

Classical Conjuring



By

HUGH
MACKAY

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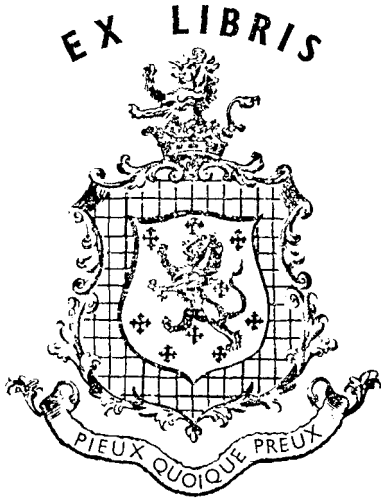
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CLASSICAL CONJURING

By

HUGH MACKAY

Member,

The Magic Circle, London ;

The International Brotherhood of Magicians.



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TO

MARGARET M. MACKAY.

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INTRODUCTION.

IN offering this book to the magical fraternity, it has not been my intention to produce a work of literary merit, but merely to compile a number of my own practical items—a few of which have already appeared in the magical press—and to solicit the very helpful assistance of others.

My grateful acknowledgements are due, first, to Mr Will Goldston, Editor of the *Magazine of Magic*, for his kind permission to use "The Slave Bangle" and "Stage Billet Reading," together with illustration for the latter. To the same gentleman for his valuable assistance by contributing "Three Good Tricks." Second, to Mr George Johnson, of the *Magic Wand*, for his kindness in allowing me to use "Removing under Difficulties" with illustration, and "A Problem with Cards." Third, to Mr Alex. Johnston, of Edinburgh, for completing, with such clearness, the other drawings.

The MSS. of "A String Variation," "A Marked Pack," "Values," "Removing under Difficulties," "A Problem with Cards," and "Stage Billet Reading," I am pleased to credit to Miss Margaret Mackay, who, by the way, is not the little girl to whom the book is dedicated.

Like many writers on matters magical, I must claim originality; but for one item only—the mistakes; these are really my own.

HUGH MACKAY.

EDINBURGH, *November 1925.*

Classical Conjuring

Miscellaneous Experiments.

THE SLAVE BANGLE.

Three young conjurers sat round the study fire discussing the art of Magic.

Number One : " I do like showing the ' Slave Bangle.' The effect, to my mind, is quite excellent."

Number Two : " Pity it couldn't be done with a single bangle."

Number Three : " My dear fellow, it *can* be done with a single bangle ; and if you care, I'll prove my assertion."

Numbers One and Two ; " Go ahead, old chap."

Number Three took from his pocket a small silver bangle, about two inches in diameter, which he handed for examination. The string was duly tied tightly upon his wrists, and taking the bangle in his right hand, he walked to the opposite side of the room, turned round, and came back with it threaded on the string. Being only two inches in diameter, the former method of a duplicate up the sleeve was out of the question.

Number Three : " Well, I'll tell you chaps the secret. It's a trick bangle, but so perfectly made that no one can possibly discover its secret unless they are ' in the know.' Have a look at it."

The string was untied, and the bangle again handed for examination ; but Numbers One and Two are still puzzling their brains as to how it is constructed.

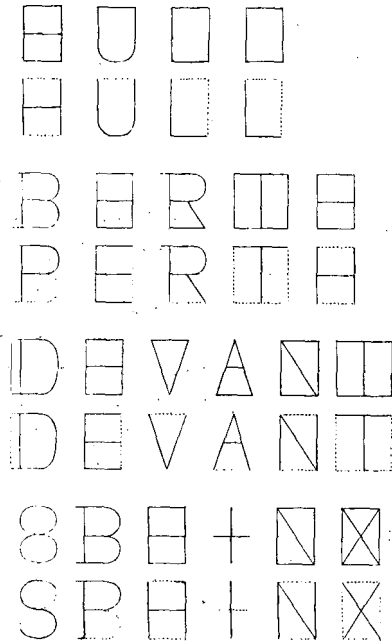
Number Three (afterwards, and to himself at his own fireside) : " There's no question about it, that was a nice little piece of misdirection to-night. No doubt their time was wasted examining the bangle, but I did not want them to think too much about anything else. I wonder will they ever discover that if a piece of cord is tied round one wrist, it is impossible for anyone to tie the other end round the other wrist without making a *slip-knot*."

CAMOUFLAGE.

Rather a game for young folks than a conjuring trick. Nevertheless, there is an element of mystery prevalent, so no excuse is made for its inclusion here.

White cards may be used, or a slate. The entertainer writes the

Camouflage.



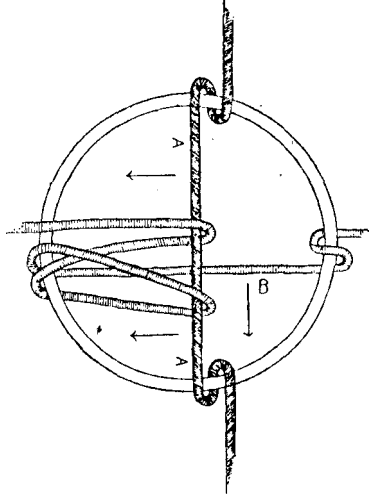
name of a town in "camouflage" (see illustration), then the rest of the party endeavour to "find" it.

