



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

VOL. XV. No. 7.

APRIL, 1920.

Annual Subscription, by post, 10/6 (\$2.75).
Single Copy, by post : 1/- (25 cents).

ORIGINAL LESSONS IN MAGIC.

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

Stanyon's Diminishing Cards.—The effect of the trick is the diminution of an ordinary pack of cards in eight successive stages, the smallest size vanishing completely, as follows:—

In addition to the ordinary pack, the performer is provided with three other sets of six cards each, rivetted together at one end, with silk, to "fan" freely, the cards in each set being of the same suit and value, in the same order and to match the ordinary pack. The larger of the three sets is $\frac{1}{4}$, the next $\frac{1}{8}$ and the smallest $\frac{1}{16}$ the size of the ordinary pack; the middle set contains one loose card, which may be withdrawn and replaced at pleasure. In readiness for the trick the sets are placed one on top of the other, *face upwards, the smallest on top*, secured with elastic band and placed in the left trousers pocket, faces outwards, *i.e.*, towards the audience.

Performer requests some one to shuffle the pack and to give him back half the cards without counting them, he, the while, standing with hands in trousers pockets and securing the small cards in left hand, *faces towards the fingers*. Receiving back the half pack in the right hand he transfers it to the left hand, face downwards and covering the small cards. He then requests the person to hold up the other half so that all may see it. Still pretending the cards are not seen to best advantage, the performer asks the person to come nearer the stage and, finally, to mount same, "that the little girl in the rear may be able to see the cards." On the stage he is asked to stand on the performer's left and to hold the cards "in a delicate manner at finger tips" that the size of same may be noted. (For a purpose that will appear presently the performer sees that he holds the cards closed up, at the extreme finger tips of right hand, backs to audience.)

First Size.—Holding left hand, fingers directly upwards, "fan" out the cards to full extent.

Second Size.—Push cards well down into left hand, then open them slightly, when they will appear to be reduced by one half, backs and fronts shown and also the right hand; try effect in front of mirror,

Third Size.—Palm off the large cards and push up the next size, saying to assistant, "My dear sir, you don't seem to get on to the idea at all; just give them to me" (take his cards in your right hand quickly, thereby masking the "palm") "and stand over here on my right—and you will be sure to be right." Throw all large cards on table to rear.

Fourth Size.—Same as for the Second size. Show right hand empty.

Fifth Size.—Palm off the cards and push next set. 'Fan' out, then remove the loose card, handing it to gent. for examination, saying "Notice it is the same as the original cards only smaller." Drop 'palm' on table under cover of picking up a large card for comparison. Return card to table and have gent. replace loose card in set in your left hand.

Sixth Size.—Procedure the same as for Second and Fourth Sizes.

Seventh Size.—Palm off the next set and push up the smallest, "fan" out and say, "With a little coaxing the cards continue to grow smaller and beautifully less; they are now so small that a penny will cover them," and, suiting the action to the word, remove a penny from trousers pocket and dispose of the "palm" therein.

Eighth Size.—Holding the coin, with the right hand, in front of the cards, turn to assistant and say, "Smaller! Why, if I make them any smaller you will not be able to see them. However, I will try," saying which you press the tiny set into left hand and return coin to pocket. Well, you appear to do so. *In reality you put the cards into the pocket along with the coin.* Vanish cards from left hand, saying, "I told you so." **Another Vanish for Small Set.**—Pass set several times from one hand to the other, pulling up sleeves alternately with disengaged hand. Finally, when seeming to take cards in right hand, push them down behind fingers of left. Then, while the right hand seems to rub them into the left elbow, the left hand, raised in the most natural manner, pushes them between the collar and the neck. The moment this is done, left hand is removed from collar and both hands shown empty, accompanied with the remark, "And that is the smallest size I can possibly show you."

A DICTIONARY OF MAGICAL EFFECTS.
WITH EXPLANATIONS IN THE VERNACULAR.
 BY ELLIS STANYON.

SECTION L.

FALSE SHUFFLES AND "CUTS."

20.—To Retain Top and Bottom Cards; 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 on to these two cards in the left hand. A repetition of the entire movement will now be found to leave the same two cards at top and bottom of the pack respectively.

See also Nos. 10 & 11, and "New Era Card Tricks," p. 47.

21.—Cutting the Pack into Three Heaps.—To retain the whole of the cards in a pre-arranged order. Cut the pack into three portions, placing the lower portion at A, the middle portion at B, and the upper portion at C.

A.	B.	C.
Lower.	Middle.	Upper.

Now, with the right hand, quickly place A on C, then, with the left hand, place B on top of the pile so made. This leaves the cards "cut," but not otherwise disturbed. The "cut" may be neutralised by first "bridging" the cards; or by the introduction of a "long" or "step" card originally at the bottom of the pack, as already explained at No. 19.

22.—Cutting the Pack into Three Heaps—Variation.—First make 'The Pass' about two-thirds of the way down the pack, keeping the "break" between the two portions with the right thumb. Then cut the lower portion into two heaps at A and B, dropping remaining portion at C. Replacing the heaps, as explained in No. 21, leaves the cards in their original order.

23.—Cutting the Pack into Four Heaps.—Cut the pack into four heaps, placing the lower portion at A, next at B, and so on in regular succession,

A.	B.	C.	D.
Lower.	Second.	Third.	Upper.

Now, quickly, with the right hand, place A on D; with the left hand place C on B, and finally (with the left hand) CB on AD.

Or, with the left hand, place A on D; and, with the right hand, B on AD followed by BAD on C. Either method leaves the cards cut, but not otherwise disturbed.

24.—Cutting the Pack into Five Heaps.—First place the entire pack on the table at A. Then take a few cards from the top and place them at B, a few more at C, and so on at D & E, all in regular succession.

A.	B.	C.	D.	E.
----	----	----	----	----

Quickly replace A on B; B on C; C on D and D on E. This method also leaves the cards cut, but not otherwise disturbed.

See also Nos. 18, 19, and 21 to 23, and "New Era Card Tricks" (Roterberg), p. 45.

25.—To Retain Top Stock; Over-Hand Shuffle.—Under-cut to a point *below* the stock, injog the first card and shuffle off the balance of the pack. Under-cut the packet (stock) below the jog and throw it on top.

26.—To Retain Top Stock and Shuffle Whole Pack.—Under-cut to a point *below* the stock, injog the first card and shuffle off balance of pack. Proceed to repeat the shuffle, forming "break" with the right thumb at the injog; shuffle off to break and throw balance (stock) on top.

27.—To Retain Bottom Stock and Shuffle Whole Pack.—Shuffle off about two thirds of the pack (not to interfere with the stock at bottom), injog one card and throw balance on top. Under-cut to and including the jog and shuffle off balance of pack.

See also "The Expert at the Card Table" (Erdnase), pp. 28-33.

28.—False Cut to Retain Top and Bottom Stock.—Hold the pack over the table face downwards, with both hands, one at each end, thumbs on the inner and fingers on the outer side, little fingers at ends keeping pack squared together.

