



The Oldest paper in the World devoted solely to the interests of Magicians, Jugglers, Hand Shadowists, Ventriloquists, Lightning Cartoonists and Speciality Entertainers.

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ORIGINAL LESSONS IN MAGIC.

BY ELLIS STANYON.

In every issue from No. 1, Vol. 1., to present date.

The Torn and Restored Paper Ribbon. (Fifth Method).
—I have already explained four methods of working this trick (see *MAGIC* for September, 1906), but there is still another and a very pleasing one, combining subtlety with comedy. For the benefit of those unacquainted with the trick, I shall give a brief resumé of the effect in its original form, which is also necessary for the reason that it is worked in combination with this later version.

A strip of tissue paper, about one inch wide and thirty inches long, is first torn in half. The two pieces are then placed side by side and again torn in half to make four pieces; and so on until the original strip is torn into sixteen pieces each about two inches long. The pieces are then "fanned" out at the finger tips to prove they are really torn; nevertheless, the performer seizes the end of one of them and pulls out the strip completely restored.

Having executed the trick as above described, he undertakes to do it again and show how it is done at one and the same time. Continuing, he says, "The torn pieces are, of course, changed for a duplicate whole piece." He thereupon openly shows how this is concealed in the hand, and eventually substituted for the torn pieces, showing also how the latter are concealed in the hand and, moreover, *allowing them to be seen the whole time*. He then pulls out the duplicate piece which, were it not for his explanation, would appear to be the original paper restored. He continues, "And these pieces," saying which he takes the torn pieces and, pulling them through his fingers, shows them as the original strip completely restored, accompanied by the remark, "Ah, well! I see you now thoroughly understand the trick."

Explanation.—In the combination effect as above

described, two metal or celluloid thumb caps are required. These cover the tip of the thumb from the point of the nail to the bottom of the first joint, and must be painted flesh colour, with an imitation nail, to resemble as near as possible the tip of the thumb.

Four strips of paper are required, one plain and three others pleated backwards and forwards, "fan" fashion, in 2 in. pleats. Two of the pleated pieces are folded in half and placed, one in each of the thumb caps, one of which is then placed on the tip of the right thumb, the other being in readiness on the table along with the remaining pleated piece and the one long strip.

Picking up the long strip and holding it in such a manner that it hides the thumb cap, the performer tears it into short pieces as described. Then, under cover of the fingers and squaring the pieces evenly together, the cap is removed and the torn pieces exchanged for the pleated piece, the torn pieces being inserted in the cap which is then replaced on the right thumb. The pleated strip is then "fanned" at the finger tips when it will still appear to be in pieces—this is, perhaps, the most convincing part of the trick. The performer now takes hold of one of the supposed torn pieces and, drawing it slowly from the fingers of the left hand, the original strip of paper appears to be completely restored.

Throwing the strip over his left arm, he offers to repeat the trick and explain it at the same time. And herein lies the comedy. He continues, "Two pieces of paper are, of course, necessary; this long piece and another like it, but folded into a small compass that it may be readily concealed." Saying this he turns to his table and openly picks up the third pleated strip, at the same time secretly exchanging the thumb cap, used in the previous version, for the one containing the other pleated strip. He continues, "The folded piece I conceal in the palm of my right hand, keeping it secure with the tip of the third finger." Having shown this much, he proceeds to tear up the strip that has been laying over his left arm, into a number of pieces as before, which he then secretly changes for the pleated strip in the thumb cap. He now holds two whole strips,

while the audience will believe one of them to be torn into a number of pieces. He continues, "What I now have to do without being discovered is to change these torn pieces for the whole piece under the fingers (does so openly by way of illustration), which I then pull through my fingers whole, giving you the impression the original strip has been restored by magic. Does this and throws the strip over his right arm. "And now these pieces," he says, taking the supposed torn pieces from under the finger. "I take them as before and, by simply drawing them through my fingers, cause them to reunite and form one whole piece like the other. "Ah, well!" he says, "I see you now thoroughly understand the trick."

