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ORIGINAL LESSONS IN MAGIC.

BY ELLIS STANYON.

The "Sympathetic" Handkerchiefs.—Three handkerchiefs thrown loose upon a table or chair are found, upon examination, to have *tied themselves* together—all in sympathy with three others openly tied together by the performer.

The performer comes forward with six 14in. silk handkerchiefs, holding same bunched together, a corner of each in the left hand. He first counts them from left to right hand, casually showing them to be separate. He then throws the first three over a chair back. He now proceeds to tie the second three together by their corners, at the same time remarking "whatever happens to these three handkerchiefs will happen to the other three at one and the same time." Having tied them together he throws them over the back of a second chair.

He now goes to the first chair and "whips" off the three handkerchiefs, when they are seen to have been tied together in a "string," presumably by some invisible agency. Openly untying these, he remarks, "And whatever happens to these three will happen to the other three." Having untied them he throws them on the seat of the chair.

In conclusion, he goes to the opposite chair and picks up the handkerchiefs one by one, thereby showing without doubt, that they have been untied, presumably by the same agency.

Explanation.—The three handkerchiefs first counted from the bunch (from left to right hand) are already tied together by the corners on the opposite diagonal, thus the knots are hidden by the centre part of each handkerchief. This, however, does not interfere with their being counted from hand to hand one by one, for if they be not separated too far, and the movement to be made *side on* to the audience the fact cannot be discovered. And, since the remaining three handkerchiefs are obviously separate, there is less reason for anyone to suppose the first three were otherwise.

The first three *tied*, but presumably untied, are thrown over the first chair.

The second three are openly and genuinely tied together (granny or reef knots), the knots, at one and the same time, being converted into "slip" knots by the method familiar to conjurers and as hereafter explained; thus, in replacing them on the chair they are readily and secretly separated.

The first three handkerchiefs are now found to have tied themselves together—in sympathy with the others. These are now openly untied and thrown on the chair, after which the other three are found to have *untied* themselves, likewise in sympathy with their companions.

Variations.—Instead of coming forward with the handkerchiefs in the hand, they may be arranged over the top bar of a brass frame, specially made to display them, as follows: The free corners of the three already tied together are hung over the bar, *from the rear*, and spread apart as shown below at 1, 2, 3. Their knotted corners at "X" are now covered by the first two of the other three hand-

1	4	2	5	3	6
	X		X		

kerchiefs, hung over the bar, *from the front*, at 4, 5, 6. Displayed in this way it cannot occur, even to suspicious persons that the six handkerchiefs are otherwise than separate, while the arrangement admits of Nos. 1, 2 and 3 being first removed (bunched together to conceal the knotting) as required for the trick.

Secondly.—The effect may be confined to vanishing the knots from the one set of three handkerchiefs, placed in a hat, and finding them on the other set previously dropped (presumably separate) into a second hat. In this form the trick has been known to me for many years.

N.B.—Not being acquainted with the originator of the first method, explained above, I am unable to give him credit for the same, but shall be pleased to do so, in a later issue, if he will be good enough to communicate with me.

Converting Ordinary Knot into Slip Knot.—Those unacquainted with the method, and wishing to work the above trick, will like to know that any "granny" or "reef" knot is readily converted into a slip knot as follows:—

Having made the knot, take either free corner of the handkerchief in the one hand, and the body of same, *at the*

same corner, but on the opposite side of the knot, in the other hand, and give a sharp pull; this will be found to pull that end of the handkerchief perfectly straight, leaving the end of the other one merely tied round it, *i.e.*, a slip knot.

If desired, the handkerchiefs may be tied together by members of the audience. If this be done, they should be presented, the corner of one crossed over the corner of the other, all in readiness for making the knot; this prevents the person from placing the corners together side by side and making a single knot on the double end, *i.e.*, the knot familiarly employed in joining two pieces of string; this cannot be manipulated as described and must be avoided.

See also my No. 4 Serial "New Handkerchief Tricks," pp. 9-13, for: The Impossible Knot, The Instantaneous Knot; Double Instantaneous Knot; Double Subtle Knot; Vanishing Double Knot; Quadruple Vanishing Knot; &c., illustrated.

The Thumb Tying Trick—Professional Method.—Since quite a number of my correspondents have recently evinced a desire to know the method employed by the few professional performers working this trick, I can only conclude that it is by no means generally known—a state of things doubtless due to the popularity of the little metal fake long supplied for the purpose—an explanation should, therefore, prove interesting to many. The fake is quite practical and indispensable to a timid performer, but the professional will have none of it, relying solely upon suitable cord, as hereafter explained.

The effect, which should be pretty generally known at this date, is as follows: The performer's thumbs are firmly tied together (the cords "cutting" into the flesh) and thoroughly examined by a committee chosen from the audience. Several ordinary wooden hoops are now thrown to him, each of which he contrives to encircle about his arms in spite of his fettered condition; the hoops are as readily removed, even while held by the committee. He may also link his arms around a walking stick the ends of which are held by a spectator. When disengaging himself, and in a playful mood, the performer points out what he calls an opening in the hoop or stick, then quickly sliding his hands to a more distant part, disengages himself at that point; this usually provokes laughter, especially as the minutest examination fails to discover any flaw in the object employed.

Explanation.—Select two pieces of ordinary hard string, one about 12 and the other about 9 inches long. I use a stout picture cord. Venetian blind cord is also very suitable. String wound about with Japanese paper should be avoided—too obviously prepared. Hand the longer of the two cords to the person who is to do the tying, then place the right thumb upon the left, lengthwise, instructing him to place the centre of the cord under the thumbs and to make the knot on top. As this is being done, raise the centre of the top thumb, then quickly open out both like scissors into the form of an "X"; this provides the necessary slack the moment the thumbs are reverted to the original position.