The diagram gives examples of the rule, but many variations will occur to readers as they go along. A very good friend of mine gave me the town "ELIE"; the two "e's" were "according to plan," so was the "l," but for the "i" he used another "l," and I was nearly beat. (Key: Hull, Perth, Devant, Sphinx.)

TWO ROPES AND A RING.

EFFECT.—Two pieces of thin rope, five feet long, are looped at right angles round a solid Chinese linking ring; the second rope being securely looped on the centre of the first one. The four ends are tightly held by a similar number of spectators. Entertainer now requests that the rope be gently slackened, and without any covering the ring is quickly disengaged.

METHOD.—It is necessary that the ropes be looped in strict agreement with the illustration (which is viewed from below). A first, then B. To release ring, call for “slack,” and remove A loop in direction of arrows. B loop will then run clear.



(The author had the pleasure of witnessing a demonstration of this effect by “Lester,” the renowned American Ventriloquist. “Lester” was unaware of its origin at the moment of presentation, but his effective dressing—by covering the entire ring with a large silk and apparently cutting one of the ropes with scissors—was a lesson worth learning and remembering.)

A STRING VARIATION.

Tying a knot on a piece of string with folded arms to meet the requirements of the problem is a very old trick. Let us take it in another way.

Hold string as in Fig. 1; the hands about eight inches apart, and request a spectator to form a knot under the following conditions:—The two ends A and B to be gripped *simultaneously*, and not released until knot is formed; and additional, the string must not be touched at any point before the ends are taken possession of.

He cannot; so *he* now holds string while entertainer demonstrates.

The directing arrows in Fig. 1 show the direction which the hands require to take. A little practice will enable entertainer to keep clear of string prior to grip. (Illustration below.)

A MARKED PACK.

There is an advantage in the following system of marking a pack. It matters not if the cards are accidentally reversed, entertainer is able to read them just as easily, and from the same mark. On the

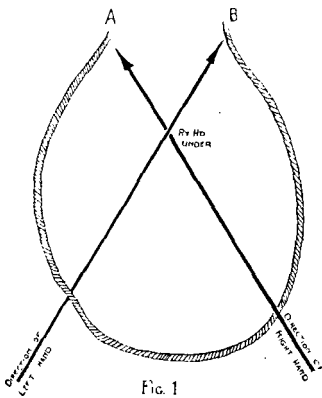


FIG. 1

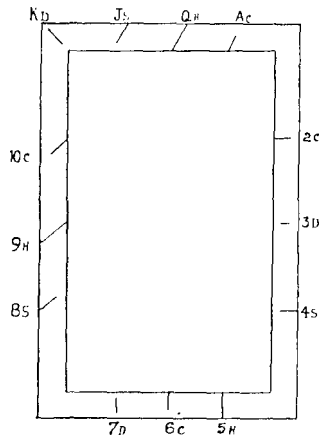


FIG. 2.

diagram in Fig. 2 is shown a margin that is on the back of a large number of playing cards, usually near the edge of pattern. Into this space strokes are placed according to the clock marking. A corner mark for the King. It will be observed that a slant in a number of the strokes enables the entertainer to distinguish between an ace and a seven, a three and a nine, and so on. The suit is given by the placing of the stroke. From the inner line, and stretching three-quarter way across, Clubs. Stroke in centre and touching neither inner or outer line, Diamonds. Stroke touching outer line and stretching three-quarter way across, Spades. Stroke crossing entire space, Hearts. Use a crow-quill pen and Indian ink.

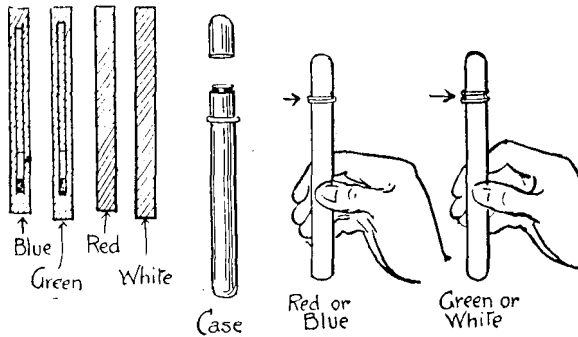
THREE GOOD TRICKS.

(By WILL GOLDSTON.)

We will begin with a thought-reading trick.

The performer shows four little rods, each about the size of a cigarette; they are painted different colours—red, blue, green, and white. These are given into the hands of a member of the audience, together with a small metal case into which each rod fits easily; the case is closed with a small cap.

A member of the audience is asked to place any one of the rods in the case, put on the cap, and drop the other rods into his pocket.



The closed case is then handed to the conjurer, who at once names the colour of the rod in it.

A glance at the illustration will show how this little miracle is achieved. Two of the rods—the blue and the green—are hollow, and two or three small shot are enclosed in each of them. The red and the white rods are solid and quite ordinary. Further, it will be noticed that the green and the white rods are a shade longer than the other two.

Thus, directly the conjurer has the case given to him, he can tell at once, by merely slanting it, if the rod inside is either blue or green, and then, by looking at the cap, he can tell which of the two has been chosen. The blue rod fits in such a way that the cap can be brought right down to the ledge on the case, but as the green rod is longer than the blue, it does not allow the cap to come down to its full extent; the illustration shows how the slight difference can be instantly detected.

In the same way the difference between the red and the white rods can be discovered, the white being slightly the longer of the two, does not allow the cap to slide down to the ledge on the case.

The trick is exhibited as an experiment in thought-reading, the volunteer assistant being asked to concentrate his thoughts on the colour of the rod which he has placed in the case.