On Concealing the Thumb Cap.—In the act of tearing up the strip of paper, the thumb cap is readily hidden behind the same. Again, at any point during the trick, when the hands are brought together in the most natural manner, the cap may be gripped between the thumb and fingers of the left hand, *behind the paper*, while the right hand is removed and casually shown for inspection. The paper is then taken in the right hand (thumb cap replaced at same time), while the left hand is shown in like manner. And similarly in conclusion, when the right hand is drawn along the paper several times in the act of straightening it out. These moves are very effective when the trick is being worked at close quarters.

A thin brass or celluloid ring, made to fit the thumb at the first joint and forming the mouth of a little silk bag, makes a good substitute for the ordinary cap. In place of the silk bag, one made from a thumb stall of thin flesh coloured indiarubber is sometimes employed. Either of these may be made reversible, *i.e.*, to push through the ring to the other side.

The reversible cap is employed to good advantage as follows. We will suppose the pleated whole strip is hidden in the cap on the right thumb. Place the torn pieces between the thumb tips and, with the first and second fingers of the left hand, pull the ring over on to the left thumb. The result will be that the torn pieces are changed for the whole strip whilst actually resting between the tips of the thumbs.

Sixth Method.—This is similar to the second method explained in MAGIC for September, 1906. The pleated duplicate paper is hidden in a sort of envelope or pocket, pasted to the centre of the strip of paper first shown and which, in this case, may be about five feet in length. The "pocket" must not, of course, be wider than the strip and must be kept to the rear of the same.

The paper is torn as already explained, that portion with the "pocket" being kept to the rear as much as possible. When the tearing is completed, the "pocket" is broken open, the pleated piece being extracted and hidden for the moment behind the fingers. The torn pieces are then screwed up tightly into a wad, which is held by the thumb, behind the pleated piece, in the left hand. The right hand now takes hold of one end of the pleated strip, presumably a portion of the wad, and pulls it out a little way, when the left hand is brought near the mouth that the loose end may be blown about. This is continued, the action eventually sufficing to dispose of the wad of torn pieces by placing it in the mouth.

The above is the form of the trick which puzzled professional magicians, many of whom, even at this date, will doubtless be interested in this explanation.

Variation.—Instead of concealing the duplicate paper in a "pocket" on the original strip, it may be rolled up

into a coil, small enough to be completely concealed between the tips of the thumb and forefinger. The strip is then held between the tips of the first and second fingers *of the same hand*, thus the coil is also hidden behind it. Two inches of the strip should project above the hand, the remaining portion hanging down.

The first and second fingers of the disengaged hand now draw the strip upwards through the fingers, the roll being transferred to a like position in the same hand at one and the same time; thus both hands are shown empty. The now disengaged hand draws the strip half way through the fingers, when the upper end is thrown forward and it is torn in half. The trick then proceeds as already explained. If not the best, this method is an excellent one, especially as an introduction to the comical explanation of how it's done. (See the fifth and seventh methods).

On Secretly Disposing of the Torn Pieces.—Sent to me by Mr. Erskine of Liverpool. Having substituted the pleated paper for the torn pieces, the performer says "I shall now endeavour to make the pieces disappear," saying which he unmistakably places the pleated paper (the supposed torn pieces) in the left hand, closing same and holding it out at arm's length away from the body, at the same time inserting the right hand, with the torn pieces, in his trousers pocket. Someone is now pretty certain to say, "In your pocket"; otherwise the performer pretends to overhear some such remark, and replies, "Oh, no! not in my pocket, the pieces are still here," showing the contents of the left hand. He continues, "Oh! very well, since you suspect me, I shall simply squeeze the pieces together and so restore the paper to its original form." This is now, of course, a matter of great simplicity, yet none the less effective.

Seventh Method.—The effect in this instance is identical with that described in the fifth method, with the exception that it is done without the aid of any accessory. This is an advantage for the reason that it may be introduced at any time, given a sheet of paper and a knife, or scissors, to cut off three strips about an inch wide—the length to be governed by the size of the paper available.

