murmur, Bulbul, Dodo, Robot.
10. Foot, Nose, Ear, Mouth.

" BODYLINE."

Each of the key-phrases given below suggests a part of, or something relating to, the human body. For example, "PLACE OF WORSHIP" would give the answer "TEMPLE." Please note that the answers are meant to be "spoken," thus there may be instances of a pun. Here is another example — "VERY PROUD" naturally suggests "VAIN" which is a pun on the word "VEIN," giving you a part of the body. Here they are.

- | | |
|------------------------------|--------------------------|
| 1. To make love. | 9. Swift-footed animal. |
| 2. Always hit with a hammer. | 10. Shellfish. |
| 3. Schoolboys. | 11. Starts the cheer. |
| 4. To make well. | 12. Very saucy. |
| 5. The football player. | 13. Has all the answers. |
| 6. Those in favour. | 14. Used for storage. |
| 7. A kind of love. | 15. A notable act. |
| 8. One car pulls another. | 16. Best part of corn. |

"WHAT DO THEY FLY."

Here are the imaginary names of six pilots. The odd thing is that if you re-arrange the letters in each name you can discover the type of aircraft the pilot flies. This shouldn't take you five minutes—if you're smart.

- | | |
|-----------------|-----------------|
| 1. ERIC HARUN. | 4. LEN LINGTOW. |
| 2. DEN LURDANS. | 5. BEN HEMIL. |
| 3. RAY LENDS. | 6. DAN FITE. |

Answers to Quizzes on Page 37.

READ CAREFULLY !!!

IF YOU WANT TO LEARN REAL MAGIC
RIGHT FROM THE VERY START — SEND
FOR THE LITERATURE TELLING YOU
ALL ABOUT THE —

TOLLERTON SCHOOL OF MAGIC
(See Back Cover)

OR

IF YOU FEEL YOU CAN HANDLE A FEW
EASY TO DO (No Skill) PROFESSIONAL
TRICKS — THEN SEND FOR THE

"BULLETIN OF MAGIC"

From :

**STEWART'S STUDIO OF MAGIC,
64 MANNERS STREET — WELLINGTON.**

“READY RECKONING”

This is a trick with figures. Ask someone to write down four figures on a sheet of paper and show them to you. You take the pencil and write something on the back of the paper.

Let us suppose he has written 3824—you subtract two from the number and place two in front of the number. That would give you 23822, and is what you write on the back of the paper—not letting anyone see what you have written, of course.

If you write it in words (twenty-three thousand eight hundred and twenty-two) I think it will look more effective at the conclusion of the trick.

You have now finished with the back of the paper for a moment or two. Then ask someone else to write another row of figures under the 3824. Let us suppose they write 2756.

You then say that as it is an addition sum you will write a row yourself. This row must be of such figures that were it added to the second row the two rows would total 9999, so the row you write would have to be 7243 (this added to 2756 would give 9999). Now ask a third person to add a row of figures; if they write 4951 you must again write figures which will total 9999, so your row will be 5048. This will be the sum—

$$\begin{array}{r} 3,824 \\ 2,756 \\ 7,243 \\ 4,951 \\ 5,048 \\ \hline 23,822 \end{array}$$

Ask someone to total the sum, and when they have done so, ask them to compare it with the answer you wrote on the back at the commencement of the trick.

If you have a friend who knows the trick and will be your confederate, he can write the third and fifth lines, and make the trick appear an absolute miracle. **DO TRY THIS!**

“ HEAD OR TAIL ”

Here is a coin trick which requires no sleight of hand whatsoever. In the first place you declare your ability to tell in advance whether a spinning coin will fall head or tail upward. Anyone may spin the coin, and in every case you can foretell the result.

To do this you must use a coin prepared by making a slight nick in one side of the edge. When the coin nears when it falls on the cut edge, the sound is quite different, and its fall and spins on the uncut edge, there is no change, but the coin falls more abruptly. A little experiment will enable you to distinguish between the two with absolute certainty—but the difference is too slight to be perceived by anyone not on the look-out for it.

“ A TRICK WITH A CAT ”

When you have given an entertainment and your audience are still asking for more, suggest that as a change from conjuring you will ask the cat to wash itself.

This is quite easily done. Stroke the cat affectionately at the same time asking it to wash itself. When you walk away everyone will be amazed to see that the cat does just exactly what you have asked.

HERE IS THE SECRET : Take just a tiny piece of butter and smear it on the palm of your hand. Now when you stroke the cat you will find he will commence his ablutions (without even being requested to do so).

“ ODD OR EVEN ”

This is a very old trick and one of utmost simplicity. It depends upon an obvious fact in arithmetic. Yet, somehow, the most intelligent observers usually seem unable to grasp the principle involved.

You take a handful of coins, and ask one of your spectators to do the same, which he is to count privately in order to know whether the number is odd or even. He now places the coins in a hat, keeping the exact number a secret. You now announce that you will drop the coins into the hat and make the total of the coins altogether total to the opposite (odd or even) which was dropped in by your assistant. The coins are now emptied on to the table and openly counted. In every case they will be found the reverse of the the original deposit.

The explanation lies in the simple fact that any *odd* number added to any other odd number makes an even number—and any *odd* number added to an even number makes an odd number. It is therefore only necessary for you to add an ODD number of coins to the hat each time to make the total different to the original deposit.

“ TO WHOM DOES THE EGG BELONG? ”

Ask a member of your audience if a peacock laid an egg in his garden, and knowing that the bird was owned by the people next door, who would be the rightful owner of the egg? When the would-be lawyers have looked at the case from every angle, you can quietly point out that PEA-COCKS do not lay eggs.

