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ORIGINAL LESSONS IN MAGIC.

BY ELLIS STANYON, M.M.C., S.A.M., &c.

BALLS, BILLIARD—PRODUCTIONS MAGICAL.

In Section 2 of my Dictionary of Magical Effects, in *MAGIC* for June, 1911, there will be found explanations of fourteen different methods of producing a Billiard Ball in a Magical manner. The several methods, of course, apply equally well to Eggs, Apples, Oranges and any other objects that can be conveniently handled after the manner described. Since compiling the list in question I have added to it some twenty other methods, explained in this and the February issue of *MAGIC*, so that those desiring to do so may add the same to Section 2 of the Dictionary.

32.—From Flame of Candle.—Standing right side on, with ball in right hand, the performer passes that hand, upwards, along a lighted candle standing on the table, seeming to produce the ball from the flame, the left hand, meanwhile securing a second ball from the vest or pocket. The right hand now seems to place the visible ball in the left hand, really palming it and showing the one already there. Left hand places the ball on the table. Right hand is now in a position to produce another ball from the candle. This is continued until the supply of balls is exhausted.

See also "More Magic" (Hoffmann), p. 340.

33.—From Mouth of Assistant.—The assistant suddenly simulates a fit of choking and a billiard ball (placed there in readiness) is seen in his mouth. Performer seems to remove this ball with his right hand, really pushing it back and showing one he had previously palmed; meanwhile he secures another ball, from vest or pocket, in his left hand. He hands the visible ball to this assistant, who again commences to choke, showing another (the same) ball in his mouth. He now passes behind assistant, to opposite side, and seems to remove ball with his left hand—business as before, the right hand securing a third ball from vest.

This is repeated as often as desired. The last ball, openly let fall from the mouth, gives the impression that the others were produced in an equally *bona fide* manner.

If the assistant be well trained, so much the better for the effect. He may hold a tray for the reception of the balls; and should the ordinary sized ball be too large for him to retain, conveniently, in his month, a smaller one, or the familiar half shell, may be used in its place. See *Multiplying Balls*, Section 8; also *Tricks with the Half Shell*, Section 9.

See also "Modern Magic" (Hoffmann), p. 329.

34.—Collapsible Balls from Mouth.—In the newer form of the production of eggs from the mouth of an assistant, a thin india-rubber egg, hollow and with a tiny hole at each end, is employed. Half a dozen of these may be crushed flat to nest together and go into the mouth all at once. They may, however, be released one at a time, and will instantly expand. Apply the idea to billiard balls and see No. 12 of this Section for a method of colouring same.

35.—Production from Special Hat.—(*A la Boy and Eggs*). The lower half of the hat is enclosed with a horizontal division of black elastic cloth attached to an adjustable brass band arranged to fit tightly round the inside of any bowler hat; the brass band is hidden under the ordinary leather hat band. There is a slit (for the insertion of the hand) running across the greater diameter of the black elastic cloth, the edges of the slit overlapping one another. This, of course, reduces the depth of the hat, but the fact is not noticeable when the interior is shown in the proper position with regard to the lighting arrangements—another illustration of the "Black Art" principle. Such a hat is ordinarily employed for the production of a number of eggs (usually 17 to 20), but it could, of course, be used equally well for the production of a like number of billiard balls.

36.—Production from Hat for Patriotic Ball Trick.—The special hat (see No. 35) is first loaded with the requisite number of red, white, also blue balls. Another white ball is concealed under the rim of hat to be secretly obtained

when picking up the hat (see No. 20 of this Section in the February issue of *MAGIC*). The interior of the hat is first shown, when it will appear to be empty. The palmed ball is now produced from the air and, presumably, put into the hat—it is really palmed again. This is continued until the requisite number of white balls have been obtained, the last one being actually placed in the hat and a red one "palmed" out. A like number of red balls is now produced—followed by a like number of blue ones.

In conclusion, the whole of the balls are removed from the hat and placed on nickel-plated stands in readiness for the "Patriotic Ball Trick" which I have already explained in Section 12, No. 17, in *MAGIC* for January, 1912. See also "Magicians' Tricks" (Hatton & Plate), pp. 169-171.

N.B.—Instead of using three hats for the Patriotic Ball Trick three white china basins may be employed, each having a piece of ribbon tied round it to indicate the colour of the balls it is supposed to contain.

I am indebted to my esteemed correspondent, Mr. Cecil A. Belcher, for the methods explained in Nos. 35 and 36 above.

The Quick or the Dead.—One of the spectators tears a sheet of paper into several strips; then writes the name of some Living person on each of, say, five of the strips, and on the sixth, that of a Dead person. He then folds each, to conceal the writing, and leaves them on the table. The performer now, who has been standing away with his back turned to the proceedings, advances and, turning his back to the table, picks out the very strip of paper bearing the name of the dead person and, furthermore, announces the name with amazing correctness.

