

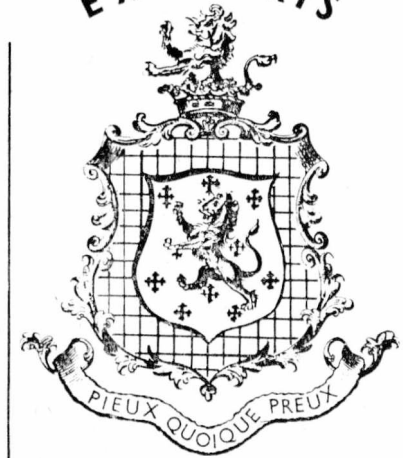


MYSTIC
SEVEN
OF THE
MYSTIC SEVEN
SECOND EDITION



ERIC E. LEWIS

EX LIBRIS



WILL ALMA

M.I.M.C. (LONDON)

The
MYSTERIES
of the
MYSTIC

by
Members of
The Mystic Seven.

2ND EDITION

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Duplicated and Illustrated by Eric C. Lewis, Northampton.

INTRODUCTION

The Mystic Seven, whose headquarters are at Dewsbury, Yorkshire, England, is a magical society formed in May 1934.

Seven local amateur and semi-professional magicians formed its first council.

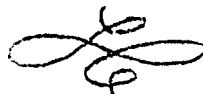
Much progress has been made during the first 18 months and the Society has now 14 active members.

The Vice-Presidents of the Society are Chris Van Bern, Horace Goldin and Levante.

During its first year the following professional magicians were entertained: Horace Goldin, Levante, Paul Rupert (Rupert Howard) Edward Victor, Chris Van Bern, Fred Culpitt and Billy O' Conner.

432 Leeds Road,
Dewsbury,
England.

John B. Ward,
Hon. Secretary.



PREFACE

BY HORACE GOLDIN

It is a great pleasure to me to have this opportunity and privilege in writing a preface for this very clever and interesting book "THE MYSTERIES OF THE MYSTIC SEVEN". The sale of it should be phenomenal, and I predict that it will run into several editions. I wish to compliment those responsible for compiling same containing so much original material and effects never before seen in print or presented before audiences. Best wishes for its success.

Talking of Success: perhaps the following 7 Mystic Points ought to be of some assistance to my fellow members of the Art to enable them to achieve it. It is not so difficult as some conjurors believe. For instance.....

- POINT 1. The first thing on the road to success is ORIGINALITY. Study your own temperament, your own personality and select your effects accordingly.
- POINT 2. Don't let JEALOUSY overpower you, or envy, when you see another conjuror making a success with a trick.
- POINT 3. Be in a FIT CONDITION both physically and mentally when you start to perform. Forget everything else, concentrate on what you are going to do and say.
- POINT 4. When you hear of something original, invented by someone else, something that is better than what you are doing, don't copy it. Furthermore, don't get discouraged, try to create something for yourself. One original effect of your own is far better than fifteen copied effects.
- POINT 5. The Art of Conjuring is like a play. Tricks are like actors, the producer chooses the players and the types according to the part they have to portray, therefore be discriminate in the choice of tricks.
- POINT 6. Should you purchase a trick from a dealer, remember That the same instructions for the presentation are given to every purchaser. It is essential therefore, for you to endeavour to reconstruct same to suit your own individuality.
- POINT 7. Last, but not least, practice your tricks well. Rehearse walking on and walking off stage. Pay attention to your hands whether you are doing a trick or not. Practice to bow acknowledging applause.

HORACE GOLDIN.

(Pre. Magician's Club, London)
(V.-Pres. Mystic Seven, Dewsbury)

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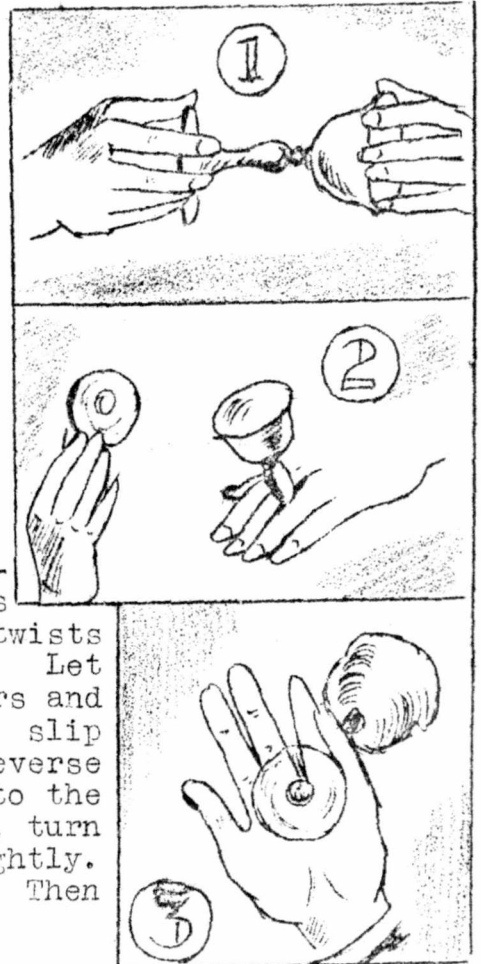
The MYSTIC SEVEN

LIQUER GLASS TRICK

ORIGINAL EFFECT INVENTED BY -
HORACE GOLDIN (Royal Illusionist)
 President of the Magician's Club, London.
 Vice-President of the Mystic Seven, Dewsbury.

EFFECT. A liqueur glass, which can be given for examination. Give the bottom part seven turns to the left when the part in question is completely removed from the stem of the glass. Place the round part so removed in the eye as a monocle. After a few seconds, it is returned to the bottom of the stem, and by reversing the movement, seven turns to the right, it is screwed on again, when the glass is again given for examination.

This trick must be repeated twice in order to get the desired effect. The first time place the glass in the hand as per Fig. 1. The left hand on top of the glass, the right hand on the stem - the round bottom part. Hold the glass tightly with both hands, give seven twists to the left with the right hand only. Let the glass stem slip through your fingers and as you near the seventh turn let it slip easier, increasing the movement. For reverse movement, start by turning quickly to the right and as you near the seventh turn, turn it slowly as if you are screwing it tightly. Put pressure on the fingers and stop. Then give the glass for examination.



You have a glass disc cut from a similar liqueur glass to the one you use for the trick. Secretly get possession of this. Hold the trick glass in your left hand (see Fig 2) repeat operations, show disc which you have "removed" and place same in your eye as a monocle. When you remove monocle, to complete trick turn sideways, slip disc inside of your collar, pretend to replace disc on to stem of glass in the palm of your hand as in Fig 3. Repeat the movements and then give the glass for examination. If you are a good palmist the disc can be palmed. Fig 3 shows the position of the glass NOT to be exposed to the audience.

NOTES The first position to start the trick should be as per Fig. 3, and after a few turns take up the position shown in Fig. 1, and then proceed.

THE SIMP-BERN SPELLER

NOT THE
SIM-PL
SPELLER

By Chris Van Bern, M.I.M.C. (Lond.) Ph.D.
Vice-President Mystic Seven.

Of spelling tricks there is no end, the only rival of the Four Ace Trick, so be prepared to puzzle your friends, and make fresh enemies. NEW...Yes NEW, and you would say the same if you saw it and did not know the secret. Now, as we always give credit, let Val Evans rise and bow, for the idea in the first form was his. Who he got it from we do not know or care, but it is a darned good thing. Now let's get going.

EFFECT 25 cards are counted from top of pack face down on right of table. Another 25 are counted on left of table. The two remaining cards are discarded. Spectator shuffles both heaps and is given free choice of either. Whichever heap spectator chooses performer uses for the experiment. A card is taken from one of the heaps, inserted in the other, and again shuffled. Performer then tells the spectator the chosen card and to prove beyond all doubt that he knows it, proceeds to spell it from the heap without any sleights or moves whatever.

NOW HERE'S HOW. On top of pack have the following 25 cards in any order:- Ace, 2, 6 and 10 Diamonds; 3, 7, 8 and Q of Clubs; 3, 4, 5, 8, 9, J, Q and K of Spades; 3, 4, 5, 7, 8, 9, J, Q and K of Hearts.

Performer runs through the pack showing faces to the audience and false shuffles if desired (not disturbing top 25 cards). Spectator is asked to assist.

MOVES.

1. Spectator deals 25 cards on right of table and another 25 on left of table, discarding the two remaining.
2. Spectator shuffles both heaps.
3. Free choice of either heap is given.
4. If spectator chooses heap on right, he may remove any card he desires, and is given the choice of returning it to either heap. If returned to heap from which the card was taken, he again shuffles that heap and performer proceeds to name the card and then spell it out. If card taken from the right is returned to the left heap, spectator is asked to remove any indifferent card from that heap, so as to maintain the balance of twenty-five. He again shuffles THAT heap and performer names card and proceeds to spell it out.

If spectator chooses the left heap, he is asked to select a card from the right heap and shuffle into the left heap after discarding one card to maintain the balance of 25.

WORKING. Chosen cards are handed to the performer who deals them out singly into five heaps of five cards. Performer picks up each five, fans them, and asks spectator if he sees his card. Whatever heap his card is in, that heap goes into the middle of the other four heaps - two above and two below. Cards are now dealt out as before, but FACE UP. Spectator is now asked to indicate in which heap he sees his card. (N.B. This is where performer gets knowledge of the card, which will always be the middle card of that heap). Heaps are now assembled as before, with heap containing chosen card in the middle. (False shuffle if desired) No matter what the card is it can now be spelled. Deal cards face up on the table while spelling, because some cards spell out in twelve letters and others thirteen letters. If spelling finishes on the twelfth card, the selected card will be next.