Having done the trick in the ordinary, say by the sixth method, the performer offers to do it again and show how it's done. Three strips of paper are necessary, one plain and two pleated as already explained. The pleated pieces are then screwed up that they may be "palmed" in the ordinary way. Offering to show how it's done, the performer picks up one of the screwed up papers in the right hand, at the same time secretly palming the other in the left hand *at the base of the third and little fingers*. He then shows how the duplicate piece is held in the palm of the right hand by pressure with the tip of the third finger, after which he tears up the strip and, having rolled up the pieces, secretly exchanges them for the duplicate whole piece concealed in the left hand. He then openly shows how the "ball" of torn pieces (?) is exchanged for the whole piece (in the right hand palm) which is then opened, after which it is screwed up, *along with the "ball" of torn pieces*, and the whole thrown aside. "And now these torn pieces," he says, referring to the paper in the right hand, which is then opened and, to the surprise of everybody, found to be whole like the other piece.

The trick in this form is not confined to *strips* of paper—it may be done equally well with six inch squares of white tissue paper. If *white* tissue paper be used, the piece finally shown may be Flash paper which vanishes completely on being lighted. I did the trick at a Fire Station a

short time ago, and, having lighted the Flash, called out excitedly, "Ring the bells, please." Then, as the paper disappeared, "Not necessary, thank you—that is how I am able to restore the paper so easily."

Variation.—Instead of offering to explain the trick, the performer may secretly palm a piece of paper in both hands and accidentally (?) drop the one from the right hand when tearing up the visible piece. Then, appearing considerably embarrassed, he apologises for his awkwardness and goes on to say, "Of course there are two pieces employed, one concealed in the hand in this way—(shows how the piece is held in the right hand with the finger)—I am so sorry I dropped it, &c." Everybody laughs, but the joke is turned against them when the trick is finished as already described.

See also my No. 12 Serial, "Great Paper Tricks," and MAGIC for September, 1906.

A person (he shall be nameless) who has evidently failed in an attempt to become a successful writer on Magic, must needs, for the want of a better attraction, slightly refer to this paper as a "A Comic Journal"; a good joke; the biggest joke in Magic, &c." Well, he is right in a way. "Magic" is a tremendous joke so far as we are concerned and for the following reasons. In one week recently we sold thirty complete sets, thirty times fourteen complete volumes. That's a good joke in itself and one our friend would, doubtless, like to crack—he may do it, but it will be in the sweet bye-and-bye. We have also, during the last month, added fifty new subscribers to our register—another splendid joke. But, obviously, all this is merited by the original explanations of practical tricks to be found in this and every issue of "Magic" from start to date, in all one hundred and sixty-one copies; not necessarily original tricks, although there are many, but original and practical explanations of old ones, which is of vastly more importance. Instance:—We recently explained such old-timers as the Cups and Balls, the Chinese Rings, Rice Bowls and Japanese Butterfly Trick, the first and only explanations of practical methods of working these tricks ever written. Result, we sold hundreds of copies of "Magic" containing these explanations and received many letters from satisfied readers couched in such terms as "Thanks for the two copies of 'Magic' containing your beautiful explanation of the Chinese Rings." But, reader, get the back numbers and prove it for yourself.

Messrs. Thayer and Christianer's new catalogue, entitled "Magical Woodcraft," is a most artistic production of 56 pages, illustrated with photographs. Our friends are highly skilled in the construction of any magical apparatus that can be made in wood, such as wands, billiard balls, trays, tables, dice boxes, trunks, cabinets, etc. They are also the publishers of a new monthly, "Magical Bulletin," a little paper devoted to notes, tricks, and items of interest to magicians, also specifying their latest productions: it is sent free to all names on their books.

Mr. Clyde W. Powers, of the Mysto Manufacturing Company (see advt.), sends us his 1914 catalogue of new card tricks, in which we notice many novelties. Get a copy, and so keep up-to-date.

"A Catalogue of New Card Miracles" also received from Mr. A. Roterberg (see advt.); this contains much that cannot fail to be of interest to our readers.

"Magical Notes and Notions" is a new little book by Percy Naldrett, explaining original tricks, and being well worth the modest price of 1/2, post free.

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"Psychic Magazine" is a new 16 page monthly (No. 6 received) devoted to hypnotism, clairvoyance, spiritualism, materializations, thought transference, magic, occultism, and many other isms. Published by Mons. Henri Durville, Paris.