Explanation.—Taking a half sheet of notepaper the performer requests anyone to tear it, endwise, into six strips of equal width, or about. To illustrate what he means he tears a strip off one end, which he folds into three, by way of illustration, and casually retains—any half sheet of paper may, of course, be used. As each strip is torn off he requests the name of some Living person to be written upon it, and the paper folded into three, as illustrated, to conceal the writing. On the last strip he desires the name of some Dead person to be written.

Advancing to the table and before turning his back to same, he quickly observes the position of the only piece of paper *with the straight edge on one side* (hence his reason for tearing off the other end of the sheet at the outset), which he may then pick up readily, even with his back turned to the table. Having picked up the paper he secretly exchanges it for the blank strip in his possession (the only other one with the straight edge), which enables him to bring the real one to the front, open and read it under cover of his body and while displaying the dummy piece which all presume to be the original.

N.B.—If desired, the performer may be blindfolded by the method which enables him to see down the sides of his nose. See also two methods of trick blindfolding, employed by noted performers in Second Sight Acts, in *MAGIC* for July, 1914.

"To Cut" Any Number of Cards.—With the "Mene-Tekel" Pack; otherwise known as "Fin-de-Siecle Magic Pack." Since the pack is prepared at both corners diagonally opposed to one another, primarily to admit of any card being reversed, accidentally or otherwise, without

confusing the arrangement, it follows that it is equally practicable to "ruffle" the pack *with the thumb* on the right hand corner of the end nearest the person *and without the fact being observed* by the audience. In the act of ruffling at the prepared corner, front or rear, two cards leave the thumb (or finger) together; thus it is a simple matter to count 2, 4, 6, 8, &c., quickly and to any desired point, and which makes the effect possible, as follows:—

Firstly.—The performer, having desired someone to mention any number of cards, proceeds to count slowly, thus getting a few in hand before the exact number be named. Supposing the number called be 20; since the pack contains 48 cards he has merely to count off 28 from the bottom, after the manner described, and raise the remaining cards—and so on. Should he have counted off more than the number before it is called, it will be a small one and he can afford to start again.

Secondly.—While ruffling the cards with the finger at the left hand front end, the performer allows a finger to be inserted in any position, then names the number of cards above the finger. This is effected in like manner, thus, if the finger be inserted on the top of 14 cards, 34 will remain—if anything, more simple.

N.B.—Should an odd number be named in the first place, count off the nearest even number, then ruffle one more, from the *centre* of the inner end of pack.

For other methods of working this trick with an arranged pack and calculation, see *MAGIC* for May to August, 1913, the four copies post free 2/2.

For a number of other tricks with the "Mene-Tekel" pack see *MAGIC* for March and April, 1914, the two copies post free, 1/2.

While on the subject of the "Mene-Tekel" pack, it may be interesting to observe that, providing the upper card of each pair be cut short right across one end, the pack may be divided into two portions (riffle division to ensure a short card being on top of each portion), which may then be genuinely riffled shuffled the one into the other, without disturbing any one pair of cards.

To Reverse Coin on back of Right Hand, without touching it with the Left Hand.—Place coin on back of right hand just below the third joint (knuckle) of little finger. Now place the thumb nail on the first phalange of the little finger and flick the thumb sharply away from the finger, and the coin will turn over. Observe not to flick the finger away from the thumb or the trick will fail.

Second Method.—Place the coin on the knuckle of the third finger and flick the thumb away from the point of the same finger.

To Reverse Coin on Wrist.—Place the coin on the inside of the wrist, over the main muscle and close to the base of the hand. Now flick the thumb sharply away from the middle finger, in the familiar manner, and the coin will turn over. A small coin, such as a sixpence, is best for this effect.

To Stand a Coin on its Edge.—Any coin, unless too much worn, may be stood upright on its edge on any smooth surface, such as marble counter or table.

(To be continued.)

NEW ERA CARD TRICKS.

"Topit," The Wonderful Vanishing Pack of Cards.—Invented by Harold Coinden. 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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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.**

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If more of my readers would be good enough to render me a similar service to that rendered me by Mr. Cecil A. Belcher (see Nos. 35 and 36 Ball Production in this issue) I should be extremely grateful. Such help lightens considerably the heavy task I have set myself in preparing my Dictionary of Magical Effects. I have good reason to believe this work is very highly appreciated by hundreds of devotees of *l'art Magique*, many of whom, I am sure, could send me similar suggestions—such help would not only lighten my task, but would prove of mutual benefit to all concerned. Sections in preparation and to appear in the near future are as follows:—
False and Fancy Shuffles.

Various Sleights; such as ruffle, bridge, sighting, draw back, turn over, slip, false count, &c.

Ornamental Sleights and Flourishes; such as spreading and turning over the cards on table and arm, throwing cards, &c.

