

A
DOZEN OF MAGIC
For Practical Conjurers.

BY
A. C. P. MEDRINGTON, M.A. (Cantab.)

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I

The Bones of Contention.

EFFECT.

Performer brings on two packs of cards, a large bone paper-knife, a very small ditto and an elastic band, also a hat—though this may be borrowed or dispensed with.

Pack No. 1 is shuffled and the elastic band passed round its centre. A spectator is invited to insert the smaller paper-knife into any part of this pack, leaving about an inch projecting; when it is dropped into the hat.

Pack No. 2 is shuffled and a spectator invited to push the larger knife into it. The pack is separated at the point of insertion, and the two cards above and below this point are noted. Someone is requested to look at the pack in the hat, when the smaller knife is found to be between two similar cards in this pack. All may be examined.

EXPLANATION.

Two packs are arranged in order—preferably Thurston's arrangement, in which you add three and change the suit for next card, e.g., if the order of suits is Clubs, Spades, Hearts, Diamonds, the three of clubs will be followed by the six of spades, the nine of hearts, the queen of diamonds, and again the two of clubs, etc. One pack should, however, be cut so as to make the bottom card differ in each pack.

The first pack is falsely shuffled, and genuinely cut as often as desired; the rubber band placed round, the small knife freely inserted and the pack dropped in the hat or left with spectator. The performer, however, must get a glimpse of the index pip of card at point of separation, e.g., the four of hearts. He knows from this that the knife separates the four of hearts and the seven of diamonds, which follows it as per arrangement.

Taking the second pack, he can tell fairly accurately the whereabouts of these two cards from the bottom card—they will, of course, be together—and by shuffling has no difficulty in bringing them to the bottom of the pack. The rest of the pack is thoroughly mixed, so that should the spectators compare the order of the cards in the two packs they will find nothing suspicious.

The two together are now passed to a point about twenty cards from the top and separated by the little finger. The spectator with the larger knife is now asked to insert its point in the pack wherever he likes, the performer holding the pack in the left hand (as though for “the pass”) and riffling the ends with the right hand.

A slight overlap on the point of division will enable the performer to “force” the position of insertion on the spectator. This method, which was for some time used by the writer, has, however, been improved upon by a suggestion made by Dr. A. Lindsay Smith in “The Magic Wand” for January, 1917, for forcing a cut, which perfects the trick. In case readers have not seen this really excellent force, it may be described as under:—

Proceed with riffling as above, and take care that knife is inserted *below* the point desired. Simply calmly slide your top packet along the knife towards the person holding it, and take the knife from him in that ~~direction~~ at the same time drawing your lower packet towards you. The effect is undetectable, and looks exactly as if you had simply divided the pack at the point at which the knife was inserted, i.e., between the four of hearts and the seven of diamonds. “Q.E.D.” These two cards are now found to be separated in the first pack alone. Patter is suggested below:—

“LADIES AND GENTLEMEN,

“I have here two bone paper-knives made from pieces of a Hun who was a bit too inquisitive at the Battle of the Somme. He looked up over the trench and called out to the British: ‘Have you any beer?’ They replied ‘Yes, we have tanks.’

“ You see he was not only a ‘ Hungarian,’ but a thirsty one also.

“ Now he was so well drilled—especially when the machine-gun got the range—that both his arms worked simultaneously and automatically. I will illustrate the idea with these two packs of cards.

“ Pack No. 1, I will mix up and secure with this rubber band. Would you please insert this piece of the Bosche’s radio-ulna into the pack wherever you like. Thank you. We will leave this pack in your keeping, sir.

“ Now the second pack also requires a good shuffle and it requires stabbing with the Hun’s funny-bone. Mind you don’t hurt the joker, sir, and don’t look so fierce or I shall be saying ‘ Kamerad ’ when you give me the point.

“ Now let us see if the two relics have kept up to their old tricks and worked together. You, sir, have, as you see, placed the funny-bone between the four of hearts and the seven of diamonds.

“ Would you, sir, please examine your pack and see what cards lie each side of the radio-ulna? The same? Then our departed enemy is still ‘ Somme ’ trained soldier.”

II.

A Lesson in Deception.

EFFECT.

Performer offers to teach audience some simple tricks which they can all do. He shews an ordinary pack and “ teaches ” them how to change the pack for one consisting entirely of tens of spades. They are shewn the possibilities of such a pack, but are not, of course, much impressed with the idea. Suddenly

the performer shews that he has been using an ordinary pack of fifty-two cards, all different, the whole time, the pack having been made to appear to consist of tens of spades by means of clever manipulation.

This is, perhaps, the greatest "hit" in the writer's repertoire, and gives a great reputation for skill which is not altogether deserved, as the trick is easy for any ordinary performer. A short version is given below; patter on the left and sleights on the right. It can be greatly elaborated by the introduction of various sleights, passes and palm changes, the accidental (?) dropping of one card—casually shown to be "another" (?), ten of spades, etc.

PATTER.

