

# MAGIC FOR AMATEURS-II

## CARD, COIN, AND HANDKERCHIEF TRICKS

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### NO. 3. THE MESMERIZED CARD.

Two packs of ordinary playing cards, preferably those having similar backs, and a thumb tack, are the articles necessary for the execution of the mesmerized card trick. Supposing the six of spades to be the active card in the trick, this card in one of the packs



Fig. 3.—THUMB TACK FOR CARD TRICK.

is placed at the top, face downward with the others. The thumb tack, Fig. 3, is pressed through the center of this card so that its point *n*, Fig. 4, projects through the back, and the head of the tack, indicated by the dotted lines, is held in place by the other cards below it. The pack thus prepared is placed on a table somewhat away from the audience and

behind some other object upon it, so that it is screened from view.

From the other pack a card is chosen by one of the spectators. In order that the card chosen be the same as used by the performer—the six of spades—it is desirable to resort to the following method of forcing it upon the chooser: The pack is previously arranged with the six of spades at the bottom, face downward with the other cards. Coming forward with his pack in the left hand, held at the sides between the tips of the thumb and four fingers, the performer raises his right hand and places his thumb

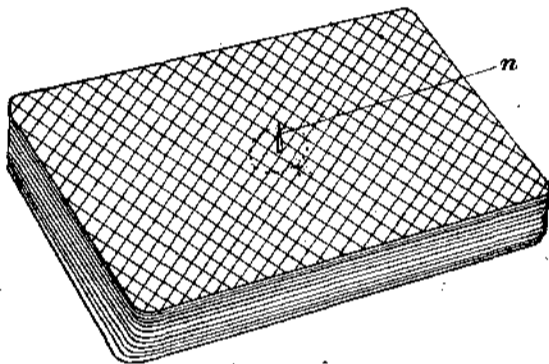


Fig. 4.—PACK OF CARDS, SHOWING THUMB TACK IN PLACE.

beneath and his fingers on top of the pack as in Fig. 5. By means of his middle finger he slides back the cards at the top of the pack, one by one, for the distance of about an inch. Any one of the audience is given the privilege of signifying which one of the cards slid back he chooses, the performer informing the chooser he is at liberty to select any one he desires.

As soon as the chooser indicates his selection, the performer presses his right hand middle finger over the edge of the cards slid down and his thumb tightly against the bottom card in the pack, and thus slides them away from the others: By so doing, the card which was formerly at the bottom of the pack is brought up under those removed from the top (this

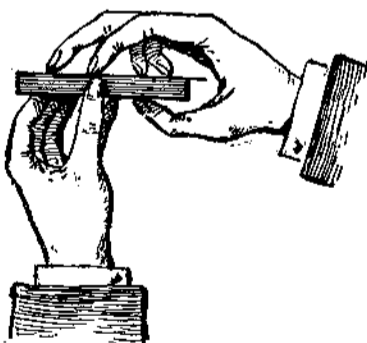


Fig. 5.—ONE OF THE BEST WAYS OF FORCING A CARD.

movement is well hidden by the left hand) and when these cards are held up for the audience to see which card was selected, the chooser, as well as others in the audience, believes the card underneath to be the last one slid back and consequently the one selected. The performer, however, knowing the card underneath is the six of spades, need not look at it, but may, after all have seen it, hand it face downward with the others to some one of the spectators who is requested to shuffle and cut the pack. Returning with the cards to the table on which rests the pack fitted with the thumb tack, the performer lays down the shuffled cards behind the object which screens the prepared pack and then walks around the room to select, and if necessary to prepare, a flat surface such as that presented by a wooden door, against which he can throw the pack for the final result. Returning to the table the performer picks up the prepared pack, and the onlookers

not having seen any cards except those from which the one was chosen, believe this pack to be the same that they previously shuffled.

Standing a few feet away from the door the performer hurls the pack he holds, flatwise at the door; and if care has been taken to keep the cards well together, with the prepared card on that side of the pack nearer the door, the momentum of the pack will drive the thumb tack well into the wood, supporting thereto the six of spades. The other cards will, of course, drop to the floor. Pointing to the card on the door, the performer need merely bow and pass on to the next trick, for the card speaks for itself.

### NO. 4. FORCING COIN THROUGH A TABLE.

The porosity of solid matter is usually a difficult subject to illustrate experimentally, but in this trick

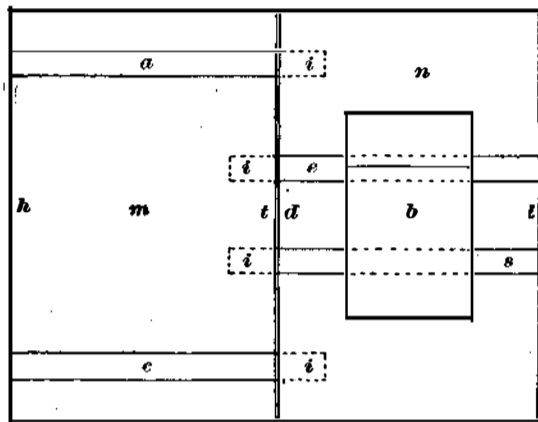


Fig. 6.—BOOKLET DEVICE FOR USE IN FORCING A DIME THROUGH TABLE.

a coin apparently passes through a marble, iron or wooden table as easily as through water. Before performing the trick a dime is fastened by a small piece of beeswax to the underside of a table top at a point readily located by the performer from a glance at the top of the table. He commences the trick by passing a dime around for examination and calling attention to its date, which should be the same as on the dime fastened beneath the table, and places it in the part *b* of the device shown in Fig. 6.