The length of the cords is such that they cannot be wound about the hands to obtain undue force.

As the second and shorter cord is placed about the thumbs, bend down the joint of the undermost one, so that the

cord is placed under the uppermost thumb only; if this be done smartly it will rarely be noticed; should it be noticed say "That's quite right, just tie it behind the first knot to keep that secure." (This is really necessary as it keeps the first cord in position when the left thumb is removed.)

When requiring to separate the thumbs, revert them to the original position (one over the other lengthwise) and, with the tips of the fingers, work the under part of the tie forward towards tips of thumbs, at the same time withdrawing the left thumb, then place both together as if tied. Plenty of time will be found for this while directing the committee how to act, etc. Catch the hoop on the arm, instantly moving the arms sideways to the company, so that they are unable to see the left hand move away from the right in the act of doing so. Replace the left thumb and spread both apart like "X" when the cord may be shown to be perfectly tight and "cutting" into the flesh.

Method with the Metal Fake.—A metal shell is made to fit the under side of one of the thumbs; this is kept in position by a narrow strip of metal attached to either side of the shell, and passing over the top of thumb *on the slant*, so that, when the thumbs are crossed, the narrow strip is hidden by the uppermost thumb, while the lower thumb, of course, hides the shell. With the shell on the right thumb, the left hand may, of course, be shown empty. The hands are then brought together quickly and the thumbs crossed; they are as quickly separated, however, and the shell "palmed," *under the left thumb*, when the right hand may be shown empty. The thumbs are then placed together again and the trick proceeds.

If the shell be properly manipulated it will not be visible, even by the person tying the thumbs together. This method, however, is vastly inferior to that above described in that the cord on the under side of the thumbs cannot be shown for inspection at close quarters.

The shell is usually made from a piece of brass tubing cut to shape.

Guessing Number of Cigarette Picture in Packet.—The genuine game consists of a number of players each providing an equal portion of the cost of a packet of cigarettes; each player, at the same time, hazarding a guess at the number of the picture to be found in the packet so purchased. The player guessing the correct number, or nearest to it, becomes the owner of the packet.

The game, played "on the square," is interesting enough, but the genuine player should be on his guard against the "sharper" whose methods are usually as follows: The number named by the sharper is that of a picture he has previously removed from a packet of cigarettes of the same kind as he intends to purchase; this picture he holds concealed in the left hand. Receiving the new packet in the right hand, he transfers it to the left hand, over the concealed picture. He then opens the packet and, presumably, removes the picture; in reality, however, he withdraws the one all along concealed in the hand, then forthwith places the packet in his pocket. The number is correct, and he wins. To allay suspicion he may mention a number, one *above* or one *below* the number of the picture actually produced. And, in case he should be challenged, will have, in the same pocket, a similar packet of cigarettes, *minus a picture*.

NEW ERA CARD TRICKS.

"Topit," The Wonderful Vanishing Pack of Cards.—Invented by Harold Comden. Is it a Miracle — or What? Any pack of cards, shuffled and examined by the audience, vanishes like a flash, without cover of any kind. Clap hands, it's gone. No "pulls" of any kind used and may be done in a Circus. Chris Van Bern says, "Perfect, practical and most Bewildering." Robertson Keene—"Candidly, it fooled me." Ellis Stanyon—"Failed to discover method employed at a distance of two feet." Okito—"A very ingenious device, new in principle, and may be used to vanish any article." Complete with illustrated instructions **Post Free, 6/3.**

"Instanto," An Epoch-making Invention.—Invented by Billy O'Connor, New Era Card Expert. Any card called for is instantly found by merely cutting the pack, even when held behind the back. Any number of cards called for is instantly "cut," then counted to prove correct. Pack may be shuffled and every card examined. Pack of cards and booklet of instructions. **Post Free, 12/6.**

The "Pick of the Pack" Changing Card.—Invented by Stanley Norton. The top card, say Five of Diamonds, is pushed into the centre of the pack. The next card, say the Ten of Spades, is pushed sideways into the pack, its face towards audience; as it emerges from the lower side, it is seen to have been changed to the Five of Diamonds. Smiling blandly, the performer then removes the Ten of Spades from his pocket. Amazing effect—no practice required. **Post Free, 1/8.**

The Meteoric Spots.—Several blank playing cards are shown and placed in an envelope. Several ordinary playing cards are shown and placed in a hat. The colours and spots then vanish from the cards in the hat (leaving those cards blank) and appear on the blank cards in the envelope. Genuine Flesh and Black plaid "Steamboat" Cards supplied, with full instructions. **Post Free, 2/9.**

The "Spirit Photo" Card Trick.—A chosen card is shuffled into the pack by the drawer, who retains all in his possession. A piece of blank paper sealed in an envelope is now placed in the centre of the pack "cut" by any person. A few seconds are now allowed for the materialisation of the image. The envelope is then torn open and upon the previously blank piece of paper is found a fully developed Spirit Photo of the selected card. Done with any borrowed pack. Weird and Startling. No practice required. **Post Free, 2/2.**

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Gylleck's Acme Telephone Mystery.—Two cards are freely selected from a borrowed pack. The drawer then rings up the performer's assistant and asks her to name the selected cards. Marvellous as it may seem, this is done in a satisfactory manner. A fine test for press sance. Can be repeated without fear of detection. With detailed instructions. **Post Free, 4/3.**

De Land's Card Locator.—Positively the most wonderful card stunt in Magic. What the little apparatus will enable you to do: Shuffle any ordinary pack of cards and have them "cut" as often as desired. Then retire into another room and instantly and correctly name the exact position of everyone of the fifty-two cards in the pack. With illustrated instructions. **Post Free, 2/3.**

The Wonderful X-Ray Card Trick.—Any number of cards are freely chosen, the drawers themselves returning them and squaring up the pack. Or any number of cards may be secretly drawn from one half of the pack and returned to the other half. In either case, the performer, without in any way disturbing the pack, instantly names the chosen cards. Complete with full pack and printed instructions. **Post Free, 3/9.**

The Million Dollar Mystery (De Land's).—With the aid of these cards you can name any card a person is thinking of. Rapid, accurate and mystifying. Adapted for stage or parlour. **Post Free, 2/3.**

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MAGIC.