"LADIES AND GENTLEMEN,

"I always like to teach my audience at least one trick which they can do themselves. Here is a simple trick with a pack of cards.

"When no one is looking, you slip the ordinary pack into your pocket and pull out another pack consisting entirely of tens of spades.

"Of course, you can do a lot of 'tricks' with such a pack: you can always cut a ten of spades, for example!

WORKING NOTES.

Run through pack, faces to audience, and note position of ten of spades, marking with little finger for "pass," and make same, bringing it to the bottom.

Display pack again after clumsy business with pocket, casually shewing ten of spades on bottom.

Do so several times, by means of pass, and "top slip" to give idea that they are all tens.

Slide Bottom Card back
Take next card place in
Pak near top + show on
Bottom again

Force Card by ~~force~~
Method (See Page 4)

Pack of cards placed in
Pocket + 10's picked
out (use wide or long
card)

PATTER.

"But if you take one ten from the pack do not show the bottom of the pack at the same time, or the audience will see that you are using duplicates.

"Of course, you can ask anyone to select a card—will you do so, sir?—and it is bound to be a ten of spades.

"You can have it replaced in the centre—thus—and it immediately flies to the bottom, as you see.

"A good trick is to make it appear at any number called for, from the top. Will you give a number, sir? Five? Easy, when they are all tens of spades.

"Now, Ladies and Gentlemen, you can all see how many good tricks you can do with such a pack of cards; and you can buy one at any conjuring depôt. But, personally, I never use special cards, because awkward people sometimes ask to examine them, and this pack is an ordinary one and only contains one ten of spades—as you see! My pocket is also empty.

WORKING NOTES:

Take out the ten, and shew it; immediately do "bottom change," leaving the ten on the bottom and shew it there.

Pass the ten of spades to centre and force it.

Take card from spectator, shew it, and bottom change as before.

Place "changed card" in centre and shew the ten on bottom.

Shew ten on bottom and then slip to top.

Second deal to five and shew the ten again, replace and pass to bottom, casually shewing bottom of pack.

Run through cards, shewing all different, and turn pocket inside out.

III

Name Your Choice.

EFFECT.

Conjurer has protruding from left sleeve a fancy silk handkerchief practically transparent, and left hand contains a pack of cards.

Members of audience are asked to name their favourite cards. At each choice the handkerchief is drawn over the pack and the chooser asked to note bottom card through the silk and to hold one corner of the latter. As he does so the card is seen to change to the card he announced as his favourite. He is asked to withdraw the handkerchief by the corner held and see that the change has really taken place.

EXPLANATION.

A pre-arranged pack resting on palm of left hand as for Charlier pass. When card is named, handkerchief is drawn from left sleeve which covers a stealthy riffing of index corner of cards with left thumb and the marking of the gap at the selected card. The Charlier pass does the rest. With practice any card may be very quickly located by noticing the bottom card which gives a clue to the neighbourhood of the card called for.

PATTER.

"Please forgive me for being sillier than usual in my remarks this evening; I find that I have to adjust my patter to the audience—the brainier the audience the sillier the patter, of course.

"We all have our favourite cards, as you know, for example, the lover likes the queen of hearts, the man-about-town the king of clubs, and so on. Would you, sir, be good enough to name your favourite card? The two of diamonds? Not the

two of Scotch, then. Well, please think very hard of the two of diamonds—in fact, *deucedly* hard—while I cover the pack over with this silk handkerchief for a second.

“ You can see the bottom of the pack through the silk, sir? I hope you do not find me so transparent! Just watch it slowly change as your mind concentrates on the two of diamonds. There you are, sir, remove the handkerchief and let the others see.

“ It is really an optical illusion, you know, one of those things that tickles your optics. Things that mobilise before one’s mobile eyes.

“ The most surprising optical illusion of the sort was the case of the man being medically examined for the Army. They shewed him one alphabet, but he insisted that he could C3. But when they came to C2 it they found his sight was really A1.

“ Would some one else mention their favourite card?”
(And so on.)

IV.

One Handed Magic.

EFFECT.

Performer offers pack to a spectator who freely selects a card. This is replaced in centre, and pack instantly shuffled in such a way as to preclude possibility of performer palming the card, in fact, he casually shews hands empty.

A handkerchief is borrowed and examined, and this given to the temporary assistant also. He is requested to lay the pack face upwards on performer’s left palm and cover the pack with

a handkerchief, one corner of which he retains. At the count of "three" he snatches away the handkerchief, and there is his card facing him on the bottom.

EXPLANATION.

The writer does this in two ways: each making necessary the use of a single "broad card." In the first case this card is forced, and the handkerchief simply covers the execution of the "Charlier" one-handed pass. In the second method, the "broad card," with a good smearing of conjurer's *wax on its face*, is at the bottom of the pack when a card is selected. Pass to centre is executed and chosen card returned at a point immediately below prepared card. Pack is squared up and squeezed, when any amount of shuffling will leave chosen card stuck to the broad card, so that when placed on left hand the thumb can instantly locate it ready for the Charlier pass.