"The Sphinx" for February, 1914, is a good copy, with explanations of a new production box, balancing card, novel card and coin tricks, De Land's figure-it-out card trick, inexhaustible box, double-handed "pass," etc. (See advt.).

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

BY ELLIS STANYON.

SECTION XLII.

MECHANICAL AND OTHER PREPARED CARDS.

40.—Mechanical Changing Pip Card.—Changes, say from the queen of clubs to the queen of hearts and *vice versa*. A specially printed queen, having a heart spot in the upper and a club spot in the lower corner, is first placed face upwards on the table. The white margin of this card is then raised, all round, by glueing on to it the margins cut from two other cards. Into the space thus formed a half card is then inserted, having a club spot in the upper and a heart spot in the lower corner; this is pivotted through a slot in the first card to work up and down as required. The card is completed by glueing on to the raised margin another queen from which the whole of the white portion and pips, at both ends, has been cleanly cut away, *i.e.*, the portion between the picture and the line surrounding the same. The card is held between the thumb and second finger, the forefinger moving the stud at the back.

Another form of changing card is that worked with a lever (metal) pivotted in the centre of the card and moved by a tiny point projecting from one end of the card.

Working.—Force a genuine queen of clubs and have it shuffled into the pack; then pretend to pick it out, but show the queen of hearts instead, and when told you have made a mistake, change it for the queen of clubs. May be used in connection with the "Rising Cards" (see later Section)—the wrong card rises and is changed for the right one.

41.—Mechanical Changing Pip and Value Card.—Changing from the queen of clubs to the king of hearts. Construction similar to that last above described, the only difference being that the head as well as the pip of the face card is cut away at both ends. The rearmost card represents a queen of clubs at one end and a king of hearts at the other, as also does the sliding portion, but with ends reversed as already explained.

See also New Era Card Tricks; Kunard's Card Tricks and Modern Magic.

42.—The Flap Card.—Designed to change one card for another and employed with excellent effect in connection with various sleight of hand and combination tricks. It consists of two cards, one on top of the other, the front one, say the king of clubs, being arranged to fold in half across its centre, its lower half being glued to the card behind, say the eight of diamonds. Stroking the card with the hand suffices to secretly turn down the flap, the back of which is covered with the half of another eight of diamonds.

The hinge should be made with fine linen, silk or thin sheet indiarubber; if with the latter the flap will fly up of its own accord. Provided with two such cards, one in each hand, they may be caused to appear to change places.

See also Modern Magic; Kunard's Card Tricks and New Era Card Tricks.

43.—Flap Card for Examination.—Known as the "Nonpareil Changing Card." Construction similar to No. 42, but that the card may be examined after the change, it is arranged to slide into a paper pocket glued to the back of the lower half of the front card. After the change, the card is passed, say from the left hand into the right which immediately hands it for examination, while the left hand disposes of the "pocket" portion.

44.—Flap Card that Changes Twice and is Examined.—Known as the "New Nonpareil Changing Card." Construction similar to that last above described, the difference being that a flap card is glued to either side of the paper "pocket" which, as before, holds the card which is eventually withdrawn and handed for examination, *i.e.*, there are two flaps. The rest explains itself.

45.—Flap Card that Changes Three Times and is Examined.—Known as "Everybody's or Chameleon Card." Construction similar to Nos. 42-44. The front flap card is printed to show queen of clubs or queen of diamonds according to which end is shown, the thumb covering the spot at the opposite end. The reverse of the flap shows a king of spades, and a genuine jack of clubs is in the "pocket." Covering the club spot with a finger, the card is next shown as a king of spades, and finally as the jack of clubs which is then handed for examination. Manufactured by Martinka of New York and may be obtained from "The Office of Magic."

46.—Card Which Changes Four Times.—"New Quadruple Changing Card." Constructed with two whole and four half cards, the latter obtained by cutting cards in half across the centre.

A half card is hinged with sheet indiarubber to each end of a whole card; the arrangement is then backed with cards of different suits and values, and all is ready. The half cards at either end fold on to and cover either side of the whole card. The rest explains itself.

