

ORIGINAL
DECEPTION

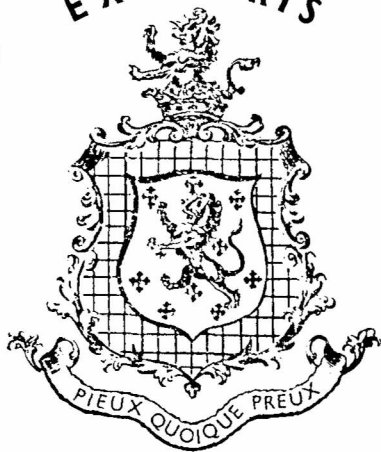
By



Louis F.
Christianer



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ORIGINAL DECEPTIONS

— BY —

LOUIS F. CHRISTIANER

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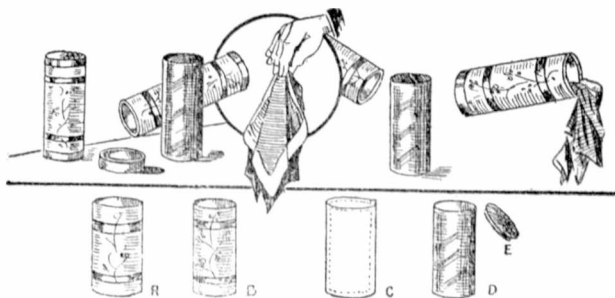
Published by
E. F. RYBOLT
Los Angeles, Calif.

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THE WANDERING BLOCK AND FLYING SILKS

An exceptionally fine effect for the club and parlor performer, or even the stage magician, and affords unlimited scope for snappy patter.

Two neat cardboard cylinders are shown and proven to be empty and without preparation. One of these is covered at both ends with small wooden caps and placed on the side table. Into the other is placed a solid block of wood. This also is placed on the side stand. A red and a green handkerchief are next introduced and upon waving them in the air, they vanish entirely. In place of the block of wood, the silks are found, and upon opening the first cylinder, the block of wood is revealed.



The cylinders, "A" and "B," as shown in the illustration, are made of tin, or can be cardboard. The only preparation about them, is that "B" will pass easily through "A". A solid block of wood with a pin bent over the top in the form of a hook is also required. This is smaller in diameter than "B" and shorter in length. A tin tube, closed at one end, and finished on the outside to match the block of wood, is also needed. A sort of cap for the open end of this tin tube is made as shown in "E." This fits rather snug but is easily palmed off. The

working of the trick will now be apparent to those who are familiar with the "Eggs of Columbus," which was a favorite some years ago. A second block of wood is required, a duplicate of the first, as well as the tin fake.

Load the tin fake with a red and a green handkerchief and place on the cap. This is placed on the table servante. The two cardboard tubes, with the block of wood hooked in "B" as shown at "C" are on the table. The four caps for these tubes are nearby. A red and a green handkerchief are also on the table.

Pick up tube "B" in the right hand and at the same time, tube "A" in the left hand. Drop "B" through "A." This will cause the block of wood to remain in "A" by reason of the hook on same. Immediately the caps to "A" are taken up and placed on either end and the tube is placed on a small stand.

Now pick up the duplicate solid block of wood and rap it on the table. Holding block in right hand, catch hold of back edge of table with that hand and front edge with left hand and move table a little forward. During this the solid block is changed for the tin fake. Show the apparent solid block once more, holding it in the left hand, while right palms off the cap, and in reaching for "B" cap is dropped on servante or in black art well. Holding fake so closed end is towards audience, it is placed in "B" and caps to "B" placed on. Cylinder is placed on table so when top cap is taken off, the silks will be exposed to view.

The handkerchiefs may be vanished by any means the performer desires, the simple pull being perhaps the best. The cap is taken off "B" and silks are produced. The other cap is not removed. "A" is then opened and the block of wood found therein.

This trick has always been a favorite of mine and always seemed to be well received. I claim original-

ity only as far as the combination is concerned, for the apparatus is for the most part adaptations of other well known effects.

THE "FLASH" PAPER TEARING TRICK

This method of performing the torn and restored paper trick, has long been a favorite of mine. In effect, a small square tissue paper is shown, the hands being otherwise empty. The paper is then torn into a number of small pieces, rolled into a ball and then opened up and found to be restored. Once more the paper is torn up and rolled into a ball and tossed into the air, when it vanishes in a flash of fire.

