

TRICKS PRESENTED

BY
STANLEY DAVIS

CARDS

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STACKED PACKS
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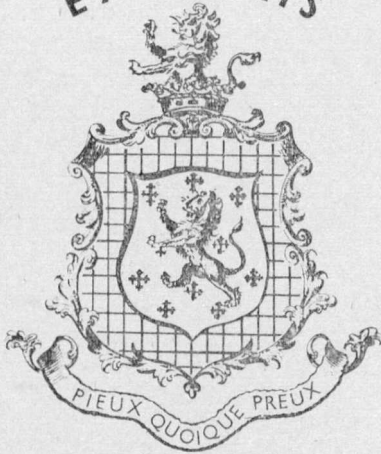
MISCELLANEOUS

THE LOCKET OF MENE TEKEL
THE POUND NOTE TRICK
PRODUCTION OF ROSES
SOUP PLATE AND HANDKERCHIEFS
THOUGHT WAVE CUBES
A CARD SLATE EFFECT
A LIGHTNING BOOK TEST
THE BOXES OF AMEN RA
THE SLOTTED BOXES
THE ROPE TRICK
THE RAZOR BLADES
POACHERS AND RABBITS
THE BEANSTALK



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Tricks Presented

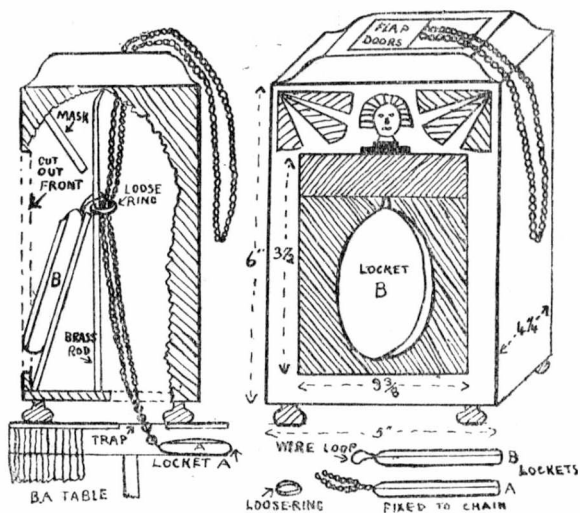
BY STANLEY DAVIS

In "Tricks Presented" the effects are not of the long drawn-out variety. Today, much concentration by an audience is not to be expected. The majority of the items are suitable for the concert platform. All have been successfully produced before an audience. With regard to the card tricks, notes relating to these, and their origin, will appear in the proper place.

THE LOCKET OF MENE TEKEL

This idea can be used as a prediction effect, or for re-producing a pound note after burning.

PREDICTION EFFECT: A locket is seen reposing on a velvet pad in an Egyptian jewel case. The performer now takes a small piece of paper and writes down a prediction.



The locket on the pad is opened and the paper is placed inside.

The performer then asks for the name of any well known person and the name of any town in Great Britain. A lady is asked her favourite colour, another spectator is asked to name his favourite day of the week, then dice are brought

on to the stage. These are proved to be just ordinary dice; they are thrown and left covered. The locket is then lifted out of the jewel case by a chain to which it is attached, a spectator is asked to open the locket and read aloud what is written on the paper. The contents prove to be the correct prediction, while the number at the foot of the paper proves to be identical with the total number thrown by the dice.

The effect is obtained by the use of two lockets, and the method of switching, which is done automatically, when removing the locket from the cabinet, which is of special construction. The jewel cabinet is constructed as follows. A small box is made with the front five inches wide and six inches high. The sides are four and a quarter inches. A piece three and three-eighths by three and a half inches is cut out of the front panel and behind this opening is placed a black velvet pad. This pad has a flap hinge on the bottom being kept in position by a light spring. The top of this pad is three and three-quarter inches from the bottom of the cabinet. There is also another piece of black velvet fixed to the top, which acts as a mask. Close behind this pad is a brass rod, an eighth of an inch in diameter and five inches long; this is fixed to the bottom of the cabinet which also has the bottom cut away behind the rod. There are two flap doors on the top of the cabinet.

The two lockets are prepared as follows. One is fitted with a fine chain and the other has a loop of wire fitted to the top; this loop must be large enough to slip around the brass rod and allow the locket to rest on the velvet pad. A small half-inch brass ring is also required.

If the trick is worked off a tray it is set in the following way. The locket A is taken (this one has a chain attached) and the loose ring is slipped over the chain; then the locket is lowered through the flap doors. The ring on the chain is slipped over the brass rod and the locket passes through the bottom of the cabinet where it is placed just at the rear, opened so that it is ready to receive the goods.

The other locket, B, with the wire loop is now slipped over the brass rod and allowed to rest on the velvet pad.

The loose end of the chain from locket A passes through the flap doors and is left hanging down on the side of the cabinet.

The switch is automatically done when the chain is handled and the locket lifted from the cabinet. The chain attached to locket A, slips through the brass ring until locket A reaches the ring, when it lifts the ring and also carries locket B with it. When it reaches the top of the rod, locket B falls back into the cabinet while locket A, attached to

the chain, passes up through the flap doors. The illusion is perfect.

This is my form of presentation. "Some years ago many ladies wore a locket around their neck. It contained a lock of hair, a picture of someone dear to them or just some memory of the past. This locket (pointing to the locket), the locket of Mene Tekel which you see here in this Egyptian jewel case has the power to predict what is going to happen in the future. You don't believe me? Well, I will prove it to you."

You now show a small piece of paper and let it be examined. It contains five numbered spaces on which you may write five predictions, or the paper may be left plain. It is folded up and placed in the locket on the pad. You remark, "I want you to note that I do not touch the locket in any way."

You then ask someone in the audience to give you the name of any well known town in Great Britain and of a well known statesman. Ask a lady for her favourite colour and a gentleman for his favourite sport. As these items are called out you repeat them 'so there can be no mistake'—and so that your assistant can hear off stage. He fills in a duplicate slip.

"The fifth and last prediction is rather different," you say. "I don't know, you don't know, in fact nobody knows what it will be." You then look around as if searching for something, and say aside, and to the side, "Would you mind bringing on my dice." The last prediction is actually a force and is already written down on the duplicate slip so as soon as the assistant has written down the fourth prediction he quickly folds up the slip of paper and clips it under a small tray on which nests an Eli dice box (or a Wandman dice box). The tray and the dice box are brought on and you slip the paper from under the tray and place it in locket A and snap it shut. You then take the dice forward, shake them up and the number is shown to be (say nine). You shake them up again, turn the box over and leave covered. The number should be (twelve). The locket is then lifted out of the case by the chain and you ask someone in the audience to open it, remove the paper and read aloud the contents which are the exact predictions of the selections made by the audience. There is also a number and when the dice are uncovered the numbers are found to coincide.

