

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

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ORIGINAL LESSONS IN MAGIC.

BY ELLIS STANYON.

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

The Acrobatic Cards.—Three playing, or numbered, cards are seen resting side by side upon a narrow strip of wood screwed to a suitable blackboard or easel. The three cards are removed and handed for examination, after which they are replaced on the easel in the same order, but backs outwards; in this position they re-arrange themselves to correspond with the order of three duplicate cards arranged on another stand by the spectators. If preferred, a spectator may chalk on a slate the order in which he desires the cards to appear.

Explanation.—For drawing-room work, a blackboard is not necessary. A suitable stand may be made from a triangular piece of wood about 11 inches long and four inches high, *i.e.*, similar to the familiar black velvet coin stand; this rests on the table with one side facing the audience and forming a convenient slope on which to rest the cards. Along the bottom edge of the stand, and running from one end to the other, is screwed a fillet of wood about $\frac{3}{8}$ in. wide and $\frac{1}{4}$ in. thick, forming a step upon which the cards rest. At right angles to this step and at intervals along the face of the stand, are screwed four upright pieces of wood, about $\frac{3}{4}$ in. wide and $\frac{1}{4}$ in. thick, and of the length of a playing card, their lower ends resting on the step. The distance between the upright pieces in each case, forms a compartment of the exact width of a playing card. The upright strips like the stand itself, are covered with black velvet, but the step, extending from one end to the other, is of a light colour; thus the cards appear to rest only on the step, the recesses into which they fit being invisible.

At the outset the stand may contain the Ace, two and three of diamonds, in the order 1, 2, 3, counting from left to right as seen by the audience. The performer removes

the cards and passes them for examination, after which he replaces them on the stand in the same order. He now slowly and deliberately turns each card with its back outwards, then requests any one of the spectators to arrange three duplicate cards in any order he pleases—or to call out, or chalk such order on a slate provided for the purpose. We will suppose the desired order be 2, 3, 1. The performer now commands the cards to jump; he then removes each in turn, when it is seen that they have re-arranged themselves as required.

He once more reverses the cards, as they stand, and invites someone else to suggest a new order, which we will suppose is 3, 1, 2, and again the cards are found to have re-arranged themselves as required. This may be continued *ad lib*, but twice should be considered a sufficient demonstration. To prolong the trick would merely be risking the disclosure of the secret.

Each division contains the two extra cards so necessary to show 1, 2, or 3 in such division. The extra cards are backed with black velvet and their backs being outwards they are of course invisible. The first division will contain also a 2 and a 3; the second division a 3 and a 1, and the third division a 1 and a 2. Thus it will be seen that, having reversed the three cards in the first place, the performer may when turning them face outwards again, show a 1, 2, or 3 in either division as required. Again reversing the same cards in each division he may repeat the trick. And, should the last request be for the order 1, 2, 3 (as at start), he may remove each card and once more hand it for examination; and, similarly, whenever a number appears in its original position, he may remove the card and show it back and front.

N.B.—I have reason to believe "Selbit" should be credited with the invention of the trick in its original form, *i.e.*, where three cards, each mounted on a thin slab of wood and resting in a triple frame, also of wood, changed places in a similar manner. The extra thickness of the card in this case would admit of the edge at the upper end being numbered (or coloured) so that the performer could see at a glance what card to turn, while the extra thickness would

enable him to turn it without hesitation or fumbling, which would be fatal to the trick in any form.

The trick may be done equally well with any spot or picture cards; also with cards printed respectively with the figures 1, 2, 3, in large characters.

Variations.—Employing two stands, constructed as described, but to hold one card only in each case. Two cards are chosen and placed one on each stand, back outwards, when they change places at command.

The two cards are "forced" to correspond with two already on the stands, say the King of Diamonds and the Queen of Spades. The king is placed on the stand containing the queen, and *vice versa*. Working the trick twice, enables the performer to remove the original cards and return them to the pack.