THE "VAN BERN" CARD PENETRATION MYSTERY

BY Chris Van Bern, M.I.M.C., Ph.D.

EFFECT

Two sheets of plain glass 8" by 6" are passed to the audience for examination and fastened together with small gummed labels. These are taken back to the stage and placed in a stand in full view of the audience. There is no covering for them.

A pack of cards is then shuffled and a spectator selects one. A packet of envelopes is then handed to him and any one is taken and examined. Each corner of the envelope has one of the gummed labels attached to it and after envelope has been initialed, it is taken back to the stage and is fastened by means of the labels to the centre of the glasses. Spectator in the meantime has returned his selected card to the pack, replaced the pack in its case, and holds it in his hands. Spectator is now asked to name his card and on looking through the pack it is found to have vanished and only 51 cards are left.

Performer now goes to the stage and pointing to the envelope on the glasses, says, "Is that the envelope with your initials across it? I expect you think that the missing card is now in the envelope. That is rather old-fashioned". Taking the glasses out of stand, performer removes the envelope and card is found BETWEEN the sealed glasses.

METHOD. A piece of angle metal as shown in Fig 1 is made to hold two sheets of glass 6" by 8". Four sheets of glass this size are required. Two of them are in A Fig 1 and two are in B Fig 1. The end B is facing audience. The glasses in this end are sealed as explained, with a duplicate card like that to be forced, between them.

The two loose sheets are in end A in an upright position where they are in view.

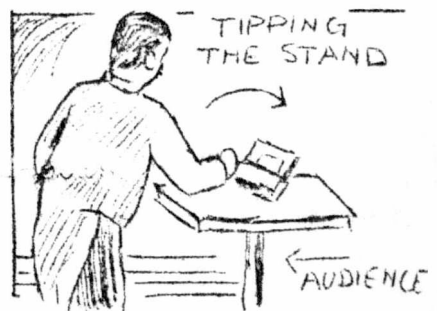
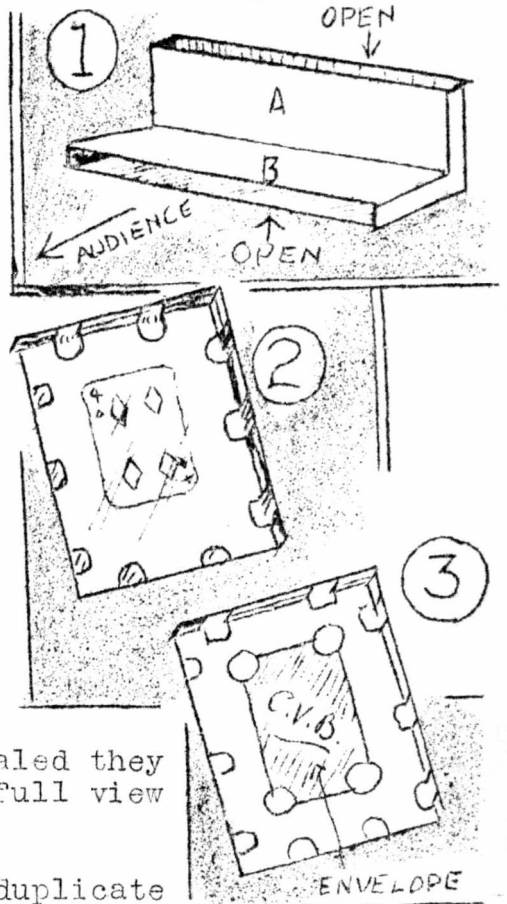
Attention is now called to the two sheets of glass, which are removed from the stand and passed for examination. Stickers are fixed on the glasses to bind them together exactly in positions shown in Fig 2. These labels can be shaped as shown or round ones may be used. These are obtainable ready cut and gummed at any stationers. After glasses are sealed they are returned to the stand and are in full view of the audience.

Hand the cards to spectator. Force a duplicate of the card between glasses. On top of the pack have a card whose back is treated with wax or Diachylon. Card is returned to pack which is undercut by performer so that selected card goes on top of waxed one. Pack is squared and secretly pressed so that selected card adheres to waxed one. Cards are returned to case and assistant is requested to hold the same.

The packet of envelopes is then handed to spectator who selects one and four stickers are fixed to each corner of envelope, half of each sticker on envelope. The envelope is initialled. Return to stage and moisten stickers on envelope. Say, "I shall now place this intialled envelope on the front of the glasses which you see before you". In saying this you momentarily cover glasses with your body and **TIP THE GLASSES AND STAND OVER** thus bringing No. 2 set up with the card between. At once place envelope over the glasses (with card between) and stick the labels to the glasses.

* * * * *

NOTE: The rights of manufacture of this effect are reserved by the inventor.



EASTERN MIRACLES

BY THE GREAT LEVANTE

Vice-President of the Mystic Seven.

When the secretary of the Mystic Seven asked me to contribute an article to "its" book, I had decided on giving an explanation of small productive illusions that I had in mind. On thinking the matter over, I discovered that most everyone else would be doing the same thing. Therefore, I think this article on Oriental Magic will be appreciated, on account of its authenticity, in the methods of the magic of the East.

One day when proceeding to the theatre at Nanking, I saw a number of people collected on a vacant piece of land watching, what I thought to be, Chinese street performers, acrobats magicians, jugglers. Always having the idea at the back of my mind that there might be something I had not seen before, I pushed my way into the crowd and discovered an old man of sixty, a young fellow of about thirty and two small boys of about six or nine years of age, giving a performance of juggling and ground acrobatics. The old man in the meantime had picked up a chopper similar to one used by a butcher in this country and was cutting up lengths of bamboo about 4 feet long and was pointing each piece with a knife. Apparently the idea was to use them for plate spinning. I thought at the time it was rather unusual to see the plate spinner preparing his bamboo shafts in public. Usually they have them ready for the performance.

The old man, having cut the bamboo into it's various strips, threw chopper down on a towel, then tucked the knife back in his belt. Then he and the young man carried out a performance of plate spinning. In the meantime the boys were preparing a table with trestle and some bowls for a performance of bending and contortions. The elder boy, in essaying the task of bending back from the trestle on the table to pick up a bowl of water with his mouth, let his foot slip and fell off the trestle. He was told by the old man to go back and do it again, and this time correctly. In trying the trick a second time, he again fell. The old man was by this time furiously hurling, what I imagined to be, Chinese oaths and told him to go back again and do the trick. And in doing it the boy this time fell completely from the trestle. Without any hesitation whatsoever the old man pulled out of his belt the knife he had been using to point the bamboo and stabbed the boy in his stomach. Blood spurted in all directions. The old man was frothing at the mouth. On pulling his knife out of the boy's abdomen and

whilst the boy lay on his back on the conjuror's arms, a pool of blood was to be seen in the hollow of his stomach. Then the old man turned the boy over and on the boy's back could be seen where the point of the knife had been pushed through. Some of the spectators then made some remarks to the old man who was still frothing at the mouth and talking away. In the meantime, the younger man had thrown a cloth over the boy, who was now laying on the form-like trestle face downwards. The old man, seeing the chopper lying on the towel, picked it up and threw the cloth partly over the boy's back exposing his head and struck him a short sharp blow on the back of the neck and then threw the cloth back over the boy's head. We witnessed blood pouring from beneath the cloth from what might be the gash on the back of the boy's neck.

All this left me rather perturbed. Presently into the crowd came the usual Chinese Policeman who threatened to take the elder Chinese off to prison. The elder Chinese then stated that if sufficient money was thrown in, he would call on certain spirits that he, the great Magician, could then cause the boy to come to life again. Producing several medals out of a cloth bag he showed them to the Police Constable. These medals were apparently proof that he was a Magician. The younger man and the other boy, in the meantime had taken up the collection. When they decided the amount to be sufficient, the old man picked up a towel, put it underneath the cloth, and vigorously rubbed backwards and forwards on the boy's neck.

Presently he took away the chopper with one hand and at the same time removed the cloth with the other. There was no mark whatsoever on the boy's neck, except a few smears of what might be blood, and the boy appeared to be quite normal. Then throwing the cloth completely off the boy, the old Chinese himself threw him over his knee, wiped the "blood" from the boy's stomach; the boy bowed, went away and sat down, and was quite normal.

Proceeding to the Theatre this problem had worried me considerably and I had no solution to offer for it. While I was in Ceylon, I came into contact with an American Carnival showman who also did some magic. I told him of this effect I had seen at Nanking and he laughed, informing me that he also had seen them and engaged the troupe, that they were now working for him in the Carnival, and if I cared to come over he would have them perform it for me after the show, and show me how it was done. I duly witnessed the performance again and managed to fathom how it was done. Certain minor points on which I was not quite certain were afterwards cleared up for me by the Chinese.

After the old man had cut the bamboo sticks into sections, he threw the chopper over the towel. In the meantime the young man of the party was carrying out his part of the performance.

While this was happening one of the boys threw half of the folded towel back over the chopper, covering it and exposing in its place a duplicate which was nothing but a hollow metal fake made to represent the chopper and filled with a coloured liquid looking like blood. The knife was also duplicated by the Chinese himself who after he had tucked in the knife proper into his belt, and while picking up some props during part of the performance, substituting the real knife for a knife made on the same lines as that familiar in our country wherein the blade pushes up into the handle. But in this case, when the blade pushed up into the handle, it forced out a quantity of bloodlike liquid, and when this struck the boy it was naturally assumed that when the blade pressed into the boy's body it caused the blood to flow. The remainder of the gruesome performance is an excellent act of showmanship and was done in a most convincing style.

