



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

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## ORIGINAL LESSONS IN MAGIC.

BY ELLIS STANYON.

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

**The Haunted Window—Illusion.**—A new stage illusion, recently presented at St. George's Hall, London, and one that has set many people guessing, including not a few conjurers. Having received many requests from readers for an explanation, I now venture to offer one—not necessarily the method employed by the originators, but nevertheless one that I have every reason to believe will prove interesting.

The setting and general effect are as follows:—The curtain rises, revealing the stage set with a small cabinet in the centre, the floor of which is about three feet square and raised, upon side struts, about three feet above that of the stage; it provides accommodation for two or three people at the most. The front of the cabinet represents a French window, *i.e.*, having two doors opening down the centre from top to bottom—the kind of window leading from a drawing-room on to the lawn. The window is fitted with a white blind that may be drawn down as required. The roof is a gabled one of red tiles—a miniature representation of the roof of a house. The floor is reached by means of step ladders of which there are two, each having four or five rungs, one placed in the front and the other at the rear.

But the most remarkable part of the setting is the fact that the cabinet is completely surrounded with a wall of white gauze, some seven or eight feet high, while the space enclosed by the same cannot be less than five yards square, *i.e.*, twenty-five square yards—practically covering the whole of the stage, sufficient space only being left between it and the "wings" for a comfortable promenade for at most two people abreast.

The performer appears and discourses some little on the doings of Spiritualists *in the dark*, concluding by stating that he is about to endeavour to produce the same results, if not still more marvellous, *in the light*. And further calls

attention to the apparatus he has had constructed for the purpose. He next obtains the assistance of two gentlemen from the audience to act as committee, taking them into the gauze enclosure and inviting them to examine everything to their hearts' content. He further escorts them up the steps and into the cabinet, calling attention to the fact that the roof, walls and floor are as thin as possible to be strong enough to carry the required weight. In support of all this he passes his hand through the roof, the tiles of which are hinged on for the purpose, likewise through the sides, to prove there is nothing concealed in the roof or walls. The committee also pass their hands through the roof and walls, after which their attention is called to the thickness of the floor—not more than a couple of inches at the most. The examination concluded, the blind is drawn down and the cabinet closed. The inevitable broom handle is then waved about underneath the cabinet to prove the absence of obstruction of any kind. The performer then takes up a position at the rear of the enclosure and directly behind the cabinet, remarking, "If I stand here the whole of the time, the fact that you can see my legs under the cabinet will satisfy you that there is a clear view under same to the rear." He now escorts the committee out of the enclosure, closing the gate in the side of same, and invites them to walk all round and make any further investigation, the only stipulation being that they must avoid standing between the audience and the structure so as not to interrupt the view in that direction; naturally desiring to see the show, they are thus compelled, eventually, to take up a position at one or other of the front corners of the gauze square. Everything is now ready.

**Explanation.**—The performance is not given in a full light, but in a light very much subdued, in fact, the only visible portions of a person walking round the gauze enclosure, when at the rear, are his features and any part of his attire that may be white. The cabinet is reasonably discernible in the centre. In full light the gauze offers little, if any, obstruction to a clear view right to the rear of the stage. The performer did not stand behind the cabinet the whole of the time or even remain within the enclosure.



The first shadow now appears on the window blind, produced by an arrangement of lights within the cabinet, indicating the presence of the first ghost. The *shadow* is, of course, plainly visible as in the case of the ordinary entertainment given in the dark. The shadows become gradually plainer, then gradually fade away. Various characters appear and disappear in this way, each going through an appropriate performance which is shadowed on the blind to the amusement of the audience—quite a shadow play, including a love scene and a fight with knives. Upon the appearance of a Sailor and a Girl, the performer drolly remarks, "There's a woman in the case." Finally three or four persons appear, taxing the capacity of the cabinet to its uttermost; the window is then thrown open and the parties descend, which proves them to be living beings.

Now! what struck me forcibly on first seeing the illusion, was the fact that two step ladders, the one an exact replica of the other, should be necessary to gain access to the floor of the cabinet—one in front and one behind. Why the necessity for the one behind? Further and obviously, the persons that appear in the cabinet must do so either by way of the roof, sides, rear, or bottom. The setting favours the bottom or rear, possibly both, access to either being obtained *via* the usual stage trap—or why those two sets of steps?

