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## ORIGINAL LESSONS IN MAGIC.

BY ELLIS STANYON.

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

**The Transposed Cards.**—This is one of the oldest and best card tricks of the non-sleight of hand order. The original idea has been improved upon from time to time, and I now propose to give a general résumé of the several methods with an explanation of each.

**First Method.**—The performer deals a row of fifteen cards face downwards on the table. He then retires, having instructed one of the company to transfer any number of cards (from one to ten) from the right to the left hand end of row. Returning he picks up one of the cards, the number of pips on which indicate the number of cards moved during his absence.

**Explanation.**—The fifteen cards are apparently indifferent ones, but in reality are arranged as follows. Ten, nine, eight, and so on down to ace (suits immaterial), then a plain card (or a knave) followed by four indifferent ones. The plain card or knave stands for "0." The arrangement of the cards on the table will, therefore, be as follows, the crosses representing the four indifferent cards:—

10, 9, 8, 7, 6, 5, 4, 3, 2, 1, 0, ×, ×, ×, ×.

No matter what number of cards be moved, the eleventh card, counting from the left, will indicate the correct number. Example: Suppose three cards are moved, the order will then be:

×, ×, ×, 10, 9, 8, 7, 6, 5, 4, [3], 2, 1, 0, ×,  
the eleventh card being a three, the number moved. If eight cards had been moved, then

3, 2, 1, 0, ×, ×, ×, ×, 10, 9, [8], 7, 6, 5, 4,  
would be the new arrangement, and the eleventh card would still indicate the number moved.

If required to repeat the trick, the number of cards first moved must be replaced in their original position.

The number of cards used may be increased to twenty,

employing nine crosses instead of four, the result being the same. The trick may also be done with numbered counters, pieces of paper or dominoes.

If no cards be moved the "0" will remain the eleventh card, indicating the fact.

**Second Method.**—This effect is similar to the above, but improved in so far as the trick may be repeated without replacing the cards first moved. In this case ten cards only are used, dealt on the table face downwards in the following order, and not more than nine may be transferred at one time:—

10, 9, 8, 7, 6, 5, 4, 3, 2, 1.

Suppose four cards are moved, the order will then be

[4], 3, 2, 1, 10, 9, 8, 7, 6, 5;

the first card (four) indicating the number moved. Adding this number to its place in the row (1) we get five, the position of the card in the row that will indicate the number next moved. If three cards be moved, the new order will be

7, 6, 5, 4, [3], 2, 1, 10, 9, 8,

and as will be seen the fifth card tells the tale. Adding the number of pips on this card (three) to its position in the row (five) we get eight, position of the next indicating card. If two cards are moved next, we get

9, 8, 7, 6, 5, 4, 3, [2], 1, 10,

if nine cards had been moved, the new order would have been,

6, 5, 4, 3, 2, 1, 10, [9], 8, 7,

the eighth card still answering the purpose.

Should the number of pips on the key card, when added to its position in the row for the next indication, amount to more than ten, simply deduct ten and take the balance; this will prove correct. If no cards be moved, ten will always turn up to indicate the fact.

**Third Method.**—In this case the cards are not dealt on the table, but a packet of ten is handed to a spectator with a request to secretly move any number of cards (one to nine), one by one, from the top of the packet and place them on the bottom. The performer then takes the packet and turns up a card, the pips on which indicate the number of cards so transposed.

**Explanation.**—The ten cards are arranged in order one

to ten, the ace being on the top; the effect will be increased if they be removed from the top of the pack after a false shuffle, although this is not necessary. Before handing the packet to the spectator, the performer himself first moves several cards from the top to the bottom, presumably for the purpose of making everything clear; this first move, however, as will be understood later, is necessary to start the trick.

We will suppose the performer, in his illustration, moves four cards. He then knows that the bottom card is a four which, deducted from ten, leaves six, the position of the card, counting from the top of the packet, that will indicate the next removal.

We will now suppose the spectator secretly transposes three cards. The performer takes the packet and quickly raises the six top cards (without appearing to count) showing the under one, and remarks, "You transposed 'three' cards."

The now bottom card is seven, which deducted from ten, leaves three, the indicating card for the next move. Supposing two are transposed. Taking the packet the performer raises the three top cards, and showing the undermost one remarks, "You moved two cards."

This may be continued indefinitely.

It is not necessary to look at the bottom card before repeating the trick. Simply add the number previously at the bottom (*four* at the start in this instance), to the number next moved (*three*) which gives seven, the bottom card in the above illustration. This bottom card added to the number next moved (*two*) gives *nine* as the now bottom card. One more illustration.

