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## ORIGINAL LESSONS IN MAGIC.

BY ELLIS STANYON.

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

**The "Spelling B" Card Trick.**—There are several explanations of the trick in print, but I should doubt if any one of them would attract, even the passing attention, of the merest tyro in the art of magic, and this, doubtless, accounts for its unpopularity. This is a pity for two reasons. Firstly, the trick is one of the oldest, at the same time one of the most interesting of card tricks, and one which, whilst being eminently suitable for the beginner, is equally worthy the attention of the skilled manipulator. Secondly, bad or indifferent explanations of tricks are detrimental to the Art as an Art, if only for the reason that they suggest *lack of beauty*, instead of the opposite which is actually the case. I shall now attempt an explanation of this old-time trick that I venture to think will be the means of inducing the great majority of my readers to include it in their programme forthwith; the effect of the trick, in its pristine form, is as follows:—

Taking thirteen cards, the performer proceeds to spell *a-c-e, ace*, (or *o-n-e, one*), placing a card from top to bottom of the thirteen for each letter. He then throws the fourth, which proves to be an ace, face upwards on the table. In like manner he then spells *t-w-o, two*, passing three more cards, one after the other from the top to the bottom, and turning up the fourth, which is found to be a Two. Then five more cards for *T-h-r-e-e*—and so on up to Ten. Then five more cards for *K-n-a-v-e* (not *e-l-e-v-e-n*, unless the cards be arranged accordingly) and another five for *Q-u-e-e-n*. He then turns up the last which proves to be a King.

*N.B.*—To pass five cards to the bottom when a smaller number remain in the hand, simply pass the top one to the bottom and continue to do this the required number of times.

*Explanation.*—Arrange the thirteen values, of mixed suits, one on top of the other and face upwards in the left hand, in the following order, starting with the Three.

*Three, Eight, Seven, Ace, King, Six, Four, Two, Queen, Knave, Ten, Nine, Five.*

Then place the batch of cards *face downwards* on the top of the pack. This is really all that is necessary to enable the reader to work the trick in accordance with the existing explanations, always providing there is no mistake in the printed formula and that everything is clearly understood, which is not always the case. It is just possible, by the time this reaches the reader, there may be a mistake in the formula given above, in which case, as it would be quite impossible for nine out of ten persons to work out the order for themselves, even this explanation would be useless.

But, and what is of the greatest possible importance, I shall now show the reader how he may readily and quickly arrange the cards himself, to work the trick with *any number*. One to Five; One to Seven; One to Ten, or just what number he may desire. For instance, for One to Five the order would be:—

Top:—Five, Three, Two, One, Four.  
and for Seven cards it would be:—

Top:—Two, Three, Four, One, Six, Five, Seven.  
the combination being totally different in each case.

Further, if desired, the cards may be arranged, to produce each in order, *in conjunction with* the last letter of the word spelled, instead of *following it* as in the formulas already given. To do this with thirteen cards the arrangement would be:—

*Knave, Four, Ace, Eight, Queen, Two, Seven, Five, Ten, King, Three, Six, Nine.*

To arrange any number of cards, in the order required for either method, proceed as follows:—Place the thirteen cards in a row on the table, face upwards and in numerical order counting from left to right, thus:—

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

To produce the card *after* the last letter.

Place the King face downwards in the left hand. Then place the Queen on the King. Now move the bottom card to the top, saying "Q." Move the now bottom card to the



top, saying "U," again for "E," again for "E" and again for "N." Now place the Knave on the top and moving up the required number of cards from the bottom, *one after the other*, spell K-n-a-v-e. Next place the Ten on the top, and, in like manner, spell the word "T-e-n." And so on through the whole set. This, as will be seen, is the reverse of what is done in the actual performance of the trick. The procedure would be exactly the same if five cards only were used. Place the five face downwards in the left hand. Then place the four on the five and bring up the required number of cards from the bottom to spell F-o-u-r. Place the Three on the top and spell T-h-r-e-e; and likewise with the Two and One.

To produce the card *with* the last letter :—

Place the King face downwards in the left hand, followed by the Queen which call "Q," then bring up the bottom card calling it "U," and so on to finish spelling Q-u-e-e-n. Then place the Knave on top, calling it "K," and bring up the bottom card which call "N," followed by others to finish the word K-n-a-v-e. Then pick up the Ten, calling it "T" and finish spelling the word as before—and so on down to Ace.

In either case the Knave, Queen and King may be placed to be spelled out either by *name* or *number*, eleven, twelve and thirteen respectively.

The same procedure will place the cards in correct position irrespective of the number used. One to Six; One to Thirteen or even more, should the reader care to have cards numbered specially for the purpose. But one to ten occupies enough time for one trick, and is usually considered sufficient as a demonstration.

My friend, Mr. Montagu Leslie, is responsible to me for the following method of presenting the trick in conjunction with trick shuffling and "patter," which makes it one of great brilliancy. The cards, One to Ten, are on the top of the pack, duly arranged to spell out the card *following* the last letter of the word—the usual arrangement which is as follows :—

Top :—4, 9, 10, 1, 3, 6, 8, 2, 5, 7.

