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ORIGINAL LESSONS IN MAGIC.

BY ELLIS STANYON, M.M.C., S.A.M., &c.

ROPE AND TAPE TIES—SPIRITUALISTIC.

Wrists Tied with Tape—Coat Removed etc.—It is safe to say that nothing under this head creates more wonderment in the minds of an audience than this particular release. It is a favourite with handcuff performers, and is well-known to professional conjurers. The exact *modus operandi* and its simplicity, however, are by no means generally known; for this reason and that the principle employed figures in several of the best combination effects, I will here explain it in detail.

Effect.—A piece of black woollen tape, about 30ins. long by $\frac{3}{4}$ to 1 inch wide, is usually employed. One end of this is tied securely round, say, the right wrist; the hands are then placed behind the back and the opposite end is tied round the left wrist; this should leave about six inches of the tape stretched between the wrists. Thus secured the performer retires behind a screen. He is scarcely out of sight, however, before his coat is thrown over the screen. The coat is thrown back again, and he immediately comes forward with it on, when, upon examination, his hands are found as securely tied as at first; and this in spite of the fact that the knots may have been firmly sewn with needle and cotton by any person.

An excellent combination effect is that where the wrists are first tied as explained. The performer is then securely tied and sealed in a calico sack (unprepared and examined) first placed in a travelling trunk; the trunk, containing the performer in the sack, is then locked and corded and placed in a cabinet. The performer's lady assistant then goes into the cabinet, when, almost immediately the performer steps out. More, the trunk is immediately removed and opened, when the lady is found inside it,

inside the same sack and with her hands tied in exactly the same manner with the same piece of tape.

Explanation.—When the tape is being tied about the first wrist, the performer *apparently* assists the tying by holding the opposite end, at the same time pulling slightly on it: the result of this is that the free end is merely tied round the body of the tape—a slip knot. In like manner, when the opposite end is being tied round his second wrist, he exerts a slight pull on the tape, again converting the knot into a slip knot. Thus either knot, or both, may be drawn along the body of the tape until the loop is large enough to pass over the hand—the loops are, of course, as readily replaced and tightened on the wrists.

In the case of a single-handed performance, it is rarely necessary to have more than one slip knot, in which case the first knot may be genuine, *i.e.*, the person may be allowed free use of both ends of the tape when tying it.

In the case of exchange in sack and trunk, both ends of tape must be tied with slip knots as explained. The moment the sack closes over the performer he frees himself of the tape (or handcuffs); and the moment the trunk is closed he cuts open the *bottom* of the sack and gets the trap ready, so that by the time the trunk is deposited in cabinet and curtain drawn by the lady, he is out. He then slips the tape on lady's wrists, pulls the sack over her and assists her into the trunk, closing trap. When the lady is discovered in the sack, the latter is pushed down off her into the trunk; she then steps out, the trunk is closed with a bang and carried off, for the reason that the sack could not well be examined at this point—but nobody thinks of this.

When the knots on tape are sewn, the performer is provided with a duplicate piece, the knots on which are also sewn in like manner, but not so as to prevent them sliding along the body of the tape. He simply cuts off the original tape and conceals it, then puts on the duplicate piece.

See also "Spirit Slate Writing" (Robinson), pp. 85 to 92, and *The Cotton Bandage Test* in "Spiritualism—Bottom Facts" (Truesdell), pp. 238—275.

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

BY ELLIS STANYON.

SECTION LII.

ORNAMENTAL SLEIGHTS AND FLOURISHES.

30.—The "Pass"—Throwing Pack from Left to Right Hand.—The pack is held in the left hand as usual little finger dividing the two portions and the chosen card being top of bottom portion. Under cover of the remark, "We will first mix up the cards," the upper portion is allowed to fall forward on the fingers, to be immediately turned completely over and face downwards into the right hand; the remaining portion is, in like manner and forthwith, turned completely over and face downwards on to that already in the right hand, the result being that the chosen card is now on the top.

The cards should be *thrown* in a careless manner from the left to the right hand, the greater the distance covered by them the better. If the movement be followed by springing the cards from one hand to the other (Section 47, No. 15), it will rarely occur, even to a conjurer, that the chosen card is now on the top.

For this Pass I am indebted to my friend, Mr. H. J. Tattersall, of 5, Minto Place, Dundee.

