

**A SELECTED POCKETFUL
OF SMALL TRICKS**

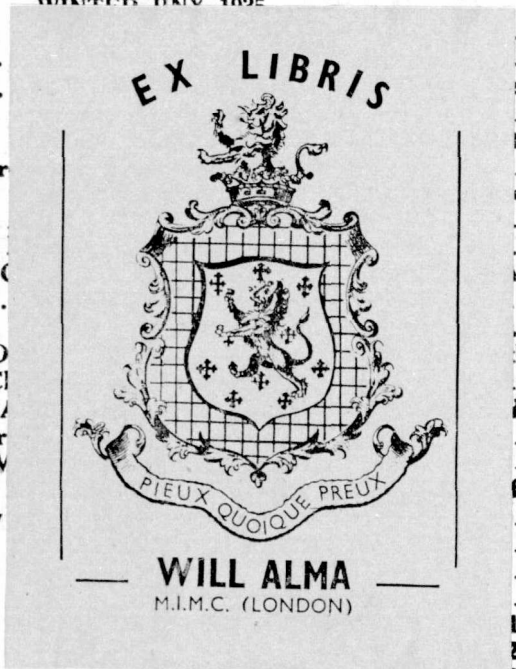
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FORCES FAVOURITES

A Selected Pocketful of Small Tricks
collected, described and illustrated by

“LAURIE”

AUTHOR OF “THE MAGICIAN PRESENTS” “THE MAGICAL COMPERE”
“SMARVELLOUS” ETC. ETC.



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CONTENTS

- 1.—Introduction.
- 2.—Two Entertaining Ideas:
 - A Puzzle Square using 16 Cards.
 - A Magic Square using 9 Cards.
- 3.—The Spelling Bee Trick.
- 4.—The Pantomime Cigarette Trick.
- 5.—Bending a Cigarette.
- 6.—Vanishing a lighted cigarette.
- 7.—Vanishing Matches.
- 8.—The Floating Match
- 9.—Removing your Thumb Tip.
- 10.—The Coin on the String.
- 11.—A Trick with Rope, Stick and Knife.
- 12.—A Release using a Double Rope.
- 13.—Vanishing any small article in a pocket.
- 14.—Through a Playing Card.
- 15.—A Penetration using a Match and Safety Pin.
- 16.—Safety Rip!
- 17.—A Ring, a String and a Pin.
- 18.—The Afghan Bands.



"GILLY" L. DAVENPORT.
Demonstrating "THE FLOATING MATCH."

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INTRODUCTION.

If you are looking for latest tricks, big tricks, tricks with apparatus or stage illusion, dear reader, then, this is not your book.

If you are in search of small tricks, puzzling and mysterious especially suited to small audiences, then I hope you have succeeded in finding exactly what you are needing. All the tricks herein are known to, and have been demonstrated by, big magicians the world over. Well presented, they are a hundred per cent entertainment and to these statements I need add little more on the merits of small tricks.

Although little preparation is necessary to present these tricks, it does not follow that having grasped the idea, all is ready to show.

Magic is not like that!

Practice and confidence are necessary. Practice to gain that confidence is essential. Complete mastery of the small trick, and no matter how small it is, is just as important as is complete mastery of the big stage presentations and the rewards are precisely the same. Magic! Mystification and Admiration of and by an audience.

No matter how simple is the secret of a trick, to those who witness it and are mystified, it is a good trick.

It has accomplished the aim and its secret is held.

I believe that there is no entertainment, which is of such general interest to an audience, as magic and I confidently recommend the following as a valuable collection of small tricks well worthy of any magician's attention and presentation.

I wish you every success.

Laurie

TWO ENTERTAINING IDEAS.

Here are two puzzles which will assist in passing many interesting moments when presented as problems among friends.

We will assume that a game of cards has been played and the magician taking advantage of the fact that these are ready and available asks the following query.

“Can you arrange the court cards and the four aces in four rows so that there will be in no row two cards of the same value or of the same suit?”

The rows will count either horizontally or perpendicularly.”

This will be found a difficult job indeed. It can be accomplished in the following manner as the diagram suggests. (FIG. 1).

Aces are placed down in a diagonal line.

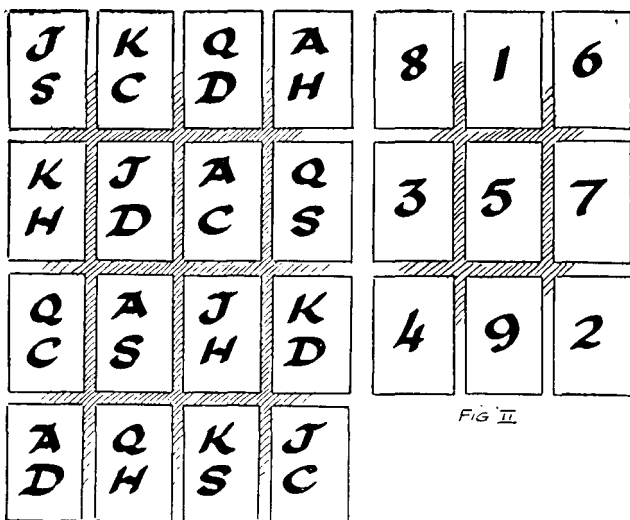


FIG I

FIG II

Jacks are placed down in a second diagonal line crossing the line of aces. Spaces between are filled in with queens and kings to complete the square.

