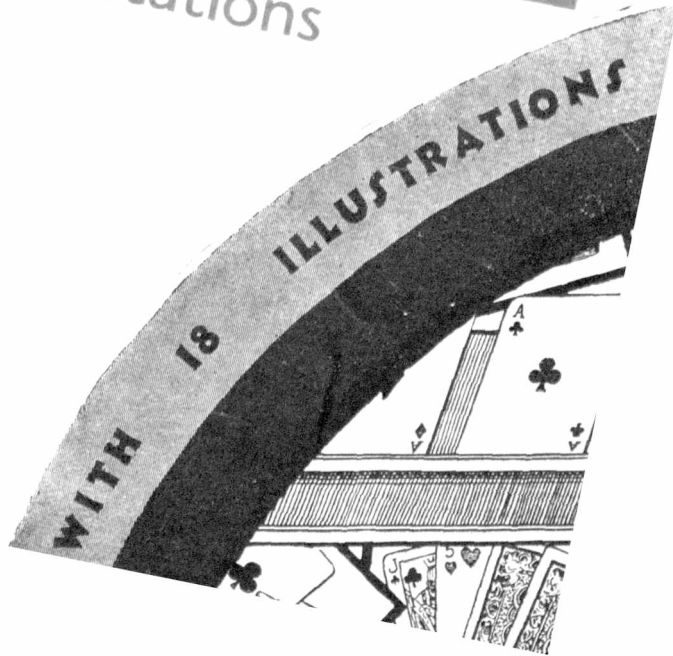


BY EDWARD BAGSHAW

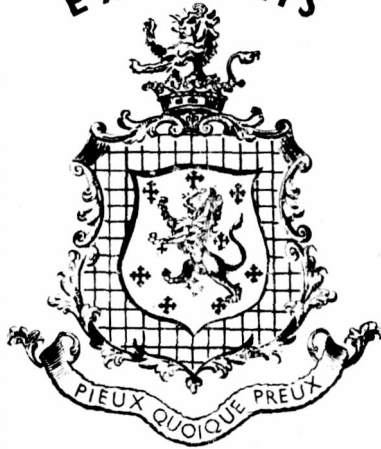


Proudlock's
EGG BAG
and
FOUR ACE
Presentations



WITH 18 ILLUSTRATIONS

EX LIBRIS



WILL ALMA
M.I.M.C. (LONDON)

✓

PROUDLOCK'S EGG BAG
AND FOUR-ACE
PRESENTATIONS

PROUDLOCK'S
EGG BAG

AND

FOUR-ACE
PRESENTATIONS

BY

EDWARD BAGSHAWE

COPYRIGHT

DEMON



SERIES

Manufacturing Rights Reserved.

L. DAVENPORT & CO.
(Incorporating Maskelyne's Mysteries)

LONDON

Printed in England.

Previous Books—

**“ PROUDLOCK’S
ROUTINE WITH
THIMBLES ”**

(100 Illustrations)

Price 5/6, post 3d. \$1.60

**“ PROUDLOCK’S
VERSION OF THE
SYMPATHETIC
SILKS ”**

(38 Diagrams)

Price 5/-, post 3d. \$1.40

CONTENTS

	PAGE
PREFACE	7
INTRODUCTION	9

THE EGG BAG

BRIEF OUTLINE OF EFFECT ...	11
REQUIREMENTS	12
PREPARATION	13
WORKING AND "PATTER" ...	15

THE FOUR ACES

REQUIREMENTS	22
WORKING	23
"PATTER"	27



EDWARD PROUDLOCK
GOLD MEDALLIST
MAGICIANS' CLUB
LONDON

• PREFACE

IT is with a great deal of pleasure that I have noted the very favourable reception given to the two previous volumes containing my magical presentations.

In this book the reader will find my arrangements of two of the *most popular tricks in magic* — namely, the Egg Bag and the Four-Ace tricks.

These versions, like the items in my previous books, have appeared in my own programme for some considerable time and, therefore, I am able to testify to their effectiveness when presented as outlined.

The “patter” has been given in its entirety, and the text made easy to follow by the numerous illustrations. Both tricks will be found easy to work, with the minimum of sleight-of-hand. So with every wish for success, I leave the reader to them.

EDWARD PROUDLOCK.