THE POUND NOTE TRICK

For the pound note trick I have two side tables. On one, a small stand for holding an envelope and on the other

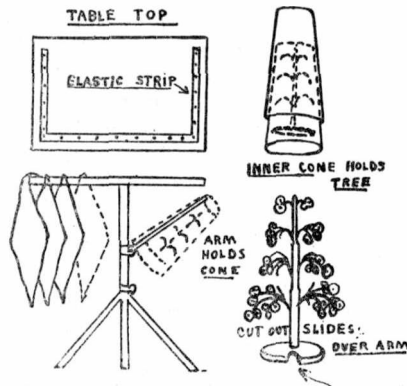
TRICKS PRESENTED

is the jewel cabinet. The borrowed note is placed in an envelope (slit envelope) and immediately palmed, the envelope being placed on the stand. The locket on the pad is then shown empty and while doing so the note is placed in the other locket, with the free hand. After showing the locket, go back to the envelope which is then burnt. I then go over to the other table, take hold of the chain, lift the locket out of the case and ask a member of the audience to take out the pound note and verify the number. I usually work the trick on a black art table, as shown in the diagrams.

ROSES

Here is an up-to-date method of showing the growth of real flowers without the use of screens or long draped tables. On the stage stands a small plain table of the music stand variety with a cone and flower pot nearby.

EFFECT: The performer comes on the stage and produces a number of handkerchiefs, with the design of a rose on each. (Ordinary handkerchiefs may be used.) These should be produced by sleight of hand if possible. The handkerchiefs are hung along the front and two sides of the table making a fine display. The flower pot is taken up, shown,



and filled with sawdust, then placed on the centre of the table. The cone is shown empty and placed over the pot. When the cone is taken off a seedling is seen in the pot. The cone is again placed over the pot, and when lifted a beautiful bush of real flowers is seen growing from the pot.

PREPARATION: The table has a plain wooden top about 18in. by 12in. and legs of the music stand variety. The only preparation required is a small arm which is fixed to the

rear of the centre pillar. This is concealed by the pillar when not in use, but is allowed to drop down when required. The top of the table, has a strip of $\frac{1}{4}$ -in. elastic stretched across the top and sides, about an inch from the edge—this is held by tacks or drawing pins placed every three inches. The flower pot is quite ordinary, but the cone is a double one.

The inner cone has a device for holding the flower bush fixed within, and can be released at will. The outer cone just fits over the inner one. The sketches will explain this in detail.

METHOD: The performer comes forward and produces a number of rose silks (Demon) say sixteen, and they are draped around the table by taking each handkerchief by the corner and tucking it under the elastic, allowing the handkerchiefs to hang down. If the drawing pins in the elastic are correctly placed, each handkerchief will hang uniformly, making a good display and also giving the necessary cover for the most important move. The arm on the centre pillar of the table is now released and automatically drops down. The flower pot is picked up, shown empty, filled with sawdust, and then placed on the centre of the table. The cone is now placed over the flower pot and on lifting the cone a tiny spot of green is seen. When showing this seedling the front edge of the bottom of the cone is placed over the arm that slopes up from the centre leg of the table while the inner cone containing the tree is allowed to slide down on the arm, where it is held and concealed by the handkerchiefs.

The outer cone is shown perfectly empty, and again placed over the pot. When removed, the seedling is a little larger. This time when showing the seedling the outer cone is slipped over the inner one and, picking up the load, it is placed over the pot again. On removing the cone, the tree of real flowers is seen.

NOTE.—The method I use for producing the handkerchiefs is as follows. The under side of the table top is faked by having a piece of black velvet stretched across it, tacked at the front and the sides making a kind of envelope under the table. Two sets of, say, five handkerchiefs are prepared by fixing an elastic band around one corner. They are then placed on a piece of cardboard and the ends of the handkerchiefs are folded over the end of the cardboard and pushed into the pocket under the table top, leaving the elastic tip ends just showing at the rear of the table; the cardboard is then pulled out. The table is now loaded with two sets of five handkerchiefs. I then produce a couple of handkerchiefs by sleight of hand and multiply them by getting a few more from the body. I run them through the fingers a few times,

drop a couple over the planted loads and drape a few around the table, following picking the silks up I had just dropped. Under cover of this action, I pick up one of the loads, the move should be done by drawing the handkerchiefs away to the rear of the table. These handkerchiefs are then draped around the table. This move is then repeated and the other load picked up in the same manner.

THE SOUP PLATE AND THE HANDKERCHIEFS

Some time ago I was giving a magical performance and doing the above trick, using a Mickey and Minny Mouse set of handkerchiefs. At the conclusion, I distinctly heard a child say "He's got two the same." That discouraged me from using picture silks when doing tricks which involve the use of duplicates. Since then I have always used plain silks. The following version of doing the soup plate trick is different. Three pairs of different coloured handkerchiefs are hanging from a stand. A spectator is asked to select any pair. The selected pair is then picked up and draped over the back of a chair. The newspaper is next shown on both sides, followed by the plate, which is then placed down on the newspaper. The selected handkerchiefs are then vanished and found under the plate.

PREPARATION: A newspaper is prepared by having a pocket on both sides and one pair of handkerchiefs is placed in each pocket. The plate is also prepared as it has a false bottom and contains the other pair of handkerchiefs. (I use a Thayer Soup Plate.)

If the pair of silks selected happens to be in the newspaper, it is opened, shown on both sides and then folded so that the selected pair is on the bottom side. The plate is then shown with the left hand, placed over the newspaper in the right hand, and then the trick is worked in the usual manner. If the selected pair is in the plate, the newspaper is shown and placed on a chair, while the plate is shown and placed on the newspaper. The flap is released and it only remains to vanish the handkerchiefs, by your favourite method.

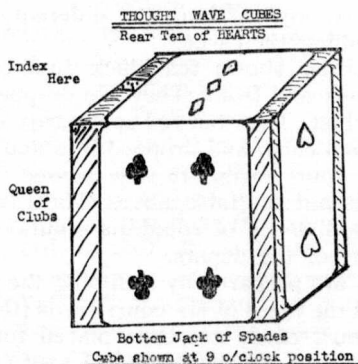
I use a Devenport Handkerchief Case; one end is filled with Quaker Oats. When showing the plate I say "Just the kind of plate you get your Quaker Oats in every morning." I then show the handkerchief case empty and place the selected handkerchiefs in them.

They are then caused to pass and are found under the plate. I pick up the case and say "And here we have your Quaker Oats."