While talking to the audience he keeps up a continuous shuffle of the cards, executed as follows :—Employing the ordinary overhand shuffle, passing the cards from the right hand into the left, the first ten cards are thrown, *altogether*, into the left hand. The next card, passed on to the top of the ten, is "injogged," *i.e.*, its inner end is allowed to project over the inner end of the ten cards, and to rest on the little finger of the left hand. The balance of the pack is then shuffled off, indiscriminately, on to the top of the cards already in the left hand. The shuffle is concluded by "under-cutting" the ten bottom cards to the top the division being quickly found by means of the "in-jogged" card.

Instead of "undercutting" the ten cards to the top, the upper portion may be first shuffled off into the left hand, the division between the two portions being kept by the fleshy part of the tip of right thumb at inner end of pack, then throwing the ten cards *altogether* on to the top. Repeat, either method, or employing both alternately. The patter runs somewhat as follows :—

"Possibly some of you have had your fortunes told with cards; others have doubtless scorned the proceeding. But let me assure you it is not all superstitious nonsense—that there is really something in it. And it is due solely to the shuffling of the cards. (Keeps shuffling the pack.) If two persons were each given a pack of cards and both were to shuffle for the same length of time, it is millions to one against their both producing the same arrange-

ment. It is just this fact that enables Fortune Tellers to read the true story. Even the cards themselves, if allowed their own way, will tell their own story. Now you will have noticed that I have been shuffling these cards for some time. At the psychological moment I shall stop doing so, and the result — Ah! now I see I have to stop. I shall now take the first ten cards that come to hand and ask them to tell us, in their own peculiar way, their names."

The trick then proceeds as already explained. *Suits* may be named before turning up cards—memorized.

**The Magician's Whist.**—Mention the risk of playing cards with a sharper, who is able to deal his opponents any cards. And that it is still more hazardous to play with a conjurer, who not only knows what cards you hold, but which one you intend to play.

Illustration :—Have the pack shuffled, then obtain the assistance of four spectators, who are supposed to have been playing a game of whist and to have made nine tricks; this would leave each with four cards to play. Number these four persons in your mind, counting from left to right, 1, 2, 3, 4.

Taking the game from this point, ask No. 4 to take a few cards (give him *four* without mentioning the exact number) and concentrate his mind upon the one he would play next. When he has done this, take his cards and place them on the bottom of the pack. Do the same with Nos. 3, 2, and 1, in the order mentioned, in each case placing the four cards in turn at the bottom of the pack. Now shuffle the *upper part*, taking care not to disturb the sixteen cards at the bottom, meanwhile remark :—

"Shuffling and 'cutting' a pack of cards is supposed to mix them thoroughly. This, however, is not always convincing, especially where the card sharper is concerned; and that is why each player, in turn, *DEALS* the cards out one by one, *the best known method of thoroughly mixing the cards.*" (This is not strictly correct, but is said for the purpose of the trick). "I shall therefore *deal* these fifty-two cards into four heaps." This is now done, when it will be understood that the first thirty-six cards (which need not be considered) make four heaps of nine each, leaving the sixteen still to be dealt. Now, the *first four* of these represent those belonging to person No. 4, and one of which will go on the top of each of the four heaps already dealt. The next four cards, those belonging to No. 3, will likewise fall one on each of the four heaps; and so on with the remaining two sets, those belonging to No. 1 falling one on top of each heap. *It is important to remember this order, otherwise the trick will fail.*

Now ask some one to give you either one of the four "hands," which you then "fan" out, asking each of the four persons whether he recognises the card he had intended to play. If No. 1 says "Yes," you will know his card to be the first or top card of the "hand." If No. 2 sees his card it will be the second, and likewise for the third and fourth persons. And likewise with the remaining three "hands." Possibly none of the players will recognise his card in a particular "hand," in which case you throw the cards aside and ask for another, when you proceed in like manner.

The suggestion of a game of whist may induce the players to select cards of certain values, in which case the effect will be increased by arranging the "patter" accordingly. For instance :—"You were intending to lead off with the Ace of Clubs—it is really not advisable to look so happy when holding a good 'hand.'" "This gentleman



would now throw away a low card." "Pity you had to throw away such a good card on that trick," &c.

*Variations.*—The trick may be performed with any number of persons, always bearing in mind that the same number of cards as there are persons engaged must be given to each. Example with five persons:—

Ask each to take a few cards (give each five without mentioning the exact number) and to remember one. Receive the cards from No. 5 on the right hand (you are holding pack in left); and on top of these those from Nos. 4, 3, 2, and 1, in the order mentioned. Throw the twenty-five cards on the top of the pack. If you can now give the whole a shuffle without disturbing the twenty-five top cards, so much the better.

Next, after referring to the uselessness of the shuffle and "cut" as before, deal out the whole of the pack into five heaps. This done, get someone to blindfold you, so that you can, by lifting the eyebrows, see down the sides of your nose. Now ask someone to give you one of the four heaps, which you "fan" out (close to your body), notice and remember the five bottom cards, at the same time asking each person if he sees his card. If one or more say "Yes" (you must listen so that you know which is speaking), place the packet behind your back and there remove and name the card before bringing it forward. You will thus appear to know the name of the cards without seeing them. The card belonging to No. 1 (if there) would be the first or bottom card of the packet; that belonging to No. 2 second, and so on.

Much amusement is created by the performer purposely going to the wrong person, and remarking, "This is Mr. Brown's card—Oh! you're over there—I'm so sorry."