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Brunei White's Master Hat (for Magical Productions) bears more than casual examination. In a Magical Depot a few days ago, I had the unexpected pleasure of meeting no less than three old friends, Okito, Rosini and Max Sterling. Several bowler hats were lying about and, as a favourable moment presented itself, I picked up one, with certain qualms, hoping it would prove to be the hat in question, and that I should discover the secret. I subjected it to a *close examination*, then put it down, concluding it belonged to one of my friends. Then someone laughed and exclaimed, "Notice anything?" Well! I certainly had not noticed anything out of the ordinary. *Nevertheless, it was the Master Hat duly loaded.* Eighty-four silks have been produced from this hat.

Mr. White announces another book, "Original Master Myseries," to be ready in September next. As the edition will be limited to the number who subscribe, I have arranged to take orders from intending purchasers; money, however, should not be sent until it is notified the book is ready. The price, including postage, will be 5/3. If this book proves to be half as good as the author's former work, "Original Myseries for Magicians," it will be worth while securing a copy. Full particulars of twenty of the latest and best books will be found in the last issue of this paper.

Mr. Heaney, of the Heaney Magic Co., Berlin, Wis., U.S.A., writes me that he has purchased the entire stock and goodwill of the Lindhorst Magic Shop, late of St. Louis.

By special arrangement with Mr. Jordan, I am now able to offer my readers the whole of his original, superior and exclusive effects, as advertised by him in the *Sphinx* (American Magazine). A list of these will be found in this and subsequent issues of MAGIC. The whole of these effects are extremely interesting and decidedly original.

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A DICTIONARY OF MAGICAL EFFECTS. WITH EXPLANATIONS IN THE VERNAULAR.

By ELLIS STANYON.

SECTION XLVIII.

CHANGING CARDS—VARIOUS METHODS.

VARIOUS CHANGES APART FROM PACK.

15.—To Change One Card without Pack.—Known as Hellis' Change No. 1. Make the Pass (Section XLVI.) and palm the chosen card in the right hand. Then undertake to "cut" at the card; or pick one out at random. In either case, hold the card at finger tips of right hand and boldly declare it to be the one chosen. You are, of course, and quickly, informed to the contrary; then say, "Oh, well! if you seriously assure me this is not the chosen card I must endeavour to change it to the right one." You then place the card between the tips of the thumb and second finger of left hand (fingers at sides of card which should face the hand). Now bring the right hand, with the palmed card, over the visible one and continue, "I will place the card in my hand (placing both together, as one, on left palm), or, if you prefer it, I will change it in your own hand." Here you draw off the top card, towards yourself, and keeping it face downwards, drop left hand to side. Now place the card on the hand of one of the company, and tap it with the fingers, then turn it up to show the change complete.

By repeating the process already described, holding the changed card face upwards in the right hand, you may once more bring the two cards together, then replace both (as one) on top of pack; or the card first shown may be reproduced from somebody's pocket, accompanied by the remark, "You couldn't possibly have seen—(naming card first shown)—as that card has been in this gentleman's pocket the whole of the evening."

See also "Modern Magic" (Hoffmann), p. 32, and "Tricks with Cards" (Hoffmann), p. 23.

16.—To Change a Number of Cards.—Known as Hellis' Change No. 2. Valuable for the purpose of gaining secret possession of a number of selected cards, to be handed to an assistant who will place them in position for a subsequent magical production.

If, s.y. five cards have been freely chosen, a like number (any cards) must have been palmed, face inwards, in the left hand. The chosen cards are then stacked together and placed, breadthwise, between the tips of the thumb and forefinger of the same hand. The right hand now approaches and deliberately palms the visible cards, at the same time picking up, breadthwise, between the tips of thumb and forefinger, those hitherto concealed in the left hand. The now visible cards, presumably those chosen, may be shuffled into the pack or otherwise disposed of as the nature of the trick may demand. The chosen cards remain in the right hand, to be placed as required for the reproduction.

See also "Tricks with Cards" (Hoffmann), p. 24.

17.—The "Excelsior" Change for One Card.—Having brought the chosen card to the top of the pack, the two top cards are removed together as one, the spectators being asked if they recognise the chosen card. Of course, they do not. The apparent mistake is then remedied as follows:—

Holding the double card face downwards in the right hand, thumb on the inner and fingers on the outer end, it is passed sideways into the left hand, the fingers of which push the bottom card (now out of sight) back into the palm of the right hand. The right hand is then withdrawn, the forefinger of same tapping the visible card, which is then shown to be the chosen one.

The card in the right hand is disposed of by picking up the pack, in the same hand, and placing it on the card in the left hand, after which, for safety, the "Pass" should be made.

This Change is said to be the Invention of the late Mr. Adrian Plate.

See also "New Era Card Tricks" (Roterberg), p. 22, and "Magicians' Tricks" (Hatton & Plate), p. 19.

18.—The "Revolution" Change.—The chosen card is first brought to the top of the pack by the "Pass." Any other card is then removed, placed face upwards on top of pack and declared to be the chosen one. The apparent mistake is thus remedied.

The two top cards, removed as one, are held between the tips of

thumb and second finger of right hand, the wrong card facing the company. The first finger, at rear, is then moved over to the thumb, to grip that side of the double card, while the opposite side is allowed to spring round from the second finger, thus bringing the rearmost card into view.