31.—One-Handed "Pass" Against Left Hip.—The pack, held in the left hand, is divided by the little finger as usual, chosen card top of lowest portion. Under cover of a left turn, the *thumb side* of the upper portion of pack is pressed against the hip and turned upwards (face card against hip) where it is held by pressure of the second and third fingers; the remaining portion (formerly bottom) is then turned *downwards* upon it—and the "Pass" is complete. Very kindly sent to me by Mr. Ashby Lorton, M.M.C., of 131, Long Lane, East Finchley.

N.B.—A similar Pass is made behind the right arm, under cover of pulling up the sleeve.

32.—The Longitudinal "Pass".—Keeping the division with the little finger of the left hand as usual, bring the fingers of the right hand over the front end of the pack, at the same time curling the first finger of the left hand under it. Now, with the right thumb, push the *bottom* portion slightly forward, then palm it out, in a forward direction (the first finger of the left hand being under it assists the operation) and bring it back on to the top of the portion remaining in the left hand.

To make this clear I may mention that the movement is practically the same as that employed in one well-known version of the Colour Change. This method is practically invisible as, standing right side on, the complete movement is readily made under cover of the right hand, apparently engaged in squaring up the pack.

See also "The Expert at the Card Table" (Erdnase), p. 130.

33.—Changing a Card Held by Another Person.—Ask a person to hold a card, giving it to him in such a manner that he must take it, by the centre of one end, between the tips of his thumb and first finger. Take a second card and, holding it in like manner, knock its free end up and down several times on the free end of the other card, telling the person not to drop it; this will cause him to hold it just firmly enough for the purpose. Then, all of a sudden, you slide your card directly on top of his, pushing its free end between the tips of his thumb and fingers, at the same time withdrawing his card (between the tips of your first and second fingers) and with which you continue to knock up and down the one he now holds and which, if the sleight be neatly performed, he will still believe to be that he originally held.

If desired, the change may be made, using your thumb and first finger only, when the operation will be identical with that of changing a card on the top of the pack.

34.—Changing a Card on Your Own Hand.—With the chosen card on top of pack, pick off two together as one, showing the undermost as the chosen one. Upon being told it is not the chosen card, place both together as one and face upwards on the palm of the right hand, then say, "Oh, very well! I will place it on this chair" or "Just place your foot on it." Saying which, you will retain the known card with the thumb, pushing out the undermost one with the fingers—and the change is complete.

35.—The Double-Palm Change.—Suitable for a number of cards. The mechanism of this change is identical with Hellis' Change No. 2,

"Tricks with Cards" (Hoffmann), p. 24, but the procedure is entirely different and, withal, very subtle.

The packet of cards to be secretly secured, lies in a heap face upwards on the table—a similar packet is palmed, face downwards in the left hand. The left hand, with the cards palmed, now picks up the visible heap *by the sides*, between the tips of thumb and first finger, and transfers it to the right hand. To do this the left hand is turned palm upwards when, as the two hands meet, the visible packet is forthwith palmed in the right hand, which at the same time grasps the packet, hitherto concealed in left hand, ways, between the tips of the thumb and fingers.

The operation is facilitated if the first finger of the left hand be curled up under its cards at the moment the other packet is palmed in the right hand; this will also effectually remove the "crimp" in the cards, by bending them in the opposite direction.

See also "The Expert at the Card Table," p. 150.

36.—Finding Three Chosen Cards by Hellis' Change.—Get the three cards to the bottom of the pack and palm them in the left hand. Remove any three cards and show them as the chosen ones. When told they are not the cards, execute the change (Section 48, No. 16) and, presumably, throw the same three on the table. Secretly add those now in the right hand to the pack when picking up the latter and remark, "Well! if the cards on the table are not the chosen ones, what were they?" When told, continue, "Well! those were the cards I showed you." Considerable surprise will now be shown when the three cards are examined.

37.—Subtle Over-Hand Shuffle.—I believe this should be credited to our mutual friend, Mr. G. W. Hunter. The shuffle retains the order of the whole pack.

Under-cut about half the pack, shuffle off five cards one by one and in jog the balance on top. Under-cut to in jog, again shuffle off five cards (the same five) and throw balance on top of whole.

This does not disturb the order of a single card in the pack, but the fact is by no means apparent, even to a conjurer, watching the operation for the first time.

