

# THE *Magical* COMPERE



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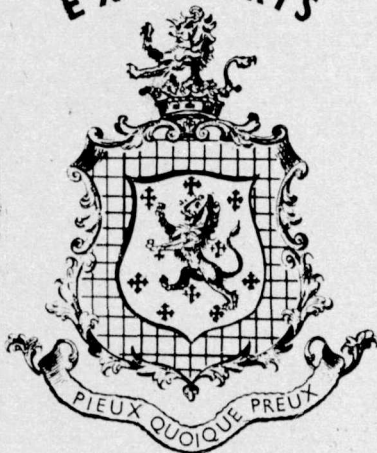


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*by*  
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*who offers his sincere thanks for assistance*

*to Mr G.S.A. THORNTON*



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## INTRODUCTION.

In introducing the items which are contained in this book, let us first review the job which confronts the magical entertainer who has been called in to act as magical comperé throughout a show.

The magician may be, as well as working between the acts, doing his own magical show, therefore, the items necessary for introduction should be novel and distinct from the usual routine of magical acts. They should be complete little items, humorous if possible, and essentially short enough to ensure that the entertainer, who will make many appearances, does not overstay his welcome or spoil the effect of his own act. They should be of an intimate nature, but must necessarily fit the magician's style to be successful.

Remember the magical comperé does one trick, then with dignity he introduces the following artiste and leaves the stage. In that brief time he has, especially in the early part of the show to create friendship, get a laugh or two and make his magical performance successful.

This, of course, is true of all magical presentations, but whereas in an actual programme of magic an unsuccessful effect may "get by" if the others are good and go well, in the comperé's job each effect stands on its own.

The reader may well ask: "Does the writer think the ideas he has written up comply with all these rules and regulations?"

The answer is: "I don't know—but behind them all, the intention has been to do so and in actual practice, under concert party conditions. Most of them have been successfully tried out. The writer would like to point out that the effects included in this book are not only useful to the magician comperé, but may also go into any magical programme and fit perfectly.

I sincerely hope the reader will introduce one or two into his own show just to prove it, and I would like to take this opportunity of wishing him every success.

TO MY MOST  
SEVERE CRITIC  
AND  
TO HER GREAT  
PATIENCE.



1. The Author's Introduction.
2. "The Compere begins"—an "opening" effect for the magical M.C. in which he introduces himself by name, also as a magician.
3. "Technical Hitch"—a grand all-comedy continuity idea which runs through two or more entrances of the compere before curtains.
4. "Magicians' Club"—the name may be a trifle misleading. Actually it refers to a club suit featured as trumps in a game between imaginary members of the magical fraternity.
5. "Smash Hit"—a novel egg production. You have worked eggs out of bags, handkerchiefs and hats, but never produced them quite like this one.
6. "The Deputy," another novelty laughter raiser in which the volunteer assistant takes over the business end of the magic wand.
7. "Nothing but the Truth"—a comedy patter trick on new lines.
8. "The Jumper"—a magical comedy cartoon effect. Gets a big laugh when the Magician Compere enters and a bigger one when the "Jumper's" identity is made known.
9. "Good Night" Wand.—Just a simple and convincing magical idea to finish on.
10. Dear Uncle. A New Effect.
11. Grandiflorum. Another good compere gag.

# THE *Magical* COMPERE

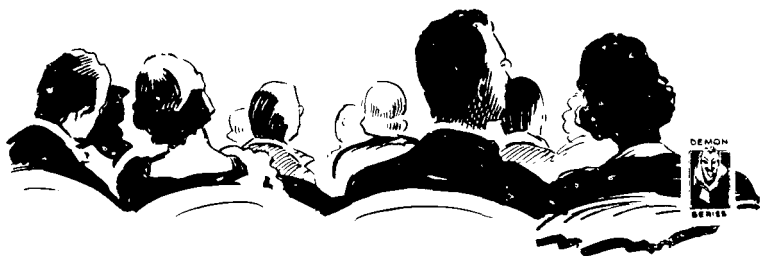
Today we have many opportunities to hear and witness excellent comperes appearing in entertainments, and the magical comperere would do well to study their mannerisms and style with the ultimate aim of deciding how best he may perfect himself.

The comperere's first appearance in the show must do many things. It must tell the audience his name—and please do not get the wrong impression when I say that no matter how well he is known professionally, there is always someone in the audience who will have a doubt about it.

So, he must announce himself and tell the audience in a roundabout way his particular theme of magic! His appearance must gain for him the confidence of the audience: they must become immediately interested in him and what he is saying, and all this in a few short sentences or actions.

Finally, he must leave no doubt whatever to anyone in the audience about the name and nature of the act he has stepped before the curtains to announce.

To the magician, I am sure all this is appreciated, and he probably knows best how he should do this. Nevertheless, I have the audacity to submit the following idea which covers the introduction. It gives the comperere's name, tells the audience he is a magician, runs through the names of all the artistes, creates an interest from its commencement, and introduces the first artiste, convincingly.





# The Compere begins—

“Ladies and Gentlemen. It is my privilege and pleasure to introduce the artistes in our programme this evening. Between ourselves, we have been discussing the best manner of presenting our entertainment and deciding who among us shall appear first in the programme.

“I should explain that all the artistes are very versatile, but we could not hit on any agreement as to who should appear first until we decided to write what we usually do, as entertainers, on a little card and place them in a little bag.

“Then we wrote our names on a second card, and these went into a second little bag.

“Having completed this preliminary work, we were all set to draw for positions in the show.

“Just then the manager came in and asked if ‘Mr. E.’ was ready to open the show.

“I answered, ‘I am Mr. E.,’ and that I was quite ready to open the show and ‘here I am, ladies and gentlemen, your master of ceremonies, holding two little bags, one of which contains the names of the artistes.’



(The compere then dives his empty hand into one of the small bags he holds, and removes the cards. He reads the names through and in so doing makes a preliminary announcement of those taking part in the programme. The cards are then replaced in the bag and the contents of the second bag are brought to light.)

“ The second bag contains the cards on which are written what we do for our bread and little bit of butter.”

(The cards are shown and replaced.)

“ The choice shall rest with you, ladies and gentlemen. You shall choose the artiste and also decide what that artiste shall do to entertain you.”

(The compere has advanced to the audience and now offers the bag containing the names to a gentleman.)

“ Here are the names, do you mind taking a card, sir ? ” and do you mind removing a card from the second little bag, madam ? ”

(The second bag is offered to a lady nearby, to select from.)

“ Thank you, sir, will you kindly read the name you have selected ? ”

“ Miss Leslie Forbes ” (or whatever the lady's name may be, presuming a lady is planned to open the show).

“ And the nature of the entertainment that you have selected, madam ? ”

“ A song entitled, ‘ Garden of Roses.’ ” “ Thank you very much. I would not have chosen anything better myself.”

“ And so, ladies and gentlemen, I have the pleasure to present our charming vocalist who will sing, ‘ Garden of Roses.’ ”

“ Ladies and gentlemen—‘ Miss Leslie Forbes.’ ”

---

Is it necessary to explain the magical details ?

*Two little “ Changing Bags ” which contain two sets of cards in each—one in each compartment.*

*The audience selection is made from the set of “ all alike ” cards and rules out the possibility of making an alteration to the arranged programme.*

*(As though the reader didn't know!)*



## TECHNICAL HITCH.

The effect commences as a "genuine" magical act. The magician first shows a Jumbo Card and Case. The case is of the type shown above, and has an oblong cap or lid. The case is turned open end downwards and shaken to prove it empty, and the card is then placed inside and the cap fitted. It is then placed upon a table or chair and a second case, much smaller, is introduced.

The magician next asks for the loan of a ten-shilling note and, having obtained it, states that it is his intention to place the note inside the small case and cause the card and note to change places.

The number of the borrowed note is read out slowly and deliberately, emphasising that it is not the desire of the magician to use a duplicate note in this magical transference. The note is then placed in the smaller case and the cap placed over it.

Magic words are spoken, and the small case is re-opened.

Inside is seen the card, very much smaller in size, and it is tipped out into the magician's empty hand.

The case and card are placed down and the large case is picked up and opened. Inside is the "borrowed" note care-

fully folded, and when it is opened out it is seen to be of giant size.

The magician apologises for the new enlarged size, especially in view of paper scarcity, but assures the lender that the note is his, and to reassure him, he reads the number—the same, of course, as that which was so deliberately pronounced a few moments earlier.

The note is carefully folded and handed to the owner, and the magician makes his exit leaving the holder a little mystified as to the use of the enlarged note.

The reader may well ask, do you think a magician could get away with such audacity without some remark from the lender seated in the audience ?

Well, that depends, of course, upon the lender. If he is a pal and put up to lending the note and accepting it back in its new size without comment and only a little temporary embarrassment, the success of the effect as a laughter raiser is assured.

And I think this is the best way to present it.

But the idea does not end here !