Bottom card (*nine*) deducted from ten gives *one*, which means that the top card turned up will indicate the number next transposed whatever it be from one to nine. If seven be moved the top card will prove to be a seven; if five, then a five.

If desired, instead of the performer openly moving a number of cards by way of illustration in the first place, he may make the "pass" secretly bringing the two bottom cards to the top. This leaves eight at the bottom, which, deducted from ten, leaves *two* indicating that no matter how many cards be next transposed, the number of pips on the *second* card from the top will correspond with that number.

*Variation.*—Lay the cards in a row on the table, face downwards

1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

If now three be moved from top to bottom, *i.e.*, from left to right, the card at the end of the row will indicate the number moved, thus

4, 5, 6, 7, 8, 9, 10, 1, 2, [3].

Three is the bottom card so to speak, and this, deducted from ten, leaves *seven*, the next indicator. Suppose four are moved next, thus

8, 9, 10, 1, 2, 3, [4], 5, 6, 7,

the seventh card indicates the fact, and also the number of pips on the now "bottom" card at the right hand end of the row (*seven*); this information is, of course, required for the next move, *i.e.*, seven from ten leaves *three*, the position of the next indicator. This may be continued indefinitely.

*Fourth Method.*—The same as the third method with the exception that the performer undertakes to tell the person beforehand the number of cards he will decide to move. This sounds very remarkable but is equally simple.

*Explanation.*—Deduct the number of the bottom card, say *seven*, from ten, leaving three, then remark,

"The number of cards you have decided to move will be indicated by the pips on the *third* card from the top after the transposition. Now please tell me the number you would have moved." Suppose the reply is "five." Move five cards from top to bottom of packet, then turn up the third card from the top which will prove to be a five.

*Fifth Method.*—The culminating point of the principle expounded in the first four methods, forming one of the most effective non-sleight of hand tricks ever invented; effect as follows:—

An ordinary pack of cards is placed on the table face downwards, any person being invited to cut it into two portions so nearly equal, then to secretly transfer any number of cards (one to ten) from one packet to the other. The performer then takes the packet with the added cards and deals on to the table sixteen cards in four rows of four each. The spectators are now requested to select one of the rows, then to throw an ordinary unprepared dice, the turned up number of which shall indicate a card in the row the pips of which will correspond with the number of cards moved from the one packet to the other.

*Explanation.*—Thirteen cards are employed arranged in numerical order, one to thirteen (knave counting 11, queen 12, king 13); these are placed on the top of the pack, *the king being uppermost.*

The pack is "cut" as described, the *plain* portion being "forced" on one of the company who is then instructed to secretly transfer from such portion any number of cards (one to ten) and place them *on the top* of the other portion. No matter what this number be, the number of pips on the *fourteenth* card from the top will indicate the same correctly; this is readily seen or proved with the cards.

It follows that the *second* card in the *fourth* row of the sixteen so dealt on the table will be the *fourteenth* from the top of the pack. The other three rows are eliminated by the method of "forcing" given in MAGIC for September, 1910, in connection with my explanation of all known methods of performing the Four Ace Trick, *q.v.*

It now remains to "force" the choice of the second card in the row on the table; this is done with the throw of an ordinary dice as follows:—

If two turn up, count from left to right.

If three, count from right to left.

If five, from right to left and one back.

If six, from left to right and two back.

In either case you arrive at the second card in the row and the spectators are none the wiser as they are not to know whether you are counting from their left to right or your own.

One or four will not answer, so if either of these numbers turn up, just ask the person to throw the dice again to satisfy himself it is not loaded. A dice is sometimes used with these numbers eliminated, the ace being made into a three and the four into a five. Such a dice, of course, will have two three's, and two five's, but it is surprising how rarely, if ever, the fact is discovered, even upon close examination. But an ordinary dice is to be preferred that close inspection may be invited.

See also reply to Query No. 131 in this issue, *Mind Reading.*

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This Dictionary, see specimen pages in this issue, was commenced in **MAGIC**, for June, 1911, since when several Magicians, expressing delight with the idea, have been sympathetic enough to remark to me personally, accompanied with that smile of incredulity, "Do you know how many effects you will have to tabulate—you will never do it." Well, I ought to have a good idea of all this, seeing that I have been at work on the subject for a number of years already; but this and the last three issues of **MAGIC** may demonstrate the fact.