Draw out the upper portion of the pack with the right hand, all with the exception of the top card which is retained by pressure of the left index finger. Drop left hand portion on table and, with a slight swing of the hand, place the right hand portion on top of it,

N.B.—The Top Stock loses one card (passed to the centre of pack), which would have been placed there for the purpose.

29.—False Cut to Retain Top Stock.—Hold the pack as instructed at No. 28 above.

With the left hand draw out the upper portion of the pack and bring the right hand portion over it, at the same time making "break" between the two portions with the right thumb. Now, with the left hand, draw off the portion above the break in several small packets, placing same on table one above the other; when the break is reached throw the balance on top of the whole.

30.—False Cut to Retain Bottom Stock.—Hold the pack as instructed at No. 28 above.

Draw out the bottom portion of the pack with the right hand and place it above the balance of pack, forming "break" with the left thumb. Now, with the left hand, draw off top portion to "break" and place it on table; the left hand then draws off a couple of small packets, placing same on packet already on table; the right hand then deposits the balance on top of the whole.

31.—"Three Throw" Blind Cut to Retain Order of Whole Pack.—Pack held as instructed at No. 28 above.

Draw out from the bottom, between the thumb and second finger of the right hand, about one-third of the pack; place this portion on top, but retain hold on it, at the same time hook up with the third finger of the right hand about half of the other portion of pack.

Suddenly withdraw the middle portion with the right hand, and the bottom portion with the left hand, dropping the top portion on the table as a consequence. Throw the left hand packet on that on the table, and the right hand packet on top of the whole. This retains the order of the complete pack.

32.—"Four Throw" Blind Cut to Retain Order of Whole Pack.—Hold the pack as instructed at No. 28 above.

Draw out from the bottom, between the thumb and second finger of the right hand, about a quarter of the pack; place this portion on top, marking the division with the fingers. Raise a second portion of the pack with the first finger of the left hand and a third portion with the second finger of the right hand, carefully marking each division with the fingers.

Suddenly separate the hands, thus withdrawing top and third portions in the right hand, and second and bottom portions in the left hand. Throw top portion *from right hand* on to table, bottom portion from left hand on top of it, followed by right and left hand portions in order. This retains the order of the complete pack.

N.B.—Nos. 28 to 32 are exceedingly bewildering to the onlooker and will well repay the little study necessary for their successful execution.

The fingering, as given above, is what I have personally found the most convenient—possibly it may be varied to suit individual requirements.

For more lengthy explanations, well illustrated, of Nos. 28 to 32, see "The Expert at the Card Table" (Erdnase) pp. 39 to 46.

33.—Genuine Cut Neutralised by "Jog" and Palming.—Place the pack on table and invite someone to "cut" it into two portions. Replace the original bottom portion on top of the other, completing a genuine cut, but in doing so out-jog the now upper portion.

Proceed with the apparent intention of picking up the whole pack, grasping same *by its sides*, but in doing so purposely leave a few cards of the bottom portion on the table. Place the pack in the left hand and, as the hands come together, slide out with the Index finger of the left hand, the portion below the jog, palming same in the right hand. Then, suddenly noticing the few cards on table, pick them up with the right hand, dropping the palmed cards upon them and placing all on top of those in the left hand. This leaves the pack in its original order.

I understand this "Cut" is the invention of Mr. Henry Gavin, an American performer.

34.—Genuine Cut Neutralised by Subtle Pick-up.—Place the pack on table and "cut" it into two portions (with the right hand), placing the upper portion to the right of the lower. Then pick up the original lower portion (on left) with the thumb and first finger on top and the remaining three fingers under its right hand side. Proceed, presumably, to place this portion on top of the other—in reality pick up the other portion, with thumb on top and first finger under its right hand side, quickly sliding the first portion under it. This, of course, returns the two portions to their original positions. All movements executed with the right hand.

See illustrated explanation in "Modern Magic," pp. 20 & 21.

(Continued on page 52.)

"HIGHER MAGIC."

A REVELATION!

ART CULTURE IN MAGIC.

SIMPLE MAGIC for the NEOPHYTE
GOOD MAGIC for the ADVANCED STUDENT
GRAND MAGIC for the EXPERT PERFORMER
ARTISTIC MAGIC FOR ALL.

By OSCAR S. TEALE, *Secretary & Past President of the Society of American Magicians.*

Comprising about 400 pages and 125 illustrations, Clearly Showing Construction of Apparatus Described.

Special Advance Offer.

The Publishers have decided to issue a **de Luxe Edition** of this acknowledged Magical Classic; consequently, there will be issued a **limited number** of this Great Work in Superfine Binding, each copy of which will be Serially Numbered and Autographed by the Author.

Autographed copies of works of this calibre have been highly treasured and eagerly sought for Libraries and Collections.

Compeer: Geo. P. G. Mann, of Toronto, Canada, insists on receiving No. 1 of this de Luxe Edition, autographed.

Other subscribers will be entered as orders are received until the de Luxe Edition is exhausted, after which the regular edition will be supplied at same price, **25/- post free.**

In order to participate in this offer, send your subscription at once to—

STANYON & CO., 76, Solent Road, West Hampstead, London, N.W.

NEW MAGIC BOOKS IN STOCK.

The Bibliography of Conjuring and Kindred Arts (By S. WRANGLE CLARK and ADOLPHE BLIND). Containing some 2,000 references. Demy 8vo. Boards. **Post Free 5/3. (U.S.A., \$1.50.)**

ditto. Cloth Edition interleaved with writing paper, enabling the work to be kept permanently up-to-date. **Post Free 8/10. (U.S.A., \$2.25.)**

Thirty Card Mysteries (CHAS. T. JORDAN). Printed in facsimile manuscript form. Ruses, subtleties, deceptive moves you never dreamed of, will be found in its 80 pages, size 8½ x 5½ ins. **Post Free 6/3.**

Ten New Impromptu Card Tricks (CHAS. T. JORDAN). Being Number One of a new Series. Printed in facsimile manuscript form. Twenty-four pages. **Post Free 3/3.**

Ten New Sleight of Hand Card Tricks (CHAS. T. JORDAN). Uniform with the above. Containing 23 pages well-illustrated. **Post Free 3/3.**

Deceptive Conceptions in Magic (STANLEY COLLINS). There are many new and novel tricks explained in this book; but a couple only make it worth double the price charged. **Post Free 5/4. (U.S.A., \$1.60.)**

The Sealed Book (MYERS). Contains practically every device in gambling, including the methods used in marking cards, loading and fixing dice; in fact, it's the last word in a book of this nature. Very scarce and much sought. **Post Free 18/6.**

Vaudeville Magic (LUSTIG). Contains many novel stage tricks with cards and a number of spiritualistic effects never before offered to entertainers. Special acts, etc. **Post Free 4/6.**

Vaudeville Mind-Reading (LUSTIG). An exhaustive *expose* of the newest methods of so-called Mind-Reading and Mental Telepathy. **Post Free 8/6.**

Vaudeville Ventriloquism (LUSTIG). Practical lessons, hints, tips, dialogues, &c. Positively the best book on the subject ever printed. **Post Free 4/6.**

STANYON & CO., 76, Solent Road, West Hampstead, London, N.W.

