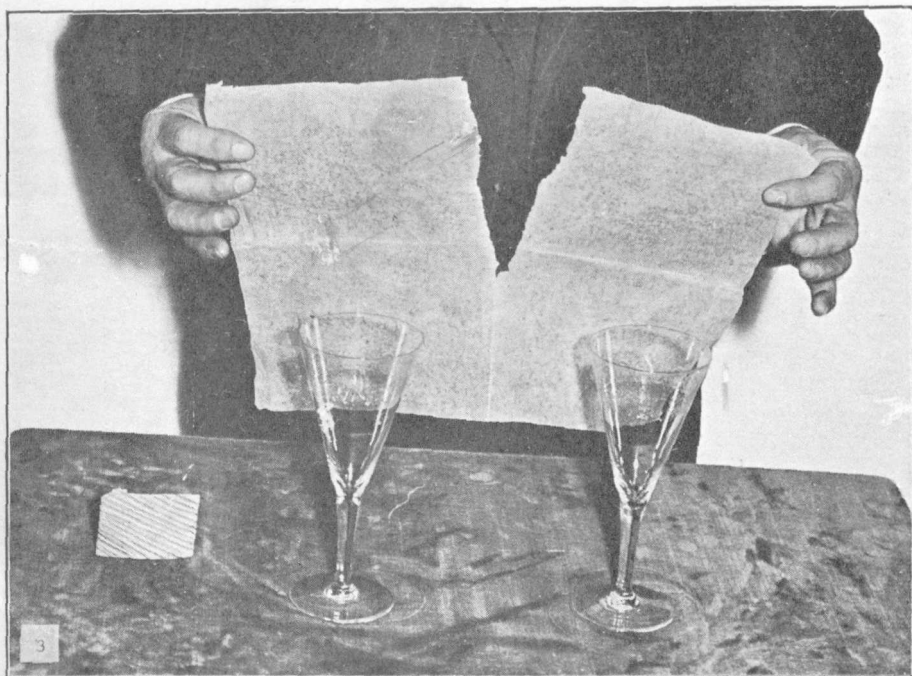
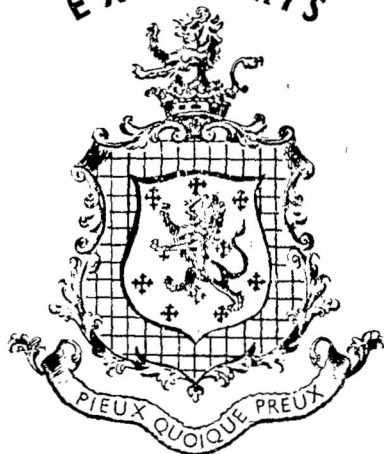


John Ramsay's  
**TRIPLE  
RESTORATION**



DESCRIBED IN THE  
MINUTEST DETAIL  
BY VICTOR FARELLI

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JOHN RAMSAY'S

# TRIPLE RESTORATION

An Original Paper Tearing Trick  
Described in the Minutest Detail

By

VICTOR FARELLI

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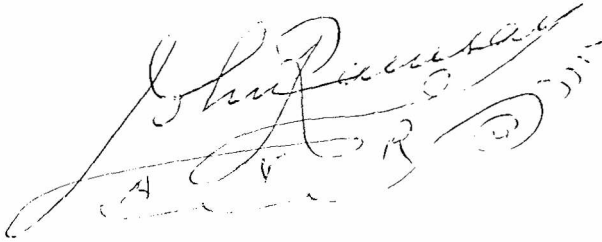
*Illustrated with Fourteen Photographs  
of the Originator's Hands*

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*Printed at OBSERVER PRINTING WORKS, Burns Statue Square, Ayr  
and Published by JOHN RAMSAY, 99 Castlehill Road, Ayr*

A handwritten signature in cursive script, which appears to read "John Ramsay". The signature is written in dark ink on a white background and is slanted slightly to the right.

Over a decade ago, THE WORLD'S FAIR offered a prize for the best list of really outstanding magical effects.