Tricks with Aces; Back Palm; Card Reading; Cards up Sleeve; Colour Change; Combination; Confederacy; Diminishing Cards; Disappearance; Four Ace Trick; New Location; Precipitation; Production; Rising Cards; Sharpers' Tricks; Thought Tricks; Three Card Tricks; Torn Corner Tricks; Thread Magic; and Various Sleight-of-Hand Tricks that cannot be classed under any of the above headings.

But ideas under any heading will be equally welcome (they need not be original) and will appear in due course.

If any reader will send me, merely the rough outline of an effect, or the page of the book or magazine on which it is explained, I will gladly arrange same as required and include it over his name.

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A DICTIONARY OF MAGICAL EFFECTS.

WITH EXPLANATIONS IN THE VERNACULAR.

BY ELLIS STANYON.

SECTION L.

FALSE SHUFFLES AND "CUTS."

The object of the false Shuffle is to retain one or several cards, in some cases the whole pack, in a pre-arranged order. Obviously the first essential is to see that the movements employed in its execution correspond exactly to those of the genuine shuffle. With this object in view the conjurer is recommended to make a careful study of the methods adopted by card players.

Since, in the course of these explanations, it will be necessary for me to refer, frequently, to one or other of the genuine methods of shuffling the cards, I will first give a brief description of each.

1.—**The Horizontal Shuffle.**—The most elementary form of the genuine shuffle is to take the pack in the left hand, in position for dealing, then to pass (with the left thumb) a few cards into the right hand, followed by similar batches, placing same alternately at top and bottom of the first batch—thumb and fingers of right hand assisting the movement.

2.—**The "Over-Hand" or Perpendicular Shuffle.**—The more professional method of genuinely shuffling the cards is to take the pack in the right hand, thumb on the inner end, second and third fingers on the outer end and forefinger on the upper side; then to pass a few cards from top of pack into the left hand, followed by a few more—and so on until the whole have been passed into the left hand. The thumb of the left hand (usually moistened) assists the operation by drawing off the cards, one or more at a time as required.

3.—**The Riffle Shuffle (Genuine).**—The pack is first divided into two portions so nearly equal: these are held one in each hand, endwise between the tips of the thumb (on the upper end) and the second, third and fourth fingers (on the lower end), the bottom cards of each portion facing one another—the Index fingers are drawn up behind the thumbs. The cards in each portion are now sprung simultaneously, from the thumbs and Index fingers, in a manner that their freed ends (or the outer corners of same) overlap one another. In conclusion, the two portions are pushed the one into the other and the shuffle is complete.

If the cards be held as above explained, the shuffle may be made in the hands without further support. Card players, however, usually rest the fingers on the table during the operation; and the shuffle is frequently made by holding the pack sideways, instead of endwise as explained.

N.B.—It is, of course, understood that, in all shuffles—unless for some special reason which does not occur to me at the moment—the faces of the cards are kept downwards, i.e., out of sight of everybody.

The above three methods pretty well cover the ground as far as genuine shuffling is concerned, but all three readily lend themselves to trickery as we shall see.

Before proceeding to the Trick Shuffles and for the sake of brevity hereafter, it will be well to notice the meaning of the following:—

TECHNICAL TERMS

- Shuffle.*—Genuine shuffle—any method.
- Shuffle off.*—Genuine shuffle of balance of pack.
- Riffle.*—The genuine shuffle as explained above.
- Blind.*—False representation of genuine movement.
- Stock.*—Card or Cards to be kept in view.
- Throw.*—Passing the Stock from right to left hand.
- Cull.*—Securing one or more desired cards.
- Run.*—Shuffling a card at a time.
- Jog.*—A protruding card.
- In-Jog.*—Card protruding over inner end of pack.
- Out-Jog.*—Card protruding over outer end of pack.
- Break.*—A space formed under the In-Jog and maintained by the right thumb.
- Cut.*—To divide the pack into two portions, placing the lower portion on top—operation on table.
- Upper Cut.*—To throw off a packet from top of pack.
- Under Cut.*—To lift up a packet from bottom of pack and Throw or Shuffle on to the balance.

Run Cut.—To throw off several packets from top.

The "Pass" (Shift).—Employed to neutralise the "Cut" by returning the two portions of pack to their original positions.

"Bridge" (Crimp).—Bending one or more cards so that they may be readily located; employed also to neutralise the "Cut."

4.—**The "Bridge" and "Cut" Shuffle.**—With the pack in the left hand, in position for dealing, insert the left thumb between the two halves, at the same time pressing both ends of pack inwards with the right hand. This bends the ends of the lower portion upwards and the ends of the upper portion downwards, forming the desired "bridge" in the centre. The two halves of the pack may now be pressed together perfectly flat, but the moment the pressure is released, the "bridge" will be apparent.