The secret as well as the method is very simple. Flash paper is used. A small pocket is made in one sheet in which is placed a small quantity of quick match and the well known acid tube. This prepared sheet is folded up small and placed in a little clip under the edge of the coat on the left side. The duplicate and unprepared sheet of flash paper is placed on the table.

The performer takes up the sheet of paper and after showing his hands otherwise empty, tears the paper into a number of small pieces, one small piece being allowed to drop on the floor. The pieces are held in the left hand while the performer stoops for the piece that dropped with the right hand. During this the left hand obtains the duplicate piece from the clip under the edge of the coat, and holds it behind the torn pieces.

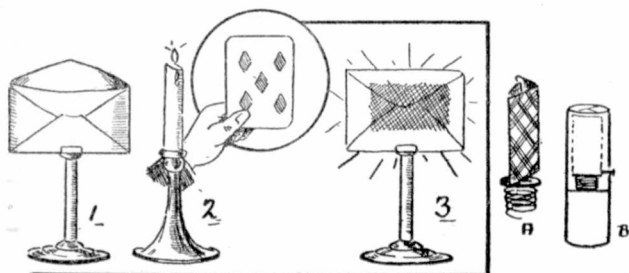
The torn pieces are rolled into a ball and the duplicate piece opened out, the torn ball being concealed behind one corner. The audience is just allowed sufficient time to see that the paper has been restored, when it is torn up again and rolled into a ball. When the ball is tossed into the air, the acid tube is broken and the paper vanishes in a flash. I

have found this very useful when I have to perform at some place where another performer has already worked the ordinary torn and restored paper trick.

THE CARD IN THE ENVELOPE

This is a brilliant card effect and should be in the program of every performer. An envelope is examined and then sealed, after which it is placed in a clip on a small stand. A candle is next lighted and placed behind the envelope, so that its light may be seen through the envelope and show that the envelope is still empty.

A card is then chosen by a member of the audience. This is caused to vanish and the performer commands it to appear in the envelope. Suddenly a shadow appears in the envelope which is taken from the clip and cut open, and the selected card taken therefrom.



Reference to the illustration will make matters clear. Figure 1 shows the style of stand to use for the envelope. This really consists of a piece of brass tubing, half again as tall as a playing card. The card that is to appear in the envelope is really a folding card. As all performers are familiar with this kind of a card, no description will be necessary here. This is shown in Fig. A. In figure B is shown the card in place in the hollow stand. The

card rests on a small plate and is held in place by means of a small clip. A partition is placed in the hollow stand and a strong spiral spring is attached to it, as well as to the plate to which the card is attached. A small pin, as shown in the diagram holds the same down. To this pin a length of thread is attached, and the assistant holds the other end.

A duplicate of the card in the stand is on top of the deck ready to be forced. At the beginning of the trick, the stand and candle are in the position as shown in Figs. 1 and 2.

The envelope is taken into the audience and examined, then sealed. It is then placed in the clip on one end. (The illustration shows the envelope in the clip on its side—it should be on end). The candle is then moved back of the envelope so its reflection may be seen through the envelope and thus prove same empty.

The duplicate card is then forced, torn into pieces and loaded into the pistol. The performer fires and the assistant pulls the thread. Immediately the folded card pops into place behind the envelope and its shadow is seen. The performer then takes up a pair of scissors and cuts off the end of the envelope and reaches into the envelope and takes out the card. In reality, the thumb goes into the envelope but the first finger goes behind and takes the card. Thus when card is drawn straight up, it apparently comes out of the envelope. It is verified as being the card chosen by the spectator.

Another duplicate card can be on the table if desired. The performer lays the one he has just taken from the envelope, on the table while he removes the envelope from the clip, which is shown. The duplicate card is then taken up and with the envelope is taken to the spectator.

This trick is really an improvement on "Satan's Mail" as explained by Henry Hardin in "Magic and Its Professors."

THE HANDKERCHIEFS, CONE AND WATER

Simplicity is the keynote to this combination and perhaps it is the very simplicity of the trick that makes it take so well.