Secret access to the cabinet, *via* a trap in the stage, situated at the foot of the rear steps, could be obtained with the aid of a mirror, the same being passed up through a slot in the stage and coming to rest in contact with the floor of the cabinet, the mirror facing the audience and dividing the space beneath the cabinet into two portions so nearly equal, *i.e.*, midway between and parallel with those two sets of steps.

Experimenting with a book (the floor of the cabinet), set upon the edge of a small looking glass, with a couple of paper knives (the steps) set sloping at an angle of 45 degrees one on either side of the book, will show that—the reflection of the front steps in the mirror will appear to be those at the rear, the angle of the *reflection* being the same as that of the rear steps when in view. It follows that with the aid of a mirror passed up through the stage in the illusion in question, and which could be readily done in the semi-darkness (or why the necessity of the darkness, and, in particular, the gauze screen), the several parties could gain secret access to the cabinet by way of a trap in the stage situated behind the mirror, either directly beneath the cabinet and thence *via* a trap in the floor of the same; or at the base of the rear steps passing thence up the same and entering the cabinet *via* the rear door. And that is my solution to one of the latest mysteries.

**IMPORTANT.**—Don't fail to secure copies of "MAGIC" from June, 1911, in which commenced Mr. Stanyon's "Dictionary of Magical Effects," to include a brief explanation of every trick advertised or given in any book on conjuring. **THE GREATEST AND ONLY THING OF ITS KIND EVER ATTEMPTED.**

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

## QUERIES.

All queries inserted under this head are complimentary to readers of *MAGIC*, and all readers are invited to offer solutions to the queries of their fellow magicians, and thus help one another. Solutions to be short, concise and to the point to occupy as little space as possible.

188.—*Two Pennies Change to Two Florins.*—Can any reader tell me, through the medium of this column, how this trick is worked? Two pennies held in the hands, change to two florins, the hands having been shown empty.—H. R. L.

189.—*A Watch Trick.*—Can you tell me in *MAGIC* how the Watch trick was done at St. George's Hall, last summer, by Mr. Owen Clark, where a borrowed watch, after being maltreated in a variety of ways, was eventually found restored in a cigar box, selected from a number of six such boxes, by the audience.—H. R. L.

Perhaps Mr. Owen Clark will be kind enough to offer an explanation of his watch trick through the medium of this column, for the benefit of a brother magician.—*Editor.*

## REPLIES TO QUERIES.

Any and all readers, especially those whose queries appear, or have appeared above, are invited to reply, using as few words as possible, to any queries of their fellow magicians. Replies to bear the same number as the query. All replies, as in the case of the queries, are to be considered complimentary.

185.—*Can a Conjurer Detect Cheating at the Card Table.*—Many of the most subtle sleights employed by the professional card sharper are also employed by the conjurer, amateur and professional; by the latter, of course, for the purpose of amusement only—well, it is to be hoped such is the case. At any rate, an expert card conjurer, especially one who has devoted many years of his life, as the writer has done, to this fascinating of all pastimes (as applied to ones self, apart from the amusement it affords others), will quickly suspect and, suspecting, is certainly in a better position than an outsider to detect sleight of hand as utilised for cheating at the card table. More, will be pretty certain to do so, especially should he take part in a game where foul play is suspected.

But it is quite possible for a conjurer, not expecting foul play, when he would not of course be looking for anything out of the way, to be fleeced for a time; this in itself would be sufficient to put him on his guard, when the sharper would quickly have to change his tactics, possibly give an account of himself.—M. S.

184.—*The Indian Sand Trick.*—Regarding the Sand trick, as done by the natives out here. They actually drink various coloured sands mixed in water, afterwards producing from the mouth, perfectly dry, sand of any colour desired, to the delight and surprise of the audience—and sometimes disgust. Their method is as follows:—The different coloured sands are, of course, concealed in the mouth, each separate colour being tied up in a tiny bag of goatskin; this skin is very soft and easily broken. By just biting the right bag, which is known by the position it was placed in the mouth, the sand naturally falls out dry on to the plate held in readiness to receive it.—Lieut. R. Lane, 1st R.M. Fus., Rangoon.