The winner of the competition was Mr Charles Harrison ("Rajah Khan") who, although he mentioned only nine items . . . some of them being big illusions like *Sawing Through a Woman* and the *Substitution Trunk* . . . included John Ramsay's Paper Tearing Trick in his List.

--See THE WORLD'S FAIR, 24th December, 1938.

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## FOREWORD

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A well-known magician, who is interested in the History of Magic, once asked me in what year I devised the Paper Tearing Trick described in this little book. Although I have no record of the exact date when I first worked it out, I know for a fact that I added it to my regular drawing-room programme over thirty-five years ago. Since then many improvements have been added: some of them quite recently.

Having performed the trick hundreds of times, I have no hesitation in stating that it entertains a lay audience—even one composed of children—and that it puzzles magicians, experts and novices alike.

In my opinion, it is *one of my best sleight of hand routines*, and is certainly the least expensive. All the conjurer needs is a packet of coloured tissue paper, costing a few pence, and a couple of glasses, or tumblers, which may be borrowed.

Mr. Victor Farelli, who has spared neither time nor trouble in compiling the manuscript of this book—and which I myself have checked very carefully, not once but several times—believes that at no distant date “Triple Restoration” will be recognised as a standard trick in all English-speaking countries.

I hope he's right !

A handwritten signature in black ink, reading "John Ramsay". The signature is written in a cursive style with large, sweeping loops and a long horizontal flourish at the bottom.

*Ayr, November, 1949.*

## ROUGH OUTLINE OF THE EFFECT.

(As seen by the audience).

As the title of this section indicates, the following description will give only a brief outline of the effect of the routine, a routine which, like all those devised by John Ramsay, is embellished throughout with many ingenious subtleties. These will be explained in minute detail under the heading "The Routine."

A. Standing behind his table, the performer draws the attention of the spectators to a piece of tissue paper which lies across the mouths of two glasses. The tissue is secured with a band of stiff paper as shown in Figure 1.

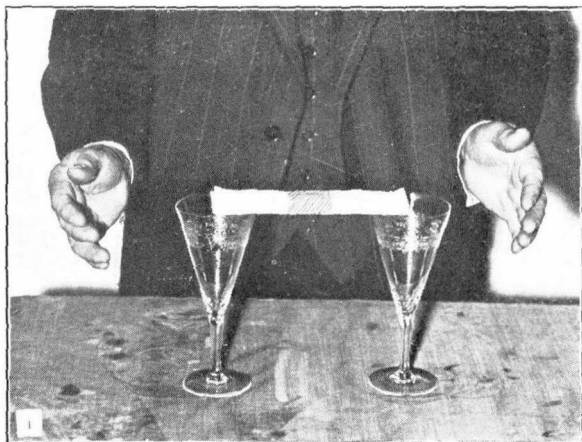


Figure One.

B. Having removed the band, the conjurer tears the paper into four pieces, and lays them on the table near the front edge. Figure 4 *post*.

C. Two of the pieces are torn—each into four parts—rolled into small balls, and placed on top of the glasses which have been turned over for the purpose. The two remaining pieces of paper are not torn. They are merely crumpled up and put under the glasses. Figure 8 *post*.

It is an easy matter for the audience to remember that the TORN pieces are on TOP, and that the UNTorn pieces are UNDERneath.

D. Subsequently, the untorn pieces are placed in the left hand in the Multiplying Billiard Ball position. Figure 11 *post*.

E. Up to this point, nothing "magical" has happened, but the performer now requests a spectator to step up to the table, remove the two balls from the top of the glasses, open them up himself, showing that they now consist of two untorn pieces.

F. The entertainer crumples up all the pieces of paper—including those held in the left hand (Figure 11)—forming a large ball which he hands to the voluntary assistant. When the latter opens it out, it is seen to be a single untorn sheet as at first. This is shown in Figure 14 *post*.

\* \* \* \* \*

As the reader will have noticed, the routine contains three distinct restorations. First one, and then the other, of the torn pieces are made whole. Finally, the complete sheet is restored.

\* \* \* \* \*

Although the originator has puzzled many experts with his version of the Torn and Restored Paper Trick, I wish to make it perfectly clear that the routine was not specially designed with that object in view. And, as there is not a single "feint" employed from start to finish, it cannot be classified as "conjuring for conjurers."

