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ORIGINAL LESSONS IN MAGIC.

BY ELLIS STANYON.

The Four Ace Trick.—I have already explained no less than thirteen different methods of working this ever popular trick, yet still they come and with ever-increasing effect. The idea of the trick, briefly, is as follows: The four aces are dealt face downwards on the table. Three indifferent cards are dealt upon each ace. One of the packets is chosen and found to consist of the four aces.

Fourteenth Method.—Known as "Limit" or "Real Magic." The performer first removes the four aces from the pack, inviting any person to examine them, then to place them in a row face downwards on the table. He then deals three cards upon each ace. Free choice is now given of any one of the four heaps which, having shown it to consist of but one ace and three ordinary cards, the performer places between the hands of any person present. He now places the remaining three heaps in different parts of the pack, having first shown each heap to consist of but one ace and three ordinary cards. Nevertheless, the three aces vanish from the pack, every card of which is shown, and are eventually found along with the remaining ace, firmly held by the person in question; the three ordinary cards, which he is still convinced he did hold (he did hold them in fact) are discovered in the pack.

Explanation.—Three of the ordinary aces (diamonds, clubs and hearts) are cut "short" a strip about the thickness of a sixpence being removed from one end. The ace of spades is left intact.

Three duplicate "short" aces are now glued (about an inch at one end) each with its back on to the face of an ordinary card (these three ordinary cards should be duplicates of others contained in the pack); the two "long" ends should be glued flush, when the "upper" end of each ace will be so much shorter than the ordinary card behind it.

The three "double" aces are placed in readiness for the deal, *third, seventh and eleventh*, counting from top of pack;

and the four ordinary aces anywhere amongst the remaining cards.

The performer picks out the four ordinary aces, placing them in a row with the ace of spades *third*, counting from his left to right. He then asks someone to examine them, then to turn them face downwards. He then deals a card on top of each ace, repeating this three times, whence it follows, the three "double" aces fall on the ordinary ace of spades.

Choice of the four ace heap is now "forced" by throwing off four cards placed in readiness at bottom of pack; these are a 2, 3, 5 and 6 spot. The performer says, "just touch one of these four cards—you will then know you have had a free choice." If 2 be touched he counts from right to left, thus arriving at the four ace heap. For 3, he counts from left to right. For 5, from left to right and one back. And for 6, from right to left and two back. (Replaces the four cards on bottom of pack.)

Having forced the desired heap, the performer picks it up, saying, "Now I want you to observe that we have here one ace and three ordinary cards," ruffling them in front of the person, when, since three of the aces are "short," only the front one and the three ordinary cards can come into view. The packet is then placed between the hands of the person who is requested to hold it securely.

The remaining heaps are now shown to contain, each an ace and three ordinary cards, after which they are placed in different parts of the pack, which may be shuffled if desired. The performer now squares up the pack by hitting one end on the table, the result being that the three short aces settle down into that end; gripping this end tightly, he "ruffles" the opposite end, with the result that the aces will seem to have vanished, as being "short" they cannot appear. He now requests the person assisting to turn up the cards he holds; this is done when, upon finding they are the four aces, he invariably throws them on the table with a bang, disgusted at being "had" so completely. If the cards be well-made there is little fear of the preparation being discovered; should the performer fear this, he may have them held down on the table and, in conclusion, pick them up himself.

N.B.—Care must be taken to deal the *short* ends of the prepared aces outward, *i.e.*, away from yourself, as were the heap ruffled by the opposite end, the *four aces* would be exposed. To ensure this, when removing the four ordinary aces, simply observe how the prepared ones lie, then be careful to keep their "short" ends outwards until they are dealt as required.

When dealing the cards on the aces, several may be shown, to give the impression *all* are indifferent cards; and when all are dealt, the balance of the pack may be shown to prove all four aces are on the table.

The trick may be performed on the stage, four members of the audience each holding one of the heaps; but careful watch must be kept on No. 3 that he does not prematurely expose *his* cards; it may be advisable, and quite a legitimate proceeding, to employ a confederate at this point.