• INTRODUCTION

SINCE this is a book "for magicians only," I have no doubt that the two effects it deals with will be familiar to every reader. For these tricks have stood the test of time, and the simplicity and effectiveness of their "plots" have made them constant favourites.

That good presentation—which includes the arrangement of all necessary details—is an essential factor, cannot be denied. Often the success of a magical problem may be said to lie in the amount of creative thought expended beforehand to devise the most effective procedure. Happily, my confrère, Edward Proudlock, is well-known for his ability in this direction, and in the present effort we have two further interesting examples of his work.

The routine with the Egg Bag is essentially a comedy one; it is easy to learn, and should well repay the magician on the lookout for a "different" version combined with a comedy element.

The Four-Ace routine, although the same in principle as a standard version of the trick, possesses points which cannot fail to appeal to the artist who appreciates attention to detail. All the cards are dealt with their faces showing, their best and most deceptive arrangement has been worked out, and these features, together with the clean-cut moves, makes this one of the very best methods, particularly where Jumbo cards are used.

I can confidently recommend these presentations to my fellow magicians.

EDWARD BAGSHAWE.

PROUDLOCK'S
EGG BAG & FOUR ACE PRESENTATIONS

THE EGG BAG

BRIEF OUTLINE OF THE EFFECT

TWO gentlemen are invited to help, and one is handed a black cloth bag to examine. A little byplay is introduced by the production of a rat from this assistant's coat, to be followed by the production of an egg. This egg is given to the same assistant and he is asked to write his name upon it, being given a giant pencil for this purpose.

The performer now propounds the old riddle as to which came first, the egg or the chicken; and apparently decides for himself that "the answer is a lemon," a lemon being produced from the bag. Finding that there is still something in the bag the magician affects surprise as he extracts a curious-looking chicken from it which he tosses aside.

Now, getting down to business, he takes the egg and places it in the bag, announcing that as he says "Go!" the egg will vanish. He is detected in placing the egg in his pocket and at a second attempt is seen apparently to place the egg under his left arm. However, he continues by showing the bag perfectly empty, inside and out, and then obligingly raises his left arm to show the egg is not there as was anticipated. He next allows the two assistants to grip his wrists and with their remaining free hands assure themselves that the bag is empty—this done, he deliberately inserts his right hand into the bag and produces the egg.

And now, says the performer, he will explain the exact working to the audience. In the subsequent explanation he places the egg in his pocket and shows the bag empty. The egg vanishes from his pocket, which is shown empty, and the bag is likewise still empty. Again the assistants hold his wrists and he succeeds in producing the egg from the bag. The assistants examine the egg and note it is the same one that was written upon at the commencement.

This actually concludes the effect, but as the performer is about to see the assistants off stage he grasps one of them by the lapel and quickly produces a large imitation duck from inside his coat, making an unexpected finale; and the long-suffering helpers are then allowed to retreat.

PROUDLOCK'S EGG BAG

REQUIREMENTS

Three Black Cloth Bags, size $11\frac{1}{2}$ by 10 inches, as detailed below :

BAG 1: This bag is unprepared.

BAG 2: Has the usual inverted pocket at one side.

BAG 3: A thin wooden stick is sewn inside this bag, along the bottom edge. An ordinary press-fastener keeps the opening closed when the bag is set for the trick. One portion of another similar fastener is sewn outside the bag, near the top. See Fig 1.

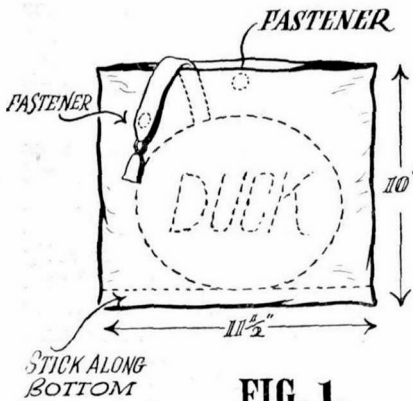


FIG. 1.

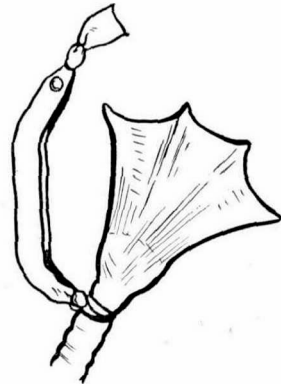


FIG. 2.