47.—Changing and Enlarging Card.—Changes twice, then becomes three times its original size. Three cards are hinged together side by side, with sheet indiarubber, to fold up yet spring open when released. On the reverse and covering the combined surface of the three cards, is a very large one printed on linen. Under cover of the hands the arrangement is folded to show, first the three cards one after the other and, finally, the very large card.

48.—Several Ordinary Cards Change to Large Ones.—The large cards, eight in number, measure $5\frac{1}{2}$ ins. long by 3 ins. wide; these are laid on the table squared together and face upwards. A duplicate set of ordinary cards, hinged together in the centre of one end, is now fanned out and placed over the upper end of the large cards; a single ordinary card is then placed crosswise over the lower end, and all is ready.

The left hand now takes up the cards, fingers on the front and thumb on the back and in a manner to show the ordinary set fanned out at the finger tips. The right hand now draws out the odd card and throws it aside. The lower end of the large cards is now hidden behind the hand. The right hand, which is now placed under the ordinary cards, closes them up and palms them, at the same time gripping the large cards at that end, when the left hand fans them out to look as large as possible.

Second Method.—Instead of palming the small cards away in the right hand, they may be pushed down and palmed in the left, at the finger tips of which hand the large cards are then fanned. The large cards are then transferred to the right hand and offered for examination, while the left hand drops the small ones into a pocket—or they may be back-palmed.

49.—Card Changes to Rose.—A card is cut crosswise into three equal portions which are then hinged together with sheet indiarubber, backed with a second card cut in like manner. The rose, which may be genuine, is hidden behind the card, but when the latter is folded, it, in turn, is hidden behind the rose.

50.—Card to Rose, Improved.—Shown both sides before and after. Two cards are glued together back to back, but at the lower half only. The flower (the familiar folding paper ball) is concealed between the two cards at the "upper" half, both sides of which are hinged across the centre to fold downwards as already explained in connection with the flap card No. 42.

For another form of card to rose see No. 5.

51.—Card Changes to a Dice.—The dice, black with white spots, is made of pasteboard, and in a manner to fold so nearly flat, *i.e.*, on the principle of the folding card boxes employed in the hat production. In size it corresponds to the width of a playing card to the "lower" half of which it is glued. The rear of the "upper" half of the card, hinged across the centre with linen, represents that side of the dice which is glued to the lower half, so that when the upper half is turned down, the dice will be complete and may be shown on all sides.

The sides of the dice that fold inwards must have elastic hinges so that they may spring open of their own accord.

52.—Card Appearing on Target.—The "lower" half of a spring flap card (No. 42.) is glued to the face of a small pasteboard target. The rear of the "upper" half of the card is covered with face paper, obtained from a duplicate target, and in a manner to correspond with that portion of the target to which the lower half of the card is glued. Thus, when the flap is turned down, the target will not appear to have undergone any preparation.

Working.—Turn down the flap of the card and place the target face downwards on table. Force a duplicate on some person whose name and signature is familiar to you, and which you have previously written on a third card ready to hand at top of pack. Ask the drawer to sign or initial his card (to agree with your own, of course), then change it for your own card in the act of handing it to a second person with a request to burn it to ashes (first calling out the name or initials thereon), then to blow the ashes in the direction of the target. It would be better to have this gentleman upon the stage, and to supply him with a lighted candle and a plate for the purpose of burning the card and collecting the ashes.

Meanwhile you have palmed the actual drawn card from top of pack, returned to stage, disposed of pack of cards, and picked up target in left hand, keeping down flap of card with thumb. As the ashes are blown in your direction you allow the flap to spring up, revealing the card on the target.

You next, with right hand, seem to remove the card. In reality, however, you merely turn down the flap and show the palmed card as the one apparently just removed from the target. Replace the target face down on the table and pass the card to the drawer for examination.

Should you not be familiar with the initials of any person in the room, simply leave your card plain and whisper to gentleman, about to burn the card, to call out the required name, which you will have noted on the card prior to the change. For how to "Change" a card, see my "Conjuring with Cards."