MAGIC.

PUBLISHED ON THE FIRST OF EVERY MONTH.

Single Copies of any volume, New Issue, post free, 1/-
ANNUAL SUBSCRIPTION—12 Months b/ Post, 10/6 (\$2.75)
SIX MONTHS' SUBSCRIPTION.—5/6 (\$1.50), post free.

Proprietor and Editor:
ELLIS STANYON, M.M.C., B.M.S., M.C.M., S.A.M., A.S.M., &c.

For the guidance of any reader desiring to assist me in the compilation of my Dictionary of Magical Effects, in the way suggested in the last issue of MAGIC, I have enumerated on page 55 of this issue, full particulars of the contents of Sections 1 to 25, devoted to Billiard Balls, Cups and Balls, &c.

The Card Sections already dealt with include: Discovering a Card (34 methods) in MAGIC for August and September, 1912; Revealing Cards (29 methods), September and October, 1912; Sixty-five Simple Tricks, October and December, 1912; Calculation (64 tricks), December 1912 to April, 1913; Arrangement (58 tricks), May to August, 1913; Confederacy (11 tricks), August, 1913; Card Reading (15 methods), September, 1913; Special Cards (45 tricks), September to November, 1913; Prepared Cards (84 tricks), December, 1913 to March, 1914; Forcing Packs (26 different), March to May, 1914; Besaute Pack (21 tricks, with two of the best professional methods of trick blind-folding), June and July, 1914; Long and Wide Cards (24 tricks), July and August, 1914; The "Pass" (23 methods), September and October, 1919; Palming (29 methods), October and December, 1919; Changing Cards (26 methods), December, 1919 and January, 1920; Forcing (26 methods), January and February, 1920; False Shuffles (38 methods) and Miscellaneous Sleights, March and April, 1920. As I am constantly revising the Sections already published, I shall be delighted to receive particulars of anything omitted from same—as well as any ideas for incorporation in the Sections now in preparation, a list of which appeared (in this column) in the March issue.

All back issues of MAGIC up to and including August, 1914, may still be obtained for 7d. post free; and issues from September, 1919, to date for 1s. post free.

AGENTS FOR STANYONS' "MAGIC" AND SERIAL LESSONS.

- London (Eng.).—Hamley's Ltd., 86/7, High Holborn, W.C.1.
 „ Hamley's Ltd., 29, Ludgate Hill, E.C.
 „ Gamage's, Ltd., Holborn, W.C.
 „ Davenport & Co., 15, New Oxford Street, W.C.
 „ Geo. Johnson, 24, Buckingham Street, Strand, W.C.
 „ Norton Co., 18, Craven Street, Charing Cross,
 „ A. Margery, 3, London Road, Bromley, Kent.
 Manchester.—Wiles, Ltd., 124, Market Street.
 Glasgow.—W. Ross & Co., 30, West Nile Street.
 „ A. H. Maddock, 15, Wellington Arcade
 „ W. S. Sime, 120, Sauchiehall Street.
 Ashton-u-Lyne.—W. Hutchinson, 104, Whiteacre Road.
 Berlin, Wis., U.S.A.—Heaney Magic Co.
 Boston (U.S.A.).—Silvey & Bugdun, 239, E. Ninth Street
 Cambridge (U.S.A.).—S. Willson Bailey, 580, Mass. Ave.
 Chicago (U.S.A.).—A. P. Felsman, 115, S. Stat. Street.
 „ Chicago Magic Co., 72, West Adams St.
 „ Gilbert Magic Co., 11, 135, S. Irving Ave.
 „ Geo. De Lawrence, 5, 148, Pensacola Avenue
 Dallas, Texas, U.S.A.—L. Douglas, 520, E. 8th Street.
 Kansas City (U.S.A.).—Dr. Wilson, 708, Waldheim Building.
 „ Donald Holmes, 3,600, Woodland Ave.
 Lincoln, Neb. (U.S.A.).—C. R. Mawe, Box 254.
 Los Angeles (U.S.A.).—F. G. Thayer, 334, S. San Pedro St.
 „ E. F. Rybolt, 4,062, Budlong Ave.
 Melrose, Mass. (U.S.A.).—Melrose Co., 168, E. Emerson St.
 Minneapolis (U.S.A.).—C. Pentz, 521, Marquette Ave.
 New Orleans (U.S.A.).—Jac Laufer, 238, Royal Street.
 New York (U.S.A.).—Martinka & Co., 493, Sixth Ave.
 „ Hornmann Magic Co., 304, W. 34th St.
 Penn Grove, Cal. (U.S.A.).—Chas T. Jordan, Box 61.
 Philadelphia (U.S.A.).—Carl Brema, 524, Market Street.
 „ Dr. Pierce, 2,332, So. 17th Street.
 Victoria, Mo. (U.S.A.).—W. H. J. Shaw.
 Auckland, N.Z.—Geo. Totman, 45, Lower Queen Street.
 Darra, Queensland, Aust.—L. T. Sewell, Nelson Road.
 Melbourne, Aust.—W. Andrade, 201, Bourke Street.
 Sydney, Aust.—F. Abbott, 437, Pitt Street.
 Calcutta, India.—Ganguly & Ghosh, 22, Hazra Road,

DICTIONARY.—(Continued from page 50.)

35.—Shuffling Chosen Card Direct to Top of Pack.—To avoid the necessity of making the "Pass" (See Section XLVI. for 23 methods; in *MAGIC* for September and October, 1919) to bring chosen card to top, proceed as follows:—

Spread pack for return of the card in usual manner, then in the act of squaring all together with the right hand, make the "break" with the thumb *below the chosen card*. Then turn over the pack (to the left) pivoting the upper portion on the right thumb and so keeping the break, until pack is in position for the over-hand shuffle.

Shuffle off to break (which includes chosen card); injog next card and shuffle off; under-cut to break and throw on top.

Or, shuffle off to break (which includes chosen card); injog next card and shuffle off; again make break at injog, shuffle off to break and throw balance on top.

N.B.—To bring card to bottom for bottom palming, simply make the break *above it*; shuffle off to break, injog next card (chosen one) and shuffle off balance; under-cut to injog and shuffle off.

36.—To Bring Second Chosen Card on Top of First.—With the first card on top of pack, make the "break" *above the second*. Under-cut to break, run one card, injog next and shuffle off. Now, either under-cut to injog and throw on top; or again make break at injog, shuffle off to break and throw balance on top. The second chosen card will then be above the first on top of pack.

Any number of cards may be shuffled, in like manner, to top of pack. Once the cards are on top, any other shuffle or "cut," that retains them in that position, may be employed to complete the apparent mix-up.

37.—Ruffle Shuffle for Paired Pack.—Arrange an ordinary pack of cards in 26 pairs, each pair totalling 14 pips, Kings counting 13, Queens 12 and Jacks 11 as usual. The two suits of like colour are usually placed together, thus:—

K of C	Q of C	J of C	10 of C	9 of C
A of S	2 of S	3 of S	4 of S	5 of S

and so on to the end of the series, the two red suits being arranged in like manner.