177.—*Confetti to Water.*—The conical paper bag, duly examined, may be changed for one containing water in the process of supposedly filling it with confetti from a box; or it may be so genuinely filled with confetti, then changed for another similar bag behind the table or chair back; or a sausage skin loaded with water may be introduced into the bag under cover of a little confetti, which is then blown away to prove its genuineness. Lower portion of bag, including the sausage skin, then slit with a sharp knife, freeing the water. In conclusion, it is not a difficult matter to conceal the skin, when the bag may be again examined.—C. A.

178.—*Card Revolving Round Wand.*—The centre of one end of the card to be pressed into a short black clip, attached to a loose sleeve, revolving on the wand near to one end of the latter. If the wand be properly made, its speciality should escape notice at a short distance.—C. A.

179.—*Levitation of a Box.*—A solution to this query will be found in my Dictionary of Magical Effects, Section XXV., No. 7, in *MAGIC* for May, 1912.—*Editor.*

Send in your Queries and Replies for insertion.

**B-L-Z-Bub Vanishing Glass of Ink.**—An ordinary drinking glass, *actually filled with real black ink*, is tossed into the air and disappears. The same happens if covered with an unprepared paper tube or handkerchief. May be passed from one borrowed hat to another, from which it is removed by the owner. May be done on the run down; no rubber cover, pulls, or body work and nothing added to or taken from glass. Complete with instructions. *Price, post free 1/6.*

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## "MAGIC"—Features in Volume XII.

**October, 1911.**—Transposed Cards, all methods; DICTIONARY of 30 Secrets in Multiplying Balls, illustrated; latest secrets in query columns, &c.**November, 1911.**—C. E. Jenkins, on Thought Reading, Electricity and Hypnotism, illustrated; improved jug and wine change; card and matchbox; DICTIONARY of MAGIC, being 35 secrets in Multiplying Balls and tricks with the Half Shell, illustrated; latest secrets, &c.**December, 1911.**—Hofzinger's Phantom Eights; cards float on hand, latest; DICTIONARY of 40 Secrets with Special Balls, simple tricks, Thread Magic, &c., illustrated.**January, 1912.**—Matches in box change to handkerchief; three matches pass from one box to another; match between two glass tumblers; the best chain release for wrists; a DICTIONARY of MAGIC, being 30 secrets of sleights and Combination Tricks with Billiard Balls; any pack of cards a Besaute pack; vanishing a person; latest secrets in Query Column, &c.**February, 1912.**—The Cups and Balls, history, time of performance, properties and their arrangement, personal address—misdirection—general effect and principles of sleight of hand; a DICTIONARY OF MAGIC, sleights and combination tricks with balls and billiard ball tricks with apparatus, &c.**March, 1912.**—Cups and Balls continued, all known sleights explained, with ten illustrations; a DICTIONARY of MAGIC, apparatus tricks with billiard and cannon balls; reading questions in sealed envelopes; continuous change of face card without palming, &c.**April, 1912.**—Cups and Balls continued, forms of introductory address, ten passes with a single ball, &c.; DICTIONARY of MAGIC, vanishing cannon balls and combination tricks with same, the crystal balls, &c.**May, 1912.**—Cups and Balls continued, passes with two, three and four balls; DICTIONARY of MAGIC, crystal balls continued, eighteen simple tricks with various balls, including a Chinese marble trick, Hindoo beans, walnut shells and pea, and the first and only explanation of Thimble Rigging; apparatus tricks with various balls.**June, 1912.**—Cups and Balls continued, passes with four balls, with large balls and special cups, &c.; a DICTIONARY of MAGIC, ball tricks with apparatus, billiard table tricks, black-art and fourteen tricks with bottles, &c.**July, 1912.**—Cups and Balls continued, three balls changed to an egg, combination passes with six balls, additional passes with three balls and final notes; a DICTIONARY of MAGIC, bottles continued, eighteen tricks with four-inch dice—all the latest included, &c.**August, 1912.**—The Editor's explanation of the "Haunted Window" Illusion, recently presented at St. George's Hall, London, dramatic presentation and secret; a DICTIONARY of MAGIC, white die passed between two black ones, magical lighting of candles (four methods); candle in which handkerchief appears visibly; the new brass candle case; seven candles go out on one side of the stage, one after the other, while seven others become lighted on the opposite side; nine simple and subtle methods of DISCOVERING a chosen card, &c.