53.—Moving Pip Card.—Usually arranged to change from a six to a seven, or a seven to an eight, and *vice versa*. The card is a double one, *i.e.*, hollow. A "railway of three human hairs traverses the face of the card from one of the corner pips to the position the "7" spot should occupy. The extra pip, which normally rests over the corner pip, is attached to the centre hair which is actuated by a metal lever, projecting from one end of the card, and whereby the pip is drawn slowly across the surface of the card to the required position; the two outside hairs act as guides.

Double and quadruple pip cards are also made, changing a four to a six, a six to an eight, or a five to a nine. A blank card may also change to an ace—pip "walks" out of "pocket" in corner of card. See "Herca's Card Tricks," also "New Era Card Tricks," for some excellent illustrations of the working parts of this and other mechanical cards.

54.—Nine of Hearts or Diamonds Changes to Ace.—The extra eight spots consist of dry vermilion dusted on to an ordinary ace from a muslin bag, with the aid of a stencil obtained by neatly cutting out such spots from a genuine nine of the same suit. The vermilion is dislodged in the act of tapping the back of the card, to prove it one only, just prior to placing it on the extended hand of one of the company. "New Era Card Tricks."

55.—The Bullet Ace.—This is a double card, made on the lines of the Mechanical Changing Card (No. 40) and containing a lever to open or close a ready-made hole in the centre of the ace spot. A duplicate card is "forced" and afterwards changed for the prepared one, which is then given to a friend to hold. The performer then, looking into a mirror, fires a pistol over his shoulder, piercing a hole through the ace spot.

The bullet may also, supposedly, put out a candle placed to the rear of the card: employing the trick candle explained in my No. 11, Serial, *q.v.*

A simpler form of the trick is that where the centre of the spot is punched from an ordinary ace, the hole being then filled up by sticking on to the back of the card (with soap) a spot of the same colour cut from another card. As the pistol is fired the assistant dislodges the loose pip with the tip of his forefinger.

56.—Chosen Card Appears Between two Others on Thread.—A thread is attached to one end of a court card, the opposite end of which (at rear) is provided with a paper "pocket" into which one end of another card may be inserted. A needle in the free end of the thread is now passed, first through one end and then through the other end of a second card (duplicate of one to be forced in the trick): this card rests on the thread at such a distance from the first that its "lower" end may be inserted in the pocket aforementioned, when the two cards will appear to be one only.

When about to present the trick, the performer takes up this double card and seems to pass the needle and thread through it at one end (card is already threaded), after which he takes another card and actually pushes the needle, first through one end and then through the other. While threading the second card, the first dangles on the thread diverting suspicion. Under cover of turning to place the cards on the table, he now slips the one out of the "pocket" and leaves it loosely between the other two. He then "forces" a duplicate card and, having done so, wraps the three on thread (presumably two only) in a borrowed handkerchief. Finally, the chosen card is vanished to be discovered on the thread between the other two.

57.—The "Torn Corner" Card.—A chosen card, torn into a number of pieces by a member of the company, is eventually restored minus one of the pieces, which the performer may have

given the person to hold as a means of identifying the card at a later stage, or which the person (or the performer) may have, presumably, dropped by accident. Finally, the missing corner is thrown at the card, which is then found completely restored, and may be examined.

The chosen card is "forced" to correspond with another mounted on a tin plate, and from which a piece is then cut from one corner. A tin flap having a spring hinge and carrying the missing corner, is then soldered to the back of the card in such a manner that the cut-out corner rests in its original position. The flap is turned back and held in such position by a finger resting on a "tail" piece extending from the flap to the opposite end of the card. Moving the finger from the flap suffices to restore the card.

An improved form of the torn card is one made entirely of pasteboard. The best of these is one that may be shown back and front before and after the restoration. The card is a double one, constructed on the lines of No. 40, having a lever inside pivotted to a metal plate. The point of the lever projects from the "lower" end, and by moving same with a finger, the corner attached to the opposite end and normally resting between the two cards, is moved into position.