My second trick is only an old one with a new "twist" to it, but I venture to think that the novelty, small as it is, will be acceptable to magicians in search of a little piece of apparatus which is not quite "ordinary."

I imagine that all my readers are acquainted with the old-fashioned changing card-box. This is merely a small box made in such a way that either the top or the bottom will serve as a lid. The box is painted black inside, and is fitted with a loose "flap"—a thin piece of wood painted black to resemble the interior of the box. If a card is placed in the box and the flap placed over it, the conjurer is ready to cause a card to change. A selected card is placed in the box—really on the top of the flap—and the box is turned over. When it is opened the card that was originally concealed is now seen, and the other card is hidden by the flap.

This, of course, would be a very crude way of using the box. Here is a little trick which would make use of the box to better advantage.

The conjurer forces a card on someone; we will suppose that it is the two of spades. The person taking the card is asked to place it in the box, which is then closed. The conjurer then shows a large white silk handkerchief, rolls it up into a ball, puts an elastic band round it, and drops it into a glass. The box is then placed on the top of the glass.

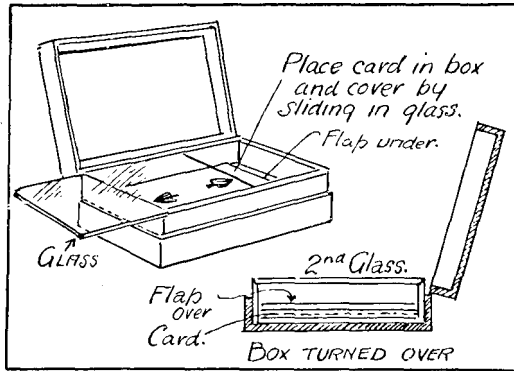
Having touched the box with his magic wand and pronounced one of his magic spells, the conjurer opens the box and takes out a blank card. Unrolling the handkerchief, and holding it out to the audience the conjurer shows that the two spades have become printed on it. The change of the two of spades to the blank card is effected by means of the box. The change of handkerchiefs is easily managed. Having rolled the handkerchief into a ball, the conjurer puts his hand into his pocket to get out an elastic band, and in doing so palms out a similar handkerchief, but with the two of spades printed on it; this handkerchief has an elastic band round it to keep it from unrolling.

Having put the elastic band round the handkerchief which the audience have seen, the conjurer, in dropping the handkerchief into

the glass, exchanges it for the other, and palms the one which was shown to the audience. His wand is in his hat. He picks it up, and in doing so drops the palmed handkerchief into the hat—out of the way. Therefore, at the conclusion of the trick he has nothing to get rid of.

The box can also be used for the magical appearance or disappearance of a card. The only drawback to the box is that it is fairly well known, and it is for that reason that I have added something to it.

The "something" is a small piece of glass. After the card has been placed in the box the conjurer slides the glass over it, "to prevent it from escaping"—as he explains. At the conclusion of the trick, when the card is seen to have changed, the piece of glass is still there, and it has to be slid out of the box before the card can be removed.



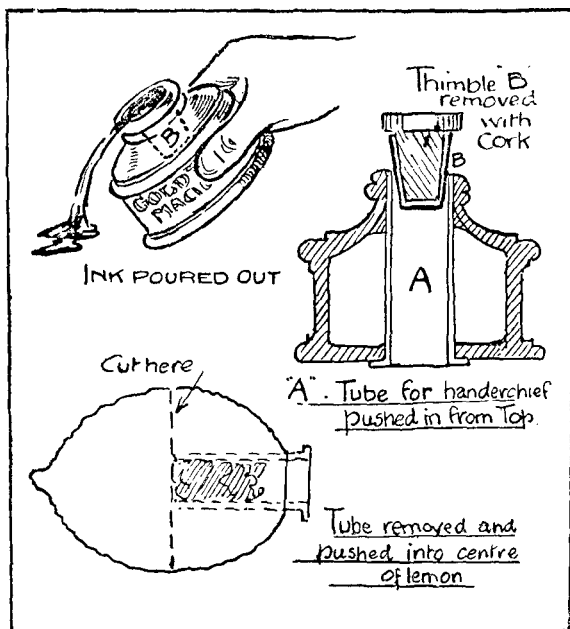
It seems impossible that the ordinary "flap" can be used under these conditions; but it is used, and, as the reader will see from the illustration, there are two pieces of glass in the box, though the audience are aware of only one. The box, in this form, is quite a useful piece of apparatus.

The effect of my last trick is quite simple, but very mysterious. The conjurer pours some ink from a small bottle on to a piece of white blotting paper. This is done to prove that the ink is genuine. He then borrows a lady's handkerchief and pushes it into the bottle of ink, but, pretending to overhear the lady objecting to her handkerchief being spoiled in this way, the conjurer says that he will remove any stain with a little lemon juice. He takes a lemon from a bag, cuts off the top, and produces the handkerchief from the centre.

To come at once to the explanation, the bottle is not quite as innocent as it looks. To begin with, all the ink required for the trick is contained in a little "thimble" in the neck of the bottle. A few drops of ink poured on white blotting paper make a big display. After the ink has been poured out the conjurer puts in the

cork. Before pushing the lady's handkerchief into the bottle the conjurer naturally has to take out the cork, and in doing so he secretly removes the thimble with it. It is just as well to wipe the neck of the bottle before pushing in the handkerchief, in case a drop of ink may remain on it.