THOUGHT WAVE CUBES

Five cubes with playing cards glued on each face are required. Thirty cards in all are shown, then five envelopes, each containing six cards, are handed out to five members of the audience who are asked to take one card each out of their respective envelopes. The cubes are then shown to the audience and the holders of the envelopes are requested to say when they see their card on the face of any cube. The performer immediately names. The cubes are thoroughly mixed between the naming of each card.

The cubes are made up as follows. They are three and a half inches square and the cards are fixed on the cubes on the same principle as spots on dice (opposite sides totalling seven). In this case opposite cards totalling fourteen; clubs are opposite hearts and spades opposite diamonds. For example, six of clubs opposite eight of hearts and ten of diamonds opposite four of spades. Each cube has an index, one to five, on each face—this we will call the top face.



The index serves two purposes. First the cards on cube indexed one are duplicated in envelope number one, and card on cube number two in envelope number two, and so on. The second reason for the index is to avoid showing the same face twice. I do it in the following manner. Standing behind the table, the cubes on a tray with the indexes farthest behind from me on the top face, call it the twelve o'clock position. If anyone says he sees his card, the performer can tell which envelope he holds by looking at the rear of the cube which corresponds with his envelope—if the rear card is six of clubs the front card must be the eight of hearts. The cubes are then mixed up and put into a row with indexes on top face, all at the three o'clock position, that is the right hand side of each cube.

The third time they are shown the indexes are at the six o'clock position, that is to say nearest to the performer.

The fourth time of showing all indexes are at the nine o'clock position. The fifth time the cubes are shown, the indexes are on the perpendicular side nearest to the performer and farthest from the audience.

If, after showing the cubes five times, someone still holds a card the number envelope which he holds is noted and the corresponding cube is picked up. The index face is then shown to the audience, the performer remarking "That is your card."

THE DOUBLE LIFT PRECIPITATION OF THREE CARDS

FIRST VERSION

This was devised in 1941, just after purchasing my first bottle of 'roughing fluid'. At that time I did not know of a trick embodying the principle, but later, in Hugard's Card Manipulation, I found something similar—also that it had been published in America. While my effect makes use of the same basic idea, my versions are different, as also is the method of handling the cards.

The performer shows ten black spot cards and three court cards, back and front. They are dropped one at a time into a glass goblet. Then ten red spot cards are shown, back and front of each card, and dropped into another goblet.

The three court cards are then passed from one goblet to the other without any false moves. The secret is the double lift, with the assistance of roughing solution, which can be obtained at any of the depots.

The cards are prepared by roughing the backs of all the spot cards and the faces of six court cards (three cards duplicated). The court cards are then placed fourth, sixth and eighth from the top of each packet of spot cards. The glass goblets are preferably slightly tapered so as to keep the cards square when dropped in.

In working the trick, one goblet is placed on each side table. The performer then takes the packet of black spot cards and three court cards and places them in the left hand, as for dealing. He then draws them off one at a time, using very light pressure of the right hand index finger. The cards are drawn off towards the body and shown both sides—ten spot and three court cards—and dropped into the goblet.

The packet of red spot cards is taken from the other goblet and the cards drawn off as before, but using a slight pressure on each card; by so doing the three court cards are double-lifted, and therefore only ten red spot cards are seen.

The Magician then proceeds to "pass" the cards, and then goes to goblet number one, takes up the packet and draws them off as before, this time he uses a little pressure of the index finger and double-lifts the three court cards, showing they have vanished from this packet which contains only ten black spot cards.

He goes to the other goblet, picks up the packet and draws each card off, using very light pressure of the finger. In this packet, he finds ten red spot cards and three court cards. I think the above is a very clean-cut method of doing the precipitation of three cards.

When counting the cards into the glass they are dropped into it face towards audience—the second card is dropped in front of number one and the third in front of number two, etc. This method keeps them in their proper order and indicates when the double-lift is needed.

THE DOUBLE LIFT PRECIPITATION OF THREE CARDS

SECOND VERSION

The second version of the trick allows a free selection of either the red spot package or the black spot package. The three court cards are then placed in the selected package and invisibly passed to the other.

In this second version of the trick three court cards are employed in triplicate. Both packages of ten spot cards have three court cards placed second, fourth and sixth from the top. They are counted into their respective glasses showing only ten spot cards in both, by using the double-lift. Three court cards are then shown and someone is asked to select either glass. Whichever is selected, the performer takes up the packet of cards and inserts the court cards the eighth, tenth, and twelfth from the top. He then replaces them in the glass.

The cards are then "passed", the package containing the six court cards picked up and counted out using the double-lift on all court cards. Only ten spot cards are found, the others have apparently vanished. Both hands are then shown empty; the other package of spot cards is taken up and counted using light pressure with the finger when drawing them off. The three court cards are then found in this package of spot cards.

ESS-DEE NEW CARD PRECIPITATION

This is the same effect as the precipitation, using roughing fluid. Ten red spot cards shown back and front are dropped into a glass goblet on the right hand side table.

Ten black spot cards are shown and placed into goblet on the left side table. Three court cards are shown and these are placed into the glass holding the black spot cards. The three court cards pass invisibly into the glass holding the red cards. Three duplicate court cards are required.

WORKING : The packet of red cards has three court cards inserted between the eighth and ninth red cards. This packet is then taken from the goblet, placed in the left hand and held as for the six card repeat. Cards are then counted as ten cards making the Eastman Steal when taking the ninth card. Each card is shown on both sides and dropped into the glass. The packet of black cards is then shown in the same manner (without the steal) and dropped into the glass on the table on the right. In placing these cards into the glass, two cards are allowed to lean to the front and the rest lean to the back thus leaving a space between the eighth and ninth cards. Three court cards duplicates of those in the other glass are now shown and dropped into the space available.

The business of passing the cards is now done (not too quickly). The packet of black cards is taken from the glass, and held again as in the Six Card Repeat. The cards are counted out, doing the steal on the ninth card, therefore showing only ten black spot cards and proving that the court cards have vanished.

Go over to the other table, and taking the packet of red cards and holding as in the Six Card Repeat, count them without doing the steal this time, showing thirteen cards—ten red spots and three court cards, which have apparently passed from the other packet.

ESS-DEE CARD LOCATION

EFFECT : A pack of plain backed cards is cut into two heaps. Both heaps are shuffled separately and a card is taken from one of the heaps, noted, and then placed in the other. Pack is then re-formed and given a thorough shuffle. The performer can find the card selected, or the pack can be placed in its case which a spectator takes to another room where an assistant has no difficulty in locating the card.