N.B.—If the cards be placed at the bottom, as in the first method, the whole may be shuffled to the top; if on the top, as just described, the whole may be shuffled to the bottom (ordinary overhand shuffle, being careful to move the sixteen cards one at a time). In this case the whole of the pack is shuffled in a genuine manner, but it must not be forgotten that this reverses the order of the sets.

The above arrangement of the old-time school boy trick with sixteen cards is from suggestions given to me by Montagu Leslie, a very clever exponent of the trick in this form. Another and similar version will be found in "Magic Made Easy," by David Devant, pp. 157-162.

In the hands of a performer, master of the False Shuffle, employing the "in-jog," "out-jog" and "under-cut," the trick becomes one of great brilliancy. These false shuffles will be explained in a later Section of my "Dictionary of Magical Effects."

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The past year, October, 1911, to September, 1912, as will surprise no one, has not been the most successful year since the inauguration of the Society in 1905; it still counts another year, however, making seven years in all, and we are still quite a large and happy family—never a dissentient note from start to date—everybody satisfied, and no wonder, when one observes the benefits enumerated below; and the little set backs of the past year are readily explained. Without dilating upon what has been said so oft, we will put it down to the general depression which has effected practically everything and everybody, a favoured few, perhaps, excepted. But, there are better times in store—we really expect them soon—what a hopeful lot we are.

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

BY ELLIS STANYON.

### SECTION XXXV.—Continued.

#### SIMPLE TRICKS WITH CARDS, VARIOUS.

**15.—The Illusive Ace.**—Select the ace, five and two other cards of the Hearts' suit. Conceal the five behind one of the odd cards, both of which the holder hold upright, a little distance apart, so that the ace pip shows between them. Place all face downwards on the table, and ask someone to pick up the ace. Someone does so, and, naturally, looks at the card, when you say, "But you must not look at the card, simply take it up and place it face downwards on the table." Show the cards again, *having transposed the positions of the ace and five*, when the latter, for the reason that the corner pips are covered by the cards on either side, will appear to be the ace. Again place the cards on the table, and repeat your offer, then say, "Are you sure you have the ace this time? Oh yes!! Then will you please turn it up. Thank you!"

**16.—Changing Aces.**—Cover the ace of diamonds with a loose heart pip and the ace of hearts with a loose diamond pip, leaving enough white paper round the loose pips to cover the genuine one—fix both in position with a little soap. Show the prepared cards and, when placing them under the feet of different spectators, secretly draw off the attached pips. Result—the cards will appear to change places.

To obtain the loose pips, soak a few old cards in cold water for a couple of hours, more or less as required, when the face paper will peel off—place it between blotting paper to remove bulk of moisture, then throw aside to dry.

**17.—Travelling Ace.**—Four aces thrown face upwards on table; all returned to pack which is shuffled by spectator. Performer now removes one of the aces from his pocket and three only are found in the pack—no duplicate cards, and the audience may choose the ace that is to travel.

Secretly place one of the aces, say diamond, in your pocket, or if opportunity occurs, drop it into the pocket of a spectator. Now pick out the nine of diamonds along with the other three aces and arrange all on the table so that the centre pip only of the nine is visible. *Verb sap.* (The three or five spot may be used in place of the nine, if desired.)

N.B.—If the company be given the choice of the ace, the diamond is forced as follows:—"What is your favourite colour—Black or Red? Red, thank you! Now which do you prefer, Hearts or Diamonds? Diamonds, thank you! I will now place the aces in the pack which you will kindly shuffle."

I'm coming to that. If "Black" had been chosen in the first place the performer would have said, "Thank you, then I will take the Red. If hearts had been chosen in the second place, he would have said, "Thank you, that leaves me with the diamond—very kind of you."

See also Section 34, No. 6, for a similar method of forcing the choice, and No. 21 of the present Section.

**18.—Four Ace Trick—Simple.**—Performer asks a person to pick out the four aces. This done, he places them, momentarily, on the top of the pack, then deals them in a row face downwards on the table. Someone is now asked if he would like to bet the four aces are on the table, and, of course, declines. Aces are then shown and replaced on top of pack. Taking up the five top cards, the performer casually shows the bottom one, saying "Here they are" (replaces them on the pack), "I will deal them out again." There is now a general objection, whereupon someone is invited to pick them up and himself, replace them on top of pack.

At this point, and to satisfy everybody that the aces are not moved, the performer throws a book on top of pack (secretly adding three cards, which were under the book, to the top of pack). He now turns up his sleeves to show there is nothing concealed therein, and which may account for the necessity of securing the aces *pro tem*. He continues "I will now deal the aces again, or perhaps someone else will do this for me." Removes the book. "But," says he, "I wonder whether that gentleman did really place the aces on top of pack, or whether he is a conjurer." And as if to satisfy himself and all present, he picks up the pack, counts off the four top cards and showing the bottom one (Ace), remarks "Oh! yes, it's all right." Replaces the cards and hands the pack to someone to deal the three odd cards and one ace. The same person is now further requested to deal three ordinary cards on the top of each ace, the performer taking care that the three aces are dealt on the top of the one already on the table.

The choice of the heap of four aces is now forced (Section 34, Nos. 6, 7, and 8), and the book placed upon it. The other three

heaps are gathered together and placed on top of pack which is then placed on the book. The three aces, supposed to be with the other cards on the top of pack, are now commanded to pass through the book into the packet beneath it. Subsequent examination proves this to have been accomplished, while the three ordinary cards, in their attempt to reach the pack, are caught in the middle of the book. The three cards found in the book were, of course, placed there beforehand.