Make a mental note of the arrangement before demonstrating the solution.

The second problem, also demonstrated with playing cards is equally interesting. Both will be found to compel interest until a solution is given or is discovered. Make a test in company with friends at the right time and I am sure we will be agreed on this point.

In this second puzzle, the magician asks his audience to arrange nine cards, made up of ace to nine of any suit, so that each row horizontally, perpendicularly, or diagonally will add to total fifteen.

The solution is as shown (Fig. 2). Needless to say, the order should be committed to memory by the magician before attempting to give a solution to the problem he has asked others to solve.

THE SPELLING BEE TRICK.

Here is an effect with cards which appears very magical when presented.

The magician counts off the thirteen cards from the pack and commences by counting off three cards from the top and placing each card singly at the bottom of the cards he holds.

As the cards are counted, the letters O-N-E are spelled and the fourth card is shown to be an ace.

Continuing in the same way T-W-O is spelled and three more cards go beneath. The following card is shown to be a two spot card. The counting proceeds on the same lines until each card has been spelled and shown.

The cards are pre-arranged in this order—Three, eight, seven, ace, queen, six, four, two, jack, king, ten, nine, five.

THE PANTOMIME CIGARETTE TRICK.

A good 'opening' trick for a magician is performed by doing all the movements of making an imaginary cigarette and taking an imaginary match from an imaginary box. The match lights and is brought to the imaginary cigarette in the mouth. The cigarette becomes visible and the magician continues to smoke it with evident enjoyment.

Preparation—Place a cigarette in the left trouser pocket and fix two shortened matches between the sole and heel of your shoe as illustrated.

Glue a piece of glass paper to the side of the heel in readiness for striking the match.

Presentation—Try to imagine exactly how you would make a cigarette and follow all the movements in pantomime: that is to say, by making pretence.

First take out a book of cigarette papers from your pocket. Open the book, blow the leaves apart, tear one off and pull it through your fingers to straighten the crease. Replace the book and remove your tobacco. Shake a little on to the paper. Close the box and replace it in your pocket. Roll the cigarette and wet the edge of the paper before sticking the paper. Knock the cigarette tight on your left thumb nail and place the cigarette between your lips.

Feel in a wrong pocket before producing the matches (one usually does when searching for matches).

Open the box, remove a match, replace the box and lift the left heel to strike the match upon it.

All this is in good pantomime style. Now commences the real business which must be completely in line with all that has happened and should appear to be in the same mock manner.

The match is removed from the heel unseen by the audience, and in a continuous movement it is passed over the striking surface to produce the light. The hand is cupped

and the match is brought up to the left hand which now holds the cigarette unseen.

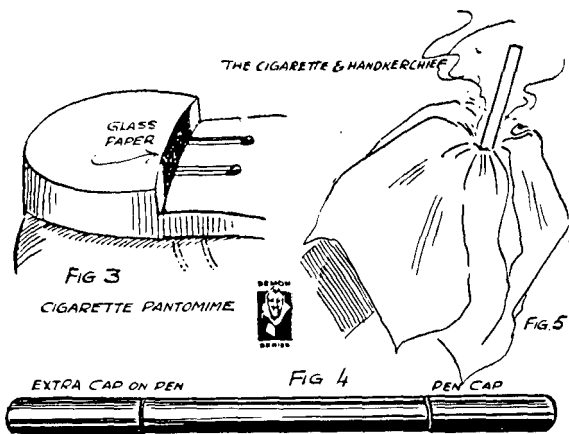
The hands are cupped together, masking the match and brought up to the mouth and the cigarette is placed between the lips. The movement is hidden by the hands.

A second or so afterwards, smoke is seen to be puffed from the magician's mouth. Remove the hands and show the burning cigarette.

Push the match through the fingers as the hands are shown empty by bringing the left hand close up to the right, back of the left hand towards the audience. Drop the match to the floor when the right hand falls to the side.

Remove the cigarette with the left fingers at the same time to cover disposing of the match. The concealment of the matches in the sole of the shoe is credited to Sid Lorraine, American magician and artist.

The idea of the extra match is just in case you pick a dud. You never know!



BENDING A CIGARETTE.

You can bend a cigarette almost double without breaking it by first wetting the end then placing it in the mouth and puffing it once or twice.

It is, of course, quite obvious that a cigarette not so prepared will break almost at once when it is bent.

VANISHING A LIGHTED CIGARETTE.

The magician borrows a handkerchief and spreads it over his left fist. He next removes his fountain pen from his pocket and dabbing it once or twice in the centre of the handkerchief makes a little well, into which he places a half burned cigarette, lighted end first.

Smoke curls up from the handkerchief as one would expect, and the owner of it begins to feel a little doubtful as to whether or not this is a really good trick or rather a bad joke. The magician takes his pen and pushes the cigarette still further into the well of the handkerchief and a moment later shakes it out. The cigarette has vanished and the handkerchief is unharmed.

Requirements—A fountain pen with an extra protecting cap. The cap should be loosely fitting and is in position on the opposite end of the pen.

The set up is shown in an illustration (Fig. 4).

