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ORIGINAL LESSONS IN MAGIC.

BY ELLIS STANYON.

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

Silk Handkerchief Vanished from Paper Bag is Found Tied Round Candle.—A candle and candlestick, both of which are of the most ordinary description, are first given for examination, then placed on the table and covered with an 18 in. silk square, the centre of which is placed on top of the candle while the four corners hang down and cover the whole.

A conical paper bag is next fashioned from a piece of newspaper, measuring about 18 by 20 inches, into which a small red silk handkerchief is pushed with the aid of the wand. The bag is then closed and given into the keeping of one of the audience.

A pistol is eventually fired at the bag which the holder is then requested to tear open, when, to his great surprise, he finds the handkerchief has vanished. The large handkerchief is finally removed from the candle, around the centre of which the red silk is seen to be tied.

Explanation.—The trick depends mainly upon a small piece of metal tubing in length about $1\frac{1}{4}$ inches and of a diameter to pass readily over the candle. This piece of tubing is covered with red silk, for reasons which will be obvious as we proceed, and the centre of a small red handkerchief is tied once round it, the ends, which should be of equal length, being then tucked into one end which we will call the top. Thus prepared the tube is concealed under a large coloured cambric or silk handkerchief lying on the table.

After examination, the performer sticks a short pin into the candle about midway between either end. He then, in the act of taking up the large handkerchief by the two rearmost corners, *with thumbs above and fingers underneath it*, secretly secures and palms the tube in the right hand. He then shows both sides of the handkerchief, turning it

about for the purpose and being careful not to expose the "palm"; then when throwing it over the candle he gets the tube between the tips of the two middle fingers and forces it over the candle which, of course, pushes out the loose portions of the red silk from the top, the tube coming to rest on the pin afore-mentioned.

The disappearance of the duplicate red silk from the paper bag is brought about with the aid of a new handkerchief vanishing wand of very simple construction. This is fashioned from a length of telescopic brass tubing, black, with nickel plated ends, one end being open and the other closed. In the centre of the closed end is a tiny hole through which is passed, from the outside, a black thread, the opposite end of which is fixed to the rear edge of the table. To the free end of the thread, coming from the open end of the wand, is attached the duplicate red silk. Having placed the silk in the bag, the performer, in the act of pushing it further in with the wand, moves away from the point where the thread is fixed to the table, with the result that the silk is drawn into the wand which is then replaced on the table. The top of the bag is then folded over and handed to the spectator, presumably containing the handkerchief.

Pistol fired, when the person tears open the bag and finds it empty. Handkerchief removed from candle disclosing the red silk tied round the latter.

N.B.—Another form of handkerchief vanishing wand complete in itself, *i.e.*, not necessitating a thread, will be found explained in my "New Handkerchief Tricks" (Second Series), page 17.

The Disappearing Knot.—Two Handkerchiefs tied together by their corners, or two corners of one handkerchief tied together, are mysteriously untied. A very old-trick, but one that may be new to some of my readers, therefore I explain it, and for the reason that it is necessary for me to do so that the following newer versions may be understood.

Two corners of a handkerchief, diagonally opposed to each other, are tied together with a "granny" or "reef" knot, either of which may be pulled reasonably tight. The knot

is then covered with the body of the handkerchief and given to someone to hold. The performer, taking one of the free ends, requests the holder to let go when he counts Three; this is done and the knot has vanished.

The secret depends upon the manipulation of the knot, prior to, and in the act of covering it with the handkerchief. Having tied a "granny" or a "reef," either will do, and in the act of seeming to pull the knot tight, one hand takes a corner and the opposite hand the body of the handkerchief *corresponding to the same corner*, and a strong pull is imparted with the result that the corner is pulled out quite straight, the opposite one being merely tied round it, *i.e.*, the "granny or reef" is converted into a "slip" knot which, with one or two more tugs, is worked still nearer the opposite end. The knot is then taken between the thumb and forefinger of the right hand while the remaining three fingers grip tightly that portion of the handkerchief immediately under the knot. The left hand now throws the body of the handkerchief over it, and under cover of this, the thumb and finger push the knot completely off the end, just before the person grasps it. But the hard twists, which still remain, thoroughly satisfy the person that he holds the actual knot.

Three Handkerchiefs Mysteriously Tied Together and Untied.—Prior to the show, the performer ties three silk handkerchiefs together by their corners to form a "string of three," each knot being treated, as already explained, to come undone instantly. The three handkerchiefs are then straightened out diagonally (opposite diagonal to that on which the knots are tied) and placed one on top of the other on the table; thus the knots are concealed by the bulky centre of each handkerchief, while the six free ends gives the impression that all are separate.