38.—Supposed Shuffle in Silk Hat.—Card is returned to the pack and brought to the top in the usual way. The pack is then dropped into a silk hat. The hat, covered with a plate, is then handed to a spectator with a request that it be well shaken for the purpose of thoroughly mixing the cards. It is not generally known that this does not mix up the cards, however much the hat may be shaken. Communicated by Mr. Ashby Lorton, M.M.C.

A good effect is obtained by removing the plate, after the apparent mix up, and while the hat is held aloft, inserting the hand and removing the chosen card—simply take the top one.

Another Effect.—If the bottom of the plate be smeared with a good adhesive substance, the chosen card, after the shaking, may be secretly removed on the bottom of the plate. Thus, by forcing a card, duplicate of one previously and secretly slipped into a person's pocket, you may, after vainly trying to find it as above, state that it is not now in the pack, but that Mr. So-and-So has it in his pocket. This latter effect, which I have tested, occurs to me as I write.

39.—One-Handed Genuine "Cut."—Draw one end of the pack slightly over the edge of the table, and pick it up by that end between the thumb and second and third fingers of the right hand; at the same time hook up the *upper* portion with the second finger and the lower portion with the third finger. Now throw the *upper* portion on the table and the second portion upon it, and the "cut" is completed. See also "The Expert at the Card Table," p. 46.

40.—One-Handed Triple "Cut."—This has the effect of a good "mix-up." Draw one end of the pack slightly over the edge of the table and pick it up with the right hand, as follows: Hook up the first portion with the first finger, middle portion with the second finger and the remaining portion with the third finger. Now throw out the *upper* portion on to the table and drop the bottom portion upon it, followed by the remaining portion. This has the effect of an ordinary "cut," i.e., it does not disturb the circuitous order of an arranged pack.

41.—Triple "Cut" and Subtle Method of Neutralising Same.—This provides a very satisfactory false shuffle for an arranged pack of cards. Execute the "cut" described at No. 40 above, and follow it up with the method of neutralising the "cut" explained in Section 50, No. 33. If this be done without hesitation, even a conjurer will be satisfied the cards have been well mixed up, yet the original order of the pack remains undisturbed.

(Continued on page 68.)

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DICTIONARY.—(Continued from page 66.)

42.—Subtle Force with a Dinner Knife.—A dinner knife is preferable on account of the length and slenderness of the blade, but a paper-knife or similar instrument may be used.

The card to be forced should stand about fifteen from top of pack, the division being kept by the little finger as when about to make the "Pass," the card resting immediately above the finger. You now ruffle the front end of the pack, inviting someone to insert the knife at any point—it may be inserted anywhere *below the card*.

The knife inserted, you push your upper portion of pack (with card at bottom) forward about an inch over front end of pack, then grip the portion by the centre of the forward end, *together with the knife*, between the thumb and first finger, and remove all together. This brings the knife in contact with the desired card, the choice of which is thus forced upon the person. See also "The Magic Wand" for January, 1917, p. 85, and "A Dozen of Magic" (Medrington), p. 4.

43.—Cards Sliding Down the Arm—Waterfall.—Spread the cards along the arm, from a point just inside the finger tips (otherwise exactly as explained at No. 7 of this Section) to the top of the shoulder. If the arm be then gently lowered, the cards will slide gracefully down it and come to rest in the hand, where they are squared together by the turned up fingers.

44.—Double Revolution of Cards on the Arm.—Spread the cards along the arm, from the finger tips to the bend of the elbow, and turn them over, all as explained at No. 7 of this Section. If the cards be first spread to this extent and no further, the turn over will leave the inner end lying against the biceps. If the arm be now flexed, the biceps being pressed forward in line with the hand, the whole string of cards will turn over again, in the opposite direction, and come to rest, more or less squared up, in the hand.

The reverse movement was recently shown to me by my friend, Mr. R. D. Widocks, M.M.C.

N.B.—After the first revolution the cards may, by a quick up and down jerk of the arm, be caused to slide back again into the hand.

45.—Revolution on Arm from Shoulder to Hand.—Spread the cards, springing them from the *thumb* end of pack, in line from the shoulder to the hand. This done, turn over the one nearest the shoulder, which will cause the whole to revolve over towards the hand. At the same time lower the arm gently that the cards, as the revolution is complete, may slide down the arm into the hand.