METHOD : The effect is due to the fact that 22 cards in every pack have single end characteristics. These cards are the ace, 3, 5, 6, 7, 8, and 9 of clubs, hearts and spades, also the 7 of diamonds. These cards all have a right way up in the pack, as is well known. The cards must all be arranged the correct way up and placed on the top of the pack which is false shuffled and then cut into two heaps (the 22 cards being in one heap). The cards may be slightly bridged to

make this easier. Both packets can now be shuffled separately and a spectator is asked to take a card from the smaller packet (22), note it, place it in the other packet and shuffle. The other packet may also be shuffled and the pack re-formed and shuffled.

The important point is that the performer must watch the helper, as he transfers the card from one packet to the other, and note if it is placed in as removed from the first packet or turned end for end in doing so. If the card is placed in the second packet without turning, all the performer has to do is to turn the smaller packet (22) as it is placed on the larger packet when re-forming the pack. If the helper turns his card this is not necessary. The cards may then be given a thorough shuffle. The selected card can easily be found as it is the only one the opposite way round.

The cards are now run from hand to hand face up in front of the helper who is asked if he can see his card. The performer spots the turned card which may now be produced in any way desired.

Another working.

Arrange the pack as follows. Place 11 of the cards on the top and 11 on the bottom and on introducing the trick cut the pack about the middle, placing the bottom portion on the top thus bringing the 22 cards to the centre.

Pack is then fanned and a card is selected from the 22 in the centre and returned to the pack, performer turning the pack if necessary, before the return of the card. The pack is then thoroughly shuffled. The card is found as in the first method.

THE TWENTY-SEVEN CARD TRICK

The performer asks someone to name any card in the pack. A card is named, say the five of spades. Pack is then picked up and the performer says it is not a full pack, but there are only 27 cards, 26 red ones and one black one, which has its back towards the spectators.

Cards are sprung from hand to hand and then counted slowly, showing 27 cards, the card nearest the audience with its back towards them. The performer says it would be a marvellous trick if that card proved to be the selected card. The pack is then fanned and the front card is taken off and shown. It proves to be the selected card. Any card can be selected, black or red, and the same result is obtained.

The cards are prepared by roughing all the backs, and then placing them back to back. Each card of hearts suit is backed by the same value clubs. Each card of spades by

the same value diamonds. They are then arranged in any pre-arranged order for easy finding. The little finger is then placed between the backs of any pair of cards, the pass is made, and the performer is ready to do the trick.

Whichever way the pack is turned there is a back on the top of the pack, and if cards are sprung from hand to hand they will show all red cards. If the pack is turned over, and again sprung from hand to hand, they will show all black cards.

In working, the pack is picked up and the card is named—say the five of spades. The pack is turned to show all red cards and sprung from hand to hand, this can be done without showing the backs. They are then counted, passing the cards from hand to hand using a little pressure, and as they are being passed the selected card is spotted, the little finger inserted, and the pass made; this brings the selected card to the bottom of the pack. The pack is then fanned, the card is taken off and slowly turned to face the audience—it is the selected card. Of course, if a red card is selected, the pack is turned with the 'black' faces to the audience.

MARKING CARDS

The method of marking cards by pressing the thumb-nail near the corner of a card is known to most card workers. I think a better way is to use an ordinary pin and lay it on the back of the card in line with the top end, with the head of the pin just over the index. The pin is then pressed on the card and the head leaves a small projecting bead which can be easily felt with the fingers. A card so marked can be found blindfolded.

USING PLAIN BACK CARDS FOR SINGLE-ENDER EFFECTS

The above method of marking cards can be used for preparing an ordinary pack of plain backed cards so that they can be used for doing practically any trick that can be done with "single enders". (Pressing a pin head on the top index corner of all the cards.) It is obvious that with a pack prepared as above that any card selected and returned to the pack after reversing either the pack or the selected card can easily be found by touch.

If the pack is started and given a riffle shuffle reversing the cards in the bottom half and shuffling them into the top half the following method is used.

After the riffle shuffle the pack is fanned and a spectator

is asked to touch one of the cards. You then take this card by the top index corner and hand it to the person who selected it. He is asked to memorise it and in offering the card it is easy to discover whether it is pin marked or not. When the card is removed you hold a break with the little finger of the left hand and then feel the cards above the break, starting with the one immediately above, then the one above that, and so on until you come to one that corresponds with the selected card, either plain or marked. You then make the double handed pass and bring this card to the bottom. This is your key card and it follows that the card selected is the next in the order of the stacking.

THE NINETY-NINE CARD TRICK

A pack of cards is arranged with the twelve top cards stacked as follows :

Ace, 2, 3, 4, 9, 9, 9, 9, 8, 7, 6, 5 in any suits.

Pack is shuffled retaining the above twelve cards on the top and the cards are then dealt out into four heaps.

Explaining to a spectator which is number 1, 2, 3, and 4 heaps, you ask him to write down three digits on a piece of paper the last digit to be less than the first, then to reverse this number, and place it underneath and subtract. You then ask him what is the lowest digit in the answer.

When the heap corresponding with the number is turned face up it is found to contain the answer to the sum written down.

If the lowest digit is given as 9 ask the helper to multiply the answer by 2, the result gives a three figure answer and is found in heap number 1.

EXAMPLES

$\begin{array}{r} 7\ 4\ 3 \\ 3\ 4\ 7 \\ \hline \end{array}$	$\begin{array}{r} 7\ 4\ 6 \\ 6\ 4\ 7 \\ \hline \end{array}$
Answer — 3 9 6	Answer — 9 9

Lowest digit—3

Lowest digit 9 x 2—198

Cards are dealt out in four heaps as follows :—

(1)	(2)	(3)	(4)
Ace	Two	Three	Four
Nine	Nine	Nine	Nine
Eight	Seven	Six	Five

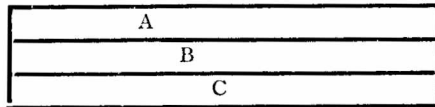
If the digits in the answer are added together, they always total eighteen; this is a useful force.

TRICKS PRESENTED

FALSE PUSH OUT CUT

For the following effect I make use of a sleight described by Edward Victor in "More Magic of the Hands" called "The Pass Again." This is a method of performing the two handed pass without disarranging the order of the bottom portion of the pack.

In order to explain this sleight imagine the pack to be composed of three packets of cards A, B and C.



A stacked pack is taken and the double handed pass is made with the two top packets A and B which will bring A to the centre position, but as this packet drops into place the right thumb pushes it forward about half an inch. You now draw attention to this protruding packet. Openly take it with the right hand and throw on top. This has the appearance of a genuine push out cut and leaves the pack in the original order.