“ THOUGHT READING BLINDFOLDED ”

Here is a trick which will, I think, prove a most puzzling one. You will require a friend to do it with you. After explaining that your two minds are tuned into one another—that what your friend sees you can see, even if blindfolded—invite anyone in the room to blindfold you so that it is impossible for you to see.

When this has been done, ask members of your audience to place a halfpenny, a penny, a three-penny bit, a sixpence, a shilling, a two shilling piece and a half-crown on the table.

Your confrere is seated at the table, and you are standing behind him with your fingers just touching his temples. Invite any member of the audience to touch any coin—you at once say which one it is.

SECRET : This is quite simple, as you have both arranged that the halfpenny is one, the penny two, the three-penny bit three, and so on. As soon as the coin is touched, your friend will press his upper and lower teeth together the required number of times. This will not be noticed, but will cause the temple to throb. If you feel one throb you know it is the halfpenny—two throbs, the penny, etc. Go ahead and fool 'em.

“ A LITTLE JOKE WITH FIGURES ”

Pass your friend a piece of paper and a pencil and ask him to write down eleven thousand eleven hundred and eleven. You will get some curious solutions to this puzzle, but, of course, the answer is

12,111.

• "HOW TO TELL A LADY'S AGE"

There is no need to use this trick with anyone over 80 years of age as all shyness as to age will have passed by then.

Needless to say, you do not tell the lady that the trick is to ascertain her age. If you did she might show you one of her tricks when writing down the figures.

Just ask her to write down the number of the month she was born in (January is one, February is two, March is three, and so on), then request her to multiply that figure by two, then add five, then multiply by 50, then add her age. Then to subtract 365 and afterwards to add 115. When she gives you the answer the two figures on the right will be her age, and the remaining figure or figures will represent the month in which she was born. For example, if the answer is 1126, you will know at once that she was born in the 11th month (November) and is 26 years old. If it is 321, you will know she is 21 and was born in March.

"A THOUGHT-READING CATCH"

Take two small pieces of paper and pass one to a member of the company and hold the other one so that when you write on it, those near you cannot see what you are writing.

Ask the person who has the other piece of paper to first write down any day of the week, and when he has finished, ask him to think hard of the day he has written.

Whilst he is so doing you must pretend to be concentrating very hard, and then you write something on your piece of paper (taking care nobody sees what you write).

Now ask him to write any month of the year, then think hard again—now to write in figures of any year, and think harder than ever. Each time you write something on your piece of paper.

Place your piece of paper, face down, on a table—then ask your assistant to read out the others which he wrote.

Supposing he has written—Wednesday, March, 1929. You take your sheet in your finger and thumb, and turning to the nearest person say : “ Speak the truth, sir, and say if I have written exactly the same.” The person will, and can truthfully say you have, because the first word on the paper was EXACTLY, your second word THE, and your last word was SAME.

So you see, if the person does speak the truth, he can only say you did write “ EXACTLY THE SAME.”

“ THE HYPNOTISED CIGARETTE ”

With a little careful acting and thought, this should prove a most neat and effective trick.

The conjurer is seated at a table and requests the loan of a cigarette and places it on the table in front of him.

Sitting well back in the chair the performer rubs the thumb and first finger of the left hand very quickly on the palm of the right hand.

Lean forward again towards the table and place the finger and thumb you have been rubbing about an inch away from the cigarette and draw them on the tablecloth away from the cigarette.

Nothing happens, and the conjurer again sits back and goes through the rubbing process once more, but this time more briskly. Again nothing happens, and more rubbing is done.

Quickly take the thumb and finger from the palm, placing them on the tablecloth, and once again draw them away from the cigarette, and this time your audience will see it follow as if by some unseen force.

• You will be very surprised to hear that the unseen force was your own breath, and if it is carefully done it is an excellent little trick.

The acting during the two or three times you failed to make the cigarette follow your fingers is very important, as you are judging the distance and each time you incline your head a little nearer.

Be careful not to do this on a polished or glass-top table as your breath would be seen—and be sure not to inhale deeply just before you blow. It is during those few times you failed to do it that you collect sufficient breath for the trick.

Before showing this trick to any of your friends, just try it on a table in front of a mirror. It is a jolly good trick and is worth practising.

“NAMING A CHOSEN CARD”

This is a very subtle card trick.

A pack is shuffled and is laid on the magician's hand. He immediately puts his hand behind his back, and turning around, invites a spectator to look at the top card of the pack, replace it, and shuffle the cards.

Then the magician, holding the pack to his forehead, names the chosen card.

Before beginning the trick, the magician removes a card from the pack and tucks it under his belt, on the left side, with the back of the card against his body. Of course, he has noted the number of the card.

When the shuffled pack is laid back up on the magician's left hand, he puts his hand behind his back, and immediately draws out the card that is beneath his belt, so that it becomes the top card of the pack. Thus the card you know **BECOMES THE TOP CARD** of the pack—and it is the card the chooser looks at.

“ THE BAFFLING CARD ”

The effect of this trick is very surprising. A spectator selects a card MENTALLY, and the card leaves the pack, to be found in the magician's pocket !

METHOD : Memorise the top seven cards of the pack. This may easily be done by setting them in memorised order, as : two, six, Ace, eight, King, Jack, nine. The arrangement of suits need not be considered as the numerical values are all different.

Hold up the pack with the face towards a spectator, and slowly spread the top seven cards, asking him to memorise one. As soon as he has chosen a card, turn your back, asking him to write down the name of the card on a slip of paper. While he is doing this you calmly place the top seven cards in your pocket.

Then turn around and deliberately shuffle the pack. Hand it to another person and tell him to open the folded slip. On it he reads (for example) “ Eight of Spades.” When he looks through the pack at your request, he finds that the “ Eight of Spades ” is missing !