The performer fills a glass with water. Next he produces three handkerchiefs and places them in the glass of water. A small sheet of paper is then shown and rolled into a cone. This cone is placed on a little stand. A tube is dropped over the glass and when lifted a second later, the water and handkerchiefs are gone. The end of the cone is then clipped off and the water runs out. The three handkerchiefs are then pulled out, one at a time, perfectly dry.

The secret lies in the fact that a second small cone is used. A sausage bladder is filled with water and tied up and placed in this small cone. Next to the bladder are three duplicate handkerchiefs of those to be produced. A short length of wire with a hook at one end, extends from this cone, which lies on the table servante with the hook of the wire extending just above the top edge of the table. After the sheet of paper is shown on all sides, it is laid on the table near the edge. Later, when it is taken up with one hand, the hook in the wire, catches the edge of the paper, which should be rather stiff. Then the sheet of paper is formed into a cone around this unseen cone.

The glass to vanish the water and silks has a celluloid lining and may be bought from any dealer. All that is necessary, is to lift out the fake under cover of the cardboard tube, and drop same in the well of the table. By having a pitcher of water fixed for the wine and water trick and a few drops of iron in the glass, the water may be changed to wine. Then, of course, wine must be in the bladder.

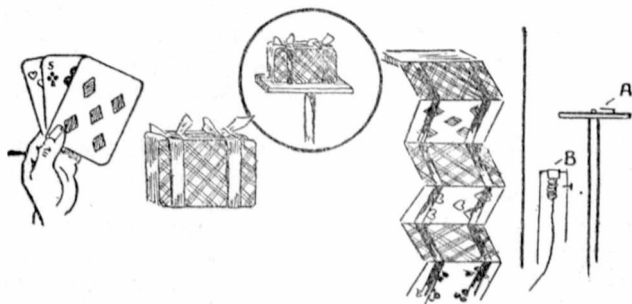
The handkerchiefs are produced by means of a

handkerchief ball with which every performer is familiar.

Originality for the combination alone is claimed. The articles are all very simple, but lend themselves readily to bright patter, and the trick never fails to entertain.

A STARTLING CARD TRICK

The entertainer introduces a deck of cards and has three selected. Twenty cards are then counted and the pack of twenty tied with ribbon. In this condition, the pack is placed on a little stand isolated from the table.



The three selected cards are placed in a box and the box held by a spectator. The performer takes up his pistol and states that he will cause the selected cards to vanish from the box and appear among the twenty on the stand. He fires at the box, and at the report of the pistol, the pack of cards falls from the little stand into a string hanging from same, and the three selected cards are seen reversed in the string with the faces to the audience. These are then removed and passed out to the choosers of same.

Very little explanation for this very clever trick is required. Two sets of two ribbons are first pre-

pared by placing two lengths of ribbon together. They are then sewed together at regular intervals and at such a distance as to allow a card to be readily slipped into the section thus formed. Enough divisions are made for twenty cards. This is then repeated with the other set of two ribbons. After this has been completed, twenty cards are slipped into the divisions, but three of them are reversed, so that when the string is hung up, the face of these cards will be to the audience. This set is then folded up and placed on the table servante.

A small stand is made as shown in "A." This is merely a flat board set on a slender rod. Inside the rod a plunger works as shown in "B." On "A" are two pins bent as shown. When the pack is placed on the stand, the ribbons catch in these pins. The plunger is held down by means of a pin, to which is attached a thread which runs to the assistant or performer can work it himself.

The performer is then ready to work the trick. Three duplicates of the reversed cards are on top of the deck and these are forced on three spectators in the audience. A card box is then introduced. This is well known to all performers and needs no description here. The three forced cards are placed in this box and same is held by a spectator. Twenty cards are then counted from the deck and given to a spectator to shuffle.

The performer then brings forward two lengths of ribbon. A piece is tied around the deck near each end as shown in the illustration. The performer then walks to the table and while calling attention to the stand, exchanges the ribboned pack for the prepared pack on the servante.

The prepared pack is then placed on the stand, taking care that the hooks catch in the ribbons, which will hold pack upright on stand, and will also prevent it from falling clear away from stand when same is released.

The performer then fires the pistol. At the same time the assistant pulls the thread that allows the plunger to fly up and so tip the pack over so it will fall in a string, the selected cards being face to the performer. The card box is then opened and shown to be empty.

This card trick has been a special favorite of mine for a good many years. It never fails to bring a good hand.