This device consists of two pieces of cardboard *m* and *n*, each about two and one-half by four inches; these are hinged together by the one-quarter inch wide ribbons *ac* and *es* as shown, the dotted portions *i, i, i, i* representing the ends of the ribbons brought over and glued to the opposite side of the cardboards. The booklet thus formed can be opened at either side. The part *b* is of paper in two pieces, each piece about three and one-quarter by four and three-eighths inches in size, folded along the creases shown by the broken lines in Fig. 7. When folded, the two pieces are glued together, back to back, between the ribbons *e* and *s*,

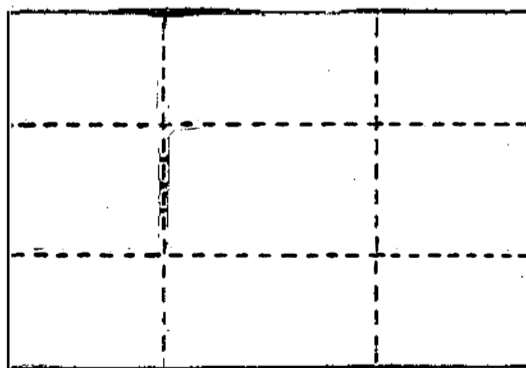


Fig. 7.—A DETAIL OF *b* IN Fig. 6. THE DOTTED LINES SHOW WHERE *b* IS FOLDED.

so that when one of the papers is visible the other cannot be seen.

Either paper can be brought uppermost by opening the booklet at the proper side. This is due to the ribbons *e* and *s* on which the papers are mounted, shifting from side to side when the booklet is opened at alternate sides. Thus, when opened with the edges *h* and *l* outermost the four ribbons occupy the positions shown in Fig. 6, but when opened with the edges *t* and *d* outermost the ribbons *a* and *c* will shift to the side *n* and the ribbons *e* and *s* to the side *m*, thereby reversing the papers *b* so that the part which formerly was underneath is now on top.

The dime having been placed in one of the papers at *b*, Fig. 6, folded up, and the covers closed, the booklet is laid on the table as nearly as the performer can judge over the place where the dime is mounted beneath,

and a handkerchief is thrown over the booklet.

Using his right hand, the performer pretends to press the coin through the booklet and table. With his left hand he holds a glass of water underneath the table top, pressing it upward and around the suspended dime so that when he is ready he can, by drawing the glass against the coin, cause it to loosen and drop into the glass of water. This he does when pretending to exert the greatest pressure upon the coin in the covered booklet.

Raising the glass from beneath the table, he shows the result of his pressure, taking care if the coin is to be taken out of the water and passed around for inspection to scrape off the wax that may adhere to its surface before handing it out. To prove conclusively that the coin has passed through the table, the performer opens the booklet (this time from the opposite side) and unfolding the paper within shows that the dime has actually vanished.

### NO. 5. A HANDKERCHIEF LEVITATION.

Mr. Kellar, the well-known magician, often used this trick on the stage with slight modifications to mystify his audience. It should be performed in the evening in a not very brightly lighted room.

Previous to its presentation a black linen thread should be fastened at one side of the room to a tack, then led across the floor between the performer's stand and the audience, looped over a hook-screw on the opposite side of the room and passed down to one of the front chairs among the spectators' seats, to be later occupied by an assistant to the performer.

In Fig. 8, which shows a plan of the arrangement, *b* represents the performer, *s* the thread tied at one end of the tack *a*, looped over the hook-screw *c* and led to one of the watchers seated either at *x* or *v* who, beforehand, is taken into the confidence of the performer and instructed how to manipulate the thread. Up to a certain stage in the trick, the thread should

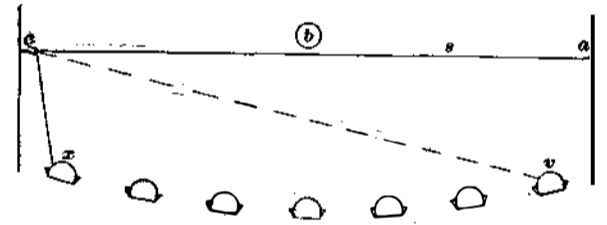


Fig. 8.—STAGE SETTING FOR BLACK ART PERFORMANCE AT HOME.

be allowed to lie on the floor. The spectators should be directed to their seats so as not to pass over the thread. A small piece of wood or cork tied to the free end of the thread will aid the assistant in picking up the thread with the least noticeable effort. When ready to present the trick, the performer comes forward with a wand in his hand and requests some one in the audience to lend him a handkerchief. The wand should consist of a light wooden stick about twelve inches long and one-half inch in diameter. He returns with the wand and handkerchief to a position *b* just beyond the thread *s*, and then turning to face those present, sticks the wand under his left arm to hold it, takes the handkerchief by diagonally opposite corners and gives it a few twists so as to better tie it. The twisting of the handkerchief serves as a signal for the assistant to pull the thread taut, and if the nail and hook-screw have been placed at the proper height, the thread will be drawn to a level with the performer's hands when holding the handkerchief in a natural position in front of him. The performer now makes a knot in the handkerchief about one-eighth down its length and around the thread. By adjusting the folds of the handkerchief above and below the knot with the right hand, while the knot is held in the left hand, a very grotesque looking figure can be formed.

Still holding the figure in his left hand, the performer draws the wand from under his arm and gently lowers the figure to the floor, laying it flat thereon. He then proceeds to wave the wand over the handkerchief, when suddenly the latter appears endowed with life, rising to an upright posture and dancing to music or song. By waving the wand above and below the figure while it is in motion, the performer shows that there is no suspension. Finally, at the word of command, the handkerchief jumps high into the performer's hands, whereupon he unties the knot and tosses the handkerchief among the audience for inspection. In the meanwhile the thread may unobservedly be lifted off the hook-screw by the performer while he is at that side of the room and be drawn out of the way by the assistant.

(To be continued.)