But, admitting the enormity of the task, I shall be delighted to have the assistance of any reader who will acquaint me with anything omitted from the Sections already published, or offer me any special effect with Billiard Balls for publication in connection with the following sections:—Colour Changes; Multiplying Balls; Tricks with the Half Shell; Sleight of Hand Tricks; Combination Tricks; Simple Tricks; Thread Magic; Tricks with Apparatus, &c.

I have already arranged the bulk of the items in Sections under their respective headings, such as Balls, Cards, Coins, Handkerchiefs, &c., and all I now have to do is to prepare the copy monthly for the printer; the only other necessity will be long life, good health, and the appreciation and **HELP** of my readers. Given all this my Dictionary of Magical Effects shall prove to be the **MOST INTERESTING, IMPORTANT and BIGGEST THING** ever attempted in Magical Literature.

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## A DICTIONARY OF MAGICAL EFFECTS.

WITH EXPLANATIONS IN THE VERNACULAR.

(Continued from page 95.)

### SECTION VI.

#### COLOUR CHANGING EFFECTS.

**28.—Colour Change with Wand.**—Come forward with red ball in right palm. Green, White and Black balls lying on table *servante*, under end of Wand overhanging same.

Produce red from air at finger tips. Pick up wand with left hand, palming green ball; tap red with wand which then return to table. Seem to place red in left hand, but palm it, and close left hand on green. Pick up wand with right hand, changing red for white on *servante*. Touch left hand with wand, open it, and show green ball; replace wand on table.

Right hand with white ball is now passed over green ball on palm of left hand, in direction of wrist to finger tips, the result being that the green ball is rolled into palm of right hand, leaving the white closed up in the left hand. Pick up wand, changing green for black, and repeat.

**29.—Armpit Colour Change.**—White ball palmed in right hand. Red ball under left armpit. Change over palm twice, and produce white from the back of left hand, keeping the ball in the right hand while the left hand pulls up right sleeve. Transfer ball to left hand, so that right hand is free to pull up left sleeve and secure the red ball from armpit. Again transfer white ball to right hand, throw it in the air several times (standing right side on), and finally throw up white ball, dropping the red one into left hand which puts it in *profonde*.

### SECTION VII.

#### MULTIPLYING AND VANISHING BALLS. VARIOUS.

The general effect is as follows: Hands are shown empty, and a ball is produced by sleight of hand or otherwise. The one ball then becomes two, and finally three (sometimes four). In conclusion, the balls vanish one after the other.

**1.—Two Metal Half Shells and Ball.**—A solid red ball enclosed within two hemispherical shells of the same colour. The shells are best made in brass to shut together closely like box and lid; they must be so fitted that they may be readily pulled apart, but when together may be handled (with or without the solid ball enclosed) without fear of their unexpectedly coming apart. This trick ball is placed in the left breast pocket.

A duplicate red ball is first produced magically (Section II,) and a number of sleights executed with same (Section IV.), after which it is vanished from the left hand, and produced from the pocket—really changed for the trick ball. Under cover of the hands the several pieces are now separated, the shells being encircled by the thumbs and forefingers, while the solid ball is allowed to roll out between them, resting on the finger tips of both hands.

Reversing the procedure the balls vanish, the last one (solid within the shells) being once more changed for the plain ball in the pocket, when the latter may be offered for examination, or forthwith vanished by one or other method explained in Section III.

**2.—Celluloid Shells to Nest Together.**—Similar to No. 1, but done with a solid red ball and two half shells of the same colour—the shells nesting together one inside the other. A ball produced and proved solid, then vanished and reproduced from pocket, together with the shells. Multiply to three, the shells being held with the ball between them as explained in connection with No. 1 above.

Under cover of a jerking movement the solid ball is then passed behind the shell in the left hand, the opposite shell being taken between the tips of the thumb and fingers of the same hand, while the right hand is closed and held away from the body as if containing a ball. Vanish from the right hand. Right hand then seems to take one of the balls from the left hand (really places one shell over the other), and throw it to the audience—of course, nothing falls. Shells are next secretly palmed away, and the ball shown and proved solid, after which it may be vanished by any one of the methods given under Section III.

**3.—Celluloid Half Shells and Ball.**—Exactly similar to No. 1, but ball and shells made of celluloid, the solid ball red and the shells white, one being provided with a spot in the centre to represent the "spot" ball in billiards, i.e., a proper set.

An additional solid white ball for examination.

Plain white ball produced magically, then vanished and reproduced from left breast pocket along with trick ball palmed in the same hand. Hands brought together, and one ball multiplied into two—a plain white and a "spot" ball; these two are then encircled by the thumbs and forefingers in the usual manner, and shown both

sides, thus proving solidity; they are then laid on the table while the performer rolls up his sleeves.

