

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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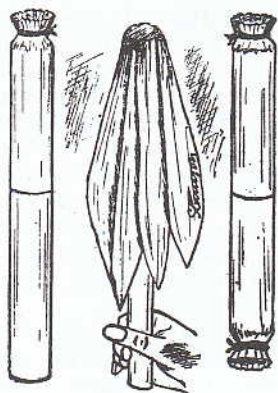


ORIGINAL LESSONS IN MAGIC.

BY ELLIS STANYON.

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

Office Ruler. Foolscap and "Red Tape."—This trick, so the story runs, was originated by a conjurer in the office of his lawyer. The lawyer produces a lady's handkerchief, a couple of sheeps of foolscap, and a ruler, with which articles he requested the conjurer to perform the vanishing handkerchief trick. After a moment's thought the following problem was propounded:—



The two sheets of paper are placed side by side, the one overlapping the other, when both are rolled up round the ruler to form a tube from which the ruler is then withdrawn. One end of the tube is now tied up with red tape. A lady is next requested to place her handkerchief over the end of the ruler as shown in the Fig. The handkerchief is then pushed up into the tube, and the ruler withdrawn, after which the remaining open end of the tube is tied up with red tape, thus completely enclosing the handkerchief, as shown to the right in the Fig.

The performer now obtains the assistance of a member of the audience, handing him one end of the tube, while he himself holds the other; both pull, with the result that the tube is pulled apart in the centre. Both parts are now examined very carefully, but no handkerchief is found in either.

The performer is now in a bit of a dilemma, and for the

reason, so he says, that he had quite forgotten to make arrangements for the recovery of the lady's handkerchief. In the original experiment this did not matter. He, therefore, apologises to the lady, and asks her to accept a packet of chocolates as compensation. The chocolates, however, are declined.

Suddenly an idea strikes the performer, and he forthwith plucks a carnation from a tree standing on his table, which tree has been in the same position throughout the entertainment. He next pulls the flower to pieces, and there, sure enough, embedded in its centre, is the lady's handkerchief nicely folded and scented.

The beauty of this trick lies in the fact that it is performed entirely without any exchange of handkerchiefs.

Explanation.—The secret depends mainly upon the ruler which is hollow from end to end. One end is provided with a cap (or lid) closing flush with the surface of the ruler that its presence may not be observed; for like reasons and also that the removal of the cap (leaving the end of the ruler open for the time being) may not be observed, the ruler is painted all over a dull black. Fitted to the inside of the cap is a long wooden or metal rod which, when the cap is in position on the ruler, reaches to within an inch or so of the opposite end.

The ruler serves the double purpose of providing an easy means of rolling up the paper tube, and also of removing the handkerchief from the same unbeknown to the spectators. Having rolled up the paper round the ruler, the upper end of the paper (the end in juxtaposition to the capped end of the ruler) is tied with tape as shown to the left in the Fig. The ruler is then withdrawn, the performer at the same time gripping and retaining the capped end inside the paper tube, and which, of course, leaves the long wooden rod hanging down inside the latter.

The performer, at this point, receives the lady's handkerchief on the open end of the ruler, and proceeds to push it up (with the aid of the ruler) into the paper tube. This brings the handkerchief into contact with the long wooden rod which, entering the ruler, carries the handkerchief with it; the ruler is then withdrawn, and handed to

an attendant, who carries it off, and extracts the handkerchief. This same attendant, while the performer is occupied with the latter part of the trick as described in the effect, scents and folds the handkerchief, then places it in a duplicate carnation bloom ready for the denouement. All ready, he (the attendant) comes forward again, and openly places some object on a table to the rear, presumably for a subsequent trick, and which accounts, in some measure, for his absence. He has also concealed in one hand the duplicate carnation bloom containing the handkerchief, and it is at this moment that the performer calls upon him to bring forward the pot of flowers from the side of the stage, where it has been in view from the commencement. In the act of doing this the attendant sticks on the tree the duplicate flower that he had concealed in his hand, and which, needless to say, is that plucked by the performer, and in which the handkerchief is subsequently found and restored to the lady.

Ethereal Handkerchief Vanish.—First Method.—A piece of paper is handed to the spectators for minute examination, after which it is rolled up into the form of a cylinder. A silk handkerchief is now inserted in the cylinder, *via* one of its ends, after which both ends are carefully closed, and the paper is placed aside in full view. Subsequently the paper is unrolled and found empty, the handkerchief having vanished completely. If desired, the paper may be torn up or burned to ashes in the flame of a candle, after which the handkerchief is discovered in some other place.