The top card of each pair is cut short.

Preparatory to the shuffle, the pack is riffle divided into two portions so nearly equal; the object of the riffle is to secure a short card top of each portion. The two portions are then riffled, shuffled together with the result that, although the shuffle be genuine, not a single pair is separated, for the reason that, since the fingers cannot touch the short cards, two (a pair) are bound to escape from the fingers together.

A card is then freely chosen and the portion below it placed on top. If a "short" card be now at the bottom it forms "key"; otherwise the top card ("long") forms the "key." If the "key" card be black the one chosen will be of the other black suits and its value will make 14 with that of the "key" card. If the "key" card be Red, the same applies.

This pack may also be used to force the Nos. 14 or 28, useful in many tricks—the force may be used to denote the position at which a chosen card will be found in another pack. The pack is bound to be cut between complete pairs, so either pair, above or below the cut, may be taken for 14—and both for 28. See also "A Dozen of Magic" (Medrington), p. 31.

A very interesting combination trick with three packs (one paired as explained, will be found in "The Magic of To-morrow" (Hammond, Medrington and Mole), p. 78.

It should be observed that any paired pack, such as "Menetekel," "Svengali," &c., may be genuinely riffled shuffled in the manner explained—each pack has its particular advantages. See Section 43, in *MAGIC* for March, April, May and June 1914, for Thirty-six methods.

38.—Reading Whole Pack after Genuine Shuffle.—That the whole of the fifty-two cards in an ordinary pack (no shorts) may be named, in the order in which they may be placed by a genuine shuffle, is most extraordinary: it is none the less true. The trick is the invention of Mr. Charles O. Williams, of Cardiff, by whom it was shown to me in the summer of 1912. I have already given a full explanation of the trick in Section 40, Card Reading No. 14, in *MAGIC* for September 1913.

SECTION LI.

MISCELLANEOUS SLEIGHTS WITH CARDS.

1.—The "Bridge."—I have already and continually demonstrated the utility of the Bridge, in connection with various effects, in the preceding Sections, notably in Section 50, No. 4, where it is made crosswise in connection with the Over-Hand Shuffle; also in Section 46, Nos. 21—23, in connection with the Bridge Pass. A few more notes and references may, however, prove interesting.

The Bridge may be made crosswise, to leave the opening at *sides* of pack; or it may be made lengthwise to leave the opening at the ends. A person invited to cut a bridged pack will generally do so at the desired point, due to the slight hiatus, the pack, of course, being placed in position that he must, conveniently for himself, grasp it by sides or ends as required (see "Modern Magic," p. 39); this is interesting for the reason that it matters little whether the cut be made at the desired point or otherwise; if not, simply take up the pack and Pass all cards, remaining *above* the original hiatus to the bottom.

The Bridge may be used effectively in place of the Long or Wide card. "Conjuring and Magic" (Houdin), p. 172.

When squaring up the pack in the left hand, the bottom portion only may be bridged by bending the corners of the inner end upwards—done by pressing the end between the base of the thumb and tip of little finger of the left hand, the right hand effectually covering the movement. This will generally cause a person to cut at the desired point as already explained. For this and three other methods of indicating the location for the cut, see "The Expert at the Card Table," pp. 48—52.

See also "More Magic," p. 21, and "Tricks with Cards" (Hoffman) p. 30.

2.—The "Ruffle"—How to Make It.—Hold pack in left hand, position for dealing. Place the thumb of the right hand on the inner end and the two middle fingers on the outer end. Bend front end of pack in an upward direction, allowing the cards to escape from the fingers; this produces the peculiar sharp sound from which the ruffle takes its name.

The ruffle may be done with one hand. Hold the pack in the left hand, position for dealing but more in the hand, so that the fingers may curl over the side and rest on top card. Shift the Index finger to a bent position under the pack and, with the thumb, ruffle the outer end. A more noisy ruffle may be made in the same way, by holding the pack by the end, instead of the side.

Apart from a fancy flourish, the double-handed ruffle is of some considerable utility. It may be employed to straighten a card that has been "palmed," or the pack that has been "bridged." It may, further, be supposed to account for a particular effect, for instance, the transposition of a card to a given number in the pack. It is also employed to enable a person to insert finger (or knife) in end of pack, any position, for the purpose of selecting a card, apparently a free choice, but usually forced. See Section 49, February 1920. The single-handed ruffle provides the "motive power" by which cards are, presumably, passed up the sleeve into a pocket, etc., etc. It further provides an excuse for the right hand approaching the pack when desiring to palm off cards.

3.—To Slip a Card.—Hold the pack in the hand in position for dealing, but more in the hand so that the finger tips, usually moistened may rest on the back of the top card. Now, with the right thumb on the inner and fingers on the outer end, open the pack bookwise and quickly raise the upper portion; this will, cause the top card retained by the moistened fingers, to fold itself down on the lower portion.

Useful to bring top card to centre preliminary to Forcing it. to bring top card to bottom of pack—ordinary position or facing the pack, as required in connection with several good tricks—&c.

Illustrated explanation in "Modern Magic," p. 35, and "Tricks with Cards," p. 25.

4.—The "Slip" Change.—Holding the pack in the left hand as described, raise the upper half in the right hand, asking someone to examine the top card of lower half and then replace it. Seem to be about to replace the upper half, then quickly raise it again (slipping top card on to one examined) and with it tap sharply the lower half, saying, "You will, of course, remember the card—better have another look at it." The person should be very surprised to find the card is now a different one.

5.—To Get Sight of Chosen Card (Glymse).—For secretly obtaining knowledge of the suit and value of a chosen card. Useful in case-of failure to Force a card, &c.

1st Method.—Spread the pack for return of card in ordinary way, insert little finger under as when about to make the Pass and close all together in left hand. Keeping front end of pack perfectly closed up, extend the left hand in line of vision and note index of card, then remove the little finger from opening, all quickly done in the act of handing the pack to be shuffled—to look directly at the pack for the sole purpose of gaining the required knowledge would, probably, lead to exposure.

2nd Method.—Make the Pass under the chosen card which is thereby brought to the bottom of pack; take a glimpse of it as you hand the pack to be shuffled. See also "Modern Magic," pp. 34 and 35.

3rd Method.—Pass the card to the top of the pack, palm it and observe what it is while the pack is being shuffled. See also "Tricks with Cards" (Hoffmann), p. 18.

4th Method.—Turning up index behind spread pack. Spread the pack for the return of the chosen card, and, before closing it up, raise all vertically in direct line with your own vision and remark, "You will not forget the card, will you?" at the same time, with the left thumb, turn up the left hand corner of the card and note the index. Close pack and hand same to be shuffled—or otherwise as desired. (Own Method.)

5th Method.—Pass the card through the pack diagonally as explained in the Diagonal Pass Palm (Section 46, Nos. 10 & 11). Then, in the act of squaring up the pack and with the thumb of the right hand, bend up the protruding card and note the index. See also Section 33, Nos. 16, 21, 27 and 28, several with reflectors, in MAGIC for September 1912.