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For Features in Vols. X. and XI. see page 87.

For contents of every issue of MAGIC, prior to the above, see our 24-page Table of Contents, sent post free to any address in the world; all issues, or reprints of same, covering a period of twelve years, can still be supplied.

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

BY ELLIS STANYON.

### SECTION XXX.—Continued.

**19.—White Die Passed Between Two Black Ones.**—Two black dice, each about three inches square, are placed one on top of the other and covered with a handkerchief. A white die, vanished from a second handkerchief (No. 10 of this Section) is then found between the two black ones.

*Explanation.*—The uppermost black die is in reality a white one covered with the usual pasteboard imitation. Under cover of placing the handkerchief over these two, the black dummy is lifted and set crosswise upon the solid white one, when all is ready for the *denouement*.

If the dice be threaded on to an upright metal rod, the effect will be somewhat increased. Another addition consists in first giving two black and one white dice for examination, then changing one of the black ones, on the *servante* (or otherwise) for the shell, covering the duplicate white die, which may further be provided with a loose side that it may still be turned about for inspection; the loose side eventually rests square upon the lower black die. See also "Twists and Fancies," by Lionel T. Scott.

## BUNKUM ENTERTAINMENTS.

*This scarcely comes under the heading of Conjuring, but being considered one of the allied arts, I have included it for the sake of completeness. Interested readers will find all they need to know by way of suggestion, in an excellent work on the subject by Robert Ganthony. This book contains laughable skits and burlesque sketches on the following subjects:—Conjuring, Juggling, Performing Fleas, Wax-works, Phrenology, Funnygraph, Ventriloquism, Thought Reading, &c. Illustrated. May be obtained from the Office of "MAGIC" for 2s. 9d., post free.*

### SECTION XXXI.

#### BUNKUM ENTERTAINMENTS.

## BUTTERFLY TRICK, THE JAPANESE.

*I have already given a full explanation of this trick, the only workable method in print, in the issue of "MAGIC" for December, 1910. See also under Chinese and Japanese Tricks.*

## CANDLES.

*This heading will cover tricks with Candles in connection with other objects, but wherein the Candle plays the most important part.*

### SECTION XXXII.

#### CANDLES, VARIOUS TRICKS WITH.

**1.—Magical Illumination.**—*First Method.*—The performer lights half-a-dozen or more candles by passing his hand over them. The only requirements are so many ordinary candles, the wicks of which have been dipped in spirits of turpentine that they will light the more readily, and a minute scrap of paper. The scrap of paper is rolled up loosely and palmed at the roots of the second and third fingers.

Performer lights the first candle with a match, saying: "This is the ordinary way; the extraordinary way is this," and suiting the action to the word passes the hand in front of the lighted candle (setting light to the paper held between the fingers), and in front of the other candles, in order, all of which are lighted.

The lighted paper may be extinguished at any moment by pressure with the thumb, and it may be secretly disposed of by dropping it behind any object a little larger than itself.

*Second Method.*—Same as the first, employing a minute lamp in place of the paper. This is made of a small piece of plain brass tubing,  $\frac{1}{4}$ -inch long, with a short arm soldered on at one end, at right angles to the tube. This arm is slipped under the finger-ring, by which means the lamp is attached to the hand: or it may be soldered to a round disc of metal for palming like a coin.

The tube contains a piece of cotton wick soaked in methylated spirits, and when burning gives so little light that its presence is not at all likely to be detected. It may at any moment be extinguished by a touch with the tip of the thumb.

*Third Method.*—For this I am indebted to a correspondent, Mr. Leslie Hopkins, of Davos Platz, Switzerland. A small hole is bored into the side of the candle, at right angles to the wick and about half an inch from the top. A wax vesta (the striking end of which has been removed), is now placed in the hole, and the candle is placed in position, with the side on which is the vesta to the rear. When presenting the trick, you light the prepared candle in the ordinary

way, and say "I will now take a portion of this flame in my [bare hands and light the other candles," saying which you close the hands together around the flame, palm the vesta (from rear of candle) at the roots of the second and third fingers, light it in the flame of the candle, and proceed as already explained.