One Spring Duck, such as is obtainable from the magical depots. One leg has a 10 inch length of one-inch-wide black tape fastened to it (for security's sake the tape should be double). The other part of the press-fastener last mentioned is sewn an inch or so from the end of the tape and a small knot is tied just above. See Fig. 2.

One Imitation Chicken, the appearance of which will be gauged from the illustration further on. This chicken is smaller than those usually obtainable, and has no spring inside, being stuffed with down.

One Egg and a shell to fit it. A shell to go over the end of

AND FOUR ACE PRESENTATIONS

the egg is perhaps preferable, although one fitting on the side will answer the same purpose.

One Lemon—imitation or otherwise.

One Spring Rat.

One Giant Pencil, measuring approximately 16 inches long and $2\frac{1}{4}$ inches in diameter.

The Card Stand used for the Jumbo Four-Ace Trick is also requisitioned, but if the Four Aces is not being performed any suitable object placed on the performer's table can be made to serve as cover for the exchange of the bags.

PREPARATION

Fig 3 shows the magician's table set for the effect. The card stand is at the centre and in front of this lies the unprepared Bag No. 1. The other bags are out of view behind the stand.

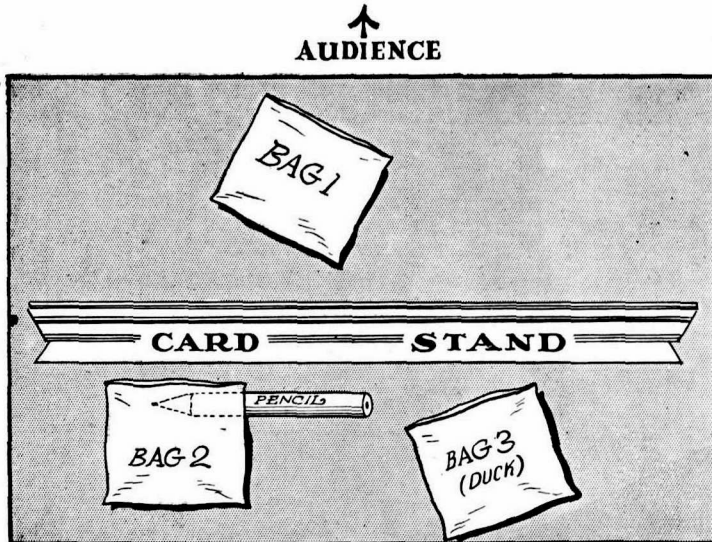


FIG. 3.

PROUDLOCK'S EGG BAG

Bag No. 2 contains the chicken, folded so as to go as flat as possible, and also the lemon — the latter placed above the chicken. The large pencil also lies behind the stand, its pointed end inserted into Bag No. 2.

The position of Bag No. 3, containing the duck, is also shown in Fig 3. To "load" the duck into the bag first close up the spring, and holding the bird with its neck downwards, fold the wings over, then the legs—bend the feet in and insert the duck into the bag with its head near the lower edge of bag, feet near top. Take the tape attached to one of the legs and bring it over the edge of bag; secure it here by means of the press-fastener. This arrangement has already been shown in Fig. 1. Finally, close the opening of the bag by means of the fastener at the centre.

The egg and shell, together with the rat, should be placed in the right trousers-pocket. (As the rat is required first it should rest above the egg).

In passing, let us add that the effect is usually performed with one confederate (this being "the assistant on the right"—see Working—who is mostly addressed by the performer and is responsible for a good deal of the comedy "business"). However, the effect can be worked just as well if both assistants are unknown to the magician.

"B" SKETCHES SHOW PERFORMER'S "A" SKETCHES FOR THIS TRICK SHOW AUDIENCE'S VIEW
--

AND FOUR-ACE PRESENTATIONS

WORKING AND "PATTER"

"Ladies and Gentlemen: I am now going to show you a very old trick—in fact it is so ancient that Noah is said to have swapped a pair of White Angoras for it—and that wasn't the only washout he had either. Anyway, I intend to make use of this little black bag which, as you can see, is as free from deception as I am myself. However, as I don't suppose there is anyone here who believes a single word I say I am going to ask two members of my audience to step forward for the purpose of acting as a committee of two." (Point to someone.) "Now, you, sir, have a nice, Christmas-like expression—I wonder if you would care to assist me in this experiment? And you, sir?" (To someone else.) "Please don't jump, just walk up in the usual way." (Two assistants having been obtained by these or similar means, one is seated on the right of stage, the other on the left—well in front of the table. Commence by showing the unprepared bag and handing it to the helper on your right.)