6th Method.—Bring the card to the top by the Pass, then, in the act of making the riffle shuffle, note the index of the top card; also note that it may either be left on the top or several (number observed) from the top.

6.—To Draw Back a Card.—Grasp the pack in the left hand, thumb on the one side and fingers on the other, back of pack towards palm: same position as for the slip, No. 4, but the pack is the other way up. Show the face card, then turn the pack downwards so that this card, say the queen of hearts, faces the table. Seem to draw out the queen of hearts with the fingers of the right hand, but, in reality, draw it back with the second and third fingers of the left hand, and draw out the one above it, which place face downwards on the table—presumably the queen of hearts.

Useful for producing a chosen card, shuffled next above bottom one, at any number, counting from bottom of pack. Show the bottom card and actually draw it out, throwing it face upwards on table; then draw back the next card (chosen one) and hold it until the required number be reached. See illustrated explanation in "Modern Magic," p. 36.

7.—Cards Change Under Person's Hands.—Done with the "Slip Change" No. 5 and "Draw Back" No. 6. King of spades on top of pack, duplicate king second from bottom. Show bottom card, say ten of diamonds, which seem to draw out and place face downwards on table; in reality the ten is drawn back and the one above it (King) removed. Ask a person to place his hand on the supposed ten. Now "slip" top card (duplicate king) to bottom, show it and repeat the manoeuvre, asking someone to place his hand on the supposed king—and the trick is done.

8.—To Turn Over the Pack.—As a preliminary to many good tricks (notably chosen cards found reversed in pack; producing cards at any number; several versions of the Four Ace and similar tricks), it is necessary to bring the two halves of the pack face to face (action practically the same as when making the Pass), then to secretly turn over the pack that cards may be dealt from either end as required. In other cases it is merely required to "Slip" the top card to bottom, facing the pack, before turning over the latter.

To turn over the pack neatly all that is necessary is to pass the left thumb below the left hand-side of the pack, which, normally rests in the left hand in position for dealing; then to press the thumb smartly upwards, which causes the pack to describe a semi-revolution on its longer axis, thereby bringing the under portion uppermost.

In the ordinary way the movement is very perceptible, but the slightest mis-direction, such as moving something on the table with the right hand or a slight turn to the left, renders it absolutely invisible. See illustrated explanation in "Modern Magic," p. 37.

9.—The False Count.—In the trick of passing twelve cards up the sleeve, when five have been produced and one remains in the pocket unbeknown to the spectators, it becomes necessary to induce the belief that seven are still in the hand. To do this the six are counted in a manner that they appear to be seven—as follows:—

The six cards are held in the left hand, in position for dealing, but vertically facing audience. The right hand now draws off the top card, counted "one"; the second card is then drawn off *under*, i.e., in front of the first and counted "two"; the third card is then drawn off in like manner and counted "three." As the third card is drawn off, the right thumb, assisted by the left thumb, pushes the first card back on to and behind those still remaining in the left hand, the fingering being similar to that in making the "top change."

As the first card is passed back on to those in the left hand, care must be taken that it does not project beyond them in any direction. The counting then proceeds exactly as described.

10.—The False Count (Second Method).—Suitable for counting three cards as four. The three cards are held in the left hand in position for dealing, well on the finger tips and face downwards. Right hand removes the top card (counted "one") with downward pressure, causing the other two to "talk" as they revert to their original position. Card in right hand is now passed *under* the two in the left hand, the top one of which (counting "two") is, presumably, drawn off on top of it; in reality, the thumb of the right hand is merely drawn across the back of the cards in the left hand, causing them to "talk" as before.

Imitating the original movement, the two cards are then actually drawn off into the right hand and counted "three—four."

This false count is used to good effect in counting seven cards so ten (three false moves) as required in the trick where three cards are caused to pass from ten held by one person, to join ten held by another.

The counting must be done rapidly and at a uniform rate throughout; the slightest pause at any point would be certain to defeat the object.

STANYON'S CARD SERIALS.

No. 5.—New Card Tricks (First Series).—The Herrmann pass; trick whist and waterfall shuffles; change-over palm; Morrill's palm and change; new reading of every card (two methods); production of cards from pockets of spectators; reading dice and cards covered with handkerchief; travelling ace; new rising cards; reverse and continuous back and front palm; production of cards one by one from back of hand; tricks made possible by the new reverse and continuous palm. With 22 original drawings.

Post free, 3/- (75 cts.)

No. 8.—New Card Tricks (Second Series).—Stanyon "shift" pass; the "change" pass; Stanyon's "invisible" pass; new colour changes; production of cards from front palm; a new "bridge"; trick "nap" shuffle; to "cut" any number of cards; long distance second sight; reading cards in sealed envelope; new combination for reverse palm; card rises from pack held in the hand and *solid* ring is passed completely over it in all directions, card also follows performer about the stage, etc. 18 illustrations. Post free 3/- (75 cts.)

No. 20.—New Card Tricks (Third Series).—Leipzig Four Ace Trick—changing the face card to the four Aces; two subtle methods of placing and keeping control of the Aces; simple trick shuffle for use in connection with the trick. Colour change *with fingers open*. The Four Ace Trick in all its forms, including dealing the four Aces, *face upwards*, also the Evasive Aces in connection with Dice and Envelope. Will O'th Wisp Card. Reading every card in pack (shuffled by audience) while sealed up in a sack, no lamps, nothing used but ordinary cards. Catching chosen and marked card checked in pack by person at moment of throwing. New precipitation. Passing Cards up sleeve into pocket shown empty without palming or skill. Chameleon Cards. Latest Card Rising in Houlette held on hand, &c.

Post free, 3/- (75 cts.)

No. 21.—New Card Tricks (Fourth Series).—Stanyon's Trick Whist Shuffle; double-handed "pass" invisible (three methods); "Fin de Siecle" Magic Pack of cards and tricks with same; Double, Triple, and Quadruple Forcing Packs; combination "Fin de Siecle" Magic Pack of Cards; "Mechanical Card-Rising combination," three chosen cards jump out of glass, returned to rise in the ordinary way, then every card rises out of glass, *nobody pulls a thread*; three selected cards rise at any numbers chosen; the "Most Perfect" Rising Cards, with a novel idea to obviate the necessity of Sleight of Hand; "Spirit Photography"; Bleaching Pips by magic; card cremation and confetti, with ordinary objects; chosen card pierced by arrow, &c.

Post free, 3/- (75 cts.)

STANYON & CO., 76, Solent Road, West Hampstead, London, N.W.

"Higher Magic"

The call to-day is for "Higher Magic"—a tremendous advance over the staid, old-fashioned "tricks" of recent years. The house of Thayer is fully equipped to answer that call with the very best in Magical Apparatus and Supplies.

New Professional Catalog. No. 4,
25 Cents.

THAYER MFG. CO.
F. G. THAYER, Prop.,
334, S. SAN PEDRO STREET,
Los Angeles, Cal.

THE MAGICAL BULLETIN

KNOWN EVERYWHERE

\$1.00 a Year.

Single Copies
10 Cents

The "Magic Circle."