* * * * *

The first fire-walkers I ever saw were in the little village of Alfonso, Cavite, Philippines. I had journeyed a whole day by launch, car, horse, and by foot to see these men of whom there were eleven. I sat in the moonlight and listened to the drums; gong and cymbal, the while keeping time, whilst a guitar picked out a waltz tune, and saw these eleven men walk a large fire of short burning sticks and reduce it to ashes.

I examined their feet and looked for fakes of every kind and found, like many others before me, nothing. I had an interest in a carnival proposition in Australia, and after dealing with the Governments of the Philippines and Australia, was permitted to take to Australia for the Sydney Exhibition, six Tagalog Fire Walkers. On occasions these men walked on fire thirty times daily and experienced no hurt - and they did NOT use any dope on their feet. The solution to this problem is borne out from the fact that one must go to the native to learn a lot of things. We are too modernised and super-sensitive to allow ourselves to walk on fire. I can assure you that walking on fire is one of the world's greatest illusions. I know, for I have done it. Having seen fire-walkers in five different countries, I have discovered that the procedure is practically the same in all cases. The fire is built of short pieces of soft wood and is usually well burnt before the walking takes place. It is built on a grassy surface or a place where there is a lot of soft earth. The walkers are never on the fire more than six steps, then they move off while another takes his place. This allows the cooling of the first walkers feet, and permits the grass or soft dirt to get between his toes and thus extinguish any small embers that might have lodged there. This was particularly noticeable in Rangoon where a few years ago I saw the Persian Mahomedans doing their yearly fire-walking stunt. They had a fire 18 feet in length

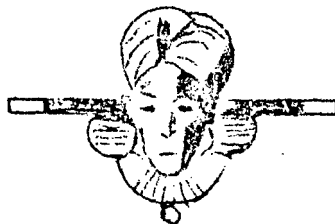
built in a trench about six inches deep, and at each end was heaped a pile of damp sand. The initiates had never walked on fire before, but after spending several hours beating and chanting themselves into a frenzy, they finally raced across the fire. This went on for perhaps thirty minutes, until the fire was "non est". One of my stage staff had carried out this fire-walking the year previously and he confidentially informed me "that sahib could do it". After informing him that I was a fire-walker I gleaned the following facts.

The fire must be well burned and the ground surrounding it must be cool and loose. If any of my readers will do this they can become fire-walkers overnight.

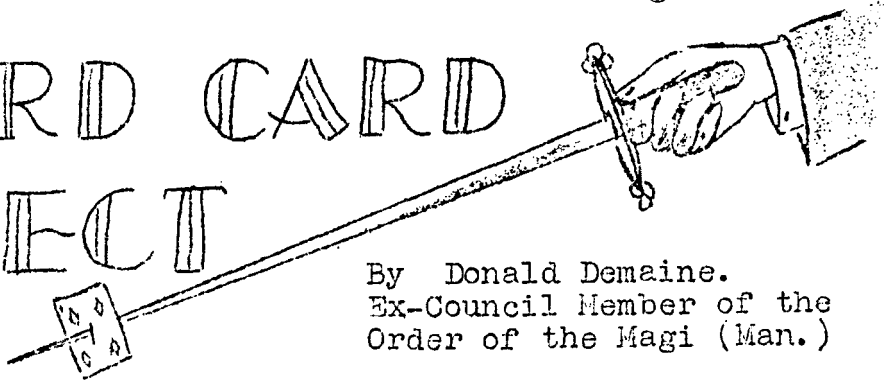
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The best demonstrations of fire-eating is accredited to the Madrassi. I have seen Hassen Chattergej blow flames two feet long from his mouth. I also saw a Parsee wizard place a red-hot bar on to his tongue until the flesh seared. This last effect was practiced many years ago, but has now become more or less decadent. It was resurrected for my benefit.

Indian fire-blowing is carried out as follows. On the end of a pencil or wand place a thickness of ordinary cocoanut fibre - about half-an-inch pad will do nicely. Over this stretch a piece of cheesecloth or thin muslin; pull all this tightly and tie with string about one inch down. This will give you a drum stick about the size of an egg. Then take a knife and trim off the shreds of fibre and cloth. Remove this fibre ball from the stick and you have a hole to more than the depth of the centre. In this place a piece of fibre that has been ignited. Have an assistant blow into the hole: this will cause a general smoulder. Get possession of this fake and load it into your mouth with the aperture towards the audience. Breath through your nose and blow through your mouth through the cloth and you have a flame of considerable length. It is wise to do the blowing in short puffs.



The SWORD CARD EFFECT



By Donald Demaine.
Ex-Council Member of the
Order of the Magi (Man.)

President of the Mystic
Seven (Dewsbury)

EFFECT

A card is selected from the pack by a member of the audience and is shuffled back into the pack which is then divided into two heaps and given to two assistants to hold. These cards are then scattered face down all over the stage by the two assistants. The performer is blindfolded and a sword is passed to him. On the spectator naming the selected card the performer immediately stabs with his sword among the scattered cards and on raising the sword the selected card is seen on the point.

METHOD

Any ordinary pack may be used, but for preference one with a designed back such as an advertisement. On any card carefully plan out among the design some particular spot which you can block out with printer's ink. This blocked-out portion should be about the size of a sixpence. Care must be taken in doing this, especially if the back of the cards are red or green. Whatever colour predominates, the blocked-out portion must be in that colour. This allows for the card to be passed as an ordinary one unless one were to compare the backs of them.

Invite two assistants on the stage. Have the pack freely shuffled by one of them. Have an assistant on each side of you. After cards have been shuffled and handed back to you, turn to other assistant and run quickly through the cards, saying, "You note they are all different?" Secretly note position of the card whose back you know to be marked and bring it to the top by means of the pass. This card is now forced on assistant on your other side, using whatever force you prefer. The writer prefers the knife force for this as the audience can then see what is taking place. After card has been forced, the spectator is requested to note it and to hold it to the audience for them to see what it is. The pack in the meantime has been handed back to the other assistant and the person with the selected card returns such to the pack which is shuffled by the assistant.

Holding out your hands you request the assistant holding the pack to divide it into two almost equal portions placing a heap on each of your hands. One assistant is then requested to select either heap and the other assistant takes the remainder.

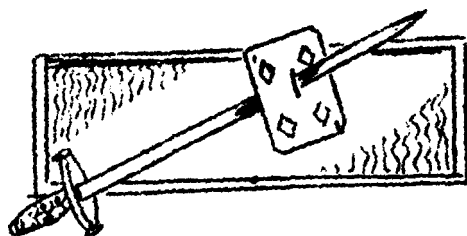
Now ask them to quickly run through the cards and to notice that they are still all different. As of course you do not know the position of the marked card at this point you must quietly sidle up to either of the assistants and while they are looking through their cards to see they are all different see if you note the marked one. If it is not in the assistants hands at whose cards you are looking, then it must be in the other assistant's hands. This means you have now only approximately half the pack to watch. Now request them to place the cards all over the stage face down. The performer must note the position of the marked card which he knows which assistant holds. After this request one of the assistants to blindfold you. Scowl while being blindfolded and immediately the knot is tied raise the forehead which will enable you to see under the bandage.

As soon as you are blindfolded ask one of the assistants to pass your sword. The sword should be as showy as possible and should be lying on a side table. Then in order that there shall be no changing of the cards on the floor, ask each assistant to take positions at each corner of the stage as you are about to draw your sword. Now draw your sword and stepping carefully among the cards flourish your sword with as much showmanship as possible. Bring down the point of the sword sharply and stab the marked card prior to which you request your assistant to name the selected card.

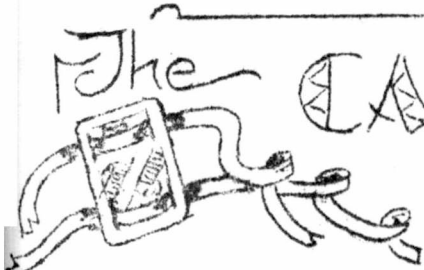
Raise the sword lightly from the floor holding it with point and face of stabbed card to audience and they will begin to applaud.

Should you fail to pierce the card the first time remember you are not supposed to see, so with good showmanship just lightly run your hand down the blade of the sword and commence again with the flourishes and again stab the card.

Then remove the blindfold, sweeping off the card from the point of the sword and placing the sword on side-table. Call attention to the fact that all the cards on the floor are different and may be examined. Sheath your sword and take your curtain.



The CARD & RIBBON EFFECT



By John B. Ward.