When about to present the trick, the performer takes up the silks by the centre and, while calling attention to the colours, casually displays the six free ends. He then crushes all up together, tosses the bundle into the air and, catching it as it falls, shakes it out, showing the three silks tied together.

Again he rolls all up together and tosses the bundle in the air, when the handkerchiefs are seen to fall singly. This latter effect is obtained by pulling the prepared knots clear in the act of rolling all up into a bundle preparatory to tossing it in the air.

N.B.—A similar effect may be obtained with a small rubber band, the kind used on folding pennies, and known as "Election" bands. This is secretly passed over the tips of both thumb and forefinger, between which two silks are then placed. The fingers then "shoot" the invisible band over the silks which are forthwith thrown in the air to fall, apparently, tied together. The untying may then be brought about as already explained.

The Handkerchief with Seven Corners.—The most suitable handkerchief for this and other tricks of a like nature is one of the very best quality silk, fairly heavy and about 2 ft. 6 ins. square.

The performer having tied two corners together, unties them under cover of the body of the handkerchief and in the act of handing the same to someone to hold, all as previously explained; at the same time remarking, "will you kindly hold these two corners for me—hold them tightly, please."

There are now, of course, three corners hanging down, but attention is *not* called to the fact.

He now ties two more corners together and, passing them up under the handkerchief, unties them as before, saying "and these two if you please—you now have four corners, have you not? You can feel them! Yes, of course."

There are still two corners hanging down, and the performer remarks: "Dear me! this is curious. You certainly have four corners, but here are two more. However, we will just tie these together." Does so, passing them up under the handkerchief and untying them as before. He remarks again, "You now have three knots—six corners—you can feel them? Yes!" Then, finding still another corner, the seventh, he continues, "Dear me, why there is still another—this is the first time I ever discovered a handkerchief with seven corners. However, I will just hold this one and when I count Three, will you kindly drop the other Six." This is done, when all knots are found untied and the handkerchief possessing four corners only.

A New Stretched Handkerchief.—The performer, taking a handkerchief by two corners, twists it ropewise between his two hands, tugging at it the while, when it suddenly dawns on spectators that it grows longer by being stretched. He continues to twist and pull and the handkerchief continues to get longer and longer until it is of quite inordinate length. In conclusion it is opened out and found to be in perfect condition and of the original size.

Explanation.—The handkerchief is folded in half, two corners being held between the thumb and first and second fingers of each hand, *the forefinger separating the corners in each case*. It is now twisted ropewise and while continuing to so twist it, the thumb and forefinger of one hand, and the first and second finger of the other hand pull on their respective (really diagonal) corners, the two opposite corners being released. The result is that the handkerchief is pulled out diagonally, but in such a deceptive way that it appears to be stretched beyond doubt.

The old-fashioned way of performing the trick is as follows:—Holding the handkerchief by two corners diagonally opposed to each other, the performer twists it ropewise as before, when it is seen to grow in length; he continues to twist and it continues to grow in length.

The secret in this case consists in securing a portion of slack in each hand at the outset, and while seeming to pull so hard, to gradually let out the slack. The deception is aided by allowing the actual corners of the handkerchief to protrude slightly from either hand throughout the trick.

I may say that I use both of these effects in my "Knot Tying" act, and, while the latter is so old, it gets as many hands as some of the newer items. This shows that the main idea all the time is to arrange an act and then work it up to perfection.

DICTIONARY—Continued from page 90.

someone to call out the name of a card. "Ten of Clubs" cries your man, and you produce that card from your pocket, and get on to the next trick in case other cards are demanded.

11.—To Tell Card Touched Amongst Twenty-five.—The cards are placed face upwards in five rows of five each. Touched card is indicated by confederate with hands on coat lappels; left hand, 1 to 5 fingers extended for row; right hand 1 to 5 fingers extended for number in row.

(To be continued.)

Any piece of apparatus, cards, or other accessories, mentioned in connection with any effect above described may be obtained from the Office of "MAGIC." A low price will be quoted on receipt of an addressed envelope bearing a penny stamp.

"MAGIC"—Features in Volume XIII.

October, 1912.—Phantom Lemons—twenty passed from one hat to another from which they vanish—no apparatus; handkerchief appears in, vanishes from and returns to glass tumbler; red, white and blue handkerchiefs, in pile of glass tumblers, change places repeatedly; Dictionary of Magic, 23 startling methods of revealing a chosen card and 14 effective non-sleight of hand tricks—all fully explained; &c., &c.