Many extremely interesting and most bewildering combination tricks are possible with the "torn corner" device, both with and without the aid of a mechanical card, but these I must leave for a later section. Meanwhile, the reader is recommended to refer to the following works: "Modern Magic"; "More Magic"; "Kunard's Card Tricks"; "Stanyon's Conjuring with Cards"; "Hoffman's Tricks with Cards"; "New Era Card Tricks," etc.

58.—Black Tin "Pocket" Corner.—Pretending to tear off a corner from a card freely selected, the performer slips on to same a flat tin pocket enamelled black and attached to a short thread, the opposite end of which is fixed to his waistcoat. If the card be now held against the coat (black) the illusion will be perfect. The performer then seems to throw a duplicate corner at the card (palming same) at the same time moving the latter so as to pull off the "pocket," when the card may be handed for examination.

59.—Combination Torn Corner and Flap Card.—So far as the restoration of the missing corner is concerned, the card may be constructed on metal or pasteboard only, all as explained in No. 57 above. It is afterwards changed for an entirely different card by means of a flap hinged across the centre with sheet indiarubber and turned downwards. When the flap is released it flies upwards, showing the other card. See No. 42.

60.—Ace Changes to Three and Vice Versa.—A double card, made on the principle of No. 40, having a lever pivotted in the centre and projecting from the "lower" end. The end pips of the three are cleanly cut out to shape, the holes thus made being filled with the desired colour (red or black) which is attached to the ends of the lever.

61.—Eclipse Vanishing Pack of Cards.—At the close of a series of tricks the performer shows the pack spread fanwise, when it instantly vanishes. The ordinary pack is changed for one prepared as follows. About twenty cards are cut in half, diagonally, and placed together all one way, after which a hole is punched in the pointed end, in which a "D" loop is then rivetted that the packet may be attached to the end of a plain cord "pull" passing up the right sleeve, across the back, and out at the left arm-pit. The rest explains itself.

Looking at the face of a card, it should be cut in half, diagonally, starting from a point about half an inch from the lower left hand end, the cut extending to the same point at the upper right hand end. This preserves the indexes and allows the cards to be "fanned" without exposing the cut.

62.—The Protean Pack.—Said to be a favourite with Robert Houdin. Three cards are drawn, say, the ace of hearts, queen of clubs, and knave of spades. The pack is then given to a fourth person, who says it contains no two cards alike.

The performer now places the knave of spades on the bottom of the pack, which he then spreads fanwise, showing it to contain nothing but knaves of spades. Discarding the knave he places the queen in the same position, when the pack contains nothing but queens. And likewise with the ace of hearts.

The cards are "forced" from an ordinary pack, which is then handed to a fourth person for examination and afterwards changed for another, every card of which represents the queen and knave on the "face" side, divided by a diagonal line running from a point about half an inch from the lower left to the same point from the

upper right hand corner. On the back of each of these cards is printed the ace of hearts. The rest will be understood.

A detailed explanation, with "patter," in "Tricks with Cards" (Hoffmann)

N.B.—There is another form of Protean pack, one side representing two cards only, as above described, and on the reverse the 32 cards of the piquet pack. One card alone is of the ordinary description, and this may be placed at either end to complete the ordinary appearance of the pack.

The change in this case is two-fold only, but there are several compensating advantages. The trick is easier to work, since the change of packs is not necessary, while every card can be shown before and after the trick.

If the cards be forced from an ordinary pack in the first instance, it of course becomes necessary to change it for the trick pack.

63.—Half Pack of Cards to Vanish.—Cut an ordinary pack of cards in half across the centre, placing aside the one half and sticking the other fifty-two half cards together to form a solid block, to which then attach a catgut loop to be passed over the thumb for the purpose of suspending the fake on the back of the hand. At the right moment the fake is substituted for the pack in general use, the vanish is made in the orthodox manner, and the hands are shown empty, back and front, and while the fake is supported on the thumb, all as explained and illustrated in my No. 10 serial, pp. 12, and 13, *q.v.* See also No. 61.

64.—The Sticking Pack of Cards.—Three cards are selected, put back and the pack shuffled. The pack is then thrown against a door, or wall, to which it sticks. The chosen cards then rise one after the other from the pack.