As you now know the chosen card, you have merely to reach into your pocket and draw out the fourth card from the top of the heap of seven—in this instance the eight spot is the fourth down.

The misdirection in this trick is very artful, and no one ever suspects that you have removed ALL the cards from which the first spectator made his choice !

Later on, carelessly put the pack in your pocket, and in removing it later bring out the six cards which have been left there previously. A secret like this is alone worth the price of this book.

ANSWERS TO QUIZZ TESTS

Observation Post No. 1.

1. **MLK.**—The others being three consecutive letters of the alphabet in **REVERSE**, always with a vowel in the middle.
2. **1635**—the only number not having the first half equal to one-half of the second half.
3. **MOON**—all the other words being palindromes—that is, they read the same spelt backwards or forwards.
4. **STEP**—all the other words being anagrams of one another.
5. **CIRCLE**—the only figure not being made up of straight lines.
6. **HAVEN**—the only word not having the word "APE" in the middle.
7. **WFHSKIY**—the only group of letters that do **NOT** spell the name of a fruit when arranged in correct order. Now find the other fruits.
8. **5647932**—all the other numbers being made up of the same digits.

Observation Post No. 2.

1. **MOSQUITOES**—the only twin-engined bomber in the group.
2. **RUGBY**—the only game in this group not played with 11 persons a side.
3. **FEB. 29th, 1900.** There never was such a day.
4. **SSRUAI**—The rest being capitals in Europe set down in anagram form—this word spells **Russia**, which is not a capital.
5. **16785.** Not a multiple of 25 like the rest.

6. ACRE—the only measurement of AREA.
 7. JKL—the rest being alternate consecutive letters of the alphabet.
 8. UNFORGIVEABLE — this word was misspelt. It should be Unforgivable.
 9. ROBOT — the remaining words have the FIRST SYLLABLE REPEATED.
 10. FOOT—not a part of the head.
-

Bodyline.

1. Neck. 2. Nails. 3. Pupils. 4. Heel. 5. Back.
 6. Eyes (Ayes). 7. Calf. 8. Toes (Tows). 9. Hair (Hare).
 10. Muscle. 11. Hip. 12. Cheek. 13. Nose (Knows).
 14. Trunk or Chest. 15. Feet (Feat).
 16. Ear.
-

What Do They Fly ?

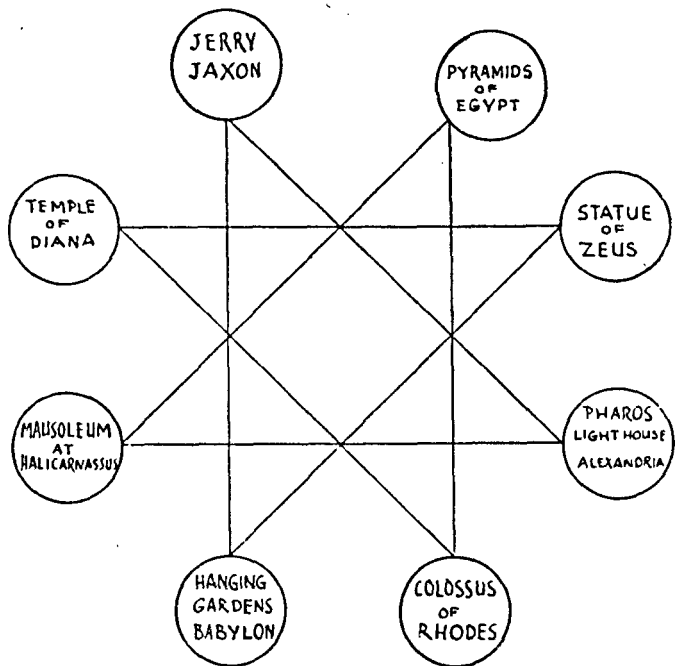
- | | |
|---------------|----------------|
| 1. HURRICANE. | 4. WELLINGTON. |
| 2. SUNDERLAND | 5. BLENHEIM. |
| 3. LYSANDER. | 6. DEFIANT. |
-

**YOU CAN'T FAIL TO LEARN ALL ABOUT MAGIC
IF YOU SEND FOR THE
FREE LITERATURE OF**

TOLLERTON SCHOOL OF MAGIC

— FULL PARTICULARS ON BACK COVER —

SEVEN WONDERS OF THE WORLD



Take seven Buttons — start at any circle and follow a straight line and leave Button at opposite end. Start with another Button from a NEW CIRCLE and repeat until you have covered seven circles. You must start each time from any circle not covered by button.

NOW HAVE ANOTHER FEW CHUCKLES WITH JERRY

Jerry : "The girls are having a pretty rough time these days — no elastic for girdles and things—that accounts for all the sailors on the docks."

Dud : "What have sailors got to do with it?"

Jerry : "They are waiting for SHAPES that never come in. I suppose you've noticed that sailors are wearing beards longer and longer all the time?"

Dud : "Yes — I've noticed it."

Jerry : "Well, a girl I know has a friend who is a sailor and when he came home after being years at sea—do you know how she found him?"

Dud : "Haven't the slightest idea."

Jerry : "She just lifted up his beard—and there he was."

Jerry : "I've got a corker new job—the Rationing Commissioner wants to know how many girls wear silk stockings and how many don't. So I just stand on a street corner and count the girls' legs."

Dud : "I can't see anything much in that."

Jerry : "Hoo HOO!!" I'm getting paid for something I've been doing all my life for nothing!!"

Dud : "I was reading where women were going to wear their dresses longer."

Jerry : "It won't bother me—I've got a good memory."

Dud : "How did you get this job?"

Jerry: "The Rationing Commissioner sent me a telegram: 'Drop everything—come at once'."