Another method of forcing the choice of the Ace heap is to request someone to mention a number *between 1 and 4*. The form of the request bars 1 and 4 without leaving the fact in any way apparent. "Three" is nearly always chosen, but, as already explained, "Two" answers equally well. It follows, the four ace heap may be dealt second or third as fancy dictates.

Again, the heap may be forced by the throw of a dice having two "three" and two "five" spots, *i.e.*, no "ace" or "four" spot. And, strange to say, such a dice may be actually given for examination with little fear of the preparation being discovered. An unprepared dice may even be used; if "ace" or "four" turn up, have it thrown again "just to prove it is not loaded."

If desired, the choice of the heap may be forced by means of Ambiguous Questioning, as explained in connection with the *Sixth Method* (5th, 6th, 7th and 8th Methods) in *MAGIC* for September, 1910.

SPECIAL NOTICE.—A pack of cards arranged as explained above, *machine finished and practically indefectible under close examination*, may be obtained from Stanyon & Co. Price 3/6, post free 3/9.

Twelve Farthings Removed from Tape.—Twelve farthings, each with the required hole through the centre, are threaded on to a piece of tape in the following manner. One is passed on to the centre, after which the tape is folded in half and the remaining eleven threaded on to the *double* tape, the first coin keeping them securely in position. The ends of the tape are then given to a person to hold; while the performer undertakes to remove eleven farthings, under cover of his hands, altogether or one at a time, leaving one on the tape.

Explanation.—There are really thirteen farthings, the extra one having a slit cut from the centre hole to the outside edge, and through which the piece of tape can be passed. This coin is secretly added to the twelve, after examination, and is the one first threaded on to the single tape. Eleven of the remaining coins (not counted) are then threaded on to the *double* tape. The last coin, presumably threaded on to the double tape, is passed on to one strand only; this is rarely noticed, but, even so, it matters little. The performer has then only to remove the bottom coin, when it is a matter of simplicity to remove the eleven above it—all together or one at a time. In conclusion, one farthing, presumably the one originally passed on the tape, remains thereon, the eleven being once more given for examination, while the trick one is secreted.

MAGIC.

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Proprietors: STANYON & Co. Editor, ELLIS STANYON.

EDITORIAL.—Here we are again—all smiling, in spite of what has happened during the past five years. Many times during this period I have found myself wondering, "Should I ever issue *MAGIC* again?" and I find myself doing so. I am one of the fortunate ones, with much to be thankful for—many have not been so fortunate, but I am sure all have done their best.

I have looked forward to this opportunity, as the only way in which I could tender my sincere thanks to the hundreds of Magicians who have written me from time to time, wanting to know whether I intended to issue *MAGIC* again and, if so, when, and in most cases offering to send me a Subscription; and who, by such kindly interest in the little paper and myself in particular, have encouraged me to get busy again. And it's no light task to get out, even an eight-page paper of this description, every line original composition and written by myself single-handed, and when the whole of my time could be occupied in the other departments of my business. However, I shall be amply repaid to know that this copy is interesting. If I have not told you what you want to know, well! it's only because I don't know what you want to know, so just write and tell me in time for the next issue, and I will do my best.

It may interest all to know that I am now devoting the whole of my time to *MAGIC*, with an occasional relaxation at my favourite game of Chess (or Billiards); but the relaxation that delights me most is, still, a chat on Conjuring, which is almost as fascinating to me at the present time as it was some forty years ago when I first became interested—don't forget this and that the address is still the same. A "fifty-three" bus from the West End (to West End Green—Terminus) will bring you almost to the door; or a train (Met. Rly.) from Baker Street to West Hampstead—in either case under the half-hour. Ask for Mill Lane and find Solent Road the third on the left. All the Best; hoping to see you.

I am not forgetting this copy of *MAGIC*, is due to many of my old subscribers to complete their Volume 14, and I shall be pleased to send it to them on receipt of their address, which I am not sure of at this date; it is also included in the Annual Subscription to the New Volume.

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COLOUR CHEMISTRY FOR CONJURERS.

BY ELLIS STANYON.