In addition to lighting the candles, this method may be employed to light a cigar or cigarette, which forms a pleasing variation.

*Fourth Method.*—Fix a pellet of potassium in the wick of a candle by running a needle with white thread through the potassium and securing it to the wick. Now dip the wick into mineral naphtha, and all is ready. To light the candle secretly moisten the finger on a wet sponge, touch the wick with the wet finger, and the candle will light.

**2.—Production of Lighted Candles from Pocket.**—These are prepared by cutting the original wick off flush with the top of the candle, then boring a hole down by the side of the wick and inserting in the hole a wax vesta. The vesta is rubbed across a piece of sand-paper sewn on the coat just above the mouth of the pocket. If *silent* matches be used the trick is very mysterious, and it will, invariably, be considered funny. Some four or five candles should be produced in this way.

**3.—Magic Lighting of Two Candles.**—In the wick of one of the candles is embedded a powder composed of equal parts of Chlorate of Potass and lump sugar, finely ground, separately, and then mixed together. The extreme tip of the wick of the other candle is dipped in sulphuric acid, when all that is necessary to light both, is to bring the two wicks together. If the wick be dipped in the acid too long beforehand it will be burned completely away and the trick will fail.

**4.—Lighting 100 Candles by Firing a Gun.**—An electrical effect in the time of Robert Houdin; cannot be considered a trick at the present time.

**5.—Candle Extinguished and Re-Lighted by Firing a Gun.**—The candle is fashioned from a piece of brass tubing, with several holes drilled in it, on the side most remote from the audience, to allow of a flame burning in any portion of its interior. A small piece of candle is mounted on a little tray, normally held in position at the top of the tube by the action of a spiral spring. A length of stout black thread is attached to a minute hook on the under side of the little tray, passing down through the tube, candlestick, and table support, whence it is directed, by a screw-eye in the floor to the hands of an assistant at the "wings." A pull on the thread draws the candle into the tube; relaxing the pull relights the candle.

The performer hands a gun to a member of the audience, *asking him if he is a good shot*, and directing him to fire at a target (target cage, for instance), placed on the side of the stage, opposite to that where the candle is burning. The "good shot" fires at the target, but the candle goes out, and performer says, "Why, I thought you said you were a good shot; you've put the candle out." Performer then takes the gun, fires at the candle, and relights it; then at the target-cage to produce the required transformation.

**6.—Candle Through Hat.**—An imitation of the upper part of a candle, about two inches, mounted on a needle point, is palmed and thrust into the crown of a hat under cover of seeming to pull the genuine candle through same. The hand inside the hat then gets hold of the needle and moves the candle about. The base of the imitation piece of candle should be bound with jagged cloth when the illusion will be perfect; arranging to light the same will add still further to the amusement.

A similar effect is obtained with a finger, cork, coin, cigar, &c.

**7.—Candle in which Handkerchief Appears Visibly.**—Fashioned from a metal tube and having an oval opening  $2\frac{1}{2}$  in. long in the centre of its length. It is so arranged in the candlestick that it will make a semi-revolution upon pressure being applied by a piston in the table—or on the pull of a thread.

A lady's fine cambric handkerchief is changed for a duplicate which is left in full view on the table while the performer retires to fetch the candle (inserting the original handkerchief) which is then placed on the table open side away from the audience. Duplicate then placed in pistol and fired at candle, which, at this moment is made to revolve, bringing the original handkerchief into view.

Retiring to fetch the candle is a weak point; it had much better be used to produce a duplicate silk handkerchief (the performers own property) in some combination trick, in which case it could be on the table from the outset.

**8.—New (Brass) Candle Case.**—Both the case and the candle are made of very fine telescopic brass tubing, machine turned and fitting so closely one within the other that detection is impossible.

The candle, fitted with a small portion of the genuine article that it may be lighted, is loaded with a duplicate silk handkerchief after which the opening in its bottom end is closed with a thin metal cap



enamelled in imitation of wax. Candle extinguished by pushing it into the case; when attention is casually drawn to the bottom to move its presence therein. Case closed with a shallow cap and the whole given into the keeping of a spectator.

Handkerchief vanished, when spectator opens case and finds it therein, while the closest scrutiny on his part fails to account for the disappearance of the candle.