The magical compere later makes a second appearance concerning the same trick and he does it in this way.

After the artiste has finished his or her act which has followed the above, the compere reappears to announce the next " turn."

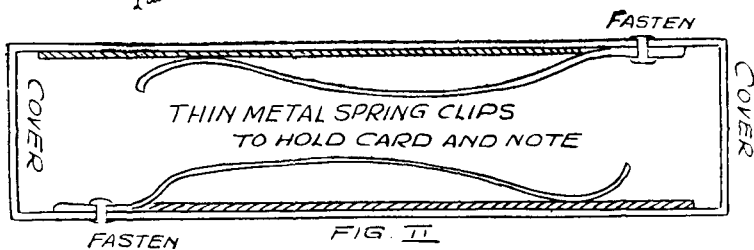
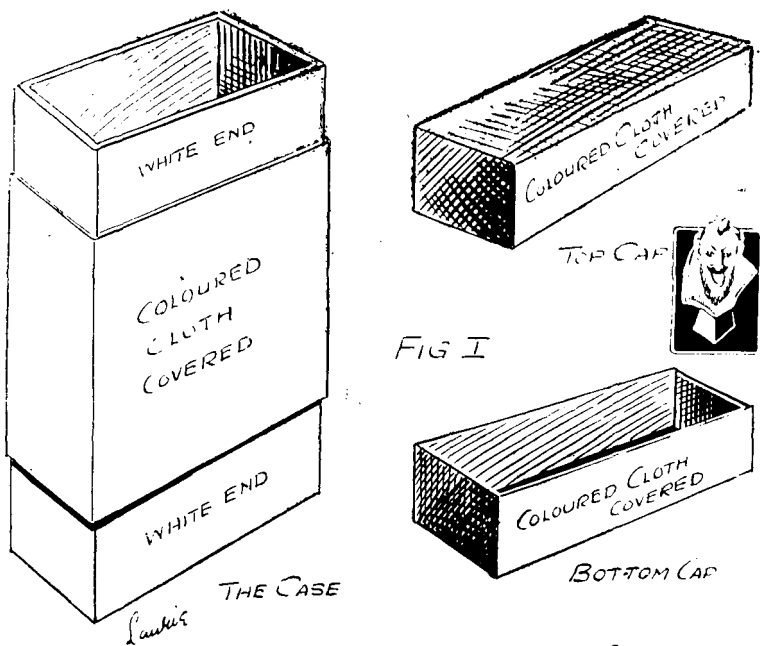
He takes advantage of this reappearance as compere to state that he has carefully studied the borrowed note trick and now has the method of restoring it to its smaller size. The magician borrows the note again, and re-introduces the two cases.

The large note is again placed in the large case and the small card goes again into the small case.

All is ready for the magical change over. A few magical words and the large case is reopened and the large card tipped out. So far, so good. Next the small case is opened and the borrowed note is shaken out.

But it is a very small note indeed, and with a gesture of utter defeatism the magician hands over the miniature money in a " Sorry, old man, I guess you'll have to accept it " spirit.

The " pal " lender takes the small note and a little embarrassed carefully folds it and places it in his pocket.



This effect, put over well, is a real laughter idea. True, it is mainly at the expense of the assistant, even so, the "pal" is not going to be too upset over that.

The working of the trick is not difficult, the only real trouble lies in obtaining the necessary apparatus and "props."

These are two cases, a large and small one, a Jumbo Card and a small one of the same suit and value; and a large and small ten-shilling note.

The cases are manufactured as shown in Figs. 1 and 2. They are of the "open at both ends" variety although in working it must appear that only one end is used to create the necessary magic in the trick.

Fig. 2 shows the thin springs which hold the card or note

in concealment when tipping out one or the other and it will be seen that when the card is placed inside the case and the cap fitted over it, by simply reversing the case, end to end, it brings about the change of card to "loaded" note or vice versa.

There is little magic to practise here !

The cases can easily be constructed by the magician if he is handy and possesses cardboard, glue and patience, and I can suggest nothing further to that except to say that a box-maker or bookbinder might give assistance if really required to do so.

Regarding the large and small size notes and their manufacture ; these will require the cunning of an artist to produce so that they may appear good outsize and miniature specimens. My own "notes" were made by photographing a ten-shilling note to the small size I require, and taking a print. This I traced upon an equally small sheet and, having done so, tinted it up in similar style to the original.

The large size was taken from the small photographic negative which was placed in an enlarger and reflected on to a large sheet of paper and traced. It was finished by tinting and outlining in the approved manner of the real article.

I sincerely trust I shall not be accused of attempted forgery.



An egg production plus eggshell-ence.

The magician enters carrying a small black board, and is careful to show one side only. He introduces the trick somewhat as follows:—

“Ladies and gentlemen, most of you have seen at some time or other a magician who produces an egg from a little black bag. I don't propose to tell you how it is done as the secret is well known. Inside the bag is a hidden hen who lays the egg the conjuror removes. In place of the little black bag I use a black board.

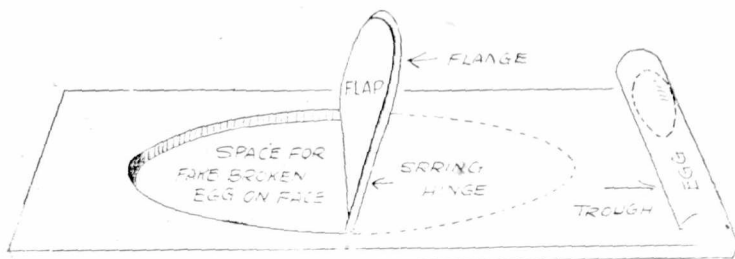


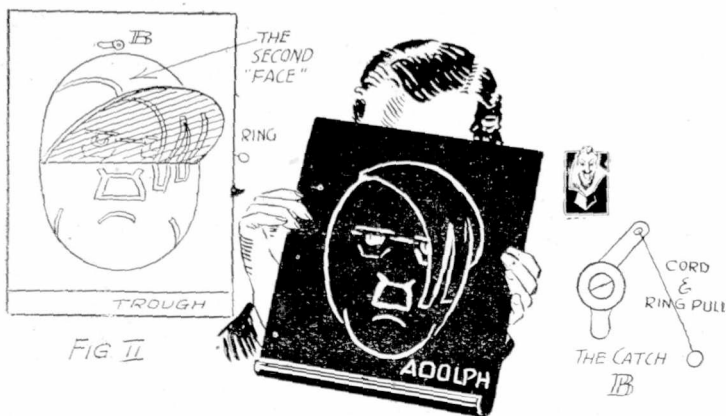
FIG 1A



"On one side, the board is quite plain, and on the other, is drawn the outline of a well-known celebrity."

The board is shown as above, and having paused so that the "celebrity" may be fully recognised by the audience, the magician takes up a posture of self defence by holding the board in front of his face as though anticipating the arrival of the egg.

It appears almost at once with a resounding smash hit, and is seen streaming down the face of the victim outlined on the board.



The magician lowers the board, "pours off" the broken egg into a shallow saucer and produces the egg complete, and unbroken.

This smart quick-fire effect with a laugh all the way, occupies in presentation, a few minutes only, but I think it is time well spent.

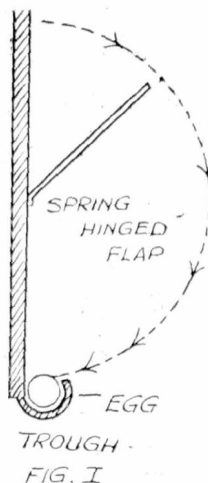
The board is a trick one and an examination of Fig. 1 shows the mechanism. The oval face is fitted with a half-oval flap to cover the face when the catch is released (Fig. 2). Upon the hidden sides of flap and board is painted the second "Adolph" complete with egg-shell and splashes, and upon the exhibited sides is the drawing similar to the "picture" in Fig. 2. The circular edge of the flap is painted white and the straight hinged edge in black. It is operated by the catch show in diagram "B," Fig. 2.

At the foot of the board a trough is fixed presumably to catch the broken egg. It serves to conceal the "ersatz" (celluloid) egg which is to be ultimately produced from the saucer or dish into which it is poured.

The working of the effect is obviously very simple. A pull on the cord brings the catch clear of the spring flap which immediately goes over to reveal and form the egg and face.

The broken egg can be formed by attaching a piece of a celluloid egg to the hidden face and the white and yellow splashes can be added around it. A slight alteration to the "face" itself will add effect, and the surprised expression I have attempted in the title picture gives some idea of what I mean.

The egg is removed and shown, and the magician makes his departure to an audience still laughing at this smash hit.





# The DEPUTY

*in which  
the  
volunteer  
assistant  
takes charge*



The magician enters and states that it was intended at this stage of the programme to introduce an extremely marvellous magical effect ; unfortunately, the person who should have assisted the magician has not yet arrived. However, after a short consultation " behind " it has been decided that the marvellous magical effect shall go on, and so a member of the audience is asked to assist.