Taking up the trick ball only, performer shows this on all sides, then multiplies it to red and white, trick ball being closed that both may still be shown perfect, after which they are placed on the table beside the one already there, and attention called to the complete set.

**Dematerialization.**—All three balls apparently picked up between the hands—the plain solid ball is really trapped or rolled on to *servante*, while the shell is opened that the remaining two (held in the usual way) may be shown as three balls. From this point the balls are vanished by the methods already explained in connection with Nos. 1 and 2 above.

**4.—Hinged Brass Shells to Multiply to Four.**—Two brass half-shells hinged together, and containing solid ball (all red) hidden in right hand trousers pocket. Sleights performed with an extra red ball, which is finally vanished from the left hand, and produced from the pocket in question—really left in the pocket, the trick ball being removed as one and the same. Performer may here feign to expect to find the ball in the left hand trousers pocket, and failing to do so, remark "I must have given it an extra push—ah! here it is."

**For Two Balls.**—Right hand transfers trick ball to left hand which under cover of an up and down movement opens shell, allowing the thumb to lay across the hinge. A solid ball is then shown in each hand—right hand quickly takes solid out of shell which is closed and held by the left hand. Attention is now called to ball in left hand, and performer remarks "One and this one (ball in right hand) makes two," saying which he seems to place both together in left hand, really palming the solid ball and opening shell.

**For Three Balls.**—Produce the palmed ball from behind the left elbow, and actually place it beside the other two (open shell) in the left hand. Here remark "Will now show you how the sleeve is actually employed in conjuring," movement of the left hand, allowing solid ball to fall behind shell (apparently down the sleeve, across the back, and down the opposite sleeve) when the right hand produces the duplicate ball from the trousers pocket.

**For Four Balls.**—Attention is now called to the two balls in the left hand (open shell hiding solid ball), and the performer remarks "Two and this one (ball in right hand) makes three." Then, suiting the action to the word, seems to place the ball beside the two in the left hand, really palming it and bringing the one out of the shell. Fourth ball is now produced from the back of the right knee, and actually placed with the others in the left hand.

**Annihilation.**—Right hand seems to take a ball from the left, and throw it to audience—one let fall in shell.

Right hand actually takes next solid ball, and tosses it in the air several times, the while the left hand drops the ball out of shell into *profonde*, making the movement noticeable, when someone remarks "Did you see that?" to which the performer replies "I beg your pardon," and showing the two balls (open shell) still in his left hand. He continues "Two and one (one in right hand) makes three" (actually placing the ball next shell in left hand) "and one in possession of that gentleman over there makes four. I was just about to vanish a ball into thin air when someone interrupted me with an unkind remark to the effect that I put a ball in my pocket. I will try again."

Right hand now seems to take ball from left and toss it in the air where it vanishes—one let fall in shell.

Right hand strokes the two remaining balls, and they become one—shell closed under cover of right hand.

Seems to take this last ball in right hand, really removing solid ball and holding it concealed in the hand. Left hand puts shell in *profonde*, the movement again being noticeable. Performer remarks "I have now to dispose of this last ball." Here someone will be almost certain to say "You have just put it in your pocket." Ball is then shown in the right hand, after which it is vanished. (Section III.)

N.B.—If the interruptions above named are not actually made, the performer will, of course, imagine them. The above act was arranged by myself some sixteen years ago and christened "Creation, Multiplication and Annihilation of Billiard Balls," since when—well, it doesn't matter, and I'm sure my readers think magical effects more interesting.

**5.—Three in One Hand.**—Using the hinged brass shell with one solid ball enclosed, all as explained in No. 4. With one hand only the one ball may be caused to multiply into three, all of which may then be vanished one after the other, the last one into the *profonde* in the act of seeming to throw it in the air.

IMPORTANT.—Instead of vanishing the last ball in numbers 1 to 4, as above explained, it may be used to start a series of colour change effects (Section VI.) or the Diminishing Ball act, to be hereafter explained.

## SECTION VIII.

## BALLS MULTIPLYING AT FINGER TIPS.

*Effect.*—A ball placed between the extreme tips of the thumb and first finger of either hand, multiplies into two, the second appearing between the tips of the first and second fingers. A third and also a fourth ball then appear in succession, between the second and third and third and fourth fingers. The four positions will hereafter be indicated, respectively, by the letters A, B, C and D.