A weak solution of the first named chemical (about a quarter of an ounce of a saturated solution in $1\frac{1}{2}$ pints of water) is usually contained in a glass bottle, decanter or jug. The effect is obtained by pouring this (apparently clean water) into a series of glass tumblers, each prepared with a few drops (more or less according to the depth of colour desired) of a saturated solution of the second named chemical—filtered if necessary.

One of the tumblers, that into which a clear solution is poured, is prepared with the Solvent. Thus, when the whole of the fluid is returned to the jug, it is still clear.

All solutions are clear and transparent, unless required to be otherwise, and all have been tested with ordinary London tap water.

Some, very interesting combination effects, puzzling even to a Chemist, are obtained merely by the proper arrangement of the chemicals. One of these, giving some twenty different and startling effects with the one solution and without mechanical aid or change of any kind, I have already explained in MAGIC for October, 1913; others will be found in MAGIC of the following dates, May to September, 1904, March and December, 1907, March and May, 1908, November, 1909, and September, 1913; also in my Serial Lessons Nos. 11, 17 and 18.

The Iron Perchloride may be painted on the glasses

The solvent may be contained in the inner compartment of one of the old-time trick funnels, and be thus secretly conveyed into a bottle or decanter in the act of returning a glass of coloured fluid.

The apparent transposition of fluids, contained in separate glass vases, is thus effected: The hollow lid, in each case, contains the necessary solvent, supported by a celluloid disc, the whole being arranged to fall into the vase when air is admitted by the secret removal of a pellet of wax from a small hole in the upper part. A weak solution of Washing Soda, coloured red by the addition of Phenolphthalein (solution in Spirits of Wine) is cleared by a strong solution of Tartaric Acid—in the lid of the first vase; the colour of a portion of this cleared solution is restored by Ammonia solution contained in the lid of the second vase. And, it is interesting to note here, that the colour restored by Ammonia, may be once more bleached by Oxalic Acid. The transposition of other colours may be arranged in like manner.

Other Mechanical aids are: A glass jug with separate cavity blown in the bottom, or with a hollow handle, for secretly discharging the solvent into a glass, or into the jug—worked by the removable of wax from a small air hole.

The water in the jug may be quite clean, both chemicals being in the glass and kept apart, if necessary, by a piece of thin glass tubing cemented across the bottom. The preparation of the glasses, in all cases, is well masked by the colouring of a Japanese tray on which they may be placed.

CHEMICALS	COLOUR	IMITATES	SOLVENT	REMARKS
Soda Salicyl — Iron Perchloride	Straw	Whiskey	Sulphuric Acid	Merest trace of the Perchloride
do. — do.	Reddish	Sherry	do.	Shade more Perchloride
do. — do.	Red	Port	do.	One drop do.
do. — do.	Dk. Red	Claret	do.	Two drops do.
do. — do.	Bk. Red	Stout	do.	4 to 6 drops do.
do. — Iron Chloride	Violet	Elder Wine	do.	Ferrous (not Ferric) Chl.
do. — do.	Reddish	Sherry	do.	Use less Chloride
do. — Iron Sulphate	Red Brn.	Tea	do.	Ferrous Sulphate
do. — do.	Dk. Red	Port	do.	do.
do. — Copper Chloride	Mauve	Wine	do.	
do. — Copper Sulphate	Green	C. de M.	do.	Fine Apple Green
do. — Lead Acetate	White	Milk	do.	

(warmed) with a camel hair brush; when dry, they may be wiped out with a cloth to prove clean. The shade of the colour in each glass is regulated by the quantity of fluid poured from the jug, *i.e.*, on the state of the dilution; if, therefore, the "stout" be returned to the balance of the fluid in the jug, thereby becoming diluted, the whole will be changed into wine.

The first four are soluble in Tartaric Acid—all are soluble in Sulphuric and most acids.

In quest of other colours, the Student is recommended to try the Soda Salicyl solution with a solution of any other element or compound. And in this connection, it should be noted that some substances, not soluble in water, are readily dissolved in Alcohol, Chloroform, Ether, Carbon Di-sulphide, etc., for instance, the Phenolphthalein, employed in the popular red and white wine colour change, is required to be dissolved in Alcohol. See my No. 18 Serial, *p.* 14.