The magician continues : " This circumstance undoubtedly creates an opportunity for any gentleman who desires to become a magician as it is my intention to stand down in his favour and become the trained assistant and allow our good friend, sorry, sir, I didn't catch the name ? Mr. ' ——— ' to take my place. You need have no anxiety about this because the greater part of the mystery depends on the assistant.

" I have here the book of words and upon this tray is all the necessary apparatus for the marvellous magical effect.

" Do you mind reading the opening remarks, if you please, sir. That's fine, sir. Commence there." (Magician points to the effect written plainly in the book or folder he has handed the assistant. The magician remains nearby holding a tray on which are two small velvet bags, pads and pencils and a pack of cards.)

The assistant or deputy magician begins:—

Assistant : " Ladies and gentlemen. I shall now present with the aid of my beautiful lady assistant."

Magician : " That's quite all right, sir. Don't you worry about that : I'm taking the lady's place just now. Continue, please."

Assistant : " — an extremely marvellous magical effect in which it will be seen the minds of two or more people will act in complete harmony and produce what may prove to be one of the most outstanding magical triumphs of today."

Magician : " We hope ! Sorry, Mr. '————,' I was just thinking, that's all. I do that sometimes unconsciously. Continue, sir, if you please."

Assistant : " I shall ask my lady assistant to come down among you and whilst she is on the floor she will turn over— "

Magician : (hurriedly looks over script held by assistant). " The lady doesn't turn over on the floor, sir. That refers to the page, not the lady. It should read, 'and whilst she is on the floor she will—**turn over page**— ask one or two persons to write the name of any card upon a slip of paper. Will you carry on, sir ? "

Assistant : " I must ask you to concentrate on the card that you may mentally select when writing its name as it is most important." (The magician takes his tray and materials among the audience and hands out the pads. Three or four pads may be used so that the writing may be got over quickly, and so that the assistant may not become too embarrassed by the delay. The names of cards are written by members of the audience seated well away from each other, and, again the pads are handed to others to write further names upon. The small sheets are, of course, removed before further names are added and are folded and placed in one of the velvet bags. When six or more names have been written and placed in the bag the magician signifies to the assistant to continue.)

Assistant : " My assistant will now offer the bag to a member to select one of the slips of paper." (The magician does this, and one of the slips is removed and is opened out by one of the audience.)

Magician (to Assistant on stage) : " Will you continue, sir, please ? "

Assistant : " I will now ask the member of the audience to read aloud the name of the card written on the slip."

Member of Audience (reading) : " **The Fifteen of Diamonds.**"

(The magician takes the slip and places it upon the tray.)

(It will be seen by the reader that this is an unexpected

development and will naturally cause some general amusement in the audience. The magician here takes the proceedings over temporarily as though this jocular indignity needs his attention.)

Magician : " H'm, a wise guy, eh ? (To Assistant on stage): " Take no notice, sir. This is one of those occasions we magicians are faced with and get over. The Fifteen of Diamonds ! I suppose the gentleman who wrote that imagines there are sixty-eight cards in a pack ! However, we will continue, if you please, sir."

Assistant : " I will now ask my assistant to offer the pack of cards to a member of the audience to shuffle."

(The magician offers the cards upon his tray to a member of the audience. They are well shuffled and returned to the tray. The magician squares up the pack carefully (see explanation of the effect on following page) and awaits the Assistant's patter.)

Magician : " All right, sir ! Go on please."

Assistant : " I will next ask someone to withdraw a number from a bag that my assistant will offer you."

(The magician removes the second bag and shakes the contents well before offering it to a member of the audience to remove a number. The number is removed and retained by the member, and the magician immediately moves to another part of the auditorium where he awaits developments. He signifies to the assistant to continue.)

Assistant : " I shall now attempt to demonstrate a seemingly impossible effect. The name of a card has been freely chosen by someone in the audience and a pack of cards has been well shuffled and is upon this tray." (The magician makes a sign as to the position of the pack lying on his tray.) " In addition a number has been selected and is held by the person who is responsible. I will ask the gentleman to declare the number he holds." (The number is called by the holder.) " Thank you, sir. Number Ten." (This is an example only—any number may be used.)

" My assistant will offer the cards to someone and request that the cards shall be counted off until the 'tenth' card is reached and if the same gentleman will now read the selected name written upon the slip, I trust the experiment has proved successful." (This is done as stated. The tenth card is removed and shown to be the "fifteen" of diamonds.)

The magician offers the tray whereon the slip is resting.

It is removed and read by the "gentleman." It reads:—

2/6 each way "Attaboy"

any to come

1/- each way "Fanny."

The magician meanwhile makes his way back to the stage and, as the fun continues, shakes hands with the Assistant, recovers the books of words. He turns the Assistant in conversation so that his back almost faces the audience. The part of the audience which are able to see the Assistant's back begin to chuckle and, as the Assistant is completely turned about, the reason is made obvious to all. A small card with the letter "L" painted in red is seen hung upon his coat. The magician removes the card and smilingly bids farewell to the volunteer who has made the effect possible. As he leaves the stage the magician slowly turns the card about and it reads "O.K.," to which the audience readily respond and applaud the Assistant as he takes his seat.

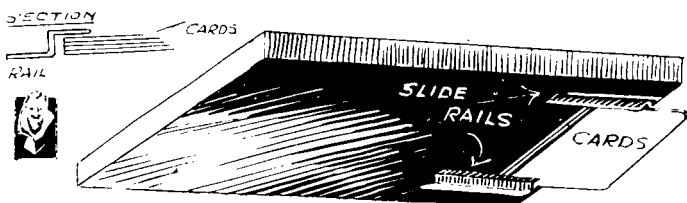
There are of course, matters which will need a little explanation, and the first consideration is what are the necessary requirements. We will deal with them first:—

A Tray: A Changing Bag containing duplicate Slips: Two or more small pads with paper similar to slips: A small bag containing numbered discs (the numbers are alike): A Pack of Cards: A Fake Card (15 Diamonds): A few extra Cards, which contain the Fake Card: A slip bearing the comedy betting gag upon it: An "L" Card and the Book of Words. The Book of Words is a stiff-covered typewritten folder of five pages. The wording is carefully spaced to appear neatly and centred on the page. The first page ends with the words: "she will turn over." It is upon a table. The tray is nearby with cards, pads and bags upon it. Beneath the book is the "L" card and beneath the tray are several ordinary cards containing the fake 15 of Diamonds. A simple slide arrangement is illustrated to hold these cards so that they may be obtained at the moment they are required.

The presentation is exactly as described in the patter, and there are few moves to work the idea with maximum effect.

The book and card are picked up as one so that the "L" card is hidden. The book is brought behind the Assistant and transferred to the opposite hand leaving the card ready to fix gently on the helper's back as in friendly manner the book is offered him and the hand containing card is placed upon his shoulder from behind.

The slips when written are placed in the bag, and the



*BOTTOM OF THE TRAY SHOWING CARDS ENTERING SLIDE*

“ chosen ” one is removed from the “ hidden ” interior of the “ changing ” bag which, needless to mention, contains all slips bearing the written words “ 15 of Diamonds.”

The second bag containing the counters, having all numbers alike, is offered the second helper in the audience, and a good shake of the bag so that they may appear well and truly shuffled is given it before the counter is removed.

The cards are removed from the tray by the member who assists by shuffling them. When they are replaced the magician quietly adds the additional cards (with the faked 15 of Diamonds at bottom) to the pack in squaring them upon the tray.

The substitution of the special slip bearing the betting gag is an easy matter. The magician in moving from place to place among the audience has ample opportunities to work the switch.

The presentation should be in an easy natural manner, and the surprises should be enjoyed equally by the magician as by the audience.

---

**Note.**—The Card mentioned in the effect is one of the “ Haw-Haw ” Cards listed in the Demon series. It may be obtained from Messrs. L. Davenport & Co., New Oxford Street, London.



"Magicians sometimes play Whist! Did you know that? Oh, yes, they do, and recently in a Magician's Club four celebrated exponents of the mystic art entered into a friendly game.

"Did I say 'friendly'? Anyway, ordinary people will understand the term. Of course, to conjurors playing with cards is different and every move by the dealer is subjected to most critical silent observation.

"Ordinary people would not know what this shuffling and dealing means to a magician, but these four players around whom this story is told, certainly did.

"The first hand dealt found the dealer with a complete suit of **Diamonds**.

(Here the card fan of the 13 mentioned is shown.)

"It is extraordinary how luck runs in a game sometimes!

"But this is only the commencement of the story. The wily dealer had quite mistaken the trump suit, and on turning to the indicator—a black board with a chalked outline showing a Club—

(The cards are placed down and the board is shown—it is as stated, a black board with a Club outlined in white—Fig. 1.)

he realised that his 'hand' was not so good as he imagined.

“ The three remaining players smiled ; but was the dealer mortified ? No ! He possessed the powers of magical remote control, and without hesitation he willed a change upon the indicator.