An explanation at greater length will be found in "Magic Made Easy," by David Devant, pp. 162-165.

N.B.—See my No. 20 Serial "New Card Tricks" for four methods (1 to 4) of performing the Four Ace Trick; also MAGIC for September, 1910 for four different methods (5-8); and another method, where the Aces are dealt face upwards, in MAGIC for February, 1911; and an addition to this method in the issue for April, 1911. See also the Leipzig Four Ace trick in my No. 20 Serial above mentioned. And the Four Aces on corners of handkerchief in MAGIC for November, 1910.

**19.—Two Aces, Separated, Come Together.**—Throw any two aces on the table, then cut the pack into three heaps. Show one ace, asking a person to remember it, then place it on the top of the centre heap. Show the second ace, having arranged with a friend and while your back is turned to quickly transfer a few cards from one of the outside heaps on to the top of the first heap. Appear not to notice this, and place the second ace on the top of the left hand heap. Conclude by placing the third heap on top of the first and these on the centre cards, presumably on top of the first ace. The cards are now drawn out, one by one, from the bottom of the pack and the two aces are found together.

To work the trick you must know the top card of centre heap which knowledge may be obtained as follows: When "cutting" the first portion, bend up the rear end with the thumb of the right hand, noting the index of the undermost card which then spring from the thumb on to the balance of the pack—the known card thus becomes the top one of the middle heap. In the process of dealing out the cards from the bottom, look for the "key" card, and when this turns up you will know the next card is the first ace; draw this back with the third finger of the left hand, taking the one next above it—and so on until the other ace turns up, then draw out the one retained or tease the spectators with the little ruse following:—

Instead of turning up the second (first) ace which has been held back, draw out the next card about half way, and turn it up a little, so that all can see its suit and value, saying, "And here is the second ace," then push the card back and place the balance of pack on table. Someone is now sure to say "But the bottom card is not an ace"—and this is another instance proving the fallacy of betting on a so-called "cert."

**Variation.**—A stranger places any number of cards (under ten) on top of first ace, then the second ace on top of these followed by the balance of pack. The trick then resolves itself into removing the unknown number of cards from between the two aces.

N.B.—The ace that was put in first comes out last, but this fact is never noticed.

**20.—Putting King and Queen to Bed.**—A playful version of the above trick. The Queen takes the place of the first ace, and the King that of the second. Put to bed—in separate beds—they are eventually found together. The Queen is placed on the centre heap and covered with a few sheets and blankets (few cards from each of the outside heaps). King is then placed on the first heap which is covered by the third heap, when the whole is placed on the top of the middle heap. The conclusion is then as in No. 19 above. A story is usually told around the trick in this form, but this will be best arranged by the performer as circumstances may demand.

N.B.—For another pretty trick with aces see No. 4 of this Section.

**21.—Forcing the Choice of Any Card by Ambiguous Questioning.**—The performer undertakes to examine any person in respect to his (or her) knowledge of a pack of cards. Having obtained a voluntary assistant, he requests him to answer a few questions—quickly.

"How many cards in an ordinary pack? Fifty-two! Quite correct. I will write the name of one on this board." Writes, say "King of Diamonds," keeping the board turned back to the audience. "How many suits? Four! Correct again. What are the colours? Two Black and two Red! Quite right—how did you know that? Now which do you prefer, the Black or the Red? Red? I thought so—the colour most cheerful people would select. (If black had been chosen the performer would have said 'Thank you, that leaves us with the Red.') "Now, there are two red suits, hearts and diamonds, will you name one of them? Diamonds! You are wise. Hearts are quite out of the fashion, in fact it's considered bad taste to possess one—so likely to lead to complications." (If



hearts had been chosen the performer would have said "Thank you, that leaves diamonds.")

"Now, how many cards are there in the diamond suit? Thirteen! Quite right—you know something about a pack of cards. And which will you take, just the ordinary plain cards, say two to ten, or the Court cards? You prefer the Court cards. I'm not surprised—most people would go to court if they had the chance. Now, there are four important people in this court, the King, Queen, Knave and the Ace (Jester.) Which two out of the four do you prefer? The King and Ace! Greedy. And which of these will you take?" If the King be chosen continue, "We will now examine the board—say, here, how did you know that I wrote the name of that card on this board?" If the Ace had been finally chosen the performer would have said, "Thank you, that leaves the King, and as further selection is impossible, we will examine the board, etc."

**Variations.**—Have the pack shuffled and when replacing it face downwards on table, secretly notice the bottom card, the choice of which then force upon a spectator in the manner above described; then ask him to turn over the pack.

Again, write the name of a card on a piece of paper, which then fold and hand to a person to place in his pocket; force the choice of such card, then ask the party to examine the paper.

Ask someone to take a card and, without looking at it, place it face downwards on table. Force the choice of this card, then show it to the audience. The card must be "forced" in the first place, either with the aid of a Forcing pack consisting of three banks of twelve cards all alike, or by the sleight of hand method.

N.B.—See also Section 34, No. 6, and No. 17 of the present Section.

**22.—A Card Thought of Discovers Another One Freely Chosen but Lost in Pack.**—The pack is first shuffled by any person who is then requested to secretly take out any one card, handing the pack to performer. Performer notes bottom card and places pack face downwards on table.