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 8 Italian 12 by 8ins., 2/6 each; 15 Scotch 12 by 8ins., 1/6 each.
 One Belgium 18 by 12ins., 2/9; One Serbia 18 by 12ins., 2/9.
 Three French, 18 by 12ins., 4/6 each; 2 Japan, 18 by 12ins., 4/6 each.
 13 U.S.A. 18 by 12ins., 3/6 each; 7 U.S.A. 18ins. square, 4/6 each.
 Two U.S.A. 2ft. sq., 5/6 each; One Red Ensign 14 by 10ins., 2/6.
 One Serbia 14 by 10ins., 2/6.

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

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

BY ELLIS STANYON.

SECTION XLVI.

PRINCIPLES OF SLEIGHT OF HAND.

FOREMOST of these is "The Pass"—in France "Sauter le Coupe," in America "The Shift"—for secretly passing selected cards from any part of the pack to the top, etc. Various methods have been devised for effecting this, all aiming at making the movement invisible which, however, is impossible in the absence of some *mis-direction* momentarily diverting the attention away from the hands. Any method involving a side turn fails for the reason that, in making it, the performer deliberately calls attention to his hands. It follows the "The Pass" is more likely to be successful if made while standing with a "full front" to the audience, smiling blandly and addressing them the while. You know very well that, when a person speaks to you, you look that person full in the face; ergo, when you speak to a person (or a thousand or more) that person looks you full in the face, whence it follows that you can make "The Pass" *unobserved*. In effecting this, nothing, in my opinion, is in any way equal to the old-time method, known as:—

1.—The "Double Handed" Pass.—Pack is spread fanwise to receive chosen card, which may be inserted anywhere. Pack is then presumably squared up in left hand; little finger of left hand, however, is first inserted between the two portions, resting on top of the chosen card. Front end of pack is now "ruffled" several times, accompanied by some pointed remark, such as, "I now want you to mention a number, say, between one and twenty," which should turn all eyes from hands to face. Try this on your conjuring friend, but instead of asking for a number, say, "Oh! have you seen ——— show at the Hippodrome this week." Under cover of this *mis-direction*, while the actual words are spoken and you are looking direct at your audience, the fingers of the left hand draw off the upper portion of the pack and place it beneath the lower—the right hand assisting by raising the lower portion and placing it on top. Throughout the operation, the portion raised by the right hand, must be pressed into the fork of the left thumb.

Following the above, with the cards in your hands, will be found as serviceable as a more lengthy description with illustrations, the latter, since they usually divert attention from the instructions at a critical moment, being as detrimental as they are useful. But see "Modern Magic" (Hoffmann); "Conjuring with Cards" (Stanyon); "Sleight of Hand" (Sachs); "New Era Card Tricks" (Roterberg); "Conjuring and Magic" (Houdin), etc.

N.B.—By placing the little finger above or below the chosen card, it is accordingly brought to the top or bottom of the pack. It follows that if the finger be placed between two chosen cards, they are brought to the top and bottom respectively. Again if, say, the two black aces are at top and bottom respectively, and the finger be placed between the two red ones in the centre of the pack, the act of making the "Pass" will cause the respective colours to change places, all of which illustrates its value.

2.—Stanyon's Pass in Connection with Sleeves.—The card is chosen, noticed and returned to pack by a spectator, performer placing little finger on card in ordinary way. He then, still dividing pack with little finger, squares up the cards with the right hand, pressing all close together and "ruffling" front end of pack.

Standing full front to spectators he now extends the right hand away from the body, turning it about that it may be seen to be empty and at the same time pulling up the sleeve with first and second fingers of left hand holding the cards still divided by the little finger. The next move is important.

The left hand carrying the cards leaves the right elbow and passes almost at full length away and in front of the body, followed by the right hand which catches it up at a point just a little to left of body and at which point it (the right hand) removes the cards from the left, at the same time making the "pass." Both hands continue to move towards the left until the left hand is fully extended away from the body on that side and the right hand, holding the cards, comes to rest on the left elbow and pulls back the sleeve, while the left hand is turned about that it may be seen to be empty.