The movement may also be used to good effect for causing, say, the ace of diamonds in the right hand to change places with the ace of clubs in the left hand, all that is necessary being to place duplicate cards, as required, behind the visible ones.

VARIOUS CHANGES FOR COMPLETE PACK.

19.—Pochette and Profonde.—When performing in evening dress with the necessary small pocket (pochette) on the back of the trousers—back of the hip, and the large pocket (profonde) on the inside of the coat tail, the shuffled pack is dropped into the Profonde and the one in the Pochette removed. If the change, which takes but a second of time, is to be made on the left hand side, it is done under cover of a turn to the left on the way back to the table; if it is to be made on the right hand side, then under cover of a turn in that direction.

20.—Changing Pack on the Table.—The pack to be substituted for the one shuffled by one of the company, is concealed behind some object, such as a cigar box, on the table. Returning to the rear of the table the performer picks up the object with both hands, and placing it aside deliberately drops the shuffled pack behind it, leaving exposed on the table the prepared one, which, of course appears to be the original one deposited there in the act of picking up the object.

I have no trace of any previous explanation of this particularly subtle method, neither can I say who originated it, but it is one I have used for years for changing things other than a pack of cards.

21.—The Change on Chair Servante.—The *servante* takes the form of a clip supporting the prepared pack of cards over a metal ring provided with a net. This arrangement is "pinned" to the back of the top rail of a chair, over which is first placed a fancy cloth and which is thus kept in position; the cloth hides the *servante*. In the act of placing the chair aside, the right hand drops the shuffled pack into the *servante* and brings away the prepared one.

The loose cloth may be dispensed with by covering the back of the chair with black (or dark red) cloth and placing it, at a proper distance, in front of the background of the stage draped with the same kind of material, the back of the stage will then appear to be visible between the rails of the chair. In a room, a screen, suitably draped, may form the background. This creates an interesting deception, but the performer must studiously avoid passing behind the chair.

22.—Changing Pack at Breast Pockets.—The pack to be substituted for the one shuffled is carried in the inside right breast pocket. When receiving back the shuffled pack in the right hand, the left hand rests in close proximity to the right breast pocket. A left turn is made on the way back to the table, when, under cover of the body, the left hand quickly removes the prepared pack from the right hand pocket (extending it to the left) while the right hand as quickly drops the pack just shuffled into the opposite pocket.

The movement of the arms as seen by the company, if noticed at all, make it appear that the original pack is merely transferred from right to left hand, and, since no one has any reason to suspect a change, the deception is perfect.

A glass tumbler or other object may be changed in like manner.

23.—Changing Pack in Tail Pocket.—Have the prepared pack in the left tail pocket along with a handkerchief. Receive the shuffled pack in the left hand, which place behind the back, followed by the right hand which takes it and places it in the pocket, at the same time removing the prepared pack and handkerchief. Left hand then takes the prepared pack, when both hands are brought to the front. Handkerchief used, then replaced in pocket.

The above actions are perfectly natural and should not arouse suspicion.

24.—"Changing" Apparatus—Various.—The "changing" plate, "Modern Magic," p. 210; and the Tray of Proteus, "Modern Magic," p. 211, made in a suitable size, could be used with good effect for the purpose of changing one to several cards. In the same book will be found explanations of, A Changing Card Drawer, p. 347; Changing Caddies, p. 350; Changing Ladle, p. 358; and a Changing Trap, p. 442. The Caddies and Trap are suitable for changing a complete pack of cards.

TRICKS SHOWING THE UTILITY OF THE CHANGE.

25.—**Trying to Lose a Card.**—(My own combination.) The trick is commenced with "patter" somewhat as follows: "Will someone kindly remove any card, remember it, then return it to the pack. Thank you. The usual procedure in tricks of his kind is to have the chosen card shuffled into the pack, then to find it in some surprising manner. Instead of trying to find it, however, I am going to do my best to lose it."

During the "patter" the card is "Passed" to position immediately under the top card (Section 46, No. 9), followed by a false shuffle to leave the arrangement undisturbed.

Ask the drawer to name his card, then "ruffle" the pack and raise the two top cards together as one. Show the double card and say, "As I thought, I have not yet lost it." Replace the double card, then insert the top one (presumably one chosen) in the centre of pack. Ruffle and show the top card again, smile and remark, "It's really no use trying to lose this card." (Replace it on pack in readiness for "The Change.") "But would you like me to try again?" This remark affords the mis-direction necessary for the Top Change (No. 2), which is made.

Again insert card in pack and "ruffle" same; then once more raise and show the top card to be the chosen one.

Replace card and smile in a manner indicating the conclusion of the trick. Then, as if on second thoughts, extend the left hand with pack (again changing card) and remark, "Would you like to try it!—by inserting the card just where you please?" Retaining your own hold on the card to prevent the person turning it up, allow him to push it into the pack. Now place the pack on the person's hand and tell him to give it a sharp blow with his other hand, then to turn up the top card. Continue, "I never expected I could lose this card—of course, the trick is quite easy—all you want is a pack of cards all alike—like this one." I like to see him examine the pack and note his dismay when he fails to find even a duplicate card.

26.—**Either One of Three Cards the Chosen One.**—*Effect.*—A card is freely chosen and as freely returned to pack, which is then shuffled. The performer then undertakes to pick out the chosen card, at random, if allowed three attempts. Failing at each attempt he throws the card on the table, finally remarking, "Really, ladies and gentlemen, I never fail in this trick—I am sure the card must be one of the three on the table—so certain am I that I will undertake to prove it—will someone choose one of the three cards?" Say the centre one is indicated. Performer (having asked the drawer to name his card) picks it up showing it to be the particular one, then replaces it on table with the remark, "I never fail in this trick."

Turning to some other person, "Oh! of course; you would have chosen one of the other cards—well! which one?" Whichever card is indicated, the performer picks it up, shows it to be the chosen one, then replaces it on table.