The only other requirement is a burning cigarette. This is furnished by the magician who lights the cigarette just prior to commencement.

Presentation—Borrow a handkerchief and ask someone to spread it over the left fist. Having got the handkerchief comfortably placed, extend the fingers a little beneath the covering and ask the assistant to make a little dent in the centre.

Mention that it should be a deeper dent, in fact it must be a well—like this, and here remove your fountain pen from

the pocket and thrust it down into the dent already made. Jab it in once or twice and leave the fake cap well down in the handkerchief and out of sight between the fingers forming the fist which close on the cap and hold it securely.

Now remove your cigarette which by now is half burned, and showing the end, slowly lower it into the well where it sinks down inside the pen cap and almost out of sight. Smoke comes up and is fanned aside by the magician.

"I'm afraid your handkerchief is not fire proof" you remark. "You should have told me—perhaps it is best that I put out the fire and save what's good," and here jab the pen once or twice into the smoking well and remove the cap containing the cigarette on the end of the pen. Immediately place the pen in your pocket and shake out the handkerchief. It is, of course, unharmed.

VANISHING MATCHES.

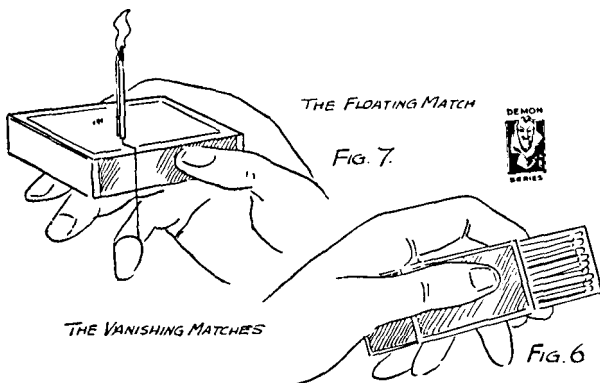
Borrow a box of matches from a friend to light your cigarette. Remove a match and return the box and a moment or so later ask again if you might borrow a match.

Your friend will find that his box is empty!

Do it this way—Have an empty drawer in your left trouser pocket in readiness. As you ask for the loan of a match get possession of the drawer in the left hand. Open the box with left forefinger and at the same time insert the empty drawer at the opposite end. Remove a match and light your cigarette and close the box, using both hands to cover the movement of forcing home the empty drawer into the case and ejecting the full drawer into the right hand where the thumb clamps down on the matches holding them firmly.

Hand the (empty) box back with thanks and secretly pocket the full drawer.

Ask your friend for a match a moment or so later and watch what happens. He should feel surprised!



THE FLOATING MATCH.

This is perhaps one of the best little effects possible. The photographic frontispiece of "Gilly" Davenport demonstrating the floating match, I think, bears this statement out.

A lighted match is stood upright upon a match box. Then, as the magician motions the match upward with his right hand, it rises and floats into the air where it is caused to light the cigarette held in the demonstrator's mouth. Finally it sinks down to the box where it is removed and box and match are examined.

The box and match used in the trick are unprepared. Only a very fine black wire, strong enough to carry a match without bending, is used. It has a ring at one end, big enough to fit over the tip of the little finger of the left hand. The opposite end is sharpened into a fine point.

The wire is fitted on the little finger with the wire pointing upward so that when the box is held between the thumb and forefinger, the right angle bend will rest over the side of the box with the point sticking upward on top. (Fig. 7.)

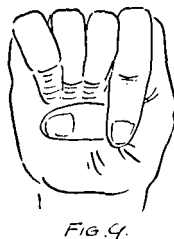
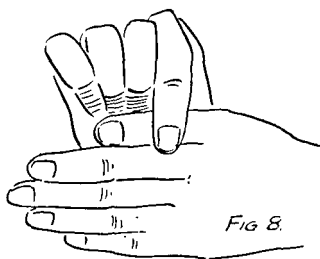
A match is removed and is lighted. It is then pressed on to the pointed end of the wire where it is held upright and balances in that position.

Under cover of the box and the passes of the right hand, the left little finger is slowly raised, causing the match to move upward.

The rest is easy—dip the cigarette slightly to the match and light it. Lower the finger slowly so that the match returns to the box. Remove the match with the right hand and under cover of shaking the light out, dispose of the black wire and hand the box for examination or if preferred pocket it immediately and await the request of an onlooker to examine it: a simple method of getting rid of the little wire fake, indeed.

REMOVING YOUR THUMB TIP.

This is one of those simple impromptu tricks that never fails to gain interest. Usually the demonstrations take place many times and invariably most of the witnesses try the trick themselves. All this popularity and imitation is good fun, for although the trick is surprising it can hardly be called profoundly mysterious.



Try it out once or twice, working it before a mirror and get the best out of it before showing, then see how it reacts on your friends. I feel sure they will all be doing it, or trying to do it, within a few minutes.

It goes like this.

Grasp the thumb as in Fig. 8 and make a few jerky pulls with the right hand in an endeavour to remove the left thumb tip. After a moment the tip is seen to come right away, travel along the left forefinger and fly back in position again where it appears quite normal.

Fig. 9 shows how the effect is produced.

Under cover of taking hold of the thumb the right thumb is bent over as illustrated, the left thumb is bent back and thus the right thumb tip takes its place and its removal becomes quite a natural thing.