Now, the "pass" made in this way is invisible for the following reasons. The spectators follow the greater movement of the hands passing from extreme right to left and never for a moment suspect that anything happens to the pack as it is passed from the left hand

into the right, and I doubt whether they would admit the hands ever come together at all; they get the idea that the performer's one desire is to show the hands and sleeves empty to do which he must of necessity transfer the pack from one hand to the other as described. This is the point upon which you have the attention fixed. The "pass" made, simply drop pack on table as if nothing had happened; or, if desired, when dropping the pack on the table, you may reveal the card by means of the "revolution" (see Section 34, No. 1). See my No. 21 Serial, "New Card Tricks" (Fourth Series), p. 5.

3.—Cutting Bottom Pack to Left.—With the little finger in position as described, pass the left thumb, which now takes no part in the operation, under the pack. Right hand now grips the lower half, and lifts it out to the left, up and over what was originally the upper half. During the operation let the edge of the palm of the right hand rest on the tip of the middle finger of the left hand.

4.—The "Change Packet" Pass.—Holding the cards as already described, remove the upper half, casually moving the hand a little to the right; replace this half in the left hand, at the same time removing the half already there (with the chosen card on top) in the direction of the left shoulder, remarking "you won't forget your card—will you?" at the same time touching the top card of the packet now in the left hand with the little finger of the right hand. Then throw the packet from right hand on to that in the left hand. If this be done neatly, the fact that the packets changed hand will never be noticed.

5.—The "Stanyon" Cut Pass.—Easy for Amateurs. With the little finger in position for making the Pass—which is not really made in this instance—and the pack duly ruffled, indicating that it is properly squared up, the right hand quickly removes the upper portion and throws it down on the table; the remaining half is then, without hesitation, taken by the right hand and thrown on the top of the first half. This looks like a genuine "cut," especially to persons unacquainted with the wiles of a conjurer.

N.B.—If the card be required second from the top, for the series of effects described, at foot of No. 9, simply run one card on top of the chosen one before inserting the finger.

6.—The "Drop Front Packet" Pass.—With the little finger in position and standing right side towards audience, the right hand approaches the pack and grips same with the thumb on the inner and the forefinger on the outer end—low down. Before this grip is made, however, the front half of the pack is lowered and remains hidden by the right hand; thus the audience are looking at the actual chosen card, while they believe they are looking at the top card of the pack. The visible portion is now drawn forward, while the fingers of the left hand turn up the other portion behind it—and the Pass is complete.

This Pass more nearly approaches the invisible than any other with which I am acquainted. The beginner may find the introduction of the first, as well as the little finger, helpful. The note at foot of No. 5, applies also in this case. See also my No. 8 Serial "New Card Tricks" (Second Series) p. 5, illustrated.

7.—The "Drop Rear Packet" Pass.—When ready to make this Pass the two middle fingers are between the packets, while the first and little fingers are behind the bottom one. The bottom packet is now lowered and passed, *edgewise on*, into the right hand, where it is gripped between the fingers and the base of the thumb, *face upwards*. In this position, only the original upper half of pack, held between the tips of the thumb and forefinger of the right hand, can be seen from the front, while the left hand may be removed entirely and turned about for inspection. The Pass is completed by dropping the visible portion into the left hand, when the other portion falls naturally upon it—fingers of both hands assisting.

8.—Bottom Packet Round Upper to Right.—Instead of palming the rear packet in the right hand as above described, it may be forthwith carried up and over the previously upper portion. And it is important to note that, if the left hand be turned during the operation, to expose the bottom card, the sleight will be completely disguised. See "Modern Magic" (Hoffmann), p. 17.

This Pass may be put to excellent use in the way of convincing the spectators that the chosen card is neither top nor bottom of the pack—as follows: Mark the position of the chosen card (centre of pack) with the little finger as usual, while you show the top card of pack. Replace top card and quickly make the Pass as described, at the same time turning the left hand to expose the bottom card; chosen card is now on the top.

See also my No. 5 Serial "New Card Tricks" (First Series) under "The Herrmann" Pass, illustrated with diagrams; also "New Era Card Tricks" (Roterberg), pp. 10 to 12.