46.—Double Row (Dovetail) Revolution on Arm.—Cut the pack and dovetail or riffle the two portions, *at the sides*, the one into the other to the extent of about an inch. Now take the riffled pack, between the thumb at one end and the fingers at the other end, and spread it along the arm from the hand to the bend of the elbow, as explained at No. 7 of this Section. It will now be found that the double row of cards may be revolved, thrown up and caught and otherwise manipulated, much the same as the single row. The effect, of course, is greatly enhanced.

47.—Throwing and Catching Cards from Arm—Variation.—Spread the cards from the hand to the bend of the elbow as explained at No. 7. Having jerked them from the arm, the right hand, instead of following them up from the inner end as at No. 8, reaches over beyond them to the outer end. The hand is then drawn quickly inwards towards the body, closing up the whole row of cards.

This movement should not be done too hurriedly—with a little practise the cards may be allowed to fall nearly to the floor before being caught up in the hand.

48.—Catching Cards from Back of Arm—Variation.—The cards are spread on the back of the left hand and fore-arm in the usual manner; they are then jerked from the arm and caught in the same hand—in the following manner. Instead of following up the cards from the inner end, as explained at No. 9 of this Section, the hand is shot out beyond the outer end and as quickly drawn in towards the body, at the same time gathering up the cards. The movement must not be done too hurriedly; if experiment be first made with a short "spread," taking plenty of time to catch the cards as they fall, the idea will soon be apparent.

49.—An Exciting "Drop" from Back of Hand.—Holding the pack, well squared up, by the centre of one end in the left hand, place its *side* on the back of the right hand, about one inch from the top of the second finger, bottom card facing the audience. Now, suddenly let the pack fall forward, when it will make a complete turn, over the finger tips, to be caught ere it reaches the floor, with the same (right) hand, thumb on the back and fingers on the face card.

If desired, the pack may be stood on one *end*, on the back of the right hand; in this case it should be set about two inches from the tip of the middle finger.

N.B.—Numbers 43 to 49 of this Section have been very kindly contributed by my esteemed correspondent, Mr. Walter B. Gibson, of 1410, North American Building, Philadelphia, U.S.A.

50.—Bridge of Cards between the Hands.—Fix a length of cord elastic to the back of the waistcoat, carry same down the left sleeve, under a silk cord tied round the wrist and through a ring on the second or third finger; tie a small bead or button to the free end to prevent it passing back through the ring.

Place the pack lengthwise across the left hand, at the same time gripping the bead between the tips of the first and second fingers of the right hand. The left thumb now pushes a few cards off the pack, into position between the thumb and fingers of the right hand, when the bead is pressed against the under side of the cards. The hands are then separated slowly, the left thumb continuing to push cards off the pack in the direction of the right hand, and in a manner that each overlaps the greater part of the other; thus a downward pressure of the right thumb on the first, suffices to bind all on the elastic.

The cards may be spread a distance of 18 to 24 inches, and by simply relaxing the pull on the elastic they will close up again into the left hand.

The elastic may be got rid of in a convenient manner by employing a slip knot in place of the bead; or a special ring may be worn with an opening in it for the insertion of the elastic; in this case the bead may rest against the cord at the wrist until such time as it is required.

See also "New Era Card Tricks" (Roterberg), p. 170.

51.—Throwing Cards—Variation.—By way of variation to No. 20, the returning card may be caught in the pack—portion removed by the right hand (during the flight) in readiness to receive it. Again, two cards may be thrown, one after the other in quick succession, to be caught and replaced on the pack one after the other by the right hand.

52.—The Falling Ribbon of Cards—One Hand.—A full explanation of the feat (using both hands) will be found at No. 20 of this Section. An interesting variation is to hold the pack by the *sides* instead of by the ends as there explained.

Like the Accordion Shuffle, No. 26, this feat may also be done with one hand. The cards are held exactly as instructed at No. 20, with the exception that the upper side of the pack is tilted a little more forward. The hand is then suddenly raised about a foot, being opened at the same time (result the ribbon effect) and as quickly lowered to catch the cards ere they reach the floor. And further as explained at No. 26.