Explanation.—The secret depends upon a wand, fashioned exactly similar to the ruler described in the preceding trick, the only difference being that, to take a *silk* handkerchief, it need not of necessity be so large as the ruler, the size of which is necessary to accommodate the more bulky article.

Having, presumably, pushed the handkerchief into the paper tube with the aid of the wand, the performer tucks the latter under his arm, or places it aside; there is no need to recover the handkerchief in this case, for the reason that, it being a stock-in-trade property the performer will be provided with a duplicate as required.

A good effect will be obtained if the paper tube be made up with flash paper; this, then, presumably containing the handkerchief, is brought into contact with the flame of a candle when the whole vanishes in a flash of fire.

Second Method.—In this case the silk handkerchief is caused to disappear from a conical paper bag. The piece of paper, about the size of this page or a little large, from which the bag is made, may be handed to a member of the audience for examination, who may also, providing he be skilful enough, roll it up into the form of a conical bag before returning it to the performer. The performer then openly drops the handkerchief into the bag, pushing it down into same with the wand. He then replaces the wand on the table, folds over the mouth of the bag and hands the latter to someone to hold. Nevertheless, upon the bag being blown to pieces by the discharge from a pistol, the handkerchief is found to have disappeared, and is discovered in some other apparatus, the Drum Head Tube for instance (See *MAGIC* for April, 1909). If the bag be made of Flash Paper to be vanished in the flame of a candle, the handkerchief may, presumably, be recovered from the flame by the Sleight of Hand method explained in connection with "New Combination Tricks with Handkerchiefs and Flags" in *MAGIC* for February, 1908.

Explanation.—The trick as before depends mainly upon

the wand which, in this case, is of very simple construction, being merely a length of brass tubing enamelled black in imitation of ebony, with the exception of the ends which are nickel plated; one end is open and the other closed with the exception of a tiny hole for the passage of a strong black thread. One end of this thread is first fixed to the rear edge of the table; the opposite end is then passed through the hole in the closed end of the wand and out at the opposite end, when it is fixed to the centre of the handkerchief. So arranged, the wand and handkerchief are openly laid on the table, *the thread being long enough to admit of the handkerchief being placed in the bag without disturbing the wand.* Now, when pushing the handkerchief down into the bag with the open end of the wand, the performer walks a few steps away from the table in a direction to cause the thread to pull the handkerchief into the wand *via* the open end hidden within the bag.

N.B.—The conical bag may be employed with either form of wand, and will be found to work easier than the paper cylinder mentioned in the First Method.

"Birth of the Silkworm."—A piece of paper is handed to the spectators for examination, after which it is rolled up into the form of a cylinder. The performer then invites the spectators to gaze through the cylinder; he also passes his wand in at one end, and takes it out at the other end, all for the purpose of proving that it is empty beyond doubt. Both ends of the cylinder are now carefully closed, after which the performer commands the silk worm, supposed to be within, to get to work. After a lapse of a few seconds the paper is unrolled and found to contain a coloured silk handkerchief previously vanished in connection with some other trick, notably the "Ethereal Handkerchief Vanish" above described.

Explanation.—The secret again depends mainly upon the wand, the action of thrusting the same through the paper tube, presumably for the purpose of proving the latter empty, sufficing to "load" the handkerchief. The wand employed is hollow throughout, one end being closed, while the other end is open, giving access to the interior.

To prepare for the trick, a silk handkerchief is rolled up in a small piece of clear celluloid, the tube thus formed being of such a size that it may be inserted in the open end of the wand. In passing the wand through the paper cylinder the closed end is inserted first; then, as the opposite end disappears, the forefinger grips the protruding end of the celluloid tube containing the handkerchief, retaining the whole within the cylinder, while the wand is drawn from the opposite end. To create a perfect deception the wand should be passed through the cylinder at a uniform rate throughout; and with this aim in view practice should be made to make the movement without the necessity of any pause at the moment the celluloid is withdrawn from the wand and left in the cylinder. Once this is accomplished the trick is practically done.

Upon opening the paper for the purpose of revealing the handkerchief, the latter becomes instantly visible, the celluloid opening and throwing it out; at the same time, by reason of its transparency, it remains invisible.

N.B.—It will naturally occur to the reader that where the two tricks last above described are worked together in combination, the wand with rod inside may be readily arranged to work both. When the two are worked together, the "empty" paper tube will be first secretly loaded with the handkerchief, after which the duplicate handkerchief will be openly loaded into the Flash Paper tube to be vanished as described.