The shallow cap, closing the end of the case, fits tightly upon the dummy end of candle, with the result that the latter is carried away when the case is opened and can only be dislodged by bringing the cap down with a sharp tap on some solid substance. The candle is left in the case, but for reasons stated, its presence cannot be detected; it may be withdrawn by inserting the finger, employing the necessary force.

In conclusion, the performer produces the lighted candle from his pocket (No. 2 of this Section.)

**9.—Candelabras and Travelling Flames.**—Seven lighted candles, arranged in a seven branch holder on the one side of the stage, go out one by one at the wish of a member of the audience (not a confederate) while a corresponding number of candles (not lighted), similarly arranged on the opposite side of the stage, become lighted. This is continued until the whole of the seven lights have been so mysteriously transferred, one by one, from the one side of the stage to the other.

*Explanation.*—Each set of seven candles is taken from a box and placed one after the other in the holders. Those to become lighted are metal tubes with the light arranged to burn within same (see No. 5), a spiral spring forcing it up into position upon pressure of a stud in the base of the holder held by the performer. These candles are first openly lighted then put out, using an extinguisher which forces the light down behind a spring catch.

The other set of candles are hollow castings of wax, the top end of each being closed with a flat disc of tin in the centre of which is a small hole through which a piece of ordinary candle wick about three inches long is passed. The bottom end of the wick inside to be weighted with a split shot and the wick to be finally cemented into position by wax dropped round it on to the top of the tin plate. When the wax holding the wick in position is melted, the weight to pull the wick inside the candle.

The more wax used to cement the wick in position, the longer the candle burns; also governed by different weights at the ends of the wicks. Four go out one after the other, any four, as no one knows the particular one the gent may have wished to go out—and he doesn't mind. The performer also confuses matters by suggesting "The one on the right. Oh, you mean the one on the opposite side, &c." Four having gone out, the gent takes two, one in each hand, the stage attendant assisting in the selection. These go in turn. The performer remarks "Take the other one if it will let you." This remark is well placed, as it may go out at any moment.

If the two candles held in the hands do not go out quick enough, the performer tells the gent that if he brings them close together they will go out quicker. One goes out which the stage attendant takes and replaces in the holder. Here the performer tells the gent if he places the remaining candle in the other hand it will go out quicker. Similarly in respect to the last candle, the performer remarks "If you hold it nearer the body it will go out quicker."

The gentleman being over anxious to assist the performer moves more or less spasmodically, which causes the weight to oscillate and down goes the wick—if it does not go without this assistance.

*N.B.*—A detailed explanation of the trick, with appropriate introductory "patter" and other business, will be found in the issue of MAGIC for January, 1911.

Tricks such as the production of coins, balls, eggs, cards, handkerchiefs, &c., from candles, will be found under their respective Sections.

## CARDS.

There are many simple tricks consisting of but two elements—discovering and revealing (in a more or less striking manner) a chosen card. To simplify matters these two elements will be treated under separate sections. Sleight of hand will be entirely eliminated for treatment under a later section. Novelty may be frequently supplied by the ingenious combination of several ideas.

### SECTION XXXIII.

#### DISCOVERING A CHOSEN CARD, SIMPLE METHODS OF.

**1.—Reading the Index Pip.**—The performer runs the cards from the left hand into the right, faces downwards, inviting any person to touch one of them. He then shows the card on the bottom of the upper portion, asking the person to remember it. The pack is then shuffled, yet the performer can find the card.

When raising the upper portion from the pack, the ends of the same are bent forward and, as the hand is extended away from the body, the index pip is noted over the lower left hand corner.

**2.—Bottom Card as "Key."**—Chosen card returned to pack held fanwise to receive it. Pack squared together and cut several times, yet the performer is able to locate the chosen card.

Pack, duly shuffled, is returned to performer, who secretly notes the bottom card. A card is then freely chosen and noted. Spreading the cards fanwise to receive the chosen one admits of the bottom one being secretly passed over to the bottom of the upper half, which is then placed on the top of the chosen card. Cutting the pack any number of times will not separate the two cards. (See No. 9.)

A minute pellet of wax placed on the bottom card will hold the two together so firmly that the pack may be shuffled.