Another person is now forced to think of the *bottom* card, as in No. 21 above.

The person who had free choice of the one card is then requested to place it on top and to "cut" the pack. This, of course, brings both cards to centre (or about) of the pack.

The card *thought of* (the position of which is entirely unknown to anyone but performer) is now commanded to go in search of the chosen card. Performer deals cards until he comes to the one *thought of*, then requests the other person to name the chosen card. This done he turns up the next card. See No. 39.

**23.—Name of Selected Card in Envelope.**—A sealed envelope and pack of cards are handed to a spectator, who, having placed the envelope in his pocket makes a selection of one card, which he then shuffles with the rest. He is next directed to open the envelope, and, upon doing so, discovers it to consist of a nest of three envelopes in the smallest of which is a piece of paper bearing the name of the card he selected.

On a slip of paper in the envelope is written the name of the card standing third from the bottom of pack. The pack is now divided into four parts (by anybody), one of which is then "forced" (Section 34, No. 6) on one of the company, who is asked to count the cards face downwards on the table. The noted card is now *third from the top*. The same person is then requested to place the top card in the middle of the portion for the purpose of making the trick more difficult. The performer then directs the person to deal three cards side by side on the table, which places the known card third in the line, when it is "forced" by the method, which will now be familiar.

N.B.—I should also suggest that four cards be dealt in a line on the table, and the desired one indicated by the throw of a dice, see Section 34, Nos. 7 and 8.

**24.—Four Kings Change Places with Four Sevens.**—Show four Kings fanwise with four Sevens hidden behind the rearmost one. Show the four *Eights* in the opposite hand in like manner, but with the thumb hiding the lowermost of the two centre pips of the face card, so that the four *Eights* will appear to be the Sevens. The supposed Sevens are now placed on top of pack, followed by the four Kings, which, in reality, leaves the genuine Sevens on the top. Now say, "I will ask this gentleman to place his hand on the four Kings." Deal off the four top cards, really Sevens. "And this gentleman will secure the four Sevens in like manner." The two sets will now appear to change places at command.

**25.—To Vanish One of Five Cards.**—Deal five cards face up and ask a person to indicate one he would like to disappear. Then take up the cards one by one and place them face downwards in the left hand; square all together and tap with the fingers of the right hand. Deal out again and there are only four.

Moisten the right thumb with a plentiful supply of saliva which

contrive to leave on the *back* of the second card taken up and upon which the one indicated is then placed. A squeeze will then cause the two to stick together so firmly that they may be dealt as one card. If desired, the card may be reproduced in the act of dealing them out a second time. I know this trick to be practical and exceedingly effective.

**26.—To Vanish Five Cards.**—Have on the backs of four of the cards a minute portion of conjurer's wax—and a pin driven through the remaining one so as to form a hook on its back. Show the cards separately, then stack square and squeeze all together. Seem to throw all in the air, but really hook them on to the coat tail.

**Second Method.**—With the aid of what is known as the "Excelsior" clip. A minute but powerful steel clip, readily concealed by the ball of the thumb and into which the end of each of the five cards is passed. The clip is further provided with a hook to engage in the cloth.

**Third Method.**—With five unprepared cards. Seem to toss in the air with the right hand, really passing into the left hand held behind the back to receive them. (Try it with a plate).

N.B.—In either method the cards may be reproduced if desired, being apparently caught in the air at the finger tips—in the act of extending the arm suddenly.

**27.—With the Half Card.**—Known as "The Vanishing Knave," "Hold it Fast," etc.

Cut a Knave of Hearts in half and place one half square on one end of the Knave of Spades at bottom of pack, hiding the juncture at centre with the forefinger side of the hand, gripping the pack at the opposite end and thereby hiding the spade pip. Now transfer the pack from one hand to the other turning it face downwards and presenting the spade end to a spectator with a request to hold it securely. Secretly withdraw the half card. With care, *both ends* of the original card may be shown, hiding the spade pip with the fingers which also hold the half card in position. See No. 43. Combination Trick with the Half Card.

**28.—To Distinguish Colour of Cards Under Handkerchief.**—Performer asks any person to give him a few black also a few red cards, all of which he places under a handkerchief. He then requests the same person to thoroughly mix the cards under the handkerchief. This done the performer puts his hand under the handkerchief and instantly produces either a red or a black card as may be desired.

When placing the cards, press the thumb nail into the corner of either the red or the black. The trick is also done by "bridging" the cards, the reds one way and the blacks the other.

A superior form of the trick is to throw about twenty cards face downwards on the table, then to pick out either colour desired. Secretly separate the reds from the blacks and "bridge" each portion in opposite directions. See No. 35.

**29.—Naming Card on Top of Four (or More) Packets.**—Secretly note the top card, then have the pack "cut" into, say four, heaps, the one with the known card being to the right. We will suppose the known card to be the Queen of Diamonds. Indicating the top card of the left hand packet say, "This is the Queen of Diamonds." Take it up, look at it and place it face downwards in the left hand. It is really, we will say, the Seven of Clubs. Take up the top card of the next packet and say, "This is the Seven of Clubs." Look at it and place it on the top of the first. It is, say, the Six of Diamonds. Take up the top card of the third packet and say, "This is the Six of Diamonds." Look at it and place it on top of the others. It is really the King of Hearts. Take up the card from the top of the fourth packet, really the Queen of Diamonds, and say, "And this is the King of Hearts." Now quickly place the three cards from the left hand *on top* of the one in the right, when all will be in the order named. The names of the cards might be written down as called, or different persons might be asked to remember one each.