It is straightforward, entertaining magic, suitable for a gathering of laymen. The reason that it puzzles magicians is due to the smoothness of the "switches," the perfect timing and the effective misdirection.



## REQUIREMENTS.

As is the case in the majority of John Ramsay's routines, the apparatus is of the simplest kind, and very little preparation is needed.

**The Table.** Any table, no matter its height or shape, may be used, but it must have a fairly dark surface so that the pieces of paper will show up clearly when placed thereon. No articles, except those actually employed in the routine, should be on the table. Twenty-four by fourteen inches is a convenient size.

**The Glasses.** Two transparent glasses with stems, similar to those illustrated in the photographs are required. Those sold by dealers in magical supplies for the Rising Card Trick are ideal for the purpose: being very strong, they are not likely to get broken in the conjurer's bag.

For an impromptu performance, borrowed glasses, or tumblers, may be used. At the outset, each glass is stood, mouth upwards, on the table.

**The Tissue Paper.** Paper of any colour will serve, but pink is undoubtedly the best. (For the sake of clearness, white paper was used when getting the photographs taken).

The piece first displayed to the audience is a quarter of a standard sheet, and it measures fifteen inches by ten. It is folded evenly in four, and secured with a band of stiff paper of contrasting colour. (A bit of stiff white paper, suitably shaded, was used when the photographs were taken).

A duplicate sheet of tissue paper (15 ins. by 10 ins.) is rolled into a ball and placed in the side pocket of the performer's coat on the right hand side. This little bundle must be pushed into the rear corner of the pocket, not the front one. The reason for this will presently appear. (Para. 19 *post*).

In addition to the above, the conjurer will require a sixteenth of a standard sheet (seven and a half inches by five) which he rolls into a small ball of about an inch in diameter.

**It is essential that this piece be torn—not cut—so that two of its edges will be ragged.**

**The Fountain-Pen.** A fountain-pen is placed in the upper pocket of the waistcoat on the left hand side. As will be explained later, it is used as a convenient pointer.

**Preparation.** Having disposed of the various articles as explained in the preceding paragraphs, all that remains to be done is to lay the tissue paper across the mouths of the glasses, palm the small ball of paper in the crotch of the right thumb, and you will be ready to start the routine.

\* \* \* \* \*

Figure 1 *ante* depicts the "set-up," but the bit of paper concealed in the right hand is not shown.

## THE ROUTINE.

For the sake of clearness, each phase of the trick will be described under a separate heading.

### I. PRELIMINARY.

1. **Initial Position.** With the ball of paper thumb palmed in your right hand as already explained, stand behind your table, and pick up the folded sheet with your left, remarking: "*For this trick I use two sheets of tissue paper.*"

2. **Removing the Band.** With the right hand, remove the band of red paper and lay it on the table at that side.

3. **Only One Piece!** Open out the sheet to its full extent, and holding it with both hands as shown in Figure 2, blow on its edge, pretending to be trying to separate one sheet from another.



Figure Two.

Being unsuccessful in your (supposed) attempt, pass the paper to a member of the company, and ask him if he can separate the sheets. Naturally the man in question, after having tried to do so, replies that there is only one piece. For some reason or other, this causes a laugh.

## II. TEARING THE PAPER.

4. **Making Two Pieces.** Regain possession of the paper, and observe: "Well, there is only one way to get two pieces: I must tear this one in two."

Suiting the action to the words, divide the paper into two portions as shown in Figure 3.

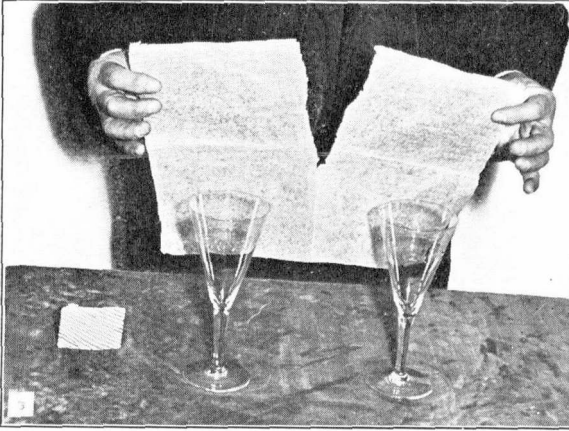


Figure Three.