**3.—The Bent Corner.**—An excellent method of discovering a chosen card, actually shuffled into the pack by the drawer. The pack is held fan-wise, for the reception of the chosen card, the bottom right hand corner of which is then sharply bent between the tips of the second and third fingers of the right hand. The pack may then be handed to anyone to shuffle without fear of the bend in the corner being entirely obliterated.

**4.—Drawing Card from Bottom.**—Holding the pack lengthwise across the left hand, the performer, with the second finger of the right hand, draws back the top cards one after the other, inviting someone to stop him at any desired card. He then removes the cards so drawn back, with the one selected, ostensibly, at the bottom; in reality, however, the thumb of the same hand quietly draws out the bottom card which thus appears to be the bottom one of the upper portion, i.e., the one chosen. Knowing the bottom card, the performer may instantly name it, or he may place the two portions together and hand the pack to be shuffled, then find the card.

The above also forms a simple method of "Forcing" a card, and may be used by the tyro for such purpose until he become proficient in Sleight of Hand.

**5.—Thumb Nail Embossed Mark.**—Chosen card received back in the pack spread fanwise for the purpose; then, before closing up the cards, the performer holds them aloft, asking the person to take another look at his card and be sure to remember it. This enables him to pinch the lower right hand corner between the thumb nail and the tip of the second finger of the right hand, leaving an embossed ridge on the face of the card at that point. The cards may then be shuffled to any extent, but the chosen one may be located with certainty when spreading them from the left hand into the right, the mark being detected by the third finger of the right hand.

**6.—The Transparent Card.**—Proceed exactly as in No. 5 above, using thin cards, such as the favourite "Steamboats." But instead of marking the card with the nail, note that, by holding it in front of a fairly strong light, it will be made sufficiently transparent for its suit and value to be discovered. The light should be situated conveniently, that the ruse may not be discovered. The same result may be obtained by noting the reflection of the card in a mirror. Should both methods fail, or if challenged, mark the card as in No. 5 above.

**7.—The Twenty-one Cards.**—Deal cards face upwards into three heaps, asking a person to note one of them and to remember in which heap it is. Having dealt twenty-one cards place the rest aside. Ask in which heap is the chosen card, then place it between the other two and repeat the process. Once more place the heap in which is the chosen card between the other two and deal out the cards in the same way a third time, making a mental note of the fourth or middle card of each heap. Once more ask, in which heap is the chosen card, when you will know it to be the middle card of that particular heap.

*N.B.*—The trick may be performed with any odd number of cards, a multiple of three. For instance, if thirty three cards be employed there will be eleven in each heap, and the sixth will be the middle one, and so on whether the number of cards used be small or large.

**8.—Silent Count—Top Card as "Key."**—Take about twenty cards and deal them face upwards on the table, making a mental note of the first and requesting any number of persons, each to choose a card and remember the number at which it falls. Then take up the cards and turn them over, keeping them in the same order. Next ask someone to take the balance of the pack and place any number of cards on the top and any number on the bottom of those you hold. This done, allow the pack to be "cut" (not shuffled) any number of times. You now ask each person his number, then deal the cards on the table. When the "key" card appears count (mentally) it as one, next as two, and so on, until the number of the chosen card is reached—to get the maximum effect, the owner should be asked to name his card before it is turned up.



Should the cards run out before the required number be reached, take them up again and continue to count on from the top of the pack.

9.—Several Heaps on Table—Bottom Card as "Key."—Have the pack shuffled and secretly note the bottom card. Divide all into five or six heaps, requesting a bystander to take a glance at the top card of either heap. You then take up the cards in such a manner that the "key" falls on the top of the one noted.

As already stated, the pack may now be "cut" (not shuffled) without fear of losing the chosen card. In this connection, however, it is interesting to note that the first, or any odd cut, may possibly separate the two cards, but if so, one will be on the top and the other on the bottom. It follows, therefore, that the next cut (even) will bring both together again in the body of the pack. See also my "Conjuring with Cards," pp. 46-47.

(To be continued).

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**"MAGIC."—Features in Vol. 10.**

*October, 1909.*—The editor's explanation of the illusion, "Beau Brocade"; new card frame and transposition of card from one frame to another; explanatory programme of Clempert; escape from straight jacket; double milk can escape; vanishing spots on dice; tree from roll of paper; new colour changing handkerchiefs.

