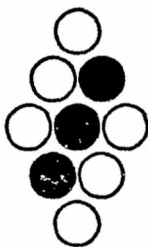


***“More  
Manipulative  
Magic”***



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**Compiled by  
Chas. C. Eastman**

## PREFACE

Encouraged by the way the Magical Fraternity received my first offering, "Manipulative Magic", the sales of which have completely exhausted the first, and most of the second edition. I am presenting "More Manipulative Magic" with the hope that it will be as well received.

The selection of the effects explained in the following pages was made by a process of elimination. The aim of the compiler being, not so much to give the readers novelties - of which there are more than enough, a large percentage of them being valueless to the practical performer, as to offer them, in addition to a number of effects now published for the first time, a series of new sleights and methods of presenting them, that can be applied to some of the standard and popular effects now in use, making them, if not new, at least different.

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Haverhill, Mass. U. S. A.

Charles C. Eastman

I will first explain a really brilliant series of connected billiard ball manipulations, which I hope, will find favor with the readers. It includes a different method of performing the Multiplying Billiard Balls. The passing of the four balls, one by one, to the opposite hand. The Chameleon Balls, followed by an effective combination using Billiard Balls, Handkerchiefs, Glasses and Flag.

Effect:- Multiplying Billiard Balls. This effect is too well known to need a lengthy description. Four balls appear, one at a time, between the fingers of the right, or left hand.

With the writer the multiplication is performed by the left hand, If the reader uses the right, substitute right for left and vice versa, in following the directions.

Requirements and Preparations:- Four solid balls and a half shell to match. One ball in shell is placed in left out-side coat pocket, if wearing a Tux. In left trouser's pocket, profunde or pochette if in full -dress. Two balls vested, in the centre. Remaining ball is palmed in left hand, if opening with this effect. Otherwise place it in the "Handy Producer" which is a handy little "gadgit" that holds a billiard ball, handkerchief ball, etc, till ready for production. It can be made up in a few minutes and is so innocent in appearance that it is never suspected. Sew a pocket, with the same kind of material of course, in the corner of a handkerchief. a little wider and about an inch deeper than the size of the ball used. Place ball in pocket, crumple up handkerchief and lay on table, or place in pocket. In the course of the entertainment use handkerchief once or twice to wipe hands, this gets the audience accustomed to the action and they will think nothing of it when the operation is repeated later on to get possession of ball for production.

When ready for the ball routine pick up handkerchief and wipe hands as before explained, squeeze ball from pocket and palm it in left hand while the other puts handkerchief on table or in pocket. Show hands empty by the "Chang-over Palm" which in this case is executed as follows. (When practicing this sleight, stand squarely facing the mirror.)

Ball palmed in left hand which is held in front of body a little below the waist line, forefinger pointing to right hand, (remaining fingers being slightly curled up in palm) which is held a little lower and somewhat to the right and palm of hand to audience. Right is now turned over exposing the back of hand, left still pointing to it. Now both hands start moving, the right a little faster than the left. Both hands move simultaneously but I will explain the action of each separately to avoid confusion. At the start the left moves from the wrist only, the arm remaining almost stationary. Keeping back of hand to audience it moves upwards and to the left, anti-clockwise. The right, which is held a little below left, fingers pointing downwards, back of hand to audience, moves to the left, from the wrist only and describes a quarter-circle clockwise which will bring hands to position number 1. ( See diagrams for clearness and method of holding hands)

At beginning of sleight hands are held a little to the right but when they reach position number 1., they should be exactly in front of body. Ball is now allowed to drop while hands are still moving into the slightly curled up fingers of right hand which quickly presses it in palm. Without hesitating hands continue their movement to the left till they are in position number 2., Right forefinger pointing to left hand which is held palm to audience. The sleight is simple in theory but requires considerable practise to perform smoothly. There must be no hesitation or any quick jerky moves. Ball is not thrown, it is simply dropped. Hands never actually touch each other. Right hand coming up reaches the position occupied by the left when it releases the ball. Practise in front of a mirror to make sure the flight of ball is screened in right hand.

Performer reaches in the air with left as though catching something. Holding thumb and forefinger in the position they would occupy if actually holding a ball. Right side of body is to the audience, ball palmed in right hand, forefinger of which points to left. Fig 3. Left is brought to within seven or eight inches from mouth which blows on the imaginary ball. Simultaneously with this movement, right hand moving faster than the left and in the same general direction, passes left and in the instant that the right screens left it deposits ball between forefinger and thumb of left hand. Both hands continue their movements and stops when they are separated about six or seven inches. Forefinger of right hand pointing to ball in left. Performed neatly it forms a perfect illusion of the action of blowing on the left hand materializing the ball.

In my own routine I now perform three or four passes with the ball but if the reader prefers he can continue with the multiplication. The passes I use as a rule are, Pass No 1. Stand right side to audience, palm of left hand up and slightly slanting to audience, left arm partly extended. Right holding ball between thumb and forefinger, advances and places ball in left palm, fingers close over it and at the same time back of hand is turned to audience. Right is now shown back and front while doing this. Left second finger rolls ball to heel of hand where wrist joins the hand. Right now strokes downwards over left hand over position occupied by ball. Under this cover left turns palm to audience, right timing its movement so that ball comes exactly in the right palm without having to halt its downward stroke and stops when a few inches below left. Forefinger of right pointing to left. Ball in left (?) is now crumpled away and hand shown empty. An acquitment now follows (The writer uses No. 1 and No. 2. explained in Burling Hull's "Expert Billiard Ball Manipulation".)

Pass No. 2. Ball is held between thumb and second finger of left hand which is held in front of body, performer facing audience. Hand is held almost chin high. Right now apparently takes ball, thumb going under ball in crotch formed by thumb and second finger of hand holding ball. Fingers of right now close over ball but so soon as ball is covered by right fingers it is allowed to drop in left hand which palms it. Simultaneously with this move hands and body make a swing to right, bringing left side of body to audience. The ball is now ground away and hand shown empty. The following acquitment is now performed.

Forefingers and thumbs are brought together presenting backs of hands to audience. Still keeping thumbs together right describes almost a half circle towards body. Fingers of right lightly scraping the inside of left hand and ball is grasped as in Fig 4. Right fingers are now straightened out under cover of left. Right finger tips lightly touching inside of left palm and outwards to finger tips. Keeping the little fingers and side of hands together left is turned palm to audience, hands opening as though hinged at the edges. Fig. 5. Thus exposing both palms at once. A reversal of the process brings ball back in left palm and it is then produced from left elbow or knee.

Pass No. 3. Hands are held in front of body about waist high. Palm of left hand to audience. Right actually places ball in left hand which closes over it. Right is dropped a little below left and shown front and back. A quarter turn is now made to the left bringing right side of body to audience. Hands continue the motion till left is about shoulder high, right a little lower. During this turn ball is allowed to drop in right as in the "Change - over Palm" Ball is crumpled away and hands shown empty by an acquitment. Ball is then produced from the left knee.

Pass No. 4. Stand right side to audience. Arm half extended and held about a foot below waist, back of hand to audience. Right holding ball between thumb and second finger, advances and places ball in left hand from below. Finger tips only of left press ball lightly against palm. Right now swings a little below and away from left and shown front and back. Both hands now swing slightly to left and upwards, the right moving faster than the left so that it overtakes it as it starts the upward movement. As the hands are thus momentarily brought together, though not actually touching, ball is allowed to drop into slightly curled up fingers of right hand. Without hesitating hands continue their upward swing and come to rest about shoulder high. Right second finger is snapped against back of left hand and moved away again. Left grinds ball (?) away and is then shown empty. There is no attempt at an acquitment with this move. The sleight is so illusive that any further manipulation would spoil it. Ball is immediately produced from back of right knee, turning face to audience while bending down to do so.