The bottle is fitted with a loose metal tube, and it is into the tube, inside the bottle, that the handkerchief is really pushed. As the



tube is loose, it drops out of the bottom of the bottle when the conjurer is ready for this part of the trick (the little finger will hold it in place until that moment), and it is easily palmed.

The lemon used for the trick has a small piece cut out of one end, so that the conjurer, in placing the lemon on the hand which palms the tube, can push the tube into the lemon. Then the top of the lemon is cut away, and the handkerchief is produced.

This is a very effective trick, and this form of it is a great improvement on the old trick, in which an ink bottle with a large base was used.

The trick should be performed briskly; the invisible flight of the handkerchief from the bottle to the lemon will come as a great surprise to the audience.

Problems with Cards.

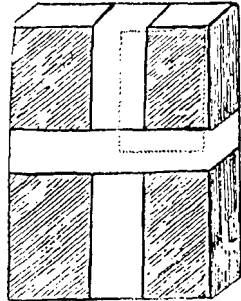
REMOVING UNDER DIFFICULTIES.

EFFECT.—The entertainer shuffles a pack of cards, requests a spectator to choose one, and, after showing it to his neighbours, places it in the centre of the pack. Two elastic bands are fixed round same. The corner of the top card is turned up to unmistakably prove it is not the chosen one. Pack is put in a small wooden box, and two bands go round it also, before handing it to spectator. The entertainer now commands the chosen card to move from centre to top. The spectator may finally open the box and examine pack to find that this change has taken place. The second card may also be turned up to show that it is the one which was previously seen at top.

REQUIREMENTS.—A pack of cards; a duplicate of top card; a wooden card box, and four rubber bands.

METHOD.—The entertainer previously prepares by obtaining a duplicate of any card in the pack, preferably a pip card. He rules the face of this card into four equal parts, cuts out the left side top section (containing index), and puts it in his trousers pocket.

Commence the experiment with the original of this dissected card on the top of the pack. Shuffle, keeping it in position. The pack is fanned and any card chosen. The entertainer then cuts the pack at the centre, simultaneously pulling the top card, with the second and third fingers, on to the lower half of pack. The chosen card is returned to the centre, and therefore over original top card. The pass is made. Two elastic bands—three-quarters of an inch wide and tight-fitting—are handed for examination, thereby giving entertainer an opportunity to palm the fake out of pocket, and bring it on to top of pack. The fake is held at right angles, and in this manner holding the fake in position. The pack is held tightly with left hand, while the right hand turns over the corner of the fake to show the index and part of card, and therefore unmistakably proving (?) that the chosen card is not on top. The wooded card box (minus loose flap) is given for examination, and before it is returned, the performer slides off the fake with his thumb and palms it to pocket. The object in using the box is to serve the purpose of misdirection.



A PROBLEM WITH CARDS.

Perusing the pages of "A Dozen of Magic," the writer was greatly impressed with the "Zancig Cards." But a girl finds it no easy matter to palm a card, and again, every amateur does not possess two Roterberg boxes. It therefore became necessary to think how this effect could be shown minus a "palm," and minus any apparatus. The method given has been presented with success and ease, so that with every confidence it can safely be commended to entertainers.

EFFECT.—A pack of cards is shuffled, and a spectator is asked to assist by counting off ten cards. The first five are placed in an envelope (A), the envelope is sealed and given to a spectator. Another member of the audience is requested to memorise one of the remaining five cards. These are placed in a second envelope (B), and this is closed. The spectator who memorised the card is asked to write its name on envelope (B) and retain it. The entertainer now commands the chosen card to pass from (B) to (A). Spectators may open and examine contents of envelopes, and the card is found to have completed its passage; four cards are in one envelope, and six cards in the other.

METHOD.—Preparation as follows:—On top of the pack are ten cards in the following order, counting down from top:—8 clubs, 6 diamonds, 9 spades, 3 hearts, 7 clubs. It will be observed that there are five duplicate cards. Two ordinary envelopes on table—(A) with three of diamonds inside (back of card to face of envelope), and (B) containing 8 spades, 6 hearts, 9 clubs, 3 diamonds, in a similar position.

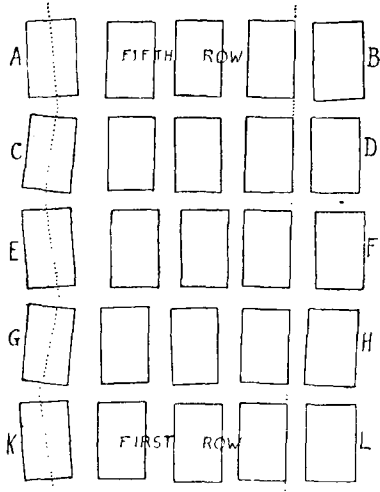
False shuffle and request assistant to count off ten cards. The first five are *not* exhibited. The entertainer picks up envelope (A) and, in the act of placing these cards inside, pulls out the three of diamonds with the first and second fingers; this is easily done, as flap covers movement. At this moment remark, "Oh! perhaps you would be good enough to examine this envelope before I place the cards in it." This over, the six cards are put in, envelope closed and given to assistant.