**Variation.**—Compelling a person to draw certain cards. Have the pack shuffled, note bottom card, which is, say, the Five of Clubs and spread all on table, then say, "Give me the Five of Clubs." Looking at the card given you, but not allowing anyone else to see it (say it is the Four of Spades), continue, "That is quite right now give me the Four of Spades." Looking at the next card which is, say, the Ten of Diamonds, remark, "I can do it quicker myself, this is the Ten of Diamonds"—pick up the original bottom card.

**30.—Several Cards Pass Through a Book.**—Have the pack shuffled and "cut" into three heaps—one heap chosen and the balance squared together in your left hand. Ask the person assisting to mention a number under seven, then to silently count his cards face downwards on the table. Meanwhile you will have pushed a few cards, corresponding with the number mentioned (say four) about a quarter-of-an-inch off one end of the pack, which then place on table to your right (the end with cards pro-



jecting being towards yourself) and cover with a book while you turn up sleeves.

Next remark, "Perhaps you would like to examine this book." Take it up in the right hand, with the few cards that were overhanging the pack under it, then, in the act of transferring it to the left hand, secretly drop the concealed cards on to the top of those counted on the table, and which should be spread about a little. Continue, "And perhaps you would like to look at these cards," taking up the balance of the pack and placing same on the book.

All satisfied, place the book on the counted cards, then say, "Let me see, I think the number you mentioned was four? I shall now pass that number of cards though the book." Tap the cards on the book the required number of times then have all examined. If the heap originally contained eleven cards, it will now number fifteen.

**Variation.**—Have the selected heap counted on your left hand. Pick up the book, and place it on the left hand, thereby secretly adding the concealed cards to the others. Place the balance of the pack on the book and offer both for examination. Finish as already explained.

**N.B.**—A detailed explanation of the original method will be found in "Magic Made Easy," by David Devant, pp. 165-168. The variation is my own; whether or not it detracts from the original effect may be tested by the reader.

**31.—To Slip Top Card to Bottom.**—Hold the pack in the left hand in position for dealing, but low down in the hand, so that the finger tips rest on the back of the top card. Under cover of the right hand, which now grasps the pack by the ends, the fingers of left hand draw off the top card and place it under the pack. The operation is facilitated by the right hand raising and lowering the pack.

A card may be equally well "slipped" to centre by raising and lowering the upper half of pack.

**32.—Cards Change in Spectators' Hands.**—King of Spades on top of pack duplicate King second from bottom. Show bottom card, say ten of diamonds, which seem to draw out and place face downwards on table; in reality, the ten is drawn back with the third finger of the left hand, the one above it (King) being removed. Ask a person to place his hand upon the supposed ten. Now "Slip" (see No. 31) the top card, (duplicate King) to bottom, show it and repeat the manoeuvre, asking someone to place his hand on the supposed King. The trick is then done.

**33.—Inseparable Kings and Queens.**—The four kings and four Queens are placed together in pairs, king and queen of each suit together, the queen always under the king. The packet of eight cards is now "cut" (not shuffled) any number of times, after which the performer places it behind his back and "by that delicate sense of touch," separates the kings from the queens, showing the kings in the one hand and the queens in the other. Throws all face upwards on table.

To produce this portion of the trick, simply deal off the cards alternately, the "cutting" makes no difference.

Now! take up the queens in order, Diamonds, Clubs, Hearts, Spades, followed by the kings in the same order of suits, placing the kings on top of the queens. The fact that you take them up in this particular order should be concealed from the spectators. Now have the packet "cut" any number of times, then place it behind your back and there divide it into two equal parts. Take the top card of each part which bring forward and throw face downwards on table. Do the same with the following three pairs. Then when the cards are turned up, the pairs will be found re-united—king and queen of Diamonds together, and so on. Try it.

**34.—Selecting the "Seven" Heap.**—Two heaps of cards, one consisting of the four sevens and the other of seven indifferent cards, are made on the table, and the performer writes on a piece of paper, "You will select the Seven heap." Paper folded and placed in a person's pocket. The same person then selects one of the heaps, which is found to correspond with what is written on the paper.

If the four sevens be chosen, the performer turns over the others, and remarks, "These are mixed cards." Had the heap of seven cards been chosen, he would take it up and count out the cards one by one—without showing their faces. Then spreading the other cards, without showing them, he would say, "There are only four cards in this heap."

**35.—How to "Bridge" the Cards.**—For the purpose of these simple tricks, a brief explanation will suffice. The subject will be dealt with more fully in the Section devoted to Sleight of Hand Processes.

To "bridge" any number of cards, from one to the whole pack. The cards are held in the left hand in position for dealing. Right hand then bends their ends downwards over the forefinger or

upwards under the thumb. The bend thus put in the cards will not be entirely removed, unless they be bent to the same extent in the opposite direction, which may be done in connection with the "ruffle" Section 33, No. 30. Ordinary manipulation, such as shuffling, do not effect it to any appreciable extent.

The cards may be "bridged" crosswise, lengthwise or at one end only. (See Section 33, No. 10 and No. 28 of the present Section).

