



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

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ORIGINAL LESSONS IN MAGIC.

BY ELLIS STANYON.

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

REMARKABLE HANDKERCHIEF METAMORPHOSIS.

(Continued from page 85.)

"Superbo," or Lightning Handkerchief Change to Flag.—The performer introduces, say, a green silk handkerchief absolutely free from "pulls," attachments or accessories of any description. Then, with arms bared to the elbow, he takes the handkerchief by one corner, using

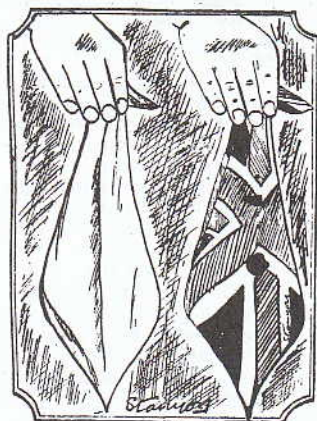


FIG. 9.

one hand only, and gives it a shake, when in the twinkling of an eye, so to speak, it is seen to change into a silk Union Jack.

(See Fig. 9.)
If desired the colour change may be effected by simply pushing the handkerchief through the closed fist; or in any other manner desired by the performer. The change from handkerchief to flag is made right under the nose of the spectators, and if desired the flag may, under the same conditions, be made to change back again into the handkerchief. The change is not, of course, confined to "green handkerchief to flag"; a white handkerchief may be changed to a coloured one, or *vice versa*; a handkerchief of any colour to a flag of any nation, &c., &c. There are several methods by which the above effect may be obtained, and I propose to notice those with which I am acquainted.

Explanation.—The handkerchief employed is in reality a double one, lined with, say, silk Union Jacks; and I may take this opportunity of pointing out to the reader that, owing to the fact that four thicknesses of silk are necessary, the same must be of the finest possible quality and texture, or the trick will not work as described; moreover, the "bundle" created by the use of cotton or poor quality silk would be certain to give the show away from the outset. As in the case of the tricks previously described under this head, there is a ring "R" in one corner of the handkerchief giving access to the interior of the "bag." (See Fig. 10.)

First Method.—Take the ring, which should be solid and fairly heavy, between the thumb and the second and third fingers of either hand, then, under cover of an up-and-down movement, force the silk through the ring with the forefinger; continue doing this until about half of the silk has been pushed through the ring, when a vigorous shake will finish the turning inside out of the "bag," exposing the flag. The same action repeated will, of course, change the flag back again into the handkerchief.

Second Method.—Hold the double handkerchief by the finger and thumb of the right hand, and take the opposite corner (diagonally) where is the ring, in the top of the fist of the left hand, all as shown in Fig. 10. Now, with the right hand push the silk through the ring; presumably through the closed fist, and pull it out at the bottom; when about half-way through a final shake will complete the turning inside out of the "bag" as before.

Third Method.—In place of the solid ring sewn in the corner of the double "bag" handkerchief, use small steel



FIG. 10.

balls, such as used in the bearings of bicycles; this for the purpose of forming a heavy and *flexible* ring.

To the opposite corner diagonally, inside the "bag," sew either a silk tag or a catgut loop about three inches long, and the preparations are complete.

To prepare for the change, insert the thumb and the first and second fingers of either hand through the flexible ring and take hold of the tag or loop afore-mentioned. This will display the handkerchief more or less bunched up in the hand, *i.e.*, not hanging by the extreme corner, but this, in my opinion, does not in any way detract from the effect. When you are ready, you will now find that a simple shake of the hand will have the effect of turning the "bag" inside out, the change from handkerchief to flag being quite instantaneous.

Fourth Method.—See the first trick explained under this heading, MAGIC, for May, 1914.

Fifth Method.—See MAGIC for October, 1908, page 2.

Sixth Method.—See next issue.

ELECTRIC MAGIC.

BY H. SYRIL DUSENBERY, SAN FRANCISCO, U.S.A.

MIND READING.

Recently a Mind Reading Act, or rather so-called mind reading, was presented at a local Theatre here. In this act there was absolutely no visible sign of any kind of a code being used. No words were spoken and no motions were made and yet the lady on the stage was able to describe the various objects with wonderful accuracy. The effect was something like this. The performer goes down among the audience and requests that he merely be shown an article. The article is shown him, and without a movement or sound the lady on the stage describes it. At times he asked to have a word (any word) whispered in his ear; the lady would then repeat it. The act has puzzled Magicians, and others, who themselves have been doing a similar act.