The effect is very surprising if the pass is worked slowly and quietly under cover of the handkerchief.

PATTER.

"Will some gentleman kindly select a card from the pack? Do it as naturally as possible. He has evidently read the famous book by Charles Darwin on "Natural Selection," so he will not let me "monkey" with the cards. Would you mind shuffling it thoroughly into the pack. Confusing trick, isn't it; even the cards get a bit mixed.

"Now when two hands in a factory are seen working together, there is danger in view, and it is just the same with a conjurer's hands. Keep them apart and he's helpless. So I will give you a trick with one hand which I hope will persuade you to 'give me a hand.'

"Place the pack on my left hand, face upwards, sir, so. Now will you please cover the pack with your handkerchief. You can hold one corner of it to prevent my 'stealing' a march

on you. When I say three, please snatch the handkerchief away—just as if you saw my other hand ‘stealing’ that way—and think of your card.

“One, two, three! That is your card, I think?”

V.

A Promising Pupil.

A sequel to the trick last described, the effect is most brilliant and novel, but it should only be attempted if the assistant who officiated in the preceding trick shows signs of being good-natured and accommodating and not likely to “queer” the conjurer.

EFFECT.

The performer states that he will shew his assistant how to do the trick, and that for the moment he will change places with him.

Assistant offers conjurer the pack; conjurer selects one and shews it to the audience, and replaces it in pack while assistant shuffles. Conjurer says “you must let me shuffle too, as *I* did when *you* were audience, or I may really be deceived.”

Conjurer shuffles pack and lays it on assistant’s left hand. He asks if the bottom card was the one selected, and the audience see it is not. Pack is covered with handkerchief (hands and handkerchief first shewn empty). This is snatched away by conjurer, and there is the chosen card on the bottom, i.e., effect is practically same as in foregoing, but the assistant appears to do the trick.

EXPLANATION.

Performer palms a card; afterwards genuinely selecting any other card from the pack, this card being shown to the audience.

Before replacing card in the pack (held by assistant) performer goes through some little by-play with assistant, partly hiding card. "No, you must not see the card—remember you did not let me see it when I was conjurer."

This enables performer to palm the chosen card and replace the other one.

Assistant shuffles this into pack, and conjurer takes pack, replacing palmed card and shuffling so as to leave the genuinely selected card next to the bottom. The bottom card is strongly bent as for the back palm, and the pack in this condition laid on the assistant's palm, face up. Attention is called to the fact that the bottom card is not the one selected "by myself and the rest of the audience." Handkerchief and hands casually shewn and the former thrown over the pack. In the act of doing this the bottom card is moved so as to project an inch beyond end of pack. This is easily done owing to the bend on it enabling it to be readily separated through the handkerchief. Assistant is now requested to hold the pack rather more firmly, performer guiding him so that the bottom card does not have its overlapping position interfered with.

Performer in due course draws the handkerchief away, holding with it the overlapping end of the bottom card which is carried away in the handkerchief and exposes the chosen card on the bottom. If a single corner of the overlapping card is held the handkerchief will hang most naturally, and the card will not be at all noticeable.

It is possible that the assistant may see through the idea, but if you have weighed up his character accurately when doing the previous trick, this need not worry you, and you can say "Now mind you don't go and give away your own trick, will you?" with a wink. There is no objection to his being partly "in the know," as there is no principle given away to him which comes in in other tricks.

Mr. Ernest Hammond, an extremely clever Liverpool manipulator, has suggested that the handkerchief could be provided with a lump of wax and the bottom card removed by this means, but the writer has not yet put this idea to a practical test.

VI.

The Wicked Wizard and the Perplexed Parson.

This is merely an incident, but it always gets a roar of laughter at a smoker or in a Hall. It is *not* suitable for a Church Bazaar.

EFFECT.

In the course of a trick the conjurer requires a piece of newspaper. He picks up the "Church Times," which reminds him of an imaginary incident (see patter). Folding the paper so as to shew the title at top only, this immediately changes to "The Winning Post" or "Pink 'Un."

REQUISITES.

A copy of the "Church Times" is faked by cutting the title half way along the double lines which enclose the dates, etc., and making a flap which will fold either way, having the title from "The Pink 'Un" on the other side, on the principle of the old style of changing card with hinged flap (see "Modern Magic"). The hinge is, however, vertical and not horizontal in the case of the paper.

PATTER.

"For my next trick [which might be vanish of paper wand] I require a piece of paper. Some of this will do—it has nothing in it, not even news. This paper reminds me of a joke I cruelly

played on a very pious friend of mine. He used to always walk sedately along like this, displaying carefully the name of his paper, which he thought 'entitled' him to due 'reverence.' I met him one day when I had a copy of 'John Bull' in my hand.

"When he saw this, he quoth 'My friend, if you read that pernicious periodical you will go straight to the *Bottomley's* pit.'