Dud: "And did you?"

Jerry: "Don't be silly—I had a blonde in my lap."

Jerry: "How many miles is it to Australia, Dud?"

Dud: "I don't know."

Jerry: "Then I hope you'll be sorry to-morrow when I get thrashed at school for *your* ignorance."

Dud.: "Let me see a bottle of your famous medicine."

Jerry: "This is it—a cure for rheumatism."

Dud.: "But the label says MUMPS!"

Jerry: "I know—I couldn't spell mumps. Put out your tongue and say 100."

Dud.: "Ninety-nine."

Jerry: "Do as you're told."

Dud.: "Other doctors make me say ninety-nine."

Jerry: "Everything has gone up since the war."

Dud.: "Perhaps I should tell you that my brother has Scarlet Fever. He caught it through kissing a housemaid."

Jerry: "Oh, well—boys will be boys."

Dud.: "But *I* kissed the housemaid, and may have it myself."

Jerry: "Oh, I see."

Dud.: "And I kissed MY WIFE this morning."

Jerry: "Good Heavens!!!"

Dud.: "What's the matter, doctor?"

Jerry: "You say you kissed your wife?"

Dud.: "That's right."

Jerry: "THEN RING UP THE HOSPITAL — I'M A MORAL TO CATCH IT MYSELF!!!"

Jerry : " Did you know my father had another wife to support?"

George : " Bigamy?"

Jerry : " No—I just got married."

Jerry : " Ever heard this funny little rhyme George?"

I had a girl named Ada,
Her second name was Klok.
And every time I had a date
It was for Ada Klok.

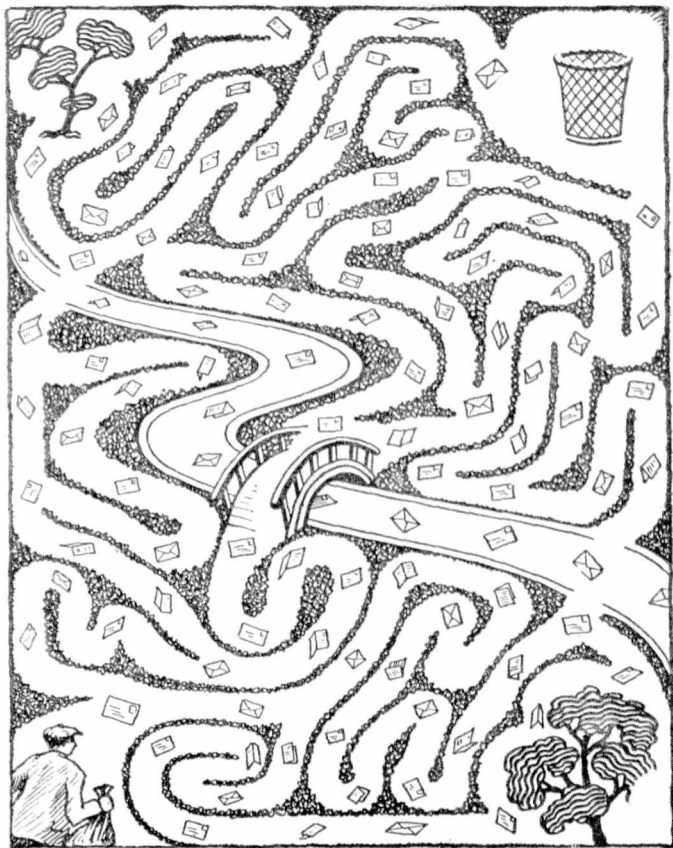
Jerry : " Here's a good story George. A Taranaki farmer had an argument with the devil. The devil said no one had a perfect memory—but the farmer reckoned he had a Maori working on his farm who never forgot anything. So the devil went up to the Maori and said, 'Do you like eggs?' The Maori said 'Yes'—and the devil went away. Twenty years later the farmer died and the devil thought, 'Ah, here's my chance.' He came back to earth and presented himself before the Maori. Raising his hand he gave a tribal salute and said, 'How?' Quick as a wink the Maori replied, 'FRIED.'"

THE SALVAGE MAZE

The Salvage Man sets out (bottom left) to collect 64 letters from footpaths. He does not pass over the same path twice—nor does he cross a line—yet he arrives at the waste-paper basket with exactly 64 letters in his bag. He must collect ALL the letters he passes.

WHICH WAY MUST HE GO?

SALVAGE MAZE.



Instructions on Opposite Page.

JERRY'S POETICAL CORNER.

If her carriage is stately,
 Making everyone stare;
If her make-up is perfect,
 Beyond all compare;
If she shows pearly teeth,
 Sets one's heart in a whirl,
You can bet your sweet life
 She's another Twerp's girl.

When on the tram that takes you home
 A passenger you spied
Whose head moved like a metronome —
 That is, from side to side —
You probably reflected on
 The reasons doctors give
For nervous heads that wag in one
 Unceasing negative.
You thought: Now here's mug as is
 Affected by the dance
That people call St. Vitus
 And only learned by chance
The explanation you'd have missed
 In such a simple way—
The bloke was a tobacconist
 Who'd just knocked off for the day!!

As Georgie quietly crept upstairs,
 The clock was striking two.
Alas! he stumbled . . . after which,
 His wife was striking TOO!!

“AN ODE TO RADIO ANNOUNCERS”

They are moulded much the same,
A happy band of brothers;
But Jerry says, that some there are
Much mouldier than others.

“WHEN I FIRST SAW FANNY”

Her smile was sweet, her eye was bright
I wished that she could love me;
She was, and is, my heart's delight,
But she was far above me.
I wonder if its worth the fuss
And bother of recording,
That I was riding on a bus,
And she was on a HOARDING!