The second assistant is now asked to lift up one of the remaining five cards (while entertainer turns his back), memorise it, and replace it on table. The writer does not show all five, as some sharp wit might privately memorise a card and observe later that it, too, had travelled with the "official" one. The entertainer picks up envelope (B), and holding it face to audience, proceeds to place the five cards therein, but actually slides them down behind. Envelope is closed, care being

taken to keep the outside cards in a steady position behind. The spectator is asked to write the name of the memorised card on the envelope, and as the entertainer takes the pack, he remarks, "Just use this as a pad, please." In this way the five cards are transferred to the top of pack and left there. The spectator retains the envelope, and the entertainer, as a safeguard, cuts the pack before placing it on table. From this point onwards the assisting spectators may finish the problem.

A CARD SQUARE.

EFFECT.—"Will you kindly shuffle the pack and deal twenty-five cards, face down, on the table?" says entertainer to an assisting spectator. Entertainer then gathers the cards and deals them, again face down, in five rows of five cards, thus forming a square. While entertainer turns his back, spectator is instructed to lift up one of the rows, memorise a card, shuffle the five, and lay them down again. Finally, entertainer comes forward, picks up cards, and deals them face up in a similar square. "Which row do you see your card in?" he asks spectator. When the row is named, entertainer immediately lifts the memorised card.



REQUIREMENTS.—A pack of cards.

METHOD.—Part of the secret lies in the fact that the two squares are put down in different order. The "key" however, is given thus:—In laying out first square, commencing rows at BA, DC, FE, HG, LK, place the second cards in each row to the same imaginary margin, and tilt the end cards alternately. (See illustration.) The "pattern" is therefore doubly safe, as it is most improbable that the spectator will be able to replace them without leaving a clue. Entertainer will announce that the numbering of the rows be regarded thus:—First row nearest to himself, and fifth row furthest away. Should entertainer notice that, say, the second row has been tampered with, he will remember number two as the "key." The

cards are then picked up—still face down—in the following order—LK, HG, FE, DC, BA, each card coming over the top of the previous one. Finally, they are dealt face up, but commencing AK, and the same direction for the other rows, finishing BL. Spectator is now asked to point to the row his card is in. This done, entertainer will pick up the second card from the right in that row.

VALUES.

EFFECT.—A member of the audience is instructed to shuffle a pack of cards, and divide it into two equal parts of twenty-six cards. He retains one part, and gives the other to entertainer. Both become seated, opposite to one another, at a table, the entertainer requesting the assisting spectator to lift top card of the section he has possession of, call its value only (*i.e.*, five, nine, or queen), and lay the card face down in front of him. When he does so, entertainer lifts top card

J	Q	A
10		2
9	K	3
8		4
7	6	5

FIG. 1.

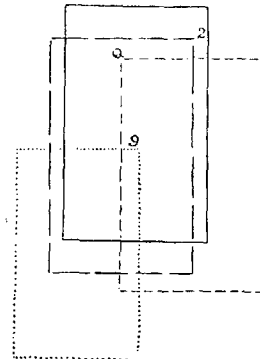


FIG. 2.

of his own section, looks at it, and without a remark, lays it also face down, beside himself. This procedure is carried through with the remaining twenty-five cards.

Entertainer then explains that he has memorised the values of the spectator's cards by looking at one of his own as each card was called. The presentation is now reversed. Entertainer lifts top card, and after glancing at it, calls the value of spectator's top card (originally it was the bottom one), spectator raises his card, and turns it over to prove that the value called is correct. The remainder of the section is then divined, and at the finish the cards may be thoroughly examined.

METHOD.—Entertainer will regard thirteen imaginary points on the back of the card as a “clock” pattern to tally with one entire suit. (See Fig. 1) Only the first card need be memorised. The next one is placed over it in such a manner that only one *corner* of the covering card is over the one beneath it, and this corner will rest at the required point on the imaginary pattern, to agree with the card called. And so on with the others. Care must be taken, however, in laying down the cards; but if a pretence is made of an endeavour to memorise, this careful movement will not arouse suspicion. The same care is necessary when lifting the cards.

Fig. 2.—The complete-line card is the first to be laid on table. Long dash-line card comes second, and corner points to *two*. Short dash-line card third, and points to *queen*, on back of second card. Dot-line card is fourth, and points to *nine*, on back of third card.

NOTE.—Any corner may be used as a pointer, so long as entertainer endeavours to keep heap as “narrow” as possible.

A PUZZLING LOCATION.

Let any card be chosen by spectator; while he looks at same, entertainer will turn round, reversing a card in the middle of the pack while doing so.

Now square up the pack, and then make a tight “fan,” face of cards to spectator.

It will be noted from behind that a small portion of the index of reversed card is visible. Take chosen card, and, without noting its designation, insert it in fan in front of reversed card.

Square up, cut twice, then give a *one-hand riffle*—side of pack to spectator. Reversed card will show position of choice.

A SUITABLE “KEY” CARD.

I have a particular liking for the nine of spades as a key card. It is faked thus. I cut out a pip from another spade and paste it over the centre pip of the nine. Hold it twelve inches away from you, and the addition will not be noticed.

It can be used with freedom in the pack. A spectator while shuffling would not detect it unless his fingers crossed the face of the card,

Transmission Signals.

HANDS OF THE SECRET SERVICE.

The impression of this puzzling and attractive problem may be given as follows:—

Let us presume that the entertainer desires to give an impromptu item, having to assist him a lady. He invites the said lady to retire to another room, a member of the audience going with her to act as guard.

This over, he asks the audience to gather round the table, whereon is a pack of cards and a stand to hold four cards, the sections being numbered 1 to 4.