November, 1912.—The "Spelling B" Card Trick, the first and only explanation ever offered, enabling a performer to work the trick in an interesting and highly effective manner; magicians' whist, a highly dramatic card trick; Dictionary of Magic, 28 effective coin card tricks of the non-sleight of hand order; &c.

December, 1912.—Alternate heads and tails coin trick; magicians' whist, continued; the four ace trick, 11th, 12th and 13th methods; Dictionary of Magic, 23 card tricks without sleight of hand, calculation card tricks; thread magic, &c.

January, 1913.—The Chinese rings, first explanation of the up-to-date professional method; Dictionary of Magic, 25 card tricks by calculation, &c.

February, 1913.—The Chinese rings, continued, including 23 special effects with 15 illustrations; Dictionary of Magic, 6 highly interesting card tricks by calculation, &c.

March, 1913.—Chinese rice bowls, original method, illustrated; Dictionary of Magic, 11 special tricks with cards by calculation.

April, 1913.—Chinese Rice Bowls continued, improved method with 11 additional effects for combination work; Dictionary of Magic; 20 special effects with cards by calculation, including the first and only mathematical explanation of the "Thirty-One" trick ever written. *The man who thinks he can win by making 24, as explained by all other writers, is the man the sharper delights to meet.*

May, 1913.—Rice Bowls, three latest methods; Dictionary of Magic, card tricks—arrangement, 8 methods, the best false shuffle and change and 20 tricks.

June, 1913.—Handcuffs, secrets of an "Escape King," 13 subtle methods now explained for the first time; Dictionary of Magic, 13 special tricks with an arranged pack of cards, majority original.

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Magical Societies.—The Librarian of The MAGIC Circle, London, favours me with a request for a presentation copy of MAGIC each month, to be placed on the table for reference by the members of the society. Needless to say the request was granted with the utmost pleasure and would have been so granted at a much earlier date, had I but received the least intimation that my paper would be considered useful in this direction.

I have sometimes wondered how I could be of service, having no time to devote to the social side of the question (whenever I can tear myself away from my work I always get as far away from Magic as possible); and it now occurs to me that other Magical Societies might like to have MAGIC for reference. Where this should prove to be the case, I shall be pleased to forward a copy of the paper, monthly, upon hearing from the Librarian or Secretary that the same would be generally appreciated by members.

A Dictionary of Magical Effects.—This was commenced in the issue of MAGIC for June, 1911, and although, at this date, I have written about 160,000 words, explaining some 650 tricks with 100 illustrations, I can scarcely be said to have commenced my task. The biggest book ever written on magic does not contain the explanation of 650 tricks, and most books, some in particular, contain pages and pages of unnecessary padding. My Dictionary contains nothing of this, nothing but a clear explanation of every known trick, employing the fewest possible words and all arranged in Sections, in alphabetical order, for immediate reference. No padding, autobiography or repetition. In a word, a trick or suggestion in every line.

Further, the Sectional idea will enable the reader to add any trick, accidentally omitted or invented at a later date, in alphabetical and numerical order—and that without interfering in any way with the continuity of the whole. For this reason I again advise all interested to cut out from these pages each portion as published, and to arrange the same on plain loose leaves in the now familiar (and very cheap) spring back cover, as was done by many of my readers in respect to my very exhaustive Bibliography of Conjuring appearing in Vols. I to 4 and 10 and 11 of MAGIC.

As the Dictionary will include an explanation of every known trick, large or small, its value to the amateur or professional may be better imagined than described. Its popularity at present has put up the sales of MAGIC some 25%. In fact, there are but very few copies remaining of many of the issues since June, 1911. For this reason, those intending to secure a complete set should do so at once, also a copy of each issue as published, either direct from this Office or from the nearest agent. This because, owing to the great extent of the work, it will be quite impracticable to offer a reprint at a later date.

Reading between the lines of the above, the value of MAGIC to the Magician, as an advertising medium, becomes at once apparent.