"First I would like you to thoroughly satisfy yourself that this bag is quite empty." (Whilst assistant is looking at the bag stand with right hand in right trousers-pocket and palm the rat. The examination finished, bring right hand from pocket, with rat, and take the bag back.) "I should say, from the thorough way in which you have investigated the bag, that any further twisting or rending on my part would be superfluous . . . Pardon me, but what is this you have wriggling about in your pocket?" (Quickly insert right hand inside coat pocket of assistant and produce the rat, held by the tail.) "Well, I should not have thought from the look of this gentleman that he was a Rotarian. I hope this hasn't got you ratty, sir? Please keep calm, for there is worse to follow." (Place rat on table with left hand, at the same time getting the egg from pocket with the other hand. Continue addressing the same assistant as follows.)

"You don't happen to have an egg on you as well, I suppose? No, I thought not. Just a moment, please . . ." (Again plunge right hand into assistant's inside pocket and produce

PROUDLOCK'S EGG BAG

the egg.) "I have on more than one occasion been accused of using an indiarubber egg, but I never use a prepared egg of any kind—just an ordinary hen's egg, which has been hard-boiled and rendered as hard as any empty wooden box." (Tap egg on head.) "To prove that I do not exchange this egg I would first like you to inspect it very carefully—that is, look at it, listen to it, and endeavour to impress it on your memory—and then, having done these things, I should like you to write your name on it with a pencil; and in case you haven't got one (a pencil, I mean), I have here a bit you can use."

(Whilst making the above remarks walk behind the table, holding bag in right hand. Leave bag on table and pick up the giant pencil and Bag No. 2 containing the chicken. Walk forward with the bag in one hand and pencil in the other. The exchange of the bag is, of course, completely concealed by the large stand on the table, and it should appear as if you have just crossed behind the table to pick up the pencil.)

"Now please write your name as clearly as you can." (Hand the giant pencil to assistant. Whilst he is attempting to write on the egg, you casually remove his handkerchief from his breast-pocket and dab his brow with it — then replace the handkerchief in your own breast-pocket. If the assistant isn't a confederate, don't forget to return the handkerchief later!) "That's the idea, sir, write your own name on the egg. I once heard of a man who practised writing other people's names; but now he is thinking of a number." (Take the egg from the assistant and examine the writing.) "This gentleman writes something like an income-tax collector — you can only understand the amount. I suppose you would recognise this handwriting again, sir, if you never saw it again; because if the egg gets lost we shall want to know definitely that it's this one. Anyway, I should like you to hold this egg for a moment . . ." (Again hand egg to assistant) ". . . and, by the way, you might give me back the pencil before you forget; as that's the way I came by it myself." (Drop pencil on floor behind assistants chair. Throw the bag in the air and catch it again.)

AND FOUR-ACE PRESENTATIONS



**FIG.
4A**



FIG.5A

“No doubt you are perfectly satisfied that this bag is quite ordinary and that there is no one inside?” (Now address the assistant on left.) “Can you, sir, tell me where this comes from?” (Point to the egg held by the other helper.) “A chicken! And where does the chicken come from? An egg! Then it appears to me as if the answer is, in the words of the classics, a lemon.” (Produce the lemon from the bag, show it, and place on table. Turn to assistant on right.) “You don’t seem to have examined this bag very carefully—look here!” (Slowly extract the chicken from the bag — Fig 4A.) “This must be the *only one* in captivity . . . I should know those beautiful eyes anywhere!” (Display the chicken, and then drop it at front of table. Take the egg from the helper on right.)

“Now I want all of you to watch me very carefully. Please keep one eye on the bag, one on the egg, and just let the other roam around. With that ease and grace for which I am noted I am going to hurl the egg within the depths of the bag — or, if you prefer, just bung it in — and I now announce the fact that at the word ‘Go’, it will completely disappear.” (In saying this, and with the bag held in left hand and the egg in right, throw the egg into the bag to illustrate your remarks; removing it again in right hand immediately afterwards). “At least, I certainly hope it will disappear, or

PROUDLOCK'S EGG BAG

we shall be in a terrible mess. However, let us make the attempt." (Quickly plunge the right hand, with the egg, into the bag. Make a half-turn to your left, holding bag upside-down, one corner being grasped in your left fist as seen in Fig. 5A.)