The three cards are "forced" from an ordinary pack, which is afterwards changed for the trick pack made to match; this is hollow with pin points to fix it to woodwork. The cards rise by a pull on a thread attached to the hollow pack as required. The pack may be had arranged for hooking on to a boy's back.

65.—Electric Pack of Cards.—Known also as Magnetic or Flying Pack. Having performed a number of tricks, the performer takes the top card in one hand and the bottom card in the other, then moves the hands apart a distance of about three feet, when the cards are seen suspended across the intervening space, slightly overlapping one another, and producing a very pretty effect. The cards may be closed up at any moment and the effect repeated. In like manner they may be spread along the arm from the finger tips to the shoulder, the effect produced having all the appearance of a dexterous feat of juggling.

The ordinary pack is changed for a prepared one, having the same appearance, but in which every card is supported by a double thread running from one end to the other and arranged as required.

66.—Cards Thrown into Empty Hat Change to Boxes.—The cards thrown into the hat are really boxes, made on the principle of the chocolate boxes used in the hat production, the only difference being that each box is made to fold up so that the top represents the back and the bottom the face of a card. Some half dozen of these, when folded and stacked together, are very similar in appearance to an ordinary pack. The rest explains itself.

67.—Pack of Cards from Empty Glass.—A handkerchief is thrown over an empty glass tumbler. When the handkerchief is removed a pack of cards is seen in the glass; these are removed and shown to be all spot cards; returned and once more covered they change to all court cards; once more returned and covered, they vanish. Glass once more covered and when the handkerchief is removed an ordinary pack of cards is found therein, which is removed and used for the tricks which follow.

Cards are already in glass, concealed by one or more tinfoil mirror backed cards, arranged as required. A glass with straight sides (the "card-rising" glass) should be used.

68.—Mouse from Pack of Cards.—The centre of every card in the pack is first removed with a sharp knife, leaving only a frame about $\frac{1}{4}$ in. all round. The frames are then glued together, after which a whole card is glued on face outwards to form the bottom card. Another card is then glued on the top, but at one end only, surmounted by several loose cards. The mouse is then inserted in the box thus formed to be released in the act of ruffling the pack.

Such a pack might be used for the production of a silk handkerchief, a thread attached to the silk protruding from the open end. The trick pack must of course be secretly introduced in place of

one previously examined and with which a number of tricks have been performed.

69.—Pack of Cards Changed to Handkerchief.—A hollow pack of similar construction to that last above described, the only difference being that one end is cut away entirely to give access to the interior, and which is loaded with a duplicate silk handkerchief. Having secretly substituted the prepared pack, the performer places it in a pasteboard case into which it fits exactly, and puts on the lid. A silk handkerchief is then vanished and eventually discovered in the case in place of the pack of cards. If desired, the cards (the original pack) may be discovered in some other place.

Obviously, the case may be employed to produce or vanish a pack of cards, or to change the latter to a handkerchief; or to change a handkerchief to a pack of cards, the handkerchief (duplicate) being discovered elsewhere. It is therefore very serviceable in combination work. Instance.—Cards placed in case change places with a handkerchief in the hands—duplicate hollow pack, *a la* Stodare's egg and handkerchief trick. See "Hoffmann's Tricks with Cards."

70.—Numbered Pack of Cards.—A pack of cards numbered, respectively, 1 to 32, or 52, as the case may be. These may be employed, practically, in the same way as an ordinary pack of cards and are particularly useful where the latter may be considered objectionable. Provided with a forcing pack, one or more numbers may be "forced," and which is necessary in connection with a variety of tricks.

71.—Card Jumps Out of Envelope.—Three cards are shown and choice of one "forced" in the usual way. The three are then placed in an envelope, from which the chosen one jumps to the ceiling.

Two of the cards are connected by a short piece of elastic, fixed at a point about one inch from the "upper" end. When placed in the envelope the chosen card is pressed down between the other two and on to the elastic, the whole being kept in position by pressure on the outside. When the pressure is removed the chosen card, of course flies upwards, propelled by the tension of the elastic.

In a similar manner a card may be caused to jump out of the pack placed under the foot.

To be continued.

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