Advertisements.—Starting with a capital of a few shillings a week (spending money) I laid the foundation of an interesting business (Conjuring) that I would not now sell for £2,000. How! By inserting a small advt. in an equally small magical paper, dead long since, but which only proves that the advertiser (not the proprietor) reaped the greater share of the benefit, from the advt. In a word, if it paid me to dispose of my old tricks and new ideas, it would have been folly to keep, and purchase others with the proceeds, it should certainly pay you to do the same. Many to whom it will be new want that trick that is old to you. Then just send a small advt. for insertion in the next issue of MAGIC. Word it on the lines of one or other of those appearing on page 83 and you will be surprised at the number of replies you will get. In my own case I had to purchase a four guinea copying machine and a £23 Yost. An agent of mine has had the same experience. And all for an outlay of

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A DICTIONARY OF MAGICAL EFFECTS.

WITH EXPLANATIONS IN THE VERNACULAR.

BY ELLIS STANYON.

SECTION XXXVIII.

CARD TRICKS—VARIOUS ARRANGEMENTS.

(g).—*Cards from Pocket.*—Ruffle end of pack, asking someone to insert his finger at any point, and then remove, say six cards, immediately under the finger. The card above the finger, of course, provides the "key" to those taken. The person taking the cards retains one and hands one to each of five other persons, each of whom, having made a mental note of his card, shuffles it into the pack which the performer then puts in his pocket and forthwith produces the six cards one after the other.

The cards are produced from a duplicate pack, the suits of which are arranged in numerical order and contained within separate pockets of the now familiar card index. Clarence T. Hubbard in the *Sphinx* for July, 1913.

13.—The Signs of the Zodiac.—A mathematical trick in connection with an arranged pack of 52 cards but, to mislead the audience, the performer announces it as his latest astrological mystery and one that makes it necessary for him to know the birthday of one of the company who must also agree to assist him.

Upon learning the person's birthday, the performer tells him the name of a card which, according to astrology, dominates his career, *i.e.*, his birth card, which he is requested to bear in mind. He next produces a large sheet of pasteboard upon which is marked an 18 inch circle divided into twelve segments numbered 1-12; in the centre of the whole design is a 5½ inch circle marked "13." These divisions are large enough to contain a playing card and, to add to the mystery, each may be marked with the usual zodiacal sign—the inner circle portraying the sun.

The cards are now introduced, shuffled and "cut" as often as desired.

A dice is then thrown and turns up, say *Six*, whereupon the performer takes the four top cards (without disturbing their order) and places them in the *Sixth* division of the circle; the next four cards in the *Seventh* division, and so on up to 12. The next four cards are then placed in the inner circle marked "13," after which the balance of the pack is distributed in batches of four in the remaining divisions, in this case 1 to 5 and in this order.

The performer now hands the person a tablet upon which is typewritten the name of every card in the pack, the whole numbered in order as follows:—

TABLE I.

1. Ace of Diamonds.	27. Ace of Spades.
2. Two "	28. Two "
3. Three "	29. Three "
4. Four "	30. Four "
5. Five "	31. Five "
6. Six "	32. Six "
7. Seven "	33. Seven "
8. Eight "	34. Eight "
9. Nine "	35. Nine "
10. Ten "	36. Ten "
11. Jack "	37. Jack "
12. Queen "	38. Queen "
13. King "	39. King "
14. Ace of Clubs.	40. Ace of Hearts.
15. Two "	41. Two "
16. Three "	42. Three "
17. Four "	43. Four "
18. Five "	44. Five "
19. Six "	45. Six "
20. Seven "	46. Seven "
21. Eight "	47. Eight "
22. Nine "	48. Nine "
23. Ten "	49. Ten "
24. Jack "	50. Jack "
25. Queen "	51. Queen "
26. King "	52. King "

To account for the introduction of the tablet, the performer explains that the four suits represent the four seasons, Diamonds (Rose) Spring; Clubs (Trefoil) Summer; Spades (Acorn) Autumn; and Hearts (Cup) Winter—the Spanish nomenclature.

The performer now requests the person to:—

TABLE II.

- Remember a card and its number (Table I.)
- Multiply number of thought card by 33.
- Add month of birth (1st time.)
- Add 49 (days of week multiplied by the seven governing planets.)
- Add number of minutes on borrowed watch.
- Add number of birth card (Table I.)
- Add birthday, *i.e.*, day of month.
- Add month of birth (2nd time.)
- Divide by 52 (weeks in year).
- To disregard the quotient, but retain the remainder which hereafter will be known as "R."
- Add to "R" the number of century=19.
- Divide the result by 4 (seasons).
- Add "R" to quotient.
- Divide by 5 (senses.)

We will now suppose the quotient is 8 with a remainder of 3. This has reference to the eighth division (Zodiacal Sign) and the Third card, counting from the top of the four cards contained therein.