(Here the outlines slowly lose shape and reform to show as a diamond—Fig. 2.)

“ You know, there’s something in this magic business—but not when magicians play together ! The other players too, were versed in the gentle art of remote control, and this is what happened:—

(The board is placed down and the cards are taken and shown as before. They are then squared up and the magician continues.)

“ They did a bit of ‘ mind-over-matter ’ stuff, and willed a second change, but this time on the dealer’s hand, and when he reopened his cards, instead of a fine show of trumps he now had one only, and this, the deuce ! The remainder were a rough lot too, just like these—

(The cards held by the magician are again fanned and shown as thirteen low cards of all four suits.)

which proves that it isn’t the hand that matters so much as the company one keeps.”

The foregoing, I think, explains the sequence of events in this effect, and serves to introduce the changing board and cards used in it. The story may, of course, be completely altered, but perhaps the angle of trumps indicator and card game associates well, the materials used in the trick.

It is a matter of opinion, of course, but what really matters to the reader is how these changes may be brought about.

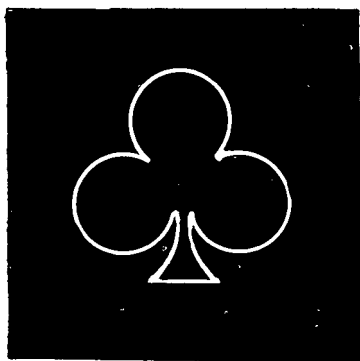


FIG 1.

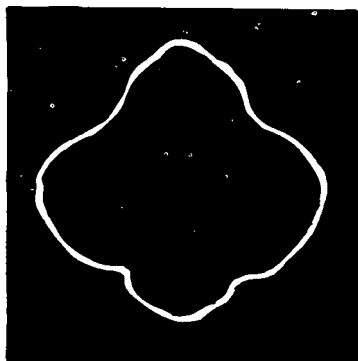


FIG 2

The board is hollow. It is a frame upon which are mounted two thin boards and between them a square lever device works (Fig. 4). This will be dealt with in the explanation at a later stage as it is responsible for the alterations to the outlines seen upon the surface.

Figure 3 gives a lay-out of the board face.

The measurements taken from the original model are:—

The board is twelve inches square.

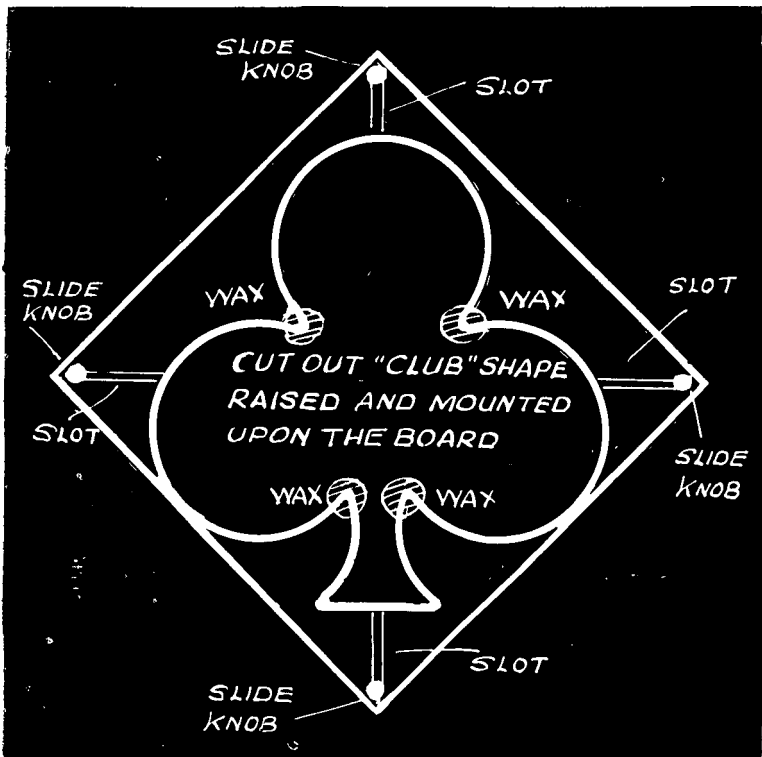
The white Diamond is seven inches square.

The white Club measures seven inches across and from top to bottom the same.

The face of the board has four short slots cut in it—indicated in Fig. 3. In these slots are fitted four little gadgets as illustrated in Fig. 5 : they work easily along the length of the slots and are pushed outwards by the square lever as in Fig 4.

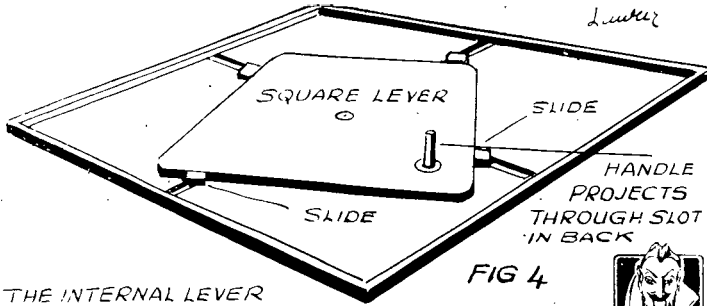
The square lever is made in wood, and is fixed by a centre

FIG 3





screw between the face and back so that it may be caused to move round from its square shape to the diamond shape by the simple moving of a protruding handle or lever at the back. It will be seen that this motion forces out the little slides in the slots (Figs. 3 and 6). This movement of the slides is responsible for the alteration of white outlines from "club" to "diamond," and it works in this way.

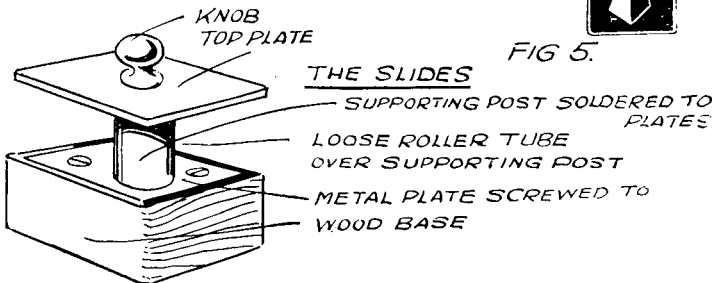


THE INTERNAL LEVER

FIG 4



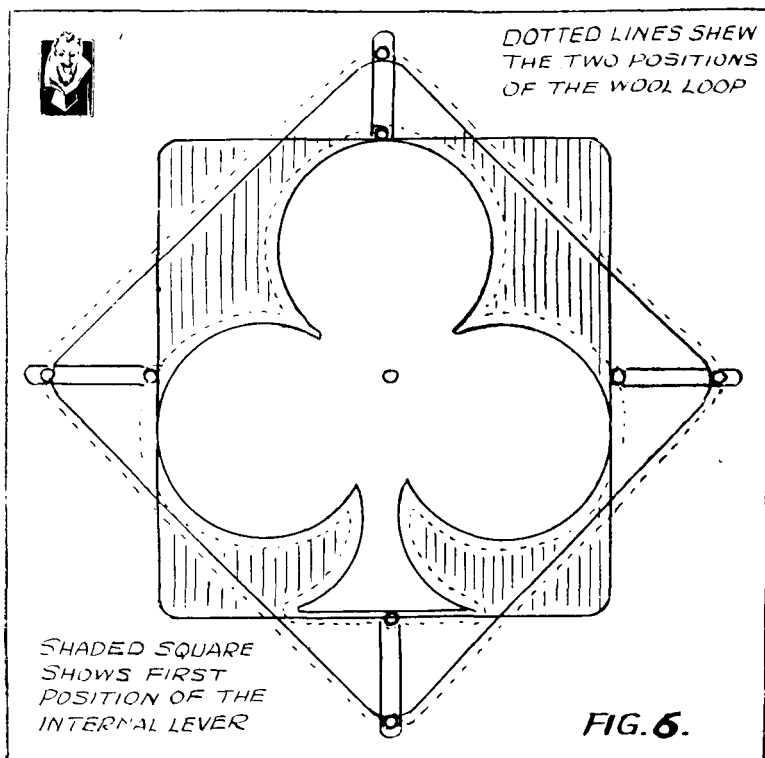
FIG 5.



A Club-shaped "cut-out" in thin wood is glued in the centre of the face of the board and is, like the remainder, painted dead black. The shape is chamfered along its edges and the smaller side is glued to the board. This allows the wool loop, next to be explained, to nestle against the shape. The little knobs on the slides are above the surface of the board and rest close up to the "Club" shape. The position is as in Fig. 6.

Around the "Club" shape is fitted a white woollen loop made up from a 28in. length of rug wool, or similar heavy wool. The ends are carefully joined with a good adhesive.

The loop passes round the four slide knobs and is kept in position at the four points marked on Fig. 3 by dabs of wax.