**1.—Three Solid Balls and One Half Shell.**—Balls and shell may be of wood or celluloid; for durability the shell is often made of brass. The set is usually of one colour, Red or White, the latter colour showing up well against dark clothing. The trick is usually performed on the left hand, and will be so described.

*Preparation.*—One ball, with shell, is placed in the right hand trousers pocket, a second is vested on the right hand side, while the third is placed in position for a magical production (Section II.).

First ball is produced, and with it are executed a number of sleights, finishing by vanishing it from the left hand and producing it from the trousers pocket. The right hand really brings out of the pocket the original ball concealed in the palm, also the one with shell showing at the finger tips.

Ball with shell placed between the tips of thumb and first finger on the left hand, as seen at "A" in Fig. 1. Fingers grip the ball and shell together at the point of juncture, and the shell faces the audience. Under cover of a movement of the hand, the second finger is now lowered to the under side of the ball (at rear), which it rolls up into position "B" in the Fig.

Right hand now, with the forefinger and thumb, takes ball from "B," and at the same time, secretly slips the palmed ball into the shell at "A"; both may now be shown on all sides as solid, and struck together in support of this.

The trick is continued by placing plain ball between tips of second and third fingers (position "C"), when the movement of the second finger, above described, is repeated and the third ball appears at "B."

While all attention is thus directed to the left hand, the right hand palms the ball from the vest and inserts it in the shell, under cover of removing the adjacent ball for the purpose of knocking it against the others to prove solidity. This done the ball is replaced between the tips of third and fourth fingers, leaving "B" space clear for the production of the fourth and last ball.

*Dematerialisation.*—Performer seems to take ball from "B" in the right hand (returns it to shell), from which it vanishes a moment later in the approved manner.

The ball at "D" is next taken in the right hand and knocked against the rear side of each of the other two balls, in order apparently to prove the solidity of the whole three, but mainly as an excuse for shifting its position from "D" to "B." As the right hand places the ball at "B" it secretly removes the one from the shell.

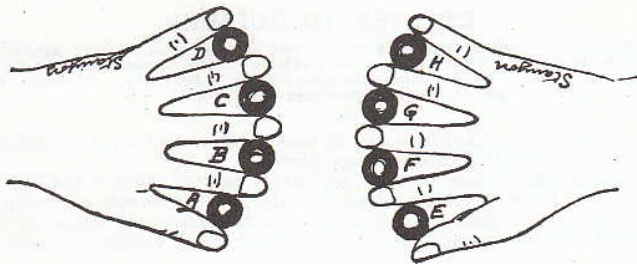


FIG. 1.

The second ball, that at "B," is now apparently thrown into the air, it is really passed into the shell under cover of the movement. While all attention is thus drawn to the left hand, the right hand vests the palmed ball.

The right hand next takes the ball from "C" and proves its solidity as before, and when replacing it at "B," secretly removes the ball from the shell.

The third ball is vanished into shell under cover of seeming to throw it into the air, while the right hand again vests the palmed ball.

Fourth and last ball, with shell, may be vanished in the same manner as the ball and shell in No. 4, Section VII.

**2.—Four on Each Hand.**—Requiring seven solid balls and one half shell; also Stanyon's Vest *Servante*, No. 19, Section III, Four balls appear on each hand, as shown in Fig. 1, above.

I have already given a full explanation of the effect in MAGIC, for October, 1907. Therefore readers who are making a collection of this Dictionary on loose leaves in the Spring Back cover, as I have already recommended, will insert the explanation as required.

**N.B.**—The trick, which is subject to almost infinite variation, is not so difficult as it may appear. This is proven by the fact that I have actually seen several performers produce *twelve balls* at the finger tips on similar lines, holding the extra four balls at "A B" and "E F" respectively. A favourite move is to pass a ball from the palm proper to position at finger tips, by moving the hand over the ball pressed on to the thigh. The "Long Pocket" (No. 5, Section II.), is quite indispensable for securing a ball in the hand already full.

The balls E, F, G, H, on the right hand, are sometimes produced by a non-sleight of hand method, employing four metal shells connected by a wire; this is concealed in a pocket in the left sleeve, or under the vest, and is got into position on the right hand as the fourth ball appears. Palms of hands are then quickly brought together, shells falling over balls which still appear only four. Hands separated, showing apparently eight balls. All placed aside.

**3.—Combination with Three Balls and Half Shell.**—Doing away with the skilful operation known as vesting.

*Preparation.*—One ball with shell in right hand trousers pocket one ball in the left breast pocket (inside coat), one ball under left arm.

*Manipulation.*—Produce the ball from left armpit and with it execute a number of passes.