"MAGIC."—Features in Volume XIV.

October, 1913.—Visible Water to Ink Change and Vice Versa; Ink and Tea Change Places; Wine or Water—Which?, Kellars's Masterpiece; Table of Contents, Vol. 13; Dictionary of Magical Effects—Section 41 Special Printed Cards, 28 tricks explained, etc.

November, 1913.—Endless Colour Change with Handkerchiefs; Matchboxes and Travelling Handkerchiefs (three Methods); Dictionary of Magical Effects—Special Printed Cards, 17 tricks.

December, 1913.—The Acrobatic Cards in Frame (Selbit) and Variations; Dictionary of Magical Effects—Section 42, Mechanical and Other Prepared Cards, 20 tricks; Table of Completed Sections of Dictionary; Lists of Second Hand Conjuring Apparatus, Books and Magazines, all as new, at about Half Price; Alphabetical List of New Books on Magic, etc.

January, 1914.—Coin Rising from a Glass of Beer, new method; Passing Coin from One Hand to the Other; Coin Disappears from Between the Hands; Passing Coin Through Hat; Table of Contents of Vol. 13, "MAGIC"; Dictionary of Magical Effects—19 tricks, with Mechanical and Other Prepared Cards.

February, 1914.—The Torn and Restored Paper Ribbon—seven methods, showing everything known *re* the trick; Dictionary of Magical Effects—32 tricks, with Mechanical and other Prepared Cards; List of Prepared Cards, etc.

March, 1914.—Passe Passe Handkerchiefs and Crystal Glass Vases; Improved 20th Century Handkerchiefs (Sewell); Table of Contents of Volume 13, "MAGIC"; Dictionary of Magical Effects—13 tricks, with Prepared Cards, and Section 43 Forcing Packs and Tricks with same (13), etc.

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The Sphinx for April contains an interesting explanation of The Harlequin in the Box ("The French Clown"); Bubble Blowing in connection with "Black Art," and the Production of a Child from a Bubble; Upside-Down Illusion for Parlor, etc.

The Magic Wand, for April, explains:—A Spiritualistic Act for Drawing-rooms; a new move with two billiard balls; a report of the Ninth Annual Grand Seance of the Magic Circle; Houdini Cards; improved Bran Boxes, etc.

Mr. George Johnson informs me that he has taken over the publication of *The Magic Wand* in its entirety. In the task he has set himself, Mr. Johnson is worthy of all the support you can give him. See Advt. on page 67.

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List of Completed Sections with Contents.

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- 2.—MAGICAL PRODUCTIONS. Fourteen methods with thirteen illustrations. June, 1911.
- 3.—MAGICAL DISAPPEARANCES. Twenty methods with ten illustrations. July, 1911.
- 4.—SPECIAL SLEIGHTS. Thirty-two. With seventeen illustrations. July and August, 1911.
- 5.—SLEIGHTS WITH LOOPED BALL. Nine. With twelve illustrations. August and September, 1911.
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- 14.—MAGICAL PRODUCTIONS. Many original. March, 1912.
- 15.—MAGICAL DISAPPEARANCES. Original. April, 1912.
- 16.—TRICKS WITH APPARATUS. Various. April, 1912.

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- 17.—DECANTER AND CRYSTAL BALLS. All known methods. April and May, 1912.

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- 23.—PASSES WITH FOUR BALLS. May and June, 1912.
- 24.—LARGE BALLS APPARATUS, &c. June and July, 1912.
- 24A.—PASSES WITH SIX BALLS, &c., &c. July, 1912.

- 25.—BALLS, VARIOUS. Various Simple Tricks. May, 1912.
- 26.—BALLS, VARIOUS. Apparatus Tricks. May, 1912.
- 27.—BILLIARD TABLE TRICKS. Various. June, 1912.
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- 43.—FORCING PACKS. March and April, 1914.

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

BY ELLIS STANYON.

SECTION XLIII.

"FORCING" PACKS AND TRICKS WITH SAME.

13.—"Fin-de-Siecle" Forcing Pack of Cards.—*Continued.*—Before showing a second effect, it is necessary to replace the pack in its original position, *i.e.*, to get the two cards together again. To do this without being observed, tell the company that the trick depends entirely upon the position of the "Joker," then, looking through the pack, presumably to place this card, pick out the duplicate and place it on top of the pack—on the top of its "double"—and you are ready to repeat.