This clever performer used electricity. It is, indeed, surprising that so few performers have not used this marvellous force before. Both the performer and his assistant were expert telegraph operators. That is the secret of the whole act. The performer has a carpet runner, which on its under side has two wide brass or copper strips running its entire length. Wires which are connected to these strips lead to the stage where the battery is located. From the battery they pass through the stage to the chair on which the assistant sits. Here a telegraph ticker is concealed. The ticker is constructed so as to make but very little noise, but because the assistant is so close to it she can easily hear the ticks. The carpet runner, already mentioned, is of course laid on the aisle of the theatre. The performer, someone observed, always had one hand in his pocket. Let us see why. In this pocket is located a telegraph key, which may be in the form of a familiar push button. From this button are two wires, one leading down each leg to his boot. He has, on the sole of each boot, a sharp brass tack. It is to these tacks that the wires are fastened. When the performer stands on his carpet so that each foot is over a metal strip, the tacks will pierce the carpet and make an electrical connection. Thus there is formed a complete telegraph line between the performer and his assistant. It only remains for the performer to telegraph by the Morse Code the description of such articles as are shown to him. The performer is free to move around, provided he stays on the carpet.

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MESMERISM, MIND READING & MORSE CODE.

(Signalling to Blindfolded (?) Assistant with the Hands.)

By ELLIS STANYON.

Readers interested in so-called Mind Reading Acts, and in particular with Mr. Dusenbery's article, given above, will no doubt appreciate a copy of the Morse Code. Well, having had considerable experience, in my younger days, as an operator of the Code and, having spent the greater part of my life explaining Magic tricks, I think I may venture to give it from memory; also an example of its application to the Mysterious.

THE MORSE CODE.

..-- (A)	--... (B)	---.. (C)	---.. (D)
.-. (E)	...-- (F)	---.. (G)	...-- (H)
..- (I)	..--.. (J)	---.. (K)	...-- (L)
--..- (M)	---.. (N)	---.. (O)	...-- (P)
---..- (Q)	...-- (R)	...-- (S)	---..- (T)
...-- (U)	...-- (V)	---..- (W)	---..- (X)
---..- (Y)	---..- (Z)		

In the old "single needle" instrument, a movement of the needle to the left indicated a "dot," and one to the right a "dash." Dot dash, as will be seen, represents "A," and so on.

In the more up-to-date instrument, sometimes called "the Sounder," the letters are signalled by pressure on a single stud (the key), a light sharp tap indicating "dot," and a heavy and somewhat prolonged tap, "dash." The person receiving the message merely listens to the reproduction of these taps on a similar instrument.

In a so-called Thought Reading Act, given in London some time ago, the Morse Code, as employed in Flag Signalling, was adopted. I will give the effect followed by the explanation.

The performer introduces his lady assistant, stating that, whilst under mesmeric influence, she will pass amongst the spectators and perform upon several any little act secretly communicated to him, such as "ruffle your hair," "pull your nose," "take ring off left and place on right hand," "remove watch from left and place in right pocket," "put your hat on," etc. He then pretends to mesmerise the lady, afterwards blindfolding her with a bandage through which she can follow his movements (see Trick Blindfolding, in July MAGIC, page 88, No. 20, First Method). He then goes to several persons and writes down particulars of what each would like the lady to do to them. He then returns to the stage and, presumably, compels the lady to follow him into the auditorium by making passes in front of her face with his hands, thus giving her particulars of the first action. Since the lady can see through the bandage, she will probably remember the order of the several persons and their exact positions, otherwise the performer will have little trouble in indicating such without actual contact. Anyway, she goes to No. 1 and performs the desired act, the performer continuing to instruct her, as may be necessary, by means of the "passes." On the way to No. 2, she is likewise instructed—and so on throughout and back to the stage, where she is "woke up" in the approved manner. The performer then reads out the particulars of the several actions, proving that everything has been done as desired.