The person is now requested to look at the third card in the eighth division, when to his utter astonishment he finds it to be the card he had thought of.

The effect will be greatly increased if half a dozen or more persons each select a card and so discover it at one and the same time.

Explanation.—The pack of cards is arranged in the order shown in Table III, the nine of clubs (face downwards) being the top card, jack of diamonds the second, nine of spades the fourteenth and so on. The number after each card is the number of the Sun Card, with which the figures, presumably taken from the borrowed watch, must agree, the watch being merely used as a "blind."

TABLE III.

9 C .. 2	9 S .. 41	9 H .. 28	9 D .. 15
J D .. 1	J C .. 40	J S .. 27	J H .. 14
K H .. 52	K D .. 39	K C .. 26	K S .. 13
2 H .. 51	2 D .. 38	2 C .. 25	2 S .. 12
4 S .. 50	4 H .. 37	4 D .. 24	4 C .. 11
6 C .. 49	6 S .. 36	6 H .. 23	6 D .. 10
8 D .. 48	8 C .. 35	8 S .. 22	8 H .. 9
10 H .. 47	10 D .. 34	10 C .. 21	10 S .. 8
Q S .. 46	Q H .. 33	Q D .. 20	Q C .. 7
A S .. 45	A H .. 32	A D .. 19	A C .. 6
3 C .. 44	3 S .. 31	3 H .. 18	3 D .. 5
5 D .. 43	5 C .. 30	5 S .. 17	5 H .. 4
7 H .. 42	7 D .. 29	7 C .. 16	7 S .. 3

The Sun Card varies continually, but is always the bottom one of the four which falls on No. 13, the inner or Sun circle; the performer observes this card and obtains its number from Table III, which he may have concealed in his hand. If the Sun Card is the nine of diamonds its number will be 15, which number must be borne in mind, to be dictated at the right moment as the number of minutes or seconds shown by the watch. When the hour does not show the right number (which rarely happens) the minutes may do so, if not at once, by the time the other numbers (Table II.) are added and which may be done first; if the minutes cannot be utilised, the performer waits until the second hand approaches the desired figure, then, showing the watch to the owner says "the seconds are now—are they not."

The Birth Card is figured out as follows:—

TABLE IV.

- Multiply the number of month by 2.
- Add the day of the month.
- Deduct the total from 55.

Ex 1.—Birth card for 8th of January (1st month).
 $1 \times 2 = 2 + 8 = 10.$ $55 - 10 = 45 =$, according to Table I., the Six of Hearts.

Ex. 2.—Birth Card for 28th of August (8th Month).

$8 \times 2 = 16 + 28 = 44.$ $55 - 44 = 11 =$ Jack of Diamonds.

Ex. 3.—Birth Card for 31st December (12th Month)

$12 \times 2 = 24 + 31 = 55.$ $55 - 55 = 0.$ No birth card to add in.

When introducing the cards the performer, if able, should execute the false shuffle (section 37, No. 9), after which the pack may be "cut" by the audience to any extent without effecting the ultimate result.

The dice, which is quite ordinary, is really not necessary. The

first batch of four cards may be placed upon any point of the Zodiac; if the first four be placed on 11 the next will go on 12, next on 13, and the remaining batches of four on 1 to 10. The dice therefore like the watch, is only employed to give the impression that the effect depends upon *Chance combined with Astrology*. To further impress this idea upon the company, the performer gives some plausible reason, as indicated or otherwise, for each addition and division.

The trick is not nearly so difficult as it may appear at first sight; an example of the entire process will make everything clear:—

Birth day, August 28 = Birth Card Jack of Diamonds	=	11
Thought Card, Six of Hearts	= 45
Sun Card, Ten of Diamonds (minutes)	= 34
Multiply Thought Card 45 × 33 =	1485	
Add month of birth (1st time)	.. 8	
Add days of week, planets	.. 49	
Add minutes or seconds (Watch)	.. 34	
Add Birth Card 11	
Add Birthday 28	
Add month of birth (2nd time)	.. 8	
Divide by weeks	.. 52)1623(31	
	156	
	63	
	52	
	11 = R	
Add Century 19	
Divide by Seasons	.. 4)30(7	
Add Remainder 11	
Divide by Senses 5)18(3 = Sign of Zodiac.	
	15	
	3 = No. of card in Sign.	

A person born on December 31st cannot have a birth card unless it be the Joker. In this case the calculations are the same, with the exception that the addition of the birth card is omitted; see Ex. 3 under Table IV.