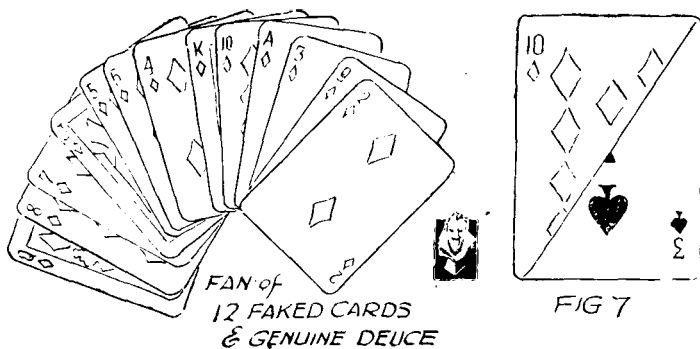


Thus the wool, shaped as a "Club," gives an impression of a chalk drawing on the black board and as the internal square lever is operated, the effect is rather uncanny as the lines leave the shape, waver a moment and become a stiff diamond formation.

The diagram should assist in making the working clear, but just in case the maker may stumble on two minor difficulties found in the original model, here are tips to overcome them.

The wool should be pliable, not wiry or springy, and if this is damped before use it will assist the working from "Club" to "Diamond" because of its heavier and "lazier" nature.

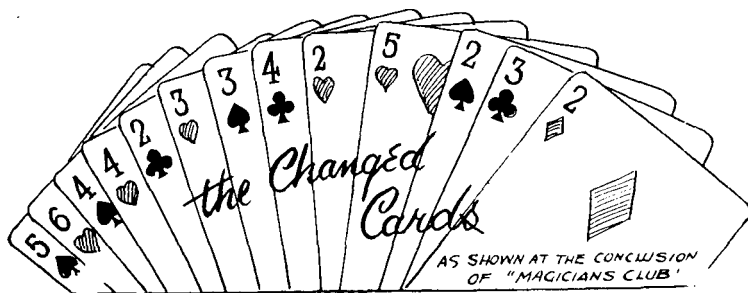
Should the lower slide work too freely and have a tendency to fall because of its own weight, it may also pull the wool loop away from the wax prematurely. An elastic band supporting the slide, will obviate this.



The cards are made up from a genuine suit of diamonds all of which, with the exception of the deuce, are faked by pasting a half card on each as shown in the diagram Fig. 7. The change is effected by merely reversing the pack end to end and re-opening in a fan.

The Deuce, the only genuine card is the face card and conceals the duplicity of the remainder.

The magician will probably remember having a similar set of cards in his possession when his trousers were much shorter in length and not by reason of war-time economies. I know! The "Wizard of the North's" Changing Cards (no wires, no wax, no threads) but it works very well in this effect too.





# Nothing but the Truth

*a card comedy of inaccuracies*

"I AM PLACING A RED CARD WITH A RED BACK AND PIPS IN A RED PAPER PACKET PLUS SIMILAR PATTERN ASSISTS THE MAGICIAN TO MAKE A LAUGHING SUCCESS OF A SIMPLE LITTLE CARD MYSTERY"

## NOTHING BUT THE TRUTH.

This card effect is based mainly on the comedy inaccuracies of the magician who definitely endeavours to say nothing but the truth.

He first introduces two small envelopes—one is Red and the other Black. These are shown and may, if necessary, be examined.

The Red envelope is placed down and the Black one is retained, and a Red card (the 9 of Diamonds) having a Red back is shown and the following dialogue takes place.

"I am placing a Red card with a Red back in a Red Packet."

On being told that this is not quite the truth, he hurriedly substitutes the Red envelope for the Black one and a little agitated, he continues: "So sorry, ladies and gentlemen, I will re-commence. I am placing a Red card with a Red back in a Red packet—a Red card with Red pips and a Red back in a Red pepper—er—packet—I hope that is clear. Everything is **Red**."

"Now—"

(And here he lays the envelope aside, but in view, and picks up the Black envelope and the **Ace of Spades**, and continues)

I will place this Black backed card with a Black pip in the Black packet." (A second or third attempt to pronounce this awful description of his action may be used with good comedy

effect, but finally the sentence is said as written above and he goes on—)

“ We now have the Red backed card with the Red pips in the Red pocket and the Black packed pock—oh, skip it ! We have the Red card in this Red envelope, and the Black one in this.

“ I shall now chause the cards to cange, er, carse the courds to change—here we go again—I shall change the cards !

“ I am beginning to think that if only half this trick works I shall be well rid of it.

“ Gilly, Gilly, Gilly, with apologies to the real ‘ Gilly,’ of course and here in the Black packet is the Nine of Diamonds—my word things look very Black

(The magician removes a **Black Nine of Diamonds** with a Black back.)

“ and if you will be good enough to remove the card from the Red packet, sir ?

(Here the Red packet is handed to a spectator.)

“ I sincerely trust that you will find a **Red Card** inside.”

And sure enough inside the Red envelope is a Red card—but it is a **Red Ace of Spades**. The envelopes and cards are subjected to a critical examination but, of course, fail to throw any light on this little mystery.

### **The Secret.**

The Set consists of an Ace of Spades with a Black Back; a Red Ace of Spades with a Red Back; a Nine of Diamonds with a “ Black ” Nine of Diamonds printed on the reverse side; a Black Nine of Diamonds with a Black Back, and a Black and a Red envelope of a size large enough to easily accommodate a card.

### **The Working.**

The envelopes are shown and the Black one retained. The two cards (the Red Ace and the faked Nine of Diamonds card) are picked up as one to show as an ordinary Nine of Diamonds with a Red back. This (the two cards as one) is partly pushed into the envelope and as the mistake in colour is noticed the envelope is reversed as though the magician is a little doubtful as to its colour and the faked Nine of Diamonds is allowed to fall into the envelope where it remains.

The card still showing is removed with its Red Back towards the audience and this is now placed in the Red envelope as indicated in the patter.

The second card (the genuine Black Ace card) is now placed in the Black envelope so it falls behind the card now inside, with its face toward the Red Nine of Diamonds.

Thus, when both are removed and shown as a single card, they appear as the Black Nine of Diamonds.

The change is now effected, and all that remains is to remove the cards as described in the patter version—Black card first and then the open request to the audience to remove the Red card.

This enables the magician to substitute the two cards he has shown as a Black Nine of Diamonds for the single Black-backed Nine of Diamonds he has placed in readiness near at hand.

The fact that the Red envelope lies upon the table whilst the Black card is inserted and withdrawn from its envelope makes a simple and necessary movement of placing down the Black envelope and card to pick up the Red ones, to be handed to someone to withdraw the card from the envelope.

This allows a good opportunity when taking up the Black again to leave the double card and bring forward the Black envelope and single Black Nine of Diamonds. Then, without any apparent attempt to display its unpreparedness, slip the card in the envelope and hand to the assistant holding the Red card and envelope.

The whole of the apparatus is now ready for the most critical examination.

### **Manufacture.**

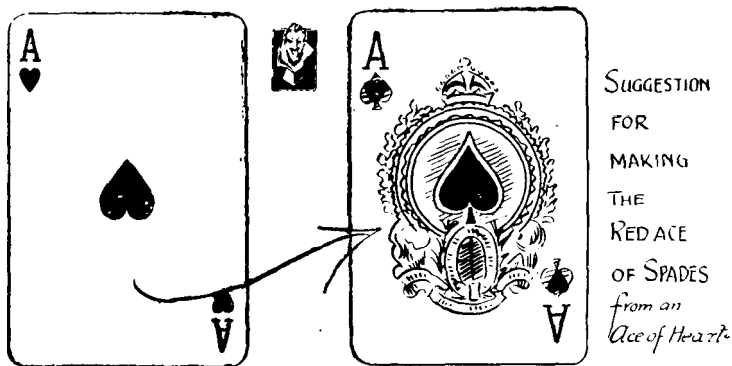
The Red and Black envelopes will in all probability be unobtainable, but they may be easily made up by the magician.

First procure any envelope of the required size, slightly larger than the cards, and steam open. Lie the envelope perfectly flat on a black and red sheet of paper and carefully mark round it. Next cut the shapes from the two sheets and fold to form the envelopes. Secure by gumming the edges as the pattern envelope, fold and stick down.

The cards used in the trick, and explained in the secret must also be manufactured.

Two of the cards can be taken from a deck having black backs. These are the Ace of Spades and the Nine of Diamonds.

The Red Ace of Spades can be made by using an Ace



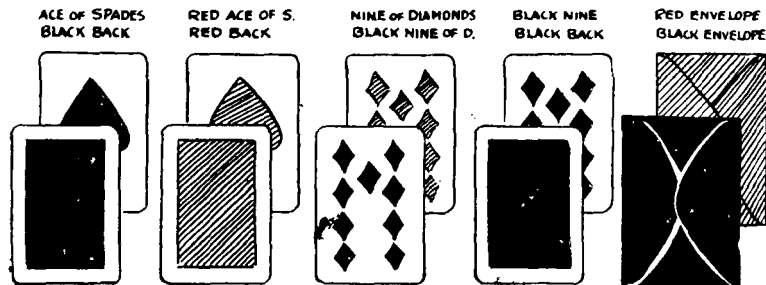
of Hearts with a Red back, and a diagram is included to show the reader the idea.