I know a girl named Daphne Grey,
I only met her yesterday,
Short though the time is, I can see
She's *daphnetly* the one for me.

Mary was a little lamb,
She thought that bottom gear
Was something nice and frilly
In the way of underwear.

Jerry : “Is it true that my brother Dopey has owed you
for a suit for five years?”

Tailor : “Yes—did you wish to pay the bill?”

Jerry : “No—I would like a suit on the same terms.”

"THE PERFECT CRIME".

Jerry had everything planned. He hated Atcherley, the Radio announcer. How he hated him! The world was too small for both of them. Atcherley must go.

Jerry knew what murder meant. It meant the rope if he failed—but he would not fail.

So he planned the crime. The perfect crime. All the advantages of education would be brought to bear—all the cunning of his queer, twisted mind.

Only fools were found out. Murder called for wisdom. A fool and his neck were soon parted. Chuckling at his own wit, Jerry completed his plans.

The perfect crime—one hundred per cent. watertight. It would have been alright, only Jerry forgot just one thing—his own absent-mindedness. HE FORGOT TO COMMIT IT.

Jerry: "Old Peter Dawson in Dunedin was so thin that when we were doing our first show together I was talking into the microphone for five minutes before I woke up that the mike was Peter."

Dud: "I didn't think he was so thin as that."

Jerry: "Thin!! He swallows a walnut every morning so that his pants will stay up. You know how thin you are, Dud?"

Dud: "Yes."

Jerry: "And you know how thin I am—well, Peter is as thin as the two of us put together."



Jerry : " Hey! Let me know when you've finished with that iron down there."

George : " Jerry, if a man fell from a six-storey building and wasn't hurt, what would that be?"

Jerry : " A fluke."

George : " What if he went up again and wasn't hurt?"

Jerry : " That would be a coincidence."

George : " But if he went up and fell down a third time— what would that be?"

Jerry : " I would say that would be a habit."

Jerry : *Blue were her eyes*

Red was her nose

Her hair was a beautiful yellow

And every time she dropped her teeth

You could hear it all over the cellar.

Barbara: "I didn't like your delivery very much."

Jerry : "I am a poet—not a messenger boy."

Barbara: "Why not take a course in voice production.
I have Professor Paloma right here in the
studio."

Jerry : "I feel I'm walking into a trap, George—I
smell a rat—and I'm not being personal
either."

Barbara: "Come right in Professor—Jerry, meet Pro-
fessor Paloma."

Jerry : "George, if I didn't know better I could swear
that was Dud Wrathall in disguise. Same
pigeon-toes—same long nose—same reced-
ing chin—I don't think I was far out when
I said I smelt a rat."

Dud. : (in Italian dialect) "Are you the Great Jerry
Jaxon, Ugh?"

Jerry : "Yes, Professor Sausage, that's me—UGH!!
Barbara, can't this Professor Frankfurter
talk decent English?"

Barbara: "You don't understand. He is Swiss."

Jerry : "Just a big cheese, eh?"

Dud. : "Let me look at your voice, young man."

Jerry : "Wouldn't you like to HEAR MY EYES as
well?"

Dud. : "Put out your tongue—further—further still
—why can't you put it out further?"

- Jerry* : "Because it's tied on at the other end."
Barbara : "He just wants to see your tonsils, Jerry."
Jerry : "Too late—the cat got them years ago."
Dud. : "I want to tell if your voice is worth training.
Sing Mee—Mee—Mee."
Jerry : "You — you — you."
Dud. : "No — NO — but that will do. I think I can
make something of that voice. Would you
like to be a star?"
Jerry : "A star?"
Dud. : "Yes — a heavenly body."
Jerry : "Oh! Betty Grable?"
Dud. : "A star in Opera — a Caruso!"
Jerry : "Robinson?"
Dud. : "NO!! Signor Caruso — wouldn't you like
to be like him?"
Jerry : "No fear — he's dead!"
Dud. : "If you place yourself in my hands I will make
you great . . . for £500."
Jerry : "Listen, Saveloy—I haven't got 500 pennies
Dud. : "I will get you a contract at the Metropolitan
Opera House."
Jerry : "I have already sung there—during the season
of Faust."
Dud. : "What did you sing?"
Jerry : "PEANUTS! LOLLIES!! CHEWING-
GUM!!!"
-
- Jerry* : "Will you marry me Fanny?"
Fanny : "No—you are only an apology for a man."
Jerry : "Darling—won't you accept an apology?"

George : " Fool ! What are you hitting your head with that hammer for?"

Jerry : " Cause maybe it will swell up and keep this cursed hat from falling down over my eyes."

Jerry : " George, I can prove you are not in the studio now."

George : " What rot—of course I'm here—what's the gag?"

Jerry : " Well, you're not in London, are you?"

George : " No."

Jerry : " You're not in New York, are you?"

George : " No."

Jerry : " You must be somewhere else, then?"

George : " Of course."

Jerry : " Well, bust my buttons, Baldy—if you are somewhere else, how the heck can you be in the studio?"

George (in restaurant) : " This doesn't taste much like chicken soup to me."

Jerry (as waiter) : " It's chicken soup in its infancy, George."

George : " How do you mean?"

Jerry : " It was made from the water the eggs were boiled in. Say, have you ever tried one of our 'King Country' breakfasts?"

George : " Never heard of them—is it something special?"

Jerry : " It's a steak, a bulldog and a quart of whisky."

George : " What's the bulldog for?"

Jerry : " To eat the steak."

George : " Jerry, can you tell me what the chaplain does in Parliament?"

Jerry : " Yes—he stands on a platform, looks at the members and prays for the country."

George : " I was pleased to see you at church last Sunday, Jerry. Do you remember what the sermon was about?"