As you straighten up left side of body is turned to audience and ball is thrown in the air a couple of feet. As the eyes of the audience naturally follow the flight of the ball, left hand, which has been held in front of body about waist high, quietly presses with the thumb on the outside of vest over one of the vested balls which forces it out into the hand. Ball is not palmed but held in the slightly curled up fingers. As the ball comes down it is caught in the right hand which places it between forefinger and thumb of left hand. Ball in curled up left fingers being transferred to right palm at the same time. As the right starts to place ball in left a turn to the left is made, this turning of the body screening the transfer of the ball from left to right palm. Holding visible ball between thumb and forefinger of left hand, palm of hand to audience and held rather low, right forefinger points to it. Then the visible production move is repeated, this time leaving ball between first and second fingers, simultaneously turning back of left hand to audience.

Now turn facing audience and let them see without calling particular attention to it, that the right hand is empty. This hand takes one of the balls and knocks it against the other to prove solid. You now have two solid balls, one in each hand. Ball in left is thrown in the air two or three feet and as it descends is caught in the same hand. The action is repeated, turning to the left at the same time, thus bringing right side of body to audience. Ball in right is now thrown up and caught. Once more it is thrown up and while the eyes of the audience (let us hope) follow the flight of the ball, the one in the left hand is vested. At the same time right catches the descending ball and palms it but hand goes through the motion of throwing it up again. Audience see that the left hand is empty and takes it for granted that the right is likewise. As the backs of the hands are towards them and hand held in a natural manner. The complete vanishing of both balls comes as a surprise. The illusion is further heightened by the performer's actions as he looks at his empty (?) hands, then up in the air, in a bewildered manner. Then, suddenly, with a smile of relief he feels at the left elbow and produces the ball palmed in right. Holding this ball between thumb and forefinger of right hand which is held in front of body in a natural manner while left hand produces other (?) ball from pocket, (really ball and shell held as one, already there.)

While doing this, right second and third fingers curl up under edge of vest and scoops vested ball in right palm. The ball and shell held together as one in left hand and the **VISIBLE** ball in right are knocked together to prove solid, the one in right is now placed between second and third fingers of left, right side again being turned to audience while doing so. Again performer points right forefinger at the two balls in left. Again the "**VISIBLE PRODUCTION**" moves are gone through but this time the second finger rolls ball out of shell. As the production of this ball is accomplished without the aid of the right hand, this hand is not brought near enough to left to draw suspicion to it which might be the case if the four balls were produced by the same method. The combination of methods throwing those who know about the shell off the scent. But there should be no appreciable difference in the motions employed in the two methods. To the audience it should look as though they were all produced in the same manner. Give the audience time to see that you now have three balls, then the right approaches and takes ball between first and second fingers of left hand, slipping palmed ball in shell while doing so and knocks it against the other two to prove solid. While replacing it, ball in shell is palmed out again.

Turn facing the audience, at the same time left is swung down in a half circle and brought up to mouth, being careful to keep back of left to audience while turning so as not to expose edge of shell while turning. And apparently place ball between first and second fingers in the mouth, actually quickly slipping it in shell. Tongue is stuck in cheek to carry out the illusion. Right hand, back to audience and taking due care of the angles comes up and touches the protuberance. Tongue is shifted to other cheek. Another touch dislodges it from this side and simulating a chewing movement it is swallowed. Right hand reproducing it (really last vested ball) from beneath vest. This is always good for a laugh.

Again turning right side to audience, the visible ball is placed in left between third and fourth fingers. Again the "Production" moves are gone through, rolling ball out of shell as before and you have four of them. Right hand takes ball between first and second fingers slipping palmed ball in shell while doing so and knocks it against the other to prove solid. It is replaced in position and hand is slowly revolved to show balls from both sides. You then proceed to

### "PASS THE BALLS FROM HAND TO HAND"

Effect:- After the production of the four balls, they are placed between the fingers of the right hand from which they disappear, one by one, to reappear between the fingers of the left hand.

How it is done:- The body is now slowly turned so as to bring the left side of the body to the audience. While doing so the balls are transferred to the fingers of the right hand in the following manner. Ball and shell between forefinger and thumb of left hand is taken between thumb and forefinger of right hand. Ball between second and third fingers is placed between the corresponding fingers of right hand. The ball between the third and fourth fingers is taken between these two fingers of the right hand. The remaining ball between first and second fingers of left is rolled between first finger and thumb and placed between first and second fingers of right hand. At the same time ball in shell is palmed out by the second, third, and fourth fingers of left which quickly presses it into palm as soon as it is free of shell. Left hand containing palmed ball is held in a natural manner about a foot away from the right. The back of which is held towards the audience.

"We now have the four balls in the right hand" says the performer, "Pardon me" "I mean three". As he says this, hand is turned palm to audience and thumb slips shell over ball held between first and second fingers, leaving the space between thumb and first finger empty. As performer says "Pardon me, I mean three" "Here is the other one over here" he reaches out with the left and produces palmed ball between forefinger and thumb, saying "Now we have the four of them" he brings left up to right and replaces the ball between thumb and forefinger of that hand. This brings the left fingers in position to slip shell off the ball held between first and second fingers of right. Right turning back of hand to audience while doing so. Balls are now shown from both sides, hand coming to rest with palm of hand to audience. Left approaches and takes ball between third and fourth fingers of right hand, slipping shell over ball while doing so. This ball and shell, held as one is taken between forefinger and thumb of left hand in the regular multiplying position. While doing this you have turned facing audience holding the arms out in front of body and calling attention to the position of the balls, one in left and three in the right. A quarter turn to the left is made bringing right side to audience and left arm is held in the regular position. The right arm is brought towards body in a sweep along left arm till right hand is almost up to left side of face, then a throwing movement is made towards the left hand, a ball suddenly appears between first and second fingers of left while it is seen that only two are left in the right.

What happened is that as the right hand was brought towards body along left arm, the ball between thumb and first finger of right hit the inside of left arm between the elbow and shoulder thus causing it to roll into right palm and as the throw towards the left hand was made second finger rolled ball out of shell. Rightly timed the illusion is all that could be desired. The right hand is now brought up to left and as you turn face to audience palmed ball in right is slipped into shell and the two balls in right are knocked against the two in left. Balls are shown from both sides and are again lightly tapped together and body turned again so as to bring right side of body to audience, while doing this, ball between second and third fingers of right hand is placed between second and third fingers of left, while the ball between the first and second fingers of left is transferred to thumb and forefinger of right. Again the sweep up the arm and throwing motion is made, this time the ball between first and second fingers is allowed to roll along the inside of fingers into palm where it is pressed home by the second and third fingers while the hand is making the sweep up the left arm. It should be performed 'snappy' in one continuous graceful tossing motion. At the right moment second finger of left hand rolls ball out of shell to complete the illusion. Again the turning face to audience and slipping palmed ball in shell is repeated.

Ball between forefinger and thumb of right is placed between the third and fourth fingers of left and the ball between the first and second fingers of left is taken in right and tossed in the air and caught again by the same hand thus giving you an excuse to bring the hands together again. The remaining ball in right is tossed (palmed) towards left. Second fingers of which rolls ball out of shell. Right hand takes ball between first and second fingers of left (introducing palmed ball in shell while doing so) and knocks it against the other three to prove all solid. They are shown from all sides and ball is replaced between forefinger and thumb of left hand. You now pass on to the,

#### CHAMBERON BALLS.

Effect:- After the four balls have been passed back to the left hand, one of them vanishes and is reproduced by the right from behind the right knee. This ball is thrown in a hat or left in plain view in a plate or ball stand. Another ball vanishes from left only to appear at the left elbow. This ball being also thrown in hat. Of the two remaining balls, one is passed through the knees and replaced between fingers of left only to vanish again and appear under coat. This ball also being thrown in hat. The remaining ball in left is blown on when it again multiplies to two. A slight wave of the hand is made when the ball between first and second fingers VISIBLY changes color. The ball now being WHITE. This ball is shown from both sides and knocked against the other to prove solid and replaced between third and fourth fingers. Another wave of the hand and another red ball appears. This is dropped into right hand held about a foot below left. It is replaced and again dropped in right, this time changing, apparently while in mid air to a blue ball. It is replaced in left in which after a slight waving motion, another red ball appears.