The shuffle is executed as follows: The bridged pack is placed in the left hand, position for Over-Hand Shuffle (No. 2). The right hand then Under-Cuts a portion (any portion and on either side of the "bridge") and throws it on top. This is continued as long as desired, the cuts being made in fairly rapid succession to give the impression the pack is well shuffled. By observing to make the final cut at the point where the two convex portions of the pack touch one another, the whole of the cards will remain in their original position.

N.B.—The above provides a convincing demonstration of the fact that the cards may be cut (clean cut) any number of times without fear of disturbing their circuitous order. The "bridge" enables the performer to neutralise the final "cut" bringing the original card to the top and so enabling him to start at the known point of the circuit.

The introduction of a Long Card as the one you eventually desire to "cut" to the bottom—it may be anywhere at the start—makes the "bridge" unnecessary (see Section XLV. in MAGIC for July and August, 1914—twenty-four tricks with Long and Wide cards).

An excellent Long card is made by taking the Joker, separating the board at one end and glueing therein a tiny piece of thin sheet steel about $\frac{3}{16}$ ths of an inch wide and to project about $\frac{1}{16}$ th of an inch—or a tiny steel clip may be pressed on to one end of the card. (See also the "Key" Card Forcing and Self Shifting Pack," Section XLIII. in MAGIC for June, 1914).

5.—**Bottom to Top—Horizontal Shuffle.**—One of the simplest and most effective for keeping the whole of the cards in a pre-arranged order.

The pack is first placed in the left hand, so nearly in position for dealing, but rather more balanced on the finger tips where it is supported by the thumb. With the cards in this position, the shuffle will be found simple of execution and absolutely convincing.

The left thumb pushes a few of the top cards into the right hand. The fingers next push a few cards from bottom of pack on to top of those already in the right hand, the right thumb assisting the movement by acting as a check to the number so passed. A few more cards are then passed from the top of those in the left hand to the bottom of those in the right hand, followed by a few more from bottom to top—and so on until the whole have been passed into the right hand.

This shuffle has the effect of cutting the pack once only—the "cut" is neutralised by either of the methods explained at No. 4 above.

See also "More Magic" (Hoffmann), p. 14, and Thurston's "Card Tricks," p. 45.

6.—**Simple Horizontal Shuffle for One or Several Cards.**—Take the pack in the left hand, the card to be kept in sight being on top. Transfer this card to the right hand and slide rest of the pack upon it, a few cards at the time. The card is now at the bottom. Return pack to left hand and pass a few cards from top of same into the right hand, followed by the rest of the pack in small batches, placing these alternately above and below the first batch, until you come to the last card, which place on top—or as desired.

The effect of this shuffle is greatly increased by appearing to slide batches of cards, alternately above and below the first batch, during the first part of the shuffle. When seeming to pass cards below those already in the right hand, the cards in that hand are merely rubbed across those in the left hand. The deception is, of course, intensified by the fact that during the second part of the shuffle, the movement is made in a genuine manner.

Several cards may be treated as the one. See also "Modern Magic" (Hoffmann), p. 23, and "Conjuring and Magic" (Houdin), p. 139.

7.—Simple Over-Hand Shuffle for Several Cards.—Holding the pack in the right hand in position for the shuffle (No. 2 above), "run" the several top cards into the left hand and shuffle the rest upon them. The cards to be kept in view are now at bottom. Repeat the shuffle, not forgetting to "run" the several bottom cards on to the top, that they may appear in their original order.

8.—Dovetail or Italian Shuffle.—To retain one or several cards on top of pack. Divide the pack into two portions, taking one in each hand. Spread each portion fanwise and, holding same vertically facing audience, weave one packet into the other, thus really shuffling them but taking care to retain the one or several top cards in that position. See also "Conjuring and Magic," p. 140.

9.—The "Riffle" Shuffle.—The several cards to be kept in view are on the top of the pack. The shuffle is made in the genuine manner as already described at No. 3 above, the only exception being that care is taken to let fall *last* the several cards to be kept in view and which are thus retained on top of pack.

See also "Tricks with Cards" (Hoffmann), p. 26.

10.—To Retain Bottom Card: Over-Hand Shuffle.—By applying pressure with the thumb and fingers of the left hand, the top and bottom cards are first drawn off together. The balance of the pack is then shuffled off on to these two cards in the left hand. The operation should be repeated several times.

11.—To Retain Top Card: Over-Hand Shuffle.—First draw off the top and bottom cards as explained in No. 10, then "shuffle off" the balance of the pack. This leaves the card second from the bottom whence it follows the top and bottom cards may be shown, casually proving a genuine shuffle. Obviously a repetition of the shuffle returns the card to the top of the pack.

This is probably the simplest and most effective shuffle for dealing with one card—it is utterly deceptive.

See also "Sleight of Hand" (Sachs), p. 99.

N.B.—If desired, the card may remain second from bottom, position for such tricks as producing it at any number desired. (See Section 34, No. 18, in MAGIC for October, 1912.)