**36.—To Detect which of Four Cards has been Turned Round.**—It is not generally known that the white margin of practically every card in a pack is wider at one end than at the other; this is usually very marked in the picture cards; when the end margins are so nearly equal, the side margins are usually at fault.

If then a number of pictures cards be arranged in a line on the table, it will not be a difficult matter to detect which one (or more) has been turned round in your absence. If requested to repeat the trick, do not replace the turned cards, but remember their positions—if one be replaced, the fact will be just as noticeable. And the same if no move be made.

**37.—Naming a Card in one Packet by Looking at One in Another.**—Have the pack shuffled and when returned, get sight of the index of top card. Have the pack "cut" into two portions, open the original bottom half, look at a card, and say, "Ah! this is (say) the three of diamonds, then the top card of the other half must be the ——" (naming it).

Looking at a card and naming it is merely a blind to draw the top card forward enough to get sight of the index.

The lower half is then replaced on the top of the other and someone is again invited to "cut" the pack anywhere, when the operation is repeated. May be repeated *ad lib*.

**N.B.**—Should you fail to get sight of the top card in the first place, hazard a guess for the first time (51 to 1 against you, but no matter). Apologise for having made a mistake, then proceed.

**38.—Card Changed on End of Thread.**—Punch a clean hole, about the size of an ordinary pin's head, in the centre of a picture card, which have on the top of the pack. Have a card freely selected and while this is being noted, "slip" (see No. 31) the top card (one with hole) to the centre and receive back the drawn card upon it. Seem to replace the upper half upon the lower, but in reality pass it quickly behind same; this leaves the two cards on top of pack. Shuffle the pack twice (Section 33, No. 34), which leaves the two cards undisturbed on the top. Raise the two top cards together as one and boldly announce the picture card to be the one chosen. This will, of course, be disowned. Whereupon you say, "Oh! very well, we will dispatch it."

Here you take up a needle, in which is a length of thread knotted and pass it through the hole in the picture card; it of course passes at one and the same time through the chosen card at the rear. The needle is then passed through the centre of a borrowed handkerchief, which is then allowed to fall over both cards, replaced upon the pack on the table.

When the thread is again raised, the chosen card only is lifted under the handkerchief, the picture card, passing over the knot, being left upon the others on the table. Thus when the contents of the handkerchief are examined, a wonderful change will appear.

**39.—Card Thought of Finds a Selected Card.**—Card freely chosen, returned and shuffled to the bottom of the pack. The drawer of this card is then asked to think of another. He is then requested to draw cards one by one from the bottom of the pack, until he finds the one he thought of; when this turns up the next cards he draws will prove to be the one he had previously selected.

The selected card, originally at the bottom (or second from the bottom) is drawn back by the third finger of the left hand, to be released when the Thought card turns up. (See No. 22.)

**40.—An Eight Spot Put in Centre Passes to Top.**—Have a seven spot on top of pack with an eight of the same suit under it. Raise the two top cards evenly together, showing them as one (an eight), then replace on top of pack. Take off the now top one (the seven) and push it into the centre of pack, but before pushing it right home, show the pip in the centre of the projecting end, hiding the index with the finger bending up the card. Slap the top of the pack, then raise the top card, the genuine eight.

**41.—Sighting the Index of Drawn Card.**—Spread the pack fanwise to receive the chosen card; then, before closing it up, hold the cards on a level with your eyes, asking the drawer to take another look at his card, and be sure to remember it. The position enables the left thumb to turn up the bottom corner of the card whereby a glimpse of the index is obtained; the movement is hidden by the rest of the cards. (See also Section 33, Nos. 1, 15, 16, 24, 27 and 28.)

**42.—Magician's Whist.**—(See under my "Original Lessons" in this issue.)

(To be continued.)