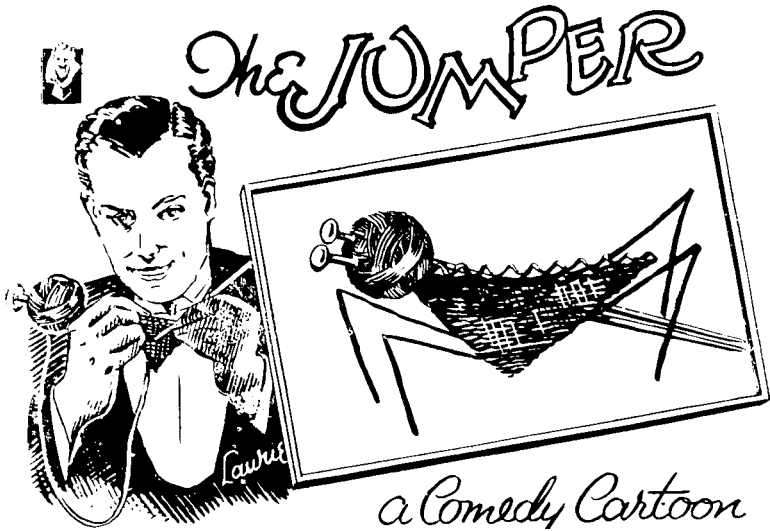
The line drawing must, of course, be added by the magician to the card and a good red ink will do the work quite well. In addition, this will not easily rub off in use.

The second faked card, the double-faced Nine of Diamonds must be made by glueing two "nines" together. The backs should be carefully removed by the method described in the concluding notes of "The Magician Entertains" or by soaking in warm water to effect the separation of backs and fronts.

The double-faced card should then be well pressed and allowed to dry under pressure.

The final job is to carefully paint over the red pips of one side only with black Indian Waterproof Ink.





This is a comedy cartoon interlude with a little magic introduced in the presentation.

The compere enters with a rather large size portfolio, clearly labelled "KNITTING." He also holds two large green knitting needles on one of which is impaled a ball of brown wool.

He introduces the effect by saying that he has caught the knitting craze by watching the ladies of the company behind the scenes, and between the acts, feverishly trying to finish an extraordinary garment usually called a Jumper.

He adds that the audience will appreciate that he, too, has time to wait during shows, and it is to fill in that time to good purpose, that he has decided to take up the gentle art.

He places the portfolio down upon a chair and brings the large needles into a "knitting position" leaving the ball on one needle.

To the initiated this is, of course, revolutionary and ridiculous but the magician is obviously a novice so far as knitting is concerned, but this is comedy and, what is more, it is necessary to make possible the only bit of magic in the effect.

The "end" is taken, a length of wool unwound from the ball, and the compere magician begins the knitting explaining at the same time that he intends to make a little jumper.

Almost immediately there appears a part of the knitted "garment" which grows considerably with very little knitting ability or endeavour on the part of the magician. A few

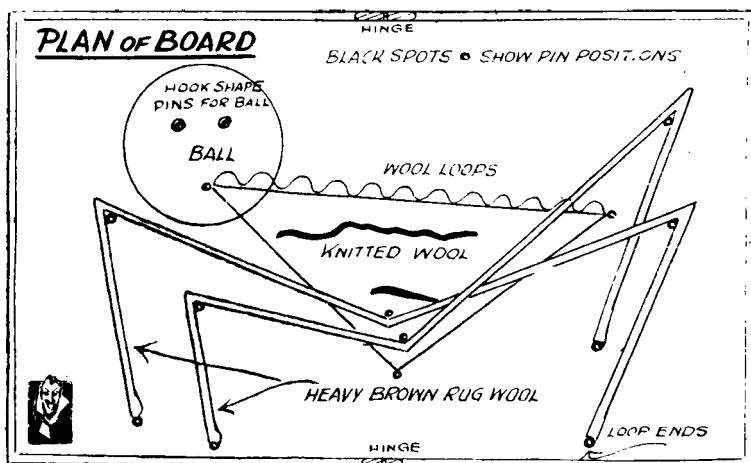


needle thrusts and parries and knitting develops into a triangular shape which is exhibited on the needle to the ladies' amazement and admiration.

The magician now says that he will demonstrate an entirely new pattern in woollen jumpers. He places the knitting, needles and wool down and opens the portfolio to form a display board. Two lengths of the wool are removed from the ball, and these are placed in position on the board to form a double "M" shape.

The two needles are thrust through the ball and together they are placed over the double "M." So far there is little to show the magician's aim or pattern on the board. The remaining component of the picture, the knitted shape, is added and brings to view the new "Flea" Jumper design, and ends the demonstration.

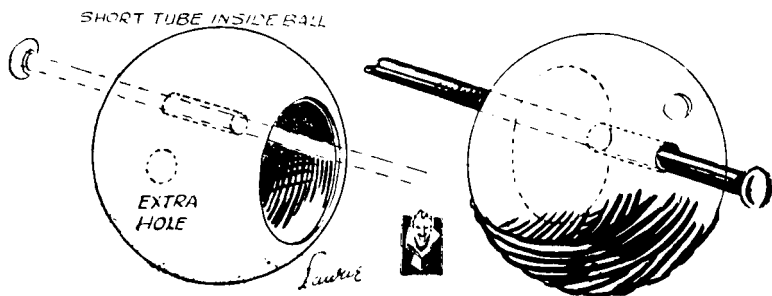
The plan of the Board shows how the pieces are arranged to form the "Jumper."



All are included except the long needles which have been omitted to avoid confusion of lines. The positions they occupy will be found in the title drawing. The wool lengths, of heavy rug wool type, are held in position by pins. They are looped at ends and these effectively keep all firmly in position when the lengths are placed over and below the pins to form the "M" shapes.

The Ball is a hollow metal fake and is responsible not only for the head of the "Jumper" but for the production of the knitted piece on the needle. A short metal tube is soldered inside the hollow ball, and it is through this that the needle goes.

It will be seen that the needle is given direction by the tube and the pointed end is thus quite free of the large opening



through which the knitted piece is to pass.

This knitting is prepared previously and has a row of loops along its longest edge. Through these the needle is threaded and the knitting is pushed along it, into the hollow ball where it remains.

In this position the ball and needle is introduced into the effect. The second needle is used to give effect to the knitting demonstration in the opening stages. Later it is thrust through the ball to form its part in the cartoon. For this purpose a second hole is made in the hollow metal ball. This, however, has no directional tube fitted.

To complete the ball of wool: the metal is wound with the covering wool and this, in turn, is "seccotined" to the surface. The opening is carefully cut away in the wool covering, and this hole is effectively camouflaged when the ball is loaded with the knitting.

Two extra strands of wool for the "M" shapes are wound on the ball and if these are patted down into the covering, they will remain there until required for the legs in the cartoon.

The display board is hinged at the centre so that it may be made to close as a portfolio. It has a wooden frame which not only keeps the board rigid, but allows the halves to be closed and not foul the protruding pins.

On the outer side of one half the word "Knitting" is added to convey the portfolio idea at the commencement of the effect.

A word or two of warning. Don't be satisfied with the arrangement of the pins and layout of the "Flea" shape until you are convinced that the cartoon conveys unmistakably a "Flea" to everyone else as well as yourself. I spent a long while arranging the original board with the bits and pieces to convey the right idea. Granted the magician has the added advantage over the exhibiting artist and his picture of explaining what it is all about but ignore this when setting your cartoon pins and get the best effect possible before you state what you have created—" **a Jumper ! a Flea ! in other words.**"



### GOOD NIGHT WAND.

In most magical entertainments the wand is frequently in evidence, and all appear to be the same vintage. But here is one that surely is unique.

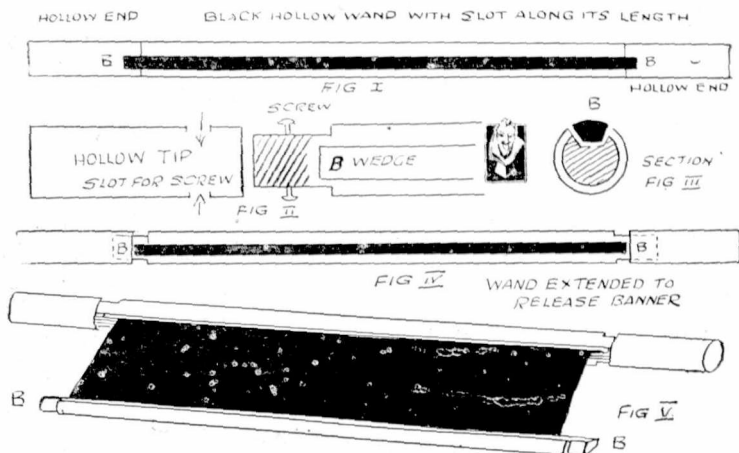
The "Good Night" Wand goes right through the show and finally says "Good Night" in the manner illustrated above. It is handled as an ordinary wand right up to the moment when it becomes a bannerette.