Right hand takes this ball and after a crumpling motion, a toss towards right coat pocket is made, hand is opened and shown empty. Then it reaches in pocket and brings out vanished ball which is replaced between left fingers. Showing his hand empty performer passes it over this red ball when it changes to a green one. These four balls can be passed out for examination if desired or thrown in hat with those already there.

Requisites and Preparations:- One white, one blue and one green ball. The white is placed in lower left vest pocket, a silk handkerchief being tucked in pocket first, to prevent ball sinking too far in pocket thus preventing any fumbling when you wish to produce it. Blue ball is placed in outside breast pocket of coat. A silk handkerchief being placed in pocket first to hold ball near top of pocket, top of ball being about a half inch from the top of pocket, making sure the audience cannot catch a glimpse of it while you are doing your manipulations. The remaining green ball is placed in the outside coat pocket on the right side.

Presentation:- After passing the four balls back to left hand and showing them from both sides, ball between first and second fingers is taken by right hand and knocked against the other three to prove solid. In replacing it, right fingers steals ball in shell and this hand is held about a foot away from left. A tossing movement is now made with left hand towards the knees slipping ball between first and second fingers in the shell under cover of the move. Right produces it from behind right knee (really palmed ball) and after showing it, it is tossed into a hat resting mouth upwards on a chair or table. Ball between third and fourth fingers of left is now taken by right and after knocking it against the others is placed between first and second fingers, right stealing ball out of shell as before. A little backwards swing is now given the left arm slipping ball between first and second fingers in shell while doing so. Right reproducing it (?) from left elbow. (really palmed ball) This is shown and tossed in hat. Ball between second and third fingers of left is now taken in right thumb and forefinger and after knocking it against the other is replaced between first and second fingers. Stealing ball out of shell with right fingers as before. The left hand now apparently passes one of the balls through the knees, a tossing motion being made as though throwing it through the knees into the right hand.

Ball between first and second fingers being shelled, as before, while the right produces the palmed ball. This ball is replaced between first and second fingers of left, right fingers again stealing ball out of shell. Under cover of a slight wave of left hand, ball between first and second fingers is rolled in shell, while the right produces it from under coat. What really happens is that as soon as right hand is out of sight under coat, palmed ball is brought to finger tips and lower edge of hand presses on outside of vest pocket, thus forcing white ball, in lower vest pocket, into right hand, which immediately palms it. Keeping back of hand to audience, right hand is brought out from under coat, with the red ball only showing. This is thrown in hat, taking due care of the angles in bringing hand out of hat, so that the audience does not catch sight of white ball in palm of hand.

Under cover of a slight wave of the left hand, second finger rolls ball out of shell, and you again have two red balls in left hand. Right approaches left and takes ball between first and second fingers, slipping white ball in shell while doing so. Now is the time that you will have to watch your angles, left hand is moved a few inches further back and hand is held so center of shell is directly facing the audience. Red ball in right shown from both sides and knocked against the half of white ball that is away from audience, and then replaced between first and second fingers. I will now try to describe the VISIBLE color change, left hand is raised to almost the height of the head, then a slight downward and upward again move is made, under cover of which the following manipulations are performed. The side of left third finger tip is brought down so that it touches, and lies alongside the first finger, which position should cause that part of third finger between the first joint and end of finger to lie on top of white ball in shell. Continuing the motion, the third finger is curled up in left palm, rolling ball with it of course, which should bring it to position Fig. 2. Red ball between first and second fingers is rolled in shell at the same time. As the white ball is rolled out by the third finger, second finger rolls red ball in shell, in its place. This brings the second finger on top of white ball, white ball is now held underneath by that part of the third finger which lies between the first and second joint, and on top by the inside of second finger, at the first joint. These two fingers straighten out, and the first takes the place of third finger, which moves out of the way, leaving ball between first and second fingers. All these actions are performed in one continuous move. It should look as though you made a down and upward motion and the red ball changed to white.

This sleight, and the following one should be credited to Mr. Robertson Keene. The Visible color change was explained in the "Magician" a few years ago, and the following sleight is explained in his "Level Notions" The book is out of print and very scarce, while there are many magicians who do not subscribe to the "Magician". Both sleights make such a valuable addition to my routine that I hope Mr. Keene will not censure me for including them here.

You now turn face to audience and taking white ball in right hand it is knocked against the red in left, and hands are shown to be otherwise empty. White ball is now placed between third and fourth fingers of left. As the right leaves the ball between fingers of left it passes up the left arm and gives the sleeve a slight tug at the elbow. Continuing the motion, hand is brought up to breast pocket and pressing on the outside of pocket, forces blue ball in right hand, which immediately palms it. While doing this a turn to the left is made, which covers the action. Another slight wave and second finger rolls red ball out of shell. Right hand takes this ball, slipping blue ball in shell at the same time and knocks it against the other to prove solid (really of course, to give you an excuse to place blue ball in shell) Ball is replaced between first and second fingers and right hand is held about a foot below left. Ball between first and second fingers is now allowed to drop in waiting right hand, it is replaced and allowed to drop again and apparently changes, while falling, to a blue ball.

What happens is that the third finger tip is brought down and dislodges blue ball in shell causing it to drop into right hand. Simultaneously with this move, second finger rolls red ball in shell. A slight downward wave of the hand covers the manipulation and the illusion is perfect. The blue ball is shown from both sides and knocked against the others and placed between second and third fingers. Another wave and another red ball appears between first and second fingers, second finger rolls ball out of shell as before. Right hand is shown empty and apparently takes away red ball (really it is actually rolled back in shell). A tossing motion is made towards pocket on right side and hand shown empty. This hand goes in pocket and brings out ball. You actually bring out green ball but it is held in closed hand so that audience do not see it. It is replaced between first and second fingers of left, really second finger rolls ball out of shell, under cover of right, to complete the illusion. Right hand again approaches left and takes red ball away, slipping green ball in shell while doing so. The ball in right is knocked against the others, and replaced between first and second fingers, right palming out green ball from shell. The right is now moved away from the left and left is held out to call attention to it. Right hand again approaches left and passes the hand over red ball.

As the ball comes into view again it is seen to have changed color it now being green. What took place is that as soon as red ball was covered by the right hand, it was quickly rolled in shell and the ball in right palm left in its place. Right hand is shown empty, then taking the green ball it is shown from both sides, knocked against the others and replaced between first and second fingers of left hand, which action brings the right palm exactly over shell, which it quickly palms. As right hand leaves the left it goes to elbow and gives a slight tug at the sleeve. Now a turn to the right is started, under cover, right thumb bends around shell, and continuing the movement up the arm, hand is brought across the chest, as it passes over pocket the shell is quickly thrust in, the handkerchief in pocket keeping it open sufficiently to do so. Right hand continuing its movement, again comes up to left (the swing to right has brought your body so that the left side of chest or pectoral muscle is facing the audience), and ball between third and fourth fingers is taken between forefinger and thumb of right hand, and ball between second and third fingers is taken between first and second fingers of right hand. The balls, two in each hand, are lightly tapped together and shown from all sides. If you are working close to the audience you can pass them out for examination, if not pressed for time. Then place them in hat with others already there or leave them in view on a plate, ball stand etc. You can then pass on to the

#### "QUESTION OF COLOR"

The effect (Only) of the following combination should be credited to Mr. Bruce Hurling, it having appeared in the Oct - Nov 1922 issue of the "Magic Wand". And though it makes a valuable addition to this routine the compiler would not include it here but for the fact that it is giving the readers a different method of performing this effective combination.

Effect: Performer picks up a square of paper about fourteen inches in size. Showing it from both sides and his hands to be empty, he crumples it up in a loose ball, from the center of which he extracts in rapid succession, three 16" handkerchiefs, red, white and blue. From the red handkerchief a red ball is produced, and a blue ball from the handkerchief of that color. The two balls are now wrapped in the handkerchiefs of their respective colors and placed in separate glasses. On removing the handkerchiefs the balls are found to have changed places. The two balls are now placed in one of the tumblers and the latter covered with the white handkerchiefs Performer blows on the covered glass and the handkerchief flutters to the floor, revealing the empty glass. The red, white and blue handkerchiefs are now taken in the hands, which are otherwise empty, and are poked into the right fist, but on opening the hand again a 16 x 20 inch flag is revealed. The handkerchiefs having transformed themselves into the flag, which can be thrown out for examination if desired.