12.—Index Finger Divides the Pack—Horizontal Shuffle.—Suitable for one to a dozen cards. The "stock" is passed from top of pack in left hand to position between the first and second fingers of right hand. The balance of pack is then shuffled in little packets, alternately above and below the cards already in the right hand; those placed *above* are received between the thumb and first finger, the result being that, when the shuffle is complete, the first finger divides the pack into two portions.

The important move (my own addition) is that, in the act of placing the last card (or cards) below the rest, the *whole of the cards* below the first finger are quickly removed by the left hand and placed on top.

The practicability of this shuffle has been deprecated, but from tests actually made in front of the mirror, *standing left side on*, I have come to the conclusion that it forms a most perfect deception. In the position named the cards can be so manipulated that the fact that they are divided by a finger, entirely escapes the notice of the observers. And the final under-cutting of the lower half to the top, looks like the final move of a genuine shuffle.

See also "Sleight of Hand" (Sachs), p. 100.

13.—Picking up "Stock" Behind Pack: Over-Hand Shuffle.—Suitable for One to Twenty-five cards. Commence by throwing off the stock from top of pack into left hand. Then throw a few more cards from right to left hand and, in doing so, pick up stock between the thumb and third finger of right hand and *behind the balance of the pack*. Shuffle off the balance of the pack until you come to the stock, which then throw on top—its original position.

H. de Maiché's Method, "Modern Conjurer" p. 51.

14.—To Retain Top and Bottom Stock: Over-Hand Shuffle.—Proceed exactly as described in No. 13, picking up the top stock behind balance of pack. Shuffle off the balance of pack, taking care to pass bottom stock to bottom; then throw top stock back on top of pack.

15.—To Retain Order of Whole Pack: Over-Hand Shuffle.—One of the best methods ever devised for the purpose. Throw off a few cards into the left hand, followed by a few more on top of them, at the same time *picking up those first thrown* between the thumb and third finger of the right hand, and *behind the balance of the pack*. Now throw a few more cards from top of pack, *under* those in left hand. Then throw the batch retained by the thumb and third finger of right hand, on to the top of those now in left hand, followed by the balance of pack *under* the whole.

Employing the "bridge" the shuffle may be followed by "cutting" the pack any number of times, after which it may be repeated as often as desired. Then, by observing to make the final "cut" at the point where the two convex portions of pack touch one another, the whole of the cards will remain in their original position.

N.B.—The reader will be greatly surprised at the simplicity of this shuffle, if he will follow the instructions with the cards in his hands; which admonition, of course, applies in the great majority of cases.

16.—A Numerical Shuffle—Horizontal Movement.—Useful for such tricks as the "Spelling B" (see MAGIC for November, 1912).

Arrange ten spot cards (mixed suits) in numerical order, 1 to 10, counting from top to bottom of packet. Shuffle as follows to leave all in their original order:—

Holding the ten cards in the left hand, pass two together into the right hand; two more on top of these; three more underneath; two on top and the last under the whole. Do this *seven* times and the cards will be found in their original order, 1 to 10, or as arranged for the "Spelling B" or other trick.

The shuffle is possible for a number of cards other than ten. Take thirteen, arranged in order for the "Spelling" trick. Pass three into the right hand; three more on top; three underneath; three on top and one underneath. Do this *three times* and the cards will be found in their original order.

For an extension of this shuffle applicable to any number of cards, including the whole pack, very kindly contributed by Mr. C. Briscoe, of Barrow-in-Furness, see Section 36, No. 47, in MAGIC for April, 1913.

17.—To Shuffle a Card to Any Position: Over-Hand.—When spreading the pack for the return of the chosen card, silently count number of cards passed from left to right hand; this gives you the position of the card counting from top of pack. Close up the pack and ask for a number. We will suppose the card originally stood twenty from top and that it is required to produce it at twenty-five, after well shuffling the pack. Proceed as follows:—

Under-cut half the pack and "run" five cards on to those now in the left hand. "In-jog" the next card and "shuffle off." Under-cut immediately below the injog and the card will be found at the desired number.

If the number desired be less than twenty, say fifteen, the procedure would be as follows: Run five cards into the left hand, throw *more than fifteen* on to these, injog the next card and shuffle off; under-cut to injog and throw on top.

And similarly for any number, no matter at what number the card originally stood.

18.—Cutting the Pack into Four Heaps.—First make "the pass" quite two-thirds of the way down the pack. Then take the pack in the right hand, keeping the two portions separated by the "break" held by the right thumb. Proceed to drop the whole of the cards into four heaps at

3. 1. 4. 2.
the portion below the break forming three heaps placed respectively at 1, 2, & 3, the remaining portion being dropped at point 4.