Explanation.—When signalling with a flag, the staff is held with both hands, direct in front of the body, the normal position of the flag being at an angle of 45 degrees in front of the left shoulder. The "dot" is now made by raising the flag to the perpendicular, direct in front of the body, and back to normal; and the "dash" by passing the flag over to an angle of 45 on the opposite side, and back to normal. Obviously these movements may be made with either arm, the hand representing the flag and the arm the staff; or with both hands, a movement of the left indicating "dot," and the right, "dash"; or with both arms extended, when the "dot" may be made by passing either hand (as arranged) half way over towards the other and back to normal—and all the way and back for "dash." Further, the signals may be abbreviated by "coding," *i.e.*, a single letter (or several letters), or number, indicating a particular action on a list previously memorised by both performers. Such actions are readily "forced" by the suggestions of the performer, both in his introductory speech and also when appearing to assist a person to think of something suitable, a difficulty experienced by most persons when so called upon at a moment's notice.

A list of One Hundred actions may be readily memorised by both performers (see my No. 6, Serial, "Great Memory Feats"), and may include practically every object likely to be found on a person in a theatre. From such a list, little difficulty should be found in "forcing" four or five actions. Should the "force" fail, the performer must of course spell out the information in full. But even when freely selected, any action on the lines suggested, will be pretty certain to coincide so nearly with one of the Nos. on the list, carefully arranged with this object in view.

"MAGIC."—Features in Volume XIV.

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

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

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

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

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

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

April, 1914.—Four Original Methods of Vanishing a Handkerchief from Paper Tube with Wand—and Combination Tricks; Six Various Forcing Packs of Cards and Tricks with same, etc.

May, 1914.—Handkerchief Changes Colour at Finger Tips; Red, White and Blue Handkerchiefs change to Union Jack; St. Clair Handkerchief Wand; eight Forcing and Self-Shifting Packs and Tricks with same.

June, 1914.—Three Coloured from three White Handkerchiefs; three Handkerchiefs change to three Flags; Snake from Handkerchief, with Funny Business; Ten Various Forcing Packs and Tricks with same.

July, 1914.—By a simple shake, a U.S.A. flag, shown both sides, changes to a Union Jack, also shown both sides; Electric Magic (the Spirit Hand), by H. C. Dusenbery; Twenty Tricks with Besaute or Cornered Packs; Trick Blindfolding and Changing Ordinary for Prepared Bandage (two methods); Long and Wide Cards; a New Psychological Method of Forcing Cards, etc.

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- 1.—SLEIGHT OF HAND PROCESSES. All known methods. Eleven Illustrations. June, 1911.
- 2.—MAGICAL PRODUCTIONS. Fourteen methods with thirteen illustrations. June, 1911.
- 3.—MAGICAL DISAPPEARANCES. Twenty methods with ten illustrations. July, 1911.
- 4.—SPECIAL SLEIGHTS. Thirty-two. With seventeen illustrations. July and August, 1911.
- 5.—SLEIGHTS WITH LOOPED BALL. Nine. With twelve illustrations. August and September, 1911.
- 6.—COLOUR CHANGING EFFECTS. Twenty-nine. With numerous variations. September and October, 1911.
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- 13.—TRICKS WITH APPARATUS. Thirty-two. Many variations. Illustrated. February and March, 1912.

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- 14.—MAGICAL PRODUCTIONS. Many original. March, 1912.
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- 16.—TRICKS WITH APPARATUS. Various. April, 1912.

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- 22.—PASSES WITH THREE BALLS ONLY. May, 1912.
- 23.—PASSES WITH FOUR BALLS. May and June, 1912.
- 24.—LARGE BALLS APPARATUS, &c. June and July, 1912.
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BY ELLIS STANYON.

SECTION XLV.

THE "LONG" AND "WIDE" CARD.

5.—The "Ruffle" Force.—Holding the pack across the left hand, with the long card somewhere about the centre, even up the inner end with the thumb of the right hand. Now, with the fingers of the right hand, ruffle the outer end in the usual way, asking someone to insert finger or a knife and take a glance at the bottom card of the upper portion. The ruffle is checked automatically at the long card, and you must contrive that this happens at the moment when the person is prepared to insert the finger.

This may be done with an ordinary pack, allowing the outer end of the upper portion to project about a quarter of an inch beyond the lower portion.

See also Section 33, No. 4, Drawing Card from Bottom; and No. 32, at any number from top; also Section 34, Nos. 7 and 8, one of four cards placed in a row forced in accordance with the throw of an ordinary dice. And Section 43, No. 9, The Slip Force.