(Fellow of the Institute of Magicians, Lond.)
 (Life Member Magician's Club, Lond.)
 (Hon. Sec. Mystic Seven, Dewsbury)

EFFECT

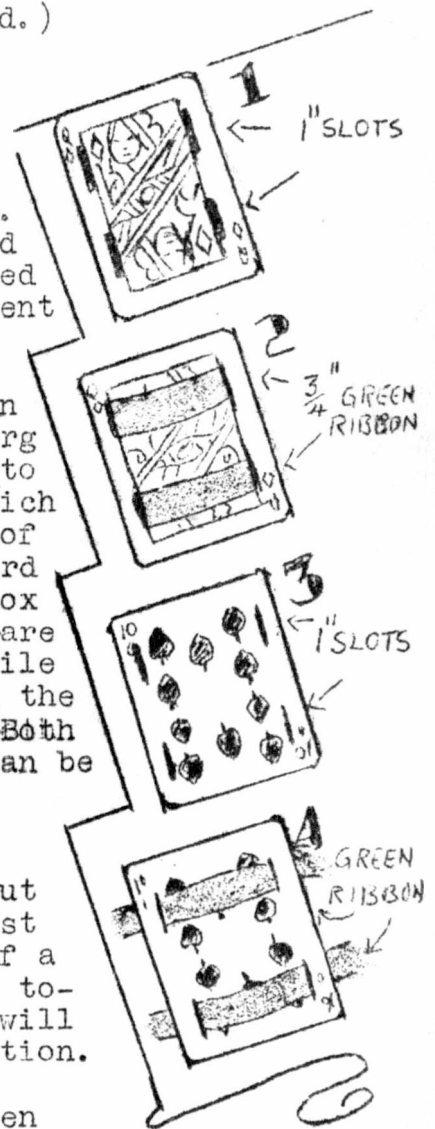
A playing card is shown to be threaded on two lengths of green ribbon as shown above. Each ribbon is pulled backwards and forward to prove that the card is genuinely threaded through the card. Another card of a different suit is then handed out for inspection. In this card are four slots of the same width as the ribbon. This card is placed in an envelope and sealed or in a Roterberg Card Box. Two spectators are requested to hold each of the two ends of the ribbon which is threaded through the cards. On command of the performer a change takes place, the card which was placed in the envelope or card box being now threaded on the ribbons, which are still being held by the two spectators, while the card which was originally threaded on the ribbons is now in the envelope or box. Both cards can be examined and the ribbons can be removed by the assistant.

METHOD

Refer to the diagrams. Four 1" slots are cut in two duplicate Ten of Spades. The best method of cutting these is by means of a safety-razor blade. Clamp all four cards together and cut as one so that the slots will be of the same size and in the same position.

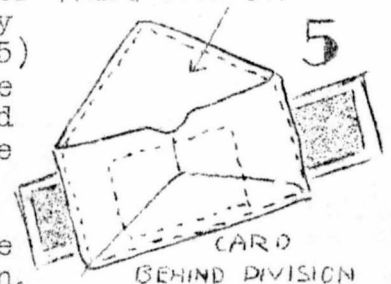
Procure two yard lengths of smooth $\frac{3}{4}$ " green ribbon and also an extra six-inch piece. The latter piece, divided into two, serves for the fake card (Fig. 2) These two short lengths are threaded through the slots and another card is then glued at the back to fasten the ribbons and to hide the slots.

The two yard lengths of ribbon are next threaded through one of the Ten of Spades as in Fig. 4.



If a Roterberg Card box is used, prepare such by placing the unprepared Queen of Diamonds face-down in lower half of the box, closing the centre lid over it so that box appears unprepared. The fake Queen of Diamonds (Fig.2) is then placed over the threaded Ten of Spades. At a short distance the ribbons can be pulled through the card and the illusion is perfect, ribbons appearing to pass across face of card.

If an envelope is used instead of the box, such is prepared by cutting out the front and flap of an envelope and inserting such inside a similar envelope. The Queen of Diamonds (Fig.1) is inserted between the fake part and the front of the genuine envelope and the two flaps are stuck together FALSE DIVISION so that the envelope can be shown apparently empty and appears entirely unprepared. (Fig.5) The Ten of Spades (Fig.3) is placed in the envelope and sealed. The envelope is opened by means of a paper-knife after the change has been commanded to take place.



You are now ready to present. Hand out the genuine slotted Ten of Spades for examination. Request the assistant to place it in the card box face down, or into the envelope if using such. You hold open the envelope for him to drop in the card and seal it. He is then requested to hold the box (or envelope) in full view. The fake Queen of Diamonds held over the genuinely threaded Ten of Spades is then shown and each ribbon pulled through. Card is turned around so that the back faces the audience and the two ribbons pulled level so that the card is in the centre of the ribbons. The card and its fake are then laid face down on palm of performer's left hand. The left hand then slightly bends so as to grip the cards. The two assistants are standing one on right and other on left of performer. Request one of them to pick up the two ends of the ribbons overhanging on your thumb side. As he gets hold of them you pick up the other two ends with your right hand to hand such to the other assistant; turn your left palm downwards, palming off the fake card. Request the two assistants to keep hold of the ribbons and to keep the threaded card face downwards until such time as you tell them to turn it over. Incidentally this will not usually be necessary as immediately they see the card in the box or envelope after the change, they naturally turn over the card to see if it is a duplicate.

Request the assistant holding the box to open it and he finds the Queen of Diamonds therein. If an envelope is being used, you take this from assistant and yourself open it with paper-knife. In the meantime the fake card has been pocketed.

The GREAT LONG-DISTANCE MINDREADER

By John B. Ward.

1
BOB
EDWIN
ELSIE
FRED
JOHN
TOM
ALICE
HARRY

This effect has been used by the inventor for the past 18 years and has been tried on several magicians in America and England. Not a single one has been able to give the correct explanation. This is the first occasion it has appeared in print.

EFFECT

36 slips of paper, each bearing 8 names are sent to a person by mail. At the back of each list is attached a blank paper of the same size as the one bearing the names. Each plain slip is exactly the same size as the rest of the blanks. In all there are 64 names to select from. 16 are Christian names, 16 are Surnames, 16 Biblical and 16 Cities. The person is requested to select any one Christian name and to detach the blank from its back. He then looks through each list of Christian names and detaches all the blanks in the lists in which the selected name appears. He next selects a Surname and detaches all the blanks from the lists in which his selected surname appears. This is repeated with the Biblical and the City names.

Now it should be noted that each blank is of the same size and that any one name selected may have the same number of blanks. For example take the name FRED. EIGHT blanks would probably be returned but had the name FOX, PARIS, ROME, SCOTT and others been selected, EIGHT BLANKS WOULD STILL HAVE BEEN DETACHED. Thus all likelihood of a certain name is prevented. After the four names have been selected, the person shuffles all the blanks and returns them to the performer who by return of post informs him the name selected.

METHOD

This requires a little preparation, but the writer can definitely state that the effect is well worth it and he had the names especially printed on slips measuring 2" by 1½" and blanks cut to the same size.

Cut 72 pieces of paper all the same size. Any size will do but 2" by 1½" is very convenient. Nine of these slips must be numbered at the top with the figure "1". These are for the Christian names. Nine more must be numbered "2" which are for the Surnames. Nine must be numbered "3" which are for the Biblical names and nine must be numbered "4" for the Cities.

Now on one sheet of the ones marked "1" write a row of the

following names in the order given: - EDWIN, TOM, DICK, HARRY, MAGGIE, SAM, FRED, SUSAN. On another sheet marked "1" write JOHN, ALICE, SARAH, TOM, FRED, SAM, EDWIN, BOB. Continue with the other sheets marked "1" putting eight names on each as follows.

1. MARY BOB SAM FRED SUSAN HARRY DICK EDWIN.
1. ETHEL MAGGIE JOHN DICK HARRY FRED SAM TOM.
1. HARRY SAM SUSAN MAGGIE DICK EDWIN TOM FRED.
1. TOM EDWIN JOHN FRED BOB SAM SARAH ALICE.
1. FRED DICK HARRY ETHEL JOHN SAM MAGGIE TOM.
1. BOB EDWIN ELSIE FRED JOHN TOM ALICE HARRY.
1. ELSIE ETHEL HARRY TOM BOB ALICE JANE JOHN.

The last paper in the list is the KEY PAPER and contains the name JANE, the only paper containing such.

Now proceed with the Surnames on the sheets marked "2". Write eight names on each sheet in the following order:-

2. WILSON SCOTT CARR WHITE BLACK BROWN FOX ELLIS.
2. SPENCER BLAKEY BROWN FOX ELLIS WHITE CARR WILSON.
2. BLAKEY WILSON TALBOT FOX JONES SCOTT ROBINSON WHITE.
2. JONES ROBINSON GRAY SCOTT FOX BROWN WILSON BLAKEY.
2. SCOTT WILSON JONES FOX BLAKEY BROWN GRAY ROBINSON.
2. FOX CARR WHITE GREEN JONES BROWN BLACK SCOTT.
2. GREEN BLACK JONES CARR WHITE FOX BROWN SCOTT.
2. WHITE BROWN ELLIS BLACK CARR WILSON SCOTT FOX.
2. TALBOT GREEN WHITE SCOTT BLAKEY ROBINSON SMITH JONES.

The last paper is the KEY PAPER for list "2" and contains the name SMITH, the only paper bearing such.

Now proceed with the Biblical names on sheets "3"....

3. MOSES EVE PAUL DAVID CAIN NOAH SAMSON ADAM.
3. DAVID ABEL ADAM HAGAR CAIN MIRIAM JUDAS NOAH.
3. NOAH EVE CAIN DAVID MOSES MIRIAM ABSOLOM SAMSON.
3. EVE NOAH ABEL ADAM JUDAS MIRIAM DAVID SAUL.
3. JONAH MOSES MIRIAM DAVID SAUL ADAM ABEL EVE.
3. HAGAR JUDAS CAIN ABEL ADAM DAVID MIRIAM NOAH.
3. CAIN SAMSON ABSOLOM NOAH DAVID MIRIAM EVE MOSES.
3. ADAM MIRIAM SAUL JUDAS ABEL EVE NOAH DAVID.
3. PAUL HAGAR ADAM NOAH MOSES SAMSON JOB CAIN.

The last is the KEY PAPER and is the only one containing the name JOB.

Now proceed with the final lists marked "4".