Left hand now places packet 1 on packet 4; right hand places packet 2 on packet 1; while the left hand completes the apparent mix-up by placing packet 3 on the whole. Rapidity of action in replacing the heaps and the use of both hands alternately, lends an air of carelessness to the whole procedure, which is completely baffling to the spectators. See also "Modern Magic" p. 26.

This shuffle recalls to my mind a similar one made by Mons. Maurice (card manipulator) at the Kilburn Empire recently, and how much he amused his audience with his accompanying remark, "I cut myself into pieces, then mix myself up."

19.—Cutting the Pack into Four Heaps (Second Method).—First "bridge" the pack in the centre, then "cut" it into four heaps,

1. 2. 3. 4.
dropping bottom portion at 1, next portion at 2, and the balance at 3 and 4, all in regular succession.

Quickly replace 1 on 4; 2 on 1, and the pile thus made on 3; "cut" at the bridge and the pack will be found in its original order.

Instead of using the bridge, place a "long" card at the bottom of the pack. The final cut to bring the cards back to their original position, is then made at the long card.

A clip pressed on to the end of the bottom card as described in note to No. 4 above, may be used in place of the long card.

This shuffle is an excellent one for use in connection with any trick pack, some of which are provided with the Joker card, one end of which is prepared with the projecting "step."

(To be continued.)

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37. Jordan's Whispering Envelope.—A chosen card, not forced, is sealed in an unprepared envelope by its chooser, and burned. Yet you learn its identity in the subtlest manner imaginable. A beautiful but simple method. *Complete including a specimen envelope, diagrammed to make the text clear.* **Post Free, 3/3.**

38.—The 52-Card Trick. The effect is practically that of the well-known 27-card trick, as a mentally selected card is brought to any number in the pack—but by this method you can perform it with a complete pack of 52 cards, borrowed. **Post Free, 2/3.**

39. The Infallible Detection.—A nifty method for locating a card different from every other method on this list. **Post Free, 2/3.**

40. Like Seeks Like.—Anyone hands you the Aces, Kings, Queens and Jacks from a borrowed pack, and four borrowed hats are stood crown down in a row on the table. The cards of one suit are placed face-up, in front of the first hat, those of another suit in front of the second; etc. One by one you drop the cards into the hats, those of a suit into each. Yet, when examined by a spectator, the four Aces are found in one hat, the Kings in second, Queens in third and Jacks in last. No extra cards or duplicates. **Post Free, 2/3.**

41. Improved Pocket-to-Pocket.—Entirely different from No. 11. Anyone hands you 32 cards, and you openly deal them alternately into two face-down heaps, and step away. Two parties pocket the heaps, and at your command two cards leave one's pocket and travel to that of second party. No palming or extra cards. **Post Free, 2/3.**

42. Psycholla.—Pack is shuffled and reduced to Piquet size (32 cards). This pack is cut into two heaps, you retire from the room. One card is selected from one heap, and several from the other, the cards being shuffled into the opposite packets from which they were taken. The packets are placed together, and someone reads aloud the names of a few of the top cards, never having named more than one of the selected ones, when you halt him and dramatically name **THEM ALL!** No skill or faked cards. **Post Free, 2/3.**

43. Improved Chevalier Card Trick.—Just a little preparation is required. No skill or special cards. You shuffle pack and anyone names a suit. It is removed, and instantly you spell out every card in it, in the usual way. Fine! **Post Free, 2/3.**

44. Strange Coincidence.—Three persons each name a number. You shuffle pack and deal down to first party's number, he pocketing the card there; then deal to second party's number, he pocketing card there. Pack is placed together again and you deal to third party's number. Sum of pips on first two parties' cards equals number of pips on third's. Numbers are not forced, and pack contains no duplicates. **Post Free, 2/3.**

45. The Wizard's Will.—Pack is spread face-down and you name any card, party drawing one, and laying it aside. You name several others, he removing one for each you name. On turning them over, they are found to be the ones you needed! An improved version. Any cards. **Post Free, 2/3.**

46. Mephistopheles' Touch.—Pack is shuffled and reduced to Piquet size. You turn your back and anyone chooses a card. Dealing several more onto it, he shuffles the packet. Turning round, you fan packet and instantly name his card. Any cards used. **Post Free, 2/3.**

47. The Latest Arranged Pack.—This is a brand new arrangement principle, easy to learn. Pack may be fanned, and neither suits, nor denominations will seem to be in any special order. Yet

you can use it like any pre-arranged pack. *Complete, including a pack of the best Bicycle cards, ready arranged, with explicit instructions.* **Post Free, 4/9.**

48. Exposition String Restoration.—Fine and unknown. Passing for examination an ordinary piece of cord (it may be measured for later identification) you take it back and loop its center over the second finger of your left hand, hands shown otherwise empty. Someone cuts it in centre, and you show it severed. You tie ends together, and allow party to hold the free ends. Easily you restore the cord, the knot vanishing, and cord being passed for inspection. (This is my own method, and is in no way similar to the celebrated Kellar String Trick.) **Post Free, 3/3.**