5. **Four Pieces.** Lay the half held in the right hand on that side of the table, and tear the remaining piece in two. (Each of them will measure seven and a half inches by five). Place these on the table in front of the glasses.

With the right hand, pick up the big piece, and tear it in halves. Place these pieces beside the others, and the state of affairs will be exactly as depicted in Figure 4.

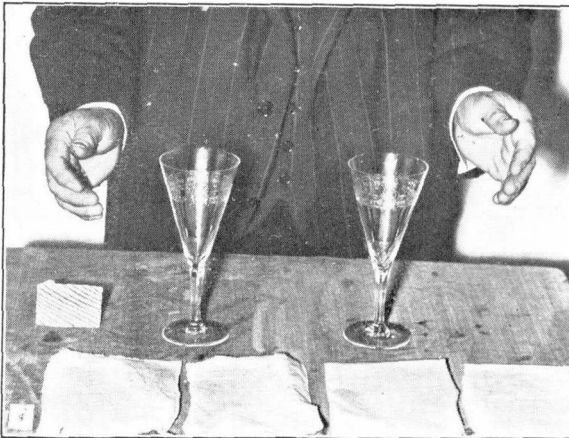


Figure Four.

The reader's attention is called to the position of the stiff paper band—on the performer's right—which will play an important part in the trick. (Para. 19 *post*).

### III. THE GLASSES.

6. **Tearing the First Small Piece.** Pick up one of the pieces with the left hand, and, having torn it in two, point out that there are now five pieces in all.

Place the two pieces together, and tear them once more, remarking: "*That makes seven pieces: three on the table and four in my hand. One, Two, Three, Four.*"

Crush the four pieces into a ball, and hold it between the fore-finger and thumb of the right hand. (The same hand has a small ball of paper concealed in the thumb palm position).

7. **The Thumb to Finger "Switch."** Without any pause, grip the stem of the glass on your left between the extended middle and third fingers of that hand. (The palm of the hand should be turned UPWARDS).

Reverse the glass—by turning the hand with its back towards the ceiling—and lay it, mouth down, on the table.

As you do this, keep your eyes fixed intently on the glass, and, at the same time, roll the visible ball of paper (with the help of the right thumb) to the roots of the middle and third fingers which grip it securely. This is the standard palm used in the Cups and Balls trick, and it is illustrated in Figure 5.

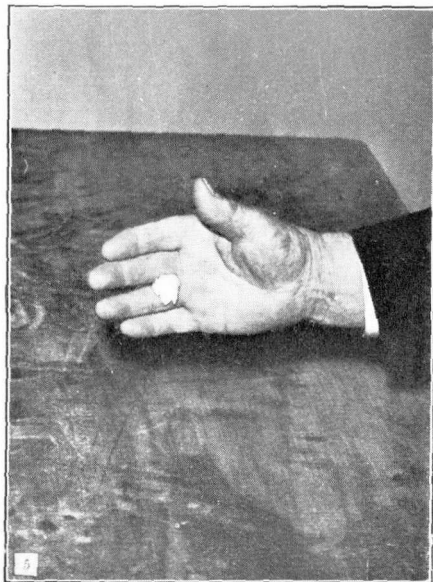


Figure Five.

Advance the right hand towards the glass that you have just turned over, and roll the concealed ball (from the thumb palm) to the tips of the forefinger and thumb. This is done with the help of the right forefinger which bends into the thumb crotch, and straightening out again, rolls the ball along the side of the thumb.

Immediately place the ball on top of the glass, remarking: "*TORN pieces on TOP.*" Figure 6.



Figure Six.

8. **Position.** Unknown to the audience, the ball of paper on top of the glass on the left consists of one untornd piece.

The other ball—four small pieces—is palmed at the roots of the middle and third fingers of the right hand.

Three pieces of paper remain in full view at the front edge of the table. The glass on the magician's right is still mouth up.