Black velvet stands and prepared cards are not necessary for the trick in this form. Miniature easels may be constructed from cardboard and a piece of the same cardboard laid over the duplicate card first placed face downwards in the recess.

The performer may state, as an excuse for reversing the cards, that they are bashful and will not jump if people are looking at them.

"Suffragette" Combination Trick.—Employing one stand with divisions for four cards. The four queens and the two of clubs are removed from the pack to represent four of the leading suffragettes and a policeman.

Having placed the four queens on the stand, "the public platform," facing the audience, the performer calls attention to the two of clubs (policeman), which he then places in a pocket on the inside (left) of his coat—the pocket being supposed to represent "Holloway." He then makes known the idea of the trick, viz., one of the ladies is to be "run in" by the policeman, the spectators being invited to say which one of the four shall suffer in this manner. We will suppose "Crissy" (queen of hearts) is chosen.

The performer now reverses the four queens, so that their backs are towards the audience, the reason for this being "to keep the method of capture a secret if possible." A little appropriate music and the performer removes "from the platform" what all suppose to be the queen of hearts, but when the card is turned round, it is seen to be the two of clubs (policeman) and "Crissy" is discovered in the pocket "Holloway."

At the outset, each of the four divisions of the stand is occupied by a two of clubs, face inwards and backed with material like that covering the stand; thus either of the four queens may be reversed to show a two of clubs as already explained. The original two of clubs remains in the pocket which also contains, from the start, a duplicate set of four queens in known order, so that, no matter what queen be chosen, the performer may produce the corresponding one from his pocket.

N.B.—The trick in this form was presented by Mr. Edward Victor, A.I.M.C., at the Fourth Grand Seance of the Magic Circle, and was first described by me in *MAGIC* for June, 1909. With regard to the working of the trick, the above is my own version—I am not indebted to anyone for the secret. The original effect, also the explanation, differed somewhat from that now described.

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

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August, 1913.—Vanished silk found tied round candle; Vanishing knot; Three silks mysteriously tied together; Handkerchief with seven corners; New stretched handkerchief; 15 card tricks.

September, 1913.—Cris Van Bern Colour Change with "patter"; Ink to Water and back to Ink; Ink and Water Change places with Amusing addition; Card Reading—15 tricks; Special Printed Cards—11 tricks; List of Cheap Tricks, Books, Advt., etc.

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I have once again to tender my sincere apologies to my readers for the tardy appearance of this issue of MAGIC, due solely to my recent illness, followed immediately, and before I had thoroughly recovered, by an unusual rush of work immediately preceding Christmas, when everybody naturally desired to be supplied "per return of post." I did my best to comply with all such requests, and which were, of course, even more important than getting out MAGIC to time. I am still making a big effort to get the paper out once more on the first of the month, and which I shall hope to do in the near future, when I am making new arrangements with a view to devoting more time to MAGIC in general, in particular to my "Dictionary of Magical Effects," which has now assumed such importance as to claim practically the whole of my time. Mr. Jac Laufer, my new agent in New Orleans, U.S.A., orders five Annual Subscriptions and seven complete sets of Dictionary, in all 277 copies of MAGIC, and my other agents continue to place like orders.

When a reply is expected to queries *re* out of print books and other items not on our lists, and which it is hardly likely anyone in the business could supply, the writer must enclose a stamped directed envelope; otherwise, as these queries have become so numerous of late, he must accept "no reply" as a polite negative.

Many out of print and scarce books will be found specified on page 33 of this issue, amongst others being the following volumes:—"Piesse's Magic"; "Sleight of Hand" (Sachs); "Popular Scientific Recreations" (Gaston Tissandier); and "Cassells Popular Recreator," Vols. I. and II. bound together, all in excellent condition. Watch the list, which varies each month, and you may be able to secure just what you want; or we shall be pleased to make a note of your requirements and advise you when the item is on hand.

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SECTION XLII.

MECHANICAL AND OTHER PREPARED CARDS.