The illustration, Fig. 9, is a drawing of the hands held in readiness for the effect and by comparing the two drawings, the reader will see how the illusion is made possible.

Having mastered placing the thumbs in position quickly and unhesitatingly, make the movement of removing the thumb tip in quick jerky pulls allowing the thumb to fly back in position and immediately bring up the left thumb to take the place of the right one, still keeping the thumb joint covered with the left forefinger.

THE COIN ON THE STRING.

Here is an exceptionally good coin trick which will need little practice to gain the confidence necessary in its performance.

In effect, a penny with a small hole drilled through its centre is given for critical examination.

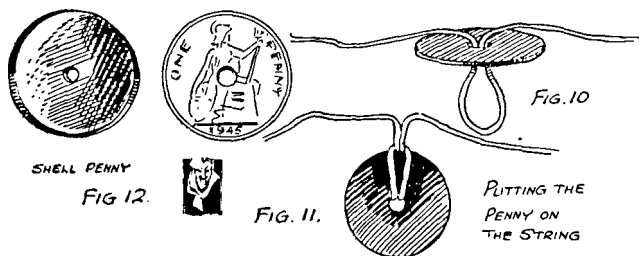
A length of string or thin cord is next shown and this too, is carefully examined.

The coin is threaded upon the string and the ends are handed to two persons to hold very tightly.

They are now told how impossible the escape of the coin is and how if the grip is retained upon the string by the two assistants nothing less than a miracle will release the coin and leave the string uncut.

A handkerchief is now placed over the coin and the magician proceeds to release the coin whilst it is so hidden.

After a moment or two, the handkerchief is removed, and the coin is seen still hanging in the centre, but now it appears only to be held by a loop or knot in the string. (Figs. 10 and 11.)



The magician invites an assistant holding the string to undo the knot and release the penny himself. The assistant eagerly goes to work and the penny is released and again is at once examined.

So much for the release.

Now follows an explanation and a further mystery is introduced.

The magician rethreads the coin upon the string as before. He covers the penny with the handkerchief and now demonstrates the only way of removing the coin by drawing it along the string and off the end. This is stated to be a visible method and, of course, appears very unmagical and commonplace. The magician however, soon puts magic back into the plot by throwing the coin back on to the string. As he throws it, he pulls the handkerchief away and the coin is seen revolving merrily upon the string again.

Everything is again examined.

The requirements are, two pennies bearing the same date and a shell penny also bearing the same date. All have a hole drilled through the centre.

A handkerchief.

A yard of good quality string.

How the trick is done.

Place the shell and penny and a handkerchief in the right trouser pocket. Hand the duplicate penny and length of string for examination.

Next thread the coin and have the ends of the string held by two members of the audience.

Remove your handkerchief and in doing so get possession of the second coin and retain it unseen in the right hand. Cover the suspended coin with the handkerchief and reach underneath with both hands to introduce the hidden coin on to the string.

This is done by drawing a loop of the string through the hole, bringing it around the coin, and drawing the string tight again when the coin is suspended.

Now remove the hands right and left along the string, away from the second coin, carrying the original coin in the right hand.

Ask an assistant to remove the handkerchief and at once draw attention to the new arrangement of coin and string. Explain how the coin has been left by you so that it may now be released by one of the assistants. Motion the assistant on the right to remove it himself. He at once accepts the offer and in doing so does the one thing he has sworn not to do. He releases the grip on the string.

The magician obligingly and immediately remarks "Dont' let go the string please" and hands the assistant the end again.

The deed is done. The magician has slyly slid the original coin off the string in the act of handing the end to the erring helper and believe it or not, every onlooker, including the assistant will swear that never for a moment was the string released. Their attention, of course, was always centered on the newly suspended coin and no one can be blamed for the oversight mentioned.

The magician takes his handkerchief and replaces it in his pocket, at the same time the original penny is pocketed, too.

An examination follows of string and coin and you may be sure that the date on the penny is subjected to close scrutiny. It is the same as on the original coin and thus presumably no exchange has taken place, even if that seems possible to the onlooker.

The magician now offers something in the nature of an explanation and removes his handkerchief in readiness. In doing so the coin is pressed into the shell and both are taken and shown as the single coin.

It will not seem necessary to examine any of the articles at this stage and the coin is threaded upon the string. The ends are again held by assistants and the coin is covered by the handkerchief.

The magician now removes the coin visibly by drawing it along the string and off the end, handing the string back to the assistant to retain when this is done.

Actually the shell only is removed leaving the coin still in the centre and beneath the handkerchief which is slightly bunched to conceal its presence.

The magician takes the coin in his left hand and now transfers it again to the right which at once throws the coin in the direction of the string. The handkerchief is pulled swiftly away causing the suspended coin to be seen revolving swiftly upon the string.

The only sleight of hand effect necessary in the trick is in the transferring and throwing of the coin. The coin is allowed to remain in the left hand when the right hand apparently takes it to make the throw and the deception must be practised before a mirror by the magician to make perfect.

Take the coin this way—hold the penny between left thumb and finger by the edge. Now pass the right thumb beneath the coin, fingers above, and as they attempt to grasp the coin, it is allowed to fall in the open palm of the left hand. Continue the movement by drawing the closed right hand away as though containing the coin, then suddenly make the throw towards the string. (Figs. 13 and 14.)