Preparation:- The three handkerchiefs are poked into the feke depicted in Figure 15. The last corner of the handkerchief to go in feke being hooked around the first corner of the next handkerchief in the usual manner for quick production. This is placed on rear edge of table, mouth of feke away from audience, clip upwards, and covered by the square of paper. The rear edge of the paper just covering the feke. If working close to audience feke can rest on a little servante, fastened to rear edge of table, or such a height as to bring clip flush with table top, thus allowing paper to lie flat. A red billiard ball is suspended from a wire clip fastened at rear of table, or it can be placed in a ball holder fastened to the trousers on the left side high enough so coat will cover it. Two tumblers are placed, one on each side of table, mouth downwards. A handkerchief pull is fastened on the right side under coat. This must be large enough to accommodate the three handkerchiefs. If unable to procure one of this size the reader can, with a little time and patience, make one (also the feke for producing the handkerchief) that will answer the purpose admirable. The writer made his from cardboard. First forming it into the shape required and turning in the edges of mouth of feke to prevent the silk from "crawling" out. Then a liberal coating of good glue is applied and a piece of strong, but thin, cloth is fitted over the cardboard feke. When dry, the edges are trimmed off and the rough spots smoothed over with sandpaper, then another coat of glue is applied and feke covered with very strong paper. Then the hole is cut in side of pull and clip fastened to handkerchief feke. When thoroughly dry it is given a final smoothing over. The pull is painted black and the handkerchief feke flesh color. Figure 16. It is light, strong and thoroughly practical.

A small hole is made near mouth of pull and one end of about ten or twelve inch length of strong black thread is securely fastened to it. To the other end is fastened a disc of strong, but thin, cardboard or celluloid somewhat smaller in size than your vest button. One side of it is painted black, to match buttons on vest, while the other side is coated with magician's wax. When pull is arranged on right side the waxed side of disc is pressed on the second button of vest. The length of thread should be that when the pull is in place and thread arranged,

there should be a little slack in thread, thus allowing it to hang down a couple of inches in a loop, so that in moving the body about there will be no strain on the thread, which might cause the disc to come free.

The flag is folded, accordion pleat, three times the long way and once the other way. It is then tucked in the mouth of pull, the center going in first, and pull about three-quarters of its length out from the hole in the side of pull, then tuck in again. This is done to prevent jamming when you wish to pull it out for the final production. If the reader wishes to perform this as an independent effect a blue ball and a duplicate red ball must be vested near the middle, one on each side. But if performed in combination with the billiard ball routine just described, proceed as follows.

Presentation:- After finishing the "Chameleon Balls" the balls having been shown from both sides etc., they are apparently all tossed in hat with those already there. Actually, however, the red ball is palmed in right hand and both hands grasp the hat by the brim, one on each side, and places it on a chair on right side of stage. This turn brings the hand containing the palmed ball away from audience and under cover of the hat, which is held close to body, the ball is vested.

Advancing to table, paper is picked up by the right hand, thumb on top, fingers going underneath and engaging clip on feke between second and third fingers. Holding palm of right hand directly facing audience, paper hanging down, left hand, palm to audience, now takes bottom edge of paper and turns it over in right hand, end for end, thus showing both sides of paper and palms of both hands. See diagrams. Right fingers now curl in towards palm and both hands bunch the paper in a loose ball with feke inside. Right fingers now produce the three handkerchiefs, apparently from inside of balled up paper.

Holding the handkerchiefs, by their top corners, in the right hand, the left palces ball of paper in hat, apparently to get it out of the way, but left hand quickly palms the blue ball from hat. This hand takes the corner of the blue handkerchief between first finger and thumb while the right places the red and white handkerchiefs on table. Right hand, palm to audience, takes the blue handkerchief by the top corner and standing so left side of body is presented to audience, the left strokes down the handkerchief. Now turn face to audience and at the same time bring hands together as in Figures. See diagrams., as though merely pulling handkerchief through left hand, but under cover of this move ball is transferred to palm of right. After the right pulls the handkerchief through the closed left hand it is opened, palm to audience. Letting them see without calling attention to it, that the left is also empty. Again turning so as to bring left side of body to audience, palm of right hand turned away, of course, to hide palmed ball. Left hand again strokes down the handkerchief and as it reaches the bottom corner a ball of the same color as the handkerchief materializes at the finger tips. This is accomplished as follows. As the left closes around the top of handkerchief to stroke it down, ball is released from right palm and drops in the left fingers below. As this is done under cover of the handkerchief the flight of the ball is screened. (Copyrighted 1929).

The ball, however, is not produced till the hand reaches the bottom of handkerchief. This ball, after being shown, is placed on the bottom of inverted glass at right of table by the left hand. While the right lays the handkerchief alongside of glass. The left meanwhile dropping down at side and secures the red ball in holder under coat or from clip at back of table, as the case may be. The right now picks up the red handkerchief and produces the red ball from it as already explained. This ball is now placed on bottom of glass at left of table and the handkerchief laid alongside of glass.

The blue handkerchief is then picked up and holding it by the top corners between thumb and fingers of each hand, it is shown from both sides, and the hands otherwise empty. The handkerchief is then thrown over the palm of the left hand, corner of handkerchief resting on palm of hand which is held directly in front of body. Performer takes a step forward to pick up blue ball on inverted glass, the left meanwhile turning so palm of hand is close to body and in front of vested red ball. Right hand picks up blue ball and throws it upwards a couple of feet. While the eyes of the performer follows the flight of the ball the left hand quietly presses on outside of vest and forces red ball in the hand i, e, on that part of the handkerchief resting on palm, that part of the handkerchief hanging down over back of left hand completely masking the maneuver. The right catches the descending ball and holding it between the thumb and tip of second finger. The left now apparently throws the handkerchief over it, actually, as soon as the ball is out of sight behind handkerchief it is quickly palmed, the fingers immediately grasping blue ball under handkerchief. The left, now free of the handkerchief, grasps the blue ball (?) from above by the thumb and finger tips, while the right, containing the palmed blue ball and keeping back of hand to audience, comes up to apparently help the left. But just as the right fingers are about to take hold of ball, the hand, of a necessity turning palm to audience, blue ball is deposited in left on outside of handkerchief and below the imprisoned red ball. The left third and fourth fingers slightly curling inwards to hold ball.

The handkerchief screening the entire manipulation. Right hand, palm to audience, grasps the red ball through the handkerchief between forefinger and thumb and gives an additional little twist. The only reason for this, of course, is to show the right empty. A word of caution should be given here. Do not twist the ball too tightly in the handkerchief, as the color of ball may show through the meshes of the handkerchief, which would of course destroy the illusion, as you are supposed to have wrapped up a blue ball.

The right now grasps the handkerchief below the red ball, palming the blue ball at the same time. The left thumb and forefinger again taking hold of red ball through the handkerchief from above and pulls it straight upwards till the lower part of it is retained in the right. The left now releases its hold, the weight of the ball of course causing the baglike part of the handkerchief holding the red ball to hang downwards. The left hand now picks up the glass and right deposits the wrapped ball in glass.

This hand now takes hold of the lower part of the glass (taking care not to expose palmed ball) while the left tucks in the corners of the handkerchiefs. The right replaces glass on table while the left picks up the red handkerchief and holding it by the two top corners is shown from both sides. Right hand, containing palmed ball, remaining stationary while doing so, left swinging its corner to the right and in front of the right to do so. Handkerchief is then thrown over left hand and turning full face to audience palmed ball is allowed to drop onto the handkerchief while the hand apparently just passes over left to give the edge of handkerchief hanging over back of hand a little tug to arrange it to your satisfaction. Back of hand is slightly turned to audience to prevent them catching a glimpse of ball, and the pressure of the third and fourth fingertips through the handkerchief prevent ball from falling. Right now picks up the red ball resting on inverted glass on left of table, throws it up a couple of feet etc. The wrapping up moves are again gone through and when the hand replaces glass on table the right vests the duplicate red ball.