Jerry : " Yes—it was about the evils of gambling—and it did a lot of good, too, because the parson told told me he found six double-headed pennies in the collection that morning."

Jerry : " Jiminy crickets, my face feels like a parade ground this morning."

George : " A parade ground, how's that?"

Jerry : " I've had two dentists drilling on it the whole morning."

George : " Remember, Jerry, a job well done never wants doing again."

Jerry : " Is that so—what about mowing the lawn?"

Traffic Cop : " What gear were you in at the time of the accident?"

Jerry : " I had on a blue suit, brown shoes and red jersey."

Jerry : " There's one thing, Fanny—you can never accuse me of running after you."

Fanny : " No. A trap doesn't run after a mouse, but it catches it."

George : " You know, Jerry—the average woman's voice has a range of an organ."

Jerry : " What a pity it hasn't got the same number of stops."

Fanny : “ You should be ashamed of yourself—I invite you over to dinner—and the next thing I find you with some of our spoons in your pocket.”

Jerry : “ I’m sorry, Fanny—it was all a mistake.”

Fanny : “ A mistake?”

Jerry : “ Yes—I thought they were silver.”

George : “ How did you come to make all that money?”

Jerry : “ I formed a partnership with a rich man.”

George : “ How did you do it?”

Jerry : “ He had the money and I had the experience.”

George : “ And was it a successful business?”

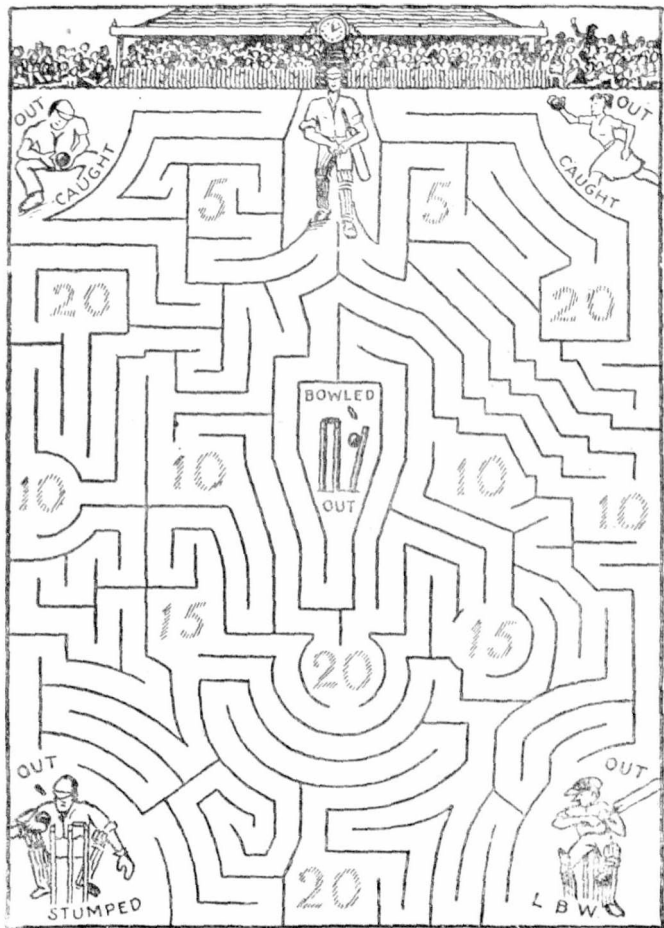
Jerry : “ Tremendously so—when we dissolved partnership a year later—I had the money and *he* had the experience.”

George : “ I’m going to buy the best car I can afford.”

Jerry : “ And I’m going to buy the best car I can—a Ford.”

THE CRICKET MAZE (Opp. Page.)

Imagine you are just going in to bat. Add your score as you proceed and see how many you can make before you get out. If you find yourself trapped in the centre or at any corner you are out. It is possible to make a century. You must not pass over the same path twice or go through the same number twice. Start where man is walking with bat.



George : " Who was it said—' We come to bury Caesar, not to praise him '?"

Jerry : " The undertaker."

George : " Well, who was it said—' Give me liberty or give me death?' "

Jerry : " My Uncle."

George : " Your Uncle?"

Jerry : " Yes—you should see my Aunt ! "

George : " How did you find the food on board, Jerry?"

Jerry : " When I was on the port side it wasn't so hot—but when they transferred me to the starboard it was hotcha."

George : " What difference did it make? "

Jerry : " Don't you see—it made me a 'starboarder !' "

George : " If you've only got two wooden legs, Jerry—how do you walk? "

Jerry : " Oh, I just lumber along."

Fanny : " Now I know why men call us girls 'birds.' "

Jerry : " Why?"

Fanny . " Because of the worms we pick up."

Jerry : " Did you know that George's wife was having trouble with her back again?"

Fanny : " What's wrong—lumbago?"

Jerry : " No—she wants another fur coat."

Fanny : " What could I do to have lovely soft hands like she's got?"

Jerry : " Nothing—and do it all day long."

Teacher : "Name three collective nouns."

Jerry : "Fly-paper, rubbish tin and vacuum cleaner."

George : "What are you crying for, Jerry?"

Jerry : "Father was nailing the carpet—the hammer slipped and he hit his finger."

George : "But what is there to cry for in that? You should have laughed."

Jerry : "That's why I'm crying . . . I did !"

Jerry : "There are not many people in Lapland, are there, George?"

George : "I don't think so—why do you ask?"

Jerry : "I always understood there were not many laps to the mile."

George : "How do you like this sample of material for my new suit?"

Jerry : (looking at the wrong side). "Oh, not so bad."

George : "But you're looking at the wrong side."