When first reading the instructions, the student may skip the sub-sections which indicate the exact positions of the articles at the conclusion of each stage of the trick. It is by no means necessary to read them in order to understand the general working of the effect, but they will be found most helpful when one starts to LEARN the routine.

9. **The Finger to Thumb "Switch."** The mechanics of this method of exchanging one ball of paper for another are the exact opposite of those used in the first "switch." (Para. 7 *ante*).

Concealing the ball in the right hand as in Figure 5, with the left pick up another of the pieces from the front of the table. Using the fingers and thumbs of both hands for the purpose, crumple it into a ball. (In this case the paper is not torn). Grip the ball just formed between the forefinger and thumb of the right hand, and with the left raise the glass on that side of the table. (The palm of the hand is turned upwards).

While the left hand is thus engaged, *keep your eyes fixed intently on it*, and exchange one ball for the other with your right hand.

This is done by pushing the visible ball of paper into the crotch of the right thumb with the tip of the forefinger: then, without pause or hesitation, the thumb rolls the concealed ball (from the roots of the middle and third fingers) to the tips of the forefinger and thumb.\*

Place the (now) visible ball under the glass you have just raised, saying: "*UNtorn, UNderneath.*" Figure 7.

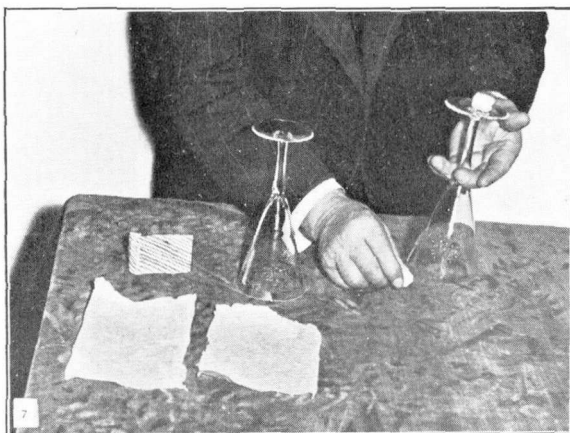


Figure Seven.

10. **Position.** The ball under the glass on the conjurer's left consists of four small pieces of paper. The other ball—the untorn paper—is hidden in the crotch of the right thumb.

Two papers, both untorn, remain on the table.

\*The reader will now understand why I stated that the mechanics of the two "switches" were different. In the first method (para. 7), the concealed ball is in the thumb position at the start. In the second method (para. 9), the ball is palmed at the roots of the middle and third fingers at the outset.—V. F.

11. **Tearing Another Piece.** Pick up one of the untorn pieces, with your left hand, and divide it in two. Place the halves together, and tear once more.

Using the fingers and thumbs of both hands, roll the four pieces into a ball.

Holding the ball just formed at the tips of the first finger and thumb of the right hand, grip the stem of the glass on your RIGHT with the left hand. (Fingers extended; palm turned upwards).

Turn the glass mouth down, and, keeping your eyes fixed on it, exchange the two balls of paper held in your right hand, using the Thumb to Finger "Switch" for the purpose. (Para. 7 *ante*).

Place the visible ball on top of the glass, observing: "*TORN pieces on TOP.*"

12. **Position.** The torn pieces are really concealed in the magician's right hand, this time at the roots of the third and middle fingers. (Figure 5 *ante*). The ball on top of the glass on the conjurer's right consists of a whole piece of paper.

The last of the untorn pieces remains on the table.

13. **No Exchange.** With your left hand, pick up the last of the papers from the front of the table. Using the fingers and thumb of that hand, crumple the paper into a ball, keeping it in view all the time. (It must not be hidden for a single second).

With your right hand, raise the glass on that side, taking care not to expose the paper concealed at the roots of the fingers. (In this case, the hand which lifts the glass is held BACK upwards).

With the left hand, place the ball of paper under the glass, remarking: "*UNTorn, UNderneath.*" (This time you are telling the truth!).

14. **Position.** The state of affairs—as seen from the front—is illustrated in Figure 8.