Turning to a third person he remarks, "Yes, I know! if you had been given a choice you would have selected the other card. Well! it would have been all the same to me, for, as I told you, I never fail in this trick." Turns it up, when it is seen to be the chosen one; then turns over the other two which are seen to be indifferent cards.

Explanation.—Two extra duplicate cards are required, say two fours of diamonds. These are placed aside along with the four of diamonds from the pack. When desiring to perform the trick, the three cards are secretly added to top of pack, "passed" to centre and either one of them "forced"—practically a free choice. Duly noted, the card is returned amongst the other two—practically anywhere in pack, and the three are "passed" to top.

Ruffle pack, remove any card, show it (wrong) bottom change (No. 5) and place card face downwards on table—and the same with the second and third cards. There are now three fours of diamonds on the table.

Pick up card first chosen, show it and, when turning to replace it on table, bottom change it, replacing indifferent card in its stead. Same with the next card. The two duplicate Fours are now at bottom of pack.

Now! while talking to the third person, as to what card he would have chosen, slide the two duplicate cards from bottom of pack into the jacket pocket. Finally, pick up and show the third card to be the one chosen, then, with it, tip over the other two cards, accompanied by the remark, "Oh, no! there is only one four of diamonds."

N.B.—The duplicate cards might have been "palmed" off and deliberately placed in the trousers pocket, all in the act of standing in an indifferent manner. If this pocket be afterwards challenged, insert the hand, move the cards to the upper part, then turn pocket inside out.

SECTION XLIX.

FORCING CARDS—VARIOUS METHODS.

1.—**Forcing the Choice of a Card—Ordinary Method.**—This means compelling a person to draw a particular card, although he believes he has a perfectly free choice. The card to be forced may be placed aside on the table and secretly added to top of pack at the conclusion of some trick, such as "Passing 12 cards up the Sleeve," when the necessary gathering together of the cards at the conclusion of the trick, facilitates the matter.

The "Pass" (Section 46) is now made to bring the card to centre of pack, the now upper portion being placed slantwise (to the right) upon the lower, to mark the division. Now spread the pack fanwise, that one may be removed, at the same time running the cards from left to right hand to facilitate this, and timing the movement so that the desired card is reached just as the person extends his hand to take one. In nine cases out of ten, the person, unconsciously following the line of least resistance, will take the proffered card; otherwise you perform some simple trick, not requiring a forced card, and try your luck in another direction.

I have already explained my own subtle method of Forcing a card (Section 45, No. 2, in MAGIC, for July, 1914), and by means of which I am invariably able to Force a card upon a conjurer, fully acquainted with the facts.

See also "Modern Magic" (Hoffmann), p. 21.

See also Section 45, Nos. 3 to 5—with the "Long" Card.

2.—**Forcing the Bottom Card—Simple Method.**—Hand the pack to be shuffled and when receiving it back, secretly note the bottom card. Place the pack in the left hand, sideways and face downwards, between the tips of the thumb and fingers, and with the second finger of right hand, draw back the top cards one after the other, inviting someone to stop you at any desired card; you then draw the cards completely off the pack in the same direction, presumably with the one indicated at the bottom of the batch; in reality, however, the thumb of the same hand, which had rested at bottom of pack, has drawn out the known bottom card which, coalescing with the others, appears to be the one chosen.

3.—**Mathematical Method—Simple and Conclusive.**—If it be desired to force a particular card, secretly add it to pack (see No. 1) and "Pass" three cards above it. (If any card will do, secretly note the fourth from the top of pack.)

Now ask someone to mention any number under twenty (number limited only to save time). Suppose *eleven* be the number named. Count cards face downwards on the table quickly, and having dealt *fourteen*, stop and exclaim, "Oh! I beg your pardon, what number did you say? Upon being informed that *eleven* was the number desired, you replace the fourteen cards and, handing the pack to the person in question, continue, "Perhaps you will be good enough to count off ten cards yourself and take the eleventh."

The eleventh card will prove to be the one you desire to force.

This simple, but effective method, may enable the beginner to work many of the more advanced tricks which would, in the ordinary course, necessitate the "Force" by sleight of hand.

4.—**Novel Method with Simple Forcing Pack.**—To discover three or more cards. Pack consists of fifty-one cards, but only three different ones, each repeated seventeen times; the arrangement is as follows: Nine of diamonds, seven of clubs and king of hearts, followed by another three like cards in the same order—and so on throughout. No matter where such pack be "cut," the three cards immediately above or below the "cut," will be the three in question, though not necessarily in the same order. If such a pack be "ruffled," it will appear to consist of all different cards.

Having substituted the prepared pack for the one in general use, the performer invites someone to "cut" it into two portions. He then asks three persons, each to take one card from the top of the lower portion, he, meanwhile, glancing at the bottom card of the upper portion and so deducing the name of the card held by each.

A pack may, of course, be arranged in like manner to force three, four or more cards and which may, eventually, be shuffled into the pack in general use (minus the particular cards) substituted for the prepared one.

See also Section 43, in MAGIC for March, April and May, 1914, where I have already explained all known forcing packs, including Mene-tekell, Svengali, Double, Triple, Quadruple, Sextuple and Combination Packs; forcing pack that may be genuinely shuffled, &c.

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The "Master Hat" can be handed for inspection. Anyone examining the hat—even you—would hand it back firmly convinced that it was quite an ordinary and empty bowler. Yet, positively, without any "loading," and whilst surrounded by audience, 15 to 20 large silk handkerchiefs can be instantly produced from it, followed by two large bouquets and a huge quantity of vari-coloured ribbons, of treble the holding capacity of the hat, from which a number of Doves, Rabbits, etc., can be further produced, also two large flags on staffs, making a brilliant climax to an insolvable production.