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Vest Servante, most practical, in use by all, removable	4/9
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Ordinary china plate to spin on stick, centered, easy	2/9
Stick with invisible metal point on which to spin above plate	1/9
China plate with metal step on edge to balance above plate	5/9
How to spin ordinary soup plate on point of any stick	1/1
Brass card box with secret opening in lid, indetectible (10/6)	6/9
Ditto, to produce, vanish or change, without lid	4/9
Satinwood drawer box for card, beautifully made, Cat. 7/6	3/9
Dissected card box, taken to pieces before producing card	5/9
Tamb rings (3½ in. coil) in brass, pretty pocket trick	3/9
Ball or Orange trap for insertion in table, best make	4/9
Bottle of Wine changed to heap of bran, best make	2/11
Glass Vases, pair 12 in. high, hollow stoppers for wine changes	17/9
Glass Tube with mirror and N.P. bands to vanish Handkf.	6/9
Tall glass cylinder and two bass glasses; two Handkfs. vanish from cylinder and reappear visibly in glasses	8/9
Mahogany Cabinet with numerous divisions for card tricks, new	15/6
Coin Wand to produce real 2/- piece and another wand to match, both with nickel tips, worth 17/6	10/6
Nickle-plated Wand to produce real penny, all N.P., fine	7/9
Two Handkfs. change instantly to 18 in. snake, Cat. 8/6	5/6
Box to Change Card to Live Bird, walnut inlaid gilt, beauty	10/6
Drawer Box for Rabbit, inlaid satinwood, a beauty	21/-
Showers of Sweets from Wand, with satinwood wand (10/6)	5/9
N.B. Goblets for Wizard's Breakfast set of four Stanyon's 180 Do. do. do. No. 181	22/6
Boxwood bell, empty, then vanished rice found under it	2/9
Glass Tumbler, with mirror division, fluted glass	2/3
Ditto, ditto, with engraved band	2/9
Ditto, with mirror in celluloid lining	4/9
Ditto, with celluloid lining and pasteboard cover	3/9
Bottomless Tumbler to produce or vanish various articles	2/9
Bottomless Tumbler with glass watertight disc, removeable	5/9
Glass Jug (new) with special cavity for wine change	7/9
Glass Jar and Cylinder, 4 by 3 in., best model	6/9
Card Rising Tumbler with straight sides, on foot, best	2/9
Ditto, with slot for rising card with finger	3/9
Goblet with hollow stem to vanish Handkf., fine	3/9
Hydrostatic Tube, "Conjuring for Amateurs," page 99	6/9
Hydrostatic Tumbler, "Conjuring for Amateurs," page 102	3/9
Glass Cylinder with mirror to vanish or change silk	5/9
Double Wine Glass, glass each end of stem, wine change	2/9
Wine glass changes port to sherry, then to water to drink	2/9
Glass Tumbler with slot near bottom to secure coin	1/9
Bass Glass with hole for thread to produce silk visibly	2/3
N.P. Drum to suspend in centre of stage, for large production of flags, &c. Best model, Stanyon's No. 7, Cat. 42/-	32/6
Brass Pistol Tube with secret trap to conceal watch, &c.	14/9
Skull, fine model, hollow for loading for hat production	2/9
Boxwood ball box with 1½ red ball and ivory shell, fine	6/9
Boxwood bottle to tell which of four coloured sticks inside	1/8
Glass to change bran to sugar, large, for Wizard's Breakfast	1/9
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Davenport Cabinet to vanish Watch, best polished woods	4/9
Card box for French Playing Cards, in polished black woods	1/1
Apparatus to produce 3 cards on chair back, Stanyon Model	6/9
Rattle boxes to vanish coin, one box for inspections, pair	4/9
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Boxwood Cone, 3 in., with shell duplicate and cover	4/6
Mahogany Card Case brass fittings, pack shuffled by audience and placed inside, every card read by performer	12/6
Drum Head Tube 5 in. high, brass lacquered, Stanyon's 7/-	5/3
Do. do. heavily nickel-plated do. 9/6	7/6
Spider to back palm a number of coins and produce 1 by 1	3/3
Eight Celluloid Thimbles (red) at finger tips, with servante	3/9
Set of 6 do., five blue one red, colour change and vanish	3/9
Thumb Tip for paper tearing, cell ring with flesh silk bag	1/9

Thurston Spring Pull for Rising Cards, very best made	5/9
Brass Plug Box, size for halfcrowns, quite as new, Cat. 5/-	3/9
Ivory balls at finger tips, best make, Cat. 15/-	8/6
Bouquet on any soup plate, Apparatus and flowers to produce	4/9
Egg Cup, nickel-plated, change egg to Handkf., "Later Magic"	4/9
Mechanical Piece to Change Colour of Handkf. pulled through hand	4/6
Brass Handkf. Vanisher for back of hand in Soup Plate Trick	2/6
Egg Vase (Boxwood) to produce egg, &c., fine in combination	1/3
Bamboo Tube of Indian Conjurers, rise and fall on cord	2/9
Egg Shape Vanisher for Handkf., complete with servante	3/9
Indian Needle Trick, threaded many times in full view, new	1/1
Real Egg with Hole for Handkf., strengthened, fine	2/3
Comedy Purse, 25 Pockets, 3 ft. 6 in. long, very laughable	2/3
Purse to fire caps, loud report and flash on opening	2/6
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Bottle covered with paper tube disappears and bran remains	3/6
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American do., to show hand both side, 4 fingers only	2/9
False finger that folds in half, to produce handkf., clever	2/9
Finger Shell to produce Handkf., hand shown 4 fingers only	2/9
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Mysto Wand, nothing detachable, vanish silk from paper cone	4/3
Handkf. produced direct from flame of any candle, apparatus	1/7
Red and Blue Handkfs. in separate matchboxes change places, all examined, with boxes and full instructions	1/7
Box shown full of matches change to silk, all examined	1/7
Apparatus to change Handkf. to ribbon passing through hand	3/6
Palm Shield to produce four silks or bouquet, excellent	2/9
Handkf. production ball for producing number one after other	1/3
Carl's Tube for changing colour of Handkf. through hand	1/6
Ring in double Handkf. for vanishing a glass of water	2/7
Egg Bag a la De Bierre and others, quite professional	1/7
Egg Bag to produce number of eggs, with net corner	2/9
Watch Bag for changing and seeming to smash borrowed watch	1/7
Black Cloth Bag for forcing counter in dictionary trick, &c.	1/7
Cap and Pence as worked by Mr. Stanyon with instructions	2/9
Apparatus to catch coin on rim of any hat, fine effect	1/7
Coin holder for thirty-six coins—for, "Miser's Dream"	3/9
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Brass tube (no lid) to vanish one dozen shilling pieces	1/2
Do. do. one dozen half-crowns	1/8
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Dice changes colour at finger tips, pretty trick	1/1
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Clip for floating wand in any position on hand	1/1
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