53.—Tearing a Pack of Cards in Half.—In connection with this feat an interesting story is told of Alexander Herrmann. At the close of a private performance given before Czar Nicholas II., his Majesty, a very powerful man, assailed to show the Magician a trick the latter could not perform. He thereupon took up a pack of cards and tore it into two portions, declaring he was the only man who could perform the feat. Nothing daunted and with a bland smile, Herrmann thereupon took up *one of the portions* and deliberately tore that in half.

The feat is not so difficult as it would appear at first sight. While a strong man may tear a pack in half perfectly squared together, a weaker one will do it more readily by pushing the pack slightly sideways under cover of the hands gripping it, one at each end. Thus, the *side* of the bottom card, being slightly more forward than any of the rest, will commence to tear first, and so on with each succeeding card.

It is not much more difficult to tear a new pack in half *in its case*, tearing cards, case, wrapper and all, but the effect is, of course, much greater. And I remember seeing Sandow place Three Packs, one on top of the other and, squaring them all together, tear the whole bunch in half at one and the same time—Some grip.

A common pasteboard will, of course, tear much more readily than one of a superior make and finish, so the cards may be selected accordingly for special demonstrations of the feat.

See also "The Art of Magic" (Downs).

54.—To Vanish and Reproduce the Whole Pack.—I have already given a full explanation of the procedure in Section 47; No. 27, in MAGIC for December, 1919. I would also strongly recommend the reader to peruse the valuable instructions on "palming" and vanishing cards by "palming," which includes methods for the whole pack, given in "Sleight of Hand" (Sachs), pp. 112 to 115.

SECTION LII.

ACES, SLEIGHT OF HAND TRICKS WITH.

1.—Four Aces, Separated, Come Together at Top, Bottom or Middle of Pack.—Ask a person to pick out the four Aces—this, incidentally, proves there are no duplicates. Place the aces on top of pack, ruffle same, then deal them in a heap on table, asking if all all satisfied they are the aces. Whether the reply be "Yes" or "No," you continue, "But you wouldn't like to bet me half a crown they are there." If anyone accepts, say, "We'll make it five shillings"—and so on till the offer is refused, or you "cry off" saying, "Well! we'll not bet, I merely want to satisfy you they are the aces." Meantime, under cover of this mis-direction, you palm three cards from top of pack. You then ask someone to pick up the aces, examine them and place them on top of pack, and further remark, "That's a good illustration of an opportunity lost."

As the aces are dropped on the pack in the left hand, you move the latter so they will be more or less mis-placed, giving an excuse for the right hand to square up the pack and so place the three palmed cards thereon. Continue, "Well! I will remove the aces"—saying which you count off the four top cards, showing the bottom one (ace) and place the packet face down on table—"and place them in different parts of the pack." You then pick up the four cards, one by one, and insert them in different positions, taking care to insert the last (ace) immediately below or amongst the other three at top of pack.

This done, ask someone to "cut" the pack. Then place the two portions, in their transposed position, in the left hand, at the same time slipping the little finger *below* the four aces (top of now bottom portion) and the third finger *above* them, so as to be able to make the "pass" at either point.

Conclude the trick by undertaking to bring the four aces, so widely separated, all together at Top, Bottom or Middle of the pack. If middle is desired, simply remove the fingers and give the pack a sharp ruffle. If top or bottom be desired, make the "pass" at the required point.

N.B.—The trick is usually done with the four aces, but the effect would, of course, be the same with any four cards of like denomination.

An interesting version of the trick is one done with the four Sevens, using three Eights (on top of pack) as duplicates; these are rarely ever disturbed by a person picking out the four Sevens, otherwise they are readily recovered by running over the cards, apparently showing there are no more Sevens in the pack.

Having palmed the three Eights on to the top of the four Sevens, the four top cards may be removed and shown in the form of a fan, when they will appear to be the four Sevens. Care, however, must be taken to observe that the suit of the *top* Seven corresponds to that of the missing Eight; also to keep the "fan" on the move that the Index figures may not be observed.

See also Section 35, Nos. 1 to 5 and 40, 55, 56 and 58; and "Modern Magic" (Hoffmann), pp. 77-79.

To be continued.