NOTE.—Positively no "loading." Hat handed out for inspection and shown empty at any moment. Defies detection and will baffle expert Magicians.

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Culpitt's Passe-Passe Bottle and Glass Trick.—Not the old bottle and glass trick, but something infinitely more subtle, the principle of which may be utilised in a hundred different ways.

The Conjurer calls for a Bottle of Bass and a glass tumbler. Placing these on a tray he covers them with cardboard tubes, duly examined. A short, "snappy" interlude of comedy situations follows, the covers are lifted and, behold, the bottle and glass have changed places. The contents of the bottle may then be disposed of in the orthodox manner, to prove that, at least this part of the trick "goes down very well."

NOTE.—Both bottle and glass are genuine; no duplicates; covers unprepared; no *servantes* or traps; can be done in a Circus without fear of detection. Complete with all necessary and secret apparatus, bottle, covers and instructions.
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"About Turn" Card Trick.—(Invented by Edward Victor.) An entirely novel card effect. A "fan" of eight cards is taken from the pack and shown back and front. Four cards are removed (shown back and front), and replaced in the "fan" with backs facing audience. Yet, at command, they instantly "About Turn" in the "fan" and face the audience in line with the other cards. The effect is instantly repeated. Cards freely shown at any time.
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"A Whirlwind of Wizardry."—The long looked for book by Chris Van Bern and De Vega, both Members of the Inner Magic Circle, London, is now ready in stock. It's not a Pamphlet—just a book; that's all. But it contains New Acts, Startling Novelties, is Artistically produced and plentifully illustrated. Full table of contents will be found in last issue of *MAGIC*.
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The "Twenty to One" Coin Trick.—Six borrowed pennies are placed on the back of a person's hand and covered with a small brass cap, thoroughly examined. The pence fall through the person's hand while Florins are found under the cap. Superior make.
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Fan versus Flags.—A Japanese fan is rolled up in a piece of paper, and nine six inch flags of all nations are put into a paper cone. Presto! the cover of fan is found in the paper cone in place of the flags, which are then found to have attached themselves to the ribs of the fan. The articles are then replaced in their respective positions. In conclusion they are found in their original positions and completely restored. An exceptionally pretty and pleasing effect. Complete with instructions.
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The Genuine "Max Sterling" Egg Trick.—Exclusive novelty. Mr. Sterling has generously placed the secret of this beautiful effect at our disposal. The illusion has been an exclusive novelty for the past twenty years; the correct secret has never been published. Effect: A pellet of tissue paper, bounced on a fan, visibly grows into a perfect egg. Complete with instructions.
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1. The Spirit Aces.—Two heaps of four cards each are dealt from pack face down on table. One heap is plainly shown to consist of four similar cards, such as the four nines; the other heap of the four aces. Two of the nines, shown both sides, are replaced top of pack, as are two of the aces. The remaining two nines are placed on the remaining two aces. On asking someone to name the four cards on the table, "Two nines and two aces," is the natural reply. BUT—you immediately deal the four nines from the top of the pack, and on turning up the four on the table, they are found to be the aces! Aces, nines and the entire pack are immediately handed for inspection. This requires no skill, as the misdirection is perfect. Pronounced by a multitude of its users the finest thing of its kind in existence. Complete with a full pack of Bicycle cards to match.

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2. The Spook Card.—The joker and a few other cards are freely shown and counted. A card is mentally selected (no questions asked) and vanishes, actually seeming to melt away in your hands, and leaving one card less in the group. Full surface of both sides of all cards shown. No printed device. Complete, in best Bicycle cards.

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3. The Demon Colour Change.—One of the most satisfactory and undetectable yet devised. The hand is shown empty both sides, and is slowly passed across the face of the pack, the card thereon mysteriously changing to an entirely different one. Two more changes are similarly effected, and the pack is handed for inspection. No transferring of a card from the back to the face, or the face to the back, of the pack. No folding cards. Complete, in cards matching any Air-cushion Bicycle pack, with clear directions, photographically illustrated.

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4. A Unique Reverse.—A mentally selected card instantaneously reverses itself in the pack with no manipulation whatever. It is not even removed from the pack! May be immediately repeated. Simple, but exquisite. A clean cut, convincing effect. Complete, matching, Air-cushion Bicycle cards.

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5. Divino.—A unique idea in a mechanical pack. Not an absolutely new principle, but an extremely novel method for obtaining a duplicate of a freely chosen card. No longs or shorts. Easy to handle, and pack may be shown all different by fanning. Complete, in Bicycle cards.

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6. Improved Marvellous Divination.—You deal a borrowed pack into four heaps, which are shuffled by a spectator. He cuts the pack into three piles, discarding one of them. Two parties take the remaining two, each freely drawing a card from the other's packet and shuffling it into his own. The heaps are placed together, and the names of several cards are read aloud. *You know the chosen cards, though your back may have been turned from the moment when the party shuffles the four heaps!* No confederacy. No skill required. This may be easily accomplished with any borrowed pack, so no cards are supplied. Complete directions.

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7. The Keystone Card Discovery.—A freely chosen card is returned to the pack. Three parties decide on numbers, and in turn count down to them in pack—only the third one (preferably a lady) succeeding in finding the chosen card at her number. You know none of the numbers, and you never touch pack after handing it to first party to count. No skill and may be performed impromptu with borrowed cards. Complete directions.

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8. The O. K. X-Ray.—Several freely chosen cards are returned to the shuffled pack. Holding same to your forehead, you name them one by one. The pack may be shuffled after the naming of each card. No skill required, and may be performed impromptu with borrowed cards. Complete directions.