49. New Date Reading.—Pronounced splendid by its users. Anyone notes date on his own coin, and hands same to you, behind your back. You immediately return it to him, never bring it in front of you, yet you name its date! *Complete with everything needed, and explicit instructions.* **Post Free, 3/3.**

50. Coin Up Sleeve.—Requires skill, but once mastered, is a perfect illusion. You use nothing but a borrowed coin, which you openly throw into your left sleeve, right hand being shown really empty, back and front. You pluck the same coin through the fabric of the sleeve at elbow. **Post Free, 2/3.**

51. "Speaking of Pink Elephants!" (Improved).—Showing a blue-backed pack of cards, a spectator is allowed to draw one, but as he goes to return it to the pack he is amazed to find that it is red backed. Knockout number 2 comes when he sees that the entire pack is red backed! Then another card is freely drawn and returned to pack. You positively have no idea what its identity is, yet you easily spell it off in the usual manner. The pack is then cut in half and a card in either half is mentally selected. It vanishes without a question being asked, and reappears in the other half, which was plainly shown not to contain it! *Complete, with best Bicycle cards, and instructions for all the above effects, involving no skill.* **Post Free, 7/9.**

52. Latest Vanishing Coin from Envelope.—Freely showing a small envelope, you ask a party to drop a half-crown inside. You seal the flap and burn it, the coin vanishing to be reproduced as you fancy. Very deceptive, and not difficult. *Complete directions, and sketches showing positions.* **Post Free, 3/3.**

53. The Impromptu Mind Reader.—Borrowing a piece of paper, you write several groups of figures on same, and tear the paper into several pieces, handing one to each spectator. Several words are named, the spectators writing them opposite the numbers on their papers. Papers, whose writing side you never see, are placed on table. Anyone thinks of a word, and pockets all the papers containing it. Turning around, you instantly name the word he is thinking of! A splendid effect. *Complete, including explanatory chart.* **Post Free, 4/3.**

54. A Clean-cut Coin Manoeuvre.—Requires a little skill, and consists of a clever coin vanish and reappearance by pure sleight of hand. *Complete, including 9 explanatory sketches.* **Post Free, 3/3.**

55. Transfero.—Removing from their cases a red and a blue pack, you hand them to company for a shuffle. A card chosen from the blue-backed pack is openly inserted in the red one, which is shuffled again. Without a false move the card is caused to return to its own pack. May be performed with borrowed cards. **Post Free, 3/3.**

56. Elasticity.—Borrowing a pack, you have a card freely drawn. Rubber band is snapped over pack and card is returned to its centre. Tossing pack into air, chosen card appears at face! Different from "The Pack that Cuts Itself," in "THIRTY CARD MYSTERIES." **Post Free, 2/3.**

57. The Perennial Aces.—Four light coloured envelopes and a dark one passed for inspection. The Ace and twelve indifferent cards are placed in each of the light-coloured envelopes, and any one of the four is freely selected. Its Ace and three indifferent cards are removed, and openly placed in the dark-coloured envelope, which is laid in full sight. The four cards in each of the other

light envelopes are shown again and returned to their envelopes. At command the Aces congregate in the dark envelope, an indifferent card returning to each of the light ones. **Post Free, 4/3.**

58. Duplex Date Reading.—Party notes date on two of his own half-crowns, placing the date sides against each other. Holding them in full sight, you place them to your forehead, then return them exactly as they were handed you, but you now know the dates of both of them! **Post Free, 3/3.**

59. "It's Up to You."—A subtle application of a known principle. Impromptu with borrowed cards. Card is freely chosen from a shuffled pack, and returned to same. Performer has pack cut, then remarks to spectator: "Deal the pack into heaps a card at a time to each, face down, two-heaps, or three, or even four—it's up to you!" When he has done so, he hands performer heap containing his card, face down. Performer deals same out, infallibly stopping at the selected one. **Post Free, 2/3.**

60. The Four-Flusher.—A purely mechanical flush trick, entirely different from my No. 9. Removing the four royal flushes from a pack, you genuinely shuffle them together. Then holding them behind you, you instantly produce any flush called for. No skill. *Price, including full pack of best Bicycle cards.* **Post Free, 4/9.**

61. The Poker Chip Release.—You use three poker chips, or discs of thick cardboard, red, white and blue, in the centre of each being drilled a small hole. You string the three on a single piece of cord, and easily remove any colour that has been selected. Entirely unlike my No. 21, New Rope and Rings Release. *No chips are furnished, but instructions are complete, including explanatory sketches.* **Post Free, 3/3.**

62. An Impromptu Detection.—A simple but incomprehensible method of detecting a card selected from a borrowed, shuffled pack. Different from any of my other numbers. This application of the principle involved will be new to you. **Post Free, 2/3.**