A pack of cards arranged as above, machine made and of fine quality, was first sold by W. D. Le Roy, of Boston, Mass., U.S.A., under the name of "Mene-Tekel."

14.—The "Ae-Di-Tse-Tal" Forcing Pack.—In plain English "Latest Idea" spelled backwards. This is an ordinary pack of cards with every alternate card "cornered." The pack is further arranged throughout in order of suits, as follows:—Clubs, Diamonds, Hearts, Spades. The club on top is "long," the next (Diamond) is "short," the next (Heart) is "long," the next (Spade) is "short," and so on. It being next to impossible to "cut" at a short card, it follows that it is next to impossible to "cut" at either a diamond or a spade.

(A).—*Mind Reading.*—The pack is further arranged that every short card is three points higher in face value than the long card immediately above it; therefore a glance at the bottom card of the upper portion of the "cut" will indicate the suit and value of the chosen one.

(B).—*To Cut an Odd or Even Number.*—With a long card on top of pack the performer can always cut an odd number of cards, and with a short card on top, always an even number. It follows, therefore, he can state with equal certainty whether the lower portion of the cut be odd or even.

Many other tricks are doubtless possible with this pack of cards, but these I must leave to the ingenuity of my readers. Sold by the Presto Publishing and Novelty Co., New York, U.S.A.

15.—The "Svengali" Wonder Forcing Pack.—In this case the short or cornered cards are all of the same suit and value, for instance, say, every short card is a six of clubs, these are arranged as usual alternately, throughout the pack. Top card long, second short and so on, finishing with a long card at bottom. The pack is ruffled by the end or corner in the usual way for the purpose of giving the impression that it is of the most ordinary description and contains no two cards alike; the "forcing" cards being short are, of course, invisible.

(A).—The performer ruffling the cards to show all different, invites someone to place his finger or the blade of a knife into the end of the pack for the purpose of making a selection of any one card; this done, he may state the name of the card, then allow the person to withdraw the same, and see that he is correct. The performer then requests the spectator to replace the card in the pack, receiving it on the top of the lower half held in the left hand. The original upper half of the pack is then replaced on the lower half, the whole squared perfectly together and laid on the table. The performer now states that he will pick up cards, one by one, from the top of the pack, and place same in the left hand, allowing the spectators to stop him at any desired card, when he will at once turn up that card, and show it to be the one chosen. He proceeds to do this, counting the cards silently to himself, when, if he be stopped at an even number, *i.e.*, if the card in the hand represent an even number, he may turn it up and show that it is none other than the chosen card; but if the card represent an odd number he places it without hesitation on the top of those already in the left hand, and turns up the top card of the balance of the pack. This also, of course, gives satisfaction. The balance of the pack is then placed on the top of the cards already in the left hand, and all is ready for the next trick.

Mr. Nate Leipzig performs the above trick with an ordinary pack, by the difficult Sleight of Hand Method; the above is much easier and equally effective.

(B).—The performer undertakes to read the mind of any person in the company by naming the card he will select before selection is made—this, of course, is easy with such a pack, but is little the

less astonishing. The card is selected in the manner already described, removed and found to be correct.

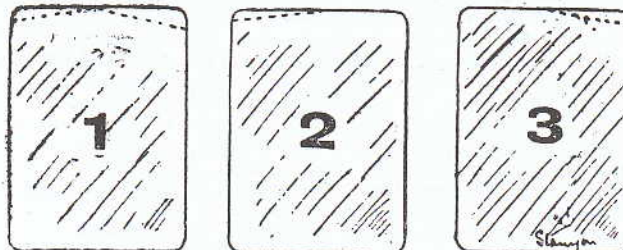
He then takes the card and tells the person that by mind-reading he is able to discover the exact position in which the blade of the knife will be inserted in the pack, and that he will replace the selected card in such position. He thereupon turns his back, and replaces the card in its original position, when he is, of course, able to fulfil his undertaking. Finally, the cards are once more ruffled to show all different.

(C).—This arrangement may also be used for "forcing" a card in connection with any trick in which the "forced" card is essential. If the performer be possessed of several of these packs, each with a different "forcing" card, he will be able, by changing one pack for another, to repeat the several effects, using a different card on each occasion.

N.B.—Since it would scarcely do to work a second effect with the same card, it is advisable, in case of a challenge, to have a second pack at hand containing a different "Forcing" Card. The original "Svengali" pack was first sold by W. D. Le Roy, of Boston, Mass.