THE DIE, THE BRAN AND ORANGE

The performer calls attention to a die, which he shows on all sides and places on a small tray. An orange is then introduced and placed on a small stand. Finally an ordinary tumbler is filled with bran. Two small square covers are shown, one of which is placed over the die and the other over the orange. A small paper bag, with the bottom cut out, is shown and placed over the glass of bran. This is then lifted a second later. The bran has gone and in the glass is the orange.

The cover that hides the orange is lifted and there is the die which is taken up and shown on all sides. Finally the performer lifts the cover that was over the die on the tray, and a large quantity of bran is found there instead.

Before explaining the methods used, and which no doubt are in a manner apparent to the reader, it might be well to state that I have used this effect, long before I became acquainted with Mr. F. G. Thayer, who has an idea very similar, except that he uses a bottle, rice, orange and the Rice Vase. However, there are a number of points in my combination not to be found in Mr. Thayer's.

Obtain one of the tin shell dies used in the old Die Through the Hat effect. This is merely a tin shell with one side missing. A small square of wood, with a ledge, is made to fit this missing side,

and when held in place with the finger, the die can be shown on all sides. A second shell of tin is made to fit over the first rather loosely. Next two square covers, are made, either one of which will fit over the nested fake dies. These covers are closed at the top.

The stand, upon which the orange rests, is about six inches tall, and has a square top, a little larger than the size of the die used. An extra side is made, that will fit the largest tin shell. This also has a ledge around same, so when tin shell is placed on this extra side, the ledge goes inside and prevents the extra side from slipping off the shell, but which is held by the fingers. This extra side is placed on the stand, but is not seen as a small space is hollowed out of top of stand to take same. Naturally the underside of fake side is covered with the necessary spots, while the top side is painted to match the top of stand.

The bran glass is made as follows: A fake is made of cardboard, open at the bottom and closed at top, and which fills up only half of the glass. A narrow strip of celluloid runs from this fake to the top edge of the glass, which allows of the removal of fake very easily. The fake is covered with glue and bran is thrown on same. Thus when fake is in glass, same has the appearance of being half filled with bran. An orange is placed inside the fake, the fake is placed in the glass and same is placed in a box of bran. A duplicate glass is on the table. A paper bag has the bottom cut off and fits just over the glass and a trifle higher than glass. The fake die, with the extra side, is filled with bran and side put in place. This side fits rather loosely.

The performer begins by showing this die, which has the extra shell over same, and places it on the tray. Next he shows the orange and places it on the stand, and of course on top of fake side thereon. The two covers are shown and it is demonstrated

that either one will fit over the die on the tray. The last cover placed over die, is removed, and with it, the extra shell. This cover can still be shown empty and is placed over the orange. The other cover is placed over die on tray.

Next the glass is shown and apparently filled with bran by dipping same in box. Really this is left behind and the fake glass brought out full of bran, but half of it is dumped out. The paper cover is shown and placed over glass. When removed a second later, the fake is taken with it, which is readily accomplished by means of the strip of celluloid. The cover on stand is then removed, showing die in place of orange. In the act of picking this die up, slight pressure is made so as to engage the extra side, which allows die to be shown on all sides.

The cover over die on tray is lifted, with it the shell part, leaving the loose side on tray, and which naturally allows the bran to fall out. This is a very effective combination and is very easy to make up as well as to work.

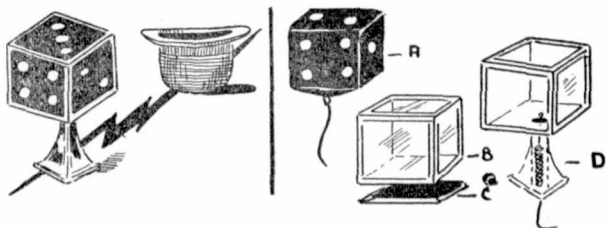
A BEWILDERING DIE TRICK

The performer borrows a gentleman's hat and places it mouth up on his table. Next a solid die is introduced and covered with a tall cover. Upon lifting the cover an instant later, the die has vanished and is found in the hat. The die is removed from the hat and placed in a glass case, set upon a base. The hat is covered with a tray. The performer takes up his pistol and fires at the die in the glass case. Upon the report of the pistol, the die visibly vanishes and when the tray is lifted off the hat, the die is found therein and proved to be solid.