1.—**Aces Versus Kings.**—Two envelopes are marked by the audience "Aces" and "Kings" respectively; the four aces are then placed in the one and the four kings in the other. After a brief interval the envelopes are opened, *by the audience*, and the contents have changed places.

A duplicate ace and king, backed with the same cloth as that covering the table top, are laying face downwards on the table where they are, of course, invisible. Receiving the aces the performer places them face downwards on the invisible king, and the kings on the ace *while the envelopes are being marked as described*. Receiving the envelope marked "aces" he takes up the kings with the ace in front, apparently the packet of aces. He then seems to place the whole in the envelope, really putting in the four kings and leaving the ace on the outside, at rear. He then fastens down the flap and throws the envelope on the table, thus returning the prepared card to its original position. And similarly with the second envelope, when it occurs to him that the audience had better hold the envelopes themselves to make sure they are not changed—and the trick is done.

2.—**Ace of Spades and Ace of Diamonds Change Places.**—The requirements are two aces of diamonds (without indexes) and the large pip cleanly cut from the ace of spades. The spade pip is held over the ace of diamonds, say in the left hand, the other ace of diamonds being in the right hand. Both cards are shown back and front, after which they are held with their backs towards the audience. The ace of diamonds is then placed behind the ace of spades and the performer says, "I will take away the ace of spades." He really takes away (in the right hand) the card nearest himself, and which all believe to be the spade, but in doing this he leaves the spade pip covering the diamond spot of the other card. The two cards are then shown and will appear to have changed hands.

Replacing the diamond behind the spade once more, he says, "I will place the ace of diamonds in my pocket." He then takes away the card nearest the audience and which all will believe to be the ace of diamonds, which it is in fact, but when taking it away he takes also the loose spade pip which is also and thus secretly, placed in the pocket. Thus the ace of diamonds, which all believe to be the spade, remains in the left hand. The change is commanded to take place, after which a duplicate genuine ace of spades is produced from the pocket, when both cards may be examined.

N.B.—In the absence of non-indexed cards, the indexes of the spade pip may be left on, to cover the diamond indexes; in this case, however, care is required to avoid exposing the fake over the edge of the genuine card.

3.—**Three Cards Appear on Borrowed Hat.**—Any three cards are first backed with newspaper, after which they are arranged fan-wise and pressed, face downwards, over the point of a drawing-pin, which keeps them in position; the "fan" is then placed face downwards upon a newspaper, the point of the pin protruding upwards. The hat is then placed, with pressure, crown down upon the pin, whereby the cards are fixed to it. A handkerchief is next thrown over the hat in such a manner that when the hat is turned over crown towards the audience, the cards are hidden by the handkerchief. Three duplicate cards are now "forced" and vanished, finally reappearing on the crown of the hat when the handkerchief is removed.

The cards might be torn up, placed in a conjuring pistol and fired on to the hat, the shot blowing away the handkerchief at the same time (pulled away with a thread which the performer had pinned to it).

N.B.—For how to "Force" cards and execute other Sleights mentioned in this and other Sections of this work, see my "Conjuring with Cards," post free 1s. 3d.

4.—**Three Chosen Cards Appear on Mirror.**—Three cards are first pivoted and fixed together to fall open in the form of a fan by an arrangement of threads or human hairs; the back of the centre one, *i.e.*, the rearmost one when the "fan" is closed, being further prepared with a good sized pellet of wax. The prepared cards are then placed in a convenient pocket.

Three duplicate cards are forced, returned and shuffled with the rest, after which the performer secretly adds the prepared cards to

the top of the pack. He then throws the pack at the mirror in such a manner that the waxed card adheres to same, the concussion at the same time opening the "fan." There are other and more expensive methods of working the trick, but the above may be considered the best.

N.B.—The pack in which the three cards are shuffled by the audience might be changed for another, minus these three loose cards, but having the prepared set all ready on the top. For two simple methods of secretly changing the pack, see Section 37, No. 10.