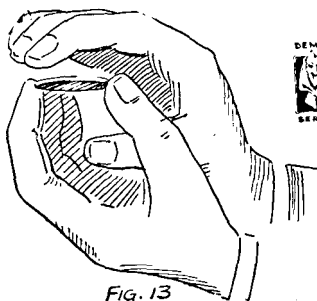


FIG. 13



FIG. 14

Note.—The special shell penny used in the above trick is the invention of the late Chung Ling Soo and the trick is known as the "Chung Ling Soo penny on string."

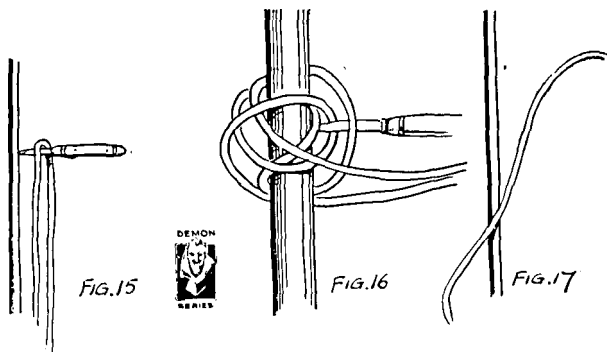
A TRICK WITH ROPE, STICK AND KNIFE.

Here is an amazing rope release and like many other equally good magical effects, it requires little apparatus and no preparation.

A penknife is thrust into a stick, a length of rope is wound round knife and stick several times and the ends are handed to spectators to hold. The knife is pulled free and the rope melts its way through the stick on command.

The mysterious effect can be repeated without fear of detection. Any kind of stick can be used that can be stood upon the floor and is strong enough to stand some pressure. It should be three to four feet in length and into it the point of a penknife is pressed. The knife is thus at right angles to the stick and a spectator is asked to hold the stick upright with the end pressed to the floor.

Stand with the knife towards you, and lay the rope over the knife. Take the ends in your hands as they hang from the knife and wind the rope around the stick causing the right



end to cross over the left end in rear of the knife.

Now bring the ends to the knife side again and cross them underneath it, the left hand end crossing over the right.

Next cross the end above the knife, right hand and end over left end.

Lastly, take the rope around the stick again, the left hand and end passing over the right. Both ends are now brought to the knife side and are handed to two persons to hold. They are requested to pull upon the rope and when this is done, remove the knife and the rope will come away cleanly.

Going back over the directions it will be noticed that the hands pass over in this order: Right over left; left over right; right over left, and left over right.

A RELEASE USING A DOUBLE ROPE.

Many tricks quite recently introduced have used the following old timer as the basis of mystery. Well presented this is still as good as ever and still mystifies audiences of young and old.

Two ropes of equal length are shown and are examined. Two or three large wooden rings are next threaded upon the ropes and brought to the centre where they are tied. The ropes are now tied around the top rail of a chair, with the rings hanging behind. A gentleman and two ladies are now asked to assist the magician. The ladies are requested to stand at opposite sides and the gentleman is asked to be seated in the centre of the stage.

The ropes are now brought to the front of the assistant and one rope from each side is now tied and the ends are given to the two ladies to hold.

The stage is now set for the mysterious release of rings and the passing of the ropes through the body of the assistant. The gentleman is seated in the centre of the stage with the ropes passing around his body and the rings hidden and knotted behind him.

Without hesitation the magician removes the rings singly

and having done so, asks the ladies to pull hard on the ropes. The result is that the gentleman is free and unaffected by the ropes "cutting him in halves." The ladies hold the two ropes strung across the stage between them.

The trick is sometimes presented by having the gentleman remove his coat and thread the ropes down his sleeves when in the act of redressing. The procedure is the same as the above. The trick so presented may, of course, cause more merriment, mostly perhaps at the discomfort of the volunteer. Whether or not the presentation is better by this added difficulty to release, is a matter of opinion and a youngster may be found to be a more willing assistant at centre place should it be adopted.

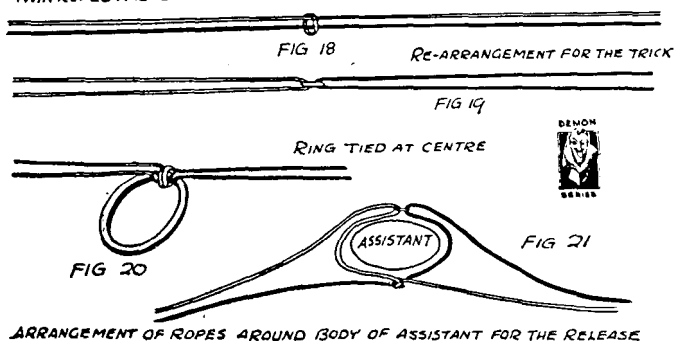
The secret lies mainly in the use of a little split ring which is threaded along the ropes to the centre and is hidden throughout by the magician in handling them. When the ropes have been examined the little split ring is threaded over the two ends the magician holds. It is slid along the ropes as the centre is found and under cover of producing the wooden rings, the ropes are divided as illustrated. The large wooden rings are threaded and brought to the centre singly where they are tied by a simple knot on both ropes. Having tied one large ring there is little fear of the small ring being seen and most of the business that follows may be done quite freely without further fear of detection.