*November, 1909.*—Water versus ink, glass of water changes to ink without covering of any kind; also "time" changes for water to beer, sherry, or whisky; glass of water on glass top table passes through crown of borrowed hat; explanatory programme of Dunningarto, card, ball and handkerchief manipulator; *re* magical societies; methods of vanishing a postcard; latest subtleties on the Chinese rings; construction of cannon that fires rubber ball, apparently solid, into auditorium, and restores a borrowed silk hat; disappearance of two silk handkerchiefs from tall glass cylinder and their re-appearance in two glass tumblers, &c.

*December, 1909.*—Stanyon's Realistic Production of a Handkerchief from Candle Flame; Novel "Passe Passe" Billiard Balls (two methods); facsimile programme of David Prince Miller; explanatory programme of Alfredo Marshall, Naval Juggler; how to make flesh colour paint; new combination card trick (several methods).

*January, 1910.*—Pack of Cards changing to Bouquet; best method of changing a pack of cards; the Carl Germaine Slate Trick; the Dove and the Devil, an original magical programme by Carl Brennan facsimile programme of M. Henry; Coin and Ball of Wool, new method by Prof. Meadows; Paper Shavings Ring and Dove, a new combination trick by Thomas Rogers; improved method of handling the "Ross Die Box"; suggestions *re* the New Levitation, &c.

*February, 1910.*—Indian Cups and Balls, methods and style of apparatus used by the Indian Conjurers; disappearance of selected card and its materialisation in an envelope sealed and held by the spectators; new subtlety *in re* to vanishing the boxwood cone; explanatory programme of Oswald Williams; glass of milk changed to confetti; glass and confetti vanish and glass of milk is found in borrowed hat; glass of *ink*, held by performer, vanishes and is found in the hands of a spectator who previously held a glass of water—glass of water is then found in borrowed hat previously proven empty; a new, very novel and practical combination trick with ordinary post-cards; a bibliography of conjuring, &c.

*March, 1910.*—Handkerchief and ball, *passe passe* from hand to hand; egg bag as worked by prominent magicians; programme of Madame Stodare; explanatory programme of Oswald Williams; four glasses of water vanish and reappear on tray; lady vanishes from chair placed in cabinet; birth of a pearl illusion; papers, ribbons and flags, subtle method of securing loads; trick with bottomless tumbler and coin; wand from purse; vase of water changes four times, &c.

*April, 1910.*—Lightning sketches by Arthur Margery; programme of Professor Anderson; the new brass cap and vanishing coin and combination tricks with same; explanatory programmes of the several performers appearing at the fifth annual grand seance of "The Magic Circle"; queries, replies to queries, &c.

*May, 1910.*—Lightning Sketches; Evanion's programme; explanatory programme at Magic Circle Seance; laughable tricks in Magic Sketch, "From the Vasty Deep"; watch manipulation, &c.

*June, 1910.*—A new method of showing the hands empty while containing a ball or similar object; passing a handkerchief from one pocket to another—similar effects with cards; penetrable match; broken match restored; on presenting a conjuring entertainment; lightning calculations and memory feats; explanatory programme of Rameses; appearance of performer; handkerchief from glass tube to decanter; confetti changing to water; productions in cabinet; water boiled in cauldron changes to three doves; novel production of flowers, quick change illusions, &c.

*July, 1910.*—A broken match; blowing out a match; lighting a match; travelling match; travelling cigarette; lightning calculations; explanatory programme of Amasis; new form of Wizard's breakfast; combination trick with four borrowed rings; Chinese rings; pagoda bowl; four pigeons from pot on tripod; goliwog and box illusion; cage illusion; flag trick; another ace trick, &c.

*August, 1910.*—Vanishing and appearing cards; the "eureka" card clip; pencil versus piece of silk; novel method of using the sand card frame; lemon, egg, handkerchief and ring combination; cones and ball *passe passe*; a spiritualistic forecast; cremation and restoration with cards; a bibliography of conjuring; juggling billiard balls on bow; balancing a pack of cards on the hand, &c.

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*November, 1910.*—Bleaching pips by magic; pip-out, pip-in; new water and ink trick; explanatory programme of Continental conjurer; new eggs from hat; jets of water from any object or part of person; four ace trick on corners of handkerchief, &c.

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