*Multiplication.*—Vanish the ball by seeming to place it in the left hand, really palming it in right hand and producing it from right hand trousers pocket *with cap*.

Multiply to two balls.

Back to one and produce one from breast pocket.

Multiply to three balls.

Back to two and produce one from trousers pocket.

Multiply to four balls.

*Vanishing.*—Apparently throw one ball to audience for examination, really pushing one into half shell.

Toss one of the remaining balls in the air several times, saying, "I will vanish one into thin air," under cover of which drop the one out of shell into *profonde*. Appear to overhear a remark to the effect that you have put one in your pocket. Appear surprised, and, replacing the ball in left hand, explain. Try again, this time passing the ball into the now empty shell.

Pass right hand over the two balls in left hand, secretly palming one out of shell, and say, "See! I will just mesmerize these two, then give them a push, and one goes up my sleeve" (really into shell), "that's the way the sleeve is actually employed in conjuring." The ball palmed in the right hand is now produced from left elbow or elsewhere.

Pass the ball now in the right hand through the left knee, simply palming it and producing it at the back of the knee—this movement is made solely for the purpose of giving cover to the action of dropping the ball out of shell into *profonde*.

The solid ball (returned to left hand) is passed into shell under cover of seeming to take it in the right hand, from which it apparently disappears a moment later.

Last ball and shell vanished, as explained at end of No. 4, Section VII.

**4.—Shell Palmed at Start.**—Two balls in right hand trousers pocket, the third offered for examination; shell palmed in right hand. Shell then slipped on to examined ball. Multiply to two, and proceed as in No. 1 of this Section.

**5.—Subtle Production from Vest.**—Having produced three balls, seem to take one from "B" (passing it into shell), and swallow it, allowing the duplicate to drop out of vest into hand, held ready to receive it; replace at "D" and produce the last ball.

**6.—All Four Balls Examined.**—Introduce a fourth solid ball into the shell in the usual way, palming off the shell at the same time.

**7.—Shell Concealed in Cup.**—A *la* Ball Box. Ball in shell placed in cup, shell side downwards. Both tipped out of cup, which is then examined; both returned to cup and ball only removed and examined, then received back in the cup, *i.e.*, in shell. Ball and shell removed together and trick proceeds.

**8.—Shell Concealed on Hand.**—Shell back palmed on the left hand, shown empty back and front by means of the reverse and continuous back and front palm. Left hand then makes catch in the air and produces shell at "A." Meanwhile right hand has secured a ball (from vest or "Long Pocket"), which is now palmed into shell, and the trick proceeds.

**9.—Three in One.**—Solid and shell at "A." and another solid ball in palm of same hand. Palms of both hands shown empty by the Change Over, after which the ball in palm is produced from the air at position "C," at the same time the second finger lifts ball out of shell.

**10.—Wax Shell to Ball.**—A little wax placed inside the shell will hold it firmly to the ball, so that both may be vanished together.

**11.—Not from Pocket?**—Having vanished a ball into the shell *twice*, and not wishing to openly find it in the pocket the second time, as in No. 3, above, actually place the hand in the pocket, then remark, "Perhaps you think the ball has gone into this pocket? Well! I can assure you it has not—look! it's back again in the position from which I took it." Ball is turned up out of shell again at this moment.

Needless to say a ball was actually taken from the pocket, to be secretly inserted in the now empty shell.

**12.—Production in Reverse Order.**—Ball covered with shell at "A." Second ball appears at "D"; third at "C," and fourth at "B."

Movements the same as in the ordinary method, with the exception that the little finger raises first ball out of shell, while the second is moved into position by the third finger (other fingers assisting) the last by the second finger in the ordinary way.

Practise to vanish the balls into the shell in reverse order, *i.e.*, first "B" then "C," and lastly "D," without, of course, shifting either from its original position.

**13.—Nude Condition.**—A name to distinguish a method of performing the trick without the aid of pockets, waistcoat, or any part of the clothing whatsoever.

Two balls palmed in left hand (one in palm proper, one in finger palm), the third with shell showing at finger tips of same hand. Take the ball and shell in the right hand and pull back the right sleeve with the left hand. Then replace the ball and shell at "A" in the left hand, at the same time making the Change over Palm to leave the two balls palmed in the right hand, which forthwith pulls back the left sleeve.

Multiply to Two balls and palm a ball into shell as the hands come together to prove solid. Multiply to Three and continue on usual lines to finish.

Vanish the lot by reversing the whole of the above movements, finishing with the Change Over and pulling back the sleeves to mask the presence of the balls in the hands.