A second member of the audience is now called upon. Entertainer spreads out the entire pack, face up, and instructs this assistant to pick up the four aces and arrange them, face out, on the stand, and in any order he chooses. And thirdly, to reverse, on stand, either the red or the black cards.

This over, entertainer gathers together the pack of cards—minus the aces—and lays it to one side. Finally—the audience having pencil-noted the order of aces on stand, and the colour reversed—a spectator now shuffles the aces and lays them on table in front of stand.

Lady assistant returns blindfolded. Bandage is removed at table. (Entertainer may now be under guard.) The lady immediately carries out the exact movements which took place while she was absent.

SIGNAL CODE.—It is necessary for entertainer and assistant to memorise the given “key” table. The information is carried by a card thus:—Cards are spread in semi lay-out, the half of each card being clearly shown. After aces have been arranged and colour reversed, entertainer looks for the necessary “key” card, and in picking up the pack, he leaves it at the bottom. The pack is then casually laid to one side, with the faces up.

KEY CARD (*Red Reverse*).

Male Call	.	.	.
Clubs—	3	.	.
	4	.	.
	5	.	.
	6	.	.
	7	.	.

KEY CARD (*Black Reverse*).

C.D.S.H.	.	Female Call.
C.D.H.S.	.	Clubs—
C.S.H.D.	.	9
C.S.D.H.	.	10
C.H.D.S.	.	J.
C.H.S.D.	.	Q.
	.	K.

Diamonds—2	.	.	D.S.H.C.	.	.	Diamonds—8
3	.	.	D.S.C.H.	.	.	9
4	.	.	D.H.C.S.	.	.	10
5	.	.	D.H.S.C.	.	.	J.
6	.	.	D.C.S.H.	.	.	Q.
7	.	.	D.C.H.S.	.	.	K.
Spades— 2	.	.	S.H.C.D.	.	.	Spades— 8
3	.	.	S.H.D.C.	.	.	9
4	.	.	S.C.D.H.	.	.	10
5	.	.	S.C.H.D.	.	.	J.
6	.	.	S.D.H.C.	.	.	Q.
7	.	.	S.D.C.H.	.	.	K.
Hearts— 2	.	.	H.C.D.S.	.	.	Hearts— 8
3	.	.	H.C.S.D.	.	.	9
4	.	.	H.D.S.C.	.	.	10
5	.	.	H.D.C.S.	.	.	J.
6	.	.	H.S.C.D.	.	.	Q.
7	.	.	H.S.D.C.	.	.	K.

It will be noted that the sequence, Clubs, Diamonds, Spades, Hearts is kept, with the odd number "key" cards as exceptions. Here the last two aces are in reverse order.

The two periodic conditions referred to are—When C.D.S.H. is placed. Merely request spectator to ask assistant to announce from "guard room" what has taken place. If a gentleman speaks, it is C.D.S.H., red reverse. If a lady, the same lettering, with a black reverse.

Example 1 (Assistant).—1 Diamonds. (Key Card.) Therefore No. 2 section, which commences with a diamond. Four is the third place on section key, so next card is a heart. Then again, four is an equal number, so the sequence is unbroken; therefore C.S. Were it the 5 of diamonds, the sequence would be broken here, thus S.C.

Example 2 (Entertainer).—S.D.C.H., and spades and clubs reversed. Therefore a spade is the "key"; then S.D. is 6 or 7, but C.H. is out of sequence, so it is an odd number, 7. A black reverse, however, will require the addition of 6 to get the necessary key card. So, the king of spades. (The addition—or subtraction, as the case may be—of 6, allows the entertainers the convenience of memorising only the cards under red reverse.)

Variations.—The entertainer may use a marked pack. The key card will then be placed at the *top* of pack, and same laid face *down* on table.

It will be noted that the suit of cards in key are in agreement with first card of each section. Should the entertainer desire otherwise, he may alter the suits to his own liking.

STAGE BILLET READING.

Note.—This effect is not obtained by aid of telephone or code, and the spectator who opens the envelopes is not a confederate.

EFFECT.—Entertainer and lady assistant on stage. Entertainer lifts from table six envelopes, six slips of paper, and a small black frame on a nickel-plated pedestal; he then goes down to audience. Lady remains on stage until he returns.

The envelopes and slips of paper (only, *i.e.*, no pads, etc.), are distributed among spectators. The recipients are asked to write a question, fold the paper, and seal it in the envelope. The frame is given for examination. This completed, the entertainer returns to stage, places frame on table, and lays the envelopes against the frame so that they are in full view. The assisting lady is blindfolded and seated on a chair. A spectator is now requested to come on stage, and seat himself beside table. The entertainer states that the lady will answer the questions in the envelopes to the best of her ability, and, as each one is answered, the spectator will open the nearest envelope and read the question, thereby proving that the lady is proceeding correctly.

METHOD.—This effect is only suitable to the entertainer with a number of stage assistants. My effort may not be original, but at all events, under these conditions, I have never seen a *spectator* taken on to the stage and asked to open the envelopes.