4. EDINBURGH DELHI TIMBUCTOO ROME PARIS LONDON GLASGOW BERLIN.
4. BERLIN GLASGOW CHICAGO PARIS EDINBURGH ROME DELHI YORK.
4. GLASGOW ROME MADRID YORK PEKIN LONDON PARIS CALCUTTA.

4. CAIRO PEKIN EDINBURGH MADRID YORK PARIS LONDON ROME.
 4. YORK LONDON CALCUTTA PEKIN MADRID GLASGOW ROME PARIS.
 4. ROME GLASGOW EDINBURGH PARIS BERLIN LONDON TIMBUCTOO
 DELHI.
 4. BRUSSELS BERLIN LONDON PARIS CALCUTTA YORK MADRID
 GLASGOW.
 4. PARIS MADRID YORK CAIRO EDINBURGH LONDON PEKIN ROME.
 4. CHICAGO CAIRO YORK ROME BERLIN DELHI JERUSALEM
 EDINBURGH.

The last is the KEY PAPER for list "4" and is the only one that contains the name JERUSALEM.

Now to the back of each list attach at the top end by means of a stamp mount or music-binding strip (preferably all uniform size). Now take a sheet of plain white paper (about 4" square will do) and lay it on a smooth surface and gently rub one side with a clean wax candle. Rub one way only and when even rub the other way so that a thin even covering of wax is left. Now if this waxed sheet is laid on the plain blank slips on the inside of such (the side which is against the back of the list after attaching with the gummed mounts) and with a pen or pencil any writing made on the unwaxed side of the prepared wax sheet which leaves an invisible impression in wax on the blank slip. This is best done while the sheets are resting on a sheet of glass. In the centre of every blank sheet of LIST I write a small figure "1" through the waxed sheet. Do the same with sheets "2" writing a small figure "2" on each. Do the same with lists "3" and "4" respectively. Now each KEY PAPER must have a small circle drawn around the figure (through the waxed paper, of course). Now all is ready for presentation.

Write a letter to your friend as follows:-

"INSTRUCTIONS:

1. Select a name from any paper marked "1". Make a note for yourself of such name.
2. Tear off the blank paper from behind this list of names from which you have chosen one.
3. Look through each list of names marked "1" and if you find the name you have first selected therein, detach the blank paper from behind it. Ignore all papers which do not have the chosen name on it.
4. Take up a list marked "2", select a name from it and detach the blank from it. Make a note of name selected.
5. Repeat with all the lists marked "2" as instructed in No. 3.
6. Repeat with lists "3" and "4" respectively after first selecting a name from them and making a note of such.
7. Keep all printed papers and send all the blanks to me and by return post I will inform you the four names selected. All the blanks may be shuffled if you desire to do so.

On receiving the blanks back you will easily see which is the back and front and which is the top and bottom by means of the remaining portion of gummed paper which attached the two together.

Now take a small quantity of Plumbago and sprinkle it over the written side and empty the Plumbago back in the box. You will find the Plumbago has stuck to the waxed impression and left the figures written thereon showing.

Treat each blank in the same manner and then refer to the chart given below. For example, had the Christian name SAM been selected, you will have seven papers returned, which when developed with Plumbago will each have a figure "1" on them.

If three blanks each with figure "3" on them and another with the figure "3" surrounded with a circle, you know the name ROBINSON has been selected.

One ordinary blank marked "3" would indicate JONAH and should one blank marked "4" with a circle surrounding it be returned you would then know that JERUSALEM has been selected.

② CHART ②				
<u>List 1.</u>	<u>List 2.</u>	<u>List 3.</u>	<u>List 4.</u>	<u>Slips Returned</u>
MARY	SPENCER	JONAH	BRUSSELS	1 Ordinary blank
SARAH	GRAY	ABSOLOM	TIMBUCTOO	2 Ordinary blanks
SUSAN	ELLIS	SAUL	CALCUTTA	3 " "
MAGGIE	BLACK	JUDAS	PEKIN	4 " "
DICK	CARR	ABEL	MADRID	5 " "
EDWIN	WILSON	EVE	GLASGOW	6 " "
SAM	BROWN	MIRIAM	LONDON	7 " "
FRED	FOX	DAVID	PARIS	8 " "
JANE	SMITH	JOB	JERUSALEM	1 KEY blank only
ELSIE	TALBOT	PAUL	CHICAGO	1 ordinary & 1 key.
EMIL	GREEN	HAGAR	CAIRO	2 " " "
ALICE	ROBINSON	SAMSON	DELHI	3 " " "
BOB	BLAKEY	MOSES	BERLIN	4 " " "
JOHN	JONES	CAIN	EDINBURGH	5 " " "
HARRY	WHITE	ADAM	YORK	6 " " "
TOM	SCOTT	NOAH	ROME	7 " " "



The X-RAY CARD EFFECT

By John B. Ward.



This card effect was invented by the writer over 20 years ago and has fooled several well-known magicians. This is the first time the secret of its construction has been divulged and the reader has the assurance that the effect is well worth the time and trouble spent in preparing it.

EFFECT.

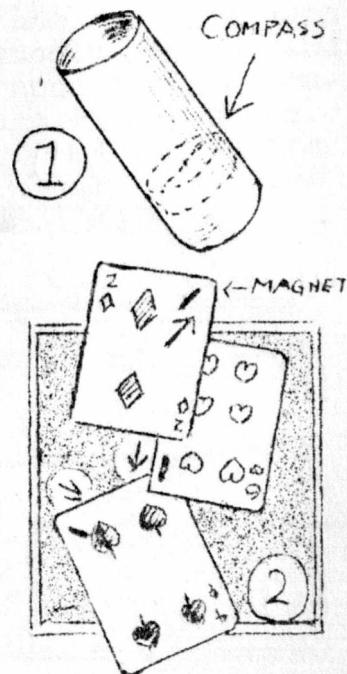
A pack of cards is handed to a spectator who is requested to select any card and to place such in wooden or cardboard container, to close the lid and to hand it to the performer. By means of a small X-ray tube the performer is able to "see" through the lid and name the selected card.

METHOD

A pack of cards should be used for the construction of this effect which have a reversible design on the backs. Secure about five or six Gillette Safety-Razor blades and a powerful magnet. Wipe each blade once or twice across one pole of the magnet and such will become magnetized and will retain their magnetism for years. (The author's set is still as good as when first made) With a pair of metal-cutting shears or old scissors cut off portions from each blade about half-an-inch by quarter-of-an-inch.

The "X-ray" tube is constructed of a strip of sheet zinc measuring 2" by 1". Procure a small compass such as can be found on a Boy Scout's whistle or in a pencil-sharpener obtainable at the conjuror's depot - Woolworth's. The strip of zinc is now bent around the compass until it forms a neat tube of sufficient curvature to retain the compass at one end of the tube and yet allow it to be pushed out into hand. A strip of gummed tape is fixed round this tube to keep it in position. Fig. 1. shows the completed tube.

Now we come to the preparation of the cards. From the pack select 26 cards,



seeing that they are well mixed as regards suits and values,

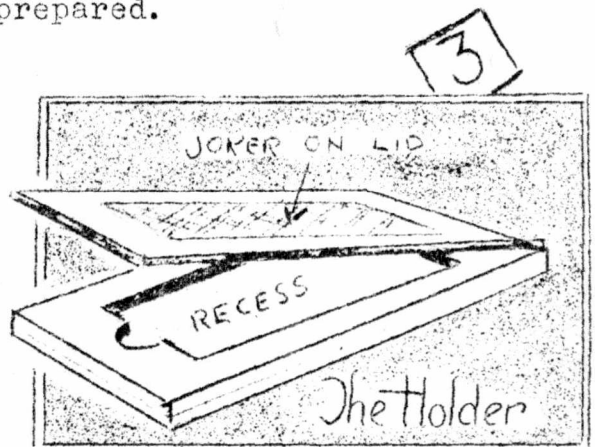
With the cards face down, the TOP RIGHT-HAND corner represents DIAMONDS; the BOTTOM RIGHT-HAND corner represents CLUBS; the BOTTOM LEFT-HAND corner, HEARTS; and the TOP LEFT-HAND corner, SPADES. Now take any one of the 26 cards you intend to use, together with one of the magnetized portions of blade and apply a little Seccotine to one surface of the blade.

We will suppose the card is the Two of Diamonds. With this card face-down on table, stick the portion of blade in the upper right-hand corner of the card (the design of the cards, of course, all being the same way) at what would be 2 o' clock, (see Fig. 2, the top card of examples). Place your compass on it to get the correct angle, moving portion of blade until you get such. Now take one of the surplus cards and glue it over the back of the prepared card, design being the same way. You now have a thick card. Take another card, which we will say is the Jack of Hearts. Fix your magnetized portion of blade at what would be 11 o' clock in the bottom left-hand corner of face-down card and apply one of the surplus cards to its back.

Prepare each of the 26 cards in this manner at the correct corner and angle. For the King of any suit the portion of blade is fixed in the exact centre of the card with the portion set at angle to make compass point to whichever corner the suit may be. For example, suppose it is the King of Spades you will fix the portion of blade in centre of such card, so that the hand of the compass points to the top left-hand corner.

Having prepared all your 26 cards they will now require each sandpapering with very fine sandpaper to smooth edges and corners. On completion you will have what is apparently a complete pack of thick cards (and remarkable though it may sound, the author has on only two occasions had any remarks to the fact that the cards are thicker than usual.) They will bear minute inspection if carefully prepared.