14.—Sham Mnemonics—Assistant Arranges Duplicate Piquet Pack in Course of Trick.—Thirty-two slips of paper, numbered respectively 1–32, are distributed to as many members of the audience, each of whom takes a card from a piquet pack. Performer returns to stage and asks each of the thirty-two persons in order of the slips, to call out the name of his card, also to write it down on his paper that there may be no mistake. He further states that, having heard the name of each card once only, he will endeavour not only to remember the one held by each person, but to produce it from the shuffled pack under a handkerchief.

Explanation.—The assistant behind the scenes is in charge of a duplicate pack with suits in numerical order, so that he can quickly pick out any card. Hearing the name of the card called out by the person with slip No. 1, he places a like card *face upwards* on place No. 1 of the following table; when the second person calls out his card, he places a duplicate on place 2, and so on throughout. Should the performer have reason to fear the assistant has not heard the name of the card, he may repeat it.

TABLE.

32	1	17	2	25	3	18	4
29	5	19	6	26	7	20	8
31	9	21	10	27	11	22	12
30	13	23	14	28	15	24	16

When he has placed the whole of the 32 cards in position, he picks them up, placing No. 1 on 32; 17 on 1; 2 on 17, and so on to the end of the line. He then places 29 on 4 and so on to the end; thus, when the pack is turned over, 32 will be top and 16 the bottom card.

The performer now requests one of the company to collect the cards and thoroughly shuffle them, while he retires to get a handkerchief—he, of course, secures the duplicate arranged pack at the same time. He then receives the pack from the audience and changes it for the arranged one which he covers with the handkerchief, having first shown the cards to be thoroughly mixed. He now puts his free hand under the handkerchief, slips the top card to the bottom and brings out the next, keeping it face downwards while he asks the holder of slip No. 1 what card he desires to see. He then shows the card which is found correct, proving, presumably

that he had remembered it. The same procedure is enacted in respect to the second and subsequent cards.

15.—Any Card Noted in One Pack Found at a Given Number in Another.—Performer places a sealed envelope aside in full view. He then hands a piquet pack of cards to each of two members of the audience whom we will call "A" and "B."

"A" makes a mental note of any card and calls out the number at which it stands *from the top of his pack*, which number we will suppose to be 15.

The envelope is now opened by any one of the company who finds therein a slip of paper bearing a number, say 25.

"B" is now requested to turn his pack *face upwards* and count 25 *from the bottom*, beginning with the number following that of "A's" choice—fifteen. He therefore counts "16, 17 . . . 25," when the 25th card is found to be the same as the one chosen by "A" from the other pack.

Done with two packs arranged as follows:—

	PACK GIVEN TO "A."									
Top card	QD	AS	10D	7C	9C	KS	10C	10H		
	JH	7S	10S	7H	KC	JD	8S	9D		
	KH	AC	9H	8C	QC	7D	AH	QS		
	JS	8H	KD	QH	9S	JC	8D	AD		
	PACK GIVEN TO "B."									

The same arrangement with the exception that the pack is "cut" at the 24th card, QS, which thereby becomes the bottom card of the pack.

Whatever card be chosen by "A," providing the operation be conducted as explained, its duplicate will be found at No. 25 in the second pack, counting from the bottom.

"A's" choice, however, is limited to 1–24 inclusive, therefore the performer should suggest that he choose a card from 1 to, say 20, to save time.

To work the trick with a different number on the slip in the envelope, say 22, pass three cards from the bottom to the top of the pack given to "B," *i.e.*, "cut" the original arrangement at 21 to leave QC at the bottom.

N.B.—Both packs should be subjected to a false shuffle before being handed to the spectators.

16.—Pack "Cut" into Four and Names of Cards in Either Part Found in Envelope.—Pack, arranged "Eight kings, &c.," "cut" into four portions and covered with a handkerchief.

Sealed envelope placed in a conspicuous position.

Any person takes one portion of the pack from under the handkerchief and puts it in his pocket.

Performer now writes the names of the chosen cards on a black-board, then opens the envelope and takes from it a piece of paper, upon which also is written the names of the chosen cards.

Explanation.—To "cut" the pack into four equal parts the cards may be counted off in 13's; or a long or wide card may be inserted at every 13th card; or better still, the pack may be "bridged" at every 13th card, when it should be observed that the false shuffle (Section 37, No. 9), may be employed without interfering with the arrangement.

The portion taken will be known by the sinking of the handkerchief at that point, while the Arrangement will give the names of the cards. When the cards have been selected, take the person's hand and, while pretending to read his thoughts, write the names of the cards on the board.