The rings are tied behind a chair back and the ropes are brought to each side of the assistant when seated.

A single rope is now taken from each side and by making a single tie in front of the assistant, the opposite ends are taken to right and left where they are handed together with other rope ends to the lady assistant to retain.

All that is necessary to effect the release is to remove the split ring secretly and take off the first threaded wooden ring. Hold this aloft to show and proceed to remove the remainder. When all have been taken off, ask the ladies to pull on the ropes and away they come quite freely and magically.

TWIN ROPES AND SPLIT RING

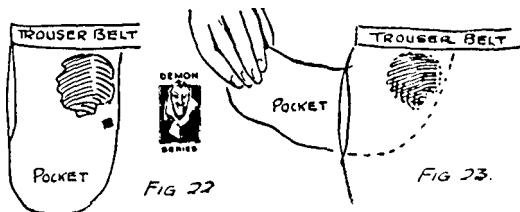


In place of a split wire ring, a small cotton loop may be used. It is, however, more difficult to operate and cannot be slid into position at the centre of the ropes. The preparation in this way also cuts out the examination of the ropes but does not, of course, stop the demonstration of unpreparedness by pulling on them. The split ring seems to be the best proposition!

VANISHING A HANDKERCHIEF, PLAYING CARD OR OTHER SMALL ARTICLE IN A POCKET.

When it is desired to vanish a small object by an impromptu method the following is quite convincing and effective. It is not a trick in itself but will be found useful in conjunction with tricks necessitating a disappearance of a small article and can be used in causing the same to appear or even reappear in the pocket.

The pocket used is the right trouser pocket and the article to be vanished is placed unmistakably inside. In withdrawing the hand the object is brought up with it and secretly pushed forward when it reaches a position near the trouser band where the pocket is attached. With the article hidden



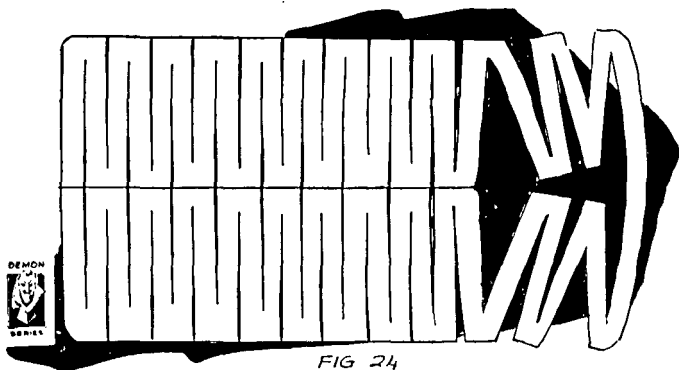
in this position it is quite possible to allow the pocket to be withdrawn and be shown empty. (Figs. 22 and 23.)

THROUGH A PLAYING CARD.

"Ripley" of "Believe it or not" fame demonstrated the following effect in a talking picture and had many inquiries asking how it was done.

In his demonstration a cigarette paper was used. This needed particular care in making the necessary cuts and although care must always be exercised, the playing card suggested in the title allows greater latitude in the trick.

The Magician states that he will demonstrate how it is

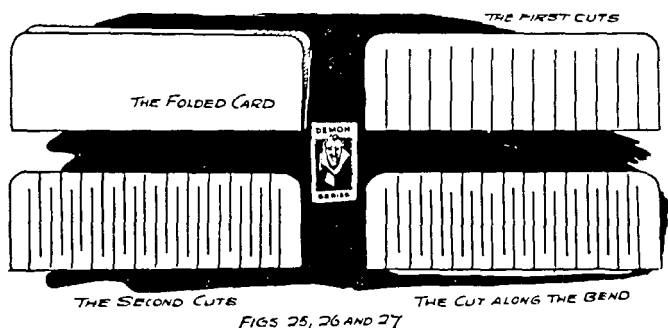


possible to pass through a hole in a playing card, and having incited sufficient interest and curiosity by the rather remarkable assertion, proceeds to cut the card with scissors. After a while the card is opened out and now it presents an unbroken loop through which one can easily pass. The cuts are made in this manner. (Fig. 24.)

The method of cutting is by first folding the card in half and making cuts as shown in Fig. 25.

Next cuts are made between those already made commencing from the opposite edges as in Fig. 26.

Lastly the card is divided along the fold taking care that the ends remain intact as in Fig. 27.



A PENETRATION TRICK USING A MATCH AND SAFETY PIN.

This clever novelty is credited to the late P. T. Selbit and is in itself sufficient evidence that the trick is good.

A headless match about two inches in length is impaled upon the pin of a two inch safety pin.

The pin is closed and the match is brought to rest on the top wire of the safety pin. (Fig. 28.)