The necessary apparatus of this very effective trick, will be found to be very simple and contain many points of novelty. First of all a cube of cellu-

loid, as shown in "B" is constructed. This is held together by narrow bands around the edges. One side of this cube is missing, and a loose side, with a ledge to hold it in place is made as shown in "C." A glass casket, set upon a base, is made as shown in the illustration. The celluloid cube will just fit inside this, and the bands of the cube coincide with the bands on the casket and cannot be seen. The bands on both are painted black.

Reference to "D" will show that the base of the casket is hollow and carries a strong spring. A small hook is attached to one end of the spring and projects up into the casket at the center. Reason for this will be explained shortly.



The celluloid cube has a shell that fits over same loosely, and which also fits a well-known die Chimney. The shell has a hinged top which allows of the arm being placed through chimney to prove empty. A black lining, as shown in "A" is made to fit the inside of the celluloid cube. This is made of black silk and is covered with spots to represent a die. When the lining is placed inside celluloid cube, at a short distance same looks like a solid cube. The sides of this lining terminate in a ring as shown. The loose extra side is placed on the cube and same can be shown on all sides.

A solid die, with a hole in one side is placed upon a servante on the back of a chair. A rather large

tray rests upon the chair. The performer is now ready for the presentation.

A hat is borrowed and after showing same empty, it is placed mouth up, on the side stand. The performer then takes up the celluloid die, covered with shell and loose side in place, and shows it on all sides. At this point, he makes use of the well-known dodge of "passing it visibly or invisibly, into the hat" and of course pretends that some one has said visibly, whereupon he places die in hat. Then he apparently removes die, really the shell, and places it on the table while he shows the chimney. The shell is covered and lifted up an instant later. Arm is passed through the chimney to show that same is empty, and the die is taken from the hat, really the celluloid one.

This is placed on the table, loose side down, while the casket is shown. The celluloid die is taken up, leaving loose side on table, and placed in the casket, the ring of lining catching in the hook. The performer then shows tray on chair and in act of moving the chair a little closer to the audience, die is obtained and concealed by tray, and then tray is placed over hat, die is dropped therein and tray and hat are placed on the chair.

The performer then takes up his pistol, and fires at the die in the casket. The assistant pulls the thread and spring draws the lining down into base of casket. On account of the celluloid, the casket now appears to be empty.

Any one who favors tricks with dice, will find this effect to be all that could possibly be desired.

A FLAG FROM A THIMBLE

After having submitted a series of passes with an ordinary thimble, the entertainer holds the latter at the tips of his fingers and produces from same a large silk flag. After the production the thimble may be shown empty.

To accomplish this surprising production, a little fake must be made as shown in Fig. 2. First, cut off the top of a thimble. Then procure a piece of brass tubing, about an inch in length and of a diameter, the same as the top of the thimble, or, rather, so the thimble will just fit in the tube, as shown in the illustration. The tube may be painted flesh color. A second thimble is used, which will just nest within the first. The top of this is also cut off, and a shell fitted thereon, by taking a slightly larger thimble, and cutting off the bottom part, as shown in Fig. 3, "A" of Plate 1.

The final preparation, is to place a flag in the tube, through the thimble, leaving one corner of the flag sticking up into the thimble. The tube, thus loaded, is placed under the vest at the left side. The shell is placed over the thimble and the trick is ready for presentation.

First go through some of the regular passes with the thimble. Finally cause the thimble to vanish from the left hand and produce from behind the left knee. During this move, the left hand procures the fake from under the vest, and holds it concealed in the hand across the fingers, with the thimble end towards the opening between the thumb and first finger. The left hand is then formed into a fist and the thimble on the right hand is pushed into the closed left hand, but in the act of making this move, the shell is thumb-palmed off the thimble in the same manner as a thimble would be palmed, and the thimble is really pushed into the one in the left hand, after which the latter is drawn into the posi-

tion as shown in Fig. 1, "A" of Plate 1. this is seen from the audience. The second thimble is now within the fake, but as there is no bottom to this, the corner of the flag still projects, so that the fingers of the right hand may grip it. The shell to the second thimble is, all this time, palmed at the root of the thumb of the right hand, which is held so it will not be exposed.