A CLUB SLATE EFFECT

The following slate effect has proved a winner for club shows. A pack of single enders are stacked on the 8 K₃ 10 system. Then the false shuffle is made followed by the Push Out Cut and double-handed pass. This is followed by the riffle shuffle.

A helper is then asked to select a card and to place it in his pocket, the performer remarking, "Don't look at it, don't let me see it, in fact, don't let anybody see it."

The only thing that has to be noted is in which way is the end of the selected card. Having discovered this, the pack being slightly fanned, the performer looks for the nearest card above the selected one with its end the same way. The pass is made bringing the card to the bottom, and by glancing at it the performer is able to tell exactly what the selected card is. (The one that follows in the 8 K₃ 10 set up.)

The slates are handled as described by the late Theo. Anneman in "It's a Secret"—the flap lying on the table with the name of any card written on it. (I just use initials, say the J. of D.) The spectators are allowed to examine the slates and after they are returned the person who selected the card is asked if he thinks he can tell the name of the

card he has in his pocket without looking at it. He generally answers in the negative, so the performer asks him to name any card. A card is named, and this is written down on the slate. The performer then says, "I'll try now. I'll put down the J. of D.", but in fact what is actually written down is the name of the selected card. This slate is then placed on the flap. The other slate is then taken and two other members of the audience are each asked to name a card. These are written down on either side of slate number two.

The person who selected the card is then asked to glance at it, and state whether the name has been written on the slates. Both sides of each slate are shown, the flap on one side of them showing the J. of D. He usually says that his card is not written on the slates, so the performer says, "You see it is a very difficult matter to foretell the name of a selected card, having failed we might as well rub out all the names."

The names are now rubbed out, flap slate first, after which it is placed on the table flap side down. The other slate is cleaned, then the slate on table is picked up, (without flap) and placed on top of the one in hand. A small piece of chalk is broken and placed between the slates, which are tied up.

The performer continues: "I will now ask the spirits to write the name of the selected card on the slates." The person who selected the card is asked to make contact with the slates, etc., and behold, when the slates are opened, the name of the selected card is written down for all to see.

Of course there is the possibility of the card being named, but this can be minimised. If the card selected is a spade and the selector thinks it is a club, the other two can be asked to give the name of any card in hearts or diamonds.

(The Push-out Cut should be read in conjunction with this effect.)

The Cottone Spider Grip Cut undercuts the pack and brings the top card of the pack on top of the lower packet. Details will be found in Jean Hugard's "More Card Manipulations," Volume 3, but here are the main instructions. The pack is held in a spider-like grip by all fingers and thumb of the right hand, the first and little fingers being at the sides of the pack. A lower portion of the pack is gripped by the left hand. The inner end of the top card is now raised by the thumb a trifle, and via pressure of the first and little fingers both the card and the lower portion of the pack is drawn forward and put on the table. The top card is pressed on the lower packet by the thumb. The cards in the

left hand are now put on top. Excepting that the 'top' card is now in the middle the cards are still in their original order though it appears that a cut has been made.

The additional Push Out Cut and Riffle Shuffle should be read prior to the Slate Trick in order that the latter may be fully understood. See pages 17 and 18.

LIGHTNING BOOK TEST

Here is a book test that can be done very quickly, using a shuffled pack, any book, and but little memory work. From a pack of cards three cards are taken and stacked on the top—a seven, nine and ten spot—any suit.

Any book at hand is taken, and the tenth word on page twenty-six is noted by the performer.

The pack is taken, shuffled, and cut but the three selected cards are kept on top. The performer then does the Cottone Spider Grip Cut, putting out three heaps on the table. A spectator is asked to take one card off the top of each heap, add all the spots together and open the book at the page indicated. Then the highest value card is taken, and the spectator is asked to count out that number of words. The performer then names the word.

If the performer wants to repeat the trick he has only to stack six cards instead of three at the beginning, and look up the two corresponding words.

A TWO CARD FORCE

Forcing two cards by having a card placed in the pack wrong side up is well known. Here is a method of doing this without prepared cards. It will be found useful in many tricks.

One of the cards to be forced is brought to the top of the pack. The ace of diamonds is then placed face up, while the other card to be forced is placed face down on the ace, and on top of this is placed a duplicate ace of diamonds. The pack is given several false shuffles but the four cards previously mentioned are kept on top. The pack is then held in the left hand with the forefinger curled under the outer edge, the tip of the finger just reaching the top. The top card (ace of diamonds) is then pushed forward with the right forefinger the performer asking the spectator to note the value and suit of the card. While he is doing this the two top cards are passed to the bottom of the pack; this brings

the turned card to the bottom. The pack is then taken in the right hand and held upright by the edges near the bottom, with the turned card facing the spectator, who is asked to return his card the wrong way in the pack. He is asked to keep the face of the card towards himself so that the performer cannot see the face of the card. The card is apparently placed in the pack the wrong way, but this is not so. The pass is then made and the bottom card, which is the turned card, is brought to the middle. The two cards to be forced are found on either side of the turned ace of diamonds.

NOTE.—The precipitation of cards, dealt with on pages 8 and 9, is a sleight of hand method of presentation. This is also described in connection with the use of roughing fluid.

ADDITIONAL EFFECT TO THE PUSH OUT CUT

The following addition to the Push Out Cut, described by Jean Hugard, is a very useful move.

The Push Out Cut is a move where about a third of the pack is taken out from the centre and the single-handed pass is made with the other two portions. The packet taken from the centre is then placed on top, leaving the pack as if only one complete cut had been made. This is my addition. After the centre portion has been taken out and the single-handed pass made, the little finger of the left hand is inserted between the two packs, the centre packet is then

TRIPLE FALSE CUT



PULL OUT FALSE CUT



dropped on top and the double-handed pass made. This leaves the pack with all the cards in their original positions. The push out cut is described in Card Manipulations, Vol. 3. The above move can also be followed by doing a Blind Cut.

PULL OUT FALSE CUT

Hold the pack as in the push out cut and slide towards yourself, about a quarter of an inch, two-thirds of the pack, the top portion. Now pull out the bottom half of this packet and throw on top. These two moves can be done more or less simultaneously. When the packet is thrown on top it is dropped flush with the bottom packet leaving the middle packet projecting at the rear, this is immediately pulled out and thrown on top. Again the pack is in its original order. This cut should be done quickly.