6.—The "Jog" Shuffle.—In its simplest form this is as follows:—The pack is held in the right hand, thumb on the inner and fingers on the outer end. The cards are then shuffled, one or more at a time, into the left hand in the ordinary way. But, when the long card is reached, which will be known by the pressure of its ends on the fingers, the left thumb draws it separately and squarely on to the top of those already in the left hand. The next one, or several cards, are then shuffled so that their outer ends project about half an inch over the outer ends of the cards already in the left hand. The projecting card or cards is known as the "jog." The balance of the pack is then carelessly shuffled on to the top of all, and the operation is completed by the thumb and third finger of the right hand "cutting" up the whole of the cards under the "jog" and placing same on top. The long card is now on the top.

To bring the long card to the bottom, proceed as before, but "jog" the long card, which is then left at the bottom, when those beneath it are "cut" to the top.

N.B.—A smarter execution is to first shuffle off the whole of the cards above the "long" one, then to proceed as already explained according to whether it is required to bring the card to the top or bottom.

The final undercut should be made without hesitation that it may appear to be nothing but the final throw in the ordinary shuffle.

7.—The Attraction of Gravitation.—Chosen card passes downwards through pack on to gentleman's palm. The performer first "cuts" the pack to bring the "long" card to the bottom, which he then "forces" upon a member of the audience, who, having taken careful note of it, returns and shuffles it with the rest. The performer again "cuts" the pack at the long card, and, having replaced the bottom portion on top, leaves all on the palm of the person's hand. He now makes a few remarks respecting the attraction of gravitation, then commands the card to pass through the pack on to the hand. Since the card is already in position no further effort is necessary.

8.—Card Passes Upwards Through Pack.—Having cut or shuffled the chosen card to the bottom, place the pack on a sheet of note-paper, roll all up together and turn down the ends. The pack should now be face upwards with the chosen card on top. Now ask the drawer to write the name of his card on top of packet, then to open same. This he does, and is surprised to find his card immediately under the writing at the top of the packet.

9.—The "Osoesi" Card Discovery.—The performer hands for examination an ordinary pack of cards with a request that one be removed and passed to several persons for close inspection, the last person looking at the card to mark it, then to replace it and thoroughly shuffle the pack. The pack is then returned to the performer, who immediately names the chosen card.

The card is drawn from a "long" and returned to a "short" pack, the latter being secretly substituted for the former by one or other of the methods which will now be familiar to the reader. Passing the card round to several persons increases the interest in the trick and takes the attention away from the performer, thereby facilitating the exchange of packs.

N.B.—If the card be "Forced" it is known all along; other-

wise it must be sighted in the course of a shuffle; or it may be revealed by one of the other methods explained in this Section.

10.—Hitting Pack Out of the Hand.—Bring the card to the bottom, then hand the pack to be held as directed in Section 34, No. 4. Strike the cards smartly, when all will fall save the bottom one—the chosen one. Known as the "Nerve Trick, Hoffman's "Card Tricks Made Easy," p. 20.

11.—The Revolution.—"Cut" or shuffle the "long" card to the top, allowing it to project sideways beyond the rest to the extent of about an inch. Drop the pack on the table from a height of about two feet, when the resistance of the air against the projecting portion will cause the card to turn over.

Variations of this effect will be found in Section 34, Nos. 1 to 3.

12.—Everybody's Card.—Force the long card upon, say, four persons in succession, seated at some distance apart for obvious reasons, allowing each, in turn, to thoroughly shuffle it into the pack. You then undertake to pick out the chosen cards by their backs. Pick out four, amongst them the long card, and hold them fanwise for inspection, asking each person if he sees his card. Since each sees the long card, which is his own, all four will answer in the affirmative. So far so good. Now hand the four cards to Mr. A.—requesting him to place them in different parts of the pack and to hold the latter face downwards on the palm of one hand. You now "cut" at his card and, retaining same face downwards, say, "I now hold the card which Mr. A. chose. At the word of command it will return to the pack and the one Mr. B. chose will take its place. "Go! It is now your card, sir, I think" (showing it to Mr. B.). And so on for C. and D., finally changing it back again to the card drawn by A., then returning it to the pack forthwith.

The fact that each person draws the same card must be carefully concealed from the company, otherwise the supposed transformation misses fire somewhat. For a more artistic mode of performing this trick, without the aid of the long card, see *Modern Magic*, p. 87; also *Hercal's Card Tricks*, p. 42.