"Remember, when I say 'Go' the egg will disappear. One—two—three—GO!" (On the final word remove the right hand—closed, containing egg—from the bag, and place in right trousers-pocket; leave the egg in pocket and remove right hand. With this same hand take the bag and slap it a few times against left hand. Turn bag inside-out, show both sides, and then turn it back again.) "You will note the bag is now perfectly empty. Yes, I know what you're thinking—let me confess I did place the egg in my pocket, but that was just to see whether or not I had your undivided attention." Place right hand into pocket and slowly bring the egg into view again.) "So watch me very closely this time." (Again place the egg in the bag and, as before, turn left and hold the bag upside-down as already shown in Fig. 5A. This time allow the right hand to work the egg into pocket of bag; then bring the hand out as if containing the egg and appear to deposit the latter UNDER THE LEFT ARMPIT. Now let the right hand grasp the bag, holding egg through it, and slap the bag a few times against the open left hand.)

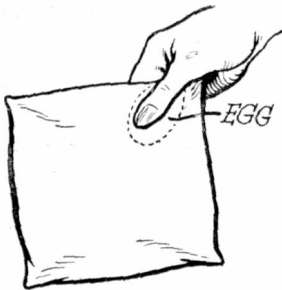


FIG. 6B

"Ah, I see you think the egg is under my arm. I'm sorry, but you are quite wrong this time, which is perhaps just as well considering the age of the egg." (Raise the left arm to show the egg is not there. Turn the bag inside-out and show it empty in usual manner, then turn it back again—getting the egg into position as in Fig. 6B, a la usual procedure. Address the two helpers as follows.) "Now, gentlemen, I should like you to stand one on each side of me, as I may want a little support if the trick should fail. (Duly range the assistants on either

AND FOUR-ACE PRESENTATIONS



side of you.) "Thanks, I knew you would stand by me — and to make sure I don't get away, will you kindly hold my wrists." (Now hold the bag as shown in Fig. 7^b. Get the assistants to hold your wrists, and with their free hands to feel inside the bag. This done, allow the egg to drop to the lower part of the bag, and then insert right hand and slowly produce it.) "As you see, here is the egg once again."

"Now would you like me to explain exactly how this is done? I will do so with pleasure. First I should like you two gentlemen to let go of my wrists, as I am gasping for air. You will remember that I placed the egg in the bag, like this, and then held the bag up in this manner." (Repeat the first moves.) "And then you thought I put the egg under my arm." (Remove closed right hand, containing the egg, from the bag, and place under left arm, to illustrate this.) "I didn't really put the egg under my arm, but instead, under cover of the bag, I placed it my pocket." (In saying this you first turn the closed right hand with fingers towards the audience, then open it a little to show the egg is really there. The right hand at this stage is near left armpit. Now lower it, keeping it concealed by the bag in the left hand, and place it in right trousers-pocket, leaving egg there—remove hand from pocket, showing it empty both sides.) "Now you see how it is I am able to show you the bag to be perfectly empty." (Turn bag inside-out and display it, finally turn it right way out again.)

"Now when I want to get the egg back into the bag, under cover of the bag I just place my hand in my pocket, bring out the egg, and drop it into the bag again." (Suiting the actions to the words, place right hand in pocket and bring out the egg WITH THE SHELL UPON IT. In doing so turn the pocket inside-out to emphasize its emptiness, and leave it thus for the time being. Show egg and drop it into the bag. Now address one of your helpers.)

PROUDLOCK'S EGG BAG

“Well, they don’t seem to think much of that, do they? I will do it once more, and this time I shall not hide the egg at any stage of the proceedings. Please watch me carefully. Here is the egg.” (Remove egg from bag, LEAVING SHELL, INSIDE, and display it once again.) “I place it in the bag, so.” (Put egg in bag and immediately WORK IT INTO THE POCKET, making a half-turn to the left and again holding the bag upside-down, as depicted in Fig. 5^A. Allow the egg to drop down inside the pocket, leaving the SHELL ONLY at the uppermost corner of the bag. Show outline of shell; then remove right hand from inside the bag and flick the shell a few times with the fingers.) “You can always tell an egg by the sound of it — this one sounds a little over-ripe.”