5.—**Card Changing to Rose.**—Employing a prepared card (double) which may be opened out and folded up the reverse way to reveal a flower; the inside of the double card, where not covered with the flower, being *black* that it may not be distinguished against a moderately dark background.

The prepared card at top of pack, a duplicate is forced upon a spectator. Receiving back the chosen card, the performer changes it for the trick one (top or bottom change) and places the pack aside. The trick card, first shown back and front, is now placed in the left hand, where it is held face towards the audience. The right hand strokes the card which, under cover of the movement, is opened out and closed up the reverse way, bringing the flower into view, which is then held against the buttonhole.

Another way of working the trick is to secretly place the trick card in front of the chosen one and fold up the latter inside the former. The flower may then be changed to the chosen card, which is handed for examination, while the trick card is dropped into a pocket.

A detailed explanation in *MAGIC* for November, 1908.

6.—**Cards Change to Bouquet.**—Having done a series of tricks with an ordinary pack of cards, the same is secretly changed for a smaller packet consisting of but seven or eight cards pivoted together with thread in the centre of one end; at the back of the rearmost card is a large hook supporting a bouquet of the familiar spring flowers. This packet of cards, presumably that with which the other tricks have been performed, is now spread fanwise, then closed up again, the action sufficing to break the paper band supporting the flowers which, opening out into the form of a bouquet, completely cover the cards.

A detailed explanation in *MAGIC* for January, 1910.

7.—**Card Appears on Arm.**—(Henry Leslie in *MAGIC* for June, 1905). A rubber stamp of a black card, say ten of clubs, is moistened with glycerine (using a camel hair brush) or Stanyon's Palming Fluid, which I find works best; this is pressed evenly on the arm and dried with white blotting paper.

The ten of clubs is forced upon a spectator and afterwards burned to ashes, which the performer rubs on his arm, the ashes clinging to the preparation and producing an exact representation of the card. If you do not wish to destroy the card, its name may be written upon a piece of paper which is then burned.

8.—**Card Appears on Handkerchief.**—(Performed by Mr. Herbert J. Collins). Asks if some lady will kindly oblige by selecting a card, but turns to gent. and says, "Perhaps you will not mind being a lady for a moment, sir, thank you." Gent. selects a card (not necessarily forced) and performer turns his back while card is held up for general examination. "Will someone else kindly take one (forced), someone who is paying for a seat." You will know your card again, sir. Thank you, you would know me again if you were to play cards with me." First card returned to pack and shuffled by performer, who returns to stage. Produces first card—wrong—and "changes" it to one chosen. Introduces glass tumbler and creates some amusement by asking for "a plain thin white gentleman's handkerchief." Takes one from his own pocket and continues, "This is my own, ordinary price 6d., worth 3d." Comes down amongst spectators again, handing glass and cambric handkerchief for examination. Second card here shuffled into pack by drawer. Produces red silk handkerchief and asks lady to wrap it in the white one and place the bundle in the glass. Performer takes the glass and returns to stage changing it (or its contents) *en route* for another one containing white handkerchief only, prepared as we shall see presently. Pack of cards laid over mouth of tumbler, Presto! Handkerchief taken out of glass and a large diamond pip (large as a playing card) found printed in each corner, indicating that the second chosen card was *the four of diamonds*.

Variation.—An exact representation of the card (red or black) to be printed on a white silk handkerchief to be wrapped in a coloured one, the performer being provided with the requisite duplicates to work the trick as described above. A white silk

handkerchief 15 inches square printed with, say, the eight of hearts, also a plain white silk handkerchief to match, and the zinc block of card would cost 7s. 6d.

Original explanation in *MAGIC* for May, 1906.

9.—Card Envelope and Handkerchief Combination.—(By T. H. Chislett.) A chosen card is placed in an envelope and a white cambric handkerchief is rolled up and given to someone to hold with instructions to shake it out, when a pistol is fired; an imprint of the card is then found on the handkerchief and a plain card in the envelope. Performer says "That is not quite what I intended—we will try it again."