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9. The Flush Trick.—The court cards and tens are removed from any borrowed pack. You never see their faces, but mix them together, face down, then have a spectator aid you in further mixing them. He peeps and sees that suits are hopelessly mixed, then mixes them further. Placing them under a handkerchief, or holding them behind your back, you instantly produce the five cards of

any suit called for! Very convincing and easy to learn. No skill. Done at any time with borrowed cards. Complete directions.

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10. The Magi's Detection.—Apparently a stupendous feat of memory. Party shuffles his pack and hands you about half of same. Rapidly glancing through it, you announce that you have memorised every card in it. He secretly removes any card, and shuffles your packet. Another rapid glance through it again, and you easily name his card. Not absolutely new in principle, but my improved method is the simplest yet devised. Done impromptu with borrowed cards and no skill. Complete directions.

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11. Improved 30-card Trick.—A splendid version of the effect where three cards leave one person's pocket and invisibly travel to that of another party. No palming, and no extra cards used. Clean cut and peculiarly convincing, owing to the subtle presentation. Requires a little skill. Complete directions, no special cards needed.

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12. The Incomprehensible Destroyed Card.—A feat for the man possessing considerable skill. A chosen card, not forced, is torn up, while it is held facing the company, a corner being retained for identification. It is restored, the corner being found to fit perfectly. Now the almost unbelievable part is the fact that *positively no duplicate is employed!* Done impromptu with any cards. Complete directions.

Post Free, 2/3.

13. The Master Riddle.—Several parties select cards, which are placed in the pack behind your back, you naming each before the next is inserted. Requires skill, and misdirection is subtly employed. Done anywhere with borrowed cards. Complete directions.

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14. The Haunted Pack.—A card is *mentally chosen* from a borrowed pack. It vanishes without your knowing either its identity or its location. The pack is shown, a card at a time. Party then names his card, and you stroke face of pack, causing it instantly to appear there. Unfathomable. Several beautiful sleights are employed, and naturally some skill is required. A sure-fire hit. Complete directions, photographically illustrated.

Post Free, 3/3.

15. The Banner Card Discovery.—Number of a card from top of pack is mentally noted by any one. You place a card in your pocket, asking no questions. It proves to be the chosen one. Not the old way, but requires some skill. Impromptu. Complete directions.

Post Free, 2/3.

16. The C. T. J. Detection.—Someone shuffles ordinary pack, and you leave room. He thinks of a number, and counting down, notes the card there, replacing the others on it. He now reads aloud only a few cards at top of pack—never naming the one he selected. In a mysterious manner, without confederacy, you learn its identity. No skill. A little preparation is necessary. Complete directions.

Post Free, 2/3.

17. The Climax!—Before performing, you must spread a pack of 52 cards, face up, on the table. Handing another pack for a shuffle, you then place it face up on table and turn your back. Anyone steps forward and deals the pack into four heaps, and chooses the bottom card of any heap. He then shuffles the pack and lays it aside. Turning around you ask him if a duplicate of the card he chose is among those lying scattered face up. He naturally replies, "Yes." He spreads his hands over the cards, and you cover them with a newspaper, requesting him to gather up the full pack under its cover. He does so. He then is told to look for his card. In vain he searches the pack! *It has absolutely vanished!* He names it and you bring it from your pocket! Only two ordinary packs required. No skill or confederacy. You never know the card chosen till he names it. Complete directions photographically illustrated.

Post Free, 3/3.

18. The Wizard's Dream.—Requires a little previous preparation, but is a dandy. Party shuffles a pack behind your back and selects a card. He hands you only half the pack, yet, whether it contains his card or not, you instantly name it. No skill. Complete directions.

Post Free, 2/3.

19. Cagliostro's Vision.—Requires a little preparation, but is done with ordinary cards, no skill. Pack is shuffled, then a party deals out a row of cards face down (any number up to ten in the row). He notes end card of row, then deals rest of pack onto the row, discarding any cards left over. All this while your back is turned, you not even knowing how many cards to a row. He picks up the packets and cuts as often as desired, yet you easily find his card. *Complete instructions.* **Post Free, 2/3.**

20. The Quadruple Pack Mystery.—Spectators shuffle three red-backed packs and a blue-backed one. A freely chosen card from the blue-backed pack is placed in the huge triple pack while your back is turned, and same is cut and turned face up. Anyone reads aloud several cards from it, you faithfully halting him as he holds the *very blue-backed one that was chosen*, even though he may already have read one or more of its red-backed duplicates. Requires very little preparation, and practically no skill, but is guaranteed to puzzle the keenest mind. Use any ordinary cards. *Complete instructions.* **Post Free, 2/3.**

21. New Rope and Rings Release.—Three borrowed curtain rings are strung on a borrowed, single cord. They are secured thereon by a double square knot, and several additional knots. The cord-ends are then passed through the arms of a coat or vest, screening the rings, and are held by the spectators. You easily remove one or two rings, as requested, while the cord-ends are held. No confederacy. Single cord only, and borrowed, unprepared rings. No skill. Impromptu. *Complete instructions, photographically illustrated.* **Post Free, 3/3.**

22. The Bewitched Umbrella.—Showing your hands empty, you borrow an umbrella. Placing its ferrule across right palm, you make a few passes with left hand. Anyone now takes handle of umbrella, and endeavours to lift it from your open palm. He cannot do so. The handle may bend, and yet it will not come free, until you order it to. A carefully guarded secret. No rings, or adhesives. Any umbrella used. *Complete instructions, photographically illustrated.* **Post Free, 3/3.**

23. Paper Tearing Supreme.—Different from all others. An experiment in pure sleight of hand, nothing but the paper used. Showing a square of tissue paper, and the hands empty, you tear it up and restore it right before their eyes. You will admire the ingenuity of the principle. *Complete directions, photographically illustrated.* **Post Free, 3/3.**