Balls are now caused to change places. How?. Just say "Articamentencesprinofbahgatan" Then look! You'll find the red ball in the blue handkerchief, and vice versa. And how.

Both balls are now placed in one of the glasses which is held in the left hand. Glass is now grasped at about the middle, thumb on one side and second finger on the other. Third and fourth fingers curled up in palm. Right hand picks up the white handkerchief and drapes it over glass. That is apparently all the performer does, but just as handkerchief hides glass from view left third finger straightens out, which causes the glass to perform half a revolution. Simultaneously with this move left palm turns upwards while raising the glass three or four inches. This move completely masking the operation. It is not necessary to swing the hands up and down while covering the glass, as it only excites suspicion. An upward move of three or four inches is all that is required. Of course the left fingers prevent the balls from falling out. While arranging handkerchief over glass it is a good idea to nip a part of it between thumb and the glass to prevent it from slipping off. While thus draping the silk over the glass one of the balls is allowed to fall into right hand. This hand gives the silk a slight tug and continuing its downward motion and turning slightly to right to cover the move, the ball is vested. The draped glass helps to screen the action by holding it in front of the hand vesting the ball. Right again approaches glass and helping the left to steady the glass, the ball is rattled against the side of glass. Its impossible to tell from the sound that there is only one of them. A quarter turn is now made to the left during which the remaining ball is allowed to fall in the right hand.

Performer now blows on the covered glass, at the same time left hand is slightly turned over to the right, thus revealing the empty glass in an upright position as the handkerchief flutters to the floor. The performer stops to pick up the silk with the left while bending down the right quietly vests the palmed ball. The white handkerchief is now taken in the right hand while the left places the glass on table.

(Copyrighted 1929)

Then pick up the red and blue handkerchiefs from table and pass them to the right hand. The right holds the three handkerchiefs by their upper corners and places them in the left which is held palm to audience. The fingers of left close around them and the right pulls the handkerchiefs through left fist, This move brings the right close to body and the forefinger and thumb engages the thread close to the vest button and lightly jerks the disc free. The left now replaces the right, nipping the corners of the handkerchiefs and disc between the thumb and fingertips. The right hand, back of which faces the floor, now encircles the handkerchiefs near the left hand, between the thumb and forefinger and the left pulls the handkerchiefs to the left, which action automatically draws the pulls from beneath coat into right hand which closes around it.

The left now pokes the corners of the handkerchiefs and disc into mouth of pull. When about a quarter of the handkerchiefs are in the pull left nips flag from hole in side of pull and draws out three or four inches of it and tucks it between pull and palm of right hand. Then the handkerchiefs are given a few more pokes into pull. The remainder of flag is now pulled out and tucked away between pull and palm. The part of the handkerchiefs hanging over the back of right affording ample cover for this operation. The remaining portion of the handkerchiefs are tucked in pull with a very slight up and down motion of the hands and pull is allowed to fly under coat. The left fingers continue the poking action however. The performer makes a turn to the right while still apparently tucking the handkerchiefs into right fist. The left fingers now pull out the flag from the bottom of hand, which is immediately opened and shown empty. The flag is shown from both sides and if working close to audience it can be passed out for examination.

#### A CLEVER "STOP" TRICK.

Effect:- Performer hands a deck of cards to spectator with the request to thoroughly shuffle them and while pack is in his possession to remove three cards. From these three he MENTALLY selects one. The three cards are returned to pack which is again shuffled. Performer now asks spectator to THINK of a number. Performer deals the cards on the table one at a time and when he gets to his mentally selected number spectator calls out "STOP" On the chosen card being named performer turns over the last card dealt which proves to be the MENTALLY SELECTED CARD.

Presentation:- A spectator having mentally selected a card as described above. The three cards are returned to pack and using the pass or your favorite method of keeping control of selected cards, are brought to the top. Left thumb presses lightly on top card while the right hand makes the necessary movements to shuffle. Thus sliding them one at a time into left hand. Run a few cards in this manner then shuffle off the rest of the cards on top. The three cards are now on the bottom of the deck. Left thumb presses lightly on the top and left fingers on the bottom card while the right hand slides out the remainder of the pack. The top and bottom cards remaining in left hand. Right hand shuffles off on top of



# CHANGE OVER PALM

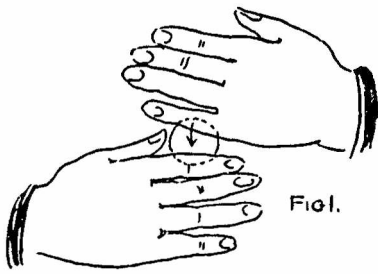


FIG.1.

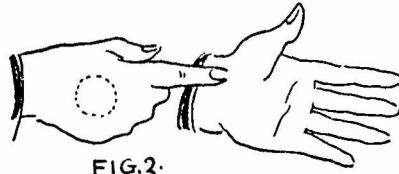


FIG.2.

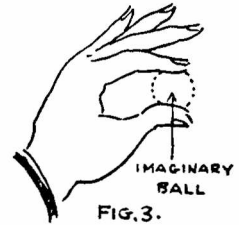
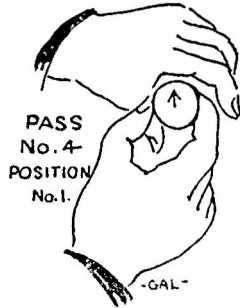


FIG.3.



BALL MATERIALIZED

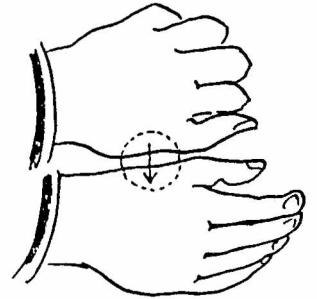


PASS No. 4 - POSITION No. 1.

-GAL-



PASS No. 4 - POSITION OF BALL FROM BACK



BALL DROPPING INTO HAND

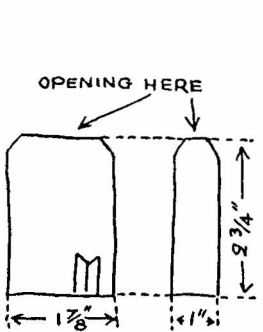
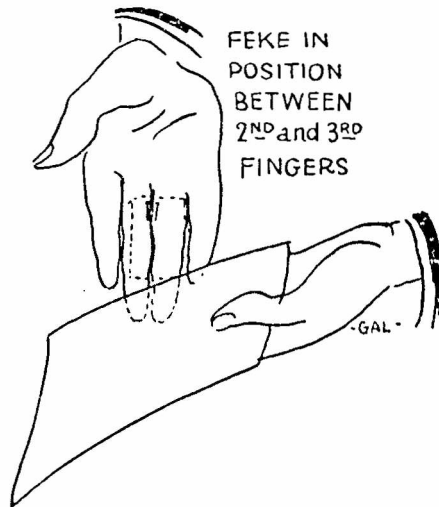
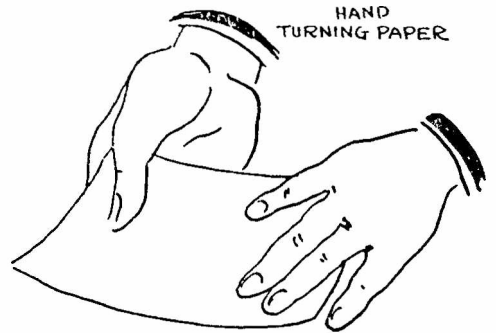