PRESIDENT—NEVIL MASKELYNE, Esq., M.I.M.C.



A Society for Professionals, Amateurs, and all interested in the Art of Magic.

Headquarters & Clubroom—

Anderton's Hotel, Fleet Street, London, E.C.

WHERE

LECTURES AND SOCIALS ARE HELD TWICE MONTHLY.

For Rules and Particulars address—

WILLIAM R. MINNS, The Magic Circle, Anderton's Hotel, Fleet Street, E.C.

Trick Packs of Cards.

These are cut on our own special machines. In the case of "Shorts," "Beseaute," &c., both ends (or sides) are cut (one card at a time on gauged machine) leaving margins equal, rounded corners intact and index pips centred.

Oblique "corner" or "side" cuts done in the same superior manner—nothing like it obtainable elsewhere.

Customers may send their own cards for treatment.

Quotations for any style of cutting will be sent on receipt of stamped addressed envelope.

STANYON & Co., 76, Solent Road, West Hampstead, London, N.W.

MAHATMA CIRCLE of MAGICIANS



President—C. Van Bern, Esq., M.I.M.C.
Vice-President—J. Meadows, Esq.

A Society for Professionals, Amateurs, and all interested in Magic. The Mahatma Monthly Circular is forwarded to all Members.

Headquarters and Library:
LYONS' CAFE, Lime Street, Liverpool.

For particulars of membership address—
VICTOR MANVILLE, Hon. Sec.,
11, Exeter Road, Bootle, Liverpool.

The "Magic Wand & Magical Review."

Edited by GEORGE JOHNSON.

FAMOUS THROUGHOUT THE WORLD OF MAGIC.
EVERY NUMBER ITS OWN ADVERTISEMENT.

Annual Subscription, 12/6.

Single Copies, 1/1 post free.

THE MAGIC WAND OFFICES, 24, Buckingham St., Strand, London, W.C. 2.

D. C. M.

DECEPTIVE CONCEPTIONS IN MAGIC

BY
Stanley
Collins.



Price

5/-

D. C. M.

D. C. M.

NOW ON SALE

at Principal Magical Depots,

Published by

The London Magical Co.,

149a, JUNCTION ROAD,
LONDON, N. 19, ENG.

THE TRADE ONLY SUPPLIED.

D. C. M.

WILFORD HUTCHINSON,

Magical Specialist,

104, Whiteacre Road,

—Ashton-under-Lyne.—

Publisher of the

"Conjurer's Chronicle,"

Contains New Tricks, Original Combinations,
Advance Book News, and Monthly Bargain List.
—YOU cannot afford to miss a single copy.—

No. 1 published May, 1919.

Price 3/- yearly.

3½d. Monthly, post free.

Back Numbers in Stock.

WANTED.—Conjurer Dick and the old Pamphlet of Wiljalba Frickell printed by R. S. Francis, 3, Catherine Street, London.—ALEXANDRE HAAS, Rua Major Diogo 24, Sao Paulo, Brasil.

MADDOCK'S MAGIC SEARCHLIGHT.

Published Monthly during Winter Season,
October to March inclusive.

4d. per Copy - - - Six Months 2/- post free.

Containing Original Magical Effects and
List of Latest American Apparatus, etc.

A. H. MADDOCK, 15, WELLINGTON ARCADE, GLASGOW

STANYON'S SALE OF NEW & SECOND-HAND CONJURING APPARATUS.

Many Bargains. All New Condition unless otherwise stated.

TRICKS WITH BILLIARD and OTHER BALLS.

	<i>Post Free</i>
Production of Four Balls at Finger-Tips. Enamelled wood	8/6
ditto. Ivorine, Red or White, 1 1/8 in. Best	12/6
ditto. Ivorine, White, 1 1/8 in. Secondhand, as new	10/6
ditto. Vest Pocket set, real ivory, 3/4 in., novelty	10/6
Extra Balls, Ena. Wood, any colour, 2/6 each; Ivorine 1 1/8 in.	3/6
Ivorine Multiplying Set of Balls in two half shells, with handkerchief ball to match, best pre-war make. Red	12/9
Polished Wood Ball Box with 1 1/8 in. ball in two half shells, with piece in lid to press shells together. Very nice	12/9
Ivorine Handkf. Ball, Red; change handkf. to ball. Best	3/6
Handkerchief instantly changed to Ball; mechanical. Metal	15/-
Handkerchief instantly changed to Ball; do. Ivorine	12/6
Diminishing Balls, four pieces, enamelled wood, red or black	9/6
Colour Changing Balls; red, white, blue and black, 4 pieces	9/6
Colour Changing Ball, half pink half green. ena. wood	3/6
White Ivorine Handkerchief Ball with catgut loop, 1 1/8 in.	2/9
N.P. Tube, lid and three balls, for various effects as explained in "Conjuring for Amateurs" (Stanyon), p. 86	8/9
Indian Ball on Cord, stops at command; 3 in. polished wood ball on red silk cord with brass rings; very nice	5/9
ditto; 2 1/2 in. Boxwood ball on cord with boxwood handles one handle-trick to leave fake in ball; very subtle	10/9
ditto; 3 in. enamelled wood ball; travels up as well as down the cord, stopping at command	8/9
ditto; 4 1/2 in. enamelled wood ball, travels up and down	10/9
Glass Ball, 3 in., for climbing up brass rod with thread	4/9
Boxwood Hammer drives ball from box through table. Nice set	4/9
Glass half shell to vanish ball in glass of water. Best	2/9
Any colour handkerchief changed to ball of same colour	2/9
Red & Black Balls wrapped in separate papers change places	5/9
Osoesi Vanishing Ball, from borrowed handkerchief. Secret	1/2
Ball floats through space from one hand to the other. Secret	1/2
Bottomless Tumbler for Ball or Egg, superior model	4/9
Glass with celluloid lining; half filled with bran which changes to ball or egg; complete with pasteboard cover	5/6
Glass Cylinder, 8 x 2 ins., complete with pasteboard cover and fake for vanishing four 1 1/8 in. Ivorine balls (balls extra)	9/-
Sucker (rubber) with catgut loop for ball or egg, &c. (good)	2/-
"Spider" fitted with Sucker for back-palming ball, &c.	2/6
Three Balls tied on tapes are released while ends are held	2/6
Vest Servante for Balls, Eggs, &c.; Stanyon approved model	6/9
Travelling Balls and Block of Wood, similar to our catalogue No. 6, but done with I.R. balls instead of eggs; a second-hand set, but in perfect condition	14/6
Boxwood Ball Box, 7 ins. high, with step on top to hold ball, complete with two black 1 1/8 in. ball. Ball jerked into or out of upper part as required (no shell). Fine	12/6
"Alan Adair Billiard Ball Stand.—Triangular stand, made in polished woods and arranged to hold four of the 1 1/8 red ivorine billiard balls in a row. Four red change to white by merely fanning them, &c. (Balls extra)	43/-
ditto ditto. A secondhand one, good as new	22/-
Cups and Balls, small set of three metal cups with balls	3/9
Cork Balls, set of four, for the cups and balls, 3/4 in.	3/8
Indian Cups and Balls, original set of three from India, decorated coloured enamelled lines. Light-weight	10/6
ditto. Original set from India. Secondhand. Heavy weight	10/6
Cups and Balls.—Full explanatory articles, by Mr. Stanyon, appeared in his monthly MAGIC February to July, 1912, dealing with the history of the trick, mis-direction, sleights, "patter," passes with 1 to 6 balls, with large balls and apparatus, original tricks by the author and his friends, &c. In the preparation of these articles all works of note were consulted, including the Encyclopaedia Methodique 1762; works of Decremps, Guyot, Ozanam, Ponsin; English Encyclopaedia, 1802, and all modern books; the articles may, therefore, be said to form the only complete exposition of the trick.	
Full explanations of the Walnut Shells and Pea Game; Thimble Rigging and similar tricks, will be found in the same issues.	
The Six Copies of MAGIC containing all the above	3/6
Instructions for The Indian Cups and Balls in MAGIC February, 1910	7d.