He now replaces card in envelope and makes a conical bag from a sheet of newspaper. Handkerchief bearing imprint of card is placed in conjuring pistol and fired at the bag, from which the performer then takes it, but with the *genuine card* fixed to its centre envelope opened and found empty.

The plain handkerchief is changed for one upon which is printed a duplicate of the card, which has been "forced" upon a spectator. (See No. 8).

The envelope is a double one, prepared by removing the front of one and sticking it round the edge, on to another, having previously placed a blank card in the extra space so formed. ("Conjuring with Cards," p. 23).

The bag is made with a double sheet of paper, gummed together round the edges and containing a duplicate handkerchief having a genuine card in the centre as required.) ("Conjuring for Amateurs," p. 106).

10.—Nailing a Chosen Card to the Wall.—A card is freely chosen and genuinely shuffled into the pack, after which the pack is thrown at a wall (or door), every card falling to the ground with the exception of the chosen one which is seen nailed to the wall.

I have already given an explanation of this very effective trick, (Section 34, No. 17) employing one card only. A correspondent in *MAGIC* for June, 1905, recommends the use of a duplicate card, already transfixed with a drawing pin, to be palmed on to the top of pack after the chosen card (forced) has been shuffled into pack by the drawer.

11.—Chosen Cards Appear in Watch.—The audience are given free choice of either one of two cards drawn from the pack. The chosen one is burned, to ashes which are blown at the performer, who thereupon opens his watch, showing it to contain a miniature card of the same suit and value as the one chosen. He further shows that the watch contains but the one card, which is glued in the centre of the inside of the outer cover, but in spite of this and supporting his indifference as to what card be chosen in the first place, he may undertake to repeat it with the remaining card.

The card in the watch is a "flap" card answering, as required, to either of the cards first removed from the pack and which cards are, of course, "forced." To be successful, this miniature flap card must be finished in best manner and be neatly glued in the watch as described. A full explanation of a subtle method of disposing of a torn-up card with the aid of a conjuring pistol will be found in *MAGIC* for December, 1901.

N.B.—It is not always advisable to work the trick a second time as explained above; a conjurer would at once conclude that the two cards were "forced," whereas the main object is to conceal that fact. My original explanation of the trick as shown to me by "Chung Ling Soo" appeared in *MAGIC* for June, 1907; it may also be used with telling effect in connection with "Forcing Superceded," explained in *MAGIC* for July, 1906.

N.B.—Tricks where cards appear in (or on) other objects, where the object plays the most important part, usually a special apparatus, will be treated in a separate section.

12.—Card Thrown on Silk Hat Jumps up and Stands on One End.—The card is a prepared one, made by hinging two together at one end with elastic in such a manner they will only remain together under pressure; directly the pressure is removed they instantly open out at right angles to each other, at which point the opening out is checked by a thread fixed between the two. The upper side of the card which remains flat upon the hat is black, or better still, is covered with a piece of silk removed from an old silk hat.

The trick card might be placed on the top of the pack and a duplicate "forced" on a spectator; the performer would then change it for the top card and proceed as described. A sample card was sent me years ago by Mr. Holland, of Liverpool, whose address I have lost.

13.—Balancing Any Card on Hat.—A card freely selected and placed face downwards on crown of silk hat, rises slowly and remains standing on one end facing the audience. Done with a human hair, one end of which is fixed to the waistcoat, the opposite end carrying a pellet of wax by means of which it is attached to the back of the card at the end nearest the audience. Moving the hat slowly forward produces the effect described.

14.—Egg Card and Wand.—I have arranged a new Combination juggling wand (see Fig. 2) by means of which several effectual additions are made to an old trick. For instance an egg may be balanced on and caused to roll from one end of the wand to the other (see "A" in the Fig.), the egg may also be balanced on the wand as shown at "C"; also a Card, and the same Card surmounted by an Egg as at "B," further the egg may be balanced on one end of the same wand, the wand, in turn, being balanced on the nose or chin (see "D" in the Fig.).