Regarding the holder for demonstrating the effect. This is best prepared by purchasing a draught- or chess-board. Cut it in half and in the centre of one of the folding halves cut out a recess the same size as playing cards. Also cut out a small portion to facilitate the removal of any card placed in the recess. You now have a holder complete with lid (portion of board which is hinged to fold over) with a cut-out part.

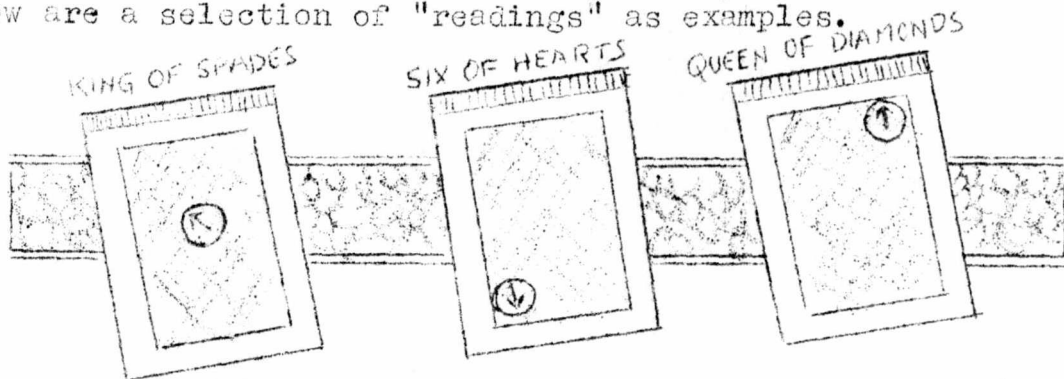


Now divide the other half of the board you cut off and glue a portion of green material of a little larger size than cut-out portion, over its centre. Glue the whole half over side of the folder where cut out portion is, and you have your completed holder with lid. To finish it and make it look respectable, you may glue coloured paper all over it, finishing the edges with Passe-Partout binding and drawing astrological designs upon the lid portion.

The Joker now completes the holder. This must be glued face-down on outside of lid exactly over the inside recess.

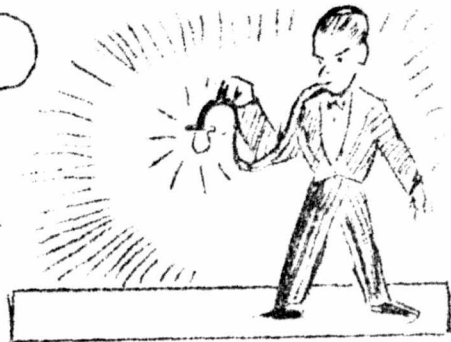
TO PRESENT: Hand out cards together with holder and X-ray tube. (Compass is palmed in left hand) Explain that spectator may shuffle pack and select any card he desires (or draw any card from pack unseen) and place it in holder WITH PATTERN OF BACK THE SAME WAY AS THAT ON THE HOLDER. Having done so he must close the lid and you will then be able to tell the card by "viewing" it with your "X-ray" tube. Impress on audience that not only is lid closed but the card is also face-down and at no time do you open the lid. Having received the tube back, the compass is pushed in one end. The holder containing card is handed to you and you immediately place the X-ray tube at top right-hand corner of card on lid (Diamond corner). If there is no movement of compass, card cannot be a diamond. Move compass down card to the bottom right-hand corner. (Club corner). If still no movement of compass hand, card is not a club, so slide tube to bottom right-hand corner of design on lid. We will suppose the card is the Six of Hearts. Immediately the tube gets over the Heart corner you will notice the compass hand swings round and points to "Six o' Clock" so you will know it to be the Six of Hearts.

If no movement at any corner you know the card is a King so slide the tube to centre of design on lid and hand will point to whichever suit the card happens to be. If no card has been placed in the holder there cannot be any movement whatever. Below are a selection of "readings" as examples.



DE LIGHTED GAS TRICK

By L. A. Dawson.
Hon. Treasurer Mystic Seven.
Member Yorkshire Magical Club.



In presenting this trick I must first say that this is not my original trick, although I have worked it with great success for over two years. Also I can say that to my knowledge it has never appeared in print, and to the many magicians to whom I have shown it, all have expressed their delight at it and have not guessed the secret.

EFFECT

Performer comes on with an inverted gas bracket to which is connected a rubber tube. Attached to the bracket in the usual way is the inverted mantle. With suitable patter the performer proceeds to demonstrate the power of the magician's breath by blowing down the rubber tube and applying a lighted match to the mantle, which lights up with the same brilliance as if it were connected to the gas supply. By giving a "tweek" to the ear the light goes out. This can be repeated several times. The effect never fails to get a good round of applause.

METHOD

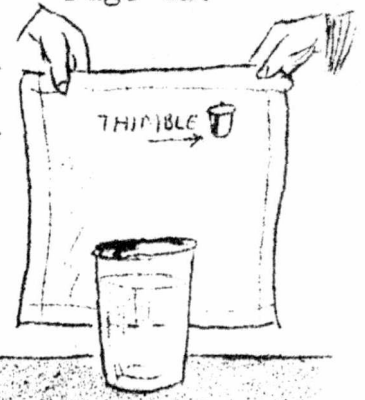
All materials can be purchased at any Woolworth's Store and are as follows:- One Bijou Inverted Gas Bracket (6d), one Bijou inverted mantle (3d) and two feet of rubber gas tubing, (6d). You will also require a small quantity of cotton-wool.

Take the cotton-wool and make a loose thin "rope" about a foot long which is to be placed in the rubber tube at the end which is connected to the inverted bracket, which must be connected so that it covers the air regulating apparatus. All that is required to work the trick is a small quantity of pure petrol, (I use Shell) which is poured into the end of the rubber tube. The petrol works its way down the tube and saturates cotton-wool on the principle of the cigarette-lighter. Do not use too much petrol, just sufficient to damp the cotton-wool. By placing the tube to your mouth and blowing not too hard and applying a light to the mantle, the escaping gas will ignite the mantle with great brilliance, and will keep alight so long as breath pressure is there. The ear "tweek" is a touch of comedy which always raises a laugh.

EDITOR'S NOTE: The above effect was also shown to me by some Indian performers who used Spirits of Ether - a small piece of cotton-wool being dipped in the liquid and inserted in tube.

The SYMPATHETIC LIQUIDS

My Max Lestrangle
Member of the Mystic Seven.



EFFECT

Two tumblers are shown, one containing red liquid and the other containing white. A red and white handkerchief respectively are also exhibited. The white handkerchief is placed over the tumbler containing the red liquid which is placed on a table at one side of the stage. The red handkerchief is placed over the tumbler containing the white liquid and this is placed on a table at the other side of the stage.

On command of the performer a transposition takes place and on removing the red handkerchief it is found that the white liquid has changed to red whilst on removing the white handkerchief it is found that the red liquid has changed to white.

METHOD

Place a few drops of Phenolphthalein solution together with a pinch of sodium carbonate in one tumbler. This will give the red liquid when filled with water. In the other tumbler place a few drops of Phenolphthalein solution only and fill with water. This will remain clear like water.

To each handkerchief sew a small metal thimble, small holes having been punched in the side of such. The thimble which is sewn to the corner of the white handkerchief contains sufficient citric acid to half fill it. The thimble which is sewn to the corner of the red handkerchief contains sufficient sodium carbonate to half fill it.

The rest is simple. On covering the respective tumblers, the contents of the thimbles are emptied into each. The chemical action causes the apparent transposition.



The "SIMPLEX" SILK PENETRATION

By "Cyro" I.K.C.
Member of the Mystic Seven.

EFFECT

Three silk handkerchiefs, two red and one white are tied together by a member of the audience. The silks are now placed on the seat of a chair in full view of the audience. Performer picks up a soup plate which he shows to be empty and places such over the silks on the chair.

Immediately and without any cover over the plate, performer slowly draws the white silk through the centre of the plate. When the plate is lifted it is found that only two silks remain on the chair - the two red ones, these being tied together.

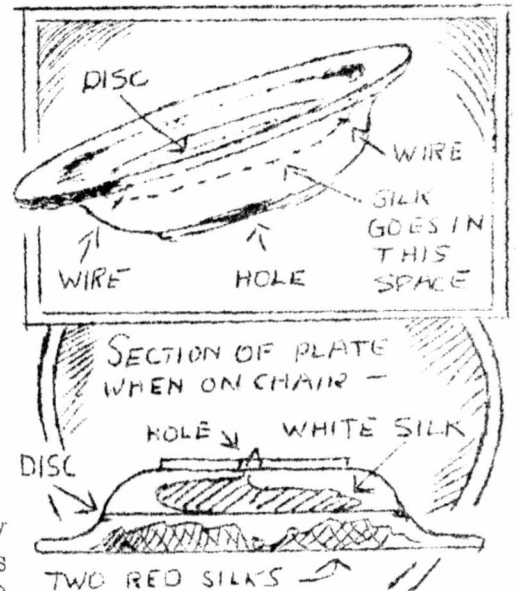
METHOD

Six silks are required, two red, two white and two blue. A white enamel soup plate is also required which is fitted with a flap of cardboard or tin and which goes nicely into the bowl of the plate and is held in position with four pieces of wire passing through the sides of the plate, thus forming a false bottom to the plate. The real bottom of plate has a $\frac{3}{8}$ " hole drilled in the centre. The inside of the plate is painted black whilst the outside is painted with a series of red circles, which help to mask the central hole.

To load the plate it is necessary to use a knitting needle and the white silk is pushed through the hole with this leaving a corner of the silk protruding. The two red silks are tied together and vested.