The envelope consists of a nest of four envelopes in each of which is a slip bearing the names of the cards corresponding to the four portions and in known order. If the desired slip is in the first envelope, well and good; otherwise the performer leaves it and removes the second envelope—and so on. Mind what you do with the envelopes at the close of the trick.

Simplified by working with a piquet pack. See also Section 37, No. 19.

SECTION XXXIX.

CARD TRICKS—CONFEDERACY.

The tricks under this heading necessitate the performer making a confidant of one of the company—a confederate; or, if desired, and of course, he may employ his regular assistant. Many of the tricks are exceedingly effective and quite simple to work; for this reason they are particularly suitable for the amateur drawing-room performer who, in the absence of a regular assistant, will explain matters to a friend prior to the performance.

1.—Two Cards Change in Envelopes—Comedy Trick.—Two cards are freely selected and shown to all present. The performer then places them both on top of pack, showing them as he does so, while two envelopes are selected. We will suppose the card first

replaced is the ten of spades, and the second (top) the queen of hearts.

But while the envelopes are being selected, one of the spectators, with a knowing wink, places the top card in the middle of the pack. The performer now takes the top card and, without looking at it, remarks "I will place the queen of hearts in this envelope" does so, fastens the flap and hands it to one of the company. And likewise with the other card, saying "I will place the ten of spades in this envelope."

He continues: "To avoid any mistake we will have the name of the card written on each envelope." Then to each person in turn, "You are quite sure the envelope contains the card whose name you have written upon it." Naturally the persons are not sure, believing the opposite, and they say so. The performer now, suspecting some trick has been played upon him, appeals to the audience and the truth comes out. "Oho," he says, "two conjurers here—what a pity I forgot to look at the cards before placing them in the envelopes: I shall now have to invent a new trick. Let me see, this envelope marked 'queen of hearts' really contains the ten of spades, and this one marked 'ten of spades' contains an unknown card. Now I don't wish to disappoint you, so I shall order the cards to come back to their right envelopes."

Taking the envelope upon which is written the "queen of hearts," he continues: "Will your majesty 'queen of hearts' kindly favour me by returning to this envelope (ruffles pack in opposite hand). Ah! there goes the queen—the electricity of the movement gives me quite a shock. Now, ten of spades, will you leave this envelope and pass into the one bearing your name. Ah! there he goes—the queen naturally objects to be shut up with a commoner and kicks him out." Envelopes opened and proper cards found in each.

Explanation.—When the two cards have been replaced on top of pack as stated, the performer palms another card on top of them. Thus it is that the *odd card* is placed in the middle of the pack, and the other two in their right envelopes. The person placing the odd card in middle of pack is, of course, the confederate.

2.—Two Aces, Separated, Come Together.—See Section 35, Nos. 19 and 20.

3.—To Tell which Card of 52 is Touched in Your Absence.—Assistant signals to you as follows: To indicate the suit he places his left hand on left lappel of coat, with *one finger* only extended; the first, second, third and fourth fingers indicate diamonds, clubs, hearts and spades respectively.

Value indicated as follows: 1, 2, or 3, by gazing on the floor to the right, front or left; 4, 5 or 6 by so gazing direct ahead; 7, 8 or 9, by so gazing aloft; 10, jack, queen or king, by extending the first second, third or fourth finger of right hand while holding right lappel of coat.

Instead of gazing as above described, point the lighted end of a cigar in the required direction. Cigar in mouth may mean 10; and jack, queen, and king may be indicated by pointing the unlighted end to the right, front, or left respectively.

N.B.—The above methods of signalling, all natural actions, are my own adaptations, and may be used in connection with many tricks of the Silent Second Sight order—see illustrated article in "MAGIC," for April, 1907.

4.—Another Method.—Cards are dealt into four rows of 13. A card is touched, while your back is turned, and your confederate remarks "Pine trick—saw the same thing done in India three years ago." Hearing this you turn and point out the 12th card in the second row as the one touched.

Again your confederate remarks "I'd give a man six weeks to discover the trick and bet him any reasonable amount he'd fail." You turn and indicate the 2nd card in the 4th row as the one touched.

Explanation.—The four rows represent years, months, weeks and days respectively, and they are numbered from left to right. But to outwit the astute ones, the *first* row means days; 2nd, years; 3rd, months; and 4th weeks—and the first nine cards in each row are numbered 5 to 13, and the remaining four cards 1—4. Thus "Three years" indicate the 12th card in second row, and "Six Weeks" the 2nd in the 4th row. "On Sunday last" would mean the 10th card in the top row. "Seven days" would refer to the 3rd card in the top row.