It is a magical effect, and not essentially a trick. Nevertheless, it has its place in the magic show. There is little secret to explain, and the working parts are shown in the diagrams.

The wand is a hollow tube from which a strip is cut along its length to form the opening from which the bannerette is to emerge. The opening is filled when in use as a wand by the metal or wooden end of the bannerette. Fig. 5 shows the bannerette being pulled from the wand, and the opening and the bannerette end are clearly seen.

The white tips are fitted to the wand so that they may be pulled outward slightly to release the ends of the wedge-shaped section or bannerette end "B" so that it may be withdrawn.

The bannerette is black silk on which is painted in gold or silver the words "Good Night." The lettering is done by first marking out the wording in chalk and painting over the



outlines with a thin solution of size. The gold or silver paint is added when the solution is dry and because the "size" film on the silk, the painting need only be sparsely applied to give a good effect. A thick coating of the metallic paint would cause the silk to roll badly and, therefore, the method above is clearly necessary for good results.

The silk is mounted along its upper edge on a stiff wire, a quarter of an inch less in length than the overall length of the wand.

The bannerette when completed is loaded into the wand after removing one of the tips. The silk is rolled tightly on the wire and is pushed inside the tube. The wedge-shaped "B" at the bottom end of the bannerette goes outside and slides down into its place as the bannerette is pushed down inside the casing.

Lastly the tip is replaced and the wand is now as in Fig. 1.

The wand is held at ends by both hands and tips are pulled slightly. The fingers restrain the bottom "sections" of the bannerette until ready for the production. The left hand goes to the top centre of the wand, and the right hand follows to a position beneath it when the bannerette is pulled smartly downward to say "Good Night" and, in this position, it is carried off stage as the Magician makes his final exit.

# *an aid to patter for the Comedy Cartoon* **The JUMPER**

## **AN AID TO PATTER FOR THE "JUMPER."**

The compere may find the following lines useful in arranging patter for the introduction to the cartoon effect, entitled the "Jumper."

The entertainer takes from the portfolio a single sheet bearing a drawing of an "impossible" Jumper on one side and some block-lettered wording on the other.

He explains there are certain abbreviations which one must accustom oneself to and these usually are interpreted in this way.

"K.1 (knit one stitch), U.K.1 (unknit one stitch), C.H. (chain stitch), B.K. (begin knitting), C.O.N.K. (pronounced CONK and meaning continue knitting), and lastly the letter P which stands for Purl or Plain according to mood."

Thus the pattern reads.

"S.K., K1, U.K.1, P.16, P.17, Conk; K.2 Tog. (short for together), P.16, K.2 Tog. Conk; 5 of S, Ace of C, K of Diamonds and Deuce. P. takes Q., B takes P., K. takes Q. White mates in 3 moves.

"Conk. Rest for Tea. 1 Bun, no sugar. Knit Two and Two Together, Drop one, Pick up One, P.2, K.2, P.2, K.2 to end of Row. Drop one, slip one, slop one, knit to and from, back and forth, back each way, any to come, shilling each way on favourite.

"There are now three left on one needle and two on second needle. Remove all and Conk.

"H.2, S.O.4, K.1, P.1, drop one, knit one, knot one, not two, add six and take away the first number thought of.

"R.S.V.P. and repeat first two rows. R.I.P."

That is the patter and now the compere picks up his needles and continues the effect by producing the knitting and demonstrating the product to form the FLEA upon the display board.

# Dear Uncle'

BY LAURIE

A COMEDY  
IDEA FOR  
THE  
MAGICAL  
COMPERE



IN WHICH THE MAGICIAN  
IS HANDED A REQUEST  
(AND A PARCEL) FROM HIS  
SMALL NIECE WHICH  
BRINGS ABOUT AN  
IMPROMPTU MAGICAL  
EFFECT WITH A GOOD  
COMEDY CLIMAX



"Dear Uncle," an idea for the Magical Compere.

In brief, the idea is that just as the comperé announces the following artiste on the programme a letter and parcel are handed him. The letter is read and is apparently from the magician's small niece who has broken a toy wheel dog given her by him, and now requests that the magician shall make the broken toy good, magically, and later the postscript reveals the little lady requires a brake fitted on the toy in addition.

She encloses in the letter a small dog brooch which is intended to form the basis of the new magical construction.

Putting the idea into rough practice, let us try and visualise it as follows:—

(The magician comperé enters).

Magician—Ladies and Gentlemen. I now have pleasure in presenting that most accomplished entertainer—(Assistant enters with parcel and letter).

Assistant—Excuse me, a parcel for you, Sir (the magician accepts the parcel and after a pause).

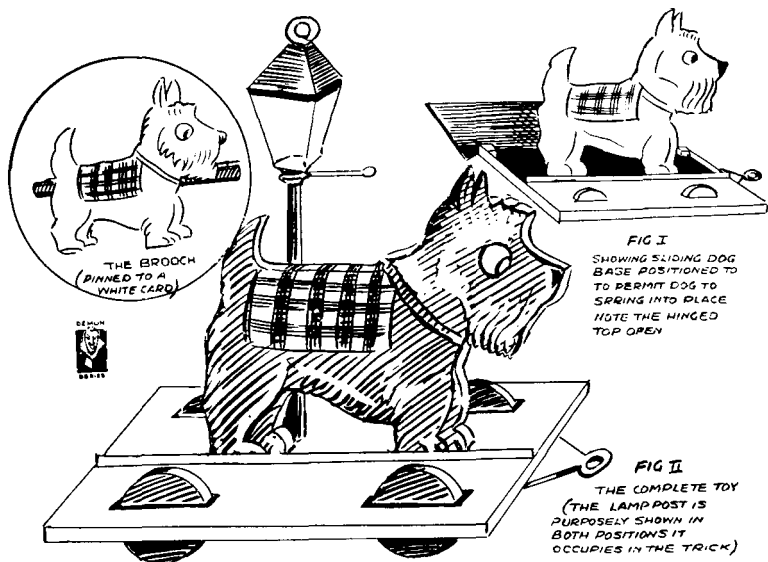
Mag.—Thank you, as I was saying I have great pleasure in introducing—

(Re-enter assistant).

Assist.—Excuse me, sir, the lady said the parcel was urgent.

Mag.—Thank you. Ladies and Gentlemen, allow me to introduce—What did that voice say? The parcel was urgent? Excuse me! (The magician undoes the parcel and produces a small trolley with wheels. The wheels are through the platform and a ring is seen at one end intended for attaching string to pull the trolley along.

The trolley is examined with a show of wonderment by the magician who finally places the paper around the trolley loosely and proceeds to open the letter. The letter is opened



and inside is found a small brooch having a red dog mounted on it. The brooch is examined and shewn and still holding it the letter is opened and read aloud).

The dog is hinged at the bottom to a thin board which slides along the base in a rebate in the sides of the platform. Two "stops" at the back of the base determine the correct position at which the dog will be clear of the fore part of the trolley and may rise, by means of the spring hinge into its upright position. When the dog is in position the flap is closed.

A small rising flap on a cloth hinge is made on the centre of the front part of the platform. This is shown in the drawings and allows the dog room when standing on the platform. The closing of the back flap would otherwise be impossible as the width of dog must be permitted when the model is completed and shewn.

The lamp post is hidden beneath the trolley with its painted side inward and is intended to be a strut in this position with the customary ring for attaching a string.

The Colours might well be a Red dog and Red dog brooch (the brooch is of the familiar type worn by ladies and which I believe are still obtainable. The one I have is about two and a half inches in length and made in bakelite; in appearance similar to the drawings). The outlines of the large dog are 'put in' in black and a little dog jacket is painted in a plaid pattern. Wheels of the trolley are green and platform

## ERRATUM

We regret the following error in imposition. The paragraphs commencing "The dog is hinged" (line 4, page 38) and ending "removed to show" (line 19, page 39) should read on after the last line on page 40.