“I now take the egg out and place it in my pocket.” (Let the right hand enter the bag and bring out the shell, fingers clasped around it as seen in Fig. 8^A — audience’s view. Place this hand in the trousers-pocket, pushing back the pocket—this, it will be recalled, has remained inside-out. Leave the shell AT THE TOP OF THE POCKET and bring out the right hand, showing it clearly to be empty.)



FIG. 8A

“The bag is, of course, quite empty.” (Turn bag inside-out, slap it against left hand, and perform the usual moves such as screwing it up, etc. Now hold the bag upside-down, still in inside out condition, and clip one of the upper corners between your teeth — clap your hands together and show them empty.) “And, strangely enough, my pocket is empty also.” (Slap pocket with right hand and then place this hand inside and pull out the pocket, the shell remaining unseen in the space at top. Allow the right hand to be clearly seen empty, so that it does not appear that you have removed anything from the pocket. Take the bag in both hands, and turn it right way out again.) “And so the point is, what has become of the

AND FOUR-ACE PRESENTATIONS

egg? May I again ask you gentlemen to take hold of my wrists?" (Hold bag as before — Fig. 7^b — the egg being held through the pocket by the right hand, in usual manner.)

"Now let us all make a noise like a chicken and see what happens." (Get the assistants to "cluck" in unison: then allow the egg to fall to the bottom of bag, insert the right hand and slowly bring egg into view.) "Here, gentlemen, you see we have the egg once more." (Hand it to assistant on right.) "And if you will examine it, sir, I have no doubt you will recognize it as yours — the signature I mean, of course. Show it to the other gentleman as well."

(Whilst assistants are looking at the egg, pick up the giant pencil—which, on referring back, you will note was dropped behind the chair on the right side. Quickly pass behind the table, placing the pencil at the back and at the same time exchanging the bag you hold for Bag No. 3, containing the duck. Place the third bag under your left arm, compressing the duck inside. The opening of the bag should be outwards, and the side of bag having the tape fastened to it should be next to your body. Advance towards the helper on your right, at the same time undoing the two fasteners on bag with your right hand, which hand should grip the end of the tape, ready for the production.)

"Well, are you sure it is the same egg? I thought so. Excuse me a moment, sir . . . whatever is this? (With right hand pull bag from under arm, holding the rod at the bottom by the left hand. As you face assistant, extend the left hand, keeping hold of bottom of bag, and grasp assistant's coat by its right lapel—with the left hand swing the bag inside the coat, and pull the duck upwards from the bag, the whole moves giving the appearance of the duck being produced from under the assistant's coat. With the production of the duck the routine is brought to an end, and it only remains for you to thank the assistants and see them off the platform.)

THE FOUR ACES

AS the effect of this card experiment is so well-known, it will be unnecessary to describe it in detail, and so we may pass right away to the

REQUIREMENTS

These consist of sixteen Jumbo cards and a large stand.

The required cards are listed below. Six should be double-faced, the remainder are ordinary. They should be arranged

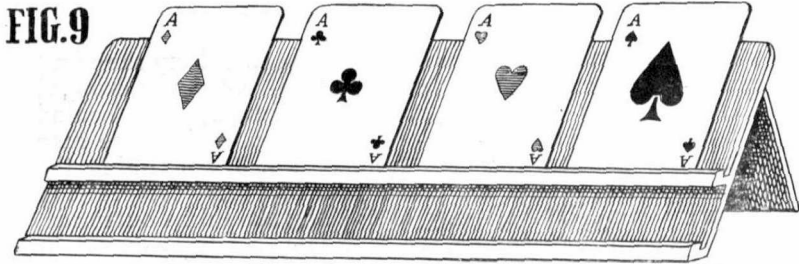


FIG.9

in the order given. To do this, first place the King of Diamonds FACE UP on table, then place the Queen of Hearts on top — follow with the other cards so that the Ace of Diamonds will be the face card of the set.

KD; QH; JH; 9H backed AC); 8S (backed AD); 10D (backed AS); JC; 3C; 5S; 5D; 3H; 3D; AS (backed KH); AH; AC (backed 5C); AD (backed 5H).

The above cards can, of course, be run off a pack of Jumbo cards if desired, in which case the rest of the pack will be required.

The stand will not require a special description except to say that it should be of a size to take four packets of Jumbo cards and should have two ledges upon it (see illustrations).

Incidentally, the method can be applied to standard size cards, although giant cards are naturally more effective.