"I was so annoyed that I conjured the title away from his paper and put another one in its place. The old gentleman did not notice the change, and was surprised to find all the people he met cut him dead! Of course, it was only a trick, but it was rather a dirty trick, wasn't it? Anyhow, it afforded us some 'Sporting Times.'"

VII.

All Smoke.

EFFECT.

Standing on table are a silk hat, a tray, a round tin of "Three Castles" or "Gold Flake" cigarettes and an empty cardboard tube of a size to take the cigarette tin, and rather more than twice its length.

Performer draws attention to the articles, and shows them one by one.

He empties the cigarettes from the tin on to the tray and pours them from the latter into the hat, covering the hat with the tray.

The empty tin is placed on the tray and covered with the tube.

A change now takes place; tube is removed from "empty" tin and casually shewn empty, but the tin is now full of cigarettes. Tray is taken from hat, and the hat shewn quite empty.

EXPLANATION.

REQUISITES.

Two tins, both full of cigarettes. One tin is placed in full view on table. This tin has its bottom blackened with lamp black, unknown to audience.

Under the tray—so that it can be picked up with it and secretly held underneath—is an oval fake exactly representing the inside of the crown of the hat. This should fit tightly into hat about $1\frac{1}{2}$ inches from the crown. It can easily be made from a piece of tin cut to size and covered with white silk on one side with an imitation maker's name in centre similar to that in hat, and the other side blackened to match bottom of tray. The one used by the writer is simply cut from a cardboard box and covered with white glazed paper.

The tube is prepared in the following manner. At the centre of length, several black threads are stretched across to form an invisible division. The inside of the tube is also blackened.

The second tin of cigarettes is placed in the hat out of sight.

TO PERFORM.

Shew the tube empty, allowing audience to see through it—the threads will not be noticed. Place it in hat, over the second cigarette tin—(see Patter)—gripping tin through sides of cover, in which remove it, and show hat.

Shew visible cigarette tin (not exposing blackened bottom) and empty cigarettes from it on to the tray, which is first casually shewn, black side of fake under being unnoticed by audience.

Empty cigarettes from tray into hat, and cover hat with tray, allowing fake to drop inside; white side up, of course. Tube is now placed on tray, with second (full) tin of cigarettes secretly held through the sides at lower end, and left standing on tray. Empty tin is now taken and apparently slid through tube on to tray. The noise it makes striking top of concealed tin through thread division exactly imitates the sound it would make if it reached the tray in reality.

Tray is now removed from hat, and performer pretends to be palming cigarettes out of same. This gives him a chance to fit the fake firmly into position, and hands and hat can then be shewn empty, as per excuse in patter, or in "stirring up the contents of hat" with the magic wand the fake can be pushed home.

Now to finish trick, raise the tube by top edge and display the full tin on tray. First tin is held by the thread division, and the tube may be casually shewn if top end is close to performer's coat, as the black bottom of the empty tin will look like the cloth shewing through the end of the tube. The tube may then be stood on the table, as there is no fear of anything falling or "talking." The visible tin is then opened and shewn full of cigarettes once more.

PATTER.

"LADIES AND GENTLEMEN,

"We all smoke nowadays: you find the aristocracy smoke in a club and the 'coster's moke' in a cart. Even politicians are fond of a 'puff.' Let me show you how the noxious weed engenders friendship all the world over.

“ There was once a man who used to travel on the twopenny tube—this is the twopenny tube—but through smoking big ‘Flor de Cabbagio’ cigars his head got so swelled that he could not go through the tube and the tube could more readily go through his hat, as you see. (Load tube and shew inside of hat empty.)

“ A soldier used to travel in the same compartment day by day—he was in the A.S.C. and so he used to go on leave, only the swell looked down on him because he smoked fags and pronounced tube ‘too be’—as Shakespeare says, ‘to be or not to be, that is the question.’

“ However, one day the Havana man did not happen to ‘have any’ cigars. So the soldier, who was flush with ‘tin,’ lent him some cigarettes, and they became friends ever after. Now this little story suggests this trick; though there is rather too much fag about it.

“ I place the twopenny tube on the tray and place the tray on the brim of the hat, which, as you know, is brimful of ‘navy cut,’ though it is itself of a ‘city’ cut. I place the empty tin through the cylinder on to the tray. Its a noisy method, as empty tins sound loudest. This tray reminds me of the ladies here to-night. *Its a cheeky looking tray*, isn’t it? and the ladies here are *looking ‘trés chic.’* Hence this tray trick, which is *trés bon*.

“ Now the trick is an exchange of stock from hat to tin; in fact, a stock exchange trick. Of course, it entails ‘a rise in *tobacco*’; and so the tin soldier is the man ‘*to back over*’ and over again when the Woodbines are running wild.

“ First of all we must cause the players in the hat to desert their three castles and go into the tin. What’s that? The gentleman thought the cigarettes were of the Floradora brand ‘neath the shade of a sheltering palm!’ Na pooh, I assure you. Such an idea is all smoke.

"Now, are they in the hat? No, it's as empty as a German theatre after someone in the street has called sausages.