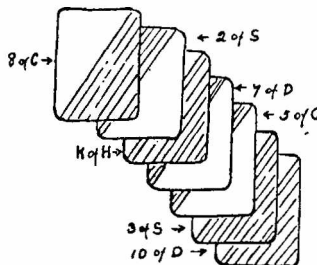
TRIPLE FALSE CUT

Holding the pack in the left hand, the thumb at the left side and two middle fingers on the right, pull out a third of the pack from the bottom with the right thumb and middle finger and throw on top leaving a step at the rear of about a quarter of an inch. Now take another third of the pack from the bottom and throw on top followed by the last third, that is the cards below the step. Done quickly it appears to be a genuine cut and that the cards are all mixed. The fact is that they are in their original order.

STACKED PACKS

If you use stacked packs and do the moves previously described, followed up by the riffle shuffle, I think that should be convincing enough for any audience.

Have a 'single ender' pack arranged with the ends all one way and stacked in your favourite method. Do the two



previous moves and riffle shuffle as follows. Take about half the pack in the right hand the remainder in the left hand and riffle shuffle at opposite ends, making sure that you drop the bottom card of the top half first, it will then be the bottom card of the pack. Also riffle so that the original top card remains on top. The pack is now in a mixed condition but thanks to the 'single enders' can be read from start to finish.

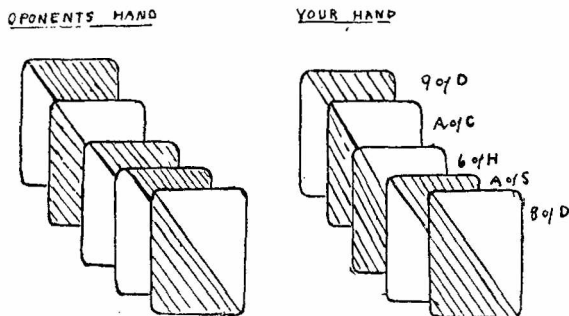
If you use the 8 K 3 10 set starting with the 8 of clubs the top card would still be the 8 of clubs and all cards that follow with their ends in the original position, follow that card while a glance at the bottom card gives you the key to the first turned card. Once you have obtained that, the rest of the cards follow as in the set up.

DEALING A HAND OF CARDS AND KNOWING THE CARDS OF YOUR OPPONENT

A 'single ender' pack is stacked on the 8 K 3 10 system, then shuffled and followed by the push out cut, etc.; then riffled and shuffled as described in the previous effects. You then ask your opponent to cut the pack anywhere. Should the game be Nap you deal out five cards to your opponent and five for yourself. As you deal out the cards drop the turned cards a little above the others, slightly staggered.

The diagram shows two hands dealt, with rather exaggerated single enders. As the cards are dealt, you have to remember which are dealt the original way and which are turned. I memorise them by calling the original way cards 'one' and the turned cards 'two,' therefore the sample hand (shown in sketch) held by opponent would be 1 2 1 1 2. On

READING OPONENTS HAND



examining your own hand you find that the first card (original way) is the nine of diamonds and as this card follows the first card dealt to your opponent (which is the original way card) it will be obvious that it is the previous card to yours in the 8 K set up. It is therefore the five of spades. The second card in your opponent's hand is a turned card (two). Yours is also a turned card which is the ace of clubs, therefore his card is the four of diamonds, the following two cards in his hand are the original way and follow your first

card the nine of diamonds, therefore they are the queen of clubs and the four of hearts, the last card in opponent's hand is a (two) turned card, it is therefore the card between the six of hearts and the eight of diamonds which you hold, so you know the card is the jack of spades. If it happens that you do a perfect riffle shuffle and you hold all one way cards and your opponent holds all the other way cards all you have to do is to take the first card the same way as the opponent, off the top of the pack, bring it to the bottom and get a glimpse at it. The cards he holds are the five previous cards in the set up.

CARDS AND HANDKERCHIEFS

I use the two card force in the following trick.

EFFECT: A small drum-head tube is made up and placed on a nickel plated stand; a pack of cards is brought forward, two are selected and held by a spectator. When the drum-head is broken open two handkerchiefs are produced with the selected cards printed thereon.

REQUIREMENTS:

Drumhead tube,

Small plated stand.

Pack of cards with duplicate ace of diamonds.

Two Demon card handkerchiefs, one prepared by having a piece of cotton sewn to the corner, about half an inch long, with a small bead at the end.

WORKING: The fake is prepared by having one handkerchief placed inside; this fake is then replaced in the drum-head tube, which is then set down on the table, the paper end away from the audience. The other handkerchief is placed in the vest with the end placed (the bead end) over the head of a pin in such a position that it can easily be picked up with the finger and thumb when showing the other handkerchief.

The drumhead tube (containing the fake) is picked up with the right hand, grasping it with fingers around the bottom end. The rings and papers are handed to the spectator, the left forefinger now pushes the fake down into the right hand.

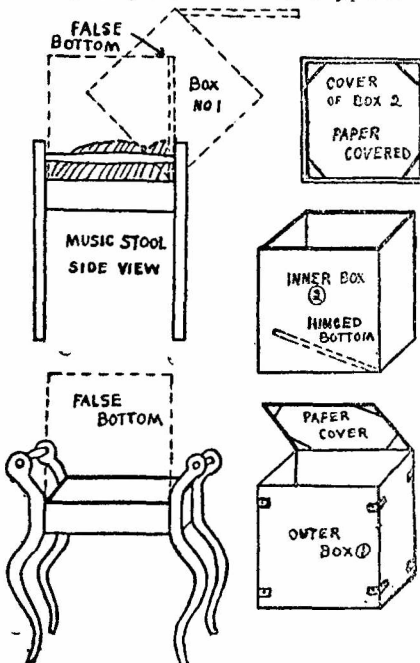
The tube is now taken in the left hand, the spectator is asked to look through it and place one of the cigarette papers over the end. The tube is then replaced in the right hand, the closed end just above the fake. The spectator has another look in the tube and is then asked to hold the other piece of paper over the top end of the tube, the performer himself placing the ring on and pressing the paper home, at

the same time the fake is pushed up from the bottom—any noise resulting from this operation is covered by pressing the ring home. The tube is then placed on the stand.

The pack of cards is then introduced and the two cards are forced and retained. The performer asks the spectator to name the cards. The drum-head is exhibited and both ends are shown, then the handkerchief with one of the selected cards on it is taken out and held up in front of the body; the right thumb and fingers then catch hold of the bead. The other hand lets one end of the handkerchief drop and the two handkerchiefs are pulled through the left hand once or twice. When separated, the silks are shown to have the two selected cards printed thereon. This method of loading the fake and producing two handkerchiefs from the small tube is, I think, new.

THE BOXES OF AMEN RA

Requiring an illusion that was not too big, could be easily transported and yet have the appearance of a first class effect, I constructed a type of "inexhaustible" box.