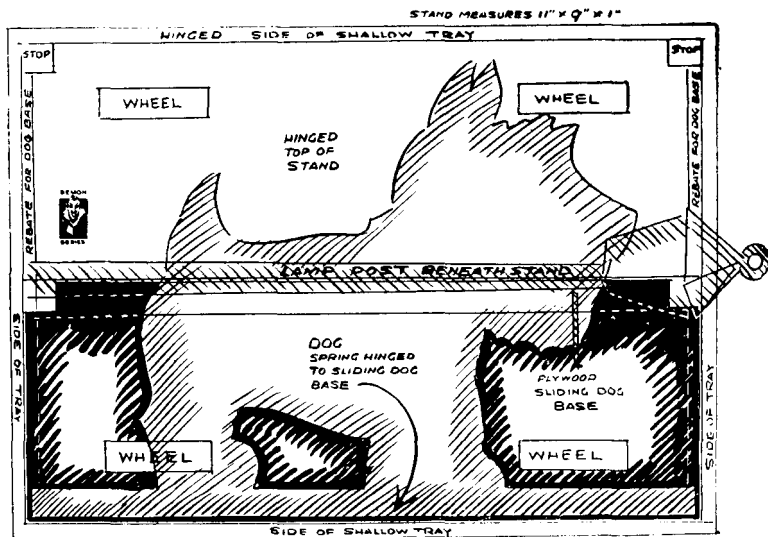
L.D. and Co.

letter is a double sheet which when folded allows the brooch to be dropped in side. The letter (when this is done) you will remember is in the envelope. When the letter is removed it is shaken open and the dog brooch drops into the pocket between the two stuck sheets, but the magician's attention (and that of the audience, too) is upon the empty envelope which of course contains nothing.

The whole affair is, I hope, made clear and if the effect appeals to you, I wish you every success with an idea I have found to be interesting and humorous, more suited perhaps to magical interlude than as a regular item in an entertainment of magic.

A Final word regarding the working of the trolley may still be necessary.

When the trolley is carelessly wrapped or covered by the magician and is placed down prior to opening the letter, the flap is open and the dog brought to its upright position under the paper, thus after the "passes" have been made the whole may be lifted and the covering removed to show.



Mag.—“Dear Uncle, I am writing to tell you that I have broken my dog that you so kindly gave me. Yesterday he ran down the hill on his trolley and fractured all his bones to little pieces. As you say you are a clever magician I am sending you the trolley and my favourite brooch which I want you to make into a big dog and fix on my trolley.

Your Loving Neice, WINNIE.

P.S.—Please fix a brake to it so that he won't want to run away any more.”



(The letter is folded and replaced in the envelope).

Mag.—And all I have to do is to make this brooch into a big doggie to fix on the trolley, because I happen to be a clever magician.

(The brooch is dropped into the still open envelope).

Mag.—And in case anyone is worried on my behalf, that I can't do this, more than I am, would it be asking too much for you all in front to close your eyes for a few moments whilst I try one or two passes on that trolley?

(He indicates the roughly wrapped up parcel lying on the floor, chair or table).

(The magician here makes one or two magical passes from the envelope to the parcel and murmurs a few magic words).

Mag.—Well if that hasn't worked a miracle, then bang goes a good reputation. (He looks in the envelope, removes the letter and shows and envelope—The Brooch has disappeared).

Mag.—So far so good, the worst is still to come (he picks up the trolley shaking free the wrapping paper and shows an enlarged "brooch" dog mounted in position on the trolley).

Mag.—And that's that, Ah yes, I had almost forgotten the P.S. "Please fix a brake so that the dog won't want to run away again."

(He pulls free the ring attachment to reveal a model lamp post which he fixes in position in rear of the dog).

Mag.—I think that will be sufficient reason to stop any dog.

The significance of the lamp post being understood, and it is usual that this time worn reference is considered a good joke, the magician awaits the die down of the usual laughter and continues with the announcement of the artiste who is to follow and makes his exit.

How it is worked is comparatively simple and I hope the drawings I have made from my model will help you, if you desire to construct it.

The dog is concealed in the platform. The wheels are semi-circular and are stuck on both top and bottom of the platform.

The plan gives measurements and concealment of the dog and lamp post.

The small Fig. 1 in the illustrations below shows how the flap half of the top of the platform is brought back to permit the dog to slide back and fly upward into position, when, the flap is returned to form the top again.

# GRANDIFLORUM



*The Out-size  
Single Blossom*



*a Great Gag for the  
Magician-comperes.*

## THE EFFECT OF GRANDIFLORUM.

The Compere offers the charming artiste a bouquet in admiration of her undoubted talent.

"It's very sweet of you, but really I should have been equally thrilled with a single blossom," she responds.

"A single simple blossom?"

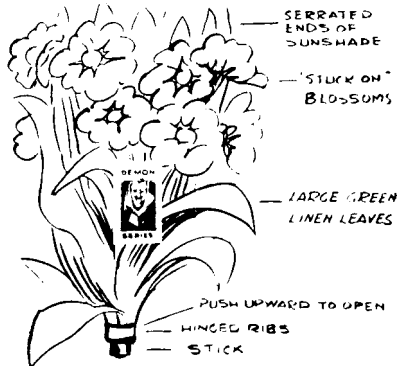
"Yes, just a single simple flower."

"Just as you say, sweetheart, a single simple flower it is" and sure enough the bouquet changes to suit the request to a single simple sunflower **measuring over two feet across.**

The lady, with a smile, leaves the stage and the comperes still holding the giant bloom to announce the artiste who follows.

A great Gag when working this continuity role and its self contained and works itself without fuss or noise.

Of course you may see other possibilities for fun in this



effect. It is funny, really funny and quite unexpected.

The bouquet looks quite a nice bouquet and does not arouse suspicion that it will in a second transform itself into a huge yellow, black centred, sunflower. Obviously it isn't the sort of thing that a magician would "perform" in the ordinary manner of doing a trick. It is intended for one of those spontaneous efforts and cannot fail to produce a real laugh when properly handled in this way.

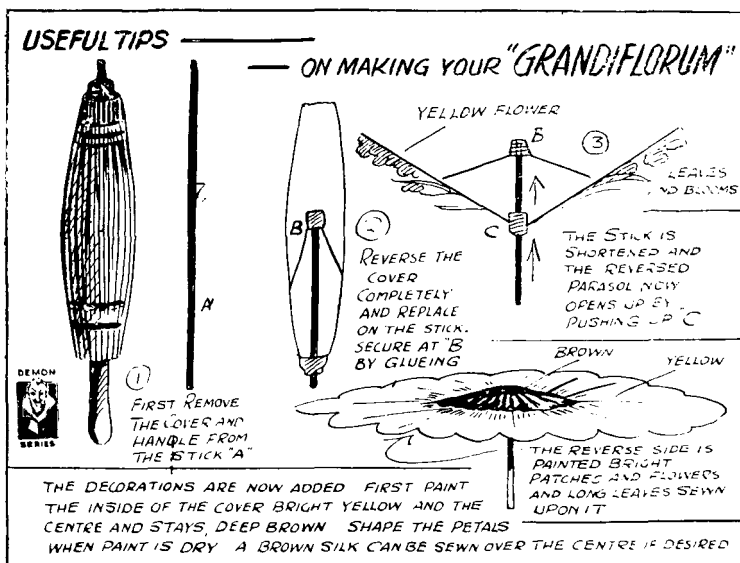
Having read the publicity matter on the effect the making up is really a matter of artistry and camouflage of a sunshade (linen Jap type) from which the stick has been removed, replaced and rivetted through the push up end on which the stays are hinged. The diagram makes this clear.

The inside is painted bright yellow and the stays and centre dull black.

The outside is painted gaily in colour and has artificial blossoms secured irregularly around the edge. As well as this, attached near the hinged ends are green shaped pieces of linen shaped to represent leaves.

Thus the sunshade decorated as above presents a bouquet when folded and a full, very full size sunflower when opened.

The circular edge of the sunshade is shaped as flower petals after painting. Good contrasting and bright colouring will effect a very good piece of apparatus.



NOTE - POSTER OR SCENIC YELLOW CHROME AND SIZE IS EFFECTIVE TO COLOUR THE SUNFLOWER

# A MAGICAL CLASSIC ON CARD CONJURING

## FARELLI'S CARD MAGIC

### ★ FOURTH EDITION.

The material contained in "FARELLI'S CARD MAGIC" is unique—it has taken a lifetime to collect, and many months to prepare for publication. Every magician, amateur or professional, will find this book to be a storehouse of valuable information.

### VARIED CONTENTS

Of special interest is the fact that the author has not confined himself solely to effects and improvements of his own origination, but has also included a large number of "pet effects" and tips given him at various times by different magicians, many of whom are world-famous. Here are the names of some of those whose tricks or suggestions are given:—

NATE LEIPZIG.  
BILLY O'CONNOR.  
HORACE GOLDIN.  
HARRY HOUDINI.  
JOHN ANDERSON.  
ALEXANDER WEYER.  
ERNANDO VENERI.  
JOHN MULHOLLAND.  
FRED HARGOURT.  
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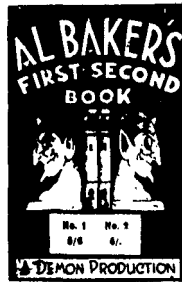
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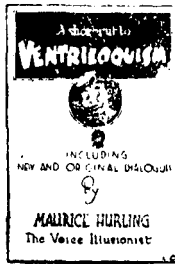
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