STANYON'S DICTIONARY OF MAGICAL EFFECTS.

The Completed Sections on Billiard Ball Manipulation, comprising practically every known sleight or trick, and which appeared in Vols. 11 and 12 of Stanyon's MAGIC, can still be obtained.	
Sleight of Hand Processes, eleven illustrations, magical productions, fourteen methods with thirteen illustrations, June, 1911	7d.
Magical Disappearances, twenty, 10 illustrations, July, 1911	7d.
Sleights, 32, with 17 illustrations, July and August, 1911	1/2
Sleights with looped ball, nine, August and September, 1911	1/2
Colour Change Effects, 29, September and October, 1911	1/2
Multiplying and Vanishing Balls, numerous, October, 1911	7d.
Multiplication, finger tips, 25, October and November, 1911	1/2
Tricks, with Half Shell, 14, illustrated, November, 1911	7d.
Special Balls, 17 tricks, illustrated, December, 1911	7d.
Simple Tricks—Thread Magic, etc., twelve, December, 1911	7d.
Combination Tricks, 23, January and February, 1912	1/2
Tricks with Apparatus, 32, illustrated, Feb. and March, 1912	1/2
Produce & Vanish, Cannon Balls, March and April, 1912	1/2
Tricks with Apparatus, Cannon Balls, various. April, 1912	7d.
Decanter and Crystal Balls, all methods, April and May, 1912	1/2
N.B.—The whole of the above Sections, comprising some Three Hundred Tricks, explained by Mr. Ellis Stanyon in his inimitable style, will be sent post free for 6/-, or they may be had separately at the price quoted above.	
"New Billiard Ball Tricks" (No. 15 serial), 25 pp. illustrated. Mr. Howard Thurston says, "Worth twenty times the price."	3/-
TRICKS WITH BLOCKS, BOTTLES and DICE.	
The Magic Blocks, 2 1/2 x 1 1/2 ins., cover 10 ins. high. A nice neat set; light weight. (Our Catalogue No. 13.) Complete with cards, wood stand and instructions. As new	21/-
The Magic Blocks, 4 in. blocks made in a special light wood, case 16 1/2 ins. high. Large stage size. Complete with cards, wood stand and instructions. Equal to new	31/-
The Magic Blocks, 3 x 2 1/2 x 2 1/2. Improved form, each block complete with a separate cover. In mahogany inlaid case 12 1/2 ins. high. Complete with cards, wood stand and instructions. Condition as new. A Bargain at	35/-
The "C.H." Sympthetic Blocks.—Eight perfectly plain 3 in. wood blocks are shown. Four are piled one above the other and numbered (or lettered) with chalk of a colour chosen by audience. The other four are dropped into a wooden cover; when the cover is removed, these four are found lettered in same order and in same colour. Effect repeated. In conclusion, the marks are rubbed off, only to reappear once more in the order of the visible pile. Everything may be examined. Complete with original instructions	11/6
"Osoesi" Magic Cubes.—Set of four 3 1/2 in. blocks for working the version of the trick as explained in MAGIC for June, 1909. Each block is numbered back and front and finished in best possible manner in form of a box with sliding lid; that the interior may be utilised for carrying small properties. Set of Four Blocks only	11/6
Bran Bottle; ordinary looking bottle (from which wine is poured), covered with paper tube, changes into a heap of bran. Makes fine combination. Best japanned metal	5/9
Metal Canister, 7 x 3 1/2 ins., filled with bran; changes to full sized wine bottle. Complete with two canisters, metal cover and trick bottle; all in best japanned metal. Very fine set	21/-
Canister, 7 x 3 1/2 ins., japanned red and black, with tray and lid for changing canister of confetti to full sized (10 in.) bottle of wine. Fine piece, useful	15/-
Passe Passe Bottle and Glass; bottle of beer and glass of beer, placed under separate paper tubes, change places as often as desired. Best professional style with return tube. Superior workmanship. Complete	20/-
Dice through Hat, with instructions for new and subtle method small 1/8; medium 2/8; large size	3/8
Black Die Changed to White One, by merely stroking it	2/10
Die Through Hat; one die one cover open on all sides	7/6
Study in Black and White; pair of 3/4 in. ivory cubes, three sides black, three sides white, change effects	2/9

Dice to Force One of Four Heaps of Cards. Special	1/9
Dice to Force One of Four Heaps of Cards, beautifully made and finished in Ivoryine, one trick and one ordinary for examination. Size $\frac{3}{4}$ in., the pair	5/3
White Die between two red ones, covered with tube, on hat, vanishes and is found under the hat, $1\frac{1}{2}$ in. $\frac{3}{9}$; zin.	5/9
Die Box (4 doors) with tall cover, oak, brass mounts	33/6
ditto. A second-hand one, in perfect working order	21/-
Die passes <i>visibly</i> from cabinet, up and into hat on top	27/6
Die in box changes place with orange in hat	15/- and 21/-
Die in Handsome Casket changes with borrowed Hkf. in Hat	30/-

ANY DICE TRICK NOT MENTIONED ABOVE CAN BE SUPPLIED.

TRICKS with FIGURES, DIVINATION, Etc.