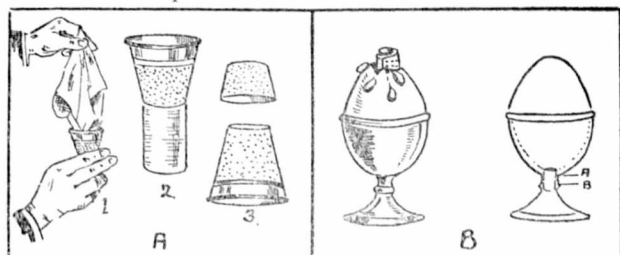


PLATE I

The flag is now produced, after which it is thrown over the left hand while the first finger of the right hand is inserted in the thimble. This finger pushes the thimble down into the left hand, but at once comes out with a thimble on the tip—this is really the second thimble which was within the fake. The finger at once curls back, and inserts the thimble in the shell and is brought into view once more. The flag is then thrown over the palm of the left hand, hiding at the same time, the fake therein. The thimble on the right hand can then be shown, and exchanged, if desired to pass same for examination. The fake is dropped into a well or pocket while placing flag on table.

It is difficult to explain the moves clearly, but those who work with thimbles, will doubtless grasp the idea and will no doubt think out a better method. However, I have often performed this trick as described, and it makes quite a hit, for the production is entirely unexpected.

A NEW CARD IN THE EGG TRICK

Possibly one of the best card tricks known is that wherein a selected card is caused to vanish and is found in an egg. Heretofore, this has been accomplished by means of a special wand, which is very fine indeed. For my part, I have often desired to get a different method of working the trick, and the following is the result.

Reference to Fig "B" of Plate 1 will make matters clear. It will readily be seen that the idea is "lifted" from the ring in the egg trick, by making use of a small egg cup. The stem of the cup is really hollow as shown in A and B, being just large enough to take a card rolled up after being folded in half. The cup proper moves up and down on the stem, so that when it is pressed down, the point A will be in the same position as B. This will cause the rolled-up card to project up into the cup for about half an inch; but when the cup is lifted up, the card will be flush with the bottom of cup as shown in the illustration.

The method of working will be as follows: The cup is on the table with an egg in it. A card is then forced, duplicate of the one that is in the cup and it is placed in a card box. The egg is then taken out of the cup and passed for examination. The cup can be casually shown and replaced on the table.

Pretending to hear some one say that the egg is not real, you break one end slightly with the wand. This end is then placed in the cup rather hard, which will force the cup to drop down so points

A and B coincide and forcing the card up into the egg for about half an inch.

After showing that the card has left the card box, the end of the egg is broken and with a pair of tweezers, reach into the egg and pull out the card. The torn corner dodge can also be used. If desired, the performer can have an unprepared cup to pass for examination, but in actual performance, I have found that the cup is never suspected. I have had more success with this method than with the wand.

A BRILLIANT CARD AND WATCH COMBINATION

The performer goes into the audience and has a card chosen. Incidentally, he borrows a watch from the person who chose the card. The card is torn into a number of pieces and loaded into a pistol. Attention is then called to a frame resting on the table, within which is a black back-board. Giving the pistol to the person who chose the card, and holding the watch up, so all may see it, the performer requests the spectator to shoot the watch from his hand into the frame.

The pistol is fired, but the watch apparently remains in the performer's hand, but glancing at the frame it is seen to be covered with various wheels, springs and other parts of the watch. The case of the watch is then opened, and inside, underneath the crystal, in place of the works is found the selected card.

What is left of the watch is wrapped in a paper and held up for the gentleman to shoot at once more. The pistol is fired, paper is crushed and

thrown to the audience. Then glancing at the frame it is seen to have changed to a large bush of flowers, and tied with ribbon to a large rose in the center, is the borrowed watch. The watch and rose is then given to the owner of same and the performer bows to the applause this effect is bound to bring.

As the reader has no doubt surmised, the secret of this trick lies, for the most part, in the frame and the table upon which it stands. The frame is 6x8 inches inside the moulding, and is set upon a base which raises it about six inches above the top of table. The frame is about two inches deep, and the backboard can be painted black or covered with black velvet or felt. There is also a spring blind in front of this backboard and so arranged that there is half an inch space between the two.

The table has a box top and can be arranged after the manner of the black art table, or covered with figured felt. The frame stands at the back of the top. There is a wire framework set into the top, and made so it will spring up against the frame on table somewhat after the manner of the "Card on the Candle" trick. The top of this framework is covered to match the table top. On the other side of same (the front side when framework is up), a number of real and artificial flowers are attached. When the catch holding the framework down, is released, same springs up and the picture frame is apparently transformed into a bush of flowers.