9.—The Pass Under Top Card.—With the little finger in position as described, the actual top card of the pack is openly moved with the right hand, and drawn with the left thumb, a little over the upper side of the pack, the left thumb pressing on it and retaining it in that position, while attention is called to the fact that it never leaves the sight. The ordinary Pass is now made *under this top card* which, being visible all the time, proves, ostensibly, that the *chosen card* is not brought to the top (it is really brought second from top); and since it is not on the bottom, etc.

The super-imposed card does not in the least increase the task of making the Pass.

Utility of this Pass.—After making the Pass, show the actual top card, which is not the chosen one, replace it and "ruffle" the pack. Now remove the two top cards as one, when the ruffle will appear to have brought the chosen one to the top. Replace the two on pack, remove the uppermost one (presumably the chosen one) and actually place it anywhere in the pack. Raise the now two top cards as one, which will support the idea that the chosen one was actually placed in the pack. Return the two cards (presumably one only), "ruffle" again, then once more show the chosen card on top. Remark, "Of course this trick is easy—all you want is a pack of cards all alike." Judge of the surprise when the pack is found to be an ordinary one.

N.B.—When we come to "The Change" and *my method of making it*, I will give you an astonishing extension of this effect.

10.—Diagonal Palm Pass (Right Hand).—Front end of pack, perfectly squared up, is "ruffled" for the return of the chosen card, the performer gripping the pack so that the card cannot be pushed more than half way home. He then, calling attention to the fact that the card is actually placed well in the pack, knocks it gradually further and further in and finally completely home—apparently. In reality he twists the outer end to the left and so down that side of the pack, the left thumb and fingers assisting (the opposite corner of the card, diagonally, of course protrudes on the right hand side of the pack), until the card is in a position to be palmed out with the right hand gripping the corners (on left of pack) between the tip of the first finger and the base of the thumb.

See also "The Wizard's Annual" (Spitari), No. 1, December, 1913.

11.—Diagonal Palm Pass (Left Hand).—Similar to the above save that the card is twisted *to the right*, causing the right hand corner to project on that side of the pack. The fingers of the left hand, under cover of the right, draw the card down the right hand side of the pack, while the right hand continues the knocking on the front end. Finally the card is found in position to be palmed in the left hand, tip of little finger and base of thumb coming in contact with the corners diagonally opposed to one another. The right hand, at the same time, removes the pack and offers same to be shuffled. During the greater part of the operation the pack is held between the tips of the thumb and fingers. The card is, of course, palmed face inwards.

12.—Lateral Palm Pass.—Pack is spread fanwise for the return of the card; it is then closed up, finger tips (which should be moist) of the left hand at the same time pushing the card out to the right, when it is forthwith palmed in the right hand and secretly placed on the top of pack, all under cover of squaring up the cards; or it may be retained in the palm while the pack is shuffled.

ONE-HANDED METHODS OF MAKING THE PASS.

13.—Drop Bottom Half from Thumb.—Known as the "Charlier" Pass after its inventor. Pack is held at the extreme tips of the thumb and fingers (at sides), usually in the left hand. Lower half is then dropped from the thumb, falling into the hand. Chosen card is then placed in the opening thus made. First finger of the hand then pushes up the lower half until it clears the upper half, which then falls beneath it and the Pass is made. The success of the operation depends mainly upon supporting the cards (at the end) with the little finger.

Charlier's own method of using the above is said to have been as follows: The card replaced, he would deliberately drop the upper portion upon it, but in such a manner that the bottom half projected slightly towards the thumb, forming a "step"; he would then bide his time to insert the thumb at the "step" and complete the Pass as described.

14.—Charlier Pass Under Top Card.—The actual Pass is made as in No. 13. The variation consists of the right hand approaching and raising the top card to the vertical position, its lower edge resting on the tips of the fingers; in this position it forms an effective screen to the Pass made behind it. Thus the chosen card is brought

second from the top (see No. 9). At least, this is as I understand it from Mr. Holmes' description in this book, "Some Modern Conjuring," p. 49.