Or the four balls may be left in view arranged on a suitable nickel-plated stand, one of the cups being provided with a "step" for the purpose of holding the shell in position to look like a ball.

(To be continued).

Any piece of apparatus, balls 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.

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## QUERIES.

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

157.—How to change the hour of the watches of the public.

158.—How can an ordinary pack of cards be arranged to enable performer to cut at any card called out by a spectator.—B. SERGEANT.

159.—Any card called for rises from pack held in performer's hand in full view. No changing packs; no threads, wires, hairs, or mechanical device employed. Any ordinary pack used. How?—R.A.

160.—Conical bag fashioned from a sheet of paper, examined. Confetti is then poured into the bag until the latter is quite full. Presto! in an instant the confetti changes to water. Confetti all gone. Sleeves up, no change of cone, which is always in view. No suspicious moves. How is it done?—R.A.

161.—Performer takes four cards from any borrowed pack and hands them to a spectator for examination and to remember one of them. Receiving back the four cards, he holds them upright in one hand and covers them with a borrowed handkerchief, then removes three of the cards, placing them face downwards on table. The card remaining in the handkerchief proves to be the one chosen. No confederate and may be repeated without fear of detection. How?—L.S.

162.—A sealed envelope is first handed to a spectator. The name of a card now freely selected is eventually found written upon a slip of paper in the sealed envelope, the writing being done in either ink or blood as may be desired by the spectators.—L.S.

163.—Pack of cards handed to any person, who removes several. One is then returned to pack, which performer holds to his forehead, then calls out the name of the card. This is repeated with each card. Cards are not removed from position in which they are placed; they are read while actually in such position and afterwards shown to be there. Price includes highly finished cards, which may have something to do with the secret.—L.S.

164.—Question written by any person who seals same in an ordinary envelope and lays it on table; lights are then turned out. Lights are turned on again in a few seconds, when the envelope is found in the same position, seals unbroken and with an answer to the question written on the outside.—L.S.

165.—A continuous change of face card of pack held in the left hand by simply passing the right hand over it in the usual way. Done without palming or slipping cards from back to front or front to back and without taking cards away from any part of pack. No apparatus; any pack used.—L.S.

## REPLIES TO QUERIES.

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

35.—A signed card is placed in one envelope and a plain card in another. The two cards change places.

Secure three cards all alike, say six of hearts. One of the cards is placed in an envelope, which is sealed, the performer requesting a spectator to place his signature over the flap; the signature is transferred to the card by means of carbon paper suitably arranged in the envelope.

The same person signs the second card, which is then placed in a second envelope already containing the third duplicate card *not signed*. The rest explains itself.

Variation.—Have a card (duplicate of one you intend to "Force") already sealed up in an envelope prepared with carbon paper as explained above. Let a person sign the flap of this envelope, then "Force" upon him the duplicate card, which also let him sign in the same way. Chosen card is then torn up, pieces placed in pistol and fired at the envelope, which is then opened and found to contain the card bearing the person's signature.—D.H.

107.—The owner of any dollar bill lays the same face upwards on table and covers the numbers on either side with his thumbs. Performer tells whether the number is odd or even.

About a quarter of an inch above the number on the left hand side of the bill will always be found one of the following letters, A, B, C, or D. If it is either A or C, the number of the bill is odd; if B or D, the number is even. Place your hand on the person's forehead and pretend to read his mind. D.H.

131.—Any pack a "Stripper." Cards having scroll design backs are suitable, perhaps the best being the well-known "Angel" Backs. Looking at the back of one of these cards, note that the turned-up point of the outer scroll coming from the waist of the lower figure on the right, is larger or smaller than the same point diagonally opposed to it. If therefore the whole of the cards in the pack be arranged one way, then one be removed, and replaced, the pack being turned round in the meantime, the card so replaced may be readily discovered by its back. No amount of shuffling will make any difference to the discovery of several selected cards. A chosen card may be discovered by ruffling the upper left hand corner with the thumb and brought to top by the "pass," or otherwise as desired. One or two examples:—

*Mind Reading.*—Give a person ten cards arranged all one way, with the exception of the top one, which you have secretly reversed. Ask him to secretly transfer several cards from top to bottom of packet, then to replace same as table. Spreading out the cards, you then name the number so transferred, indicated by the position, from bottom end, of the reversed card.

*Divination.*—Twelve cards selected and returned (reversed) to pack according to system, their names having been secretly written upon a piece of paper by spectator. Performer deals the pack into four heaps, one of which is chosen (forced in the usual way) and found to consist of the twelve cards corresponding with the names on the paper. Reversed cards dealt into heap by themselves.