A music stool stands on the centre of the stage. On the seat is a decorated box (something like a tea chest) with a hinged cover, this is merely a wood frame covered with paper. The box is tipped forward to show that it is perfectly empty and then replaced. A second box is now shown to be empty, this is also fitted with a paper cover and then slid into the first box. A costume is now selected and a lady springs through the paper covers dressed in the *selected costume*.

I have found this trick to be a big winner. It can be carried on a bus, and is built up in a few minutes. Incidentally, I have used it in

concert halls to produce my daughter—who proceeds with a tap dancing act.

CONSTRUCTION: The seat of the music stool is just a box or tray without top, 21 inches square and $5\frac{1}{2}$ inches deep. The legs, procured at any cabinet stores, are fixed to the seat with $\frac{3}{8}$ -in wood bolts. The legs are removable.

Number one box has no top or bottom, just four sides 21 inches square, five-ply pieces of wood which are held together by eight angle plates. The cover is made of three-quarter inch square strip wood and is strengthened by pieces across the corners and is covered with paper. This is hinged to the top rear of the box. The box is then placed on the music stool and a pair of hinges are fitted between bottom of the front panel and the top edge of the music stool, this so as to allow the box to be tipped forward as in the inexhaustible box. A piece of three-ply, about $26\frac{1}{2}$ by 21 inches, is now placed behind the front panel of the box and slid down into the music stool where it is held in position by two small bolts. The top of this piece of wood, which must be flush with the top of the box, acts as the bottom of the box when it is tipped forward and the lid raised to show empty. All bolts, hinges and angle plates can be obtained at Woolworth's Stores. The hinges have their centre pins taken out and replaced with split pins.

Number two box is made to fit into number one on the stool. This is made of thin three-ply wood nailed on to square frames made of half-inch square strip wood, fitted together by $\frac{3}{8}$ -inch wood dowels which are glued in to the front and rear panels, the two side panels having holes bored to fit the same and then clipped together. The bottom is made of three-ply with a canvas hinge on one side (rear). This bottom folds up against the back when the box is lowered down over the load. The cover is a square frame of $\frac{3}{4}$ -inch strip-wood covered with paper with a couple of holes bored in back and front of the frame to fit over the pins on the top edge of the box.

WORKING: In the centre of the stage stands the music stool with number one box on the seat. The lady is within, dressed in the costume to be selected (forced). On the top of the cover of this box place the cover of box number two, which latter is standing on the floor some distance to the left. On the right hand side of the music stool stands an assistant.

You now introduce the Boxes of Amen Ra. "They say that this old Egyptian, Amen Ra, had four hundred wives and found it a difficult matter to supply them all with new

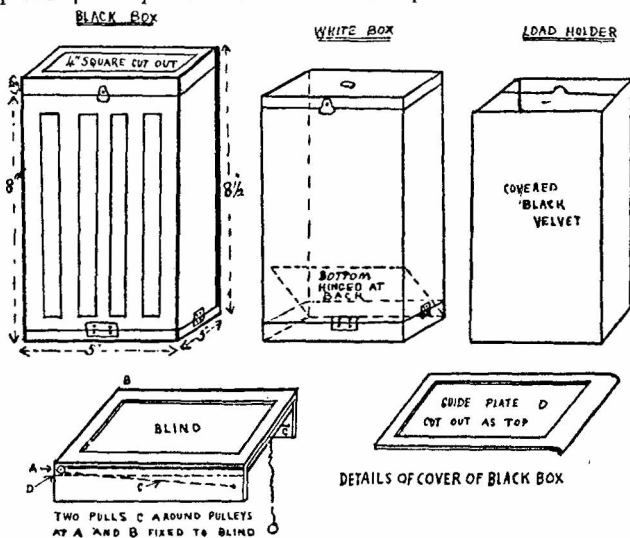
dresses whenever they asked for them. So he invented these boxes to overcome the trouble. All he had to do was to place his hand inside the boxes and produce the particular costume required. I will show you how he did it." You now go to the music stool and, standing on the left side, take the cover of number two box off the top and hand it to the assistant who stands on the other side of the stool. He holds it up in front of himself and this gives ample cover for his side. You stand well back and tip the box forward, the right hand holding the bottom rear and when this comes flush with the dummy bottom you lift the front cover and say, "Number one box is perfectly empty." Drop the cover and replace box on stool. Next, go over to box number two and, looking surprised, take out some comedy underwear. This box is then shown empty, the cover is taken from the assistant and placed on top of the box, which is then picked up and allowed to slide down into the outer box, the flap hinged bottom folds up to the rear and it slides down easily over the lady. You then shut the lid of box number one. It only remains to force the costume. I use a Roterberg Card Box. In the bottom compartment I place a number of paper slips all containing the name of the costume to be forced and in the top, I place slips bearing the names of different costumes. Open the top compartment of the box and ask someone to verify the fact that the slips contain the names of different costumes. Shut the box, give a shake and ask that one slip be selected. The costume named, you immediately walk over to the boxes on the stool, plunge your hand through the paper and—out jumps the lady attired as per the selection. Nothing is said about producing the lady. Just refer to the production of the costume. The fact that there is a lady in the box comes as a big surprise.

BLACK AND WHITE SLOTTED BOXES

EFFECT: A black box with slotted front is seen on a small undraped table. The lid is raised and a white box is taken out and placed on a tray held by an assistant. The black box is now shown to be empty by dropping the sides, also the back and front. It is then re-assembled, and the white box is placed on top of the black one and shown in a like manner. The cover of the black box is then raised, and the white one slid inside. It can be seen sliding into the inner empty box through the slots that are cut in the front of the outer box. The lids are then closed, and Hey Presto, when opened again the inner box contains a large load.

SECRET: This is a black art effect; there are three boxes

in all, The white box has a hinged bottom which folds up against the rear panel. This box is slipped over a container box which is covered with black velvet and is secured to the cover of the white box by a piece of wire which is bent to project through the top, being held in place by a pin. The outer box has a cover which appears as ordinary, but has a piece $\frac{1}{4}$ in. square cut out of the top. To make this look



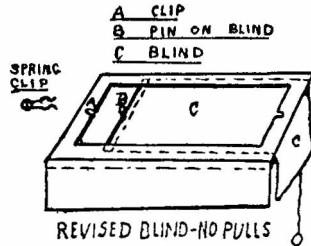
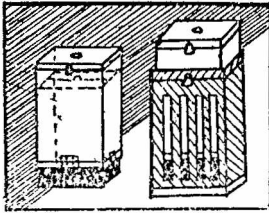
solid it is fitted with a spring blind. When the white box is placed on top, the blind is pulled clear by a cord which goes through a hole in the middle of the rear panel. The pin on the cover of the white box is pulled out; this releases the load which drops through the cover of the black box. The blind is allowed to spring back into place, and the sides, etc., of the white box are dropped and re-assembled. The cover of the black box is then lifted and the white one dropped over the velvet covered load. The lids are then closed, and everything is ready for the production.