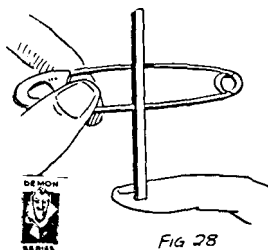


FIG 28

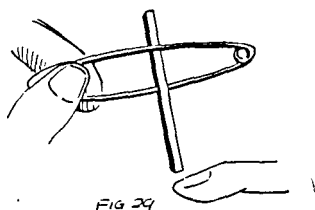


FIG 29

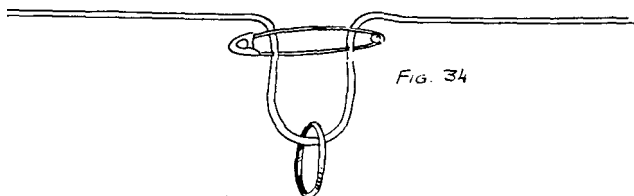


FIG. 34

The end of the pin is held in the left hand and the tip of the first finger touches the lower edge of the match causing the upper end to penetrate the top wire. The effect can be repeated many times and still the illusion of passing solid through solid remains unexplained to the onlooker.

The only requirements are as stated above. A two inch match, minus a head, and a two inch safety pin.

The match is prepared by making a hole at the centre and pushing the pin through. The pin is then closed.

To present the trick, hold the fastened end of the pin between the thumb and finger of the left hand with the match resting on the top wire. Now place the tip of the right finger under the lower end of the match and quickly snap it upward. Quickly remove the finger away in a continuation of the same movement and the upper end of the match will appear to pass through the top wire. (Fig. 29.)

Bring the match back to its original position and repeat

the movement. The trick loses none of its mystery by repetition.

What happens is that the snapping upward from beneath the match causes a rebound and the lower end is forced backward and the ends change places.

The movement is made so quickly that the eye cannot follow the change over.

A little practice is necessary to perfect the upward snap of the match. Properly done it will fool almost anyone, in fact, it will even mystify the manipulator.

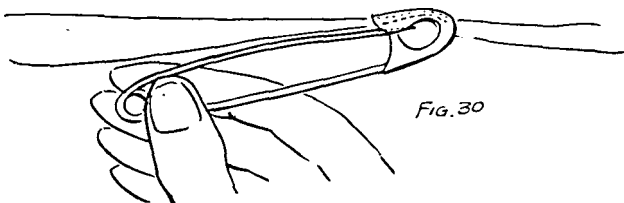
SAFETY RIP!

Here is a remarkable mystery! It will need a little practice to gain confidence in presentation but once this is gained you will have an impromptu second to none.

A handkerchief is stretched between the magician's left hand and the spectators right hand, allowing the handkerchief to hang down, gripped at the upper top corners.

The magician now pushes the pin of a safety pin through the upper edge about a half inch from the edge and near the spectator's hand. The pin is closed and then taking the ring end in the right hand, the magician suddenly pulls it in a quick sweep along the top of the handkerchief. The pin travels along and when brought to rest is seen to be still fastened and the handkerchief is unharmed.

The only requirement is a large safety pin about two inches in length.



To perform the trick. Ask a spectator to hold a corner of a handkerchief with his right hand whilst you hold the opposite corner with your left hand.

Insert the pin through the upper part a half inch down from the top. Close the pin and show the pin is securely fastened.

Pull tightly on the handkerchief against the hold of the assistant.

Now, holding the pin at the right end, turn it almost parallel to the top edge and press the pin against the handkerchief. (Fig. 30.) This forces the pin slightly away from the cloth but not sufficiently to cause the pin to become unhooked. Next, pull the pin suddenly along the handkerchief and thrust it forward through the cloth to hook up again.

The effect of all this is that the pin travels along the cloth on the side opposite the head of the pin. When the point is reached to halt the pin, a forward thrust is made to push the pin through the cloth again as at the start.

Obviously in practising the trick it would be unwise to use a handkerchief as a tear may result until the performer is fully acquainted with the movements. Once the knack is acquired, and it is more of a knack than anything else, the trick can be done using any handkerchief of good quality without fear of injury.

Note.—This trick is sold by Messrs. L. Davenport and Co. and the safety pin provided with it, is adapted to its unusual requirement and is therefore well worth the small expense involved.

A RING, A STRING AND A PIN.

A short length of cotton rope or string is looped in the centre and the loop secured by a safety pin. (Fig. 31.)

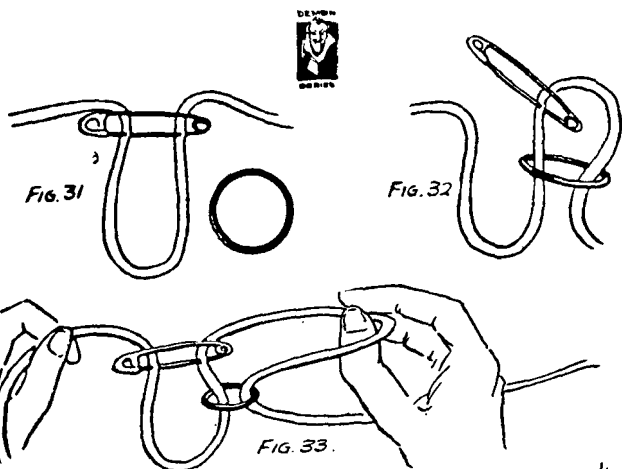
The rope is covered by a handkerchief and is laid upon a table so that the ends of the rope protrude on each side. A borrowed ring is now placed beneath the handkerchief with the rope and a second or two afterwards the rope is withdrawn and the ring is seen threaded on the loop.