FIG. 15



FEKE IN POSITION BETWEEN 2<sup>ND</sup> and 3<sup>RD</sup> FINGERS

-GAL-



HAND TURNING PAPER

# ACQUITEMENT

FIG. 4

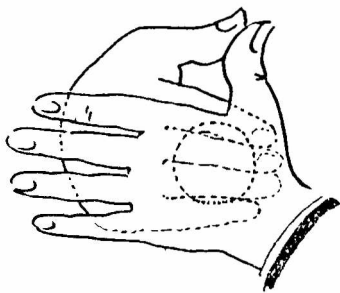
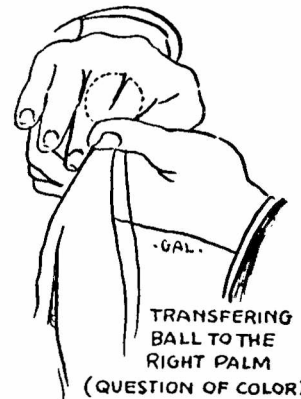
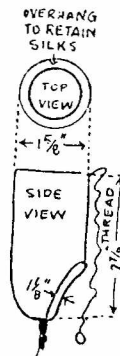
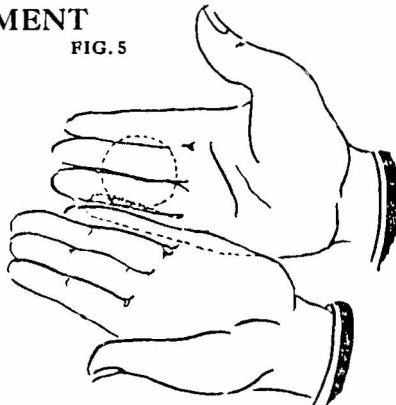


FIG. 5



TRANSFERING BALL TO THE RIGHT PALM (QUESTION OF COLOR)

these till the last two cards are reached, which are thrown on top. Two of the cards are now on top and the other on the bottom. (This is the method used by the writer, but of course any other sleight may be substituted so long that when the shuffle is completed two of the selected card are on top and the other on the bottom) Performer now requests spectator to think of a number, suggesting that he choose one between ten and forty explaining that if one lower than ten is selected the trick is over too soon to be effective. And if over forty too much time is taken up. During this time while talking performer has ample opportunity to secretly glance at bottom card which he memorizes. He then explains that he will deal the cards one at a time "like this" (dealing top card by way of illustrating, and as he replaces card on top of deck he secretly glances at index and makes a mental note of this card also. Performer is now acquainted with two of the three cards, which is all that is necessary.) And that when he comes to his number he (the spectator) is to call out "Stop".

Performer now slowly deals out the cards, one at a time, in a heap on the table. When he gets the command to stop he squares up the card in his left hand and lays them to one side on the table. But while doing this left first finger slides the bottom card (The first memorized card) in palm of right hand as in the Leipzig's Color Change. With the right hand pick up the packet counted off on table, of course adding palmed card. The right, assisted by the left, squares up this packet in the following manner. It is seized from above by the right thumb and second finger close to the right side corners. The left first finger pushes the bottom card out at side which is immediately grasped by the right hand. The first joint of thumb grips the card at the lower corner and the second joint of second finger at the upper corner. Card is not palmed but just gripped as described, and with one continuous movement is slipped to top of packet.

The two memorized cards are now on top of packet and the unknown card on bottom. The position of the cards are now, the original top card of the pack, at the conclusion of the shuffle, is the top card of the packet while the second card of packet is the original bottom card of deck. Request spectator to name his card, If he names the top card - it is there. If the second from the top - either slip top card to bottom or second deal. If he names the unknown card, it is the bottom card which you can slip to top as already described, or bottom deal.

It is advisable to follow the directions with the cards in hand as the number of sleights involved, though they are all standard sleights and well known, make it rather confusing unless it is worked out step by step.

The following items in stock by Thayer Mfg. Co., & Princess Novelty Shop.

"Manipulative Magic" A manuscript of manipulative magic illustrated with line drawings. 25 pages. Price postpaid -----\$1.25  
 "Hale's Challenge Card Mystery" A real sucker effect performed with an ordinary deck of cards. Complete. Copyrighted. Price pp. \$1.50  
 (Copyrighted 1939)

## " GEM APPEARING CARDS "

**Effect:-** Three cards having been selected from an ordinary pack, are returned and deck shuffled by members of the audience. Pack is then placed in a goblet. A handkerchief, having been shown from both sides, is held between first and second fingers of each hand and passed over cards in glass from front to back. The first of the selected cards appearing on face of pack. Repeating the action the other two selected cards appear in turn, on face of deck. Handkerchief being shown from both sides after each appearance. Cards, glass and handkerchiefs can be passed out for examination if desired.

**Requisites:-** A glass large enough to comfortably hold a pack of cards. (The kind generally used to perform the "Rising Cards" preferred, as it leaves the upper part of cards exposed for loop of thread to engage hook on card.) A pack of cards. Three extra prepared cards as illustrated in diagrams. Two of them being duplicates of cards to appear on face of deck. An ordinary dark colored handkerchief about fifteen or sixteen inches square. A length of thread of the same color as handkerchief used. This is about nine inches long with a loop at each end large enough to easily slip over thumbs.

**Preparation:-** Handkerchief is placed in an apparently careless manner on table, with a length of thread lying alongside. The four cards, three of them prepared, are placed face down behind handkerchief. By way of illustrating we will suppose they are - Jack of Clubs, prepared, but not a duplicate as its mission is merely to cover the three duplicates behind it when faces of cards in glass are presented to audience. This card is next to the table - top. Above it are the three duplicates. Tray of Spades, prepared, Queen of Diamonds, prepared, Ten of Hearts, unprepared as this is the last card to appear and is left on face of pack. The cards are placed in their respective order, hooks all the same way. Pack of cards with duplicates to be forced on top is placed besides glass on table.

**Presentation:-** Deck is false shuffled and using your favorite method the three cards are forced. When collecting the cards have spectators take the pack in their own hands, replace the cards and shuffle it. (If desired two cards only need be forced. The last card to appear being unprepared free choice can be given, but it will be necessary when having the third card replaced for the performer to handle the deck himself, as the card has to be passed to the bottom and the pack false shuffled.) Whatever method is used - when all the cards have been returned and deck shuffled it is dropped on top of the prepared cards, adding them to the pack. Handkerchief is picked up and using it to polish the glass. The pack is placed in glass which is set well forward on table. The minute hooks being invisible at a very short distance. Next pick up the handkerchief and length of thread at the same time slipping thumbs in loops and holding the handkerchief by the upper corners between first and second fingers of each hand. The thread hanging in a loop from thumb to thumb behind handkerchief. The handkerchief is given a little "flip" to prove unprepared and shown from both sides. The thread being of the same color and laying against it will

not show as the handkerchief is kept in motion all the time. Having ascertained the name of the first selected card the handkerchief is lowered in front of glass, the thumbs guiding the loop under the hook. The handkerchief is now swept towards body. The front card will of course be carried away behind handkerchief, leaving the first selected card exposed on face of pack. Now to get rid of card hanging on loop. You will find after a few trials that if you suddenly draw the thumbs apart just as the sweep of the hands is completed that the card will jump up a couple of inches and fall off. If using a servante time your movements so that the card will fall in it. If not place glass on a cigar box behind which you drop the cards. Or have a bunch of handkerchiefs on table which will afford ample cover for the cards. Repeat the operation with the next two cards and drop loop with the last card. You can then pass everything out for examination.

#### "PRODUCTION OF A FULL PACK OF CARDS FROM EMPTY HANDS"

Effect:- Showing both hands to be empty the performer produces, with the right, a fan of seven cards from the back of left hand. Counting these, they are held in a fan in right hand. Empty left hand closes up the fan but it is immediately opened up again when it is seen to have increased to a full pack.

Requisites and Preparation:- A pack of cards, and a clip to hold them as illustrated in diagram. The narrow end of deck (minus the seven used in the first part of production) is placed in clip which is fastened to trousers on left side in such a position that the bottom edge of coat conceals the lower end of pack. It is fastened so that when the left arm hangs naturally at side the lower end of cards can instantly be seized by the left hand. If used as an opener the seven cards are clipped by the top corners between first and second and third and fourth fingers as in the front and back palm sleight. Cards held on the inside of the hand before coming on. But if the production is to be made during the performance, they are placed in the clip shown in diagram. This clip is fastened to the top edge of upper vest pocket on the right side. Faces of cards to body. It will be seen from the illustration that the clip holds the cards in a curved position, thus making it easy for the left fingers to instantly clip corners of cards. When ready for production left hand takes handkerchief from inside breast pocket of coat to wipe hands. In replacing it the cards are palmed in left hand as described.