Jerry : "Well, that's the side I'll be wearing when you've finished with it."

George : "You're a dirty little scrub, Jerry—how long is it since you changed your singlet?"

Jerry : "About three months! !"

George : "That's disgusting — why, I change mine at least twice a week."

Jerry : "That's O.K. for you — BUT MINE HAVE TO BE NAILED ON."

George : " I know a man who swims across a river three times before breakfast every morning."

Jerry : " Hoo Hoo—what a little beauty!"

George : " Why—what's wrong?"

Jerry : " I'm just wondering why he didn't swim it four times and get back on the side where his clothes were."

And then there was the man on relief who was so accustomed to having things done for him that he went and married a widow with three children.

Jerry : " What kind of cereal would you like for breakfast this morning, George? Bran, Weet-bix or Humour?"

George : " Humour? What kind is that?"

Jerry : " Shredded-Whit. But wait till I tell you about the three men in a boat who had four cigarettes but no matches. What did they do?"

George : " You tell me."

Jerry : " They threw away one cigarette and made the boat a 'cigarette lighter.'"

"Jerry : " Two little kittens watching a tennis match turned their heads pivot-like as they followed the ball back and forth. One got tired and said, 'Let's go,' but the other replied : 'No, I'm going to stick around—my old man's in that racket !'"

George : " Jerry, what do you think a bride is thinking as she walks into the church?"

Jerry : " Aisle, Altar, Hymn."



This sort of thing often happens when Jerry is telling some of his weak jokes to Mum in the kitchen.

George : "There's only one secret to success, Jerry—pluck, pluck, pluck."

Jerry : "Yeah, but the trouble is finding someone to pluck."

Jerry : "I'm all out of sorts, George. The doctor said the only way to cure my rheumatism was to stay away from even the smallest amount of dampness."

George : "What's so tough about that?"

Jerry : "You don't know how silly it makes me feel to sit in an empty bath and go over myself with a vacuum cleaner."

“NON-STOP VARIETY” — BY JERRY

I was standing inside the fun parlour when I first saw her. What a moment that was! I heard a buzzing in my ears, lights flashed, bells sounded—then someone shut off the pin-ball machine . . . She was a suicide blonde—dyed by her own hand . . . She came right up and asked me if I wanted to play—at the time I didn't know she was a golfer. In an instant she gave me a kiss. Well, she didn't exactly give it to me—I sort of had to squeeze it out of her. She was beautifully dressed—she wore a sweater for three reasons. One, it kept her warm—the other two were obvious . . . She was a girl who didn't have any principal, but she could draw interest! When I first met her she had just baked herself in the sun for six hours, so she could be the toast of the town. I called at her house one night to take her out, and did she give me a scare? She said she was going to wear a low-cut gown and show me a thing or two round town . . . She also had on a perfume that was so terrific it left me smell-bound. When we got to the restaurant she said she wasn't hungry. That may have been so, but it's the first time I have seen sparks come from a knife and folk. While she was eating her soup she found a fly in it. She called over the waiter and told him to remove the insect—so he threw me down four flights of stairs. After the meal I proposed to her. I told her that if she didn't accept me I'd run outside and throw myself in front of a passing blonde . . . I said I'd go through anything for her—so she let me go through my bank account first. After dinner I took her to a picture show—there was a horror picture on and she screamed twice . . . once at the picture. She said love was blind so I was just trying to feel my way around. To make matters worse she returned my ring in a box marked “GLASS — HANDLE WITH CARE.” Only yesterday I got a telegram saying she had

been eaten by an African cannibal . . . Oh, well, she always did look good in black. Everybody says I'm going to get into trouble chasing girls. I know better, though. It's only after I catch one the trouble begins.

“ JERRY HAS AN EVENING WITH A PUSH-BUTTON RADIO ”

Good evening, Ladies and Gentlemen—this is Station D-O-P-E. Our first session is sponsored by Du Barry's Dangerous Temptation—it's a beautiful perfume. When you go to a chemist insist on Du Barry's Dangerous Temptation—just ask for D.D.T. And now we bring you our classified Advertisement programme . . . Wanted, waiter at insane asylum—for serving soup to nuts. Position wanted by refined looking girl for night-club work. Has no bad habits . . . willing to learn. Here's a personal ad.—if James Blake, who 22 years ago basely deserted his helpless, penniless wife and infant son. Michael, will return home—Mike will take great pleasure in knocking the devil out of him . . . and always remember to use Scrapo Shaving Cream—Scrapo removes the chief difficulty of shaving—your face. No brush, no rub in, no lather . . . just blood. Our motto is “ We guarantee our product, not for a day, not for a week, not for a year—in fact, we don't guarantee it at all. And now we have our Advice to the Lovelorn programme, conducted by Betty Wont . . . she says, “Marry him if he's rich—or tall—or handsome—or if he asks you.” And remember this girls—when a man has a hangover, he needs a bromo seltzer, but when a woman has a hangover, she needs a new brassiere. And now here's Fizz and His Oodles of Questions programme. QUESTION : Why does an old maid wear cotton gloves? ANSWER : Because she hasn't any kids.” QUESTION :

Who were the original ones to use the loose leaf system?
ANSWER : Adam and Eve. That programme was brought to you by the Holstein Haberdashery Co—their underwear and shorts are made entirely of milk—that's why they call them "udderwear." And here we have the session conducted by Mr. Agony. A listener writes : Dear Mr. Agony, I can't seem to sleep at nights no matter how I try—what shall I do? The reply : Dear Madame—Move over to the edge of the bed and you'll drop off in no time. Here's another : Dear Mr. Agony—My hair is coming out so fast I don't know what to do. What shall I get to keep it in? Dear Sir : A paper bag ! And once again we bring you the Poetry Hour—the following selections are included in our latest anthology . . .