13.—Name of Chosen Card in Envelope.—Prior to the performance, write the name of the long card on a piece of paper, or visiting card, and enclose same in an envelope. Force the long card and allow same to be returned and well shuffled into the pack. This done, ask the drawer to write the name of his card on a piece of paper and burn same to ashes, then to sprinkle the ashes over the envelope which you will have meanwhile produced. Then allow him to open the envelope and discover the name of the card on the paper enclosed.

Improvement.—A plain piece of paper or visiting card may, at the outset, be openly sealed up in an envelope, yet the name of the drawn card is still found written upon it. The original envelope is secretly exchanged for another of like appearance and containing a similar piece of paper, upon which is written the name of the long card; or the original envelope may have two compartments, one of which already contains the name of the long card. A couple of envelopes stuck back to back will answer the purpose. See No. 17.

14.—Name of Card in Nest of Envelopes.—An extension of the idea conveyed in No. 13. Two envelopes, one smaller than the other, and a visiting card are handed for inspection. One of the company then seals the visiting card in the smaller of the two envelopes and returns it to the performer, who forthwith seals it up in the larger envelope. Unbeknown to the company, however, he inserts with it a duplicate visiting card, bearing the name of the long card. Choice of the long card is now forced as already explained. In conclusion, the performer opens the larger envelope and removes the smaller one with the visiting card behind it. He then cuts open the smaller envelope and apparently removes the enclosed card; he really raises the card from the rear and which appears to come from the interior.

15.—Name of Card Appears on Mirror.—Prepare for the trick by writing, with a piece of French chalk, the name of the long card on a small hand mirror. Rubbed lightly with a silk handkerchief, the writing will disappear, but may be made to reappear by simply breathing on the glass, again fading away as the breath evaporates.

Allow the pack to be thoroughly shuffled, then force the long card, asking the drawers to take careful note of same, then to burn it to ashes and sprinkle the ashes on the mirror. This done, ask him to blow the ashes to the four winds of heaven, then show him the writing on the glass. This is very effective and withal mysterious.

To avoid damaging the card it may be returned to the pack in

the ordinary way, the drawer having written its name on a piece of paper which is then burned in its stead. (See also *Card Tricks Made Easy* (Hoffmann), pp. 60-63.)

16.—An Effect with Sympathetic Ink.—Prepare for the trick by writing with Sympathetic Ink, the name of the long card on a half-sheet of notepaper. When dry the writing will be invisible, but will be brought out in jet black characters on the application of heat. The ink is made by adding two or three drops of sulphuric acid to an ounce of water in a bottle. A clean pen must be used and should the writing not be invisible when dry, add more water. Have the paper examined and initialled by one of the company.

Force the long card, requesting the drawer to take careful note of same, then to burn it to ashes in the flame of a candle. In conclusion, the paper is held over the candle which brings out the name of the card in jet black characters—quite a spiritualistic effect.

N.B.—Tricks of the nature of Nos. 15 and 16 above may be performed without the aid of the long card; any card, corresponding with the prognostication, being forced from an ordinary pack. In this case, however, the preliminary shuffle must be omitted, or the card must be secretly added to the pack after the shuffle.

17.—Envelope to Restore a Burnt Card.—Two envelopes, precisely similar in appearance, are first stuck back to back; a duplicate of the long card is then sealed up in one of them, and all is ready.

Proceed as already described, forcing the long card which is then burned in the flame of a candle and the ashes deposited in the open side of the prepared envelope. The envelope is then secretly turned over, and one of the company is requested to place his foot upon it. A few mesmeric passes are now made up and down the person's leg, after which the envelope is opened, disclosing the card duly restored.

The double envelope should be prepared some time in advance, and should be placed under pressure to dry perfectly flat; it will be found useful in many tricks, so several may be prepared at one time. (See No. 13.)

18.—Other Methods of Preparing Double Envelopes.—(1). Pass a blunt knife all round an envelope to separate the front from the back (the back portion is not required). Paste this front portion, round three edges, on to the front of a complete envelope precisely similar in appearance, then place under pressure until quite dry. When required for use, insert the card, or other object, between the double front, *via* the remaining open side, then close the same with a little paste and place the edge between the leaves of an old book, weighted, until dry. This makes a most perfect trick envelope, the preparation being scarcely visible under close scrutiny. At the close of a trick, the front of the envelope is torn open with the thumb nail.