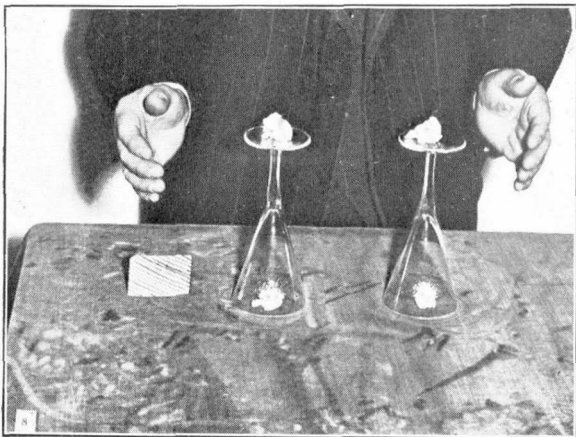


Figure Eight.

(a). The two balls of paper on top of the glasses, although supposed to consist of torn pieces, are really whole ones.

(b). The ball under the glass on the conjurer's LEFT—which the spectators think is a piece of untorn paper—actually consists of torn pieces.

(c). The ball under the glass on the performer's RIGHT is really—as the spectators have been told—an untorn piece.

(d). The ball concealed in the magician's right hand (at the roots of the fingers) is made up of torn pieces. (Not shown in Figure 8).

(e). The band of stiff paper is still on the table.  
All clear ?

#### IV. THE UNTORN PIECES.

15. **The Fountain-pen.** With your right hand, remove the fountain-pen from the upper waistcoat pocket on the left, being careful not to expose the paper concealed in that hand.

Using the pen as a pointer, indicate the two balls of paper of top of the glasses, saying: "*Four TORN pieces on TOP. Four TORN pieces on TOP.*" Then point to the papers under the glasses, remarking: "*One UNTorn piece, UNderneath. One UNTorn piece, UNderneath. That makes TEN pieces of paper, in all.*" (It should hardly be necessary to mention to the reader that those words are a sort of "memory-peg" to enable the audience to remember the alleged positions of the torn and untorn papers).

Lay the pen on the table at your RIGHT.

16. **One Untorn Piece.** With your right hand (back upwards), raise the glass on your right, and pick up the ball of paper with your left hand.

Having replaced the glass on the table, keep the ball well in view: then open it out, with both hands, saying: "*One UNTORN piece.*"

Using the fingers and thumbs of both hands, crumple the paper into a ball. Then, apparently lay it on the table at the left hand corner. In reality, exchange it for the pieces concealed at the roots of the right fingers, employing the Finger to Thumb "Switch" explained in para. 9. This leaves the untorn piece in the crotch of the right thumb.

17. **The Pick-up "Switch."** This, in the originator's hands, is a perfect sleight, and one with which he has deceived many magicians—including the writer of the present instructions. Although much easier of execution than the methods already explained (paras. 7 and 9), it is at least equally illusive.

Raise the glass on your left with that hand, and pick up the ball of torn pieces (supposed to be untorn) with the fingers and thumb of the right. Figure 9.





Figure Nine.

This photograph shows the left hand in the act of replacing the glass on the table. The conjurer's right hand covers the ball of paper, and is just about to pick it up.

As you raise the right hand from the table, push the paper—with the help of the right thumb—into the finger palm position. (In this case, the ball is NOT gripped at the roots of middle and third fingers; these digits curl round it). See Figure 10.



Figure Ten.

Looking towards the audience, inquire: "What is this?" As you say those words, roll the concealed ball from the crotch of the right thumb to the tips of the forefinger and thumb. This is done with the forefinger as in the Thumb to Finger "Switch" already explained in detail in para. 7 *ante*.

Using the tips of the fingers and thumbs of both hands, open out this piece, and as you display it, remark: "One *UNTORN* piece." Then hold it, still opened out, between the thumb and forefinger of the right hand. (The torn pieces are still finger palmed in the same hand).

**18. Disposal of the Torn Pieces.** This is a very subtle "move" often used in Sponge Ball Manipulation. With the forefinger and thumb of the *LEFT* hand, pick up the ball of paper which is lying at the corner of the table on that side. This ball consists of torn pieces, but it is supposed to be an untorn piece.