Girls who eat a lot of sweets
Will soon develop bigger seats.

or this . . .

Early to bed and early to rise
And your head will never feel twice its size.

finally . . .

Roses are red — violets are blue,
Nellie's are pink . . I know, I saw them on the line.

Now let us tell you about Victor's Virile Vitamin Bars.

One satisfied user writes : "Two weeks ago my Missus was ailing—thanks to your product I now have a new wife." Remember you eat it both before and after meals—we sell more that way . . . And now for the Fairy Tale hour. Our story to-night is about the three girls who joined a nudist colony. It's called "The Three Bares" . . . But our sponsor wants to give you these words of advice : If your hand itches you're going to get something—if your head itches you've already got it.

A FEW STORIES

After twenty years of married bliss, a man's wife passed away and the bereaved husband had her ashes put into a beautiful urn, which he placed directly above the fireplace in his living room. Heedless friends fell into the habit of flicking their cigar ashes into the urn. His brother arrived some weeks later, glanced into the urn, and remarked with surprise, "Say, your wife is putting on weight, isn't she?"

Two passengers on the Tasman flying boat were boasting to each other of their prowess as salesmen. "I'm from Wellington," said one, "and you may believe it or not, but last week I sold a firm five thousand pounds worth of cardboard boxes." "What's that," deprecated the other. "Wait till I tell you about me. I run a clothing shop and a few days ago a woman came in to buy a suit to bury her husband in . . . and I sold her an extra pair of pants!"

A patron at Ellerslie racecourse kept charging up to the tote window to place heavy bets on BLUE-BOY in the fourth race. When he appeared at the window the fourth time, an onlooker tapped him on the shoulder. "Brother," he said, "I reckon this isn't any of my business, but if I were you, I wouldn't risk all that money on BLUE-BOY. He's not going to win the fourth race." "Is that so," said the bettor, "how do you figure that out?" "Well, if you must know," responded the other, "I happen to own BLUE-BOY and I just happen to know he isn't going to win that fourth race." The bettor reflected for a few minutes. "Maybe so," he allowed, "but if that is a fact, all I can say is, it is going to be a mighty slow race. I own the other four horses."

Pat heard that his old friend Mike had married for the second time, but he didn't meet the new bride until some months later, when he bumped into the newly-weds in the lobby of a hotel in Christchurch. He was horrified to observe the new Mrs. Mike wore an obvious wig, had one glass eye, a wooden leg and a set of false teeth that rattled ominously every time she moved a muscle. Completely taken aback, he whispered in Mike's ear, "What came over you, Mike, to marry an old battle-axe like that?"

"You can speak up, old boy," said Mike cheerfully, "she's deaf, too."

Epitaph on the gravestone of an Army mule: "Here lies Maggie, who in her time kicked two colonels, four majors, ten captains, twenty-four lieutenants, forty-two sergeants, four hundred and eighty-six privates, and one bomb."

A farmer once called his cow "Zephyr,"
She seemed such an amiable hephyr.
When the farmer drew near
She kicked off his ear
Which made him considerably dephyr.

The farmer had been on the ran-tan in the city and was suffering from a terrific hangover when he stumbled out at five in the morning to milk the cow.

"You look terrible," said the cow bluntly. "Those circles under your eyes reach down to your knees."

"I know," said the farmer, sadly. "And milking you is only the beginning of my troubles. I'll be slaving on this durn farm till seven to-night."

"Well," volunteered the cow, "I'll help you all I can. You just hold tight and I'll jump up and down."

An American soldier was riding alongside a driver in the front seat of a lorry in Southern England. He noticed that the driver had a big bag of powder and that every few minutes he scattered some of the powder on the earth behind him. "What's the idea of the powder?" asked the American.

"It's lion powder," explained the driver.

The American pondered over this for a few moments, and then said, "Hey, I didn't know there were lions in Sussex."

"There aren't," explained the driver, "and a ruddy good thing, too. The powder ain't no good."

The village skinflint, desperately ill, startled the local pastor by wheezing, "Help me get well, Pastor, and I'll give the new church fund £10,000."

He recovered, but refused to see the pastor on numerous occasions. The churchman finally cornered him in the post office, and sternly reminded him, "You promised the church £10,000 if you recovered your health."

"I did!" exclaimed the skinflint in astonishment. "That'll give you a rough idea how sick I was."

The boss returned from lunch in a very good humour and called the whole staff in to listen to a couple of jokes he had picked up. Everybody laughed uproariously except one girl in the corner. "What's the matter?" grumbled the boss, "Haven't you got a sense of humour?" "Oh, I don't have to laugh," said the girl. "I'm leaving to-morrow."

A little whisk broom asked his parents, "How did I get here?" His mother answered readily, "Your daddy and I swept together."

Mr. Perkins was painfully limping down the street when he met a friend, who expressed great concern over his condition. After a few questions the friend told him, "I had the same trouble a few months ago, but had all my teeth removed, and now I'm fit as a fiddle. I strongly suggest that you do the same thing."

Feeling that he had nothing to lose, Mr. Perkins had all HIS teeth removed, but in vain. Several weeks later, still limping, he ran into another friend, who told him that he had cured a similar condition by having his appendix removed. So Mr. Perkins had his appendix removed, but still he limped. A third friend suggested removing his tonsils, but that failed, too.

Some months after his first encounter, Mr. Perkins, a cured man, was strutting gaily along when he ran into friend number one. "Ah, I see you're all right now," said his pal. "So my advice worked, eh?" "No! Taking my teeth out didn't help—taking out my appendix and my tonsils didn't help. But I'll tell you what did help. I took THE NAIL OUT OF MY SHOE."

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