"Let us remove this tube from the tin, and we shall see the cigarettes have returned to their original owner. Now you know it *must* be a trick, for who ever returned a cigarette in real life?"

VIII.

The Rude Spirit.

EFFECT.

Conjurer shews a pack of "number" cards, which run, he explains from 1 to 52. These he shuffles and cuts into two packets. Spectator selects one packet and puts this into his pocket. From the top of the other packet he removes four cards and calls out the numbers which the performer writes down on a clean slate *in column*, drawing a line below as for addition, e.g., 18, 12, 1, 9. He explains that the spirits will add up the sum, and fits another clean slate to the first one, first marking each side of each slate to prevent substitution. Nothing happens, however. Performer explains that no particular spirit will take the job on unless asked properly; and this is done by taking the initials represented by the numbers and asking the spirit whose initials are written down to do the sum. Eighteen is counted through the alphabet, and is found to correspond with R. Similarly L, A and I are written on second slate, being the twelfth, first and ninth letters of the alphabet respectively. Thus we have R, L, A and I on one slate, and 18, 12, 1, 9 on the other, ready for addition. The name may stand for Robert Louis Abraham Isaacs. These

faces are put together and spectator asked to pull a card out of his pocket. This is 40—the answer to the sum. Performer takes slates apart, and the sum has been added up also on the slate. He casually shows the other slate, but pretends not to notice that the initials R, L, A, I have re-arranged themselves and now spell L I A R!!!

EXPLANATION.

This will not puzzle any reader of this book. Two slates and the Eureka flap (with corner missing) are used. On one side of flap put a duplicate sum, added up, and on side of one slate put L I A R. Flap and slate are fitted together so as to look blank. All the sides of the slates can now be marked—the inner sides only in corners to correspond with the missing piece of flap—the unprepared slate and the free side of flap are used for first sum and first initials respectively. Flap at second move is simply dropped from one slate to the other, and effect is as described.

The card business is firstly a false shuffle, and secondly a false cut, leaving 40 on top of one half and 18, 12, 1, 9 in order on top of the other. Whichever pack spectator chooses he is asked to place the one (with 40 card on top) in left breast pocket with the 40 outwards. He is sure to pull this card out when asked to take one from his pocket. The ideas are old, but the effect at the finish, when "R. L. A. Isaacs, Esquire" calls the performer "L I A R" is worth anything, and the whole trick need not take more than three minutes.

The idea of letters changing places has already been expounded in "Moments of Mystery," by Messrs. Mole and Naldrett, but a difference will be noticed above; the trick in the above form was introduced by the writer some time prior to the publication of the above very useful book.

IX.

Inexplicable Precipitation.

EFFECT.

The conjurer cuts the pack into two portions and offers one half to a spectator, requesting him to shuffle it himself, select one card and return the remainder. These are placed on the top of a glass tumbler (call this half A).

He is then handed the other half (B), asked to place his card therein and shuffle. The conjurer then asks him to name a small number, and he chooses, say, seven. The chosen card is commanded to leave pack B, and return to pack A at the seventh position.

The performer takes half B and "riffles" through it, showing spectator that his card has really gone, at the same time showing that his hands are empty. Performer hands back this half, and picking up packet A deals off seven cards, shows the seventh, replaces the cards on top of pack and the pack on the tumbler, and bows. Spectator, however, declares that he was shewn the wrong card.

"But your card has left your hands, has it not? I shewed you it had left the packet you were holding. Look again and make sure," says the conjurer.

Spectator does so, and says it has certainly gone from pack B, but that the seventh card in the other packet was not his.

"Well, it may have been delayed a little, or been mistaken and gone fifth or sixth. Look now and see if it is there yet, please."

Spectator does so, and finds his card is now seventh from the top in packet A.

EXPLANATION.

Shuffle a pack of cards thoroughly and divide it in half. Take one half and slightly *shorten* the cards; the other half of pack is slightly *narrowed*. These form "half A" and "half B" respectively, and the halves may be carefully examined *when separated*.

A card is taken from half A by a spectator and replaced in half B. It may be immediately shown to have vanished even though the performer is unacquainted with the name by slowly "riffing" through the pack from one end, as it falls with another card and its face is not seen. Hands may then be shewn and the card located by its broad edge. It is immediately palmed, and the residue of pack handed to the spectator.

In picking up pack A the palmed card is left on the top and seven cards dealt on to the tumbler, faces down. The seventh is shown, performer pretending he believes it to be the chosen card, and the lot replaced on the top of the pack, which is put back on the tumbler. All this is done very quickly.

The trick is done, as the chosen card is now the seventh card in packet A. No originality is claimed for this method of final discovery. So long as the packets are kept separate there is no fear of their preparation being detected, though even when mixed together (if they are well cut) they escape detection.

The writer cuts his own cards with a photographic print cutter, costing about 6s. from the Kodak Co. Such an article is most useful for preparing "Longs and Shorts," "Broads and Narrows," "Strippers," etc., and should be in the hands of every card manipulator.