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- Customers may send their own cards for treatment. Quotations for any style of cutting will be sent on receipt of stamped addressed envelope.
- TRICKS WITH CARDS—VARIOUS.
- Self-Reversing Cards; arrange ten cards alternately face and back outwards; blow on them and they are all back outwards; blow again and they are face and back alternately. Openly re-arrange them all backs outwards, blow on them and, once more, they are face and back alternately. Done as often as desired. *The whole of the surface, back and front, of every card is shown.* New idea. Complete ... 2/9
- De Land's Phantom Card Trick; five cards put into hat, two only removed and the hat is empty, 6d. Dozen Sets ... 2/6
- De Land's Phantom Card Trick; an improved form of the above ... 1/2
- Contrario or Goblin Aces; four aces wrapped in one handkerchief change places with ordinary cards in another ... 1/2
- "Where" or Ghost Card; chosen card vanishes from a number all of which are then shown back and front ... 1/2
- Papal Blanco; person challenged to remember four cards visibly thrown into hat, when he removes them all are blank ... 1/2
- Fade-Away; card absolutely vanishes from hand, sleeve up ... 1/2
- Card Problem; a card, *secretly chosen from four*, is discovered by performer, who is always found to be correct ... 8d.
- Aces on corners of handkerchief; two are covered with papers, the one disappearing and being found under the other paper—and so on till all four are under one paper. *New idea with ordinary cards used face up.* Complete ... 2/9
- Nox-em-All; four aces change place with four sevens in hat ... 1/2
- Perplexo; two cards change in person's pocket, no duplicates ... 1/2
- Card Cremation (De Land's); chosen card burned and ashes put into glass of confetti which changes to chosen card ... 4/2
- Knock-Out; card secretly chosen from several, disappears and is found in an envelope ... 8d.
- Yogi Wonder; performer finds a card *secretly thought of* ... 8d.
- Meteoric Spots; several blank cards are shown and placed in an envelope; several ordinary cards are shown and placed in a hat. The pips vanish from cards in hat and appear on those in the envelope. Genuine "Steamboat" cards ... 2/9
- Beat It or Fly Away; four tens put in hat and fanned with another card pass into different pockets of performer ... 1/2
- Pick of the Pack; card is pushed through pack sideways and changes to a different one. The original card is then removed from a pocket ... 1/8
- Pick-It-Out; impossible to pick out ace from three cards ... 8d.
- Gylleck's Ideal Card Effect; although blindfolded, the performer discovers a card *mentally* chosen by a spectator. Done with borrowed cards without fear of detection. No skill, pre-arrangement or confederacy. Fine effect ... 2/3
- Spotter; ordinary dice indicates position of the ace amongst six cards. Repeated often as desired ... 2/-
- Edward's Dioramic Pack; cards secretly chosen from one half of pack and placed in other half, are found reversed ... 2/9
- Surprise; four queens change to one King in hat ... 1/2
- Spirit Photo Card Trick; chosen card is shuffled into pack by drawer who retains all. Piece of blank paper is now sealed in envelope and placed in pack "cut" by any person. Few seconds are allowed for materialisation of the image. Envelope is then torn open and upon the previously blank piece of paper is found the Spirit Photo of the selected card. Done with borrowed pack. Weird ... 2/2
- LeRoy Four Ace Trick; subtle form of the popular trick ... 1/2
- Patriotic; four flags of Allies used in place of Aces ... 1/3
- Changing Spots; four eights change in succession to four twos all red cards, all black cards, then back to eights ... 1/2
- Gylleck's Acme Telephone Mystery; two cards freely selected from borrowed pack. The drawer rings up performer's assistant and asks her to name the selected cards. Marvellous as it may seem, this is done in a satisfactory manner. A fine test for Press séance. Can be repeated ... 4/3
- Disappearing Spots; four Kings change to Aces, then to four perfectly plain cards. Superior cards and instructions ... 1/3
- Presto-Fly; three cards held in the hand, change places with three others in a hat—*removed by audience* ... 1/3
- "Penetra"; two cards are fastened together with a rubber band at each end. Borrowed matches, cigarettes, pencils, &c., are then made to penetrate both cards, yet only the front card is prepared with a star trap in centre. Complete ... 2/2
- "Pippin"; novel change of a four to a five spot. Weird ... 8d.
- Spirit Card, Box and Envelope; card freely chosen is placed in box. Name of card is then found on plain card in either of two nests of three envelopes, sealed up, signed and chosen by audience. Plain card found in box. Complete with Box and instructions ... 3/9

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