(2). Cut off the front of one envelope to fit exactly inside another one of like appearance. Paste the extreme *top* edge of the piece so inserted to the *front*, and the extreme *bottom* edge to the *rear* of the complete envelope, and place under pressure until dry. Before pasting in the piece, insert a card in the front compartment. In the actual performance, the ashes of a card are placed in the envelope proper, which will bear any amount of inspection, after which the flap is closed. In conclusion, by cutting open the *opposite* flap, access is given to the compartment containing, presumably, the restored card.

N.B.—If the envelope be opened out in the first place, the division may be inserted neatly and much more readily. These two envelopes are the best and most deceptive known; they are used in quite a variety of tricks (the card and cigarette tricks for instance, as explained in my "Conjuring with Cards") so a dozen or more may be prepared at one time to be ready for use as required.

19.—The Card in the Pocket.—Choice of the long card is forced, after which the drawer shuffles it into the pack which he then places in his pocket. The performer now "by virtue of a singular clairvoyant faculty possessed by his fingers," undertakes to pick out the chosen card from amongst the others in the pocket, and more, to name it before taking it out. Prior knowledge of the card enables him to name it, while the projecting edges render it an equally simple matter to pick it out from amongst the others.

A "wide" card is preferred in this operation. For several effective tricks of a similar nature, see under *Besute and Cornered Packs*, Section 44. A sleight of hand method of performing the trick with an ordinary pack of cards will be found in *Modern Magic*, p. 62.

20.—Card Freely Chosen "Cut" to Top.—A card is freely drawn from pack containing a long card—it is very unlikely that the long

card will be taken. Performer now "cuts" the pack at the long card for the reception of the chosen one, which is thereby replaced *under the long card*. Pack squared up, ruffled and again cut, the result being that the chosen card is now on top.

21.—Chosen Cards Discovered by Blindfolded Assistant.—Three or four cards are chosen from a "long" pack. Assistant is blindfolded and seated with his back towards audience. Meanwhile the performer has substituted the "short" pack into which the audience now shuffle the drawn cards. Pack is then handed to assistant who picks out the chosen cards one after the other. Very effective for Spirit Cabinet.

22.—To Tell Number of Cards by Weight.—Prepare an ordinary pack of 52 cards, with a couple of long cards, the first standing at, say nineteen, and the second at, say thirty-four from the top. Commence with a false shuffle (Section 37, No. 9), then cut at the first long card and say "There must be nineteen cards here"; drop these on the table, cut at the second long card and poising a packet in each hand, continue "And the respective weights of these two packets tells me that, the one in my right hand contains *fifteen*, and the one in my left hand, *eighteen* cards. On counting the packets, the spectators will be surprised to find you have correctly estimated the numbers.

23.—Two Chosen Cards Found Together.—Force the long card and allow free choice of a second—or *vice versa*. Allow the drawer of the long card to shuffle same into the pack, which you must then cut at the long card for the reception of the second—and the trick is done. This is a useful trick to introduce in the possible event of being unable to force the long card *in the first instance*.

24.—Long and Wide Cards.—With a long, also a wide card in the one pack, a couple of tricks may be executed in succession, each with a different card; or the following trick may be performed.

The two cards to be forced, on different spectators, each of whom may then shuffle his card into the pack; nevertheless the two are found together in the centre, or at top and bottom of the pack respectively. To bring this about, simply cut at the *wide* card to bring it to the bottom, then shuffle the long card to the top—a final cut brings both together in the centre. Care should be taken not to confuse the ownership of the respective cards.

This stratagem may, doubtless, be used to good effect in connection with many tricks explained in this and other Sections devoted to cards.

(To be continued).

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Mouth Coils, Red, White and Blue, best make, per dozen, 8d.
Mouth Coils, all red to produce after drinking wine, doz., 8d.
Barber's Pole from Mouth, Red, White and Blue, large, 9d.
Flash Paper, best make, per sheet 4d., per dozen sheets, 2/7.
Throw-Out Paper Coils; assorted single, double and triple; assorted bright colours; each 15 yards. Per dozen, 11d.