The expert will at once see the immense possibilities of a combined pack such as here described, and many combinations will suggest themselves. The "finish" here given is merely an illustration.

NOTE.—If the reader will turn to “A Mix Up,” he will see that this may conveniently follow, using the smaller packet in the trick last described only, and using one card holder containing twenty-six cards in right-hand trousers pocket, these cards being of similar value to those in the half pack, but full sized. The writer actually adopts this procedure, as it saves trouble and the introduction of exchanges of packs.

X.

The Zancig Cards.

EFFECT.

The performer shews a pack of cards, which are shuffled, and two brass card boxes. Spectator is asked to select a box. He examines it thoroughly and himself places the first five cards from the top of the pack into the box, which he places in his pocket.

The next five are dealt off on to a tray, upon which are also a piece of paper and pencil, and any other spectator mentally selects a card, makes a note of it on the paper, and hands the paper to a third spectator. These five cards are then put by the second spectator into the second box, which is closed and placed in the hands of the third spectator.

The performer now draws attention to the fact that he does not once touch the cards or boxes, but asks the second spectator to name his card. He says (say) the seven of hearts. The third spectator is asked to check this by means of the note on the piece of paper (which he does) and then to open the box and see if the seven of hearts has gone. He finds only four cards in the box, the seven having vanished. The first

spectator now opens his box and finds six cards therein, the seven of hearts having joined the other five. Everything is now examined, and all cards, if desired, counted and checked.

The effect of this trick is the nearest approach to genuine magic known to the writer.

EXPLANATION.

Five duplicate cards will be wanted, and these cards are on the top of the pack: next follows any indifferent (but not distinctive) card and five more cards consisting of a similar set to the first five.

Four cards are placed under the flap of one of the familiar "brass card boxes" (à la Roterberg), and another box is rendered innocuous by permanently "queering" the flap by means of seccotine or solder, i.e., converting it into a harmless and ordinary box. Very thin cards must be used or number reduced.

The writer's own arrangement of cards is given below:—

In flap of box:—9 hearts, 7 diamonds, 10 clubs, 2 spades.
Call this Box A.

On pack counting downwards from top:—9 diamonds, 7 hearts, 10 spades, 2 clubs, 5 diamonds, ^{HEARTS} 2 ~~spades~~, 9 diamonds, 7 hearts, 10 spades, 2 clubs, 5 diamonds.

The cards are falsely shuffled, and spectator asked to choose a box, the words used being "Which box shall I use?" Whatever the reply, he is handed the unprepared box (B) and asked to examine it and count off five cards from the pack on to the performer's hand. The performer palms the sixth card—the two of spades—and adds it to the first five before dropping them into the box which the spectator holds. The faces of the first five cards are not looked at or shewn.

The next five cards are then counted off, faces upwards, on a tray, and a spectator asked to make a secret note of one as above. These five cards are placed in the prepared card box and handed to a third spectator as described, not forgetting to give the box a good hard squeeze.

The trick is done. Whatever card the second spectator thought of appears to have joined the five in the first box, making their number six; and there are now only four *to be found* in the second box (A), none of which is the selected card. The arrangement of the cards is on the "family resemblance" principle, so that if the second spectator should ask to see what four cards were left in Box A he would be unlikely to see through the substitution.

It may be remarked that if the reader desires to save expense the trick may be done by using the old style of card box for the first spectator, simply removing the flap, but obviously the effect is not quite so good.

The writer undertakes to say that even the practical performer will be surprised to see the staggering effect which this little trick has on the average audience. The misdirection as to the boxes in the first place—i.e., "choose a box, thoroughly examine it"—does away with the suspicion that special apparatus is being used.

XI.

A Mix Up.

This trick is rather of the "Conjuring for Conjurers" variety, but will be appreciated by a smart audience as being really new.

EFFECT.

The performer has a card selected and replaced in the pack in a way which disarms suspicion. He says he also desires to

select a card, and does so, placing it on a glass tumbler in full view, back to audience. A gentleman now shuffles the pack, and the selector of the card is asked to name it.

The gentleman holding the pack is asked to take the chosen card out, but cannot find it.

Performer says "surely the chooser can do so," and hands the pack to him. He finds the card without difficulty, and again shuffles it into the pack. The process is repeated, performer takes pack once more to second gentleman, who again fails to find the card.

He counts the cards and finds there are 51. "Then there is only one chance—it must be the card on the tumbler?" says the conjurer. The spectator steps up to look at it and finds that it is the chosen card all the time! He may then examine and check the pack.

EXPLANATION.

The pack has been slightly *shortened* or *narrowed* as desired, preferably the latter. Performer has in his trousers pockets a couple of holders for the "American Cards from Pocket Trick" containing duplicate pack of full-sized cards.