15.—Top Portion Revolves Towards the Body.—Pack is held in the left hand with little finger inserted as usual. Fingers are then extended, opening out the upper portion to bring the bottom card of same face upwards. The forefinger then turns this half completely over, *towards the person*; cards are then squared up and the Pass is complete. A motion of the hand to the left and back again to the right hand, will help to conceal the movement, also the final squaring up of the pack.

N.B.—It should be remembered that the card sighted is now at the bottom of the pack, as this knowledge may be put to good service in connection with some tricks.

16.—Open Out Top Half and Close It Under Bottom Half.—Identical with No. 15, save that the top half is not caused to revolve. Instead, the first finger pushes up the bottom half, while the upper half is folded underneath it.

This is by no means easy, nevertheless it can be accomplished; it also forms an excellent exercise for the fingers, and a simple method of bringing the two halves of the pack face to face, a ruse employed in several good tricks.

17.—Bottom Packet Round Upper to Right.—This is identical with No. 8, save that it is made with the one hand only. The two middle fingers are inserted between the two portions, the first and little fingers being passed beneath the pack. Top half is then drawn with the thumb to the left, while the fingers carry the lower half to the right, finally folding it back on to the top of the other half.

N.B.—The foot note to No. 16, applies here.

18.—Upright One-Handed Pass.—Pack is held between the thumb and first finger (at sides) near the "top" end, supposing the opposite end to be stood upon the table, bottom card facing audience. The third finger is now inserted to divide the pack in half, the second and little fingers being brought to the rear. The three fingers are then extended, carrying with them the rear half, which they finally deposit on the front of the pack.

N.B.—This forms a good colour change, rear card only being passed quickly to the front. It follows that an Ace (on front) may be changed to any Suit named; the other three aces at the rear, *in known order*, being passed to front, one, two or the three together as required.

Again, provided with the necessary duplicate cards, a red ace on the front of one half of the pack in the right hand, may appear to change places with a black ace on the front of the other half in the left hand.

19.—Sham Pass to Neutralise The "Cut."—Supposing the chosen card be on top and the pack "cut" into two portions on the table. Performer takes up the original lower half, thumb and first finger on top and the remaining three fingers under it. He then, presumably, places this half on top of the other half, but, in reality, he picks up the other half *with the first finger and thumb*, quickly sliding the first half under it; thus the chosen card is still on top.

This Pass, not of much importance in Conjuring, is, doubtless, made good use of by the Card Sharper.

N.B.—The name given to each Pass, as far as possible, identifies the particular movement.

One or two Passes described in various books have been omitted from the above list on account of their impracticability, but the same ideas, improved, have been incorporated.

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Secret.—The performer, in doing this trick, wears an Oriental costume. In the turban is concealed a telephone much the same as the telephones used by deaf people to aid their hearing. The wires from this receiver go down his body and one wire down each leg to his shoe, where they terminate in sharp metal points. Under the carpet of the run-down are long metal strips with which the performer makes contact by standing over them. Thus there is a complete telephone line between the performer and the rear of the stage. The trick is now very simple. The questions are collected by an assistant who exchanges them for dummy questions which are left on the table in full view. The original questions are carried back of the stage, where the assistant opens them and makes a copy of their contents. While the assistant does this the performer is giving his lecture. The assistant then re-seals the questions in duplicate envelopes and when the performer is ready to answer them, the assistant comes forward with the original questions concealed in his robes and gathers up the questions on the table which are fake ones. In gathering them up the original ones are added to the heap. The questions are then returned (the envelopes being numbered for the purpose of identification). While the assistant is returning them the performer answers them in order. This is done by having another assistant back of the stage who has the transmitting end of the telephone line. When the performer is standing over the plates to make the proper connection, the assistant reads the question to him. The answer is, of course, made up by the performer. You can readily see that if perhaps two or three questions are read to the performer at one time, he then is free to move about until he requires the next lot of questions. Thus it appears to the audience that the performer is constantly moving about. With several sets of plates, some on the stage and some concealed under the carpet in the aisle, the performer can get the required information almost wherever he is standing. This trick has been worked with great success by a local performer. It is a very practical method and one that will fool magicians if properly presented.

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