The requirements are—a piece of soft rope or string about two feet in length; a safety pin, a handkerchief and a borrowed ring.

To perform the trick, make the loop and pin it as above. Lay out the rope and cover with the handkerchief.

Reach under the handkerchief and open the pin.

Release one side of the loop. Close the pin and thread the ring over it and allow the ring to drop down on the string. (Fig. 32.)



Now, reopen the pin and run it through the string to make the original loop again.

Hold the left side of the string with the left hand and place the right thumb in the new loop formed by the ring. (Fig. 33.)

Pull the string from under the handkerchief with the left hand, allowing the rope on the right side to slide through the ring to leave the ring threaded upon the loop held and formed by the safety pin.

This very mystifying trick can be performed with very little practice.

THE AFGHAN BANDS.

Three paper bands are shown by the magician. They are cut along the length and result in making two separate bands, one double length band and two bands linked together.

The three bands used in the trick appear quite innocent of any possible preparation and are made from strips of paper about a yard and a half in length and about one inch in width.

There is a slight difference, however, in the construction which is responsible for the differences resulting from the cutting outlined in the first sentences.

The first band is a simple loop of paper and when cut along its length, produces two bands of the same length and half the width of the original band.

The second band (Fig. 35) is made by making one twist in the strip before joining up the ends and this, when cut, results in a double length loop of half the width.

The third band (Fig. 36) is made by making a double twist or one complete turn in the strip before sealing the ends to form the loop. The presentation of the trick is simple.

The magician threads the three loops over his left forearm and invites a member of the audience to assist him.

He hands the assistant the first loop together with a pair of scissors and instructs him to follow his movements carefully.

Taking the second loop from his arm he produces a second pair of scissors and proceeds to cut along its length.

The assistant follows the movements and cuts the first loop in the same way.

The results achieved are as already described.

The magician produces a double length loop and the assistant succeeds in making two separate loops.

The assistant is thanked for his help and the magician says that he will demonstrate how the trick was done by cutting the third and last band along its length.

He makes some ridiculous explanation of cutting to the right side instead of cutting towards the left and proceeds to cut the loop, turning slightly in the direction mentioned.

The result differs from that which is expected by the audience but suffers little from a magical viewpoint.

Two bands, linked together are produced by the magician in place of the anticipated double length one.

Various clever improvements have made this old favourite trick a modern stage presentation.

In its original form, given above, the lengthy business of cutting along the bands was thought not to appeal to a big audience and the improvement made was on the lines of speeding the trick up.

Other ideas on the same principle of making the long and linked bands were evolved using a single band to cut all three. The prepared band for this purpose is not quite so innocent in appearance and requires more care in presentation. (Fig. 37.)

It is prepared as follows.

A strip of paper about a yard and a half in length is formed into a continuous band by sticking the ends together. Two cuts are made with a sharp knife as shown in Fig. 38a.



Fig 35

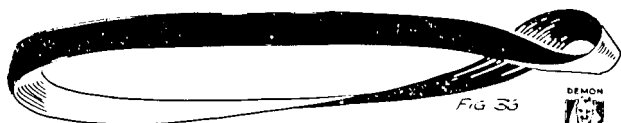
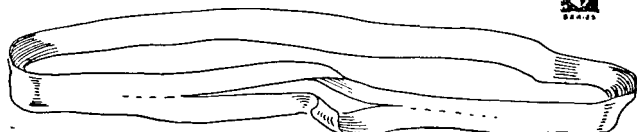


Fig 36



THE FAKED BAND - FIG 37

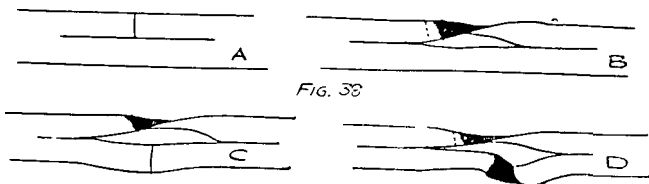


FIG. 38

It will be seen that one is along the length of the band and the second cut is half way across the width of the band.

The two newly formed ends are now fastened together (b), first making a twist to form the double length band as explained in the original method.

When the join is quite dry and successful the second cut is made across the width of the band (c) and this is then joined, first making a double twist to form the linked bands (d).

By cutting along the centre of the band produces two separate ones, both of which are prepared to produce a double length band and two linked bands. The faked joins

must of course, be concealed when the band is first introduced and this portion is held hidden in the hand. As soon as cutting has commenced further concealment is unnecessary and the same freedom of movement is possible as that allowed in the original version.

This then brings us to the end of a small book on small tricks.

I hope that in these pages you, dear reader, have found many that you will use and care for the secrets as I have done.

As I expressed at the commencement they are not the latest tricks or those that are spectacular. No, these are small tricks, good, really good small tricks.



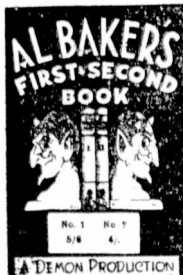
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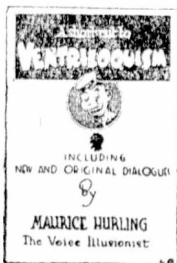
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