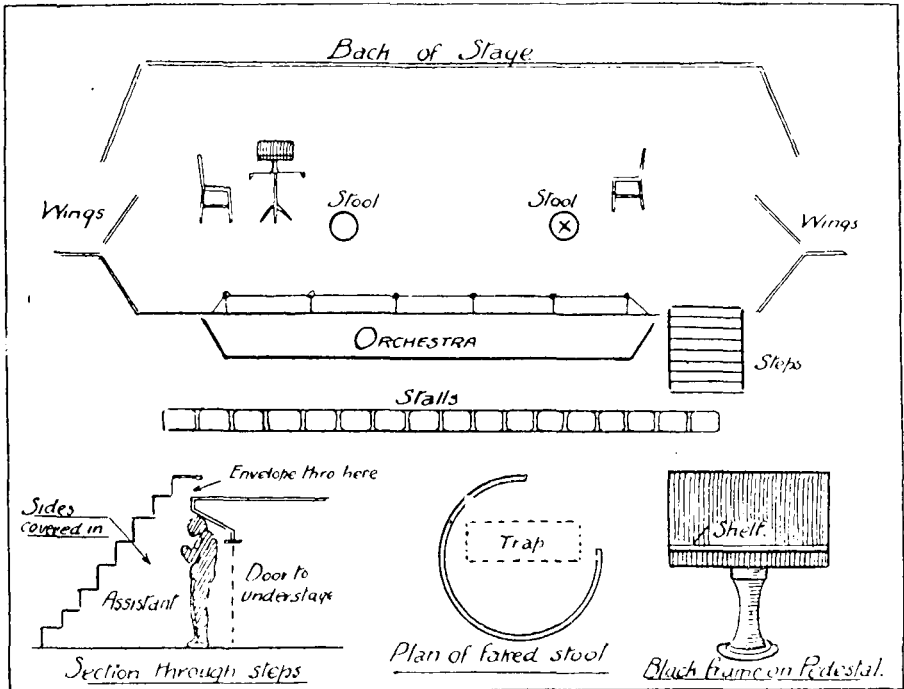
The presentation is genuinely carried out until the entertainer returns to stage with envelopes. He purposely comes back without the frame.

The steps from stalls to stage are nearly perpendicular. They form part of the side of stage front, being entirely closed in—not a temporary addition. The top step is about four inches above stage level, and overlaps stage border by six inches. This hidden space is an opening which leads to under stage, closed-in space behind steps being hollow. Stage assistant, with six duplicate envelopes, is concealed behind steps, and when entertainer catches top step with both hands—presumably to pull himself up—the assistant takes the six envelopes from his hand and immediately substitutes with the duplicates. It is necessary to explain that entertainer holds the envelopes between his fingers. First finger and small finger on one side and second and third fingers on the other, so that in gripping top step the envelopes are, for a second, held beneath same.

At this moment the lady assistant on stage calls entertainers' attention to the fact that he has forgotten the frame. So entertainer, with an apology, goes back to spectator who has possession of it. Incidentally, he hands it to another person, remarking, "Have a good look at it, sir." The object of this delay is to give time to the two

assistants under stage, one of whom has slit open the envelopes, and is reading the questions, while the other hastily jots them down on a sheet of paper. They are then refolded and placed, in order, into fresh envelopes.

When entertainer returns to stage for second time, and lays hold of top step, as before, the assistant is ready to switch the original papers (in fresh envelopes) for the duplicates. The envelopes are now placed on frame in the same order as entertainer received them.



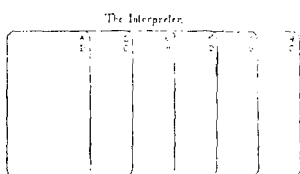
The questions are conveyed to the lady in the following manner:—
 On the stage are two footstools, one to left side and one to right. Assistant's chair is placed near right stool, while table and chair for spectator are close to the other. The first stool is faked, being almost hollow, and having an open space in its side next to assistant's chair. Within this hollow part a small trap opens, and as each envelope is lifted by spectator, the assistant beneath raises a piece of stiff white paper through trap, large enough to have questions written in bold characters and with a blue pencil. (A small torch lamp may be necessary, if stage lights do not give effective assistance.)

The bandage is adjusted to allow lady to see the required distance by looking downwards.

THE INTERPRETER.

Wherein a chosen card is signalled by the card at bottom of pack. Entertainer with audience. Assistant to divine card extracted from pack by looking once through same.

Signal Code.—Regard clubs as diamonds and spades as hearts, and *vice versa*. Then for value :



entertainer will subtract the number three from choice, and look for the key card in the semi lay-out (see illustration). He will, in picking up the cards, casually leave key at bottom. Assistant will observe bottom card, *add* three, and take reverse suit. Pack is run through for misdirection.

EXAMPLE.—Eight of diamonds chosen. Entertainer locates, in lay-out, the five of clubs for key. Assistant observes the five of clubs, and adds three to get eight of the “equivalent” diamonds.

Note.—Jack, king, queen to equal eleven, twelve, and thirteen respectively. So the two of hearts chosen would be signalled by the queen of spades.

THE ROLL CALL.

The following is a variation of “The Interpreter” :—

Before the commencement of this “tricky” little item, entertainer will request his lady assistant to retire from the room.

Cards are spread out, face up, on table. Someone is asked to extract a card and put it in his pocket. Another may pick up the cards and shuffle them ; one or two others may similarly assist, to add to the effect of a genuine shuffle. Pack is laid on table.

Assistant is called in. She deals out pack rapidly, and at end of first deal she names the missing card.

(It should be borne in mind that entertainer need not touch cards after the spread-out.)

METHOD.—There is the easy code to memorise. Clubs will represent diamonds, and spades will represent hearts, and *vice versa*.