16.—Double "Forcing" Pack.—This is a prepared pack, by means of which the forcing of two different cards one after the other, by the insertion of a knife blade in the end of the pack during "ruffling," is made a matter of great simplicity and deception. Also and prior to the selection of each card, the pack is ruffled to show that all the cards are different. The value of such a pack, made in the well-known "Steamboat" cards with an ordinary pack to match cannot be over-estimated. Such a pack may also and readily be arranged to force three cards after the same manner; I shall explain both.

Explanation.—To force two cards only the pack consists of three portions or banks, each of eighteen cards. To simplify the matter we will first arrange these three portions separately on the table, numbering them "1," "2," "3," as shown in the subjoined sketch.



Cards in No. 1 are all alike, say Four of Spades.

Cards in No. 2 are all different, any cards.

Cards in No. 3 are all alike, say Ten of Diamonds.

Each of the eighteen cards in No. 1 bank have a small portion cut obliquely from each of the "upper" corners, as shown by the dotted lines. The portions removed are very minute, but have been exaggerated in the drawing for the sake of clearness.

The cards in No. 2 bank have a similar portion cut from the left hand upper corner only—looking at the back of the card.

The cards in No. 3 bank have a like portion cut from the upper right hand corner only—looking at the back of the card.

To arrange the pack for use, take a card from No. 1 and place it face downwards on the table; then one from No. 3, and place it face downwards on top of the first, followed by one from No. 2. Continue in this order until the whole of the cards have been so placed to form a pack of fifty-four.

In working, the pack is held in the left hand, in position for dealing, when it will be found, by "ruffling" the right hand upper corners with the second finger of the right hand, in the usual manner, the cards will appear to be all different, cards in bank No. 2 only showing.

When desiring to force a card, say the Four of Spades, the cards are "ruffled" in the same manner, but at the left hand top corner, the performer inviting any person to insert the blade of a knife during the operation. The card immediately under the knife, no matter in what position it be inserted, will be found to be the Four of Spades.

By "ruffling" the right hand corner of the pack, the card under the knife will, in like manner, always prove to be the Ten of Diamonds.

17.—Triple "Forcing" Pack.—The pack described under No. 16 may also and very readily be arranged to force *three* cards one after the other, and in the same manner. But in this case it will not be possible to attempt to prove at any time that it consists of cards all different. The reason for this is that Bank No. 2, instead of containing all different cards, as in the above instance, contains cards all alike, but of different suits and value to those in either of the other two banks.

The procedure is exactly the same as in the case of the Double Card Forcing Pack, with the exception, as stated, that the pack cannot be shown all different at the start, and, when about to force the *third* card, done by "ruffling" the right hand corner, the performer remarks, "Now, just to show the cards are selected in the most haphazard manner, I will ask you, in this instance, to take the card ABOVE, instead of below the knife. This is done, with the result that a card from No. 2 bank is chosen. When removing this card, care must be taken not to expose the one immediately above it.

18.—Combination Fin-de-Siecle Magic Pack.— This comprises "Mene-Tekel" and "Svengali," Nos. 13 and 15 above. The arrangement of cards in banks is similar to that in No. 17 above, and the above illustration will suffice for the description in this instance. The pack, again, is made up of three banks of eighteen cards each, cut respectively as shown at "1," "2," and "3" in the Fig.

Cards in No. 1 are all alike, say Three of Hearts.

Cards in No. 2 are all different—any cards.

Cards in No. 3 are duplicates of those in No. 2, and in the same order.

Each of the three banks of cards is cornered, as shown in the Fig. The pack is made up by taking a card from No. 1 and placing it face downwards on the table; on this is placed a card from No. 2 followed by one from No. 3. This is repeated until all the cards are employed to make up a pack of fifty-four.

In working, the pack is again held in the left hand in position for dealing, when it will be found that by "ruffling" the left and upper corner with the second finger of the right hand, it becomes a regular Magic Pack (No. 13), and with which the tricks under that head may be performed.

Again, by "ruffling" the pack on the right hand upper corner, it becomes a Forcing Pack, forcing the Three of Hearts if arranged as shown above, and may be used accordingly.

N.B.—By removing a particular bank of cut cards from one pack, and inserting it in another pack, in the required manner, endless variations and effects are made possible, but for want of time and space I am obliged to leave these to the ingenuity of the reader.

(To be continued.)

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Svengali Forcing Pack, machine cut "Steamboats" ..	2/8
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