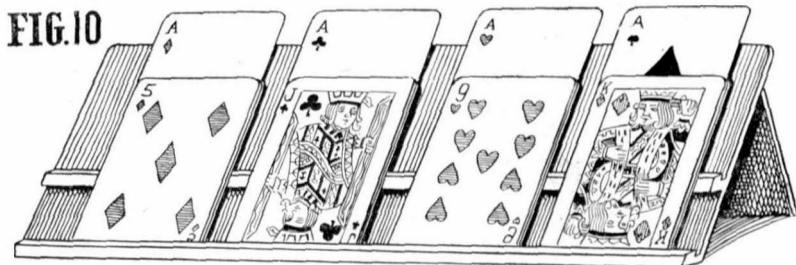
AND FOUR-ACE PRESENTATIONS

WORKING

Take up a position at the right of the table, on which reposes the card stand.

Exhibit the set of sixteen cards, casually showing the packet both sides, then run the cards from hand to hand, face outwards, calling attention to the Aces on front.

Square up the cards and, still holding them face outwards, remove the Ace of Diamonds and place it at the left side of the stand, on the upper ledge. In a similar manner take the



other three Aces, separately, and lay them on the stand. In showing the Ace of Hearts, a glimpse may be given of the back, this being the only genuine Ace. The row of Aces on the stand is shown in Fig. 9.

You are left with the twelve indifferent cards in your hands, facing outwards — deal the front three cards, separately, against the Ace of Diamonds, these cards being placed upon the lower ledge of stand. Similarly, deal three cards against each of the remaining Aces. The position is now as seen in Fig. 10.

The location of each card should be clear from the following :

AD	AC	AH	AS
3D, 3H, 5D	5S, 3C, JC	10D, 8S, 9H	JH, QH, KD

The next move is to force the HEARTS packet, and this is done by means of the usual request for "a number between one and four," the counting being done from either end to suit the performer; or by any other means preferred.

PROUDLOCK'S EGG BAG

Now pick up the Ace of Hearts and the three cards in front of it and hold the packet facing audience, in the left hand. Count off the three indifferent (double-faced) cards separately into the right hand, and then turn the Ace of Hearts **FACE DOWN** on top of them. Square the four cards together and place them aside (say, for example, against the back or leg of a chair), the back of the Ace of Hearts facing towards the spectators.

VANISH OF THE ACE OF DIAMONDS



FIG. 11

Take this Ace from the stand, together with the three cards in front of it. Fan and show the cards, then close them up and hold in the left hand as seen in Fig. 11. With your right hand draw off the face card. Similarly, draw off the next card **ON TOP** of the card now held in right hand. The Ace and an indifferent card remain in your left hand. Draw off the indifferent card, again on top of those already in right hand, but place this third card in the position shown in Fig. 12 (it rests about an inch below the other two cards). Now place the Ace on top, coinciding with the third card—thus these two cards project a little below the first two cards dealt off.



FIG. 12

Grasp the cards in the left hand and place the **SECOND FINGER** of the right hand between the two front and the two back cards, at the bottom edge. Curl the third and fourth fingers in towards the palm. The correct positions for both hands are clearly shown in Fig. 13. Press upwards with the right hand and you will thus square the two

AND FOUR-ACE PRESENTATIONS

FIG.13



front cards together with the others. Now it will be found an easy matter to turn over the two front cards as one. This accomplished, square the packet together and show it on both sides.

With the right hand draw off each of the three back cards in turn, placing them, face out, on the lower ledge of the stand, at the left side — they should overlap each other slightly.

FIG.14



Thus apparently the Ace remains in your left hand; in reality it will be found to be the **THREE OF DIAMONDS**. Before showing the face of this card place the hands over the upper and lower portions. Now turn it slowly to the audience so that the effect is as seen in Fig. 14 and the impression is given that the card is the Ace of Diamonds.



FIG.15

Blow on it, then withdraw the fingers from the upper and lower portions and the card is seen to be a Three. Place it on the stand.

VANISH OF THE ACE OF CLUBS

Pick up the Ace of Clubs and the three indifferent cards and hold in the left hand as in the previous Fig. 11. Allow the right hand to approach and draw the cards off one at a time, reversing their positions so that the Ace is brought to the front. Square up the cards and show the packet back and front.