25. The Vanishing Coin (from glass).—Positively nothing but a borrowed coin, glass, handkerchief and rubber band used. Coin is really placed under handkerchief, and is dropped into glass, around which handkerchief is then secured with the band. Coin vanishes utterly. A perfect illusion. *Complete instructions, photographically illustrated.* **Post Free, 3/3.**

26. The Quartet.—A splendid impromptu feat with a borrowed pack, requiring no skill. Four parties choose cards (not forced), returning them to different parts of pack, which is then cut and dealt into four heaps. One of the four finds his card and removes it, and the four heaps are gathered up. Any one now deals the pack in irregular rows all over the table, and, using the removed card as a divining rod, you locate the other three. You never see faces of cards at all. No previous preparation. *Complete directions.* **Post Free, 2/3.**

27. Wierdo!—Borrowed pack is shuffled and handed you. Writing a prediction, you fold it and hand it to any one for safe keeping. A party now names a number, and you illustrate how you want him to count down to it, but before he does so, he is allowed to cut the pack anywhere. He then counts down to his number and notes card there. It is the very one you predicted! You immediately repeat. With this trick is included a principle which may be used in scores of other tricks, and which is alone worth double the price of the whole effect. *Complete directions, with explanatory sketches.* **Post Free, 3/3.**

28. The Sagacious Joker.—The joker of any borrowed pack is turned face up in the pack, so it won't be drawn by mistake. Several spectators draw cards, placing them in side-coat pocket. You touch each with the joker, and infallibly divine its identity. No skill is required in this carefully worked out method. *Complete directions.* **Post Free, 2/3.**

29. ULTIMO—THE GREAT 7-IN-1 PACK OF ENCHANTMENT.—THE BEST SELLING CARD TRICK OF THE YEAR. Pack may be examined and shuffled by company. 1. You then remove 20 cards, five of each suit, and have a spectator help you mix them,

Placing them under a handkerchief, or behind you, you instantly produce the five cards of any suit called for. 2. Returning these identical 20 cards to the pack, you further mix them, and have a card freely chosen. It mysteriously reverses itself in the pack. 3. You shuffle, then deal pack into a single heap, every alternate card face up. You show that it really lies alternately reversed from both sides, then cause the cards to right themselves, and all face one way! 4. Shuffle and have cards drawn, you easily naming each. 5. A card is freely selected and returned. On its being named, you at once spell it off in the usual manner, it inevitably proving to be the card following the final letter of its spelling! 6. Any one cuts pack, and instantly you divine if he has cut an odd or even number of cards. 7. Card is chosen and returned to pack, appearing at any number called for. 8. A number is named, and you instantly name card at that number. 9. Before you began, you handed any one a sealed envelope. Fifteen cards are now removed from pack and shuffled in any manner by a spectator. He selects a colour, and stops at first card of that colour he comes to. Inside the envelope you have predicted that card! 10. The same fifteen cards are returned to the pack, which you shuffle, allowing three to be drawn. They are returned, and you spell off each in turn, immediately handing pack for inspection! Ten entirely different tricks, which may be performed in sequence after very little study—and when you are done the pack is passed for examination again! *This wonderful outfit (it consists of more than a mere pack of cards), together with a printed, copyrighted instruction sheet, 11 inches by 17, containing nearly 5,000 words of lucid directions, in best bicycle cards, complete in every detail.* **Post Free, 8/9.**

30. The Electrified Strippers.—A freely chosen card is returned to the pack, which is divided into two heaps by the spectator. He selects either packet, shuffling same in any manner he pleases. You take the packet and locate his card in *either of two ways!* Cards are all of same shape and size, and are not marked. A principle you will admire. *Complete with pack of best Bicycle cards.* **Post Free, 4/9.**

31. Mephistopheles' Own.—A very good trick, employing a variation of a principle which, while not new, is not very well-known. You thoroughly shuffle the pack, or allow a spectator to do so. You cut it into two heaps, handing each to a party, who freely selects a card from his own heap, and shuffles it into his own, while same is in his possession. The heaps are shuffled together, and the cards dealt off singly, you stopping the dealer at the selected ones. Not used in just this way before. *Complete, with best Bicycle cards.* **Post Free, 4/9.**

32. The Magic Square.—You know what this is, of course—a square of numbers, each of whose lines, vertical horizontal and the two diagonals total the same amount. Can you construct one off-hand? Anyone shuffles this pack, and hands you nine cards, of any mixed suits, running from Ace to Nine. These are handed you, face down. Party then takes nine similar cards himself, face up. He endeavours to lay them out in a Magic Square more rapidly than you can. But no matter how expert he may be, you have yours placed correctly, while face down! The backs are not marked, and this novelty is original with me. *Complete, with a special pack, of best Bicycle cards.* **Post Free, 5/9.**

33. Perfection Method for Strippers.—This is merely a method for using Angel Backs or Strippers, making it practically impossible for anyone to detect that you are employing them, as nobody sees you reverse either the pack or the card removed. *With the instructions is included a pack of best Bicycle strippers.* **Post free, 4/9.**

34. Transcendental Vision.—A hitherto somewhat difficult effect made simply as rolling off a log. Pack is divided into several heaps by the spectator, who mentally selects any card. You show him three or four of the heaps only, merely asking him if a card of some size or suit as his is present. No matter if his reply is Yes or No, you know the card he is thinking of! *Complete, with special Bicycle cards.* **Post Free, 4/9.**

35. The Wizard Spelling Master.—The pack is shuffled, and each of three parties selects several cards. Pack is placed face down on the back of your hand, to prevent manipulation. Each party shuffles his cards, selects one, places it on pack, and balance of his cards on top. One of the chosen cards is named, and you spell it off, removing a card for each letter, and turning it up on the final one, repeating with the others. *Instructions are given for performing this feat with borrowed cards, and a special pack of best bicycle cards simplifying, but making more mysterious, the procedure, is included.* **Post Free, 4/9.**

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