*Transfixed Card.*—Pack shuffled and spread on table. Person removes a card and shows it to audience, then replaces it face downwards on table. If the card is reversed leave pack on table, otherwise pick it up under pretence of shuffling, then replace on table reversed. Meanwhile, acting on instructions, person has kept his hand on card to magnetise it. Card replaced (reversed) and pack shuffled.

Person now divides pack into five or six packets. Performer then goes through each packet, spreading the cards about on the table and noting position of the reversed card. This discovered, he shuffles the cards on table like dominoes, keeping his eye on the one reversed, then takes a penknife and passing it over the cards, picks up the chosen one on its point. The explanation of this is that the magnetised card attracts the steel blade of the knife.

*Will Power.*—First explained with any pack of cards as follows:—Performer notes bottom card, which we will suppose is the Three of Diamonds, then spreads pack on table keeping this card in sight. He then asks a spectator to give him the Three of Diamonds. The chances are fifty-one to one against this being done. We will therefore suppose he gets the Nine of Spades. Glancing at this card, he says, "You are quite right, now please give me the Nine of Spades." He gets, this time, say the Ace of Hearts, and, glancing at the card, continues, "You are quite right once more, but I can do it quicker myself." "I have a presentiment the first card I touch will be the Ace of Hearts." He picks up the known card, Three of Diamonds, placing it behind the other two. He then holds the three cards in the order called, and which will compare with notes which may be made on paper by a spectator.

With "Angel Backs" one known card is reversed, after which the pack may be shuffled to any extent. When spreading the cards on table, the position of the one reversed is noted, and the trick follows as above described.

*Thought Foretold.*—One card reversed in pack, which is then replaced and sealed in official wrapper as new. The name of the card so reversed, say Ten of Spades, is written on a piece of paper, which is then sealed up in an envelope and all is ready.

Envelope is given to a spectator to place in his pocket. Another person breaks the seal and shuffles the pack, then deals the cards into five heaps as at whist, the two odd cards being dealt on to the last heap. Performer notes the heap into which the reversed card falls and forces this heap in the usual way; the other four heaps are removed.

Spectator shuffles the cards in the chosen packet, then deals them face downwards in two rows, the row containing the reversed card being again "forced" on the spectators, while the other is placed aside. Choice of the reversed card is now "forced" by the familiar methods and found to compare with the writing in the envelope.—D. H.

138.—Any pack of cards shuffled and handed to performer, who glances at bottom card, then spreads out the cards fanwise, inviting a person to touch any one of them. The card touched, the hands are separated, each holding a portion of the pack, the right hand portion presumably having the touched card at the bottom; but when separating the hands the original bottom card was passed over to the right hand, falling underneath the card touched. This known card is the one the person sights and remembers. Give the pack a good shuffle, then place same to the person's head and pretend to read his thoughts by naming the card.—D. H.

*Variation.*—The trick may also be done with any arranged pack, the adjoining card indicating the suit and value of the one touched.

141.—Card secretly selected is placed in envelope, the performer holds behind his back. The envelope is then taken and sealed by a spectator.

Taking the envelope, the performer again places it behind his back and rubs over its face a sponge dipped in odourless alcohol; this renders it transparent, enabling him to read the card when placing it to his head in the approved clairvoyant manner.

Holding the envelope back uppermost will induce the spectator to place the card in same with pips facing the front; this facilitates the working of the trick. The alcohol evaporates quickly, therefore the envelope may, in conclusion, be given to the spectators to open and remove the card.

*Variation.*—The trick may also be done with an arranged pack, the adjoining card indicating the name of the one selected and sealed up in the envelope by the spectator. De Land's Devil's Dream pack of cards, with indicators on the back of each card, is particularly suitable for this and No. 138 above.—D. H.

150.—Pencil as Coat Hanger.—The pencil used is a plain hexagonal one. Place it point upwards in the crevice formed by the edge of the beading and the panel of a varnished door, and push it upwards a distance of several inches, the while pressing it evenly and firmly to the door. The pencil should now stay in the position placed, and so firmly that a coat may be hung upon its point.—FRED HOCKING AND YRRAH.

153.—A card freely chosen is returned, and the pack squared up by the drawer. The performer then, by looking at the back of the pack (not the front as in the case of X-Ray cards) names the card.

As the querist does not eliminate marked or arranged packs, I will suggest De Land's Devil's Dream pack or an ordinary arranged pack as providing the solution to the mystery.

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