CONSTRUCTION: The construction is not difficult. First there is an inner container—just a thin ply box covered with black velvet, with a piece of wire across the top. This is bent to go through a slot in the cover of the white box, the bottom is padded to prevent talking.

The white box. A small frame is made of three-ply $\frac{3}{4}$ in. mortised, or strengthened at the corners by small brass angle plates—the panels of the box are hinged to this. There is also a hinged bottom, but this is not absolutely necessary if

the inside is painted black. There is a round hole or slot in cover.

The black box also has four panels, which are hinged to the bottom; the front one has slots cut out. The rear panel is also $\frac{1}{2}$ -in. longer than the other three. This box is painted dead black inside. The cover of this box is a little more difficult to construct. The top is just a piece of three-ply, and the top is cut out to within half-an-inch of the front and two sides. This allows the load holder to slip through. At one-eighth of an inch below the top is a piece of aluminium, the



centre of which is also cut out and the rear edge turned down a little. This makes a slot in which a small blind is fitted. This may be a spring blind or one operated by hand. The spring blind is operated by two pulls C which are fixed one at each end of the blind, and pressed around two curtain roller wheels at A and B. They are then brought back to the rear of the cover, where they are made fast. A piece of string is also fixed to the rear of the blind, this goes through a small sloping hole at the middle of the back panel, at the end of the string is a small ring, which, when pulled down, is slipped over the head of the nail.

If you prefer the hand operated blind, the rollers and pulls are not wanted. In this method a strip of brass is fitted across the front of the blind, and in the centre a small screw-head is fixed. This is operated as follows.

The white box is placed on top of the black one, and the blind pulled back, the load is slipped through the white box, dissected, and rebuilt. The left hand then takes up the white box by the sides, thumb one side and fingers at the other, and the box is moved to the front of the black box. Under cover of this, the right forefinger pushes the knob and blind forward and lifts the cover immediately, then slides the white box into the black one, and over the load. I have found this hand operated method the simplest and most reliable. The inside of the black box should be lined with black velvet.

The pin for holding the load in the white box may be

dispensed with by making a round hole in the cover and holding the load with the finger. At the end of the string is a ring so that when the blind is pulled down it can be slipped over the head of the nail. The diagrams should make this quite clear.

CONCLUSION

Here are a few trifles of no particular novelty. As, however, they sometimes form part of my "tricks presented" I include in this contribution to magic, trusting the items may be of service.

THE ROPE TRICK

If you do the cut and restored rope and use centre cored rope, try starching the ends where you make the fake join. You will find it cuts without fraying, makes a perfect join and cannot be seen even when working at close quarters.

THE RAZOR BLADE TRICK

When doing the razor blade trick I use a small double ended case, like the old handkerchief case, for switching the blades. One end holds the sharp blades and the other the dull ones. After the blades have been examined they are returned to the case which is then taken in the other hand, in doing so the ends are changed. The case is held high above the head as you return to the stage to prove(?) you do not change the blades in any way. The blades are then tipped out into a saucer and the trick then proceeds as usual.

To prove that the dull blades are still sharp I have a raw potato sliced up to about an $\frac{1}{8}$ -inch thickness and cut into rectangular shape like a visiting card to look like paper or a piece of card, and the dull blades slice it up quite easily.

THE POACHERS AND THE RABBITS

The following item, though not ambitious, is an impromptu effect and does not involve the use of any sleight of hand—just the thing to start the ball rolling with after dinner effects.

After giving a performance in company, a frequent request is, "Show me one I can do myself." I think this fills the bill, as it can be explained without giving away anything that matters. It was shown to me many years ago by a conjurer of the old school.

A few nuts, lumps of sugar, or just rolled up pieces of

paper are all that are required. The secret of the trick is that an odd number is used, in this case seven, and more important is the manner in which the articles are taken up and put down. Five nuts are placed on the table spaced like five spots on a card—well separated. One nut is retained in each hand. Now for the story.

The nuts retained in each hand represent two poachers who had been out catching rabbits. They caught five rabbits (the five on the table are pointed to) which were shared as follows; poacher in the right hand says "That's mine" and takes up one, then poacher in the left hand says "That's mine" and takes up another, and so on alternately until all five have been taken. The position now is that the right hand holds four nuts, and the left-hand three.

The performer continues with the story, stating that the poachers were walking along the estate, feeling very pleased with themselves, when suddenly in the distance they espied a gamekeeper, so not wanting to be caught with the goods, they decided to conceal them in the hollow of a tree. The 'rabbits' are then placed on the table again, one at a time, starting with the *left* hand; each time the performer puts one down he exclaims "there's mine." The fifth rabbit (from the left hand) is actually a poacher, but if the hand is kept closed, no one will detect this little deception.

After some time the gamekeeper disappeared, and when the coast was clear they decided to share out once more. The nuts are again picked up, first with the right hand. Each time one is picked up the performer again says "That's mine." Finally he holds five nuts in the right hand and two in the left hand.

A slight pause follows, then both hands are opened and the nuts representing the poachers are retained in either hand, while those representing the rabbits are rolled on to the table, the performer saying "The mysterious part of it all was that one poacher was able to take home to his wife four rabbits, and the other poacher only able to give his wife one."

THE BEANSTALK

The following effect was derived from an American newspaper many years ago. Though old, it is still one of the most popular items. It can be done anywhere and at any time.

An ordinary sheet of newspaper can be used when doing it impromptu, but for stage shows I use coloured tissue paper. This is sold in sheets 20in. by 30in. They are folded

and cut into sheets measuring 15in. by 20in. These sheets are then gummed together to make one long strip about 14 feet long and 15in. wide. This is then rolled into a tube about 2in. in diameter. The rolling must not be too tight, the right tension will be found after a few trials. The tube is then taken, one side is pressed flat near the centre, and a cut is made as shown in the illustration.



The tube is now bent as in the ladder effect, but the cut as above, forms leaves which are bent both outwards and down, being pressed firmly at the base. The performer then pulls out from the centre, forming a beautiful imitation of a varicoloured beanstalk.

If done properly, this effect never fails to bring applause. Here is an original method of doing the trick.

Prepare two long strips, one perhaps, all green, and the other composed of various colours—red, blue, and orange. Lay the coloured strips on top of the green and roll them up together. The result, when cut and pulled out, is that the stalks are one colour (green), the leaves are red, blue and orange, and there is a different effect on both sides.

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