63. The Lemon and Potato Trick.—You borrow a small stemmed goblet, a napkin, a lemon and a potato, and use nothing in addition to the borrowed articles. Placing potato in goblet, you cover it with napkin and stand same in full sight on table. Picking up lemon, you stroke it, transforming it into the potato. Removing napkin, lemon is found in goblet. **Post Free, 3/3.**

64. The 9-in-10 Detection.—Passing an ordinary pack for a shuffle, you take it back and place it face down on table. Anyone cuts where he pleases, notes card at face of top cut, and immediately shuffles pack as much as he likes. Yet you KNOW CARD'S IDENTITY. **Post Free, 2/3.**

65. Mind Over Matter.—A splendid billiard table trick. Three balls, almost touching, are placed in a row at one end of table, cue ball at other end. A fair shot is asked to shoot out centre ball without moving end ones. He cannot once out of ten trials. Then, his eyes closed, you touch his forehead, telling him to shoot. The shot is cleanly made, though no one can see how. Secret only with sketch. **Post Free, 3/3.**

66. The Hummer Detection.—A borrowed pack is shuffled in any way by company. Three parties select cards with pack in their own hands. You locate each after it has been shuffled into pack by its chooser. A splendid ruse. **Post Free, 4/3.**

67. Stampede!—A postage stamp is stuck to chosen card for identification. It is placed among 10 cards from pack. Anyone holds rest of the pack. Chosen card returns to pack, leaving ten in heap, shown both sides. Any cards used. **Post Free, 2/3.**

68. A New Reverse Card Trick.—Different from "The Alternate Reverse" in THIRTY CARD MYSTERY. Borrowed pack is dealt alternately face up and face down. At command, it rights itself, all cards facing one way. **Post Free, 2/3.**

69. An Odd Even Experiment.—Ordinary cards used. Pack is shuffled and any suit removed during your absence. Party pockets any card of that suit, dealing the remaining 12 into heaps. On learning if heaps' top cards are odd or even, you name his card! **Post Free, 2/3.**

70. Joker Monte.—Joker and two spot cards are freely shown singly and are fanned facing company, then placed face down on table. Party can't pick out joker. Complete with best Bicycle cards. **Post Free, 2/3.**

71. Newest Coin Up Sleeve.—A choice secret. Same effect as my No. 50, but entirely different method; requiring practically no skill. No hooked coin or special appliance. **Post Free, 2/3.**

72. The Hour-Glass Card Trick.—Party removes 6 cards from his own shuffled pack. Selecting one of these, he deals balance of pack into two piles, placing chosen card on either, and the other 5 on either. Cutting pack, you take out your watch. Party adds minutes to hours indicated by its hands (noting that watch is in good running order). He counts down to that total in pack, and finds there the chosen card. No preparation or skill. **Post Free, 3/3.**

73. A Complete "Silent Thought Transmission" Act.—For two people and specially suited for club and parlour work. No long codes to memorise, as all information is conveyed silently and subtly. ABOVE ALL ELSE THIS ACT'S SHEER PRACTICABILITY should recommend it to all. It is adaptable to any occasion, and I have personally used it scores of times with finest results. While not entirely original with me, I have added many subtle touches and rounded it into a smooth running performance. Briefly, a series of tests is arranged while medium is guarded by a committee, to prevent communication. When all is ready, medium reveals everything that has been done, i.e., adds large sums, reads dates of coins, tells initials, in fact, most anything desired. No third party, and only ordinary articles used. Several pages of explicit instructions and chart. **Post Free, 12/6.**

74. The Sucker Match Trick.—Borrowed handkerchief, match covered with same, broken and restored several times. Fine to spring on party who thinks he's wise. Complete directions. **Post Free, 2/3.**

75. The Utility Pack.—My own improvement on a recently published effect. Cards drawn from either half of pack are shuffled into other half, you cutting to same instantly. Beats strippers, or longs and shorts. Complete with best Bicycle cards. **Post Free, 4/9.**

76. Jordan's Contrary Clock.—A stunning card trick. 12 cards are arranged face down about circumference of a circle drawn on a piece of cardboard, each card representing an hour. You place joker in your pocket. Any card on dial is secretly chosen. With no cover whatever, it changes places with joker in your pocket. Best Bicycle cards and instructions. **Post Free, 6/9.**

77. The Vanished Card.—Taking pack from your pocket, ask party to name a DENOMINATION. He shuffles pack and names a SUIT before returning it to you. You shuffle pack openly and deal onto table. Only 51 cards, the chosen one being found in your pocket. **Post Free, 3/3.**

78. The Latest Forcing Pack.—Cards are all different. You shuffle, and a number is named. You count down to card at that number. That card is FORCED! Complete with best Bicycle cards. **Post Free, 6/9.**

79. Ex-cello Card Discovery.—A little preparation, but a nifty way to locate a chosen card. Different from any of my other numbers. **Post Free, 2/3.**

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