To work, have a card freely selected from the first pack, and for replacing hold pack in left hand and cut. With left thumb push the top card from the lower half a little to your right and ask spectator to place his card on this packet, secretly keeping the tips of the second and third fingers of the left hand on the under side of the overlapping card. Chosen card being replaced on top of this the packet of cards in right hand is dropped carelessly, a dozen or so at a time, on top of packet very unevenly, and no one will imagine it possible to mark the place. Little finger is inserted below the overlapping card and cards are squared up—which is obviously necessary—and the pass made. Chosen card is now next to bottom. Pack is passed from one hand to another and bottom and top cards

shown. Performer elects to place the bottom card on the glass. The change given by Christianer in "Effective Card Tricks" (which is quite the best known to the writer) is now executed, or any other change according to the fancy of performer, so that the chosen card is really laid on the glass, its name being secretly noticed.

Cards are cut and handed to second spectator to shuffle; hands being casually shewn and placed in trousers pockets and a duplicate "long" card palmed from one of the two holders of same value as chosen card, during the shuffle.

The card being asked for, cannot of course be found. Performer takes pack (adding the long card and passing it to centre and hands it to the chooser, who finds his card without difficulty. He shuffles it, and performer carries pack back to the second spectator asking him "to try again," locating and palming the long card en route. Getting rid of this finishes the working of the trick.

The discovery of the card on the tumbler leaves the performer with a uniform pack as at first, and there is no suspicion of fakes or duplicates.

Try it, but see also footnote under "Inexplicable Precipitation" for simplified working, which may be preferred.

XII.

Dressing Dolly.

EFFECT.

The conjurer brings on two cardboard boxes—one of which is tied up with brown paper and string—and a tray upon which are a few pieces of card with different colours painted on one side and a number of doll's dresses of corresponding colours.

The unwrapped box is shown perfectly empty and stood on a chair.

The other box is placed on a table and unwrapped, the brown paper being folded back so as to cover the table top and drape over the sides, apparently doing away with the possibility of traps. From this box an undressed doll is taken and freely displayed. It is replaced fairly into the box, which is wrapped up again and placed on another chair.

A card is now chosen and the dress of the corresponding colour "vanished." On opening the wrapped-up box it is shown perfectly empty and chair casually moved—shewing all sides of the box.

The doll is then produced from the box first placed down dressed in the vanished dress.

EXPLANATION.

From stiff cardboard construct two "inexhaustible" boxes about 13 in. by 6 in. by 6 in. in imitation of the boxes used for dolls in shops. This is quite a simple matter if the four sides are made from one piece of board which is first measured and marked off and half cut through on the side away from which the folds are made. The opening of the box should be edged all round with a half-inch flange to hide the edges of the flap when it is folded against the inside: many hat boxes have these flanges and no one will think anything of them. Joints should be stitched with white cotton, and lid removable.

One box is left in this condition with the "servante" half of the hinged bottom complete.

The other box has its hinged outer bottom prepared as follows:—Paste brown paper on both sides and then cut a trap 10 in. by 4 in. completely out of it, afterwards replacing it with a brown paper hinge on the long side nearest the hinge of the double bottom. Turn the box upright (i.e., so that inner flap is again inside) and glue its under side to the centre of a large sheet of brown paper, next cutting round the three

unconnected sides of the trap, which will be able to fall down once more as required. Place the undressed doll in the box and put the loose lid on; fold the loose parts of the brown paper over the box and make a neat parcel with string. In this condition the box may be freely handled and shewn, as the string prevents the flap dropping.

The table has a large black art well in it: or if preferred a servante may be used.

The other box is loaded with a duplicate doll dressed in, say, a red dress. It is closed and stacked upon the other box.

A few cards coloured to correspond with the colours of the set of dresses shewn are required, and a few extra red cards on top of these.

This experiment has been arranged to work at close quarters and with the spectators at a fairly side angle (an objection to the old inexhaustible box was that this could not be done), and this is effected as follows:—

Shew the two boxes one on top of the other, and, standing to the right of the table, place them on the left-hand side of it. Lift off the top (loaded box) and place it upright on table between the wrapped-up box and yourself, thus *screening the back of the box from both sides of the audience*.

Tilt the box towards the spectators, leaving the hidden doll behind box on the hinged bottom, and, removing lid, shew inside empty. Replace lid, lift up box and place it on chair.

Move the second box to the centre of table over the trap, or else near the back close to servante. (The writer has a special table-top made by one of the advertisers in this book—measuring 20 in. by 18 in., and this has a 6 in. by 12 in. well near the front. It's use in all "large" sleight-of-hand stuff are legion.)

Undo the string at the top, but do not draw it from under the box, or the trap will drop and dolly will prematurely vanish; just unfold the paper and spread it flat over the table-top.

Without tilting the box, raise the lid and remove and shew the undressed doll. Replace it inside, casually moving table and shewing all sides of box in doing so. Fold the paper over top of box after replacing lid, and commence to tie string but pretend to find it badly placed under box. Raise the box—without letting flap fall—and accidentally (?) rattle it, when the doll can be heard inside—a valuable piece of misdirection. Replace over well, and draw string away, allowing the doll to drop into the well. Slide the box to front of table (which closes the trap) and lift it, holding trap in place with fingers, and tie the string round. All is safe now, and the box may be placed on the chair seat. The vanish is utterly deceptive, and the misdirection of the brown paper and so on perfects it.