The illustration explains the construction of the apparatus, the wand is 20 in. long, $\frac{3}{4}$ in. thick, and contains a groove, deep and wide enough to steady the egg running throughout its entire

length, as seen at "A" in the Fig.; it is further provided with a pin (for holding the egg) and a small hole (for holding the Card) "B" and "C" in the Figure. One end of the wand is made concave for holding the Egg as at "D." The Card is composed of two Cards glued together with a steel wire running through them diagonally. The egg is a wooden one enamelled white and provided with a hole in the small end to fit the wire of Card or the pin on the wand. The wand is painted black. With the exception of the final balance on chin, the whole thing is absurdly simple; it is nevertheless very effective in the hands of an entertainer, and most suitable for an audience of young children.

N.B.—See also the more elaborate and dexterous juggling trick, where a card spins rapidly on a cigar which the performer is smoking, surmounted by a 3ft. stick upon the upper end of which a candlestick with lighted candle is also spinning rapidly—my No. 6 Serial, "New Juggling Tricks."

15.—Card and Glass of Wine Balance on Hat.—A glass of wine is balanced on one end of a playing card freely chosen; the opposite end of the card is then balanced on the crown of a borrowed silk hat; the card may also be balanced on the glass.

The card is "forced and afterwards" changed for a prepared one, having a flap at the back extending over half of the card, and hinged down the centre from end to end. The flap is opened under cover of the card forming a step to receive the foot of the wine glass; the rest explains itself.

If challenged, or otherwise, one may undertake to balance any glass or similar object, on one end of any playing card. To do this the card is held, facing the audience, between the second finger and thumb (at the edge on either side), the forefinger of the same hand, hidden behind the card, steadying the glass as required.

A detailed explanation in "MAGIC" for January, 1909.

16.—Mysterious Chain of Cards.—The performer holds, say the Jack of Spades by the upper end in the left hand. He then rubs one corner of a spot card on the lower end of the Jack to which it eventually adheres. In this way he joins up quite a long string of cards, finally removing them one by one and showing each to be unprepared—or the cards may be shaken apart.

Prepared cards are, of course, used, but if properly made will bear casual inspection. At each corner of the *black line* that surrounds the picture cards, a tiny hole is made with a fine needle. One end of a human hair is now passed through the hole at one

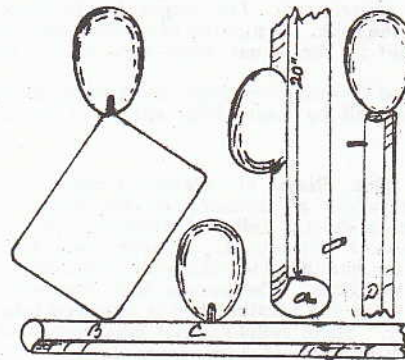
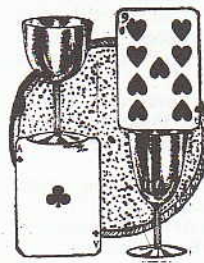


FIG. 2.



corner, and fixed at the rear by glueing over it a small piece of paper soaked from the back of another card. The free end of the hair is then passed through the hole in the opposite corner, drawn taut and fixed at the rear in like manner; thus the hair lies across the black line at the end of the card. The end of each court card employed must be prepared in this manner. The spot cards have a minute hook inserted at corners diagonally opposed to each other. The corner is first split open after which the hook (made from the point of a tiny pin) is inserted in such a way that no portion of it is visible when looking at the face of the card; the corner is then glued together, and placed under pressure. The hooks make contact with the hair at any part of its length on the face of the card.

17.—Throwing a Card—Simple.—A card, thrown out 30 to 40 feet over the audience returns to the hand. The centre of the card is attached to one end of a thread of the required length, the opposite end of which is fixed in the "flies."