With the frame on the table and flowers arranged, the table is kept in the wings. Two threads, long enough to reach to center of stage are required, one to release the blind, the other to release the flower

frame. A cheap, closed case watch is procured and the works removed and attached to backboard of the frame, and the blind pulled down. A card is folded up and placed in case under the crystal. A duplicate of this card is on top of the deck. With the pistol at hand, the performer is ready to begin.

The performer enters, carrying his wand. This is placed under the left arm, while deck of cards is taken up, and going into the audience, the duplicate card is forced. While spectator is looking at the card, the right hand goes into the trousers packet in a natural manner, and palms the dummy watch therein. While still in the audience, the performer borrows a gold watch with a closed case. The right hand holding the watch, takes the wand and in going back to the stage the watches are exchanged. The real watch and wand are then placed on the table behind some object, while the performer explains what has taken place.

Just at this time the assistant enters with the pistol, to which is attached a pistol tube. This he lays on the table, and at the same time palms the borrowed watch and going off stage, attaches same to rose.

While the card is being torn into a number of pieces, the assistant brings out the table. Pieces of card are loaded into the pistol, the performer stands near the footlights. Pistol is fired, assistant pulls thread which releases the spring blind, allowing the works of the watch to be seen. The watch held by the performer is then opened and the selected card found therein.

Going to the side table, the performer pretends to

wrap the watch therein, really letting watch drop into a well or on the servante of the table.

Once more the spectator is asked to fire the pistol. Performer crushes the paper and throws same out to the audience. At the report of the pistol, the assistant pulls thread which releases the flowers, and the picture frame is apparently transformed into a beautiful bush of flowers. Borrowed watch is seen attached to the rose and same is cut off and taken into the audience.

A CARD DISCOVERY

Upon first reading of this effect, the performer's first inclination will be to laugh. But it must be remembered that some of the tricks that sound the most unreasonable, often prove to be the most effective.

A card is selected and replaced in the deck. The performer shows his hands empty, and places the palm of the right hand on the back of the left. The person who chose the card, lays the deck on the back of the right hand, and is told to think deeply of the chosen card.

Lifting the right hand, the name of the card is seen written in bright red blood (colour) upon the back of the left hand. The hands are again shown to be empty.

The secret is simple, but the effect requires a little nerve in presenting. A small rubber stamp is made, with, we will say, the "six of hearts" thereon. This stamp is of the pocket variety that carries its own pad. It opens out when required for use. The

stamp is attached to a rubber band, and runs up the right sleeve. After forcing a card, the hands are shown to be empty, while the deck is shuffled. The stamp is obtained very easily, and is held in the palm of the right hand. The rest is "bull." After the trick is done, the elastic pulls the pad up the sleeve. As before stated, the effect is really good.

THE THOUGHT CARD

Cards are spread before a spectator with the request to think of one. Selected card is then produced in a very puzzling manner.

Everyone is acquainted with the trick wherein a spectator is requested to note a card, and then the performer places the cards behind his back, and draws four cards from the bottom and one from the top and lays them face up on the table, asking the spectator to say stop when he sees his card. The performer naturally knows that the selected card must be the one that he took from the top of the deck. This principle is used in the following manner.

The cards are held above the performer's head and are run off so that when the person has thought of a card, it will be near the top. Then the cards are placed behind the back and two are taken from the bottom and one from the top, telling the spectator, that when he sees his card, to say stop. When he does so, the performer at once knows that the selected card is the one that was taken from the top, and which have been placed upon the table in

such a manner as to easily distinguish which card was the top card.

The cards are then squared up and shuffled. The performer then takes the deck and runs through the cards and separates the cards so the selected card will be second from the top. The spectator is then requested to cut the cards, and that part of the deck is discarded that does not contain the selected card. This is repeated until there are two piles of three cards each, with the selected card in one of the piles. The well known process of elimination is then gone through, and which needs no explanation here, being thoroughly explained in "Modern Magic." The last card on the table is finally turned up and is found to be card spectator thought of.

This trick, although extremely simple, has created more astonishment than many others that require much more skill, and I recommend it as a fine trick for the card table.