If assistant will find, say, a diamond at bottom of pack, she will count the pips of the clubs, *only*, as she deals. The total she will subtract from fifty-five to get value of card. Concerning court cards, there is only one set to look for, and it is therefore an easy matter to memorise the three as they appear in the deal.

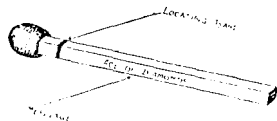
In this experiment it is only necessary to have a particular *suit* at the bottom. Therefore, the entertainer instructs that the pack be cut until the particular suit is there.

THE CARRIER.

A well-known method of conveying a message, number, or word to the entertainer, is by means of a small slip of paper, information thereon, placed inside a matchbox.

I suggest the number, name, or message be written on a match, then a pencil band drawn near head of match will readily distinguish it in box. This match—prepared by assistant—is laid on the top of others. Entertainer procures it to light candle. In doing so he receives the message, and as the match burns down, he destroys the evidence. Bryant & May's Safety Match best suits the purpose.

The Carrier Match.



INTELLIGENT FINGERS.

This is a really excellent trick for the amateur. The bottom card plays a number of rôles in my book, but the variations justify the re-dressing.

Assistant shuffles and fans pack for entertainer to choose a card. Entertainer calls its designation, and lays it face down on table. He now takes pack and inserts card in middle, then gives it to spectator to shuffle.

Entertainer places pack in jacket pocket and announces that he will extract that chosen card. He does so.

METHOD.—Entertainer will note bottom card after shuffle. This can be done by offering to show assistant how to fan. Entertainer calls the designation of this card for the one he extracts. He lays choice on table, to his right. Pack is asked for, and, while entertainer stretches forward for the card on table, he drops bottom card into right jacket pocket. The movement is masked by the half turn. Finally, pack is placed in pocket with table card shuffled therein.

☛ The original card is quickly and easily produced.

RECONSTRUCTION.

This transmission problem is easy to present and a real pleasure to entertainer and audience alike.

Assistant is blindfolded and seated at a distance. Spectator picks any card from the pack. Entertainer places it in the wooden houlette.

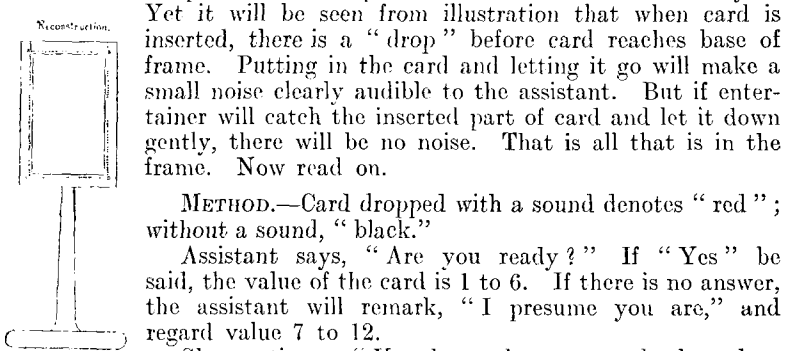
Assistant speaks. Her statement may be as follows:—

“You have chosen a card the colour of which is red. I rather think your choice has fallen on diamonds. You appear to have a fancy

for an odd number. Would you like me to announce the name of your card? The five of diamonds."

To these statements the entertainer need not answer more than the word "Yes," and it must always be "Yes," for the assistant is never wrong.

APPARATUS.—The houlette is so constructed that it appears nothing more than an open frame on a pedestal, and that is what it really is.



Yet it will be seen from illustration that when card is inserted, there is a "drop" before card reaches base of frame. Putting in the card and letting it go will make a small noise clearly audible to the assistant. But if entertainer will catch the inserted part of card and let it down gently, there will be no noise. That is all that is in the frame. Now read on.

METHOD.—Card dropped with a sound denotes "red"; without a sound, "black."

Assistant says, "Are you ready?" If "Yes" be said, the value of the card is 1 to 6. If there is no answer, the assistant will remark, "I presume you are," and regard value 7 to 12.

She continues, "You have chosen a card, the colour of which is red." If "Yes" be said, then a diamond. If no answer, a heart.

"I rather think your choice has fallen on diamonds." If "Yes," then 1, 3, or 5. No answer—2, 4, or 6.

"You appear to have a fancy for odd numbers." If "Yes," 1 or 3. No answer, 5.

"Would you like me to announce the name of your card?" If "Yes," the ace. No answer, assistant will say, "I presume you would," and choose the 3.

Of course the same rule holds for black cards, should the houlette signal "black."

Note.—Should a king be chosen, the rule is slightly different.

Houlette will give colour signal.

To "Are you ready?" entertainer will always answer "Right." This signals a king, and the colour is known. Say "black." So the assistant says, "You have chosen a king." If "Yes," it is clubs; if no answer, spades.

(The dialogue is written to suit the card being chosen by spectator for entertainer. Should it be desired otherwise, patter can be altered to suit. For instance, "A card has been chosen." "There appears to be a fancy for odd numbers, etc.)

The figure A, B, C, D represents outline of card.

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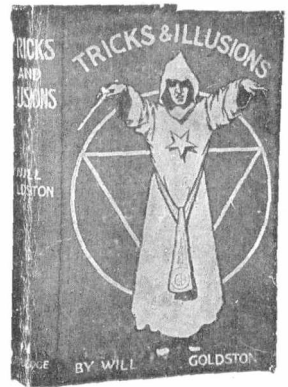


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