Variation.—The cards may be dealt into five rows of ten each, the two odds cards being placed one on either side. In this case the extra row represents *hours*. And should either of the odd cards be touched, this is made known *without speaking*—by the confederate pointing his cigar in the direction of the one *not touched*; or as explained in No. 3.

See lengthy and laughable explanation of this trick by Mr. Westmar (telepathist) in "MAGIC" for April, 1911.

5.—Another Method.—In this case your confederate says:

"Was it the six of spades?" to which you reply "No." In this way he may mention any number of cards and each time you reply "No." He then says "Well, what card was it then?" when you immediately name the card touched.

The first card mentioned provides the clue: it is always three spots *lower* than the card actually touched and of a suit governed by the order, diamonds, clubs, hearts, spades, as per tricks with the Numerical Arrangement Section 38, No. 12. Thus if the first card named be the three of clubs, the one touched will be the six of hearts; if it were the queen of spades, the one touched would be the two of diamonds, and so on.

Variation.—The above method wants beating, but it may still be varied by the confederate actually naming the touched card *after a particular cue card*. Thus he may name as many cards as he likes, to which in each case you reply "No," but when he asks you if it were, say, the king of clubs (cue card), to which you still say "No," you know that the next card he names will be the one touched, and you say "Yes."

If this method be repeated, a different cue card must be used on each occasion.

6.—To Distinguish Court Cards by Smell.—Have the cards shuffled, at the same time call attention to the extraordinary development of the senses, smell and touch, by blind people; that you have paid some attention to the matter, and are now able to distinguish the court cards in this way. Allow someone to blindfold you, then take the cards and, smelling one after the other, place the court cards aside.

When you show a court card your confederate, suitably seated, presses your foot with his own. The feet should be in contact so that the movement may not be perceptible.

In like manner the red cards may be distinguished from the black. Without the blindfold, your confederate may move his lips for court cards and his head for aces.

7.—To Tell Card Selected from Sixteen by Reading a Passage from a Book.—In this case confederacy is open and avowed, the method of conveying the clue constituting the mystery.

Sixteen cards are dealt into four rows of four each, and one card is touched in the performer's absence. Upon returning, the confederate reads him a passage from any book selected by the audience, whereupon he instantly points out the card touched.

The two performers commit to memory the following simple formula—*Animal, Vegetable, Mineral, Verb*, and the first word in the passage read, which comes under either of these categories indicates the row, while the second word, coming under either category, indicates the number in the row.

Ex 1.—The 1st card in the 4th row would be indicated by the passage "passing (verb) his fingers (Animal) through his hair."

Ex 2.—The 3rd card in 2nd row would be discovered by reading "beautiful tulips (Vegetable) in a silver (mineral) vase adorned the table."

The performer may memorize a number of suitable passages, when, should he fail to quickly find a suitable one, he may read out one of his own, presumably from the book, which he will then close.

Instead of the above formula "*Preposition, Substantive, Verb, Adjective*," may be employed.

8.—To Conjure a Card under a Flower Pot.—Confederate shuffles pack to leave, say the five of clubs on top. You then take the pack and pass the known card to, say 5th from top. Now ask confederate to take a card, when he must pretend you wish to force one upon him. Learning this you throw the pack on the table and he, of course, takes the known card which you request him to remember and shuffle with the rest. Take the pack, and while looking through it to locate the card, ask him where he would like his card to appear. He says "Under that flower pot," or wherever you have placed the duplicate. Ruffle pack and command card to disappear, then let him find it in the place desired. Meanwhile, palm off the duplicate card and throw the pack on table for examination.

9.—To Conjure a Card into Your Pocket.—Confederate knows you have the ace of hearts in your pocket. You then ask him to look at a card and remember it—he does so and places the pack on table. You now make a few passes with your wand over the pack, then say "Tell me the name of your card." He, of course, says "the ace of hearts," and you reply "Will you kindly show me that card?" He thereupon deals all face upwards—and a second time for satisfaction—but fails to find his card, and you continue "Ah! hearts are troublous things at times," and remove the ace from your pocket to the astonishment of all present.

10.—Card Instantly Removed from Pack in Pocket.—Arrange with confederate to call "Ten of Clubs." Shuffle, leaving this card on top or bottom and place pack in your pocket. Now ask

(Continued on page 86).

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