

SPECIAL !

THE TWEEZER SWITCH

(4) The Tweezer Switch. This I claim as an origination of my own, and it is the first time it has appeared in print. The effect is that the performer borrows a note and comes down amongst the audience to collect it. He instructs the lender to fold the note and then the performer takes it, not in his hand but in the jaws of a pair of tweezers. With the note thus held he makes his way back to the stage, but on facing the audience, although they don't know it, I hope, the note **has** been switched.

Actually the tweezers are double ones, and, in the true sense they are not tweezers at all, if you get what I mean. The jaws will not open with a spring tension as normal ones do, neither can you close them with pressure, for the simple reason that **the jaws are permanently closed**. Two pairs, exactly alike, will be required. The handle parts are filed down to half their thickness and then carefully soldered together so that the jaws point in opposite directions. Thus there are two sets of jaws with one handle in between. The jaws are now bent with pliers so that the actual **tips** of the jaws remain in contact, but the ellipse made by each of the prongs remains. Thus by placing a folded note inside this ellipse and drawing the note outwards the jaws can be made to hold the note.

The dummy note is placed in the jaws of one end of the tweezers, as explained in the last paragraph, and with this note hidden in the hand, the rest of the tweezers are held between the fingers and thumb and will look like an ordinary set. When the lender of the note has folded it, ask him to hold it out for you, and you pass the ellipse of the jaws over the note on both sides and then draw the tweezers back to retain the note. Be assured by me that there is nothing suspicious in this. It takes but a split second to 'take' the note, and indeed the action is one which is often carried out with ordinary tweezers, especially those where the jaws are only slightly open. On the way back stage, and at a suitable moment, the tweezers are transferred from one hand to the other and the

job is done. Provided, as I have stressed before, that your dummy note is a good imitation, no difference will be noticed at all, and from here on you are free to do what you wish with the dummy, knowing all the time that the genuine note is in the hand and easily obtainable, from the tweezers, when the latter are returned, say, to the pocket.

Once again, I have reached the end of my allotted space, but by no means the end of the subject, which, when brought into focus, is so

vast and about which volumes could be written. So I shall have to content myself for this month by thanking you for bearing with me so far (I hope the journey is proving profitable) and wishing you
ALL THE VERY BEST OF EVERYTHING
FOR CHRISTMAS. MAY IT BE THE BEST
YOU'VE HAD BUT WITH BETTER TO
FOLLOW.

Yours magically,
GEORGE BLAKE.