A red card is now forced and the red dress vanished to suit the performer (the writer uses a "pull" up sleeve with catgut loop).

Lift up the wrapped box, shake it, and toss it from hand to hand to demonstrate emptiness. Replace on chair, undo string, spread brown paper and tilt box towards audience before removing lid, which then place on one side. A back view of the cut flap does not matter, as it is covered with brown paper, and the chair can be moved freely. Bottom of the inside of the box facing audience is now occupied by the white card flap, and looks alright.

Lift up the other box—supporting the flap with the fingers and allow one of the spectators to remove the dressed doll from it.

This will be found thoroughly practical with the spectators close and partly at the sides, as the only move for which a side view is dangerous is that in which the unwrapped box is shewn empty, and this is made quite safe by the screening effect of the other box on one side and the body on the other.

The boxes are never suspected, as they are easily made up out of sheet cardboard to represent common doll boxes (or shoe boxes), the cost being negligible. Labels may be gummed on, using the name of a local tradesman preferably.

If it is desired to dispense altogether with a servante or well two uncovered "inexhaustible" boxes may be used, and the box from which the first doll vanishes merely shewn empty as the other one was, but the effect is, of course, inferior.

PATER.

'LADIES AND GENTLEMEN,

"I am not going 'to give you the Boot' or even sell you any, though I hope to sell you in another sense.

"I have two weary boxes, two card-'bored' boxes. One of these is empty, which accounts for its vacant expression. In fact, it thinks I am always 'putting the lid on.' I will give this box a seat.

"The other contains a lady, and is accordingly wrapped up in a 'brown study.' What do you think of the lady? She is wearing a smile certainly, but nothing else to speak of, and it is that which I propose to remedy this evening. I will replace her in the box (as she is blushing, rather), close it, and wrap it up again.

"Dear me, I have no ability for serving behind a counter, have I? (Business with string.) Excuse the clumsiness of a conjurer. My wife tells me that the more dexterity at sleight-of-hand I acquire the more plates I break.

"There, that's done at last, and it goes down on this other chair.

"Now, sir, what is your favourite colour for ladies to wear? Have a look round, sir. It's rather too embarrassing to ask that way, so will you draw a coloured card? Thank you, red.

I don't admire your taste, but still we will take this red garment and reduce its size. I would not do that if the lady were in it, of course.

It has gone altogether. Perhaps it has gone through all this brown paper and string into the box to her. No, *she* isn't even there herself! Ah, of course, when ladies get new dresses they always like to go for a walk to shew them off. See, she has gone across to the other box and is wearing your favourite colour.



XIII.

Make Weight.

To make up a "retailer's" dozen the following suggestions are offered, all of which have stood the test of presentation:—
PACK TO FORCE THE NUMBER 14 OR 28.

A pack of cards is shewn freely, and a spectator cuts at any point taking two cards from either above or below the cut. These add up to fourteen, a number secretly desired by the performer, who has perhaps arranged a chosen card to come fourteenth by means of a false shuffle or long or cornered cards.

Arrange the pack into twenty-six sets of two, each set totalling fourteen pips as follows. Ace with a king, two with a queen, three with a jack, four with a ten, and so on, two sevens coming together. Jack, of course, counts as eleven, queen as twelve, and King as thirteen. The top card of each pair—which should be in varying relative positions in the pack is *shortened*. The pack is then bound to be cut between a complete pair, which must total fourteen. N.B.—If two above cut and two below are taken, they must total twenty-eight pips, and so on. A great improvement is to have one indifferent card

on bottom of pack, and when explaining idea to spectator run through with faces to him shewing how to add the pairs, which will appear to all come to different totals. Give choice of pair above or below cut, and, when they are drawn, palm one off, and then demonstrate how the next pair would have come to some other number (?).

THURSTON'S PACK IMPROVED.

A pack is arranged á la Thurston (see "The Bones of Contention") and the backs marked, NOT to give name of card marked but of card *next above it*.

The following effect is only one of many pretty ones worked with such a pack, which should first be false-shuffled, say, by being shaken in a bowler hat, and false and genuinely cut.

Spectator cuts once first, and then cuts the pack into nine or ten heaps on the table, from, say, left to right. Performer points out that he cannot see any part of the underneath cards which are each covered with six or seven others, yet tells names of all.

N.B.—Marks on back of right-hand pack (last cut) give name of bottom card of first (left-hand) packet. Back of top card of this gives name of bottom card of second packet, and so on.

Again, performer gets volunteer to cut and name his own trumps for a game of whist. Performer deals in the ordinary way and has thirteen trumps.

Back of top card shews how many cards to pass to the bottom (one, two or three) to get all the trumps into proper hand. The three other hands should not be shewn.

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