The end of the thread is first passed through the centre of the card, after which the latter is glued to the back of another, thus securing the thread and at the same time increasing the weight of the card so necessary for the experiment. The prepared card should be placed at the bottom of the pack. A number of cards (from top) should then be thrown out in the usual way—and finally the prepared one.

The same trick, performed by dexterity alone, also how to throw cards for a long distance, will be found fully explained in my "Conjuring with Cards."

18.—Card Disappears from Glass of Water.—Under cover of placing a chosen card under a handkerchief, the performer changes it for one cut from a sheet of celluloid which he had previously palmed on to the back of the card. Someone now takes hold of the card through the handkerchief, the folds of which the performer drapes round the glass. The person then lowers the card into the water, and when the handkerchief is removed later, it has vanished completely. Sheet celluloid (not gelatine) is not effected by immersion in water and is of course invisible.

The selected card or a duplicate is then produced from some other place; or if desired it may be reproduced from the water by reversing the procedure.

The celluloid fake may be placed over a card creased across the centre that it may be folded in half to be readily palmed under the handkerchief. By using a glass with tapering sides, the celluloid will pinch in the lower part so that it may be inverted and the water poured into another vessel at the close of the trick. The glass may also be selected with decorations that effectually conceal the edges of the celluloid.

Variation.—Card leaves glass and returns to pack. Two cards alike in pack; force one and drop it into *servante* or black art well in table top, under cover of seeming to place it under handkerchief, at the same time introducing celluloid card picked up from table. Glass may contain water, or be empty.

Burlesque, to avoid the necessity of forcing a card. Allow free choice of a card, then place the pack in your pocket and say "I shall now cause the pack and the card to change places." Remove duplicate *complete pack* (from the same pocket) which hand to the person, taking his card and proceeding as described.

A small glass jug may be used in place of the tumbler. If the mouth of the jug be so small that the celluloid card must be forced through it, it may be turned upside down at the close of the trick.

19.—Card Disappears from Empty Glass.—A genuine card backed with tinfoil is used. The card is openly placed in the glass which is then covered with a handkerchief and reversed, thereby becoming a "mirror tumbler," thus, when uncovered, it appears to be empty.

A second card may be covered with a handkerchief and inserted in the glass, behind the mirror card but face outwards. When the handkerchief is again removed, the glass will still appear to be empty; and a duplicate of the forced card is produced from the trousers pocket. This duplicate is then replaced in the pocket, eventually shown empty by pulling it out under the card previously pushed to the top of the pocket. The card is then discovered in the glass, turned round under cover of the handkerchief. The two cards are then removed from the glass (together as one) and thrown aside. This may be continued *ad lib.* governed by the number of like cards in the pocket.

20.—Card and Ring.—A chosen card is suspended by two pieces of ribbon, attached to the two corners at one end, between two

chairs. A third piece of ribbon is then passed through the centre of the card and tied to form a loop, under the card, 3 or 4 in. long.

A borrowed ring is next vanished from any piece of apparatus designed for the purpose, or it may be fired from the magician's pistol, when it is seen to instantly appear on the loop of ribbon under the card.

A card is first freely chosen and suspended as above described, the hole in centre is also pierced for insertion of the ribbon to receive the ring. Just prior to passing the ribbon through the centre of the card, the performer secretly passes it through the ring (which he has obtained from "Vanishing Money Box," "Watch Box" or the like) at the same time passing the ring under the little hammer of the apparatus shown in Fig. 14. The back of this apparatus is covered with wax to cause it to stick to the back of the card, and it is fixed in position while arranging the ribbon to catch the ring. The free end of the thread is attached to the performer's vest, and when all is ready a slight pull brings the ring on the ribbon as desired.

(To be continued.)

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

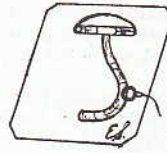


FIG. 14.

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