Presentation:- Advancing to position on stage or platform, left seizes right coat sleeve at elbow and pulls it up an inch or two. Right then does the same for the left after which it takes up a position in front of body below waist. Back of hand to audience, Left fingers strokes back of right hand from fingertips to wrist, as though calling attention that "there is nothing there". Right now turns over and left fingers strokes downwards inside of right hand to a position about two inches below right fingertips. Hands now move to the left so that hands are in front of left leg when the cards are transferred to right hand. This is done in the following manner. As hands move to left, back of left still to audience, right turns over so that palm is directly over back of left, fingers of both hands pointing downwards. As the back of left is thus momentarily covered, the fingers are bent in towards palm. The first and fourth fingers sliding along outside edges of cards. The second and third sliding along the groove formed by the concealed backs of cards.

(Copyrighted 1929)

This leaves the top half of cards exposed but covered by right hand. The fingers of which immediately clip the cards in the same position they were held in the left. The sleight is performed in one continuous move. The right fingers continue the stroking movement up along the back of left hand to wrist. The left now turns palm to audience and right fingers strokes downwards to below fingertips. The description of the sleight may seem long but in actual practise the left fingers stroke the right, which is shown front and back, then this hand does the same for the left. The whole operation taking not more than two or three seconds. Having thus shown both hands empty turn to the left a little more, bringing hands up about waist high, and right produces the cards in a fan from back of left hand. These are slowly counted and fanned out in the right hand. Fan is held between second joint of first finger and first joint of thumb and held slightly towards the left as though to enable those on that side to see better. Hand is then turned over and back of fan shown. While doing this the left hand drops naturally to side and bottom edge of deck is clipped between second joints of second and third fingers. Tips of these fingers holding the pack firmly against palm. Now turn slightly to right and fan is exhibited, front and back, to those on that side. Left hand, back to audience and hanging naturally at side now approaches right as though to fan out the cards a little more.

At the same moment a turn to the left is made, keeping faces of fan to audience and bringing it up in almost a half-circle so that when the hands come to rest the right side of body and face of fan are towards audience. Fan held almost breast high and fingers of right, which is seen to be empty, arranging fan. As the turn to the left is started the pack in left is clipped between first and second fingers of right hand. As these are behind fan it hides the action perfectly. Left fingers having apparently simply fanned out the cards a little more, now pulls the right sleeve a little, thus letting them see that it is empty. Left hand, assisted by the right, now squares up the fan - and if performed smoothly the unsuspected pack behind it in one operation. Blow on hands and suddenly fan out the entire deck.

### " THE FLYING CARDS "

On page 112 of Down's "Art of Magic" a clever little trick is described under the title of "The Card and The Hat" in which the top card of the pack changes by simply covering the deck with a hat. Using this principle the writer has evolved the mysterious little effect which follows.

Effect: Two spectators each freely select a card from a shuffled pack and marks them. Performer places one of the marked cards in his side coat pocket. The other being placed on top of deck by spectator himself, who places deck on a table, chair or floor. Performer does not touch pack again still, at a word of command the two marked cards change places.

You must have:- An ordinary pack of cards, a soft felt hat, which can be borrowed from a spectator or be performers own property, A pencil

to mark cards. A stick about the size of a lead pencil four and a half or five inches long. On one end of which is dabbed a pellet of con-jurer's wax. This stick can either be hidden behind some object on table or on the performer's person.

Presentation:- After the cards have been selected and while spectators are marking them, performer borrows a soft hat or takes up his own and introduces the stick into it. Laying it along the crease in crown of hat which is then laid down on its side on a table or chair. Advancing to spectators who selected the cards he takes one of the marked cards and holding it up so all can see calls particular attention to its suit, value and mark. He then deliberately places this card in his side coat pocket. Taking up the second marked card he also calls attention to its suit and mark and gives it back to spectator to hold. So as to firmly establish the position of the two cards performer takes the card from his pocket and once more calling attention to it, replaces it in his pocket. That is - this is what he apparently does. In fact, as soon as card is out of sight in pocket it is quickly palmed and hand instantly removed in as a natural manner as possible. With this hand he picks up the pack, of course adding palmed card, and hands it to spectator holding second marked card, requesting him to place his card on top and place deck on table.

Now state that you will cause the two cards to change places. Emphasizing that you do not touch the pack but simply cover it with the hat. Picking up the hat, holding it daintily by the crown with one hand while the other straightens the stick out so that the waxed end is hanging down. The other end being held by pressure of fingers on crown of hat. Say the magic word, at the same time pressing waxed end of stick against top card. Remove hat, top card of course being carried away on end of stick. Holding mouth of hat away from audience to prevent them from catching a glimpse of the card. Ask spectator to turn over the top card of the pack, which of course is the one that was in your pocket. While all eyes are turned on spectator you quietly palm card from hat. Lay hat to one side with one hand while the other reaches in pocket and brings out palmed card.

A better, though bolder, method is to wait until you say "And here in my pocket is the card the gentleman placed on top of the pack" (To spectator) "Will you remove it Sir?" As you say "will you remove it" the palmed card is dropped in pocket, immediately turning palm out towards spectators, the thumb holding pocket open at the front end. If a slight turn to the left is made when dropping card in pocket and hand turned as mentioned, the effect is that the thumb is only inserted in pocket to assist spectator in removing card. (This wrinkle also should be credited to Mr. Downs.)

Watch for "FURTHER MANIPULATIVE MAGIC" It will contain a wealth of material for the manipulative artist as well as the beginner.

## A TRIPLE CUT WITH BOTH HANDS SIMULTANEOUSLY.

The effect of this really brilliant display of skill is that of the performer taking in each hand half of the deck and then with an easy and graceful movement, with each hand moving simultaneously the performers skill and dexterity cause the cards to be triple cut in an almost impossible manner.

By carefully following the movements as described the reader will have no difficulty in following the actual moves.

Presentation:- The pack is divided in half. Each hand holding its portion as in Fig. 1.

Fig. 2. The fourth fingers now pull down and separates about two-thirds of the cards from the rest of the packet and the third fingers are inserted and straightened and again; carrying away the top part of packet as in Fig. 3.

Then the first fingers separates about half of the remaining cards of packet and pulls it down as in Fig. 4.

The third fingers on faces of cards and the second and fourth fingers on the back closes and inserts the cards in the opening thus formed. See Fig. 5.

As the top portion of the packet falls it is separated by the second fingers and the top cards are grasped between the second and fourth fingers on top and the third fingers underneath as in Fig. 6. which straightens out. This is a repetition of the last move except that the fingers shifts their hold and grasps and carry away half of the top packet instead.

The fourth fingers move out of the way, thus allowing the cards to perform half a revolution as in Fig. 7. The second and third fingers bend in towards palm, cards going underneath packet and the whole squared up between the fingers.

The moves are described separately but in actual practise there is no hesitation, one move follows the other in one continuous motion.

It will take considerable practise to obtain the required coordination between the mind and the muscles of both hands, in addition to the sleight itself, to perform smoothly. But when once mastered the reader will have in his repertoire one of the few hard sleights that is appreciated by an audience.

NOTE;- In the illustrations the reader will please reverse the hands, as in having the cuts made the artist shifted the left for the right. The illustrations are taken from the audiences point of view.

## EACH HAND SHUFFLING A HALF OF THE DECK SIMULTANEOUSLY.

If the reader has mastered the Triple Cut as described above, he should not have much trouble with this one as the moves are practically the same but used in a slightly different manner.