Acid Tubes, for Fire Flashes, per doz., best, 1/3.
Rhododendrons, shaded petals (floral balls 6½ in. for hat), doz., 4/9.
Spring Bouquets for hat production, 6½ in. across, per doz., 2/11.
Bouquets of 25 Flowers, 4½ by 3½ in., strung ready for use, 2/9.
Bouquets of the ordinary size flowers, strung ready for use, 1/9.
Paper Folding (Stanyon's) small size for drawing room, 1/2.
Paper Folding with Stanyon's prepared corners, 2/9.
Paper Folding, large size for professional show, plain, 4/3.
Paper Folding, large size with Stanyon's prepared corners, 5/9.
Thimbles, Red Celluloid, black inside, set of eight, 1/3.
Thimbles, Red Celluloid, set of eight, with *servante* for 4, 1/9.
Thimbles, White celluloid inside and out, set of eight, 9d.
Thimbles, celluloid; set of six in two nests of three, to multiply, colour change and vanish (4/9) 3/6.

Egg-shaped vanisher for handkerchief, complete with *servante*, 2/9.
False Finger (brass) to produce handkerchief. Stanyon's model, 2/9.
False Finger to show hand both sides, 4 fingers only, 2/9.
False Finger that folds in half to produce handkerchief, clever, 2/9.
Finger Shell to produce handk., hand shown four fingers only, 2/9.
Change Over Palm Tube, to produce or vanish handk., fine, 2/9.
Apparatus to produce handk. direct from flame of any candle, 2/9.
Palm Shield to produce four silks or bouquet, excellent, 2/9.
Handk Production Ball for producing number one at a time, 1/3.
Carl's Tube for changing colour of handkerchief through hand, 1/2.
Ring in Double Handkerchief for vanishing a glass of water, 2/3.
Handkerchief passed through hand changed to ribbon of same colour, hands and ribbon closely examined. Apparatus, 2/9.
Yards of Ribbon pulled out of unprepared orange. Apparatus, 1/7.

Handkerchief pushed through hand changes colour; handkerchief and both hands closely examined. A new apparatus, 2/9.
Glass tube containing handkerchief, closed with N.P. lid, is placed in hat; handkerchief vanishes from tube and all examined, 3/9.
20th Century Handkerchief fake, Handk. from empty hand, 1/1.
Dying Handkerchief Trick; three white silks (16 in.), with coloured borders and three coloured silks with different coloured borders, one with tube. Pretty set, good as new, 7/9.
Tube *Servante* for chair back in Dying Handkerchief Trick, 1/7.
Telescopic rod for holding out handkerchief with one hand, 1/9.
Red and Blue handkerchiefs in separate match boxes change places, all examined. With boxes and full instructions, 1/9.
Dice which changes colour at finger tips, pretty trick, 1/3.
False finger to produce bouquet at finger tips, best make, 2/9.
Clip for floating wand on either hand in any position, 1/1.
Introductory "Patter" for opening entertainment, 1/1.
Small N.P. Bat with three holes; peg placed in centre hole mysteriously jumps into any hole, repeated *ad lib*, 1/7.
Indian Needle trick, threaded many times in full view, new, 1/1.
Electric Chair; any person sits on any chair (no preparation whatever), yet jumps up yelling with fright, fine, 1/1.
Apparatus to catch coin on rim of any hat, fine effect, 1/7.
Coin Holder for 36 coins—for money catching in hat, 2/9.
New Appearing Handkerchief, in either hand shown back and front, no fakes or sleight of hand of any kind used, new, 1/1.
Egg Bag a la De Bierre and others, quite professional, 1/7.
Egg Bag to produce number of eggs, with net corner, 2/9.
Production of Four Eggs at Finger Tips, wood enamelled, 3/9.
Production of any number of eggs from handkerchief into hat, 7d.
Wax Egg, nicely modelled, for sleight of hand tricks, 7d.
Wood Egg, enamelled in best manner for sleight of hand tricks, 9d.
Celluloid Egg, best English make for sleight of hand tricks, 1/7.
Celluloid Egg with hole in side (or end) for handkerchief, 1/7.
Celluloid Egg with half shell on end for mouth production, 2/-
Egg to travel and stand on end on wand, very funny, 3/9.
Sausage to travel and stand on end on bamboo rod (7/6), 5/9.
Eggs I. R. hollow, to produce six from mouth, each, 1/7.
Egg Cup to change egg to handkerchief, &c. (Cat. 5/6), 3/3.

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