Now allow the left thumb to slide the three top cards a little to the right — Fig. 15 — and with the right hand immediately turn these cards over on top of the single card at back. Without

PROUDLOCK'S EGG BAG

FIG. 16



pause, fan the four cards and two will show reversed — Fig. 16 — this apparently being a mistake (see patter).

Take the two cards which face outwards, separately, and place them on the stand. Two cards remain back outwards in your hands. Turn the lowermost one face to audience and show it to be an indifferent card, then place it on the stand. The remaining card is apparently the Ace. Flick the back of this card, and slowly turn it around and it is seen to be an indifferent card also. Likewise place this card on the stand.

VANISH OF THE ACE OF SPADES

FIG. 17



This proceeds exactly the same as in the vanish of the Ace of Diamonds up to the point where the Ace (really two cards) has been reversed. The packet is then held in the left hand in the manner depicted in Fig. 17.

FIG. 18



Now, as a variation, draw off (upwards) the reversed card at the front (presumably the Ace), with your right hand—and then slide this card down behind the others so that it projects about two inches above them—Fig. 18. Next, with the right hand, take the three cards facing outwards, showing each separately, and place them on the stand. Flick the back of the remaining card and slowly turn it to the audience, show-

AND FOUR-ACE PRESENTATIONS

ing that the Ace had been replaced by an indifferent card. Place this card on the stand.

And so, as the Aces have flown from their original positions, it is only necessary to conclude by showing that they have magically re-assembled in the packet first placed aside. Pick up this packet and fan it so that the four Aces are visible. The fact that one card was reversed at the outset is entirely forgotten by the spectators.

Place each of the Aces on the stand. If the cards already there have been arranged to overlap each other the appearance finally presented will be that of a row of cards extending across the stand.

“ PATTERN ”

“The articles I propose using in the following somewhat strange experiment consist of this large wooden stand and a supply of playing cards which are just a little larger than those you may be accustomed to see.

“The four principal characters — in fact, I may call them the prime movers — in this little magical problem are the Aces. Here they are — first we have the Ace of Diamonds, generally known as the Hatton Garden Ace. Next the Ace of Clubs, sometimes known as the Ace of Piccadilly. And here is the Ace of Hearts, which is, of course, always favourite with the ladies. And last, but by no means least, we have the Ace of Spades, quite a grim Ace.

“In front of each of the Aces I place three further cards, in this manner. And now may I ask any member of my audience to call out a number between one and four. Three! Thank you. The third packet, consisting of the Ace of Hearts and three other cards I now take from the stand and show you — one—two—three cards; and the Ace. I shall place these cards over here where you will be able to keep them in view.

“I now take another packet of cards, consisting of . . . one—two—three cards, and the Ace of Diamonds which I

PROUDLOCK'S PRESENTATIONS

shall turn over like this. Please keep your eye on the Ace. The other cards I return to the stand — one — two — three, leaving me with the Ace. Yes, the Ace of Diamonds . . . no, I am sorry, it isn't the Ace! merely the Three of Diamonds.

“Please watch once again with the next packet. One — two—three cards, and the Ace of Glubs. As before I turn the Ace over . . . excuse me. I seem to have turned two cards by mistake. But it will not make the slightest difference. Watch carefully. One — two — three ordinary cards, and the Ace . . . has flown again. The experiment becomes more exciting as we go on.

“And, finally, here is the last packet. I want you to watch very closely, for this is your last chance of observing the departure of the Ace. One — two — three cards, and the Ace of Spades. I turn the Ace over, but in order that you may keep your eyes on it I will place it behind the others, but a little apart from them, thus. I now slowly remove the other three cards — one — two — three. And only the Ace is left. At least, it seems so, but yet we find that that great, big, black Ace of Spades has vanished without a trace.

“And now, strange as it may seem to your somewhat puzzled intellects, we shall probably find that the four Aces have assembled in the first packet of cards I showed you. Yes, here they are . . . one — two — three — four Aces, and I am pleased to tell you that the experiment has been a complete success.”

The State Library of Victoria
“ALMA CONJURING COLLECTION”

● ACKNOWLEDGMENTS

Some of the Four-Ace opening patter must be credited to that clever entertainer, Stanley Collins; whilst a small part of the patter for the Egg Bag derives from Fred Cullpitt's excellent book, “Laughter and Legerdemain.” The “mistake” move of turning three cards together in the Four Aces (see page 25) is believed to have been evolved by Ellis Stanyon, the well-known magical dealer.

DEMON



SERIES