Giant Memory. —Fifty Cards each bearing a number running into millions, are distributed to audience; performer instantly names number on any card. No memorising. Easy to work and most astounding. With cards and instructions	5/6
The Mysterious Discs. —Five discs, each with a different number running into thousands, are well shuffled and one chosen. Number on chosen disc is then found to correspond with number previously and freely chosen by any person. A very astounding prediction. Complete	2/3
Changing Bag and Fifty Counters, all numbered different; also set of fifty all numbered, 26; also set of fifty all numbered 83; for Great Dictionary Trick, &c., The lot	7/9
Boxwood Bottle and four rods coloured respectively red, blue, yellow and black; performer instantly divines the colour secretly placed in bottle	5/9
Matchbox Divination. —Any box and two short bits of common lead pencil, one red and one black. Performer instantly divines the colour secretly wrapped in tissue paper and put into the box. A fine impromptu trick	2/9
Nickel-plated case and Three Pencils, coloured respectively red, blue and black; performer instantly divines the colour of pencil secretly placed in case	4/9
Brass Case and Four Candles, coloured respectively red, white, blue and pink; performer instantly divines colour secretly placed in case. Size $7\frac{1}{2}$ x 1 in.	7/9
Wand, $13\frac{1}{2}$ ins., metal with Nickel-plated tips, containing compass concealed by sliding tip, for Magnetic Tricks	10/9
Boxwood Boxes, pair of round black polished, size $1\frac{1}{8}$ x $\frac{3}{4}$ in., with special "pull" vanisher; for divining particulars of various small trinkets secretly collected in box by anybody. Beautifully made—a novelty	5/9
N.-B. Changing Bag; it has no handle and does not look like conjuring apparatus, merely like a neat receptacle for a few folded papers, portions of a plating card or other small object, nicely made on brass frame	9/6
Plush Changing Bag, on nickel-plated frame with handle	25/9
Box (Walnut), 13 x 4 x $2\frac{1}{2}$ ins., with four wood blocks numbered 1 to 4, with massive brass figures. With brass telescope 3 x $1\frac{1}{2}$ ins. with two ends (one with compass) for divining order of blocks secretly placed in box. A very fine piece and a novelty	45/-
"Balance" Card Box; $10\frac{1}{2}$ in. x 4 x $2\frac{1}{2}$ ins.; similar to above, for divining the suit and value, also the order of three cards secretly placed in the box. Mahogany, best finish, brass hinges and clasp. (Listed 25s.)	15/9

SPECIAL LIST of POCKET COIN TRICKS.

New Balancing Penny; both hands freely shown. Actual borrowed coin is then balanced on edge on finger tips. At command it then lays down slowly or quickly	1/2
Improved Coin Vanish from Glass of Water; superior glass disc to be substituted for the coin—best crystal glass with highly polished edges, quite invisible	2/9
New Coin Vanish from Glass of Water; borrowed coin, glass and handkf. only used. Coin is actually dropped from handkf., which is then secured over glass with rubber band and the whole given to any person to hold. Coin vanishes completely and all minutely examined	2/9
Multiplying Pennies; to multiply to two $1\frac{1}{2}$; to Three	1/9
Finger passed through Penny, 8d.; improved to show solid	1/2
Coin dissolving in glass of water, 8d.; Penny with hook	9d.
Double-headed penny or halfpenny, correct "ring," each	1/2
Borrowed coin passed into narrow necked bottle	1/2
Coin shown half way through hat, 9d.; improved, whole coin	1/6

Coin glides through space from one hand to the other	1/9
Three pennies thrown on table, one passes right through it; only three pennies used, very effective and convincing	1/2
Seven pennies thrown on table, two pass right through it	2/3
Three pennies actually put into any glass tumbler and enclosed in same with the hand of any person, two fall through bottom of glass on to table. Fine effect	2/9
Any two-shilling piece passed through glass in same way	1/2
Borrowed coin actually stretched between the fingers	1/2
Penny changed to 2/- piece under any matchbox, effective	1/2
Three pennies change to three 2/- pieces under any matchbox Penny; halfpenny and farthing balanced edges one on other	3/3
Penny passed on to cord, ends held by two spectators, fine	1/3
Penny removed from cord, ends held by spectators; subtle	1/8
Insoluble Coin Trick; to discover under which of three lids a coin was secretly placed—very clever	1/2
Penny and florin dropped into separate cups, change places	1/2
12 Farthings removed from tape, ends held by the audience	1/9
Pile of Six Halfpence change to dice 2, 3; same with pennies	2/9
Brass tube to vanish a number of coins in any handkerchief	2/3
Coin held over candle is actually seen to melt and pass into the flame, both hands shown empty; genuine coin then extracted from flame. Borrowed coin used	2/9
Boxwood Box, 4 x $1\frac{1}{4}$ ins., to change florin to penny, novelty	3/3
Brass Plug Box to produce, vanish or change, a shilling	5/9
ditto. A second-hand one in good condition	3/9
Down's Palming Coins, light silvered metal, milled, per doz.	4/3
Brass Coin Holder for dropping coins one by one into hat	4/9
ditto. A secondhand one in condition as new	3/-
ditto. With novel mechanical release	4/9
Coin Box to produce eight, on "Spider" for back-palming	3/9
Apparatus to repeatedly catch coin on rim of any hat	3/9
Candle to produce number of shillings direct from flame	5/9
Imitation 5/- pieces—stout silvered card, fine, per doz.	2/3
Brass Cap to vanish one of three pennies—with pin hole	2/3
Penetration; three thrown into hat on tumbler, one secretly marked falls through hat into tumbler, 3 methods	1/2
New Combination; borrowed and marked coin wrapped in paper signed by spectator, paper burned in candle, coin found in matchbox held by any person; signed paper found in selected portion of Candle. Fine	1/2
Brass "Pillar" Box to obtain secret possession of one coin	1/9
Brass Disc, Coin and Ring, subtle vanish through table	1/9
Coins, Rings, etc., vanish completely from box on hand	1/10
Coin passes completely through hand from N.P. box	1/10
Coin balanced and run back and forth on sword blade	1/2
Coin runs back and forth on wand, revolving rapidly	3/9
Coin jumps into ordinary tumbler under handkerchief	3/9
Mint; changes three metal discs to half sovereigns	1/9
Nest of Six Boxwood Boxes to produce a shilling, nice	5/9
Vanished Coin found in centre of a ball of wool	1/2
Wood Box gives secret possession of a borrowed coin	1/2
Pepper Box for secretly obtaining possession of coin	1/2
Telegraph Box; coin passed invisibly along tape into box	1/9
Small Case with "well" to vanish or change coin	1/2
Invisible Hand Vanisher for four coins, hand shown	1/2
Borrowed Coins, in handkerchief, vanish from tumbler	4/9
China Multiplying Plate (our Cat. No. 101), excellent	5/9
Metal Multiplying Plate for Shillings, 9d.; larger size	1/9
Velvet Coin Stand to vanish and produce five coins	10/6
Glass Globe Vase, 8 ins. high, to visibly appear several	10/6
WANDS.—Nickel-plated Wand producing real Florin	15/9
Black Metal Wand, Nickel Tips, producing real Florin, with extra Nickel-plated Tip for close examination, fine	20/-
Coins produced on tip of slender Nickel-plated Rod, good	2/9
Talma Coin Wand (Stanyon's Serial No. 3) for Pennies	10/6
I.R. Bands for folding coins, specially made, per dozen	8d.

For a number of Subtle Coin Sleights and Tricks, see:—

Stanyon's Coin Serials, Vols. 1 and 2.

New Coin Tricks (1st series), Novel and original Tricks, by leading Coin Manipulators, including a full explanation of "The Miser's Dream"; tricks with Back Palm, &c.	3/-
New Coin Tricks (2nd series).—Original Sleights; novel Tricks and Combinations; new Coin Wand and "Spider" Vanish, &c.	3/-

ANY COIN TRICK NOT MENTIONED ABOVE CAN BE SUPPLIED.

STANYON & CO., 76, Solent Road, West Hampstead, London, N.W.