PRESENTATION

The three silks are handed out and a spectator is requested to tie the white silk between the two red ones. Taking them from the spectator the performer rolls them into a ball and whilst turning to pick up the plate he switches them for the vested silks which are placed on the chair and the plate immediately placed over them. Slowly pull the white silk through the central hole as described in the effect.



The "SIMPLEX" RIBBON EFFECT

BY "CYRO"

EFFECT

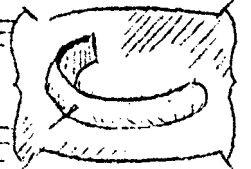
Several lengths of ribbon, each of a different colour are examined. Performer is blindfolded and ribbons put in paper bag and mixed by spectator. Performer turns his back, bag is handed to him and he again faces audience holding bag behind him. He produces any colour from the bag as called for. This is repeated until all the colours have been produced.

METHOD Six 5" ribbons together with six duplicates are required. Also six "bulldog" clips with hooks. The six duplicates are fixed in the clips which are in turn hooked on to performer's vest at back near lower edge of coat. The order of these is memorised.

PRESENTATION After performer has been blindfolded and all the ribbons mixed in paper bag, such is handed to performer who faces audience. He immediately removes ribbons from bag and puts them in back trouser pocket. Each time a ribbon is called for performer removes such ribbon from clip under coat. After the last colour has been called bag is thrown out for the audience to examine.

MERLIN'S WONDER BLOCKS

BY "CYRO"



EFFECT Two small blocks of wood are passed for examination. One of these is red and the other black. A spectator is now asked to wrap them in tissue paper and place one in each of his outside coat pockets while performer's back is turned. On turning round performer states which colour of block is in each of the pockets.

METHOD Black block is made of ebonite, teak or other hard wood. Red block is made of soft wood like deal. Each block measures 5" by 2½". A fake is made from a brass wedding ring from Woolworth's, cutting it in half and soldering on the outside a needle point (See sketch). This is painted flesh-colour, and is worn on the right hand middle finger with the point outwards. After blocks have been concealed spectator lifts arms while you pass hand over pocket. The needle is secretly pressed into block - if it is red there is no resistance: if needle will not penetrate, it is the black block. It is only necessary to pass hand over one pocket to know both.

INVISIBLE TRANSIT

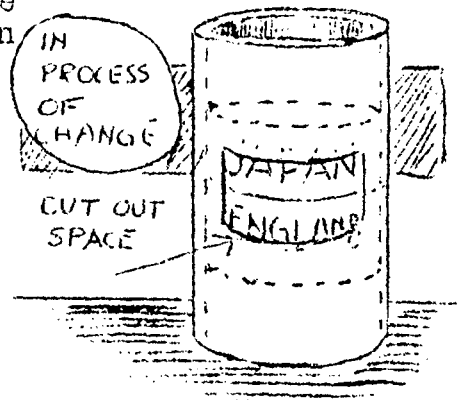
BY ARTHUR WILMAR
Hon Librarian Mystic Seven.

EFFECT Performer exhibits three cardboard or metal tubes. Each tube is identical in size and are painted red outside and black inside. Each bears a label on which is printed TURKEY, JAPAN and ENGLAND respectively. The tubes are shown to be empty. Performer explains that each tube represents the country on which its name appears and also they demonstrate a magical method for transportation of goods. A small turkish towel is then shown and stating that Turkey is famous for its towels he will place such in tube so marked. He now shows a large silk handkerchief remarking that Japan is noted for its silk so this is placed in such tube marked Japan. Finally he displays a small cotton pillow-case, and as England manufactures fine cotton goods, it is placed in such tube.

The tubes are now arranged in a row on side table, with names at the back away from audience. Each tube is then taken to another side table and are grouped together. Finally they are placed in a row with names to front and each touched with the magic wand.

Placing hand in tube marked ENGLAND performer withdraws the silk which started its journey in Japan. From the tube marked TURKEY he withdraws the pillow-case while from the tube marked JAPAN he takes the towel.

METHOD There are no duplicate tubes, nor exchange of tubes, nor do the tubes leave the sight of the audience at any time. The sketch gives the secret. Each tube is fitted with a slide which is a thin metal tube sliding inside the outer tube, the respective names being printed on the slide. A space is cut where the label appears to be and stops are fitted for the slide. Thus it is possible to change the name of any tube to that of another. Tube marked TURKEY is changed to JAPAN, ENGLAND to TURKEY and JAPAN is changed to ENGLAND.



By "DALTON"
Member of the Mystic Seven

Although this effect is known to a few magicians, the method of presentation and the fact that the cards are shuffled misleads the wise ones.

EFFECT

A pack of cards is shuffled and ten cards are dealt face-down on table. These ten cards are then also shuffled and handed to spectator who is requested, while performer turns his back, to think of any number between one and ten and to then take the face-down pile and to remove a card at a time from the BOTTOM to the TOP until he reaches the number of which he is thinking. This having been done, he places pile in performer's hands whose back is still turned. Performer turns round and states what number person thought of and how many cards he removed.

PREPARATION

Select the following cards from a pack regardless of the suits and stack them in the following order face-down from bottom to top:- 10, A, 9, 2, 8, 3, 7, 4, 6, and 5. Replace these cards on top of the pack.

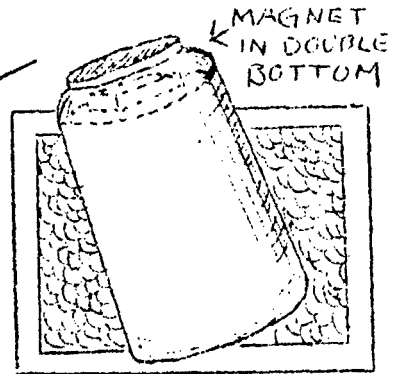
TO PRESENT

Dovetail shuffle the pack keeping top ten cards in position. Deal off ten cards face down on table and shuffle these in the following manner:- Taking top card (5) in left hand place the next card (6) on top of such, the next card (4) underneath these (under the 5) the next card on top, next card on bottom etc., and when finished, finally cut the bottom three cards to top thus leaving a four-spot card on face of pile.

Cards are now handed to spectator who thinks of a number. Performer knows bottom card to be a four so whatever number of cards spectator thinks of and moves from bottom to top, all the performer has to do is to remove four cards from top to bottom and glance at whatever card is on face of pile which tells him number of cards removed. To repeat, simply note whatever card happens to be on face of pile and repeat as above. When behind back as many cards as number of card seen on bottom is removed from top to bottom of heap. The face card again tells number thought of by spectator.

NOVEL CUP & BALL EFFECT

By FRED LODGE
Member of the Mystic Seven.



EFFECT

Two coloured beakers such as are sold in Woolworth's stores, one with a figure "1" painted on its side and another with the figure "2" are resting on a table together with a plate and a small ball -- a ball much smaller than the beakers. Water is poured into beaker No.1 and is drunk by performer. Beaker No.1 is then picked up in performer's left hand and with his right hand he drops the small ball into it. Placing the plate over the mouth he inverts the lot and places them on the table.

Picking up the beaker marked "2" performer places it on palm of left hand and shows right hand empty. He now commands the ball to leave its position in beaker No.1 resting on table on the plate and transfer itself to beaker No.2 on performer's left hand. Dipping the fingers of his right hand into the beaker he produces the ball and on lifting the beaker marked No.1 from the plate the ball is found to have vanished.

METHOD

One beaker is prepared as shown in sketch. The bottom is cut out of one beaker and is glued to the inside bottom of No.1 beaker with a small powerful magnet between. Two balls are used and are of the spring coloured type such as are used for hat productions. The springs inside the ball will adhere to the magnet.

One ball is palmed in the left hand and is inserted through the bottom of the beaker during the act of placing No.2 beaker on the palm of left hand. The other ball adheres to the bottom of No.1 beaker when such is dropped inside. The water is used to allay suspicion that a bottomless beaker is being used.



The COLOUR SPOT MYSTERY

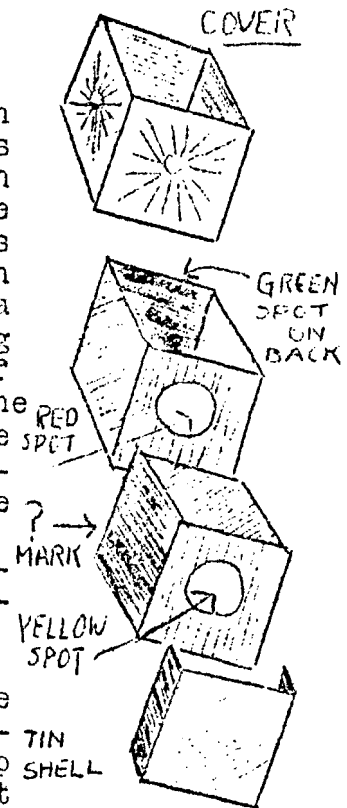
By H. G. BEAUMONT
Member of the Mystic Seven.

EFFECT A black cube is shown to be plain on all sides, except the front side which is decorated with a question-mark. Cube is then placed on a small stand, a small square cover which is also shown to the audience is placed over the cube and the whole rested on a side table. Attention is next called to a stand on which rests six cards, each bearing a different coloured spot about the size of a penny. A number up to 6 is chosen and the magician counts along the cards until he comes to the chosen spot card which is sealed in an envelope. The other spot cards are laid aside and the envelope put on stand. Opening the envelope a plain card is discovered. Cover is lifted off cube and the missing spot is discovered on the cube.