Moves Fig. 4. and Fig. 5. are performed twice while move Fig. 6. is not used. The left starts first and as it concludes the first and starts on the second move the right gets into action so that the left is one move ahead for the first five moves. As the left fingers reach position illustrated in Fig. 5. they shift their hold and grasp the top packet and straighten out again and moves Fig. 4. and Fig. 5. are repeated. As the fingers straightens out for the second time they pass on to move Fig. 7.

As the left fingers is squaring up the cards preparatory to starting number one again the right finishes move Fig. 5. for the second time and passes on to Fig. 7. and starts in again with move 1. but working faster than the left so that both hands start move number 3 together and keep pace while going through Fig. 4 and Fig. 5. The Fig. 4. and Fig. 5. again, then into Fig. 7. Both hands coming to rest at the same time.

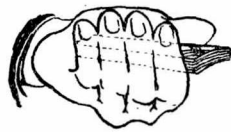
## THE LATEST " STOP " TRICK.

The writer can heartily recommend the following effect as it can, in addition to being very mysterious and easy to do, be performed with any cards under all conditions.

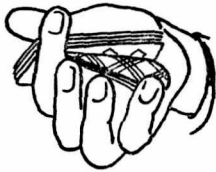
Effect:- Performer cuts off a small packet from a pack of cards, fanning them in his right hand. A spectator is asked to place his finger on any card and glance at it while the performer turns his back. The fan is then immediately thrown on table and spectator places remainder of deck on top and gives the cards a cut and squares them up. Performer then deals the cards face upwards on table, requesting spectator to mentally count them so that he will know the position of his card in the pack. Performer gathers up the cards and instructing spectator to "will" him to stop when he arrives at his card, he deals them out again face down. Suddenly he stops dealing and asking spectator to name his card it is turned over, which proves to be the selected card.

Presentation:- Its very simplicity is what makes it so mysterious. Pack is held by the sides in the left hand, bottom card facing the left and right side of deck towards floor. Thumb on top, fingers underneath. Left thumb riffles the cards from top towards bottom and when about ten or twelve cards have been released, right thumb cuts off this packet, and performer secretly glances at bottom card of packet while the left lays down the remainder of pack. The position in which the pack is held making this easy. Saying "I think I have enough to give you a free choice" performer counts them, reversing their order in the process, thus





NO. 1.



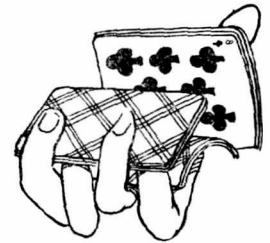
No. 2



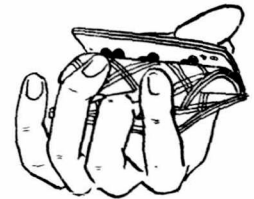
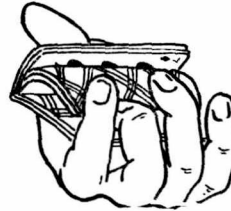
No. 3.



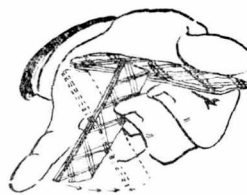
No. 4



No 5.



No. 6



NO. 7.

POSITION OF HOOK "GALLAGHER."



"GEM APPEARING CARDS"

### Waterfall Shuffle

FIG. 1

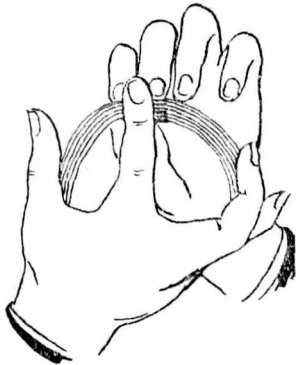


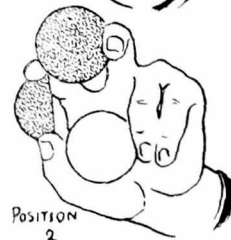
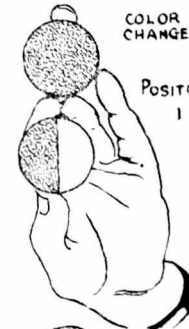
FIG. 2



### Visible Color Change

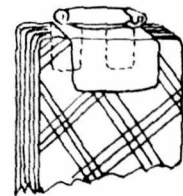
COLOR CHANGE

POSITION 1



POSITION 2

### Production of a Pack of Cards



CLIP PINNED TO VEST



END VIEW METAL CLIP

SAFETY PIN

thus bringing the known card to top. Fanning them in the right hand he asks spectator to touch any card in the fan. As he does so, performer rapidly counts the number of cards above it and turning his head requests spectator to look at and memorize the card. With one movement the fan is closed up and deliberately thrown on table. This should be done very openly to let them see that no manipulation takes place.

Spectator is then instructed to place remainder of pack on top, cut it and square it up. Performer now requests spectator to count the cards mentally, as he deals them face upwards, so he will know the exact location of his card. But not, by word or action, to let anyone know what it is. While saying this performer deals the cards and keeps track of the number so he will know the position of the card sighted at the beginning. When this card shows up he remembers its number from the top and turns his head away as though it did not matter whether or not he looked at the cards. When the pack is about three - quarters exhausted he asks spectator if his card has been dealt. Receiving a reply in the affirmative, the cards are picked up and replaced on top of pack. Instructing spectator to "will" him to stop when he comes to his card performer deals them out again face upwards until he comes to selected card. He stops dealing and asks for name of selected card. On being informed he turns it over, which of course proves to be the right card.

By the way of illustrating we will suppose the card sighted on bottom of packet was the Five of Hearts. After the count, which reverses their order, it becomes the top card. The card the spectator touched was the sixth from top of packet. The Five of Hearts shows up at number twenty., As you take off the twentieth card when dealing them face downwards, you know that the selected card is Five cards further down, which of course is the card at which you stop.

#### THE NEW WATERFALL SHUFFLE

The pack is divided and half of the deck is taken by each hand and then ends riffled into each other, the regulation manner of riffle shuffling, just enough to interlace them. Then the right hand, thumb on top, fingers underneath, holds the interlaced portion of deck firmly while the left takes hold of them in the following manner preparatory to placing them in right again for the final flourish.

Cards are held firmly at interlaced part by the side nearest body, first and second fingertips on top, thumb underneath, back of hand upwards and cards are grasped by the right hand as illustrated. Back of right hand slanting towards floor, right thumb bending around right end of cards, hand underneath, palm upwards. Opposite end of cards are held by the second, third and fourth fingers.

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(25)

Left third and fourth fingers on top of cards bending left end of cards downwards to enable the right fingers to make this long reach. Right forefinger comes up over right side of cards at interlaced part. End of finger pressing downwards to prevent cards from springing up. The cards form an arch which is held stationary by pressure of right thumb at one end and fingers at the other.

The above actions are performed while facing audience but a half turn to the right is now made bringing left side of body to audience.

Left hand, palm upwards, is held about six inches under right. The pressure of right thumb and fingers is now gradually lessened, the action causing the interlaced ends to riffle into each other and fall on right palm.

As the cards are thus released, the right hand turns slightly towards audience. (the last part of flourish is performed with left side of body to audience.) As the falling cards strike the right palm, which is held at an angle, they slide off and fall into the waiting left hand, held below, with a very pretty effect.

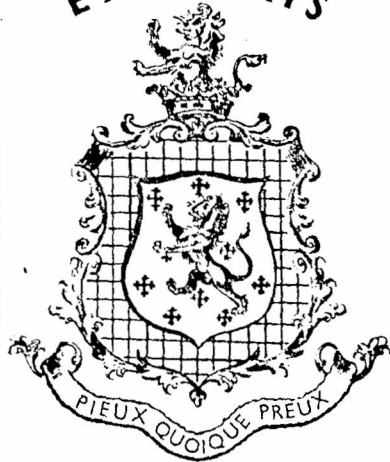
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This is the end of a very pleasant task and I hope to again be able to bring before my readers more interesting material in my next effort which will be "FURTHER MANIPULATIVE MAGIC"

Adios

Chas. C. Eastman  
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U. S. A.

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— WILL ALMA —  
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