Hold the ball between the forefinger and thumb of the left hand, the palm of that hand being exposed. Observing: "One piece," keep your eyes fixed intently on the left hand. As you do so, crumple up the untorn (visible) paper, adding the concealed torn pieces. This is done with the fingers and thumb of the right hand. The ball must be tightly made so that it will be of the same size as the one held in the left hand. (This is a very important detail).

Place the "double" ball just formed between the first and middle fingers of the right hand in the Multiplying Billiard Ball position. Figure 11.

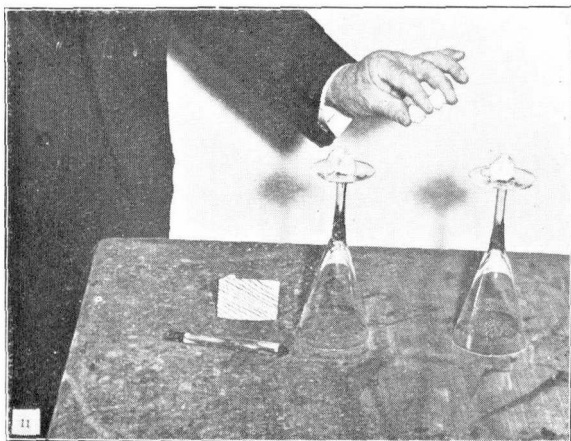


Figure Eleven.

At this stage, the conjurer can show both hands freely on all sides, proving that he has nothing concealed in either, but, obviously, he should NOT say: "You see that I have nothing hidden in my hands."

## V. THE THREE RESTORATIONS.

**19. The First Restoration.** With the right hand, pick up the fountain-pen, and request a member of the company to stand on the left of your table. Hand him the pen, and tell him to make a "mystic pass" over each of the paper balls on top of the glasses.

In order to illustrate your meaning, pick up the band of red paper from the table, and make a "pass" over each of the two balls on the glasses, remarking: "*TORN on TOP. TORN on TOP.*" Let it be seen that you have nothing except the paper band in your right hand. (You still hold two paper balls between the fingers and thumb of the left. Figure 11).

Next instruct the helper to lay the pen on the table, and to pick up a ball from one of the glasses. Tell him to unroll it, and, as he does so, watch him closely. Naturally, the attention of the audience will be fixed on him: this will give you the opportunity of crumpling up the paper band, and putting it in your pocket. Do this calmly and unhurriedly with the fingers of the right hand.

As soon as your hand is out of sight, push the band—with the forefinger and thumb—into the front corner of the pocket, at the same time thumb palming the large sheet of tissue paper from the "rear" corner. (See under the heading "Requirements" *ante*). This should be done with one smooth movement, and there should not be the least fumbling as the duplicate sheet is secured. And, above all, the magician MUST watch the assistant all the time.

Transfer the two balls from the left hand to the right, gripping them between the thumb and the first and middle fingers in the same way that they were previously held in the left hand. With that hand, take the "restored" paper from the helper, and let it lie on the palm. (The back of the right hand is towards the audience, and the duplicate sheet is entirely concealed from view).

**20. The Second Restoration.** This will be easy to explain. Tell the assistant to pick up the ball from the other glass, and to open it out. When he has done so, instruct him to place the paper on top of the other piece which you are holding on your left palm.

Now turn half left, facing the assistant on that side. (The right shoulder towards the audience). Remark: "*That makes two pieces . . .*" Then, with the right hand, lay the two balls on top of the papers, counting: "*three, four. Four in all.*" Figure 12.



Figure Twelve.

For the sake of clearness, the paper balls are shown in outline.

21. **The Third Restoration.** Crumple the visible papers into a ball, using both hands for the purpose. Then show the two balls (namely, the one just formed and the duplicate untorn sheet) together as one in the right hand.