WORKING The cube is about 2" square. On the side opposite to the question-mark is gummed a yellow spot. The cover is without top or bottom so that the audience can see right through. A shell to fit the cube is required.

This is also painted black but has a red spot on one side and a green spot on the opposite side. It will now be seen that when the cover and shell are on the cube, the magician has a choice of three colours, according to which way he holds cube and whether he raises shell with cover or leaves same on cube. The cube is also provided with a small metal fake which is constructed out of a piece of flat tin as wide as the cube but slightly longer and the two ends are bent at right-angles so it will clip on the side of the cube and cover the yellow spot. The sketches show the complete set.

The cube can be shown on all sides and the fake palmed off in the act of placing cube on stand. Six spot cards are required, one red, one yellow, one green and three other colours. The red yellow and green cards are placed on the stand in positions 1, 3 and 5 counting from one side and will occupy positions 2, 4 and 6 counting from the other side. Therefore, whatever number is called, either red, yellow or green will be chosen. The chosen card is switched for a plain card in the act of opening envelope and dropped behind stand as envelope is placed on same. The rest is easy to follow.



PRODUCTION OF BOWL OF WATER AND GOLDFISH

By "WU-LING" The Magical Mandarin.
Member Sheffield Circle of Magicians.
Member Mystic Seven.

EFFECT

The assistant is standing on the stage as the performer enters. She is holding a large coloured cloth over her arm. The performer takes the cloth and draws it through his hands to prove empty.

Suddenly the assistant takes one corner and the performer the other. Performer quickly steps forward with the cloth and a shape is seen under the cloth.

The cloth is pulled off performer's left hand, revealing a large bowl of water with goldfish swimming in it.

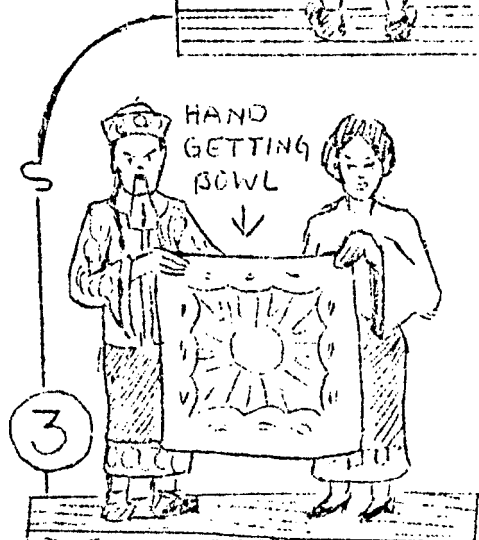
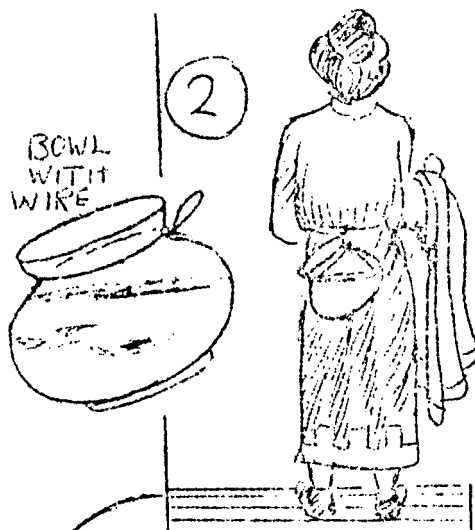
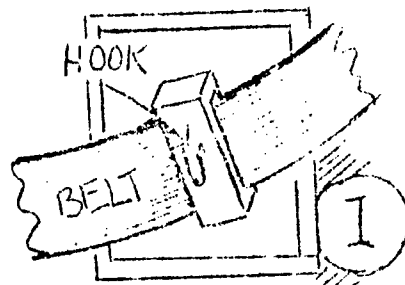
METHOD

This is clearly explained by the drawings. But a comment on the drawings would be useful.

A fake is made as shown in Fig.1. This is slipped on to a belt and belt is worn by assistant under her dress. The hook protrudes through the dress.

Thin piano wire is strung round the neck of bowl terminating in a loop so that the whole thing can be hung on the hook which assistant has behind her. Fig.2.

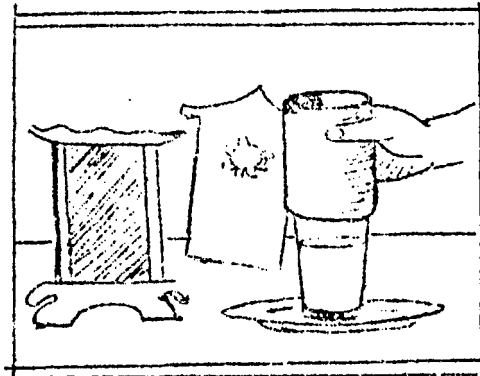
To work, the performer enters, takes cloth and shows it to be empty and then it is held as in Fig.3 by the performer and the assistant. Under cover of the cloth the performer unhooks the bowl from assistant's back, holds it in centre of cloth at the back, and then steps forward so that the cloth drapes round the bowl. No rubber cover is needed for the bowl.



The MILK & PAGODA

MYSTERY

By "WU-LING"



EFFECT

On a side table stands a small Chinese Pagoda Cabinet similar to that shown above. This has an open top and a front that opens by sliding up. The performer takes a jug and proceeds to pour milk from it into the cabinet through the open top.

Placing his hand inside the cabinet, he now takes from it a glass of milk. This is placed on a plate and covered by a small oriental decorated tube. The front of the cabinet is raised and the interior is seen to be quite empty, after which the door is again closed.

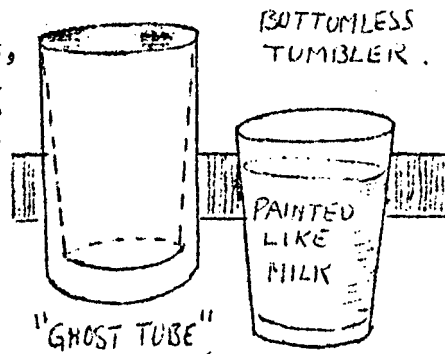
The performer picks up the plate that has upon it the glass of milk covered by the tube and places one hand upon the top of the tube. Suddenly he turns the whole upside down. The tube is taken and shown empty - the glass of milk having entirely vanished.

On lifting the front door of the cabinet again, the glass of milk is seen to have returned - remember, the cabinet was shown empty only a moment before. Finally the glass is taken and the milk poured back again into the jug.

METHOD

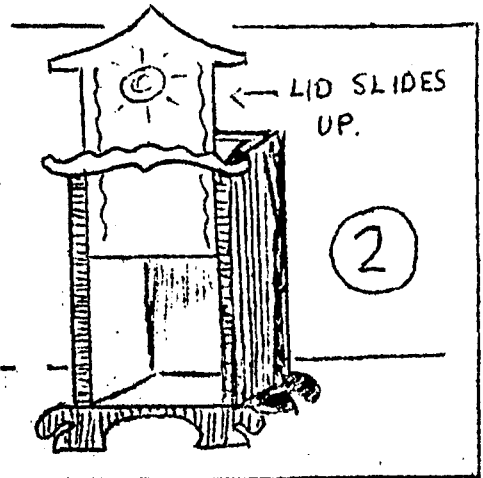
This is an adaption of the well-known Milko effect, aided by a cabinet of original construction.

You will require the usual Milko outfit, i.e., a fake glass of milk which is a bottomless tumbler with the interior painted to represent milk; an ordinary glass to match the fake; and a "ghost tube" in which the fake may fit (Fig.1)

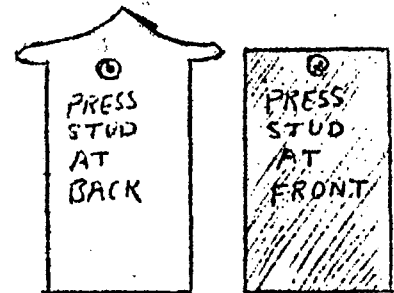


Also you require the special cabinet which can easily be constructed. The sketches will clarify the construction of this, also the method of using.

Refer to Fig. 2. The cabinet is made as shown with sides, back and bottom, but no top or front. A loose front is arranged so that it may slide up and down - and may be removed clear of the cabinet. Notice the decorative cross-bar at the top of the front of the cabinet. This is essential as will be seen.



A special fake is needed for this cabinet and is shown in Fig. 3. This consists of a piece of stiff cardboard which has been covered on one side with black velvet. On the back of the door of the cabinet is fastened a male press-stud and on the front of the cardboard strip (that is, on the velvet side) is fastened the female portion of the press stud. The positions are such as will allow them to correspond when both are placed in the front of the cabinet.



As the cabinet should be covered inside with black velvet, the effect of this velvet-covered flap when placed in the front of the cabinet is to make it look empty. The cross-bar at top of cabinet masks the top of this fake.



WORKING Door of cabinet is down and inside is a glass with the fake glass resting inside (Fig. 4). As milk is poured into bottomless fake it really goes into glass. Fake glass is lifted out and covered with tube in usual way. The fact that fake is wet with milk enhances the effect because some of it drips when tube is inverted.

Door of cabinet is raised, showing cabinet apparently empty, really they see the black velvet strip which covers the front. Door is lowered and after the "vanish" of the glass, the front is again lifted, but only after the snap catch has been fixed, thus lifting fake with front, revealing the glass of milk. The sketch in the heading shows the apparent empty cabinet with the door placed aside, while the fake is being covered by the "ghost tube".



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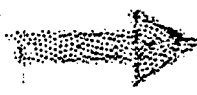
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