Still facing the helper, toss the duplicate ball into the air with the right hand, and catch it in your left. (The ball of torn pieces remains finger palmed in the right hand).\*

With the left hand, lay the ball on top of the glass on that side, remarking: "*Four pieces on TOP.*" Again with the left hand, pick up the fountain-pen—from the left side of the table where the helper laid it—and give it to him, saying: "*Please make a 'mystic pass' over the papers as you did before.*" In order to illustrate your meaning, lift the glass on your right with that hand, and make a "pass" over the glass on the left. (You are still facing the assistant, and, consequently, your right shoulder is towards the spectators. Figure 9 *ante* gives a good idea how the glass should be held, but in this case you must grip the glass on your RIGHT with that hand). Lay the glass on the table.

With the left hand, take the pen from the helper and transfer it to your right (which still conceals the torn papers), telling him to pick up the ball from the top of the glass and to undo it.

\*The observations contained in this footnote should be ignored until the reader has started to practise the routine. Until the performer has had some experience in presenting the trick in public, there will be a danger of the helper catching sight of the LARGE duplicate sheet concealed in the right hand. I would suggest that the assistant—as soon as he comes on to the stage—be told to sit on a chair placed on the left of the table. I have found that this facilitates the working, and prevents the helper from getting a DOWNWARD view into the magician's right hand. It is mainly a question of "angles," and a lot depends on the relative height of the conjurer and the assistant. It should be unnecessary to point out that it is an easy matter for a tall man to see DOWN into the hands of one shorter than himself.—V. F.

While he is thus engaged, keep your eyes fixed intently on him. With your left hand, grasp the lapel of the coat on that side, and, with the right hand, put the pen and the concealed ball of paper into the inside pocket of your coat. Do not attempt to put the pen into the waistcoat pocket as it would be next to impossible to get the paper in as well without a lot of fumbling. The spectators will be unable to tell in which pocket you put the pen as the right hand will be hidden by the coat. Figure 13.



Figure Thirteen.

The above photograph shows the position before the left side of the coat is drawn over the right hand holding the pen.

All the above manœuvres with the pen take only about a second or two to carry out, and by that time the helper will have opened up the ball, showing that the four pieces have been restored. Figure 14.

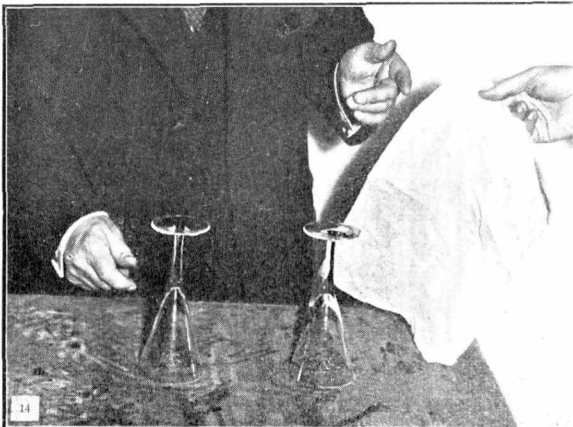


Figure Fourteen.

Thank the assistant for his kindness in helping you, and quickly dismiss him. Then, pick up the glasses—letting it be seen that you have nothing hidden in your hands—and “walk off.”

\* \* \* \* \*

Normally, it takes a moment to clip a fountain-pen to the pocket of one's waistcoat. Hence, the conjurer need be in no hurry as he puts it and the torn papers in the pocket of his coat. That is why Mr. Ramsay uses a fountain-pen instead of an ordinary lead pencil. A mere detail, some may say, but it is by paying close attention to such apparent trivialities that one becomes an artist in Magic like the originator of

#### TRIPLE RESTORATION.

## AFTERWORD

---

One day, when Mr. John Ramsay and I were working on the manuscript of this little book, I had a "brain wave," and told him that it had just occurred to me that his methods might be used for exchanging "billets" in a mental act.

His reply astonished me considerably: "*Why, man, I have been using them for years for that very purpose! As long ago as 1931, I taught my methods to Mr. — (a well-known professional mentalist) who is using them to this day. Previously, he relied on standard methods, like those employed by Annemann and many others, but he discarded them all in favour of mine, which, in his opinion, are vastly superior.*"

\* \* \* \* \*

However, as this is a book on conjuring, and not on mentalism, no details of the Ramsay Mental Routine will be given in these pages.

V. F.

## **READER'S NOTES**



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